

Students Protest Tuition Hike During Traditional Annual Riot



Participants in the "Nth Annual Spontaneous Tuition Riot" Wednesday pause on the steps of 77 Massachusetts Ave. after marching through the Infinite Corridor.

By Jennifer Chung
NEWS EDITOR

A rowdy bunch of approximately 30 students turned out last Wednesday afternoon to participate in the "Nth Annual Spontaneous Tuition Riot."

Earlier this week, MIT announced a 3.6 percent increase in tuition and total costs for the 1999-2000 academic year.

With much ballyhoo, the group set forth from a rendezvous point in front of the Great Sail sculpture located in front of Building 54. Armed with trumpets, trombones, and a megaphone, the group headed down the Infinite Corridor towards 77 Massachusetts Ave. Their march also included a stop by the office of President Charles M. Vest on the second floor of Building 7.

Shouting slogans including "\$25,000 is too damn much!" and sporting signs reading "\$25,000 and still 1-ply toilet paper", "We have nothing to lose but our CHAINS!", "Down with Evil Capitalist Oppression!", and "Die Bourgeoisie Scum", the group attracted much attention from unwitting bystanders.

"God bless America!" said one passerby as the riot made its way upstairs. Other students, caught up in the excitement, joined the fray.

"We're rioting; we don't have time for quotes, can't you tell?" said one student, as this reporter attempted to garner student opinion. Onlookers were much more verbose.

"It looks like a lot of fun," said Dean for Student Life Margaret R. Bates, who joined a crowd of several other administrators stepping momentarily away from their desks to observe the goings-on directly in front of the president's office.

"It's a really cool riot," remarked another bystander.

Admins react to rowdy complaints

After passing Lobby 10, the protesters marched up the adjacent stairwell and gathered around the entrance to President Vest's office. However, much to the dismay of the students gathered in the hallway, Vest's secretary came out and informed the crew that Vest was in Washington D.C. for the day.

In his stead, Chancellor Lawrence S. Bacow '72 bravely stepped forward to address the group.

Bacow admitted to having participated in a number of tuition riots in his years as an undergraduate, but that this was "the first in which I have been the object," he said, noting that students at his first annual spontaneous tuition riot thought that "\$2,150 [was] too damned much."

Ingbert R. Schmidt '01 who brought his trumpet to the festivities responded to Bacow, "I could afford lessons if tuition were less."

Bacow then moved onto a more serious note, pointing out several

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UA Candidates Meet In Moderated Debate

By Kristen Landino
ASSOCIATE NEWS EDITOR

Yesterday, two pairs of candidates running for the presidential and vice-presidential positions in the Undergraduate Association elections met to take part in a moderated debate open to all students.

UA presidential candidate Kartik M. Mani '00 and running mate Rita Lin '00 faced presidential candidate Matthew L. McGann '00 and running mate Lex Nemzer '00.

Amit Roy '01, President of the MIT Debate team, served as a moderator for the discussion.

The debate opened with five minute speeches by each team explaining their platform.

Both teams emphasized the need for greater student involvement in UA issues.

"One of our goals is to increase the level of student involvement in UA issues," Mani said.

"I seek to bring student ideas to the forefront. In the past I have worked with administrators, and fought for student input with regard to grading policy as well as finance reform," McGann said.

Candidates question each other

After opening statements were made, Roy allowed each team to ask the other two questions.

The candidates both raised the issue of the current social atmosphere on campus.

"The UA should serve indirectly as the enabler of social life on campus. The UA could have a significant influence the housing system as well as the Freshmen curriculum which both affect the social climate on campus," McGann said.

Mani and Lin also stressed the social aspect of their platform.

"MIT is pretty divided. The campus is separated into the dorm and fraternity cultures. We seek to bring events which would unite the entire student body and offset the general distaste on campus for the 2001 housing decision," Mani said.

Funding, advocacy are major issues

UA Financial Board reform was also a major issue brought up by both presidential candidate teams.

"The current process for student group funding allocation is far too restrictive. We shall seek to change the reimbursement procedure and cut through a lot of the red tape," Nemzer said.

McGann sees the Task Force on Student Life and Learning as well as the Committee on the Undergraduate Program as channels for students to improve the learning process.

"The Task Force on Student Life and Learning is a valuable resource for the improvement of the academic atmosphere on campus. Through this group we hope to increase the level of faculty-student interactions and promote undergraduate research on campus by increasing UROPs available to students," McGann said.

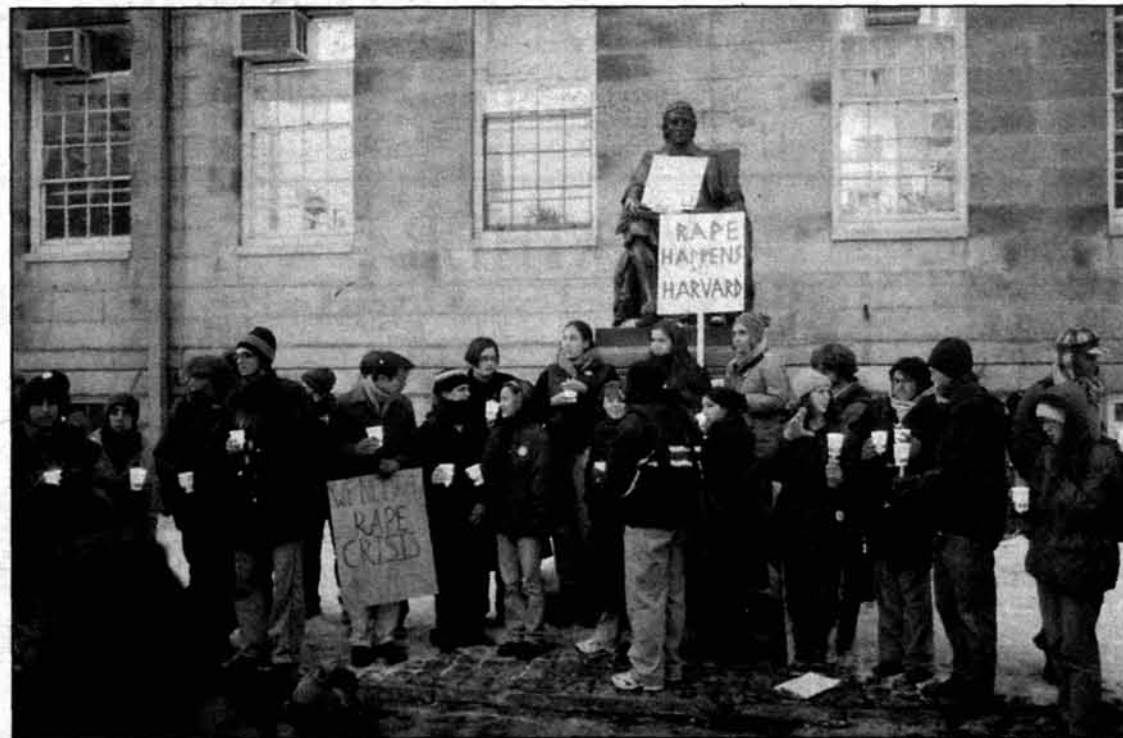
The issue of dining options on campus was also discussed by both candidates.

"It was a good idea not to follow the Dining Committee's decision. Dining should revolve around residence halls, it should not be centralized to larger dining facilities," Mani said.

"The Dining Committee thought that MIT 'was not ready to make the transition'. This just shows how little the administration cares about student input, and illustrates yet

Debate, Page 24

Harvard Students Rally Against Sex Offenders



Harvard students gather in the Yard Tuesday to protest administrative indifference to the discipline of two undergraduates found guilty of sex crimes against fellow students.

By Susan Buchman
NEWS EDITOR

Last Tuesday, Harvard students convened to protest the administration's failure to expel two Harvard students convicted of sex crimes against fellow students.

The "Rally for Justice", sponsored by the Coalition Against Sexual Violence, the Living Wage Campaign, and Students Against Sweatshops, was scheduled to coincide with a faculty meeting which decided the future of Harvard junior D. Drew Douglas.

Last September, Middlesex Superior Court convicted Douglas of indecent assault of a fellow student last spring. The faculty ultimately voted to dismiss Douglas by a vote of 119 to 19. Dismissal differs from expulsion in that Douglas could possibly return to Harvard in the future. However, he would have to petition the full faculty after presenting exonerating evidence. According to *The Harvard Crimson*, "dismissal has been approved only

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do low-gravity
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WORLD & NATION

GOP House Members Oppose Sending U.S. Troops to Kosovo

THE BALTIMORE SUN

WASHINGTON

Ignoring administration fears about the impact on Kosovo peace talks, Republican House members declared staunch opposition Thursday to sending U.S. peacekeepers to the region if an agreement is reached.

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

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

"We've had a six-year trend of sending American troops anywhere for any reason but no consistent goals to tie all of these missions together."

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

Pope, Khatemi Call for New Muslim-Christian Dialogue

THE WASHINGTON POST

VATICAN CITY

Iranian President Mohammed Khatemi shook hands with Pope John Paul II at the Vatican on Thursday and called for a spirit of reconciliation and a new dialogue between the Islamic and Christian faiths.

Their cordial half-hour meeting reflected the apparent ambition of both men to improve relations between Muslims and Christians, who disagree on many social and cultural issues and in recent months have clashed openly in nations such as Indonesia and Egypt.

One of the three mullahs accompanying Khatemi made an unusual gesture of kissing the pope on the cheek, eschewing a more traditional kiss of the pope's ring. Khatemi shook hands with John Paul and called for "common understanding between religious and people," according to a Vatican statement. He also expressed hope for a "victory" by those who believe in a single God, "together with peace and reconciliation."

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

THE WASHINGTON POST

WASHINGTON

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

Deputy Attorney General Eric Holder said Justice Department officials "are getting close to, I think, a time when we're going to have to make some final decisions" on whether to seek indictments based on the investigation. He described the probe as "ongoing," adding that "I wouldn't say (the task force) is down to a skeletal force."

But other sources confirmed that the size of the tobacco task force appeared to be dwindling with the reassignment of key lawyers and some FBI agents to other tasks, including the federal bribery investigation into Salt Lake City's winning bid to host the 2002 Winter Olympics.

"Their team appears to be being reassigned to other matters," said a lawyer who is familiar with the investigation.

Clinton Defends Response In China Espionage Case

By James Gerstenzang and Bob Drogin

LOS ANGELES TIMES

ANTIGUA, GUATEMALA

President Clinton on Thursday strongly defended his administration's response to suspected Chinese espionage at a key U.S. nuclear weapons design facility, insisting that he and his aides moved quickly to investigate and prevent further breaches of national security.

"We did not ignore evidence," Clinton said in his first public comments on unfolding allegations of a major security leak at the Department of Energy's Los Alamos National Laboratory in the mid-1980s. "Quite the contrary; we acted on it."

Clinton spoke to reporters as he completed a four-day trip to Central America that was largely overshadowed back home by a mounting barrage of criticism by Republicans and some Democrats of White House policies toward China.

In recent months, Washington's relations with Beijing have begun to unravel on several fronts, including complaints about Chinese human rights abuses, a growing trade deficit with China, Beijing's misuse of U.S. satellite and other sensitive

technology, and now the alleged theft of crucial military secrets that may have given China a vast jump in nuclear warhead design.

On Thursday, Clinton defended his administration's efforts to expand contacts with China through engagement on a broad array of issues.

"Our efforts to have an honest and open policy with China, so that they don't think that we have made a decision in advance to try to contain and limit them in their economic growth and their development as a nation, has paid dividends," he said.

As evidence, Clinton cited China's signing of the international agreement restricting chemical weapons and another banning nuclear tests, the Comprehensive Test Ban Treaty. Nor, he said, would they have restrained their transfer of "dangerous materials" — nuclear technology and missiles — to Iran and Pakistan "if we had not been constructively engaged with them."

"I do not believe that that evidence justifies an isolated no-contact relationship with China when we have gotten the benefits not only to ourselves, but to the rest of the

world of our engagement policy," Clinton said.

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

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

"The record is that we acted aggressively," Clinton said. "Mr. Berger acted appropriately."

On Monday, the University of California acceded to a request by Energy Secretary Bill Richardson and fired Wen Ho Lee, a computer scientist on a UC contract at Los Alamos, after he was twice interviewed by the FBI. At least some of the questions, and two polygraph tests, apparently focused on his contacts with Chinese officials during a seminar in 1988.

Neither Lee nor anyone else has been arrested or charged in the case, and no grand jury has been impaneled to hear evidence.

DNC Selects Los Angeles Site For 2000 National Convention

By Jim Newton and Mark Z. Barabak

LOS ANGELES TIMES

LOS ANGELES

The Democratic National Committee has selected Los Angeles as the site for its presidential nominating convention in 2000, an event that local leaders say will enrich the local economy and symbolically signal the city's recovery from the troubles of the early 1990s.

"There are no major glitches," one person familiar with the negotiations said Thursday. "We expect to have the final papers signed (Friday) or over the weekend."

The formal announcement is expected Monday morning, assuming the final documents are signed by all the parties, which include the city government, the management

of the Staples Center and the host committee, a private group of leading Los Angeles Democrats. But plans are firm enough that on Thursday, officials connected with the effort were debating such minor points as who will attend the news conference, according to sources close to the talks in both Washington and Los Angeles.

"We're hopeful of having an announcement early next week, barring any unforeseen problems," said Eli Broad, the billionaire businessman and Democratic Party stalwart who is among the leaders of the Los Angeles effort.

According to one prominent Democrat, efforts were under way to enlist California Gov. Gray Davis, as well as Sens. Dianne Feinstein and Barbara Boxer to

appear at Monday's announcement as a show of party unity. A spokesman for Davis said Thursday that the governor plans to be in Los Angeles for the announcement.

Despite reports that the agreement is all-but concluded, Los Angeles Mayor Richard Riordan, a Republican who nevertheless has pushed hard for the Democratic gala, declined to comment directly on the prospects for winning the convention.

The agreement to bring the convention to Los Angeles has been widely anticipated in recent weeks, especially since Thomas Menino, the mayor of Boston, publicly announced that his city had been dropped from the running. At the time, DNC officials confirmed that Los Angeles was the front-runner.

WEATHER

Let it Snow

By Bill Ramstrom
STAFF METEOROLOGIST

A persistent low hanging off the coast of Nova Scotia has been responsible for the wintry weather pattern over the last few days; this will continue through the weekend and into next week as well. The storm is spinning bands of snow across our area today, and light snow or flurries will continue into the day on Saturday. Cold air will be supplied from Canada throughout the weekend, keeping the precipitation mostly snow. By Sunday, we can expect somewhat nicer weather, but another large storm will be forming in the South, bringing a strong chance for snow on Monday.

The snow for today and tomorrow will be fairly light. Pavement and roads will likely stay clear, with the only accumulation on grassy surfaces. We can expect a couple of inches of snow by Saturday noon. The rest of Saturday will feature broken clouds and chilly temperatures. We may see some sun early on Sunday, but clouds will overspread the sky during the afternoon as the high clouds ahead of the next storm system move our way.

Today: Snow flurries through the day. Light accumulation. Highs: low 30's (1-2°C).

Overnight: Flurries continue. A few icy spots. Low 32°F (0°C).

Saturday: Snow flurries end during the morning. Cloudy and cool afternoon. High: 38°F (3°C).

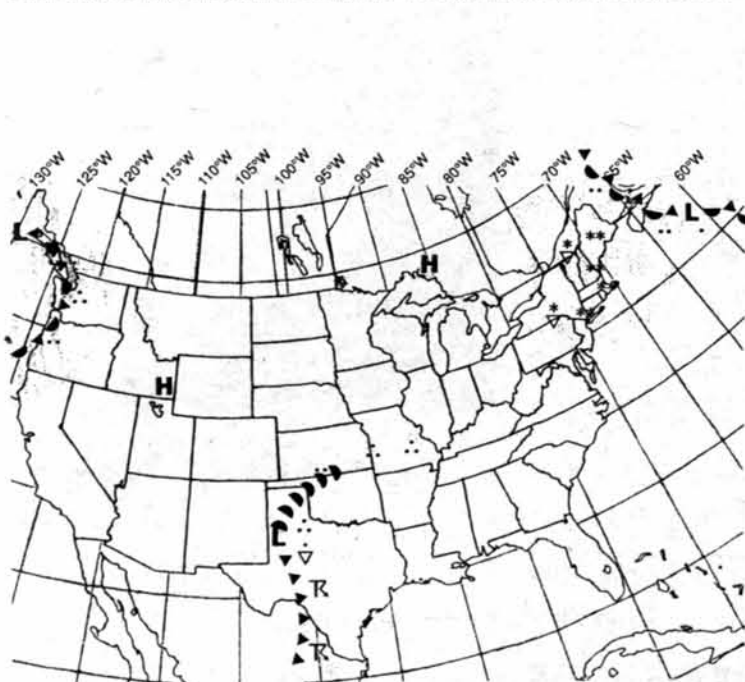
Saturday night: Cloudy and cool. Low: 30°F (-1°C).

Sunday: Clouding up with a cool easterly wind. Highs 38°F (3°C).

Monday: Moderate to heavy snowstorm is possible. Temperatures will remain cold.

Weather Systems	Weather Fronts	Precipitation Symbols	Other Symbols
H High Pressure	Trough	Snow	Fog
L Low Pressure	Warm Front	Rain	Thunderstorm
S Hurricane	Cold Front	Light	Haze
	Occluded Front	Moderate	
		Heavy	

Situation for Noon Eastern Standard Time, Friday, March 12, 1999

Compiled by MIT
Meteorology Staff
and The Tech

Starr Seeks Criminal Charges Against His Own Spokesman

By Roberto Suro
THE WASHINGTON POST

WASHINGTON

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

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

The Justice Department announced Thursday night that it had not received the investigative materials that formed the basis for

the referral from Starr and no decisions had been reached as to how to proceed.

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

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

The investigation of Bakaly stems from a Jan. 31 New York Times article reporting that Starr had concluded that he had the constitutional authority to seek a criminal indictment against Clinton while the president was still in office. The article cited "several associates of Mr. Starr" as sources for the information.

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

Congress Gives States Flexibility For Spending Federal School Aid

By Helen Dewar
and Linda Perlstein
THE WASHINGTON POST

WASHINGTON

The House and Senate Thursday overwhelmingly approved legislation to give states more flexibility in spending federal school money, kicking off a highly politicized debate over education policy that is likely to continue for the rest of the 106th Congress.

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

cation.

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

Although the ed-flex measure was the first bill to pass both houses, differences must be resolved by a House-Senate conference before the measure goes to President Clinton, who has endorsed the general concept of the legislation although not

all of its details.

Senate approval of the measure followed mostly party-line votes to defeat several Democratic amendments aimed at implementing Clinton's education agenda, including his \$11.4 billion plan to hire 100,000 teachers nationwide over the next six years to help reduce class sizes.

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

China Pledges to Keep Yuan's Value Stable

LOS ANGELES TIMES

BEIJING

Trying to assuage renewed fears that China plans to devalue its currency, the country's top banking official reiterated Thursday that the yuan will remain stable in 1999.

Dai Xianglong, governor of the People's Bank of China, pledged to maintain the yuan's current value and denied rumors that the Communist government has secretly been studying ways to devalue.

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

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

FBI: Missing Sightseers Likely Victims of Violent Crime

LOS ANGELES TIMES

MODESTO, CALIF.

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

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

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

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

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



Undergraduate Association

MIT's Undergraduate Student Government

Feel like fixin' this place up?

...we do, too.

The UA is now offering two great ways to get involved and shake things up:

Join an INSTITUTE Committee

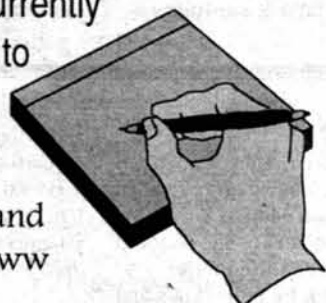
The UA Nominations Committee is currently seeking active, enthusiastic students to represent the UA on all faculty and presidential committees

Applications available in W20-401 and online at <http://web.mit.edu/ua/www>

A list of committees is available in W20-401 or online at <http://web.mit.edu/committees>

Due March 10 at 5pm

questions? email <bigdeis@mit.edu>



UA Elections Study Break

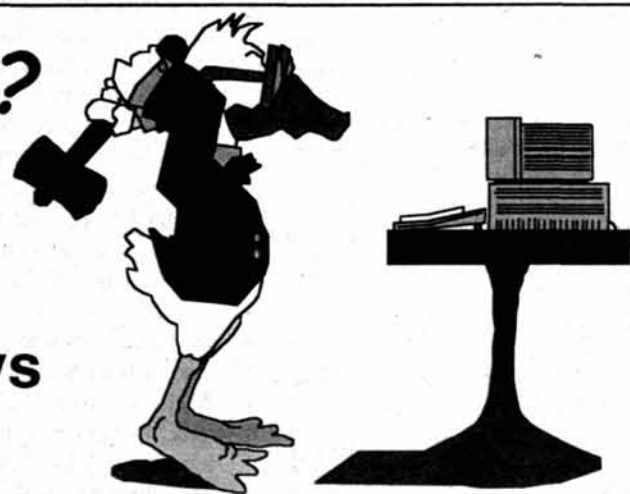
March 9 7-9pm
Baker Dining

Prez/VP Debates

March 10 6-8 pm
Room 3-133

UA elections begin March 10
on athena

questions? email <ryanp> or <fifo@mit.edu>



OPINION

Boycott Dining Services



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For a decade now, MIT and the Department of Housing and Food Services have had the opportunity to reform the dining system at MIT. *The Tech* has thrice in the past denounced the

Editorial

decisions of HFS in extending Aramark's contract. Upon this fifth renewal of Aramark's contract — when the Institute has already adopted a much-reformed policy with student input — *The Tech* urges for a one-day symbolic boycott of MIT Dining Services.

In this latest action, MIT has clearly demonstrated that it is either unwilling or unable to support the wishes of the MIT community in the long-discussed issue of dining. If it is the case that MIT is unwilling, then students need to demonstrate that this attitude is not to be tolerated. If it is the case that MIT is unable, then there is a larger issue at hand, and students need to demonstrate that the administration must place more trust in the MIT community.

In 1995, the Committee on Campus Dining was created in response to numerous complaints about the status of dining at MIT. A survey at that time showed that only 4 percent of students were satisfied with then-current offerings.

The Institute renewed Aramark's contract for one year to give the committee time to work, promising that dining reforms would be imminent. The following year, however, Aramark's contract was once again renewed, and no dining reforms had been made. There were two subsequent renewals of Aramark's contract for one year, causing further dissatisfaction among the student body.

A proposed policy for bidding was eventually ratified by the Institute last year. The draft called for the campus to be divided into two zones, with separate bidding for each of the zones. This plan was specifically designed to insure competition among dining contractors on campus, as students strongly indicated they desired such competition.

Hitting 'em Where It Hurts

Josh Bittker, Ryan Ochylski, and Naveen Sunkavally

The MIT administration has shown its disregard for student opinion once again with its recent decision to extend Aramark's monopoly for three more years. It is clear that symbolic protests

Dissent

and committees for student input are of no importance to the real decision-makers at the Institute. To bring about real change in the dining system, it is necessary for the MIT community to sustain a long-term boycott of MIT Dining Services. Unfortunately, this lack of on-campus options might hinder the efforts of some of the would-be boycotters. This is exactly the reason why those who can boycott, should.

The real motivating factors behind the dining decision were money and lack of organization. Several companies placed bids for a portion of the dining service on campus, but MIT refused to consider them because many requested capital improvements to dining facilities. It is shameful that MIT, in the midst of a billion-dollar capital campaign that is supposedly focused on improving student life, will not consider the relatively minor sum required to bring about such an essential improvement. It is also pathetic that this decision happened in the manner it did, dragged on for years with a promise of an eventual solution. There is no excuse for the lack of organization that led to this insult to the MIT community.

The only way to bring about administrative action is to use the terms they understand: profits and revenue. The current dining contract, which is being renegotiated, is set up such that Aramark makes the same amount of money regardless of profitability. MIT absorbs any losses and takes any profits. A long term boycott by even ten percent of the student body will cause MIT dining to suffer a loss that will force the administration to reconsider student satisfaction in campus dining.

Student consideration is clearly not a factor now. Aramark has had health violations and increasing prices, yet MIT has extended their contract year after year after year. These very pages jokingly speculated in 1995 that the Aramark contract

By giving the contracts for both zones to Aramark — thereby continuing a monopoly on campus — the Institute has waved the white flag on serious, long-awaited dining reform. After nearly ten years of often extreme customer dissatisfaction over the service provided by Aramark, and promises that significant, fundamental changes were forthcoming, the administration's decision is a slap in the face to students.

The Tech stresses that Aramark is not to be blamed for the administration's decision. To Aramark's credit, they have been reforming dining, and student satisfaction has risen in recent years. Certainly, no company can be blamed for seeking contracts to further their business.

However, the current situation is simply untenable, and drastic action is needed. A prolonged boycott would be impractical and unfeasible, since many students on tight budgets and schedules must rely on campus dining for their meals. A one-day boycott is the most effective way to send the clear and unequivocal message that ignoring students and breaking promises, after almost a decade of waiting, is unacceptable. *The Tech* hopes a strong student government will stand up and lead the protest against the deaf ears of the administration.

The administration itself seems confused over the current dining situation, having only given Aramark three-year contracts rather than longer-term agreements, and not providing a tangible excuse for why this has happened. Is there a particular reason why the administration feels the bidding process will be more feasible in a few years than now?

MIT is in the midst of a massive capital campaign. It is not unrealistic to believe donors would be willing to give money to reform the dining services on campus.

The Institute is undergoing massive and tumultuous change in this period. If the administration does not listen to the students at these challenging times, students cannot expect any assurances that the administration will address their concerns in the future.

would probably be extended, year by year, into the next century.

This has now happened, ten years after the initial calls for an alternative to Aramark. The Institute Dining Review Working Group recommended dividing the campus into two zones and specifically said that the two zone contracts should not go to the same company. The administration made these recommendations "Institute policy," only to renege on its commitment to student input.

It is clear that the only way to communicate with the senior administrators responsible for this decision is a sustained boycott that causes a financial loss for MIT. A symbolic one-day boycott will have the same effect as the years of student input and complaints — they will be brushed aside in favor of financial considerations. Those responsible for this decision, Executive Vice President John R. Curry and Dean of Students and Undergraduate Education Rosalind H. Williams, have made it clear that student input means nothing to them on this issue. It is time for the students to demonstrate that their opinions do matter.

The problem with Aramark's monopoly is illustrated by the difficulty of a sustained boycott. Many students, especially those with financial aid, rely on dining services that accept the MIT Card. There are some alternatives that accept the card that are not run by Aramark — the Coffeehouse, Dominos, and the Baker and Burton-Conner snack bars. There are also many other dining alternatives on or near campus, such as the food trucks, Laverde's, and the new Star Market. The lack of choice in on-campus dining is indicative of the need for change and is exactly the reason the Dining Working Group recommended competition. An elegant solution to many of these problems would be to work with other vendors like LaVerde's to accept the MIT card.

Symbolism and communication have their place. These have been ignored in the dining debate, and symbolic efforts and protests will mean nothing. The only way to enact change in campus dining is to boycott Aramark food services until the administration accepts student input and allows competition in campus dining.

Opinion Policy

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

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A&F's Advertising Image

Veena Thomas

Advertising is so precious that companies pay millions of dollars to advertise in such high-profile venues as the Super Bowl. So why are teenagers and twentysomethings paying for the privilege of advertising some of America's most successful companies? And why does this make them popular?

Fashion has always been an important part of human culture. Psychologically, people like to conform to the appearances of others, but only those in the same or a higher economic level. Abercrombie and Fitch provides today's youth the ability to conform fashionably to each other, while setting themselves apart from those who cannot afford to pay \$24.50 for a plain white T-shirt. More than just nice clothing, Abercrombie is about image.

Abercrombie clothes come in two varieties: rather nice, slightly generic clothing; and "cool" clothes that might be very plain, or downright ugly, but have "Abercrombie and Fitch" written on them. Those clothes in the first category satisfy the psychologists' requirement that people want to dress alike. The clothing is simple, but perhaps this conformity, the feeling of belonging with everyone else wearing a similar chest stripe, adds to its popularity. But this popularity comes at a price. Abercrombie clothing is quite expensive, especially for the high school student on minimum wage or the college student on a budget. It's fine if people find those shirts appealing, and indeed, many people look very attractive wearing those chest stripe sweaters. But the other category of Abercrombie clothing really concerns me: those shirts which might sell for a fourth of the price, except that they say "Abercrombie and Fitch" in huge letters across the front. I've seen white T-shirts with absolutely nothing distinguishing them from a Kmart shirt except for the brand name splashed in huge letters across the front. Indeed, this fits the psychologists' profile: those who can afford Abercrombie clothing want to separate themselves from those who wear Kmart's knockoff, and so prominently display the name.

My sister says that at her high school, people dress in almost exclusively Abercrombie clothing in an attempt to be popular, and they make fun of others who don't. They display the Abercrombie name everywhere, even covering their books with Abercrombie bags. Don't all these people realize they are saving the company millions in advertising? Why should people walk around with a brand name on their chests? And why should they pay such high prices for this "privilege?" The power of the name has gotten out of control. The company could probably make helmets with "Abercrombie" on the front and sell them for \$35.95, and they would be an instant hit.

Abercrombie's own advertising can be described as bewildering at best and successful at worst. Every time I enter one of their stores with some of my male friends, they avert their eyes from the pictures of the male models without shirts on. Abercrombie primarily caters to guys. But if most guys do not want to see pictures of other guys not wearing shirts, how would this help Abercrombie to sell clothing? And why does a recent ad campaign feature a man and a monkey walking together on a beach, with neither one of them wearing shirts?

Perhaps Abercrombie finally realized that those advertisements were not reaching their intended male audience, so maybe that's why they used the image found on their web page of a woman, apparently topless, partially blocked by another woman. Or maybe Abercrombie and Fitch believes that a computer pinball game, which can be downloaded from their website, will convince people to buy their clothing. Lest you forget which company provided you the game, you must press 'A' to move the left flipper, and 'F' to move the right one. Or if wearing an Abercrombie T-shirt isn't enough for you, you can be the first on your block to have a trendy e-mail address, provided free by Abercrombie, with your name followed by @anfmail.com.

Want to impress someone? Send them an electronic Abercrombie postcard. But be careful. The website says, "Send A&F greetings to friends, family, and flings." I guess if you're in a serious meaningful romantic relationship with someone, they are undeserving of an Abercrombie postcard. Maybe it's for the best... they probably deserve better.

What Has the UA Done for You?

Wesley T. Chan

In his State of the UA Address last September, Undergraduate Association President Paul T. Oppold '99 urged students to be "awakened" and "jostled from your rest." I certainly have been jostled, not by my enthusiasm for the UA but by my disappointment and concern for what the UA is now and what it has done.

The UA is in a state of disarray. It has no clear plan of action and lacks focus. Furthermore, a majority of students at MIT have little idea of what the UA does.

Particularly disturbing is what some students said about the UA in the last issue of *The Tech*. Said one student, "I have no idea what the UA does." Another student remarked that the UA should "educate the general student body about the UA and the scope of what they can do for us." He added, "I don't even know what the UA does right now."

Simply put, I don't know what the UA does for us either. I say this not out of ignorance, but out of concern that the UA does little to address student needs and to improve campus life.

Unfortunately, the UA simply dismisses our ignorance as nothing more than student indifference. "MIT overworks students," explained one UA Councilor, who claimed that he was constantly discouraged because students at MIT are much more apathetic than students at our peer institutions. While this may be true, the UA itself suffers from the same apathy that plagues the rest of our campus. The UA's web site is indicative of this. Clicking on their event

calendar leads to a page that says "Fatal Error." Worse yet, when you try to find out what happened at the last UA meeting, you get a web page that says nothing more than "hello."

Regrettably, the UA has little to put on its web site in the first place. Of the meager amount of legislation they passed this year, half were resolutions of condolences for students who had recently passed away. Students are unaware of what the UA does, not because they don't care, but because the UA doesn't give them something to care about.

More disturbing is the predictable cycle that occurs every year surrounding the UA elections. Soon after the campaign posters come down, the newly elected officers and councilors quickly become absorbed in their pet projects or worse yet, lose interest in the UA entirely. Campaign promises are quickly forgotten and broken. Students hear little more from them besides the e-mail forwards that get sent out about sporadically scheduled and poorly attended study breaks. The UA seems to remain silent until campaign posters flood the infinite corridor again the following year.

Even on the rare occasions where the UA seizes the opportunity to do more, it fails miserably. Last October, the UA delayed releasing the results of a UA sponsored housing referendum, raising suspicions that it had once again botched a balloting initiative. (Last year, the UA elections had to be rerun because of then-candidate Paul Oppold's election violations.) In addition to gathering general input about housing issues, the referendum showed that a clear majority of students were against freshman housing on campus. Despite this fact, UA lead-

ers quietly showed it to the administration and then shoved it under the table.

Nevertheless, the UA does have a few notable accomplishments in the past several years to its credit. The UA has done reasonably well in informing students about Institute rules through a series of mailings. The UA, along with the Graduate Student Council, also successfully lobbied the administration for a \$200,000 increase in large event and student activities funding.

While admirable, these accomplishments are trivial compared to what the UA could do given the resources it has. The UA's recent achievements also do not disguise the fact that it suffers from an appalling lack of interest in the students that it is supposed to represent. Adding a fresh coat of paint to a beat-up jalopy does not fix the many leaks in the engine. The car will still break down from disrepair in the end. Likewise, the UA will suffer the same fate if it does not address and fix the underlying problems that plague it.

So as the election comes to a close, I ask the candidates to carefully reflect on what they think the UA should do for students at MIT. Striving for a more "user-friendly UA," as one presidential candidate put it, or a more "student accessible UA," as another presidential candidate recently said, is a start, but it does nothing to address the apathy that the UA suffers from. The Undergraduate Association has the potential to reinvigorate the MIT student body and to give it something to care about. I urge all the candidates to seriously consider how they can help students to answer the question, "What has the UA done for you?"

Far from Full Circle

Julia Lipman

"Don't trust anyone over thirty," the 60s adage goes. I'm not sure whether reporter Ethan Bronner is over thirty years old, but the *New York Times* certainly is, 148 to be exact. So maybe that explains why Bronner's recent article, "In a Revolution of Rules, Campuses Go Full Circle" completely misses the point about the "greater supervision" of undergraduates which he claims U.S. colleges have begun to practice lately.

Bronner's article prompted a good deal of debate. Katie Roiphe, of "The Morning After" fame, wrote that a return to more restrictive rules is positive because it feels so deliciously naughty to break them. A college administrator countered that he didn't spend his time laboring over codes of conduct just so the likes of Katie Roiphe could enjoy violating them. Present and former college students weighed in as well. But no one questioned the basic assumption of Bronner's article: that colleges are uniformly imposing stricter regulations on students now than in the recent past. For example, he reports that Lehigh University freshmen meet weekly with a faculty member for their first semester. And the University of Wisconsin has two residential colleges in which faculty and students take part in activities like "bicycle trips, pumpkin carvings, and dinners."

None of these examples as much as suggests "an updated and subtler version of in loco parentis," the pre-70s policy under which colleges could act as parents. The Free Speech Movement at the University of California at Berkeley was sparked by a 1964 administrative decision that students would no longer be per-

mitted to engage in most on-campus political activity relating to off-campus issues; even poster for candidates was not allowed. Faculty supervision was required at debates about controversial topics. Policies relating to student political activism were by no means limited to Berkeley. Colleges also had curfews and rules about visiting other students' dorm rooms. These restrictions would be unthinkable now.

Of course, there are other, less benign, examples of supervision cited by Bronner's article, mainly in the area of alcohol and party policy. The University of Virginia is planning to begin notifying parents of student alcohol violations. Lehigh has required all student parties to be supervised by a staff member. And we've all seen what can happen with such restrictions on this campus.

Even though he's right about alcohol policy, Bronner gets it exactly wrong when he tries to explain the causes of these restrictions. He points out that "some analysts see the new structured environments as a continuation of the day care centers and summer camps that became far more prevalent after women began entering the work force in large numbers in the 1960's." He quotes a California State University professor as saying that parents have "abdicated their responsibility." Paradoxically, he also cites greater parental involvement as a cause: "Parents stay in much closer contact with their college-age children than did those of a generation ago." And he even discusses the view that today's alcohol restrictions and greater student-faculty interaction may be evidence of "the imposition of a liberal orthodoxy."

By lumping together truly draconian alcohol policies with voluntary, get-to-know-your-

faculty programs, Bronner has succeeded in muddling the issue. Alcohol policies stem from a fear of litigation, not a desire to impose political beliefs on students. Bronner fails to recognize that alcohol policies and "community building" activities are very different concepts with very different causes.

What about here, at MIT? We've seen a great deal of changes in the past few years with regard to alcohol and party policies. But the 1980s may not have been the freewheeling era that we think we remember now. Residents of many dorms were on mandatory meal plans in the 1980s. Student activities wishing to show a sexually explicit film on campus were required to get prior permission from something called the Ad Hoc Pornography Screening Committee, which no longer exists. The only significant changes in the Residence Handbook between 1979 and now have been in the areas of harassment policy and Athena rules of use. Some might say that such changes are a good thing; while hazing was merely "strongly discourage[d]" by MIT in 1979, it's against Massachusetts law now.

Overhyping positive programs for students and faculty as a return to in loco parentis only distracts from the real issues. Such an approach either paints honest efforts to open communication at universities as the work of overbearing administrations, or it trivializes the really troubling assaults on students' rights by viewing them as a needed end to the 80s fend-for-yourself approach characterized by Wisconsin chancellor David Ward as a "Darwinian experience." There is indeed a "revolution of rules" on some campuses, but it's a lot more complex than Bronner makes it out to be. We are a long way from going "full circle."

The Insanity and Fun of Monica TV

Guest Column
Jeff Roberts

How many of you watched the Monica interview on 20/20 last Wednesday? Shame on you. Of all the things you could be doing with your life, like feeding the hungry, saving the environment, or maybe even studying, you spent two hours gawking at the most famous sex-starved tramp in America interviewing Monica Lewinsky. (Just kidding, Barbara.) But seriously, I am disgusted that any of you would take valuable time out of your Wednesday to watch that garbage. I personally didn't watch it; I had much better things to do that evening. So I taped it and watched it on Friday when I didn't have any work left to do. It was great.

Any of you who didn't eventually see this thing really missed out. It was some of the best comedy that I've ever seen on TV. How could Barbara Walters not fall out of her chair when Monica was describing the "push and pull" of her relationship with Clinton? And when they were talking about the allegations the White House had made that Lewinsky was a stalker, Barbara delivered the line, "Bill Clinton delib-

erately smeared you," without as much as a smirk! Then there was that innocent puppy-dog look she had on her face when she was pretending she didn't know anything about phone sex. She tried awfully hard to get Monica to talk about masturbation, but just couldn't get there. It was a good try anyway, Barb, and the look on Monica's face as she froze while trying to come up with a decent answer was well worth the effort. So was Walters' wonderfully timed finishing line, "I think I understand." Walters really deserves an Emmy.

That's not to say it was all her, though. Barbara's straight lines would have been pointless without Monica's ridiculously school-girlish description of her relationship. Discussions of how their flirting was "like a dance" which included flashing your partner your underwear was stuff that comedy writers couldn't do in their wildest dreams. I really think these two might be the biggest team since Abbott and Costello. And the only prop they need is a box of tissues.

Okay, so I understand that some people may be a little bit upset that we're living in a world of infotainment. Sure, I suppose people could be paying attention to more important things,

things going on in those many parts of the world where people have real problems. I really do wish Americans would do so. But I don't see any reason why they have to. People have their own problems to deal with. In America, these problems might seem to be on a much smaller scale than they are in other places, but they're still problems. It would be great if there were a way for everyone to help each other out with their problems, and there are many people who can and do. But if people who have their own problems want to just take some time and laugh at other people's problems for a while, so what? It's hard for people to laugh when there are children starving in developing countries, but it's easy to laugh when some guy is caught getting his jollies with a 21-year old intern. Even when it's the Leader of the Free World.

I commend those few of you who decided to watch CNN or read the paper instead of watching the Monica interview. But just as you need to take the world seriously, I need to laugh at it every once in a while. There may be more important things, but come on, a little Monica TV won't hurt anyone.

Jeff Roberts is a member of the Class of 2002.

THE ARTS

ON CAMPUS

Roadkill Buffet

The psychic equivalent of a paper cut

By Wally Holland

The thing about improvisational comedy is that at its heart is a sort of discomfort, a significant probability that the next thing to come out of someone's mouth is going to be horrendously unfunny. In hindsight, it is easy to point out clever things to say in a freely improvised sketch — but it's poor form to do so.

The great power of improv is in that moment when the next word or act is the perfect one for that instant — when someone raises an eyebrow or bends a finger or says a single syllable and the action is whole and right. It doesn't happen all the time, but when it does an entire evening's improvised journey comes round to its destination. Sometimes it even happens to Roadkill Buffet.

It's difficult to appraise improv in terms of good and bad, because the outcome of a scenario (or "format") is rarely of great importance. Remarkably enough, reviewing an improvised performance involves looking at the ethic of the performers: did they reach for something? Did they work well together? Above all, did they let themselves be guided by the moment?

Roadkill's show on Saturday seemed a typical one — meaning it was enjoyable, with moments of magic. A game like "Freeze" (spontaneous, largely physical comedy in which participants rotate in and out of a "frozen" scene) served as an ideal opener, loosening up both crowd and ensemble. This is doubly important — not only because of the performers' need to be free of inhibitions, but because the crowd is a tremendous source of energy for the group. Like a good jazz audience, the people watching Roadkill are part of the show — and not just overtly, but through volunteering ideas and taking part in formats.

When Roadkill's little deviants are on, they're dead on. A tossed-off line about imaginary furniture might have led to a run-of-the-mill scene in the hands of an uncommunicative group; but a quick thought from Jeff Klann '01 turned the scene around entirely, and suddenly Luke Weisman G was an invisible delivery boy with an inferiority complex. The snapping of fingers from the ensemble were acknowledgement that, in an instant, something had gone quite right. To fulfill the idea's promise, the other players would have to move with him — and happily, they did.

It's odd to see members of the ensemble walk to the side of the performance area shaking their heads or leaping up and down — certainly something quite different from most scripted theater. Some people find it disconcerting to see; but that openness is integral to the show. The jesting that occurs off to the side has a conspiratorial air that lends a certain electricity to the performance.

One of the evening's highlights was a bizarre "opera," with the entire ensemble acting and singing (or doing something vaguely similar), and Weisman providing commentary

to explain the action. This was probably the best format of the night, with each performer contributing something to the whole, to culminate in a truly silly romp around Klann's



supine form. The "singing" managed to work in four "languages,"

every possible vocal range, an exciting hero, a dastardly villain, and commentary on the perils of modern technology — all without saying a word. When the scene was finished, the entire ensemble was laughing and smiling — a sign that they knew something had clicked.

The respective strengths of the ensemble shone through at different times. Neil Jenkins G evidently likes faux-German accents, but he manages to swing entirely into whatever character comes to hand. The verbal skills of Tanis O'Connor '01 served her well throughout, while Klann's complete comfort with himself physically allowed a "mannequin" skit with Jared Schiffman '99 to work exceptionally well. Chris Connor G, who I'd never seen perform with Roadkill, brings a terrifically dry English wit to the ensemble, which stands in marked contrast to the rest of the group. Weisman's willingness and ability to play any character in any scene served him well, since he ended up spending an insane amount of time

on stage. Every member brings something different to the group, and it is a testament to their ability to work together that they manage, night in and night out, to build something interesting and enjoyable from their disparate parts.

The night's centerpiece (by virtue of its length and epic scope) was a long sketch about toothpaste in the wild west. The group started off with a few terrifically inventive segments (including a missive from Connor on transportation in the future and Schiffman's brief mention of horses with udders, which came to be the focal point of the entire sketch), and the scene seemed to flow quite well. The point of the scene (a grudge about toothpaste) was all but forgotten by most of the ensemble, and it became more and more difficult to work it back into the sketch — but it wasn't that important.

Roadkill's fundamental rule is to accept whatever is tossed at them, by the audience or by their fellow performers. As the sketch piled up one ridiculous plot point after another, there was a sense that in the end everything would end up crashing happily to the ground, probably with a gunfight (which Weisman avoided by running away, though I got the sense that it was the entire sketch he was running away from). The group got to work with a complex format, building what amounted to a real story from nothing, and they made the thing funny, to boot.

All things considered, it was a fine show. The tension that is integral to a good performance was released in an hour and a half of misbehavior and mayhem (and, given the last couple of Roadkill shows I've seen, surprisingly few sexual innuendoes). If you haven't been to a show lately, forget what you think you know about comedy and go be a part of a Roadkill performance. What they do is remarkable — and remarkably, they do it quite well.

ALBUM REVIEW

Ani DiFranco

Latest album finds new beginning in old ground

By Fred Choh

STAFF REPORTER

Mullins Center

U. Mass. - Amherst

Fri. April 9, 8:00 p.m.

Call 413-733-2500 for tickets

\$21.50

Providence Civic Center

Providence, R.I.

Sat. April 10, 8:00 p.m.

Call 401-331-2211 for tickets

\$24.00

Ani DiFranco is one of those artists who makes even her long-time fans say, "Huh?" when giving her new CD a spin. You'd think that with eleven other albums and an EP, it would be difficult for an artist to find something new to do or say. Nevertheless, Ani's newest release, *Up Up Up Up Up Up*, manages to be unique from her previous work, yet as engaging as anything she's done.

Ani's music is often overshadowed by her success story. By age ten, she was playing her guitar regularly in bars, and soon afterwards she was making the rounds at local coffee houses and other open mic events. By age twenty she had put out her first album on Righteous Babe Records, which she founded herself. And now, eight years later, Ani has made a tremendous dent in the music world overall. She has been wooed by and declined offers from countless major labels, received two Grammy nominations, opened for Bob Dylan, toured internationally, and her two most recent albums debuted at #22 and #28 on the Billboard Charts, a tremendous feat for an independent artist. What is perhaps most amazing about her success is that it all came without the help of mainstream radio stations and MTV, based almost solely on the strength of her songs.

Ani has said that she doesn't really write "albums," but rather throws a bunch of songs together once she has enough. However, anyone familiar with her work knows that this is untrue, especially with regard to her more recent releases. Each album has a completely different sound and mood, but because of Ani's prolific output (averaging an album and a half per year), tracking her evolution in style

is still possible, and can be a fascinating game. It is fairly easy to follow the growth and maturity that occurred between her first (self-titled) and eighth (*Not a Pretty Girl*, 1995) albums, but then the path becomes a bit more muddled. *Dilate* (1996) was full of beautifully intense anger and rage over a relationship; *the past didn't go anywhere* (1997), a collaboration between Ani and folk singer/songwriter Utah Phillips, was alternatively gritty and tender, but overtly political; *Little Plastic Castle* (1998), which brought many new fans but left old ones disappointed, was a bemused, experimental album, featuring a wide palette of sounds, and a generally less belligerent tone.

Where does *Up Up Up Up Up Up* fit into all of this? The release makes it clear that *Dilate*, *the past didn't go anywhere*, and *Little Plastic Castle*, were anomalies, testing out divergent paths before returning to the one left off by *Not a Pretty Girl*. *LPC* and *tpdga*, while musically interesting and full of highlights, did not contain Ani's best work, while *Dilate*, with its intense, dark passion, did. Still, *Up* shows that she has grown artistically from these other albums, and can draw from what she has learned and tried.

In general, *Up* is a simpler group of songs than her previous albums, and somewhat of a return to Ani's particular brand of folk music. Some of the songs are political once again, on poverty, racism, and the closing of a steel plant. And there are still many songs of a more personal nature, with such themes as a close friend's drug addiction, and her feelings towards her father. Though it may seem that by taking a few steps back Ani is covering old ground, her style is recognizably different. Fans will miss the manic energy and frenetic guitar-playing of such older songs as "in or out" and "out of range," but they will find it impossible not to enjoy her generally bluesier, funkier style. Long-time collaborator Andy Stochanksy provides great support on drums and percussion, and the addition of Julie Wolf, who has been touring with Ani for the past year, but makes her first Ani album appearance here on piano and organs, contributes to the unique sound on many of the tracks. Also competently fleshing out the sound is Jason Mercer, first heard on *LPC*, who beautifully handles the bass line (electric and upright),

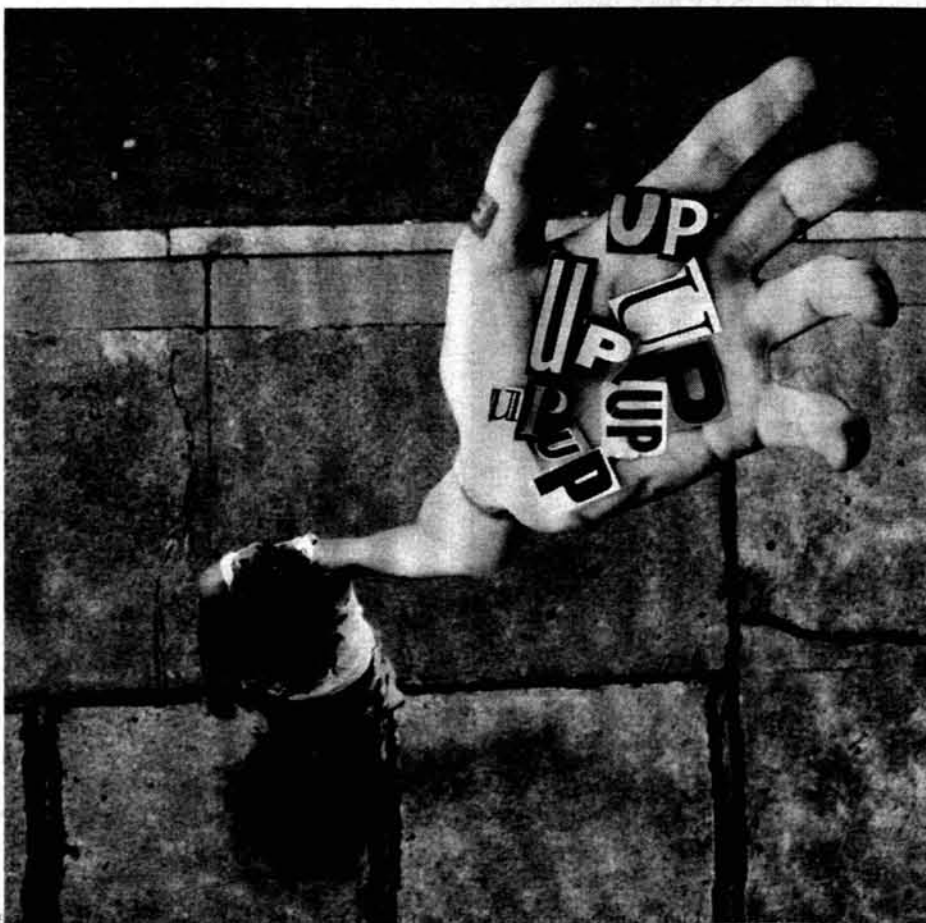
and plays some great banjo on "angry anymore."

But kudos go to Ani, who manages to make each song inhabit an entirely different world. Ani shows she's as comfortable with serene, gorgeous melody and sparse accompaniment ("everest") as with rockin' tunes like "jukebox," with its hypnotic improvised coda that could go on forever. Nor does she disappoint with her consistently creative lyrics: "virtue is relative at best/there's nothing worse than a sunset/when you're driving due west," off "virtue," and the proverbial line, "half of learning how to play/is learning what not to play," from the title track.

There are surprises throughout the album: the two-minute long vocal intro to "come away," that one can't help but compare to the great divas of soul; the effective chromaticism of "know now then;" and the self-duet on "angel food." Ani abandons traditional verse/chorus/verse/chorus forms in several songs, which culminates in the final track, "hat shaped hat," a 13-minute jam session that

some may find indulgent and overlong, but which is winningly fun. Even the first line is satirical of poetry and song lyrics: "in walked a man/in the shape of a man/holding a hat shaped hat."

Up, although surprising in that it regresses a bit stylistically, is a wonderful new album. Old fans will quickly overcome their confusion to realize that the mastermind behind it is the same Ani we know and love. They may be disappointed with some of her new approaches to songwriting and less intense musical style, viewing the new album as "tame." But they should be more than satisfied if they are looking for something a little more mellow and groovy. As an introduction to Ani's music, the new disc is very listener-friendly, highlighting all of her idiosyncrasies: her energy, intelligence, creativity, humor, seriousness, and strong convictions, without going to the extreme and being in-your-face. I recommend it, but as with all great music, understand it will take more than one listen before all of its greatness is apparent.



FOOD REVIEW

Local Ice Cream Shops

Many flavors to cool you down

By Vanessa Yen

As a student at MIT, my primary job is to study, but considering that I have been eating ice cream at least once a day for the past three years, I do see myself as somewhat of an ice cream connoisseur.

Ankara Cafe

The cafe formerly known as Angora's, located near Kenmore Square, is renowned for its vast selection of frozen yogurt. From Snickers to Melon to Cheesecake and Mocha, these flavors can be mixed to ones delectation or can be enjoyed individually. Although there is only one size, portions are relatively generous. For \$2.24 you can get one flavor, or you can double up on flavors for just under \$3.00. It is just as difficult finding a favorite mix of flavors as it is finding a bad combination. But after three years of being a loyal customer, my favorite flavors are Grapenut and melon. The combination of naturally sweet and nutty Grapenuts along with a light, fresh, pure melon flavor (particularly hon-

eydew) is absolutely divine! Ankara's also sells a variety of sandwiches, calzones, pizzas and salads to go with your frozen treat. The cafe offers free delivery with a purchase of \$7 or more. However, be prepared to wait in excess of an hour if you order for delivery as Ankara is almost always busy on the weeknights and weekends.

J.P. Licks

Heading down Newbury Street, J.P. Licks would be first ice cream shop you encounter. This popular parlor has many delectable flavors that you would not find at other places. Tiramisu, Kahlua, and Coffee Crunch are amongst the most popular. Its central location attracts many city dwellers, students and tourist. On the first warm and sunny spring day, the line for J.P. Licks can reach past its

Starbucks neighbor, and onto the side walk in front of the stores a few yards down.

Ben & Jerry's

As you continue down Newbury Street, Ben & Jerry's would be your next "must-stop-and-eat" ice cream shop. Ben & Jerry's has over 50 flavors of ice cream, frozen yogurt and sorbet. One of my favorites is Dilbert's World Totally Nuts Ice Cream. This consists of a buttery almond ice cream with roasted hazelnuts, praline pecans and almonds in a white fudge shell. It's an absolute treat anytime of the day! For the health conscious, Ben and Jerry's also has several low-fat flavors such as S'mores, consisting of chocolate low fat ice cream whirled with swirls of marshmallow and graham cracker wedges; and Chocolate Cherry Garcia, a rich, dark chocolate frozen yogurt with sweet dark cherries and pieces of white fudge. Ben & Jerry's also has an assortment of sorbets with six mouth-watering flavors, made with all-natural ingredients and superior quality fruits. Sorbet flavors include Strawberry Kiwi, Mocha and Doonesberry, a colorfully sweet Raspberry and Blueberry blend with a hint of tartness. For those with immense appetites for ice cream, the Vermonster is certainly worth a try. Served in a 12 inch flower pot sized container, the Vermonster holds up to 25 scoops of ice cream, a ton of brownies and all the toppings you can

possibly imagine. But do not try this on your own, as it may be hazardous to your health.

Toscanini's

Toscanini's, our beloved Student Center shop, is the number one hot spot for students and faculty alike. It has friendly attentive service as well as quality products. Its flavors are not the typical bubble-gum kids' stuff. They make utterly smooth and creamy ice cream that appeals more to the mature consumers. With flavors like Belgium chocolate, Guinness Stout, White Coffee and Nocciola (more commonly referred to as a distinctively rich Hazelnut) there is no going wrong here. Aside from the cone or cup option, you can choose anything from a thick, rich frappe to a sundae topped with fudge, a dollop of whipped cream and sprinkles. One of my favorites is the Root Beer Float — a scoop of creamy French Vanilla swimming in a dark bubble sea of Root Beer. For those on the go, Toscanini's also sell take out pints, quarts and even three gallon tubs of their ice cream.

Häagen Däzs

And finally we have Häagen Däzs, which claims to making "The Finest Ice cream in the World." Located in the Cambridgeside Galleria, service is not their strong suit, but the ice cream is definitely a winner. With flavors like Mint Chip, Macadamia Brittle and Green Tea, no one can possibly argue, especially not after one spoonful. Mint Chip consists of a clean, fresh flavor of mint around a sprinkling of melt-in-your-mouth chips in rich ice cream. The distinctive texture and mild flavor of Macadamia nuts along with the buttery crunch of brittle makes up Macadamia Brittle.

With so many respectable vendors of ice cream, it's hard to choose a favorite. It often depends on one's mood. In my experience, I have found Ankara's to be the most refreshing with it's uniquely flavored frozen yogurts. However, when I'm in the mood for some serious fat-content-not-an-issue ice cream, nothing beats the smooth and creamy Tosci scoops. This certainly is not to say that any of the other places are sub-par as ice cream is enjoyable just about always.

CONCERT PREVIEW

Stabbing Westward and Placebo

A break from happy vibes

By Daniel J. Katz

STAFF REPORTER

Monday, March 22

Avalon

15 Lansdowne St., Boston
(617) 262-2424

After weeks and weeks of unavoidable pop singles by Backstreet Boys and 'N Sync, sometimes you just need to take a breather from all the happy vibes and listen to something dark. If you're in the same boat, make plans for Monday, Mar. 22 at the Avalon for an evening of brooding with industrial heavyweights Stabbing Westward, British breakout trio Placebo, and up-and-coming rockers Flick.

Stabbing Westward's third album, *Darkest Days* (Columbia), hit stores early last year. It has scored a number of mainstream radio hits, including "Save Yourself", the heavily emotional "Sometimes It Hurts", and the current single, a stalker's plea for freedom called "Haunting Me".

In general, *Darkest Days* sounds a lot less raw than the band's earlier albums, achieving a cleaner, more modern sound, and incorporating more sophisticated synthesized effects, most notably the chaotic screeching that opens the intense fourth track, "Drugstore". In the same vein, the bottom-heavy power chords that originally defined the band's sound have been replaced by melting distortion and over-driven harmonics (which are used extremely well in a wicked riff in "Torn Apart"), taking the band a step away from Metallica and a step closer to Nine Inch Nails.

The album opens and closes with a bang, beginning with the title track, in which soft menacing bells erupt into tortured screaming. The last track, "Waking Up Beside You", is a final cry of anguish which is perhaps the most polished song on the album, and which (I can proclaim from experience) absolutely must be heard in concert.

Placebo has achieved huge success in England, powered by singles like "Nancy Boy" and an androgynous lead singer who resurrects memories of the golden age of glam rock. Their newest album, *Without You I'm Nothing* (Virgin), opens with their current single, an excellent tune called "Pure Morning" which is driven by the world's simplest guitar riff — a pulsing repeated tone, backed by harmonics and a droning, addictive chorus.

The rest of the album ranges from fast-

paced grungy rock songs like "Scared of Girls" and "You Don't Care About Us" to soft introspective tracks like "The Crawl" and "My Sweet Prince". Other highlights include the steady rhythms of "Every You, Every Me", and a hidden track at the end which turns an obscene message that was left on the lead singer's answering machine into a mind-blowing guitar showcase. Despite only having three members, Placebo utilizes nonstandard tun-

ings and creative bass effects to craft a rich and varied sound which is sure to transfer well to a live show.

Newcomer band Flick opens for the co-headliners. While their major-label debut, *The Perfect Kellulight* (Columbia) shows some promise through tracks like "Freezer Burnt" and "There You Go" and attempts to create an interesting mood, mixing a space-age atmosphere with heavy guitars, most of the album is

disjointed and somewhat forgettable. For those of you taking notes, "Radio Song" is at least the eightieth song to claim that "this is my song for the radio," or something like it. It never works. If you're in search of the meandering, vaguely futuristic album that Kellulight attempts to be, track down a copy of Failure's terrific *Fantastic Planet*.

Flick may blossom into something greater live — you never know. Placebo's alternately frantic and restrained songwriting should be very entertaining on stage. And as a three-time Stabbing Westward concert alumnus, I can guarantee that their shows are always an experience. *Darkest Days* and *Without You I'm Nothing* were two of my favorite albums of 1998, and this tour should start 1999 off with a bang for both bands.

RESTAURANT REVIEW

India Pavilion

Great food, great prices — well worth the walk

By Daniel Metz

STAFF REPORTER

17 Central Sq. (on Western Ave)

547-7463

Lunch Specials \$4.50-\$6.95

Dinner \$6.95-\$13.95.

Chances are you may not have noticed India Pavilion among the seemingly ubiquitous Indian restaurants dotting Central Square, especially as it is not easily seen from Mass. Ave. Its slightly hidden location just west of Central Square on Western Ave may also be the reason India Pavilion's prices are lower, and portions are bigger, than those of many of its competitors. As a value spot for close-by Indian cuisine, this restaurant is a definite find.

Inside India Pavilion, patrons sit in a modest dining room beneath the standard, kitschy painting of the Taj Mahal, just like the one you'll find in almost any Indian restaurant around here. Dinners are interrupted every so often by sirens from police cars coming or going from the station down the block. But who needs atmosphere when you're served good food at decent prices, which is exactly what patrons get here.

A word of warning at the beginning. If you are used to traditional Indian food, you will most likely find the offerings here tasty but under-spiced. There's no two ways about it: if you want anything fiery hot, you have to ask for it.

A recent meal at India Pavilion began with the meat mix platter, which combined two chicken pakoras, two fish pakoras, a meat

samosa, a small lamb kabob, and two pieces of papadam (crispy lentil wafers), all for \$4.95. The lamb kabob was tender and delicious. The chicken and fish pakoras were simple affairs, about two bites-worth each of chicken breast and white fish fillet, breaded and fried. Nothing too exciting, which is one reason why our accompaniments made all the difference — for \$2.75 additional our meal was complemented with onion chutney, mixed pickles (primarily mango), sweet mango chutney, mint chutney, and raita (spiced yogurt with cucumbers). These added welcome spice and flavorings to the appetizers and the entrées.

Since we wanted to get a feel for this restaurant, we chose one of the dinner samplers. For \$25.95 the "combination dinner for two" offers a choice of two soups, plus shrimp malai, chicken tandoori, minced lamb kabob, pureed smoked eggplant, rice and bread, and tea or coffee plus your choice of dessert for two.

Notwithstanding the fact that there's no such thing as "soup" in any of the wide range of cuisines that make up "Indian food" (at least in those that I'm familiar with), the soups India Pavilion offers are nice, tasty starters. I chose the mulligatawny, which was a thick lentil soup with vegetables, flavored primarily with turmeric and black pepper. Our other choice was coconut soup, a sweet (almost sweet enough for dessert), creamy soup floating with desiccated coconut.

The various portions of our combination entrée came all at once following the soups.

With the accompanying plates of basmati rice and big pieces of delectable, buttery bread (nan), hot from the oven, our table was practically overflowing. The rice and bread give diners a choice in how they wish to consume their meal. Either they can portion the various curries atop a pile of rice, or they can use the bread to grab pieces of meat and scoop or sop up the accompanying sauces.

The lamb and chicken were both served with grilled onions, green peppers, and a lemon wedge — Indian fajitas, if you will. The lamb was nicely seasoned and perfectly grilled, moist and flavorful. The tandoori chicken was likewise prepared well — black grill marks on the outside but tender and moist on the inside. Even if you're not a big fan of eggplant, everyone should try baingen bartha at least once. It's a great way to prepare this vegetable, in which the smoky flavors of the eggplant mix so well with the Indian spices, and India Pavilion's version did the trick. The shrimp was the most disappointing of the bunch. It was deprived of the spice and flavorings it needed to really shine, and including mushrooms in this dish is one departure from tradition that really doesn't work.

Dessert was our choice from the menu's selections. We had a fresh-tasting mango ice cream and a delicious kheer, served cold. Kheer is a sort of wet rice pudding with nuts and raisins, probably comfort food to those who grew up with it. It would have been perfect served warm on the cold and rainy night we had it.

Our combo dinner, which was suggested for two people, would have been more than enough to fill three hungry people. With portions like these, and good quality food for the most part, India Pavilion offers diners searching for bargains among the Indian restaurants of Central Square a nice option, one well worth the slight detour from Mass. Ave.

MOVIE REVIEW

Cruel Intentions

Cruel all right, but the intentions are mush

By Roy Rodenstein

STAFF REPORTER

1999, 1 hr 37 min

Directed by Roger Kumble

Written by Roger Kumble, Choderlos de Laclos (novel "Les Liaisons Dangereuses")
With Sarah Michelle Gellar, Ryan Phillippe, Reese Witherspoon, Selma Blair

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

Cruel Intentions is the story of two young Manhattan socialites with parental or monetary limits to get in their way. Kathryn

(Gellar) and Sebastian (Phillippe) are cold, calculating life-suckers whose lives revolve about who to deflower, who to take sexual revenge on, and generally how to maintain their reputation as lords of their social scene. They are very good at what they do and thus suck the life out of themselves as well, experiencing continual dissatisfaction even though they accomplish everything they attempt.

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

handsome). The ensuing warfare is at times enjoyably twisted, sometimes dull and often ludicrous, and that's before the last half hour.

The movie's premise and setup are workable enough. Phillippe and Gellar almost always have a great rapport as dueling sadists, although when the dialogue falls flat, it's flatter than those infinite planes from physics class. Innuendo, as direct or rude as the situation may call for, is a constant, and similarly is at times clever but usually a snooze. Although these lead characters are one-note villains, at least the actors perform the limited roles well.

The other characters are more unusual. Blair puts in an amusing performance as a complete ingenue, but the degree of her role's innocence is not exactly believable. Kathryn and Sebastian basically use her as a sexual and emotional toy at will, and the contrast between cardboard villain and cardboard naïf just doesn't work very well. Their scenes together are still often amusing, due to this contrast, but it's more like a *Saturday Night Live* anything-for-a-laugh situation than a well-executed comedy on the big screen. Even scenes clearly meant as comedy are troublesome. When Cecile's overprotective mother finds out her music teacher is in love with her, she tells him "I got you off the streets!" and he replies "I live at 59th and Park!" While the retort is funny, dredging up a racial issue and

dropping it after one punchline is gratuitous at best.

The Annette character also gets little respect from the script. Much is made of her virginity pact in the early minutes but then she is depicted as just another girl who goes swimming alone, at midnight, with an advancing Sebastian. The love that eventually grows between them is no less unsubstantiated, and what happens beyond that had an audience that initially roared with laughter and approval groaning out loud.

A few highlights, both positive and negative, do stand out. There is a laughable subplot involving Kathryn's snorting coke. Well, it's not even a subplot — every once in a while, Kathryn is just shown snorting some coke from a little ladle hidden in the cross she wears. Nothing at all is done with this fact, whether for amusement, for hipness, or even for preachiness. Perhaps they forgot to film those scenes the first time around and hurriedly decided to tack the drug aspect on. More favorably, there is a bit of good acting at times. In a key scene between Sebastian and Annette, Phillippe convincingly shows a moderate amount of emotion, while Witherspoon affectingly radiates utter and true innocence. This lone genuine scene, along with a few occasions when the script commits to the twisted morals and humor of the premise, make *Cruel Intentions* almost worth sitting through.



BOB FRAME - COLUMBIA PICTURES INDUSTRIES INC.

(Clockwise from top left) Sebastian (Ryan Phillippe), Kathryn (Sarah Michelle Gellar), Cecile (Selma Blair), and Annette (Reese Witherspoon) are entangled in a deliciously diabolical wager of sexual conquest without consequences.

ATTENTION SENIORS

POSITION AVAILABLE IN THE
ADMISSIONS OFFICE AS AN
ADMISSIONS COUNSELOR

The Office of Admissions is now accepting applications for the position of Admissions Counselor. This is a one-year full-time position beginning in July, 1999.

Duties include:

- conducting question and answer sessions
- interviewing prospective applicants
- visiting secondary schools
- coordinating MIT student involvement in reception area
- participating in admissions committee decisions

Applications are available in the Admissions Office, 3-108, with Lara Duston and should be returned no later than April 1, 1999.

Note: This is for 1999 (January or June) MIT graduates.

FOOD REVIEW

The Essential Vegetarian

Vegan anyone?

By Katie Jeffreys

STAFF REPORTER

This week's issue will focus on two main topics: my miserable trip to Chili's and alternative non-meat diets. First, vegans (pronounced vec-gun). A vegan is a person who extends the vegetarian diet of no meat to exclude animal by-products, primarily eggs and dairy. This can sometimes extend to excluding certain dyes that are made by crushing insects. (Yes, they really do make a red dye called cochineal out of *Dactylopius coccus*, an insect found on cactuses). Another product that is inconspicuously animal based is gelatin, which many vegans will not consume. It is made from bones or hooves of animals such as cows and horses. Most vegans also eliminate leather and other animal fibers (silk, wool, etc.) from their wardrobes.

There are many vegan alternatives to animal derived products, most of which are soy based. These range from milk and cheese, to eggs and ice cream. While this may seem overly restrictive, many people find it more healthy and kind to the environment than a vegetarian diet.

Eggs can be replaced by a variety of things when cooking and baking. In addition to commercial non-dairy egg substitutes, one egg can be replaced by two ounces of soft tofu (blended with some water), half of a mashed banana, or one quarter cup of applesauce or pureed fruit.

Some people go so far as to adopt a "fruitarian" diet, which consists solely of foods that do not kill the organism as a whole. So they would eat an apple off a tree, for the tree won't die due to their consumption, but a carrot is a root, so eating it would destroy the plant. Fruits, of course, include things such as apples and oranges, as well as foods that are typically considered vegetables, such as tomatoes and cucumbers.

Adopting a more strict diet can have many health benefits and has a much lower impact on the environment than a meat eating or even a crop-based diet. By eliminating root vegetables and grains from your diet, you reduce not only the impact that raising livestock for human consumption has on the environment, but the lesser impact of farming. In any case, I am not a vegan or fruitarian, although I admire their pursuits.

I went to Chili's last weekend to partake in what I thought would be a reliably adequate meal, served promptly in a friendly and fun environment. I called ahead, and when I arrived to their Harvard Square location, I was seated immediately. The waitress who served us was less than exciting. In fact I don't think she ever smiled. She was slow to greet us, slower to bring us drinks, and even slower yet in bringing our meals. We waited for nearly an hour while our waitress wandered around the restaurant.

When the food was finally brought out (by other wait staff) my dining companions found it was cold. My food was served a few minutes after the rest, but it was in fact hot and fresh. The displeasure of the group was somewhat relieved by an accommodating manager who approached our table.

Chili's only has three vegetarian entrees: spinach and mushroom quesadillas, black bean vegetarian burger, and vegetable pasta. The burger, served with fries, is always a safe bet. The quesadillas are tasty and filling, but are sometimes a bit greasy.

There are also delicious unhealthy appetizer options, most notably the Awesome Blossom — a fried onion, sliced to look like a flower. It is served with a yummy dipping sauce, and is enough for six people. Desserts are equally grand, from apple pie with ice cream, to chocolate filled cake served with ice cream covered in chocolate and caramel sauces.

I have eaten at the Copley Place Chili's, which is located next to the movie theater in the mall. I have generally had a better experience at this location, both in service and food quality, than at the Harvard Square restaurant.

My recipe this week is hummus, which I personally like as a dip for pita bread or as a spread on bagel sandwiches. As always, feel free to contact me with any comments, questions, or concerns at my (new) E-mail address, veggie@the-tech.mit.edu.

Hummus

3 tablespoons tahini
1 tablespoons sesame oil (or olive)
1/2 lemon, juiced
1/2 cup water
1 large garlic clove, mashed
1 cup chick peas
salt & pepper, to taste

Slowly add water to tahini, oil, and lemon juice. Combine sauce, chick peas, and salt & pepper in a blender. Blend to desired consistency.

Serve with raw vegetables or chips as a dip; on crackers as a spread; or stuff into warmed pita bread halves with grated carrots, shredded lettuce, or fresh alfalfa sprouts on top.

Variations: Add spices such as cumin and coriander; blend in vegetables such as red pepper; or stir in chopped olives, sun-dried tomatoes, etc.

ALBUM REVIEW

Dan Emery Mystery Band

Sentiment and silliness

By Fred Choi
STAFF REPORTER

Every once in a while you get the urge to buy a random CD because there's just something about that front cover. The interplay between the dark shadows and the angelic light, perhaps. The mysterious, haunting expression of the girl in the corner. The sexiness of the guy leaning against the wall wearing a black t-shirt and jeans. The amazing depth of feeling and meaning, somehow encompassing all of the world's emotions in a single 4" by 5" picture. Only once in a lifetime do you find that the CD case, with its visionary art which you just paid 16 bucks for, contains a CD that is equally sublime. Each song, each lyric, each note, each soundwave's amplitude, period, and frequency, is absolutely riveting. The tears flow, without shame. The laughter comes, unbidden. Forgotten are the problem sets that are due tomorrow. Gone is the pain of pining, the need for food or drink, the libido. There is only the music, that washes over you like a warm breeze, and watches over you protectively, like a new mother does to her newborn. Only once in a lifetime, if you're among the lucky few in this world, do you happen to cross paths with an album like that, an album that makes you realize that all things are possible, that life isn't futile, that the world is a beautiful, beautiful place.

love and advertising is not that album.

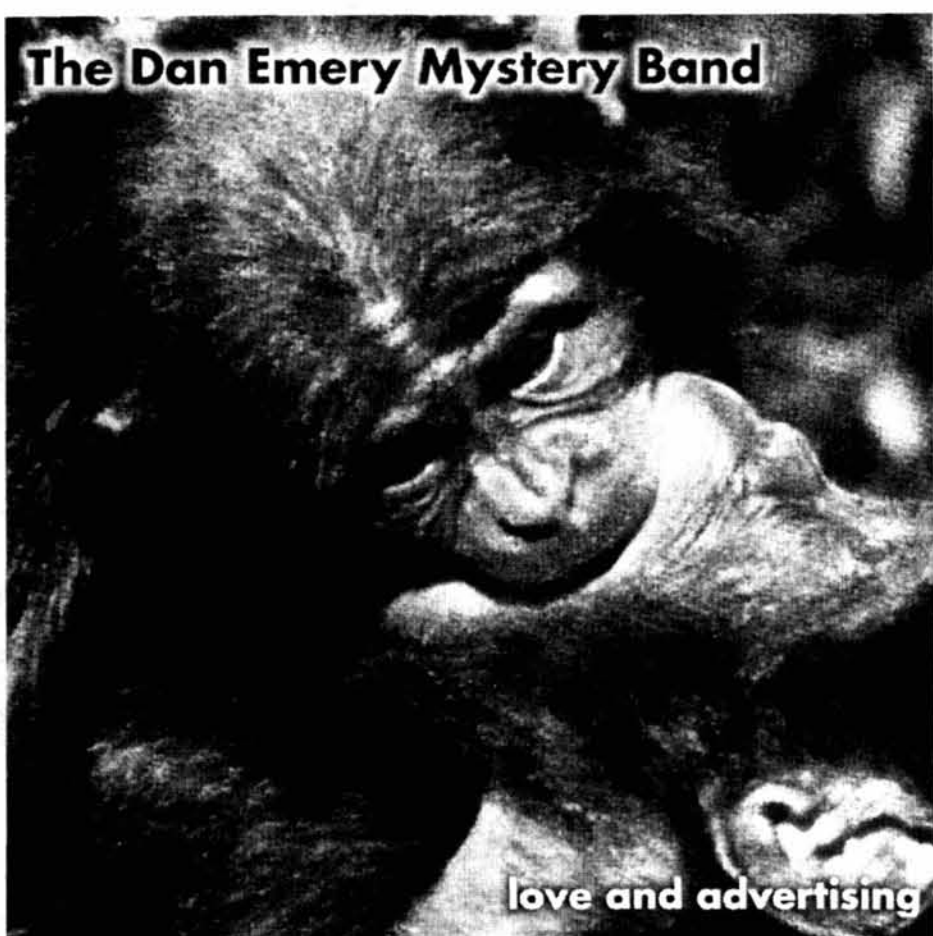
But it comes close.

It's simply impossible to ignore the front cover of The Dan Emery Mystery Band's debut release, *love and advertising*, especially if you're a college student with a one-track mind. How to describe it? Quite simply, it is of two juvenile bonobos (also called pygmy chimpanzees) kissing in the French manner. Somehow the picture (from primatologist Frans de Waal's book *Good Natured*) manages to be memorable in a strange way. Yes, it's mysterious, haunting, and sexy, but more so, it's just plain funny. And amazingly enough, after contemplating it for awhile and seeing past the refreshingly frivolous fun of it, we find that it may also be stirring something deep within our soul, the innocent beauty per-

haps reminding us of the sight of young children sharing graham crackers and watching Teletubbies videos.

The same can be said for the music. Sure there are bands like They Might Be Giants, Moxy Fruvous, and The Dead Milkmen playing in every T station in Boston, but very few combine their silliness with the charming honesty that the Mystery Band somehow conjures up out of nowhere. A classic example is the ballad, "Her Favorite Bra." The male narrator relates his relationship with a female friend, and how he feels a deep empathy towards her. He tells of how he listens to her tell him about how she just got fired, is going to be evicted, and may be convicted in court. The attention turns to his friend's "favorite bra," given by her grandmother, the kind that everyone needs, "to support them in what they're going through." The conclusion to the song is obvious and corny, but the music makes it poignant too. After she leaves, the narrator sits "thinking about bras" and coming to the conclusion, "I want to be a bra for you/I want to be a bra for what you're going through.. firm, strong.. that you can depend on."

This odd combination of sentiment and silliness is the strength behind many of the songs on the album. Most are told in a personal, narrative style, which lends credibility to the band's self-categorization as being a type of modern folk music. This puts them in such unlikely company as Jewel, Bob Dylan, and Ani DiFranco, but their punk rock sound and amusing, extended spoken sections of prose make their songs more immediately appealing. In the wonderfully hectic "The Only One Who Loves You," the narrator paints a crazy city tableau of mass-marketing and discontent, with his love and him in the center of it all. In "The Girl in the Laundromat" the narrator relates a situation that will be familiar to many listeners. He has seen the beautiful stranger in the laundromat, but was never able to say "hi." This is especially tragic because they had "a lot in common." They both put their laundry into the machines. They both put quarters and detergent in. They both stood up and watched the clothes go, "Round and round and round."



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

Songs that are more substantially fun focus the attention more on the music and less on the lyrics. Although not as engaging as the narrative songs, The Mystery Band doesn't disappoint, however. The song, "(One Good Reason To) Shake Your Booty" makes the listener want to get up and dance, with its rhythmic guitar and piano-playing perfectly complementing the drums' pounding. The song "Student Loan" sounds a bit like a summer camp song and conjures up a nostalgic smile. However, their slower songs tend to get lost among the attention-grabbing, faster songs ("her favorite bra" being the major exception because of the interesting analogy). But on closer inspection these songs, while weak lyrically, are rather pleasant. The fairly serious songs, "I Just Want to Live" and "Alone on the Moon" actually have nice, memorable melodies and are worth listening

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

The Dan Emery Mystery Band is definitely headed towards some sort of fame. Their debut album is strong and although it is immature in more than one place, they make up for it in their straightforward and somewhat innocent accounts of modern joys and woes. So if you have to indulge yourself and buy a CD with cool cover art, *love and advertising* (available only at CDNow, Amazon.com, and the Band's website <http://aperock.home.mindspring.com>), is a pretty good bet. Also, they'll be playing at the Kendall Cafe (233 Cardinal Medeiros Ave, Cambridge, 617-629-9188) this Friday, March 12. Be there, or be a lonely pygmy chimpanzee with no one to kiss on a Friday night.

ON CAMPUS

Concert Band

Good sound but unsound sight

By Amrita Ghosh

50th Anniversary Pre-Spring Concert
John Corley, conductor
Robert Rucinski, assistant conductor
Richard Applin, guest conductor

Upon entering Kresge, I pick up a copy of the program for tonight's performance, head into the auditorium, and find a seat close to the stage. Lucky for me, there are an ample number of seats from which to choose. "Tonight's performance should be good... It's their fiftieth anniversary, you know," an old man tells me from the row in front. "Oh, I see," I politely reply. And he strains to read the program in eager anticipation.

I wonder what he's scrutinizing, so I look at my own program, noticing the clever clip art used on the cover, with wind and brass instruments spelling out "50th." The first of

the performers trickle in, and as I wait for the band to finish coming in, I read impressive biographies of the band members, the conductor, and descriptions of the pieces. The MIT Concert Band was founded in 1948 and has over sixty musicians, students or recent alumni, and has dedicated itself to finding original works for band, "in the belief that the wind band is an important and unique means of musical expression." An honorable dedication, but will their expression live up to their lofty ideal?

The conductor walks in, and the audience hushes as best it can. John D. Corley has been conducting the MIT Concert Band since its inception, all fifty years. Someone

whispers that his next performance, the one in the Spring, will be his last. He begins to conduct.

The first piece, "Psalm for Band, Op. 53," by Vincent Persichetti, is a "piece constructed from a single germinating harmonic idea." It begins a bit shaky, with lukewarm tones; not everyone starts together. But the band is able to overcome their first impression with increasingly intense warm notes, a rich blending sound that the band pulls into the piece. Nice sounding timbres build, and a loud, low thunder by the timpani and tuba

fills the auditorium. Parts of the music sound like ethereal, cosmic events, while other parts just sound like parts. At times, they have trouble sustaining the sound between phrases.

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

The second piece, "Rose Variations," by Robert Russell Bennett, sees the introduction of a trumpet soloist, Priscilla Fonseca.



Remembering Stanley Kubrick

A mindbending legacy

By Vladimir Zelevinsky
STAFF REPORTER

There's a brilliant transition in 2001: *A Space Odyssey*, where a shot of a spinning bone, tossed up by an ape, cuts to the shot of an elongated orbital station, weightless in its orbital free fall.

If anything, this forward-thrusting motion, crossing temporal, thematic, and visual boundaries, can be taken to represent what Stanley Kubrick did to the art of cinema.

The director of such modern classics as *Spartacus*, *Dr. Strangelove*, or *How I Learned to Stop Worrying and Love the Bomb*, 2001, and *Clockwork Orange* died last Sunday at his home in England at the age of seventy, having just completed his last film, *Eyes Wide Shut*, to be released this summer. His legacy is mindbending.

From the delicious nuclear black comedy of *Dr. Strangelove* to the soundless outer space of 2001 to the bloody corridors of the hotel in

The Shining, Kubrick consistently redefined cinema, fusing the old elements in unexpected combinations and introducing the new ones. His work as a special effects designer on 2001 is still one of the towering achievements in the field; his dialogue still makes *Strangelove* compulsively quotable. His violent, jarring juxtapositions of classical music and violence in *Clockwork Orange* create the least appealing protagonist — and then put us, the viewers, squarely into his head.

Kubrick didn't seem to invent the cinema; he seemed to be discovering it, revealing something that was there all along, and he was just the first one to see it, with the clear, sober, and unsentimental eye. A single toss of that bone — just one moment in the career of a director who took notoriously long to finish each of his films — has advanced the art as much as the whole careers of lesser directors.

Even when stripped clear from the barnacles of commerce, it's anybody's guess if the art of cinema will soar, or if it will crash and burn. Nobody knows where it is going. Kubrick, it seems, did.

Nervously she adjusts her stand, but once she begins, her sound is warm and calm. As she keeps one eye on the conductor and one eye on the music, the Broadway musical-like piece brings you through The Garden Gate, and through to the next waltz-like theme of Carolina (wild) Rose, and its variations. The trumpet solo rushes along with fast notes, and after several volleys of the melody between the soloist and the band, the theme ends with a string of fast-paced notes down to a veritable cadence. The variations do the theme justice.

After each piece, the band stops and tunes, interrupting the continuity of their music and flow. But after the second piece, a window is provided for a younger man to step out onto the podium. He is Richard Applin, guest conducting his own "Introduction, Saltarello and Afterdance." From the very beginning, his animation and energy do something to the sound. "Introduction" takes life in the form of a river, its undeviating flow of water interrupted by the sound of flutes acting the part of fish jumping in and out. Then the dance begins, the full band forming an exciting, moving sequence, complete with the life, expression, and animation of its members and their guest conductor. The third movement has many of the same qualities, and delivers a beautiful climax and nice ending, with the band playing as one throughout.

The Celtic tune of Ira Schwartz's "A Celtic Rhapsody," and the patriotic sounds in William Schuman's "New England Triptych," are both deserving of praise. Commissioned by the MIT Concert Band, Schwartz's piece ingeniously incorporates several Celtic tunes. The soloists and orchestra, playing a balanced dissonance, moved the theme along swiftly, although the band seemed lifeless. "Triptych" is based in a beautiful timpani solo, building tension with the woodwinds. The next movement starts with what sounds like a battle march, whose solemn bass clarinet melody tells of a soldier trudging the war grounds, ending in a nice cadence.

The concert is over and the band joins their guests in the lobby for some snacks. Perhaps if they had advertised their snacks, they would have played to more bodies.

A very good group of musicians, I urge each of them to be even more musical: Animation! Life! These are what make or break the visual aspect of a presentation.

OPERA REVIEW

Lowell House Opera

Yossele Solovey: work of genius

Yossele Solovey
World Premiere of a new opera by
Noam Elkies, libretto by Jeremy Dauber
Conducted by Joel Bard
Dax Kiger, Stage Director
Lowell House Opera
Lowell House, Harvard University
March 10, 12, 14, 17, 19 & 21 at 8pm.
\$10 general admission, \$6 for students.
Tickets available through BOSTIX
or call 496-2222 for reservations.

By Jonathan Richmond
 ADVISORY BOARD

Websearch "Noam Elkies" and you'll come to the site of Harvard undergraduate Zachary Shrier and this: "Who is Harvard's most powerful mind? Those in the know say it's Noam Elkies." But those who might think that the cranium of Harvard's youngest ever — tenured-at-26 — full professor of mathematics contains no more than one of the world's most productive human computing machines should take a trip to view *Yossele Solovey*.

Elkies' new opera, which opened Wednesday night at Lowell House, Harvard, provides extraordinary insight into the human condition through music at once powerful, sensitive, and subtle. It is a work of genius that not so much bridges the genres of musical theatre and opera as moves beyond the expressive limits of so much music written for Broadway while providing an audience accessibility lacking in the work of so many "serious" music composers of the twentieth century. *Yossele* has the potential to join the international repertoire as one of the great works of our age. The impassioned performances to be found at Lowell House, with the composer himself at the piano, provide yet more reasons why this production is not to be missed.

The Sholem Aleichem story on which the opera is based is wonderful. It tells of a cantor besotted by music and the power of his own voice to produce it. It follows a tragic path as *Yossele* leaves the insular life of his community for a life of fame that turns out to be a catalog of loss: disconnection from the woman who loves him, from family, from tradition and, ultimately, from sanity.

Characterization is superb and manages to be at once larger-than-life yet profoundly compelling on a human scale. There's *Yossele* the dreamer who rises and falls, Esther his anemic yet tender lover, Gedalye Bass the creepy-crawly impresario who leads him to fame, Perele the calculating society widow who seduces him, and Shmulik the father — a figure out of Greek tragedy who is the first to spot *Yossele's* talent and who both foresees

and experiences the suffering that is to result from it.

Elkies says he found inspiration in Mozart, yet the link is not immediately obvious. The music does not sound Mozartian. Reacting to the action in progress, however, it becomes apparent that Elkies has adopted Mozart's unusual gift for using music to reveal truth.

Mozart's *Così fan*

Tutte sets off two pairs of

lovers and through sublime music goes past their lies to provide access to the truth in their hearts. Elkies' music also penetrates to the heart of alternative relationships and underlines the God-given legato of one in contrast to the inevitable discord of the other. How the music sighs as Esther reflects on the loss of *Yossele*, its

trans-

Why did you end up in Math, rather than music?

I knew for many years that I had an aptitude for both of them and at some point I had to make a choice. Even if I did manage to make a career out of my music it would have to be at the expense of not doing math. And I can make a living of one, and a reasonable showing of the other.

What was your musical background?

My mother was a piano teacher, so there was piano music all the time. I started playing piano at three, and taking lessons in composition — I was putting notes on paper just a few months after starting to play.

So you were four?

No I was still three.

I started getting actual training in composition and theory at about 6. I was in Israel at the time.

Isn't it unusual to compose so young?

Not unusual if also starting to play the piano at an early age. Children learn everything by imitation.

Were you influenced by your early teachers?

That's how everyone from before Palestrina got started.

What was your first real composition?

What I usually label Op. 1 was a piece I wrote between six and seven in memory of my grandmother. It was a five-minute piece for piano.

Was Chopin an influence?

There were lots of early influences. There was a Viennese sonatina which takes after Mozart, a prelude which takes after Debussy, a string trio after the manner of Schonberg, although I didn't enjoy it then and I don't enjoy it now — I was 10 or 11 at the time.

What are your current inspirations?

They're all over the place. I've been introduced to music from before Bach from choruses. Bach, Brahms, Chopin as a pianist, Shostakovich, Schubert and certainly Mozart. I omit Beethoven — I've great respect but haven't been able to assimilate it yet.

Of the more moderns: Bartok and especially Britten.

What drew you to *Yossele Solovey*?

It's little known that Sholem Aleichem was himself a great aficionado of music. There are lots of specific events in the novel that have specific musical references — and there's the whole fact that the lead character is a cantor. Towards the end Shmulik is giving what is normally a very cheerful blessing in mournful tunes of lamentation; it's another thing to hear someone do it. The story has shows a wonderful panorama of Jewish life and aspects of vanishing Shtetl life.

What was your musical approach?

There are all these tunes, musical concepts that I had swirling in my mind. Someone heard a bit of the music here and thought of Mozart doing Fiddler on the Roof. I haven't much performed Mozart, but if one's going to write opera that's where to go to see how it's done. There are these various unifying musical ideas that are drawn from Jewish music but treated in other ways. The first few notes are from Havah Nagilla — in a key not normally done. The main Kaddish tune comes from the cantillation from Bereshit [Genesis].

What's significant about Bereshit?

The whole musical picture there is of the primordial we have injected into this *Yossele* who has this incredible talent and is driven by it to break the bounds of the society.

What's special about the art of music?

With music you can say things that you cannot express in words. Specifically this is a story about a musician and how wonderful his music is, music of a great cantor, music of an almost-lapsed Jew. Writing the music is like me being an actor and doing part of the interpretation.

scendent

beauty making the pain yet more pointed. A solo cello plays an important role in bringing out grief while miraculously reaffirming faith in a higher authority. Does the cello provide a voice for the silent yearnings of the human soul or does it, indeed, reveal the presence of God?

The piano also plays an essential role — playing solo for many of the darker and most critical moments. The wicked Perele seduces the naive *Yossele* with music on the piano, in a magical passage that has parallels with the emotional transitions of another famous aria where emotional loyalties change, Mozart's *Il core vi dono*. Yet the love exchange seems more than from one human to another. *Yossele* begins singing solo in the form of a

niggun — a song without words that shows delight in the love of God, yet moves to join in wordless song with his temptress, their words and heartbeats fusing with the passion that rightly belongs not only to Esther but also to the Heavens.

Once *Yossele* is snared, it is also the piano that hurls contempt at him as Perele demands money for her hats and dresses. The cello comes in here, acting the part of *Yossele's* anguished soul and begging for pity as if separated from and urgently trying to redeem the flesh-and-blood character on stage. The piano hits like a hammer; Perele tells *Yossele* "if I can't have your love [equated with his money], I'll make your life hell." The cello replies with such gentle poignancy that one can almost hear the angels sobbing.

Shmulik the father comes

on stage, asking

"where is my little boy?"

with

wedding to deathly disembodied violin music illuminated with one of the evening's most ravishing cello settings. Heartbeats seem audible in this scene of horror.

The other religious settings, from a choral singing of Ein Kelohainu to *Yossele's* intense rendition of the Mussaf service, combine splendor with depth. Perhaps, just as *Yossele* can't resist absorbing the music of an off-limits church (the act that gets him into trouble in the first place), Elkies has informed his intensely intimate depiction of timeless Jewish melodies with his knowledge of church choral traditions.

Elkies score is amazingly complex. This is a deeply intellectual work, yet one with a human scale that gives it ready appeal and with a spiritual dimension that manages to leave the audience revitalized after watching scenes of deepest suffering. As Mozart's operas can be appreciated on different levels, *Yossele* is a work for all audiences — one that will reward a casual approach, but which also has multiple layers of depth to be explored for those who care to seek them out.

The libretto is written by Jeremy Dauber — like Elkies, a former resident of Lowell House. The text has punch and wit, even if we are ever aware that it's main purpose is to be the vehicle for the music.

Cast and orchestra on opening night were excellent — the best I've ever heard at a Lowell House production. Anne Harley was simply rivetting in the part of *Yossele* (a woman was chosen to sing the part because a male with a sufficiently high-pitched voice could not be found), her singing pure and affecting and her acting dramatic. While her whole performance was glorious, it was in the rendition of the Kaddish that she especially shone.

Perhaps the light she cast was frightening — that of someone who has sold his soul to the Devil yet is singing God's praise — yet the beauty of sound gave repose. Heidi Clark's Esther was fabulously sung too and Clark's acting turned this simple love-lost-lass into a tragic heroine by opera's end. She clearly felt as well as understood the part and the result was powerful.

Paul Soper's Shmulik was exceptional. The deep cantorial voice and traditional Ashkenazic pronunciation was entirely authentic, making his religious singing a wonder. Yet Soper's greatness lay in his depiction of the soul's torment, which became increasingly vivid as the opera progresses. His singing — along with that of Heidi Clark — was very intense as Shmulik stands with Esther pondering the impending loss of his son in "Yossele, Dream of Me," close to the start. Yet, as Shmulik prays for the return of his son later on — when it is too late — Soper sings with an inner passion that makes the pain his character suffers fathomless.

Meara McIntyre was a deliciously evil Perele. What a malicious twinkle in the eye of another of the evening's singers who knows how to wondrously act the part as well as she sings it. Her singing in Perele's wordless seduction song was dreamily blissful (as was Harley's), making us wonder if this shrewish character does indeed really love *Yossele*. Her pure staccato-nastiness to her husband once the marriage vows are sealed and settled was vivid. Jennifer Harney did a nice job of Perele's maid, Leahtzi, singing with great clarity as well as character and drawing some nice



Interview
 Noam Elkies



Elkies music also evokes the essence of Klezmer — and there are brilliantly spirited sounds of celebration — yet the hearty brass oom-pah for this tragic wedding only makes the agony deeper. Esther stands frigidly, while bass pizzicato depicts disturbance, a solitary heaven-sent flute sidling up to offer what at first seems like the legato of solace but is perhaps no less than the presence of the Angel of Death.

Elkies sets the Kaddish — the prayer for the dead — with profundity. *Yossele* appears in a vision to Esther to sing Kaddish at her

CONCERT REVIEW

*Eagle-Eye Cherry**"Save tonight" for Paradise*

By Michael K. Dowe

Monday, March 8, 7:28pm: I arrive at the Paradise Rock Club with Evan, my photographer. There are supposed to be tickets waiting for us at the box office, but I simply pull out a press pass, and the thick-necked bouncers let us in without a hassle. As we walk down the long corridor, we can hear a band warming up, cueing the engineer. Eagle-Eye and his crew spout bits and pieces of a few tunes, and I can already tell this will be a dope concert.

7:55 p.m.: I'm completely geeked like a pathetic, star struck groupie. I met Eagle-Eye along with other members of the press and some jerks who won a contest. I already knew he was the son of jazz legend Don Cherry, and younger brother of Neneh Cherry of Buffalo Stance fame; he was born and raised in Stockholm, where his hippie parents often

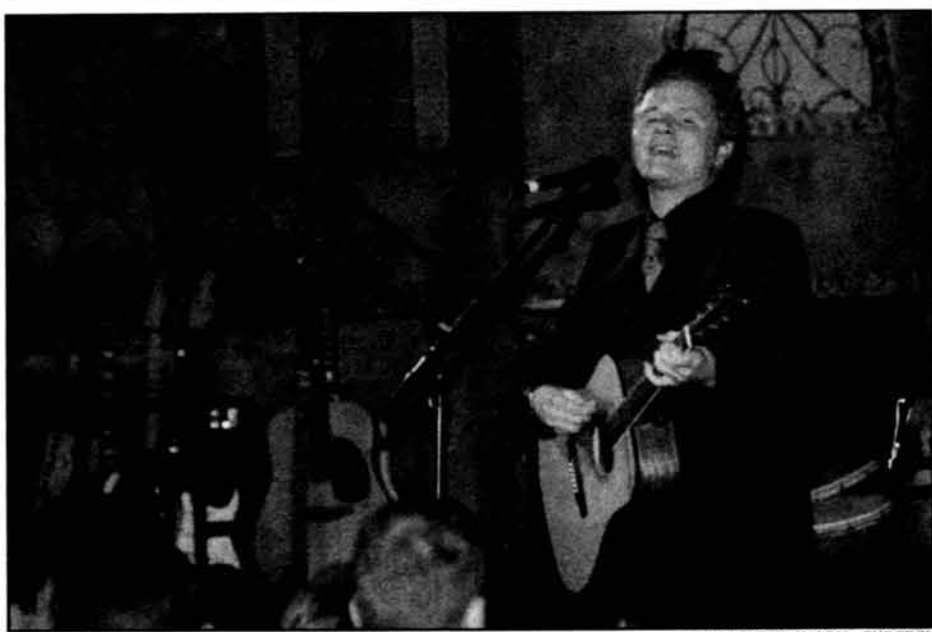
took the whole family across Europe for summers at a time; he studied acting at the "Fame" school — the New York School for Performing Arts — then spent a few years pursuing a successful acting career; his creativity soon turned to music, so he relocated to Sweden and concentrated on his opus, which is already platinum-plus.

I don't know why, but with such a history of artistic expression and wanderlust, I expected Eagle-Eye would be one of those snotty, self absorbed types. But when I approached to give him dap, he gripped me up like one of the boys. It turns out he's quite down to earth. We chatted a few minutes about his music and my writing, he autographed a poster and CD for me, and we even posed so Evan could take a picture. My half-fro was a little misshapen, but Eagle-Eye's was too, so it's all good. I was stoked, ready for loud music, cold beers, head bobbing, and more cold beers.



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

EVAN LOVETT-HARRIS—THE TECH



EVAN LOVETT-HARRIS—THE TECH

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

7:57 p.m.: I bought the first cold beer, and my wallet cried. For such a lager and ale crazed city, a pint sure is expensive up here. I'm from Virginia, where cigarettes and trailer homes are always cheap. So what the hell is going on in Boston?

9:05 p.m.: The crowd, a bizarre mixture of ages, races, and styles, slowly begins to fill the room. The show should begin soon, and I'm wondering who's this special guest, David Mead. A quick survey indicates that no one else has heard of him either. I've spent the past hour chumming it up with Evan, chain smoking through getting-to-know-you conversation.

9:25 p.m.: Long Island native David Mead has taken the stage and performs a few songs. He plays solo, switching between acoustic guitar and keyboards. With his funky attire and blonde bouffant resembling Brian Setzer, I figured Mead would try a solo jump, jive, and wail, but his style is an odd mixture of Tom Petty's folk and Billy Joel's croon, and it's no wonder why the audience is pretty dead. This was his first time in Boston, and his lack of stage presence and energy left the performance lacking.

Mead's only high point was an acoustic version of the Bee Gee's "Stayin' Alive," where he got a bit of audience participation. His songs weren't that bad, but love song after love song gets tired quickly. In June, Mead will be releasing his RCA album, *The Luxury of Time*. If there are any insomniacs out there looking for a soft lullaby, Mead's your man.

10:33 p.m.: Eagle-Eye Cherry and his band finally take the stage, and the audience energy surges. He starts out with a mellow groove, followed by his next single, "Falling in Love Again." Eagle-Eye's songs are smoky, influenced by acid jazz, funk, and the blues. He wrote most of them on acoustic guitar, which also heavily influenced his sound. As he

works through most of the tracks from his album, "Desireless," I can hear people beckoning to hear his hit, "Save Tonight," but that will have to wait.

Eagle-Eye's songs deal with a number of issues and emotions, such as drug use in "Shooting up the Vein" and "Death Defied by Will," and gang related violence in "Indecision." Lead guitar player Mattias Torell rips several solos during the set, and percussionist Dominic Keyes is most impressive, especially on the African drums in an animated rendition of Bob Marley's "Exodus." From the force of the crowd, I'm sure heads in Kenmore Square can hear the screams of "Jah people." The concert has a few new songs, including "Heaven," and the story of a disastrous love affair, "Misfortune," which Eagle-Eye dedicates to Billy the Pimp and Monica. He also explained that "Desireless," the last track on the album, was written by his father, who died while the album was in progress. Eagle-Eye produced this song and dedicated the album to his father, making the track a moving, if not haunting piece that I definitely suggest people look out for.

The crowd is bursting at the seams, waiting for one song. They all want "Save Tonight." Eagle-Eye begins the first guitar lick, and the audience erupts, jumping, bobbing, weaving. Afterwards, he and the band bounce off stage, leaving the crowd wanting more. For a full minute, everyone is screaming, pumping their fists, and banging against the walls, and Eagle-Eye comes out again to play a few more tunes. The cheers from the crowd alone tell of Eagle-Eye's ability to energize and entertain.

11:44 p.m.: The band has left, and the thick-necked bouncers peruse the crowd to make sure everyone's moving out. People scramble to pull posters off the wall, and at least half the crowd stands in line to buy t-shirts, CDs, and stickers.

Landmark world premiere probes deeply into human soul

Opera, from Page 10

laughs. Perele's servant, Berl-Isaac was brightly sung and smartly acted by Jesse Hawkes.

John Whittlesey played the part of Gedalye Bass, the impresario. His depiction of this

time. Whittlesey also sang the part of the cantor Pitzl — whose choir Yossele joins before attaching himself to Bass — and I loved the way he showed Pitzl's self-adoring reveling in his own voice as the cantor leads his choir. David Howse nicely depicted the unfeeling

Reb Alter, underscoring the cruelty with which Alter strikes out at Shmulik as the latter suffers on account of his son.

Joel Bard — who recently completed his Phd in Molecular and Cellular Biology — was the evening's Music Director and achieved astonishing success in preparing a student orchestra for an intense and difficult new work. He was doubtless helped in his task by the presence of some wonderful musicians, with

no sign of weakness in any parts of the orchestra. String playing was rapturous, with none more so than that of Sarah Siska whose cello part was so important to the development of the opera. Siska's tone was very special, and her handling of every nuance pro-

found.

Woodwind scoring is often dark and dense, but the flute is allowed on occasion to float free and the solo playing of Denise Gaz was a delight. The brass section not only performed demanding music with great accuracy but was full of spirit. And Noam Elkie's held command of the piano — playing his own music with a knowingness as well as vigor that comes from a special sense of ownership.

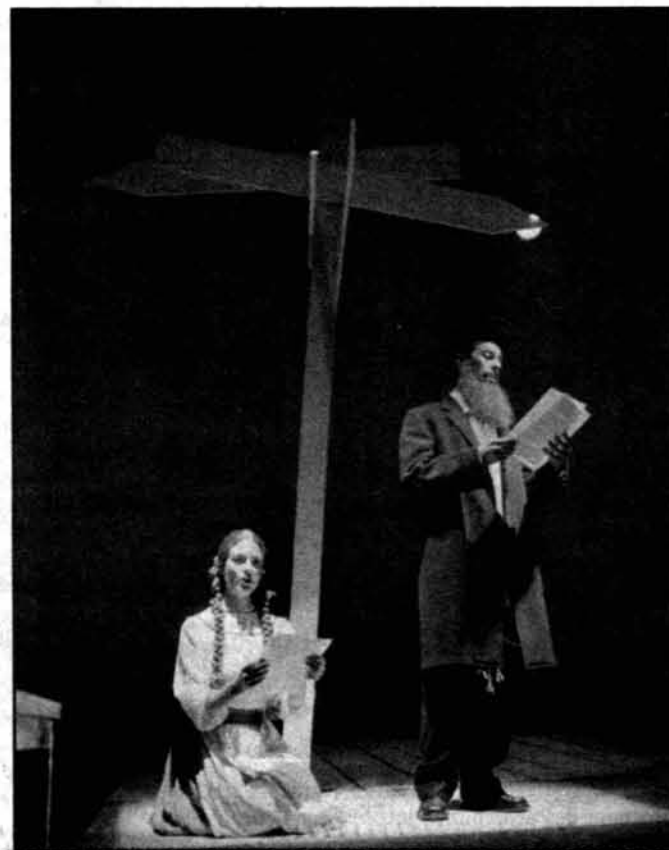
Dax Kiger provides taut and well-managed stage direction that shows a keen understanding of the necessary link between music and action — and of the fact that much of the action is in fact within the music. Stephanie Richardson has supplied terrifically evocative costumes. Mathew Myhrum's set is possibly a trifle minimalist, perhaps reflecting the constrained level of resources available to pay for it, but his use of a series of tumble-down houses supported on sticks as if children's lollipops successfully evokes the spirit of the Shtetl.

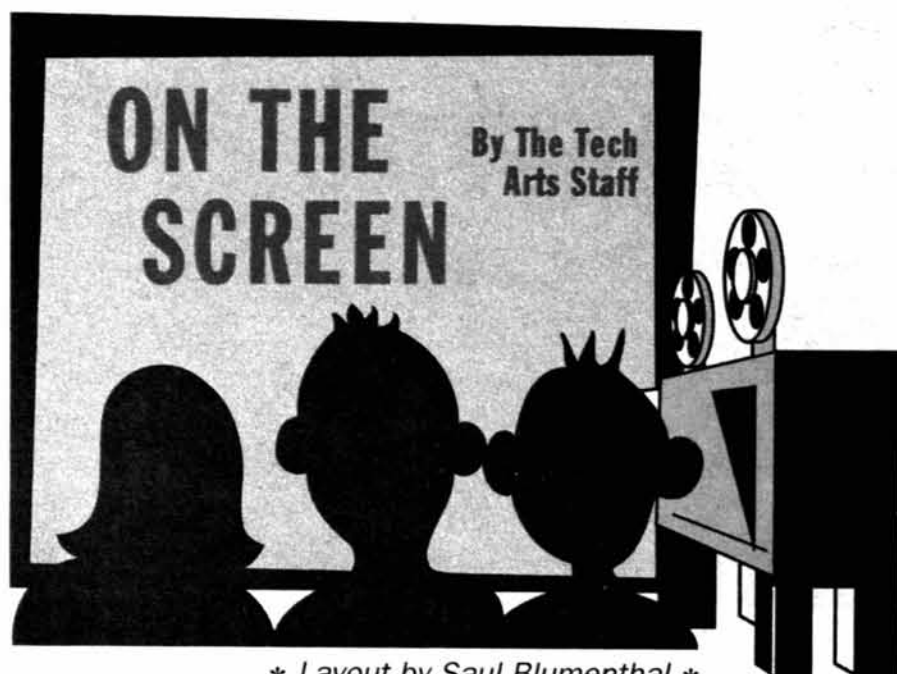
The last time we hear Yossele sing Kaddish he is alone in the cemetery. Kaddish may not be sung alone, however, for mourning requires a minyan of ten. Such is the unworldly beauty of the music, however, that we can only imagine that Yossele was not really alone, but that the angels in their great grief had come

down from the Heavens to silently join him in invoking the glory of God's name even in the face of distress. It is in the essence of our humanity that we can find balm amidst impossible suffering and it is Noam Elkie's great achievement to have composed a work that finds revelation in its exploration of humanity, and of the relationships of human souls not just one to another but with God, their creator.



small-time essay in human greed was well-studied and entertaining, gestures of voice as well as of body giving a distinct impression that this wouldn't be the sort of person from whom to purchase a second-hand car. Perhaps it's just as well they didn't have any at the





The following movies are playing this weekend at local theaters. The Tech suggests using <http://www.boston.com> for a complete listing of times and locations.

**** Excellent
*** Good
** Fair
* Poor

8MM (* 1/2)

Not even the writing of the gifted Andrew Kevin Walker can save this flop directed by Joel Schumacher. It is the story of a private detective whose inquiries into the authenticity of a snuff film reveal a grossly disturbing culture of pornography and violence. What he finds is not only that this culture provides a thriving environment for the morally vacuous, but that its implications and effects take a frightening toll on even the most virtuous of us.

Frightening, in its own regard, but the emotional impact is lost in the direction. Don't bother. — Francisco Delatorre

Affliction (*** 1/2)

Nick Nolte plays a grown man still grappling with the ghost of his father's abusiveness. A sheriff in a small snowy town, he riles against the rich, against authority and against those who try to help him. For a long time the rage has been kept in check, but it won't hold forever.

Although some characters in the movie are one-dimensional, director Schrader, working from a script by Russell Banks, puts together a very solid film. Nolte and Coburn, as his father, are astounding and harrowing, and keep the movie's loose ends together to make for a powerful experience. — Roy Rodenstein

Alaska (*** 1/2)

On the surface, a classic OmniMax nature-themed documentary, replete with grandiose nature shots and panoramic views of mountain ranges from the helicopter. Underneath — an involving story, using the turn of the seasons as an underlying plotline and carefully

observed animals as central characters. Unexpectedly, it's also downright hilarious, bursting with more humor than any other movie currently in release. — Vladimir Zelevinsky

Analyze This (**)

A sorry sit-comish excuse for a comedy, with Billy Crystal engaging in so much tiresome shtick as a burned-out shrink, analyzing an overstressed mafia boss played by Robert De Niro. Not enough humor, not enough story, and more than enough gratuitous violence. However, De Niro, in a rare comedic appearance, almost makes this movie worth watching. —VZ

Blast From The Past (***)

In 1962 a paranoid scientist and his wife (Walken and Spacek) hide underground from what they believe is nuclear warfare. Their son (Fraser) grows up underground and does not come out until 35 years later. On the surface he meets 90's-girl Silverstone and tries to deal with this new world, some of which really is as bad as his worst nightmares.

The movie is full of kitschy, delicious humor, and is rendered effectively by all the lead actors. There are few lulls and several enjoyably strange scenes. Some observant social commentary is also there if you look. —RR

Another Day In Paradise (**)

A couple of couples on the run, with Woods and Griffith the aging but savvy leaders, and Kartheiser and Wagner the innocent and youthful recruits. Theft, guns, sex, drugs, and recovering from wounds are the usual major themes. Griffith's maternal instinct makes Woods's lead-ape job tricky, though.

Paradise is disappointing, not as clever as it should have been given the talent involved. Director Clark pushes his *Kids* angle which makes for a dirty-as-heck atmosphere that is supposedly joyful. Woods is the highlight, with the supporting performances also good but marred by an incoherent, dull and melodramatic plot. —RR

Cruel Intentions (**)

A millennial remake of *Dangerous Liaisons*, Phillippe and Gellar play rich young socialites moving from conquest to conquest. Blair and Witherspoon play their naive targets. Twisted happenings, sex, innuendo and humor pepper the sadists' futile attempts at happiness.

While all the actors are decent in their roles, the roles are almost completely one-dimensional. The plot occasionally reaches cruel and comedic heights, but regularly stumbles and becomes exploitative. The rapport between Gellar and Phillippe, and Witherspoon's acting talent, are the most rewarding aspects. —RR

Elizabeth (***)

A remarkable visual achievement, this story about one of the greatest rulers of England ever is told by withholding the epic scope and concentrating on the essential details. The great cast, headlined by Cate

Blanchett in a commanding titular performance and ably supported by Geoffrey Rush as her chief assistant, works extra hard to create vivid characters from the rather overwritten and overplotted screenplay. The finale, with ethereal music by Mozart, is stunning. —VZ

Life Is Beautiful (***)

Most reviewers praise the second half of this Italian tragicomedy — the serious half. While it certainly has its merits, it's the first hour which really makes this film so remarkable. With its gentle whimsy, subtle satire, and unabashed romanticism, this is the stuff of which the best romances are made. There are also classically gorgeous visuals, memorable score, and elaborate visual and verbal gags aplenty. —VZ

Office Space (** 1/2)

A brilliant idea: a corporate drone gets an attitude adjustment and stages a rebellion against his company. Poor execution: slow pacing, bland visuals, undercooked story, underdeveloped characters, and the second half is mostly wasted. Still, it's sprinkled with enough amusing bits, and it certainly got the environment down pat. Still, its satire would be better if it weren't so mild. —VZ

completely earnest in dramatic romanticism. The resulting film displays uncanny verisimilitude in recreating Elizabethan England in all of its ungainly squalor and demonstrates nothing else than the genesis of true art — from such humble beginnings as want, dirt, hate, envy, and lust, as well as love and hope. —VZ

She's All That (** 1/2)

A sickeningly offensive and sexist retelling of the Pygmalion myth, placing it in the milieu of high school, where one local stud bets another one that they can turn a local nerd into a prom queen. The really sad thing is that there are flashes of creativity, originality, and true human emotions sprinkled around this whole mess; just enough to make the surrounding inanity even more depressing. —VZ

A Simple Plan (*** 1/2)

The setting of this snow-bound thriller — about two brothers who steal a cool \$4 million from a downed plane — reminds of *Fargo*; everything else doesn't, and it makes for a much better film, which follows the harrowing downward progress of its characters, while making them more and more empathically human. Great acting, too — it's expected from Billy Bob Thornton, but it's the reliable everyman Bill Paxton who firmly anchors this film in reality. —VZ

Star Trek: Insurrection (* 1/2)

The "even-odd" *Star Trek* rule still holds place. *Insurrection* stinks big time, from the acting of guest stars, to "let's have the camera shake a lot" direction, to unusually inane special effects, to the total mess of a plot, to the

RUSHMORE

Starring in Touchstone Pictures' comedy, *Rushmore*, are (left to right) Jason Schwartzman, Sara Tanaka, Bill Murray, and Olivia Williams.



The Prince of Egypt (** 1/2)

This animated movie about a young prince who is exiled after a tragic incident, tries to rebuild his life away from home, and then triumphantly returns, reborn as a true leader, is not made by Disney, and should not be called *The Zion King*. Adapted from The Exodus, *Prince* works remarkably well in its first half, which concentrates on the characters, and totally loses its track when it tries to shoehorn these characters into an established story. Two sequences stand out: first one, the hieroglyphical nightmare, is amazing; second one, the Plagues, done as a musical/special effects number, is rather tasteless. —VZ

Rushmore (*** 1/2)

A breath — or, rather, make it blast — of fresh air. This is an offbeat comedy, an offbeat buddy film, an offbeat romance, and an offbeat revenge story. Or none of these things. Mix up some wildly varying comic elements, combine them with some of most deliciously deadpan acting in recent memory, add highly imaginative and inventive usage of widescreen format — and get *Rushmore*, which is just about the least conventional and yet solidly enjoyable movie to come out recently. —VZ

Saving Private Ryan (** 1/2)

For all the sound and fury unleashed by Steven Spielberg in this WWII action drama, the result signifies more or less nothing. Other than two majestic battle sequences (first half and hour and last half an hour), which have taut pacing, amazing visuals, and taut direction, the rest is lackluster. The story doesn't build toward much, the few character arcs are either barely existent or utterly obvious, and the acting is passable at best. It's certainly highly watchable, but even this is somewhat of a problem, since it turns the horrors of war into exciting spectacle. —VZ

Shakespeare in Love (*** 1/2)

What a difference does a good screenplay make! This one, co-written by Tom Stoppard, is funny, witty, unapologetic in its gags, and

idiotic — even for *Star Trek*! — science. The only semi-worthy element is humor, but even that is of the rather ridiculous variety, and in such amounts that this *Star Trek* often crosses the line into self-parody. —VZ

The Thin Red Line (** 1/2)

A WWII drama, with the boffo central hour, spectacularly showing the crazy assault on a Japanese stronghold on a hill during the battle of Guadalcanal. The cinematography is stunning, and the visuals are almost out of this world. But the pleasure is severely diluted by endlessly discursive bookending sequences, which take up more than half of the picture, and are filled with endless vague philosophizing. —VZ

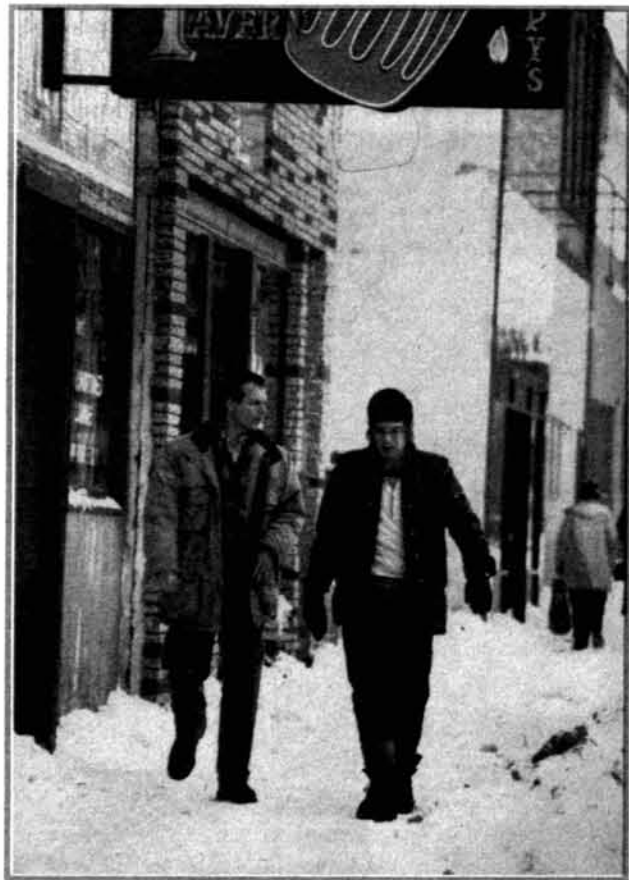
Thrill Ride (** 1/2)

One third exhilarating, taking the audience on the wild rides through the worlds created solely by the artists' imagination and state-of-the-art technology. One third innocuous, with rather bland "educational" footage of rollercoasters and motion simulators. One third nauseating, with the impressive computer-generated effects being artless and trying to conceal the fact that there's precious little substance beneath the flashy surface. —VZ

Waking Ned Devine (*** 1/2)

Charming comedy about a small town's quest for wealth. Nearly 7 million pounds is at stake in the Irish national lottery, and the sleepy village of Tully More pulls together to outwit the officials after the winner, one of the town's inhabitants, dies at the shock of being rich. Standing in their way are individual greed and fear of legal retribution, among others.

Overall, it is a wholly enjoyable, hilarious, and wonderfully written film. One of the best of 1998. —FD



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

Popular Music

Avalon
Next: 423-NEXT.
Mar. 13: Better Than Ezra. \$15.
Mar. 17: rubymhorse. \$12.
Mar. 18: Salt-N-Pepa. \$17.50.
Mar. 19: The Corrs. \$15.
Mar. 20: Buffalo Tom. \$16.
Mar. 22: Stabbing Westward + Placebo. \$15.
Apr. 3: Love + Rockets. \$18. On sale 2/27 at 10am.
Apr. 9: moe. \$15.

The Orpheum Theatre
Ticketmaster: 931-2000.
Mar. 13: Jonny Lang. \$27.50.
Mar. 20: Jeff Beck. Sold out.
May 4, 5: Sheryl Crow + Semisonic. \$32.50, \$27.50.
Second show tickets on sale 3/8 at 10am.

Fleet Center
Ticketmaster: 931-2000.
Mar. 16: 'N Sync. Sold out.
Mar. 22-23: The Rolling Stones + Goo Goo Dolls. Sold out.
Mar. 27: Jay-Z + DMX + Method Man. Sold out.

The Roxy
Ticketmaster: 931-2000.
Mar. 16: Sebadoh. \$13.
Worcester Centrum Center
Ticketmaster: 931-2000.
Mar. 22: Jay-Z + DMX + Method Man. \$35, \$25.
Apr. 9: Marilyn Manson + Hole + Monster Magnet. \$29.50.

Great Woods
Ticketmaster: 931-2000.
Mar. 24: 'N Sync. Sold out.
Mar. 25: 'N Sync. \$39.50 pavilion, \$24.50 lawn. On sale 3/6 at 11am.

The Middle East
Ticketmaster: 931-2000.
Mar. 12: ? & The Mysterians. \$8.
Mar. 13: Rippopotamus. \$7.
Mar. 14: Jimmy Eat World. \$8.
Mar. 15: Birdsongs of the Mesozoic. \$8.
Mar. 16: The Showcase Showdown. \$7.
Mar. 17: The Mighty Blue Kings + Four Piece Suit. \$10.
Mar. 18: Blue Oyster Cult. \$15.
Mar. 19: Bim Skala Bim + The Allstonians. \$8.

Paradise Rock Club
Next: 423-NEXT.

Mar. 12: Rufus Wainwright.
Mar. 13: Entrain.
Mar. 18: Nancy Wilson.
Mar. 19: Dance Hall Crashers.
Mar. 20: Barry and the Remains.
Mar. 23: Silverchair.
Mar. 24: Hepcat.
Mar. 25: Gov't Mule.
Mar. 27: Great Big Sea.
Mar. 28: Fuel.
Apr. 6: Pork Tornado.
Apr. 7: Galactic.
Apr. 9: Martin Sexton.
Apr. 14: Robin Trower.
Apr. 15: Burlap to Cashmere.
Apr. 16: Latin PlayboysAxis.

Axis
Ticketmaster: 931-2000.
Mar. 23: Kid Rock. \$9.
Mar. 24: Vast. \$7.

On The Town

A weekly guide to the arts in Boston
March 12 – 19

Compiled by Joel M. Rosenberg

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

Jazz Music

Regattabar
Tickets: 661-5000.
Mar. 12: Titilayo Ngwenya Ensemble
Mar. 13: Ronnie Earl & The Broadcasters
Mar. 16: Billy Novick & Guy Van Duser
Mar. 17: Carol O'Shaughnessy
Mar. 18-20: Ruth Brown & Friends
Mar. 23: The Teresa Ines Group
Mar. 24: Ron Bosse and Persuance
Mar. 25-27: The Joe Lovano Trio
Mar. 30: Yoron Israel's Connection
Mar. 31-Apr. 3: Max Roach & The So What Brass 5

Sculler's
Tickets: 562-4111
Ticketmaster: 931-2000
Mar. 13-14: Jimmy Scott
Mar. 17: Dan Hicks & The Acoustic Warriors
Mar. 18: Gilson Schachnik Allstar Jazz Band
Mar. 19-20: Ellis Marsalis Quartet
Mar. 23: Kendrick Oliver & the New Life Orchestra
Mar. 24: Doron Johnson Trio
Mar. 25: Marc Antoine
Mar. 26-28: Poncho Sanchez

Classical Music

Boston Symphony Orchestra
Tickets: 266-1492. Tuesdays, Thursdays, Saturdays, 8 P.M.; Fridays, 1:30 P.M. \$23-\$71; rush seats \$7.50 day of concert, on sale Fridays from 9 a.m., Tuesdays and Thursdays from 5 p.m.. Free tickets for MIT students Tuesday evenings and Friday afternoons, call 638-9478 for availability.
Mar. 18-20: Kazushi Ono, Conductor. Yefim Bronfman, piano. Kodaly, 'Dances of Galanta.' Bartok, Piano Concerto No. 2. Prokofiev, Suite from 'Romeo and Juliet.'
Mar. 25-27, 30: Jeffrey Tate, Conductor. Pinchas Zukerman, violin. Ades, 'Living Toys.' Bruch, Violin Concerto No. 1. Dvorak, Romance for violin and orches-

tra. Schoenberg, Chamber Symphony No. 2.

Dance

Boston Ballet
"Festival of Firsts" features Roland Petit's "La Jeune Femme et La Mort," Daniel Pelzig's "Bachianas," and Christopher Wheeldon's "Corybantic Ecstasies" on Friday, Saturday at 8 p.m., and on Saturday and Sunday at 2 p.m. at Shubert Theatre, 265 Tremont Street, Boston (800) 447-7400. Tix \$12.50 to \$69. Student rush tickets available.

Lord of the Dance
Wang Theatre, June 3 at 8pm, 4 at 8pm, 5 at 2pm and 8pm. Tickets are \$66, \$46, \$36, \$26 with \$61 as the top price for 2 p.m. Tickets from Tele-charge, 1-800-447-7400, or Wang Theatre box office.

Theater

Blue Man Group
Charles Playhouse, 74 Warrenton Street, Boston, indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday, at 7 and 10 p.m. on Friday and Saturday, and at 3 and 6 p.m. on Sunday. Tickets \$35 to \$45. Call 426-6912 for tickets and information on how to see the show for free by ushering.

Valparaiso
American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), through March 17. Curtain is at 8 p.m. March 12, 13, 16, and 17, and at 7 p.m. March 7; there are matinees at 2 p.m. March 7 and 13, and at 10:30 a.m. on March 16. Tix \$23 to \$55; discounts for seniors and students.

The Master Builder
American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through March 21. Curtain is at 8 p.m.

March 18, 19, and 20, and at 7 p.m. March 14; there are matinees at 2 p.m. March 14, and 21, and at 10:30 a.m. March 19. Tix \$23 to \$55.

Bagtime
Broadway in Boston at the Colonial Theatre, 106 Boylston Street, Boston (931-2787), through March 28. Curtain is at 8 p.m. Tuesday through Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday; there is a midweek matinee on March 24. Tix \$15 to \$75.

Shear Madness
Charles Playhouse Stage II, 74 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tickets \$30 to \$34.

Peter Pan
The Lyric Stage, in collaboration with Once Upon a Time..., continues its series of participatory plays for children with the saga of the boy who refuses to grow up and the dastardly, if physically challenged, Captain Hook. At the Lyric Stage, 140 Clarendon Street, Boston (437-7172), March 13 through 28. Curtain is at 11am on March 13, 27, and 28. \$7.

Exhibits

Computer Museum
300 Congress St., Boston. (423-6758 or 426-2800). Daily, 10 a.m.-6 p.m. Admission \$7, \$5 for students and seniors, free for children under 5. Half-price admission on Sun. from 3-5 p.m. Tours daily of "Walk Through Computer 2000," a working two-story model of a PC. The world's only computer museum; features a collection of vintage computers and robots with over 150 hands-on exhibits illustrating the evolution, use, and impact of computers. Featured exhibits include: "The Hacker's Garage," a recreation of a '70s hacker's garage with such items as an Apple I and Pong; "The Networked Planet: Travelling the

Information Highway," an electronic tour of the Internet; "Robots and Other Smart Machines," an interactive exhibition of artificial intelligence and robots; "Tools & Toys: The Amazing Personal Computer"; "People and Computers: Milestones of a Revolution," explores a number of ways computers impact everyday life. In the Smart Machines Theater a multi-media show features NASA's Mars Rover, R2-D2, Shakey, Sea Rover, and other robots. Through Nov. 30: "Wizards and Their Wonders: Portraits in Computing." Ongoing: "Virtual FishTank."

Isabella Stewart Gardner Museum
280 The Fenway, Boston. (566-1401). Tues.-Sun. 11 a.m.-5 p.m. Admission \$10, \$7 for seniors, \$5 for students with ID (\$3 on Wed.), free for children under 18.

The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m.
Through April 25: "Josiah McElheney: The Story of Glass."

Museum of Fine Arts
465 Huntington Ave., Boston. (267-9300). Mon.-Tues., 10 a.m.-4:45 p.m.; Wed., 10 a.m.-9:45 p.m.; Thurs.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 10 a.m.-5:45 p.m. West Wing open Thurs.-Fri. until 9:45 p.m. Admission free with MIT ID, otherwise \$10, \$8 for students and seniors, children under 17 free; \$2 after 5 p.m. Thurs.-Fri., free Wed. after 4 p.m.
Mon.-Fri.: introductory walks through all collections begin at 10:30 a.m. and 1:30 p.m.; "Asian, Egyptian, and Classical Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "European Painting and Decorative Arts Walks" begin at 2:30 p.m.; Introductory tours are also offered Sat. at 11 a.m. and 1:30 p.m.
Permanent Gallery Installations:

"Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

Through March 31: "I'll Make Me a World: A Century of African-American Arts." Through May 9: "French Photography: Le Gray to Atget;" "Mary Cassatt: Modern Woman." Through April 11: "Abelardo Morrell & the Camera Eye." Ongoing: "The Art of Africa, Oceania, and the Ancient Americas"; "Egyptian Funerary Arts and Ancient Near East Galleries."

Gallery lectures are free with museum admission. Thurs. 11: at 11 a.m., "Baroque Decorative Arts," presented by Joyce Geary Volk. Sat.: at noon, "17th-Century Dutch Painting," presented by Amy Daughenbaugh. Sun.: at 2 p.m., "A Valentine for Luperclia: Lovers in Art," presented by Henry Augustine Tate. Wed.: at 6 p.m., "Maritime America," presented by Guy Jordan.

Museum of Science
Science Park, Boston. (723-2500). Daily, 9 a.m.-5 p.m.; Fri., 9 a.m.-9 p.m.; Sat.-Sun., 9 a.m.-5 p.m. Admission free with MIT ID, otherwise \$9, \$7 for children 3-14 and seniors.

The Museum features the theater of electricity (with indoor thunder-and-lightning shows daily) and more than 600 hands-on exhibits. Ongoing: "Discovery Center"; "Investigate! A See-For-Yourself Exhibit"; "Science in the Park: Playing with Forces and Motion"; "Seeing Is Deceiving." Ongoing: "Everest: Roof of the World"; "Living on the Edge." Through May 9: "Cats! Wild to Mild."

Admission to Omni, laser, and planetarium shows is \$7.50, \$5.50 for children and seniors. Now showing: "Laser Depeche Mode," Sun., 8 p.m.; "Laser Offspring," Thurs.-Sat., 8 p.m.; "Laser Rush," Sun., 9:15; "Laser Beastie Boys," Thurs.-Sat., 9:15 p.m.; "Laser Floyd's Wall," Fri.-Sat., 10:30 p.m.; "Friday Night Stargazing," Fri., 8:30 p.m.; "Welcome to the Universe," daily; "Quest for Contact: Are We Alone?" daily.

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Pericles

Tossed around

By Vladimir Zelevinsky

STAFF REPORTER

Written by William Shakespeare

Directed by Michael Ouelette

With Thomas Cork '00, Sarah Cohen '00, Fernando J. Paiz G, Damon Suden '99, Marketa Valterova '99, Fernando Padilla '99, Ann-Marie White G, Mitali Dhar '99, Jenny Matta, and others

Presented by MIT Shakespeare Ensemble

March 12, 13, 18, 19, and 20 at 8 P.M.

La Sala de Puerto Rico

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

The play itself is a prime example of such compromises. The story of Pericles, the prince of Tyre, whose life is tossed around by fate as much as his body is thrown by the numerous ocean storms he goes through, is told in snapshot-like scenes, connected by the narration of the omniscient Chorus, who also spends a good deal of time begging for the audience to be lenient and forgive the theatrical devices the play is using when communicating such an epic story. The narrative doesn't really work here; I could chalk it to the fact that the modern audience is less used to such a theatrical device as Shakespeare's contemporaries, or perhaps to the fact that it rudely disrupts any suspension of disbelief — all of this is quite likely true, and applies here, but I think there's a more important reason why it feels wrong. Shakespeare also uses Chorus in many other plays, including "Henry V" and "Romeo and Juliet" — and it works, providing non-intrusive yet helpful commentary. Here, it sticks out, simply because "Pericles" is written as series of rather brief scenes, each of them being relatively slow paced, interspersed with entirely too many instances of narration, which is pitched at crazy space, narrating such major events as ocean storms, losses of whole armies, deaths of important characters, etc., in the space of a few seconds.

But never mind that. Shakespeare is, no doubt, a brilliant playwright, and as great a poet. His qualities as a writer, namely, his abilities to tell a consistently paced story are much less impressive. What made the story of "Pericles" so unsatisfying is that something very similar was done two centuries later by Voltaire, and the story is "Candide." There are more than a few similarities between these two — each one is a story about a decent man, who is mercilessly abused

by the gods, who rarely grant him a moment of peace and content, and only to follow it up with some outlandish cruelty. Both his friends and his enemies are killed all along the way — although a good deal of them come back to life sooner or later. But the important quality of Voltaire's novel was that all of that plot, ultimately, didn't matter in the least — and that was the whole point of the book. In the case of "Pericles" the plot seems paramount, and that's why constant interruptions and pace fluctuations feel so distracting.

That's not to say that "Pericles" is only concerned with the plot; there's a sizable amount of subtext as well, with some cleverly drawn underlying parallels. For example, evenly spaced throughout the narrative, there are three variations on the father-daughter relationship with at least some incestuous flavor; and the whim of the gods seems to spite Pericles as much as his foes. But, to be frank, if during the scene all I can think about is "Gee, isn't this a subtextual parallel to the opening sequence?!", then it's a sure sign that I'm not really involved with the show.

Which brings me back to my original point about the compromise between realistic and abstract theatre; and enough kicking poor Shakespeare, who's dead, and therefore can't kick back. It wasn't only the play which made me feel very much like poor Pericles, tossed right and left by the forces way beyond my control; the Shakespeare Ensemble production made me feel very much this way. What didn't work for me is the impression that this production attempted to be both realistic and abstract. Almost all the time, these two clash.

The abstract is clearly exemplified by the set, the entirely bare stage, a small inclined rectangle with an adjacent small staircase which is used to represent several kingly palaces, the wild seashore, the ship deck, etc. The costumes are minimalistic, with most of the cast wearing basic black with only a few removable

pieces to signify the particular character. With its stark visuals, like the actors in black against the pitch-black backdrop, or a bright red carpet diagonally crossing the stage, or a huge sail, tremulously billowing upstage, "Pericles" definitely looks like it's going for the abstract feel, Actions in Space, with no extraneous detail to encumber the narrative.

And yet, it asks, both explicitly via the Chorus' entreaties, and implicitly, via some unexpectedly placed set and costume pieces, to think of it as a necessarily limited, but still realistic representation of the world of the play. And that was really impossible to achieve; every time I would get used to the new stark scene, some pesky detail would launch itself at me and stick until it had succeeded in completely destroying any internal consistency. There's the fact that one fisherman smokes a cigarette, and the fact that Pericles pleads to show him a piece of armor which is, oh, about two feet away from him, and the fact that the said piece of armor, in which the title character wins a major tournament is just a couple of silly-looking tin shoulder pads.

Of course, it was hard for me to adjust to the scene changes. The actors, the brilliant star-studded cast, a virtual "who's who" of MIT acting talent, feel perfectly relaxed in this environment, demonstrating admirable ability to exist even in this half-real half-abstract space. What they are not, unfortunately, is fun to watch — at least, for long stretches of time, with the energy level being dangerously low.

Pericles (Thomas Cork) is earnest, and — no, that's about it. I didn't feel a single wrong note in Cork's performance, but he is not given many notes to play, with his part calling for alternatively being indignantly earnest, humbly earnest, or patiently earnest. Sarah Cohen is convincing and inventive and entertaining as Chorus — if only I didn't find the Chorus so intrusive. The usually effervescent

Damon Suden, playing a tormented monarch and a religious guru seems to be forcing himself to be deadly serious, and a good deal of potentially funny material is downplayed.

The rest of the cast is adequate, but doesn't provide much entertainment value — with two notable exceptions. Ann-Marie White takes a stock part of an old man, a figure of trust and authority, who doesn't really do anything and is used merely to provide an anchor of stability — and she runs away with it, stealing every scene she's in. Fernando Paiz has a marvelous scene as a father resorting to some unusual tactics to ensure his daughter's happiness.

So I was sitting there during the intermission, thinking all this, feeling rather disappointed. Then the second act started.

Boy, was I wrong.

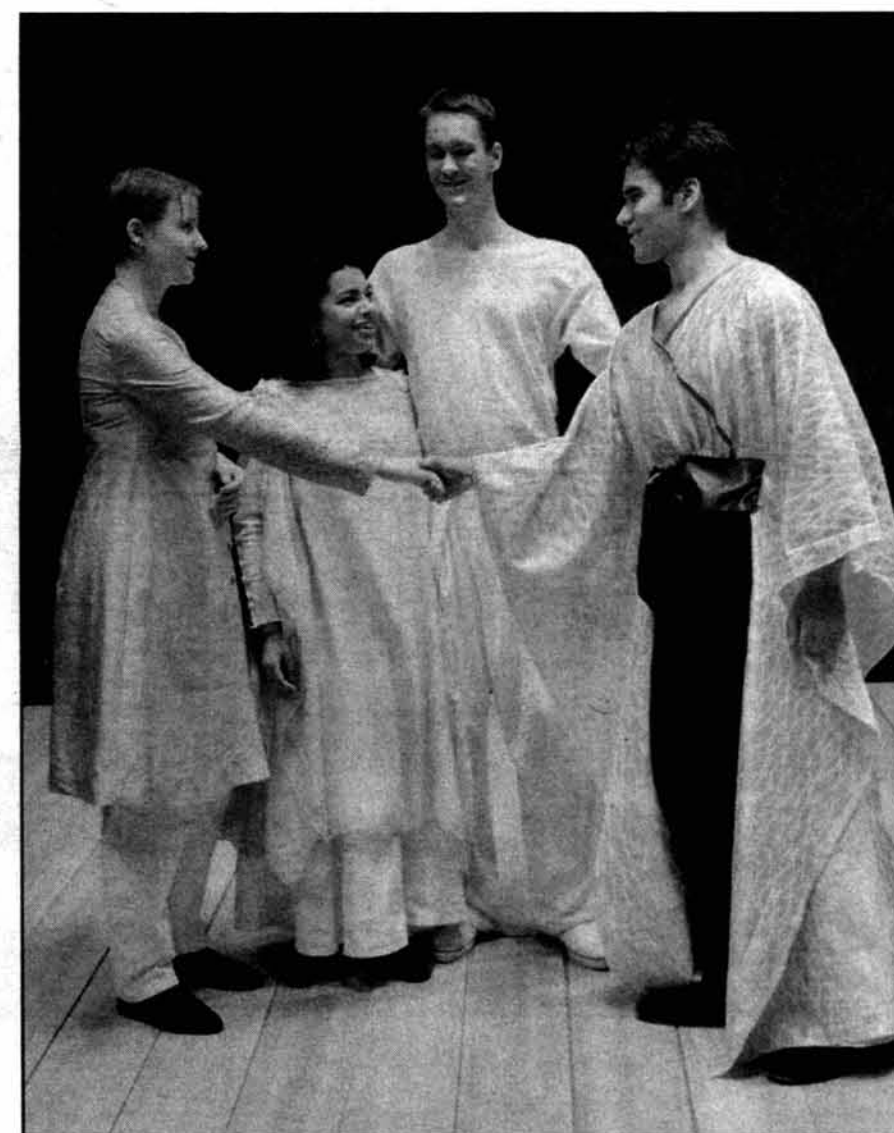
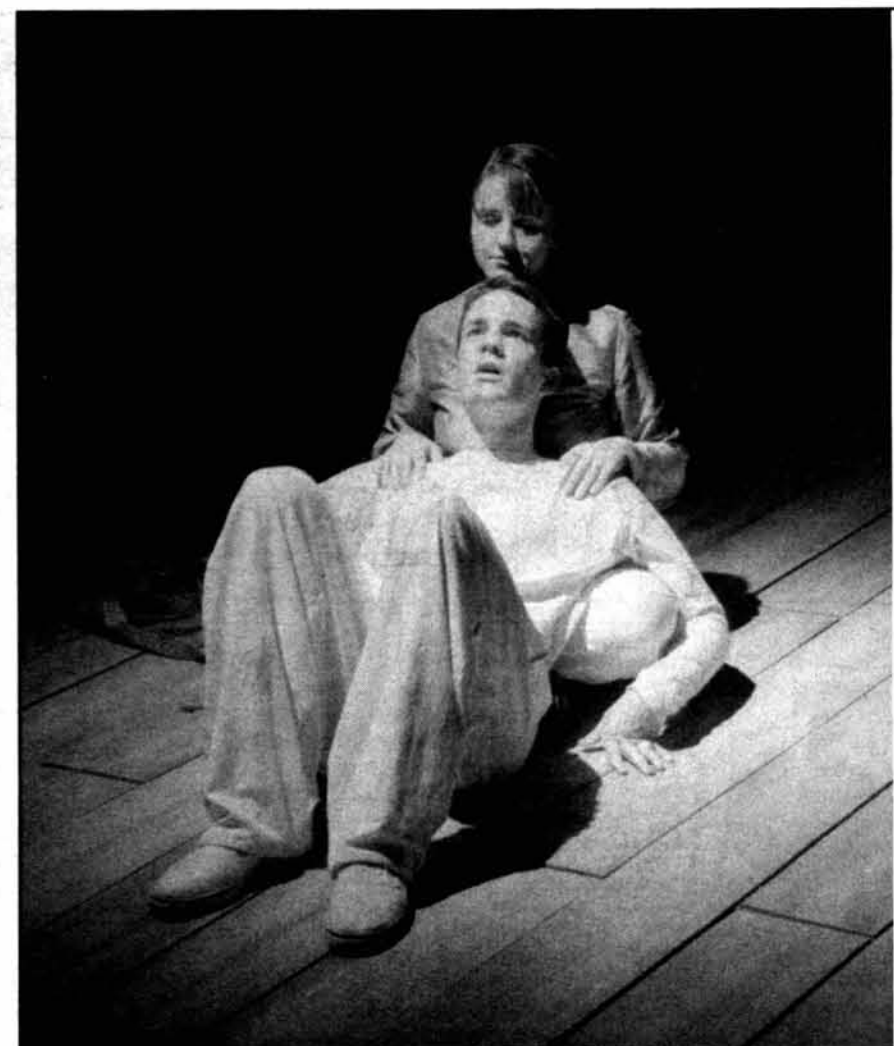
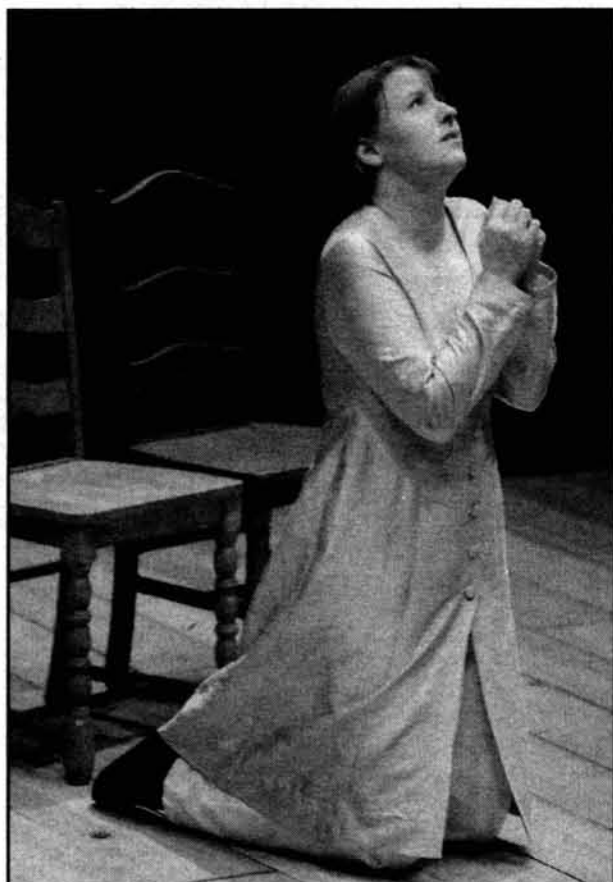
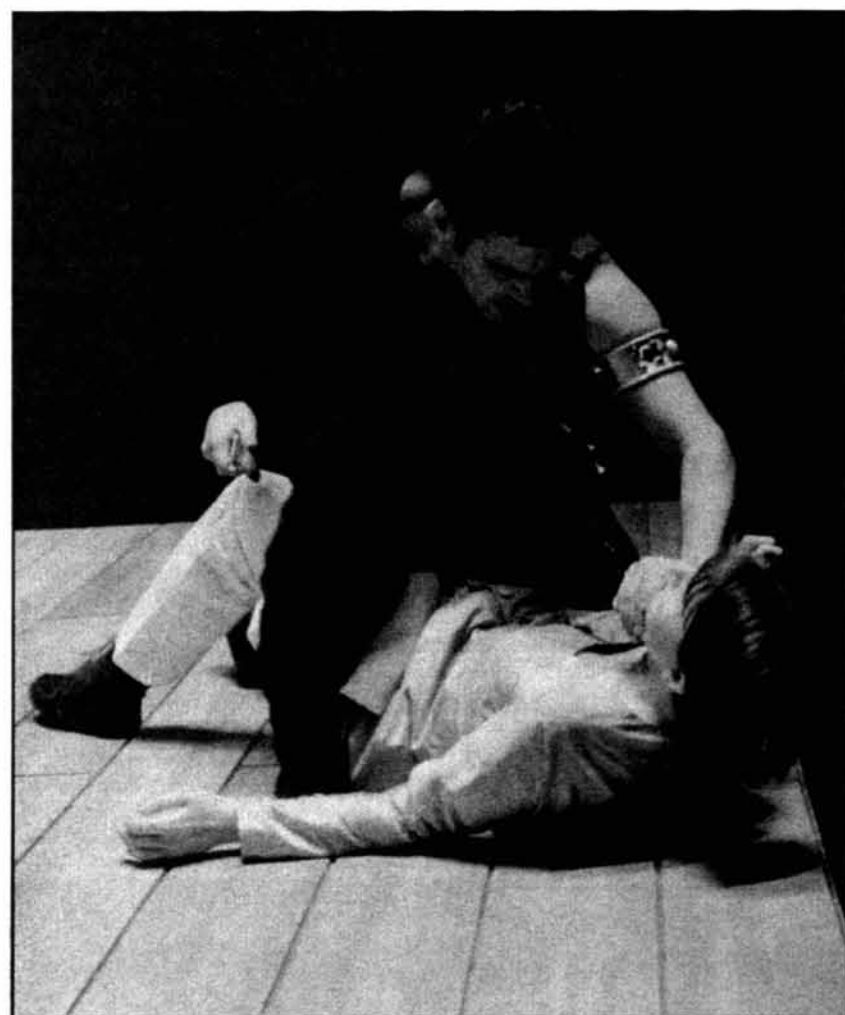
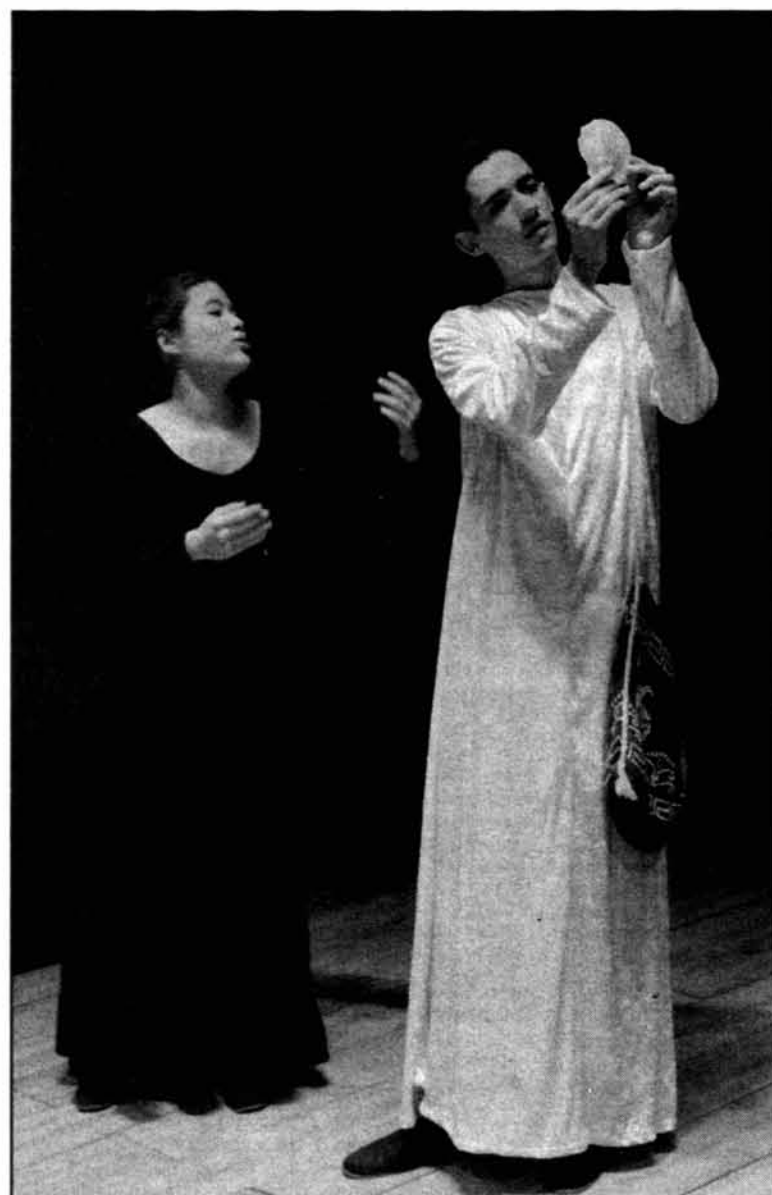
This is not to say that I changed my mind regarding all I've listed above. All of this applies to the second act as well, including some rather strange costumes (mostly for female cast members), one character incongruously chewing on a cigar, and somewhat irregular pacing. But the important thing is that none of it matters in the least, because the whole thing works, drawing a straight and utterly convincing narrative line through all and any objections I might have.

The main thing that ushers this highly welcome change is the appearance of the new character, Pericles' daughter Marina (Marketa Valterova). This performance is not quite in the same league as Valterova's last performance, the transcendent title part in "The Good Person of Sezuani" — it has more rough edges. A couple of spots include her introduction as someone perfect in every aspect, including music — upon which Marina sings a few notes somewhat off-key; and too mild a transition from an innocent young woman to an attempted murder victim. But, other than this, Valterova exudes stage presence, and, most importantly, her character actually is not content with things done to her by other people (which is the fate of her eternally suffering father) — but does take charge, and her actions actually depend on her character.

Which was when I realized what really bothered me all along. Very little in the first act depends on the characters; whether it's the gods, the playwright, or the director who decides on their fate — but there is very little character development, and even less depends on these characters.

The situation couldn't be more different in Act II, with not only Marina virtually becoming a real lead, but with other actors turning loose, funny, and touching. There's Jenny Matta together with Fernando Paiz (in his third speaking part in this production) as brother proprietors, and Fernando Padilla as a morally conflicted governor. Most notably, Damon Suden finally gets a chance to be funny, and as a result he creates a character who is despicable, hilarious, and utterly human. As a particular grace note, there are two emotional reunion scenes, which really matter, because Pericles himself gets something to be passionate about, and Thomas Cork finally gets a chance to be both heartbroken and hopeful for the future.

So the second act finally got the story right, and that's the thing that matters. And everything seemed fine — at least, until I again remembered Candide. Maybe it's the simple case of cultural and historical proximity — after all, Voltaire's novel is half as old as "Pericles" — but I prefer the later incarnation of the world-weary wanderer. The thing is, after all his wild travels and travails, Candide realized that the only thing he can still do in this world is make sure that his garden grows. It's half touching and half sad that all Pericles seemed to have learned is that all is indeed for the best in this best of possible worlds.



Photography by:
Greg Kuhn
Michelle Povineli

Top Left, counterclockwise:

-Damon Suden and Debora Lui

-Fernando Padilla and Marketa Valterova

-Jenny Matta, Marketa Valterova, and Damon Suden

-Rachel Kline, Damon Suden, Jenny Matta, Fernando Paiz

-Mitali Dhar

-Marketa Valterova, Mitali Dhar, Thomas Cork, and

Fernando Padilla

-Thomas Cork and Marketa Valterova

-Thomas Cork and Mitali Dhar

-Marketa Valterova



COMICS FUN PAGES

March
12, 1999

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16

BARTHOLEMEW SQUEAK by SOLAR



Down with Science

by Jennifer DiMase



ALE SMITH'S OWN HARVARD BRIDGE



Dilbert® by Scott Adams

YOU MUST USE THE STARS AS YOUR MANAGEMENT GUIDE.

DOES THAT WORK?

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

SO RANDOMNESS IS PROBABLY AN IMPROVEMENT.

Q.E.D.

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

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

MY THEORY IS THAT HIS IGNORANCE CLOUDED HIS POOR JUDGMENT.

MY ASTROLOGER TELLS ME THAT SOMEONE HERE IS PLOTTING TO RIP ME OFF.

HOW MUCH IS YOUR ASTROLOGER CHARGING YOU?

ARE YOU PLOTTING TO RIP ME OFF?

I PREFER TO CALL IT HOURLY BILLING.

FoxTrot by Bill Amend

ELVIS HAS LEFT THE SHOWER.

COME, JOHN BOOK - WE'RE BUILDING A BARN TODAY.

AND WHAT WOULD YOU LIKE FOR CHRISTMAS, LITTLE GIRL?

A SANE HUSBAND. JUST SHAVE.

CALL ME NANOOK.

BONK! BONK! BONK!

DARN IT! THE NAIL KEEPS BENDING!

MAYBE IF I TRY A NEW SPOT...

"PREPARE TO BE BOWLED OVER."

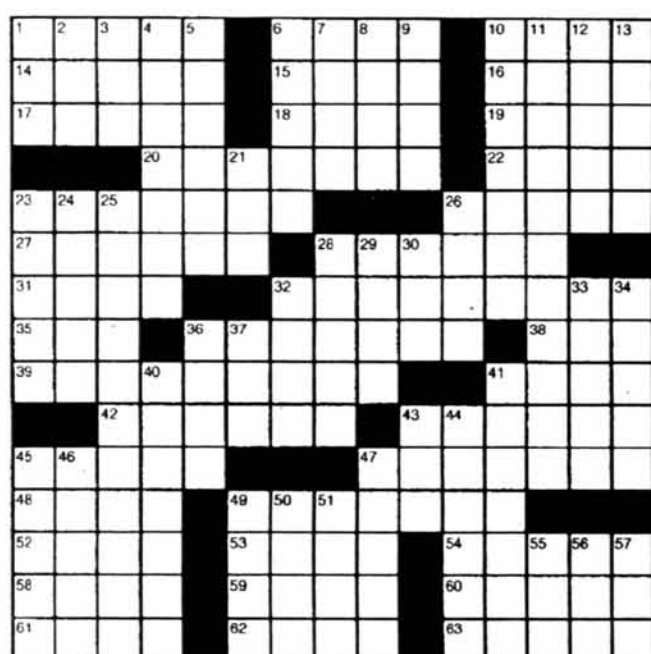
"BIG THINGS ARE COMING YOUR WAY."

YESSS!

PAIGE NEVER SHOULD HAVE TOLD ME SHE ALWAYS READS HER HOROSCOPE.

HERE SHE COMES.

Crossword Puzzle



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ACROSS

- 1 Perhaps
6 Son of Adam
10 School orgs.
14 Cause anxiety
15 Memory method
16 Monumental entrance
17 Plains shelter
18 Wry face
19 Vishnu incarnation
20 Apollo's twin
22 Elderly
23 Smeared
26 Fatter than fat
27 Covered by a canvas structure
28 Messenger
31 Hankering
32 Monarch
35 Bud's Costello
36 Sentimental songs
38 Period of note
39 Cyclones
41 Break sharply

DOWN

- 42 Flings
43 Rio
45 Dazed look
47 Lady with vision?
48 Voucher
49 One of the Three Furies
52 Gambling city
53 More than enough
54 Robert and Alan
58 Idyllic garden
59 Mystery board game
60 Peachy
61 Quantities of gum
62 Beanery sign
63 Tierney and Autry
1 Picture border
2 Maugham story, "Cakes and ____"
3 Bazoo
4 Width
5 Materialize
6 Packing a rod

7 Flourish

- 8 vigorously
8 Needle case
9 Wine sediment
10 Moral story
11 Lady Macbeth portrayer, e.g.
12 Pinnacles
13 Specter
21 Tycoon Turner
23 Wading bird
24 I want in!
25 Like bare windows
26 Galley propellers
28 Golf-course features
29 Tanguay and Gabor
30 Carmine or crimson
32 ____ gin fizz
33 Sheepskinned folk
34 Backs of necks
36 Military installation

37 Brief

- commercials
40 Ed and Ken
41 Name on cakes
43 Gosh!
44 Called back
45 Spiral pin
46 Actress Bara

47 Fills completely

- 49 Old-time club
50 Ms. Fitzgerald
51 Large splash
55 Newsman
Rather
56 Had a bite
57 Mayday!

Last Issue's Solution



See today's solution on page 21.

TechCalendar

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

Friday's Events

7:00 p.m. - **Aandhi: The 1999 South Asian Cultural Show.** MIT's Sangam, Paksmi, and SAAS present "...an electrifying experience..." Annual showcase of South Asian culture with dances, skits, and many other performances. Kresge Auditorium.
Sponsor: Sangam.

7:00 p.m. - **Star Trek: Insurrection.** Starring Patrick Stewart, Brent Spiner, Anthony Zerbe, and the rest of the *Star Trek: The Next Generation* crew. 103 minutes, rated PG, with DTS Digital Sound. Admission 2.50. Room 26-100. Sponsor: LSC.

7:30 p.m. - **The Doll's House.** Starring Jane Fonda. Based on the feminist play by Henrik Ibsen. 106 minutes, not rated. Admission 2.50. 10-250. Sponsor: LSC.

8:00 p.m. - **Pericles.** MIT Shakespeare Ensemble production directed by Michael Ouellette. Admission \$8, \$6 students with ID and senior citizens. Sala de Puerto Rico.

10:00 p.m. - **Star Trek: Insurrection.** Starring Patrick Stewart, Brent Spiner, Anthony Zerbe, and the rest of the *Star Trek: The Next Generation* crew. 103 minutes, rated PG, with DTS Digital Sound. Admission 2.50. Room 26-100. Sponsor: LSC.

Saturday's Events

4:00 p.m. - **The Prince of Egypt.** A DreamWorks animated film, starring the voices of Val Kilmer, Ralph Fiennes, Michelle Pfeiffer, Sandra Bullock, Jeff Goldblum, and Patrick Stewart. 97 minutes, rated PG, with DTS Digital Sound. Admission 2.50. Room 26-100. Sponsor: LSC.

7:00 p.m. - **The Prince of Egypt.** A DreamWorks animated film, starring the voices of Val Kilmer, Ralph Fiennes, Michelle Pfeiffer, Sandra Bullock, Jeff Goldblum, and Patrick Stewart. 97 minutes, rated PG, with DTS Digital Sound. Admission 2.50. Room 26-100. Sponsor: LSC.

7:00 p.m. - **MIT Logarithms 50th Anniversary Celebration.** It's the a cappella event of the half century! Come join the Logs at their 50th Anniversary Concert. Also appearing: Illinois Extension Chords, Tufts Jackson Jills, USC Sirens. Room 10-250. Sponsor: Logarithms.

8:00 p.m. - **Pericles.** MIT Shakespeare Ensemble production directed by Michael Ouellette. Admission \$8, \$6 students with ID and senior citizens. Sala de Puerto Rico.
8:00 p.m. - **MIT Symphony Orchestra Concert.** Dante Anzolini, conductor. Mahler's Symphony #1; Ferruccio Busoni's Berceuse Elegiaque; Charles Ives' Symphony #1. Admission \$2.00. Kresge Auditorium.

10:00 p.m. - **The Prince of Egypt.** A DreamWorks animated film, starring the voices of Val Kilmer, Ralph Fiennes, Michelle Pfeiffer, Sandra Bullock, Jeff Goldblum, and Patrick Stewart. 97 minutes, rated PG, with DTS Digital Sound. Admission 2.50. Room 26-100. Sponsor: LSC.

Sunday's Events

12:00 p.m. - **Service at common cathedral.** Worship on Boston Common with people who live outdoors and people who live indoors. Make and share peanut butter and jelly sandwiches afterwards. Meet at W11. Sponsor: Lutheran-Episcopal Ministry.

2:00 p.m. - **Pericles.** MIT Shakespeare Ensemble production directed by Michael Ouellette. Admission \$8, \$6 students with ID and senior citizens. Admission 6.00. Sala de Puerto Rico.

3:00 p.m. - **Affiliated Artist Concert.** Jean Rife, horn. With Karen Harvey, piano. Works of Beethoven, Schumann, Rossini, Strauss, Poulenc, Françaix and Pearlman. Killian Hall.

3:00 p.m. - **23rd Annual Israel Folk Dance Festival.** A performance celebrating the joy and exuberance of Israel and the Jewish culture through dance. Admission \$12.00. Kresge Auditorium.

4:00 p.m. - **MITHAS (MIT Heritage of South Asia) Concert.** Ranayaki, S Indian vina; Lakshmi Venkataraman, vina; Umayalpuram Mali, mridangam; Anand K. Iyer, kanjira presented by MITHAS & the New Eng Hindu Temple (NEHT). Admission \$15, \$12 MITHAS/NEHT members/students, \$10 MIT students. Wong Auditorium.

7:00 p.m. - **Star Trek: Insurrection.** Starring Patrick Stewart, Brent Spiner, Anthony

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

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Monday's Events

3:00 p.m. - **Quantum Information, Quantum Channels.** Dr. Christopher A. Fuchs, Caltech. Special EECS Seminar. Refreshments at 2:45 p.m. Room 34-401B. Sponsor: Research Lab of Electronics with EECS.

3:30 p.m. - **Dry Fuel Storage: Practical, Institutional, and Legal Issues.** Mr. Jay Silberg, Shaw Pittman. Dept. of Nuclear Engineering/American Nuclear Society Seminars. Refreshments in Room NW12-222 at 3:00 p.m. Room NW12-222.

4:00 p.m. - **Digital Television and the Real Public Interest.** Nolan Bowie, Kennedy School of Government, Harvard. Program in Science, Technology, and Society 1999 Spring Colloquia. Room E51-095.

4:00 p.m. - **Biomedical Imaging Using Coherence Tomography.** Prof. James G. Fujimoto, MIT, EECS and RLE. MIT-EECS 1999 Spring Semester Colloquium Series. Refreshments served at 3:45 p.m. Room 34-101.

5:00 p.m. - **Advanced Music Performance Recital.** Dave Allmon '01, trombone; Minnie Lau '99, piano; Elizabeth Kim '01, piano; Debbie Emory, piano. Bernstein, Casterede, Wagenseil, Von Weber, Krenek, Pryor. Killian Hall.

6:00 p.m. - **Picturing Thermal Comfort in Vernacular Architecture.** Professor Murray Milne, Professor Emeritus, Department of Architecture and Urban Design, UCLA. "An Evening With" Lecture Series. Room 3-133. Sponsor: Aga Khan Program.

7:00 p.m. - **Perspectives on Memory.** TBI survivor, MIT Brain & Cognitive Science Dept, Mass. General Hospital. 1 hour 30 minutes. Room 4-231. Sponsor: MIT BrainTrust.

8:00 p.m. - **MIT Affiliated Artists Collaboration.** Charles Shadle, piano; Margaret O'Keefe, soprano; Elizabeth Connors, clarinet. Brahms, Lutoslawski, Schubert and Shadle. Killian Hall.

Tuesday's Events

12:00 p.m. - **Revenge of the Savage: Technology and Human Nature in Prehistoric Archaeology and Anthropology, 1860-1914.** David McGeeDibner Institute Lunchtime Colloquia. Room E56-100.

4:00 p.m. - **Technology Challenges for Advanced Interconnects.** James Ryan, IBM Microelectronics. MTL VLSI Seminar Series. Refreshments in lobby of room 34-101 at 3:30 p.m. Room 34-101.

4:00 p.m. - **From Rice to Snow: Ideas and Disputes about the Mechanics of Granular Materials.** Pierre-Gilles de Gennes, College de France, Paris. Ronald F. Probst Lecture Series. A reception will follow the lecture. Bldg. E51-Wong Auditorium.

4:30 p.m. - **Development of Fiber Optic Sensors for Oil and Gas Reservoir Monitoring.** Dr. Daniel Gysling, CiDRA Corp. Gas Turbine Seminar Series. Room 31-161.

4:30 p.m. - **Tribe and Nation: American Indians and the American Imaginary.** Prof. Pauline Turner Strong, University of Texas-Austin. A session of Peoples and States: Ethnic Identity and Conflict. Room E38-615. Sponsor: Center for International Studies with the Anthropology Department.

4:30 p.m. - **Political Transition in Jordan: Domestic Stability and the Regional Order.** Prof. Fawaz Gerges, Sarah Lawrence College. Sponsored by Center for International Studies. Room E51-095.

4:30 p.m. - **Between Nation and World: Braudelian Regions in Asia.** R. Bin Wong, Professor of History and Social Sciences, University of California, Irvine. Part of the Sahin Lecture Series, Spring 1999. Room E51-275. Sponsor: History Office.

6:30 p.m. - **Architecture Lecture Series.** Thomas Herzog, architect, TU Munich. Room 10-250. Sponsor: Architecture Department with Office of the Arts.

Frank, Rockefeller Elected to Dormcon

By Sanjay Basu
ASSOCIATE NEWS EDITOR

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

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

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

"Lex Nemzer '00, one of my good friends, is running for UA Vice President, and the fact we

know each other could possibly lead to a stronger relationship between Dormcon and the UA," Frank said.

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

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

VP seeks to expand scope of council

Rockefeller, who has previously served on the Judicial Board and is the current president of Burton-

Conner dormitory, praised Dormcon's current role but also thought it could be more effective.

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

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

"I think the nice thing about Dormcon is that while the UA has multiple conflicting decisions and uses publicity to demonstrate that they have no clear response to anything, Dormcon has a clear,

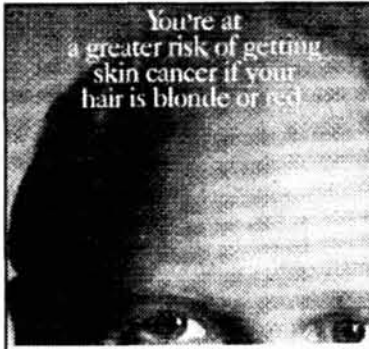
thought-out response so that our group can take action together."

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

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

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

You're at a greater risk of getting skin cancer if your hair is blonde or red.



(No matter how much of it you have left.)

Fair skin, light eyes and a tendency to burn in the sun, also put you at a higher risk. So, examine your skin regularly. If you find anything unusual, see your dermatologist.



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UA Finboard Allocates Funding Following Appeals

By Kevin R. Lang
and Anna K. Benefiel
STAFF REPORTERS

The Undergraduate Association Finance Board met recently to allocate \$27,515 in spring appeals funding to 49 student groups. Finboard formally announced results of the appeals process at the Mar. 8 UA meeting.

In response to the fact that not all groups received the full amount of their appeal, Finboard chair Ira F. Gerhardt '99 said, "We can only do so much...we have a limited supply to allocate."

Finboard reserved \$23,000 of the \$191,460 given to the UA this year for allocation during the spring appeals process.

However, the total amount allocated during appeals exceeded the available funds by \$4,515. Finboard secretary Shuja U. Keen '99 said that the choice between risking an over-allocation and reducing each group's allocation caused some debate, but ultimately Finboard felt the risk was minimal compared to the necessity of funding student groups fairly.

Gerhardt noted that unspent funds from the fall support over-allocation in the spring. "We have the funds left from fall term to stand behind any possible over-allocation." Unused funds from any given term are currently returned to Finboard for reallocation the next term.

Finboard member Berta L. Liao '00 said that "I think overall the Board did a great job this year with trying to meet all of the requests and I think it's great that there are so many options available at MIT for people to pursue their interests. We

get so many requests and we only have limited funds, that's the frustrating part of being on Finboard."

Finboard hopes to simplify appeals

Currently, student groups seeking funding must submit a one-page budget request, and standardized budget form, but the vast majority of groups also use an "oral defense" for their funding, Keen said. Finboard recommends this means of appeals because students can address Finboard concerns about specific budget items and get an immediate response, Keen said.

However, Keen also thought that "it's time to go online with this stuff," referring to submitting funding requests. Keen said that the initial budget request forms might detract from some groups' presentations to Finboard itself.

Money came from provost's grant

The Provost's office allocated approximately \$300,000 to student activities for the 1998-1999 school year, of which the UA received nearly two-thirds for funding student groups and the UA itself. However, the forty-nine groups applying for appeals requested \$129,000, when Finboard only had \$27,000 after the spring budget compilations to allocate.

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

The point this year with increased funding was to stretch Finboard's goal to "fund even more those things that we traditionally fund," Gerhardt said.

1999 Finboard Allocations

Group	Original Allocation	Appeals Request	Amount Received	New Total
Aeolus	\$0.00	\$3,500.00	\$1,000.00	\$1,000.00
African Technology Forum	750.00	1,000.00	0.00	750.00
Alternative Spring Break	1,500.00	3,904.00	750.00	2,250.00
Asian Pacific American Caucus	2,700.00	2,800.00	2,000.00	4,700.00
Association of Taiwanese Students	1,250.00	1,430.00	400.00	1,650.00
Bangladeshi Students Association	0.00	400.00	400.00	400.00
Biomedical Engineering Society	0.00	1,190.00	250.00	250.00
Black Women's Alliance	0.00	2,850.00	850.00	850.00
Caribbean Club	0.00	4,296.00	1,000.00	1,000.00
Central American Club	0.00	905.00	450.00	450.00
Chinese Christian Fellowship	350.00	149.99	0.00	350.00
Chinese Lion Dance Group	60.00	1,500.00	940.00	1,000.00
Concert Band	1,250.00	4,190.00	500.00	1,750.00
Counterpoint	1,200.00	1,800.00	550.00	1,750.00
Cross Products	687.00	70.00	70.00	757.00
CTY Alumni Association	0.00	995.00	450.00	450.00
Cycling Club	0.00	8,620.00	1,200.00	1,200.00
Dance Mix Coalition	1,000.00	3,690.00	500.00	1,500.00
Dancetroupe	0.00	8,638.00	2,000.00	2,000.00
Equestrian Team	750.00	1,770.00	400.00	1,150.00
Filipino Students Association	700.00	3,180.00	300.00	1,000.00
GAMIT	0.00	8,475.00	800.00	800.00
Gilbert and Sullivan Players	1,500.00	851.00	150.00	1,650.00
Gospel Choir	750.00	1,117.00	500.00	1,250.00
Groove Phi Groove	500.00	1,386.00	600.00	1,100.00
Hippocratic Society	500.00	2,500.00	750.00	1,250.00
Imobilare	new	1,784.66	650.00	650.00
International Film Club	new	380.00	280.00	280.00
ISA	2,500.00	7,350.00	250.00	2,750.00
Japanese Society of Undergrads	0.00	780.00	500.00	500.00
KBH	new	7,500.00	0.00	0.00
Korean Students Association	900.00	1,100.00	400.00	1,300.00
Logarithms	750.00	100.00	100.00	850.00
Mock Combat Club	new	320.00	200.00	200.00
Model UN	new	500.00	500.00	500.00
Movements in Time	700.00	1,900.00	400.00	1,100.00
Muses	0.00	950.00	950.00	950.00
PaksMIT	1,500.00	3,560.00	500.00	2,000.00
Plush Daddy Fly	800.00	0.00	0.00	800.00
Project HEALTH	0.00	7,580.00	1,200.00	1,200.00
SANGAM	1,300.00	5,400.00	300.00	1,600.00
Society for Creative Anachronism	500.00	0.00	0.00	500.00
SUMA	800.00	847.00	650.00	1,450.00
Theatre X	new	650.00	500.00	500.00
Thistle	0.00	2,500.00	1,300.00	1,300.00
Toons	0.00	3,300.00	500.00	500.00
VISIONS	0.00	6,450.00	600.00	600.00
Voo Doo	800.00	4,000.00	500.00	1,300.00
Women's Collective	0.00	1,075.00	425.00	425.00
49 Groups Total		\$129,233.65	\$27,515.00	\$53,512.00

SOURCE-UA FINBOARD

POLICE LOG

The following incidents were reported to the MIT Campus Police between Feb. 4 and Feb. 24. Information is compiled from the Campus Police's weekly crime summary and from dispatcher logs.

The report does not include alarms, general service calls, or incidents not reported to the dispatcher.

Feb 4: 77 Mass. Ave. vehicle and bicycle accident; Bldg. 2, Umberto Farinato arrested for possession of a controlled substance and hypodermic needle, Leonel Guerra and Steve Mediros arrested for trespassing; Hayward St., check on suspicious vehicle; Ashdown, 7 illegally parked bicycles removed.

Feb 5: Bldg. 45, area broken into, wire stolen \$100; Mass. Ave., report of homeless person making kissing sound while female walked by; Student Ctr., report of homeless person in store, in both instances individual had left area upon CP's arrival; Vassar St. report of suspicious vehicle, '84 Chevy Camaro fled area as officer approached it; Bldg. 16, bicycle secured with chain stolen \$125; Bldg. 4, computer stolen, unknown value; Bldg. 37, keyboard and mouse stolen \$275; Bldg. NW30, report of homeless persons loitering, gone upon CP's arrival; Student Ctr. report of male in coffee shop shaking, same gone upon CP's arrival.

Feb 6: Lot 29, check on well-being of occupant of vehicle, observed with engine running for some time, all okay; MacGregor, suicide; Bldg. NW10, report of suspicious person, same checked out okay; Bldg. E55, emergency telephone call, officers located person with language barrier and everything okay.

Feb 7: Tang Hall, noise complaint; Bldg. E25, vending machine damaged; Bldg. E53, suspicious activity; Bldg. 26, suspicious activity; Bldg. 2, two males stopped and issued warnings; Bldg. W32, security problem.

Feb 8: Bldg. NW12, graffiti; Bldg. 14, chair stolen \$500; Bldg. 8, vandalism to bulletin board; West Lot, past hit and run damage to vehicle; 33 Mass. Ave., bike secure with a "U" lock stolen, \$600; Bldg. 44, laptop computer stolen, \$2,300; Albany St. near NW12, check on suspicious person; Bldg. 8, report of homeless person, same removed from area.

Feb 9: Bldg. 7, coat and wallet stolen \$130; Student Ctr., Richard Wilson arrested for trespassing; East Campus, report of annoying mail, same discovered through investigations to be a joke; Bldg. 36, vending machine damaged; Bldg. E51, report of suspicious person, same checked out okay; Bldg. 56, report of suspicious person attempting to enter building, same gone upon CP's arrival; rear of Bldg. NW30, intoxicated person, same transported to shelter; Bldg. 66, graffiti; Bldg. 7, report of two males trying doors, area checked with negative results; New House, report of harassing phone calls, same discovered through investigations to be a joke.

Feb 10: Amherst and Danforth Streets, investigate a vehicle; rear of Bldg. NW12, report of two suspicious individuals; West Garage, past vandalism to vehicle; Bldg. 10, report of annoying mail; Westgate, report of missing student, same located upon investigation; Bldg. E38, security problem.

Feb 11: Bldg. W59, graffiti, student identified as suspect; Bldg. 9, wallet stolen \$500 cash; Amherst St. check on suspicious motor vehicle; Student Ctr. backpack stolen, \$125; Baker, bicycle secured with "U" lock stolen \$500; Albany Garage, report of youths riding bicycles on garage ramps, youths had left area upon CP's arrival; W31, a person who had previously been issued a trespass warning came into headquarters to speak with an officer; Bldg. 13, report of skateboarders, non-affiliated youths sent on way; Bldg. E19, Cambridge Police report 911 hang-up calls, no cause found; Albany Street, person taken into custody on an outstanding warrant; rear of NW30, suspicious person check; Bldg. 7, suspicious person checked out okay; Bldg. 14, suspicious person, issued trespass warning.

Feb 12: Bldg. NW10, notify student to contact sister; DuPont gym, report of fencing strips stolen \$300; Johnson Athletic, vehicle key stolen; East Campus, malicious damage to door; Vassar St., assist Cambridge Fire with vehicle leaking diesel fuel; Student Ctr., report of homeless person smoking, individual had left area prior to CP's arrival.

Feb 13: Bldg. W59, suspicious activity; Vassar St., check on well being of person in vehicle; Bldg. E25, report of two individuals acting suspiciously, persons had left area upon CP's arrival; Assist Boston Police, report of robbery on Mass. Ave. Boston and MIT units observing possible subject in area.

Feb 14: Vehicle stolen in January from MIT was recovered in Medford; Bldg. E15, report of youths in-line skating on benches inside E15, individuals had left area upon CP's arrival; Bldg. W32, report of student problem; Mass. Ave. at Vassar St. MBTA Police request assistance in removing person from bus; Student Center, homeless person issued trespass warning; Bldg. 56, report of suspicious activity; Baker, report of suspicious person, same was gone upon CP's arrival, area checked out okay.

Feb 15: Bldg's. 10, 14, 68 and E25 vending machines broken into; Bldg. 14, pocketbook and contents stolen \$310; Student Ctr. computer and printer stolen \$1,650; West Lot, vandalism to vehicle; Bldg. W59, graffiti; Amherst Alley near Green Hall, vehicle stopped for driving erratically; Bldg. 26, report of suspicious person seen in area two hours ago, check of area appears okay; rear of Bldg. W89, two suspicious persons stopped and issued trespass warnings; West Lot, suspicious vehicle stopped; Bldg. 36, report of suspicious package, same checked out okay; Bldg. 7, suspicious person, issued trespass warning.

Feb 16: Vehicle reported stolen to Cambridge Police from Amherst Alley was recovered in Kresge Lot with no damage to ignition; Bldg. 3, radio stolen \$60; Bldg. E25, keys stolen, later recovered; Bldg. 13, bike rack, bike left unsecured stolen, unknown value; Bldg. E40, report of startling noise, discovered to be mail delivery; Main Lot, report of persons fighting over parking spot; Albany St. by NW10, transport homeless person to shelter; Bldg. E25, suspicious person stopped, checked out okay.

Feb 17: Bldg. 35, report of two individuals dumpster diving, unable to locate; Student Center, T pass lost or stolen; Pool, report of stolen items from locker, individual went to wrong locker.

Feb 18: DuPont men's locker room, locker broken into and wallet and other items stolen \$135; Student Ctr., wallet reported stolen \$25; Bldg. W31, homeless person transported to shelter.

Feb 19: Edgerton House, fire caused by toaster oven; Bldg. 2, Stephen F. Brown arrested for trespassing; CRA lot, hit and run damage to vehicle; Bldg. E52, harassing e-mail; Student Ctr, report of persons on roof; Bldg. E38, bike secured with a cable stolen \$450; Memorial Dr., minor vehicle accident involving SafeRide van; Bldg. E1, wallet stolen \$35; Bldg. 4, Parrish Coleman arrested for trespassing; Bldg. W31, sex offense reported by third party; Albany St. near NW10, report of homeless person causing a disturbance, individual was making his way to shelter.

Feb 20: Tang Hall, noise complaint; Hayward Garage, SafeRide van minor damage to parked vehicle; Boston, report of a suspicious male trying to entice a person by offering them alcohol and inviting them back to his apartment; Bldg. 4, suspicious person issued a trespass warning; Pacific St. lot, male taken into custody on an outstanding warrant; Student Ctr., suspicious person trespass warning issued; Senior House, report of suspicious person, CP's unable to locate after checking area.

Feb 21: Student Ctr., wallet stolen from La Sala \$20 cash; Main St. assist Cambridge Police with a distraught person; Bldg. 4, suspicious person issued a trespass warning.

Feb 22: Student Ctr. 1) suspicious person checked out okay; 2) bike tire stolen \$50; Bldg. 24, report of suspicious activity; Bldg. E10, rug stolen \$600; Bldg. NW30, hit and run damage to vehicle; duPont, wallet stolen from locker room bench, unknown value; Vassar St. assist Cambridge Police with minor motor vehicle accident.

Feb 23: Bldg. E34, teddy bear stolen \$20; Student Ctr. graffiti; MacGregor, telephone answering machine stolen \$100; Bldg. 1, 1) CD player stolen \$100; 2) electronic translator stolen \$300; Student Ctr. reading room, backpack stolen \$60.

Feb 24: Burton, harassing phone calls; Student Ctr. laptop computer stolen \$2,400; duPont mens' locker room, wallet and clothes stolen \$40; Student Ctr. report of suspicious person, checked out okay.

Students to Fly Aboard Reduced-Gravity Aircraft

By Neena S. Kadaba
ASSOCIATE NEWS EDITOR

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

Each of the three groups, composed of three to four students, will depart tomorrow for a week of training followed by their flight next week. Their flight of forty parabolas will span from Texas to Mexico and back. With each parabola, the KC-135A climbs and then descends 7,000 feet, creating nearly thirty seconds of microgravity.

Students attended a Readiness Review last Saturday in anticipation of their flight during the week of Mar. 22. The program began with an introduction by Charles Oman, Director of the Man-Vehicle Laboratory, who shared his own experiences aboard the KC-135A.

Student teams present proposals

Three Aeronautics & Astronautics majors, Christopher E. Carr '99, Elizabeth M. Walker '99, and David T. Pinson '01, presented "NIMBLE: A Non-Invasive Microgravity Biomedical Life-Sciences Experiment." The project's objective is to "build and test a flexible wearable computer system for astronauts that serves as a bio-monitoring device and multipurpose tool. We will specifically monitor the human heart during micro-gravity and hypergravity using pulse-oximetry and ECG measurements," said Carr, NIMBLE's team leader.

The NIMBLE team hopes to demonstrate the capability of the computer system by recording and

processing biomedical information. The system also tests the workload demands on the user, Pinson said.

"This is critical to demonstrate it for possible use on the International Space Station, because it is important for equipment not to encumber the astronauts who use them," Pinson said. The team hopes that the system could replace checklists and manuals for in-flight maintenance and duties.

The second project, proposed by Course XVI major Tyra E. Rivkin '99 and Biology majors Julie D. Gesch '00 and Mark Y. Sun '00, is entitled "PREVIEW: Peripheral Vision Experimentation in Weightlessness."

"The basic objective of our project is to characterize the human peripheral vision field and how it is affected by changes in the gravitational forces on the body. Basically, we are looking to see if peripheral vision changes between 1-g and 0-g," Rivkin said.

The basis for their experiment is the phenomenon of Peripheral Light Loss, commonly known as tunnel vision. "If we find that the peripheral field is altered one way or another while in orbit, that could lead to a change in how we design displays and instrument panels on spacecrafts where astronauts spend long periods of time in space," Rivkin said.

The third KC-135 group is "SoLo: Sound Localization Team," with team leader Raffi C. Krikorian '00 of Computer Science and Electrical Engineering, Samidh Chakrabarti '01, Course VI and Brain and Cognitive Sciences, Sharmila D. Singh '01, Course XVI, and Boris Zbarsky '01, Physics and Math major.

Krikorian explained the design of the project on sound localization as one based on the idea that "if we provide two slightly different sounds to each of your ears of a single

sound source, your brain will mix them so you can hear sound in three dimensions." The goal of their project is to find out how sound localization varies in micro-gravity.

This is important for the design and development of long term micro-gravity housing, since people need to take audio cues constantly, Krikorian said.

"If we can determine the limits of the human body's sound localization mechanism, we can design more accurate simulations of micro-gravity, and it will give housing designers more data to take into account for making efficient housing," Krikorian said.

Student experience far-reaching

Students who worked on the proposals found that their studies and experiences ranged far beyond the specific subject of their project.

"I learned quite a bit about team dynamics and how nothing ever goes as planned. Learning how to develop contingency plans and contingency plans for the contingency plans becomes invaluable as the scope of a project increases," Rivkin said.

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

Despite the intensive work involved with each project, students thought the opportunity to fly on the KC-135A was more than worthy of the effort. "As our departure for Houston draws near, we're putting

the finishing touches on the experiment and realizing just how fortunate we are to have the chance to do this," Singh said.

The three groups have been preparing for months with the help of advisers Newman and Air Force Colonel Peter Young, a visiting lecturer in the Department of Aeronautics and Astronautics. The students will return from Johnson Space Center around Mar. 27, and will spend time during the months of April and May sharing their experiences with local junior high and high school students.

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



David T. Pinson '01 ports his team's wearable computer intended to serve as a biomonitoring tool for astronauts. He and fellow team members will test the device on the KC-135A reduced gravity aircraft this Saturday.

Crossword Solution

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A	L	A	R	M	R	O	T	E	A	R	C
T	E	P	E	E	M	O	U	E	R	A	M
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Genetics Conference Will Focus on Ethics

By Karen E. Robinson
ASSOCIATE NEWS EDITOR

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

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

Panelists include genetics pioneer Ian Wilmut, the researcher who successfully cloned "Dolly" the sheep and U.S. Representative James Sensenbrenner (R-Wisc.), chair of the House Science Committee. Twenty other speakers, including Nobel Laureates, politicians, corporate executives, and religious leaders, are scheduled to speak.

While a number of panelists have pioneered new strategies for using genetics to understand and treat human diseases, several others are expected to advise caution against taking genetic technology too far.

Originally, only a small number of potential presenters responded, but more speakers committed to the conference later on.

"There was certainly snowballing in getting speakers," said Harvard conference director F. Edward Boas.

Student interest forces expansion

The conference was originally scheduled to be held in 10-250, but enough people had registered to fill the room shortly after the original announcement, Boas said.

"These are certainly big people, but we thought students might not be interested" because this is material they encounter in classes and daily lectures, Boas said. "But that wasn't true at all."

To meet the unexpected interest, conference coordinators moved Saturday's events to Kresge Auditorium. Sunday's events, including the keynote speech by Wilmut, will still take place in 10-250 because of scheduling conflicts with Kresge.

"We may need some crowd con-

trol" before and during that speech, Boas said, "but we don't imagine there will be any problems."

Of the approximately one thousand people currently registered, the vast majority are MIT and Harvard students. Nonetheless, attendees are expected from throughout Massachusetts, California, and even from Iceland, Boas said.

Conferences to occur annually

The Harvard and MIT Hippocratic societies sponsor annual biology-related conferences, Brogan said. Two conferences have previously taken place at Harvard, concerning euthanasia and alternative medicine.

Harvard student Akil Palanisamy re-established the Harvard Hippocratic society in 1997 as a "forum for discussion on issues relating to medical ethics and other fields," Brogan said. The Society "branched over to MIT last year," and the two chapters come together each year to plan the annual conference. MIT students have been actively participating in conference orchestration since last year, and from now on the site will alternate between MIT and Harvard, Boas said.

The conference budget is about \$15,000, which comes mostly from MIT and Harvard departments and from corporate sponsors, Boas said.

Additionally, a new chapter was formed at Wellesley six months ago. While Brogan expects that there may be "less collaboration [with Wellesley] because of logistics," she also noted that "there's definitely a very strong interest; we can see that from the registration, too."

Each chapter consists of approximately 50 undergraduate members, Brogan said. Brogan also noted that many students in the MIT chapter do not plan to attend medical school and the majority are not biology majors.

"The approach that we like to take is a holistic viewpoint," including legal, political, and societal implications of medical issues, Brogan said.

During the rest of the year the Hippocratic society hosts lecturers and other events related to medical ethics.



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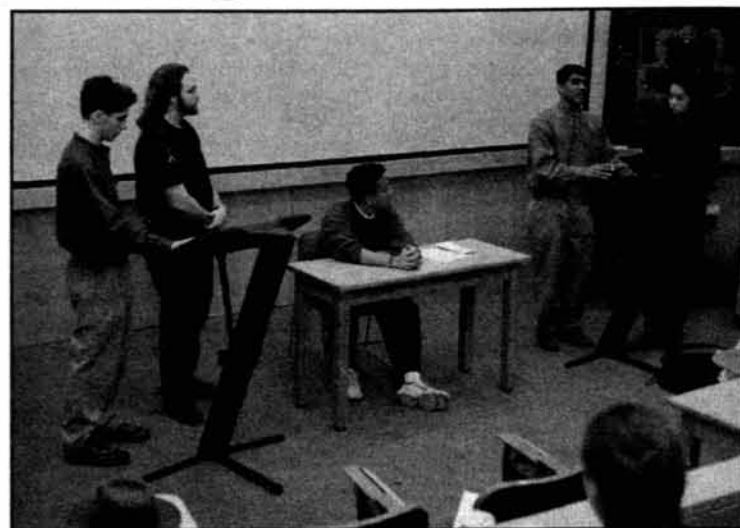
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Candidates Discuss Dining and Funding



THOMAS E. MURPHY—THE TECH

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

Debate, from Page 1

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

Candidates urge students to vote

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

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

dent representation," Mani said.

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

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

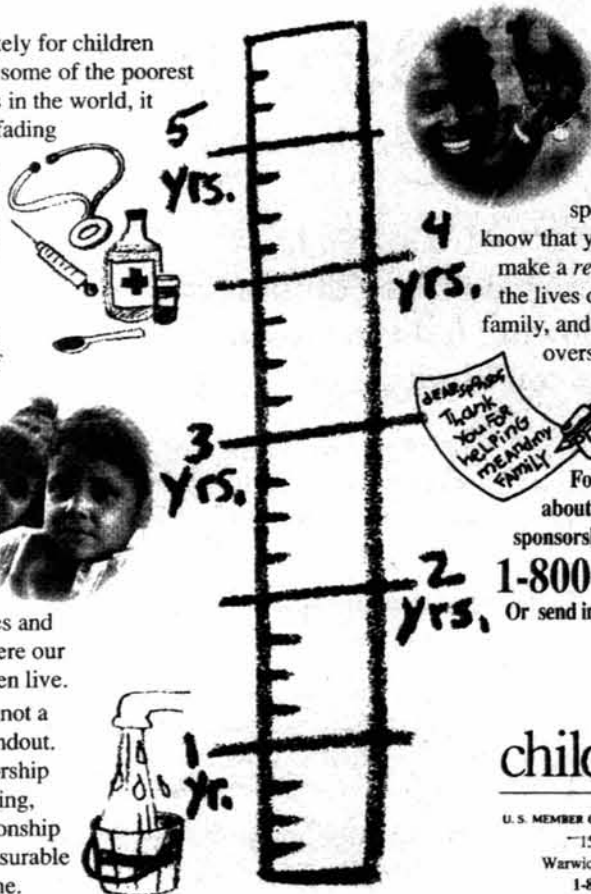
"I think the debate went really well. A lot of specific issues were brought to the fore in the audience question period which forced the candidates to take a stand and defend their platforms," Roy said.

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Rape Policies Remain Unclear

Harvard, from Page 1

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

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

MIT policies on rape vary

According to Stephen C. Graves, professor of management and chair of the Committee on Discipline, said that anything more serious than academic misconduct is handled by a panel from the Dean’s Office.

MIT waits until all criminal proceedings are finished before it begins an internal investigation. However, students who are acquitted in a criminal court are not exempt from MIT proceedings, Graves said.

Adam Brown contributed to the reporting of this story.

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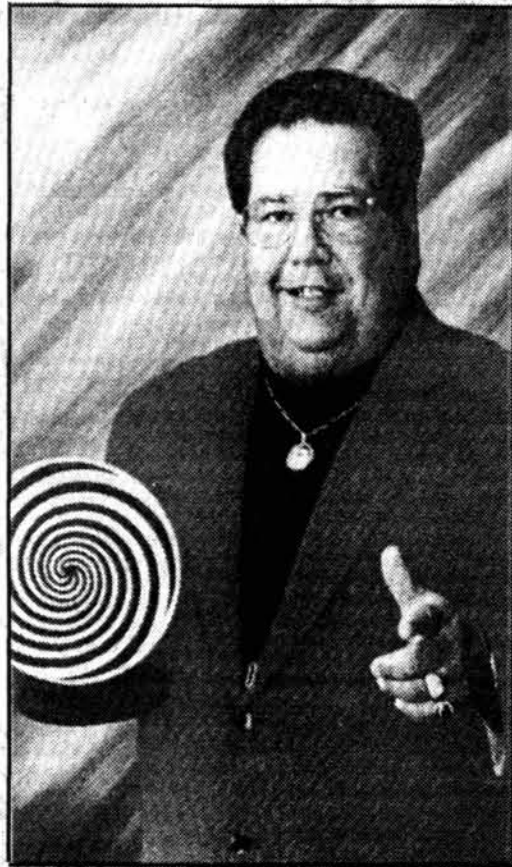
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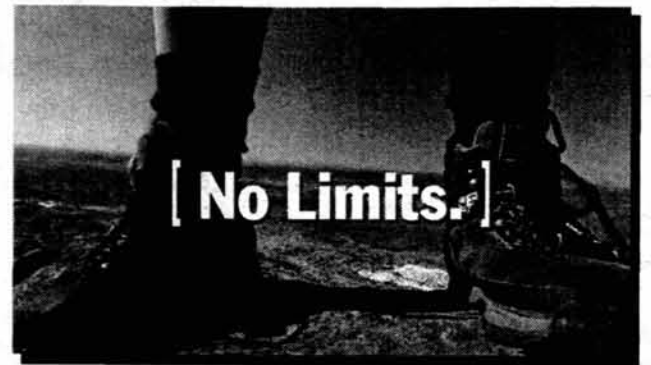
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Students Continue March to Stratton Student Center

Riot, from Page 1

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

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

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

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

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

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

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

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

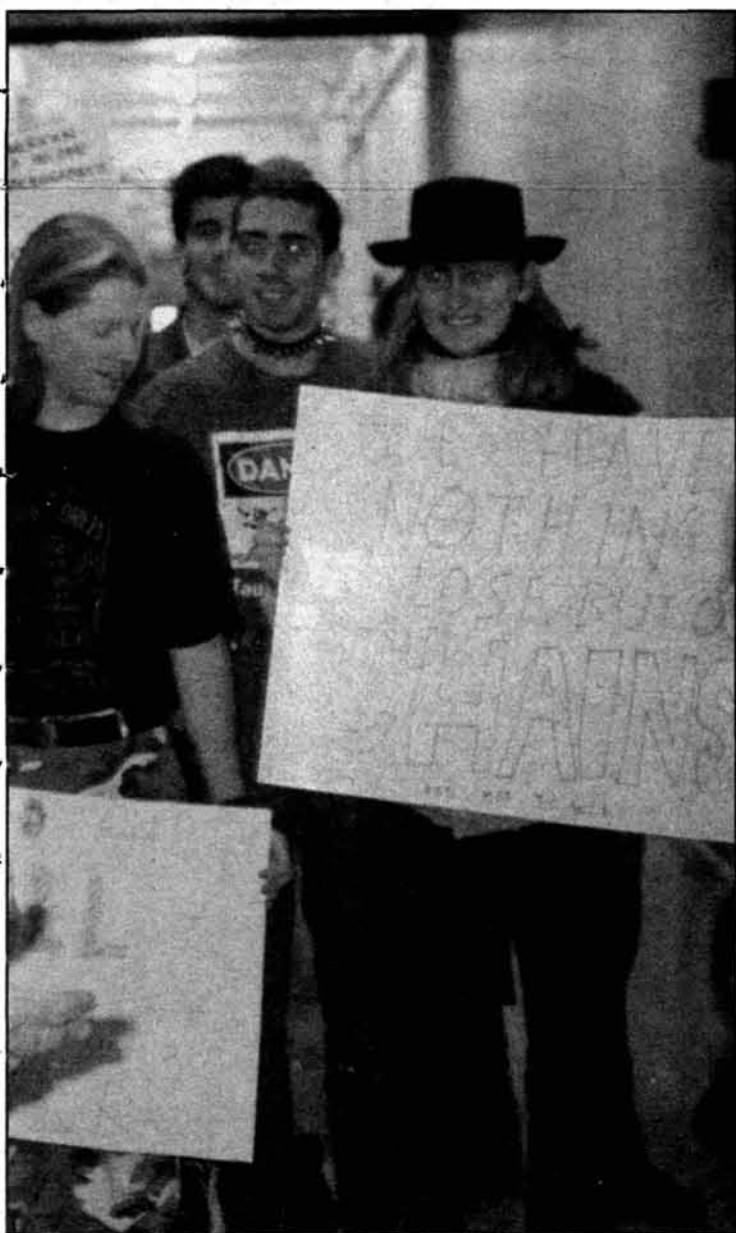
Riot revived last year

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



ZAREENA HUSSAIN—THE TECH

Chancellor Lawrence S. Bacow '72 addresses a rambunctious group of tuition rioters as they pass by President Charles M. Vest's office on the second floor of Building 7.

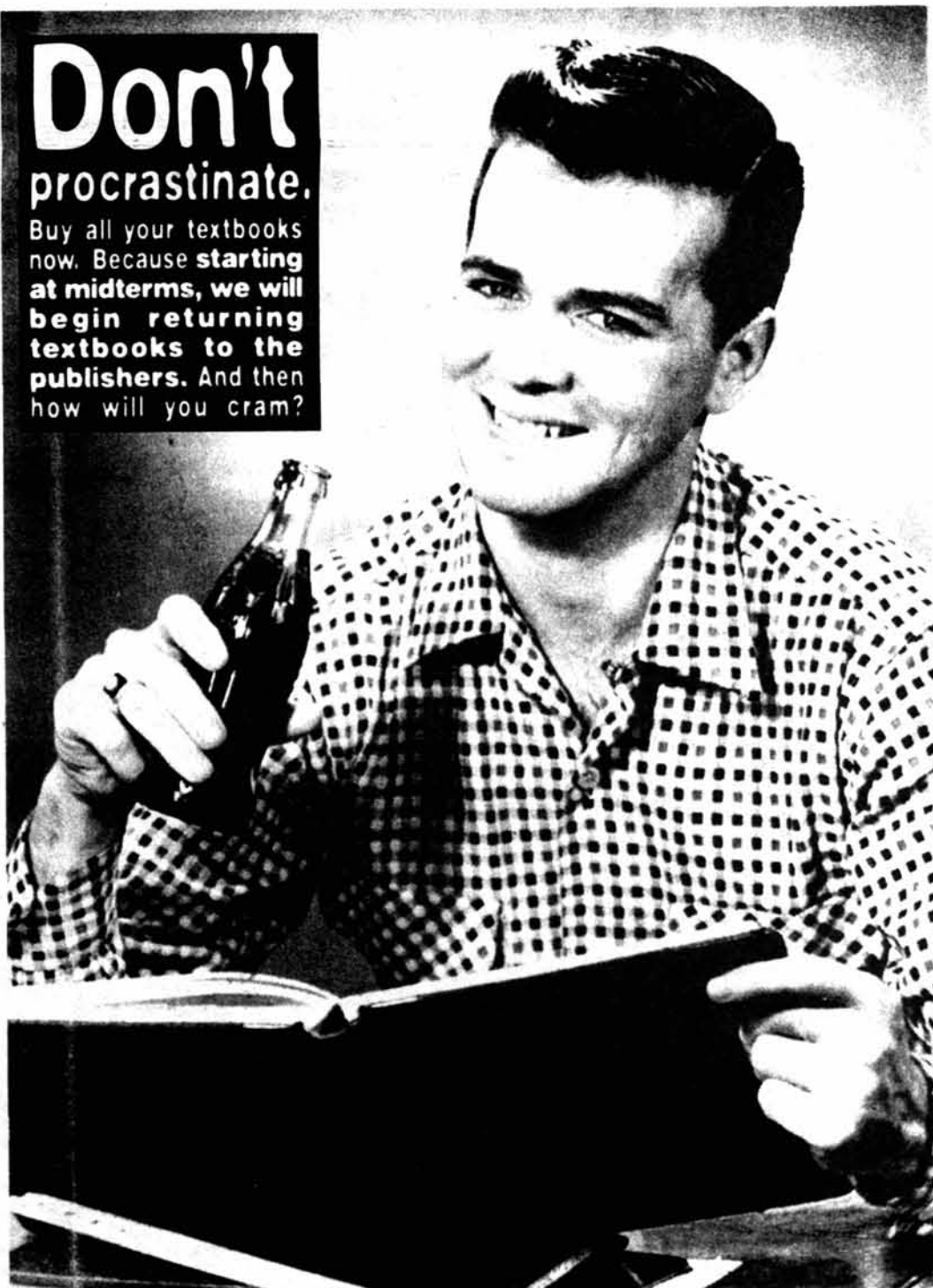


ZAREENA HUSSAIN—THE TECH

Alexandra Andersson '01 holds a sign in protest of a 3.6 percent tuition hike at this year's incarnation of the "Nth Annual Spontaneous Tuition Riot."

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SPORTS

MIT Equestrian Team Starts Season on a High Note

By Jenny Lee
TEAM MEMBER

Last Saturday, the equestrian team began their spring season with a competition at Bates College in Maine. The team rode against local

colleges such as Harvard University, Tufts University, and Boston University, as well as schools from Vermont, New Hampshire and Maine.
Open rider Kristen Landino '02

won second place over fences. Newcomer Caitlin Gaffey '02 competed in the open division as well. In the intermediate division, new rider Tara Mullaney '02 placed fourth over fences. Candice

McElroy '99 captured a second place in her novice jumping class.

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

Sara Etemadi '01 had an impressive ride as well, winning a blue ribbon in the advanced walk-trot-canter division. Jenny Lee '02 won third place in her intermediate equitation class and Nina Kutsuzawa '00 also placed third in the beginner walk-trot-canter division. Three members of the MIT team placed fourth: Junlin Ho '01 in the novice equitation division, Megan

McLemore '00 in the advanced walk-trot-canter division, and Cynthia Randles '99 in the walk-trot division. Katie Shiels '00, Sarah Low '02, and Mullaney placed sixth in their respective intermediate equitation classes.

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

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

Purpose : "To award a large screw to the faculty or staff member most deserving of such an award."

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UPCOMING HOME EVENTS

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

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For more information call Tad Lee at (617) 330-8083

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Due to technical difficulties, there was a delay in putting up the website for the NCAA Tournament pool. We apologize for any inconvenience we may have caused.

Funny how we can panic over a strange spot on a car and ignore one on ourselves.

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