

Former Toscanini's Employee Charges Officer with Assault

By Rima Arnaout
ASSOCIATE NEWS EDITOR

Theodore Bell, a former employee of Toscanini's Ice Cream, filed assault and battery charges with the City of Cambridge against Officer Michael E. Carey of the MIT Campus Police earlier this month.

The controversy between Bell and the Campus Police arose after an incident on March 30 in which Bell was arrested for trespass in the Stratton Student Center despite having an MIT student escort. Although, other non-MIT persons were present in the Coffeehouse that night, Bell, who is African-American, was the only one arrested.

An April 16 hearing at Cambridge District Court, however, ruled that there is insufficient evidence for the charges against Officer Carey to go to trial. After the hearing, Bell said that he would appeal that ruling. "Because my lawyer wasn't there, they took me as a kid," Bell said.

Attorney Mark W. Shea had volunteered to take the case pro-bono but had a client's case at the same time as the hearing.

According to Bell, Carey allegedly used unnecessary force when he arrested Bell, then an employee of Toscanini's, for trespassing. Bell had been with some of his Toscanini's co-workers in the 24 Hour Coffeehouse on the third floor and had fallen asleep in a back room when Carey and a fellow CP had found him.

At the hearing, two weeks after Bell's arrest, Carey decided to also file resisting arrest charges against Bell in addition to the existing trespassing charge.

"I wasn't resisting arrest. So he had no just cause for harming me,"

Bell said. "I do know that my civil liberties are violated."

Multiple hearings involving Bell and Carey will be held at Cambridge district court in coming weeks. The appeal hearing for the assault charges against Carey will appear before a judge, and there will be a hearing for the resisting arrest and trespassing charges filed against Bell.

Trespassing policy unclear

Although MIT Policies and Procedures lists certain rules for use of event space by non-MIT members for performances and conferences, there is no clear policy determining the right that non-MIT people have to be in the Student Center.

Phillip J. Walsh, director of the Campus Activities Complex, said that while he wasn't familiar with the specifics of Bell's arrest, "people who use the [Student Center] are people who have business at MIT... It's hard to give a hard and fast rule" about where in the Student Center non-MIT people are allowed.

"You don't have to show a badge to get into the Student Center... we don't have card security at the Coffeehouse," Walsh said.

When asked whether employees of Toscanini's were ever told not to go to other parts of the student center, Toscanini's manager Gus Rancatore said that "nobody's ever told us anything about it. A lot of our employees are friendly with MIT students."

Bell's arrest "struck me as outrageous," Shea said. "There are other trespass charges where the people they arrest for trespass at MIT are African American. [Campus Police] also have that ridiculous policy" of

putting up a no trespass sign on the whole building, that they're expecting the general public to go to, Shea said. "What it does is give them capricious authority to arrest anyone who they don't like the look of," Shea said.

Clifton C. Beck, who works at MIT's Humanities Library, said that he has spent time at the Coffeehouse without ever being approached by the police. "I didn't even know you had to have an I.D. to be in [the Coffeehouse]," Beck said.

CPs defend actions

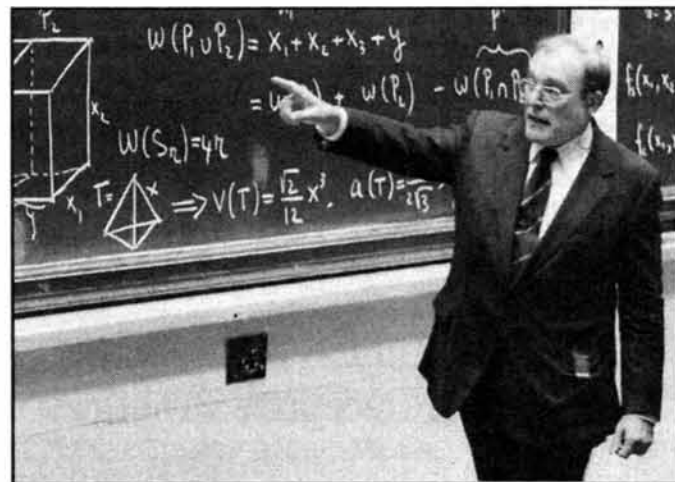
"There's a difference between using that facility to buy coffee and using it as a bedroom," said Anne P. Glavin, chief of the MIT Campus Police.

Carey and White were unavailable for comment; Carey has taken some time off from work, according to Glavin. "We don't generally have our officers comment on ongoing cases... as far as I know he is on time off," Glavin said.

According to Glavin, the officers had been patrolling the student center looking for sleeping people. "The student center is something we routinely patrol," Glavin said. "If we

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Gian-Carlo Rota



GABRIELE MIGLIORINI—THE TECH

Gian-Carlo Rota

Internationally recognized mathematician and beloved professor, Gian-Carlo Rota died last weekend, apparently in his sleep. He was 66 years old.

Rota was found Monday afternoon after he failed to arrive in Philadelphia Sunday afternoon, where he was to give a three-part lecture series at Temple University earlier this week.

The cause of death was ruled as arteriosclerotic cardiac disease by the Middlesex County Medical Examiner.

Rota held appointments at MIT as professor both of applied mathematics and philosophy, the only MIT professor in history to do so. He taught several courses in both fields.

As a mathematician, Rota helped lay the foundations for modern combinatorics and develop the field into a respected discipline within mathematics.

Rota, Page 33

Faculty Discuss Policy, New Degrees

By Sanjay Basu

ASSOCIATE NEWS EDITOR

Members of the Institute proposed major changes to the curriculum and policies of MIT. Some of these changes regarded the use of intermediate grades, revisions to the Aeronautics and Astronautics cur-

riculum, and the proposal of a new S.B. program in Linguistics, Wednesday at a faculty meeting.

Professor Paul A. Lagace of the Department of Aeronautics and Astronautics first announced a vote on the motion to approve the internal use of intermediate grades. The motion, which called for the inclusion of plus/minus grades in internal reports but not on official student transcripts, was passed without discussion.

Professors Edward Greitzer and Steven Hall then announced their proposal to revise the undergraduate program in Aeronautics and Astronautics. The professors did not specifically announce what changes they planned to make, but simply announced to the faculty that a revision process would begin.

S.B. Proposed in Linguistics

One of two significant curriculum changes proposed at the meeting was the development of a new undergraduate degree in Linguistics.

Professor Edward Hall of the Department of Linguistics and Philosophy explained his justification for proposing the degree.

"After the Linguistics department merged with the Philosophy department several years ago, we decided to begin restructuring one of our major programs: Language and Mind," said Hall. "We are proposing now that we have a jointly administered program that awards students with a 'Bachelor of Science in Linguistics and Philosophy' instead of just a 'Bachelor of Science in Philosophy'."

MIT's Linguistics department has almost exclusively catered to a graduate audience in the past.

"But in recent years, we've really 'beefed-up' what we offer to undergraduates. Undergraduates are showing a strong interest in our department," said Hall.

The department will now offer two undergraduate degrees: the traditional 'Bachelor of Science in Philosophy' (Program I), which does not require linguistics classes, and the new integrated 'Bachelor of Science in Linguistics and Philosophy' (Program II).

"Students in both tracks will have the same core introductory subjects before continuing with one of the two major fields," said Hall.

Undergraduates must complete 180 units beyond GIRs to obtain an S.B. A draft of the proposed requirements is posted at <http://nim-rod.mit.edu/depts/archives/facmin/990421/9904c.pdf>.

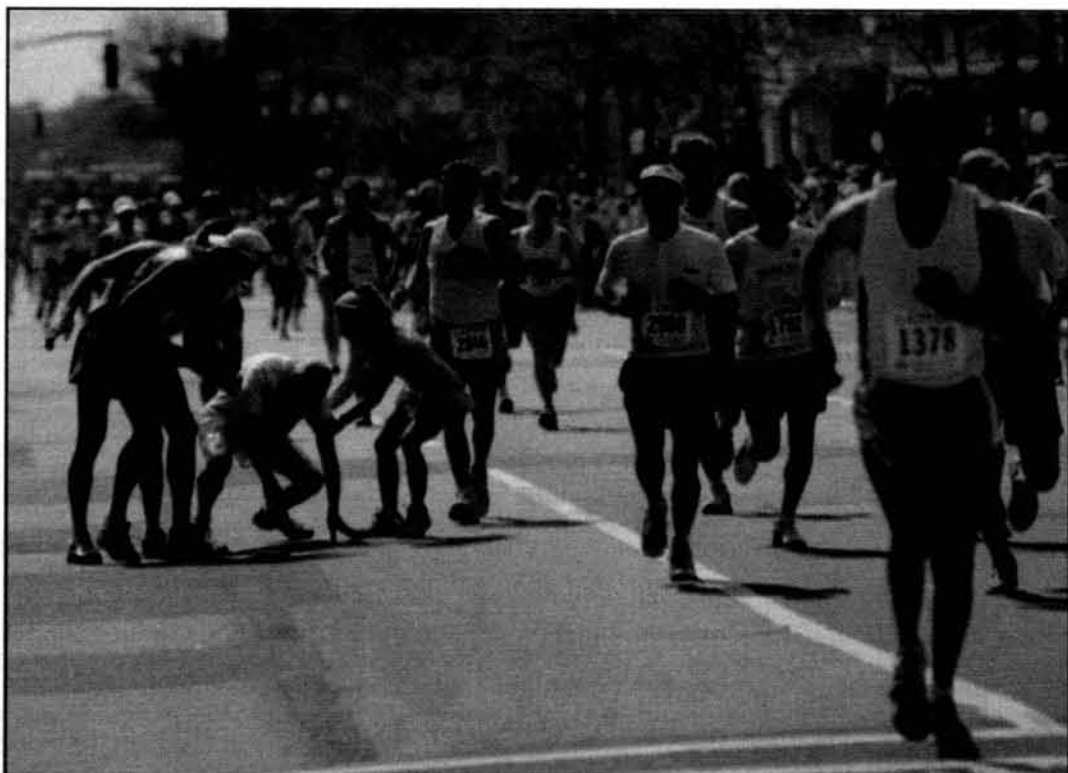
Faculty members will vote on the proposal during the May faculty meeting.

Course X Creates New PhD

At the meeting, Professors Robert C. Armstrong and Robert E. Cohen of the Department of Chemical Engineering proposed a new Ph.D. in Chemical Engineering Practice.

"We've designed this program to prepare graduates for positions of leadership in industry," said Cohen. "We've found that many of our doc-

Meeting, Page 28



ANNIE CHOI—THE TECH

Monday marked the 103rd running of the Boston Marathon. See story page 26.



World figure skaters perform in "Champions on Ice"

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MIT participates in the Cycles Survey to see how it measures up compared to peer institutions.

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WORLD & NATION

New Study Questions 'Gay Gene'

THE WASHINGTON POST

The latest effort to confirm lingering scientific hints that some gay men inherit their homosexuality from their mothers has come up empty-handed, researchers reported Thursday.

The inability to detect a link between male homosexuality and a specific, maternally inherited genetic pattern calls into question a pair of scientifically and politically charged studies that had found evidence of the world's first "gay gene."

But the researcher who led the original gene experiments immediately criticized the new study as being designed in a way that made it virtually impossible to detect its genetic target. And other scientists cautioned that larger and better studies are needed to answer the question of whether any single gene has a notable influence on sexual orientation — a behavior so complex as to almost certainly be controlled by many different genes and environmental factors.

"I think the jury is still out," said Elliot Gershon, chairman of psychiatry and a professor of human genetics at the University of Chicago, who helped conduct a 1998 study that yielded its own frustratingly ambiguous results about the genetics of homosexuality. "All of these studies may be essentially accurate, and until we have hundreds of gay men enrolled in studies we are not going to get a firm answer."

FTC Sues Online Data Dealer Accused of Deceptive Practices

LOS ANGELES TIMES

Tackling a data theft problem that authorities say has found an expanding market on the Internet, the Federal Trade Commission on Wednesday filed its first suit against an online "information broker" accused of tricking banks out of sensitive customer information.

The suit accuses Denver-based Touch Tone Information Inc. "pretexting," or having employees pose as bank customers in a ruse to obtain account balances and other personal data. The company is accused of deceptive trade practices.

Touch Tone allegedly marketed its ability to obtain such data on a Web site that features an array of private investigation services.

FTC officials said there are more than 100 similar investigation firms on the Internet, though it is unclear how many of them engage in pretexting. Privacy experts say the proliferation of Internet sites marketing such personal data, whether obtained from legitimate sources or through illegal means, is a growing source of concern.

Committee OKs Diabetes Pill Which Competes With Rezulin

LOS ANGELES TIMES

BETHESDA, MD.

A Food and Drug Administration advisory committee Thursday unanimously recommended approval of a new pill to treat adult-onset diabetes that would compete with the controversial compound Rezulin.

The action by the FDA panel is a victory for Britain-based SmithKline Beecham PLC, maker of the new pill, called Avandia. The drug still must be approved by senior FDA officials before SmithKline can market Avandia in the United States.

The endorsement from the FDA's Endocrinologic and Metabolic Drugs Advisory Committee followed repeated assurances from SmithKline representatives that their drug — unlike Rezulin, which has been linked by the FDA to 43 confirmed cases of liver failure — will not damage the organ. Avandia and Rezulin are of the same chemical class.

Despite the enthusiasm voiced for the safety of Avandia, caution was raised on at least four fronts. SmithKline's clinical studies have found that while the drug reliably lowered blood-sugar levels, it also was associated with significant weight gain, upper-respiratory-tract infections, anemia and abnormal accumulations of fluid.

Investigators Intensify Search For New Shooting Suspects

By Tom Kenworthy

WASHINGTON POST

COLORADO

Investigators combing through Columbine High School on Thursday found a large propane bomb left behind in the aftermath of Tuesday's shooting rampage, leading police to believe that the two gunmen likely had other accomplices who helped them plan and carry out the nation's deadliest attack of school violence.

The discovery of the 20-pound propane tank and gasoline canister in the school kitchen spurred investigators to intensify their search for additional suspects and to question their previous assumptions that Eric Harris, 18, and Dylan Klebold, 17, were solely responsible for killing 12 classmates and a teacher before turning their guns on themselves.

"We have so many explosive devices, we're questioning the ability of two people to bring that many" into the school, said Steve Davis, spokesman for the Jefferson County Sheriff's Department. Police also found a note at one of the suspects' homes that said no one else should be blamed for their actions, CNN reported. Authorities could not confirm the contents of the note.

In all, more than 30 explosive devices have been found in the school, in addition to three long guns, one handgun and hundreds of rounds of ammunition. The sheer volume of weaponry involved, federal and local officials said, is leading authorities to suspect a broader conspiracy.

"We just feel there is an extremely good chance there are others involved," Davis said. The propane tank — the same type used in gas barbecues — were found hidden in duffle bags during a sweep of the kitchen area, apparently overlooked in an initial search for explosives. A senior federal law enforcement official said Thursday "the absolute central focus" of the massive criminal investigation underway here "is to determine whether others were involved." The construction of the devices "was well within the capabilities of the two boys, but the number of the devices found in the school raises questions about possible accomplices."

Yet with little other evidence that the two students had help, police here intensified their questioning of anyone who may have known Harris and Klebold or had knowledge of their preparations for

the attack.

"There are numerous interviews going on with friends (and) family" of the two suspects, said Davis. "And sometimes we're re-interviewing the same people." The parents of both suspects have been interviewed and have retained lawyers. Both houses have been searched, and bomb-making material was removed from Harris' house.

Neighbors reported hearing loud noises from the Harris garage over the weekend. Brent Wilde, who lives a few doors away, said neighborhood boys reported hearing breaking glass and the buzz of a power saw on Saturday and Monday afternoon. "I can't believe they would let things go unnoticed," Wilde said of Harris' parents, Wayne and Katherine Harris.

Davis said police are particularly interested in information from the teens' parents about their children's lives, interests and attitudes. "A real good profile on our two suspects would be one of the primary things we're interested in — learning about them and who they were," said Davis. "Because the question 'why' is certainly one of the biggest questions in all this."

Hominid Fossil from Ethiopia May Be Man's Direct Ancestor

By Curt Suplee

THE WASHINGTON POST

From the remote Ethiopian outback, fossil-hunters have recovered the partial remains of a previously unknown, 2.5-million-year-old creature that may be the long-sought immediate predecessor of human beings.

They also found what appears to be the earliest known evidence of ancient hominids (our two-legged, humanlike forebears) using stone tools to butcher animal carcasses and prepare meat.

That ability, said co-discoverer Tim White of the University of California at Berkeley, no doubt contributed to the "dietary revolution" that provided humans with sufficient high-energy, high-fat nutrition to migrate out of Africa

eventually.

If ultimately accepted by a majority of experts — an outcome that is always uncertain in the notoriously contentious field of paleoanthropology — the new finds could answer one of the paramount puzzles in human evolution: Exactly what species was the direct ancestor of the first humans?

The newly unearthed specimen "is in the right place, at the right time" to be that ancestor, the international researchers write in Friday's issue of the journal *Science*. The skull and associated jaw show that the creature, a large male, belonged to the now-extinct hominid group called *Australopithecus*, bipedal foragers anatomically about midway

between apes and true humans. Somewhere around 2.5 million years ago, that line divided into two branches. One became a large-toothed, big-jawed, "robust" version of *australopithecus*. The other turned into our genus, *Homo*.

There is scant fossil evidence from this key evolutionary period. Nonetheless, two species have been regarded as the most likely progenitors of humans. One is *Australopithecus afarensis*, which existed between 3.9 million and 2.8 million years ago in East Africa. Its most celebrated fossil representative is the skeleton dubbed Lucy. The other, somewhat more plausible, candidate is *A. africanus*, which inhabited southern Africa between 3.5 million and 2.5 million years ago.

WEATHER

Clear Sailing

By Bill Ramstrom
STAFF METEOROLOGIST

An area of rain will be passing just to our south today, as a storm forms off the coast of New Jersey and then races quickly eastward. Some showers could persist here through the afternoon. As the storm moves out to sea, the counterclockwise circulation around it will bring down cool, dry Canadian air to set us up for a sunny weekend. A large high pressure system currently over Ontario will drift into the Great Lakes states for Saturday and Sunday, blocking any storms from reaching our area for a few days.

Today we may see some early showers, but a gusty northerly wind will help to give a few glimpses of the sun during the afternoon. Similar to the weather earlier this week, Saturday will start out clear, but as the sun heats the air close to the ground, this air will begin to rise into the relatively cool air at a few thousand feet in elevation, leading to plenty of "fair-weather" cumulus clouds. These will not produce any rain, but will likely start to cover the sky by late morning, and not dissipate until near sunset. Sunday, however, should be a perfect day for outdoor activities, with mostly sunnyskies, warmer temperatures in the low 60s, and low humidity.

Today: Some showers possible. Clouds will break during the late afternoon. High 55°F (12°C).

Tonight: Clearing and cool. Low 39°F (4°C).

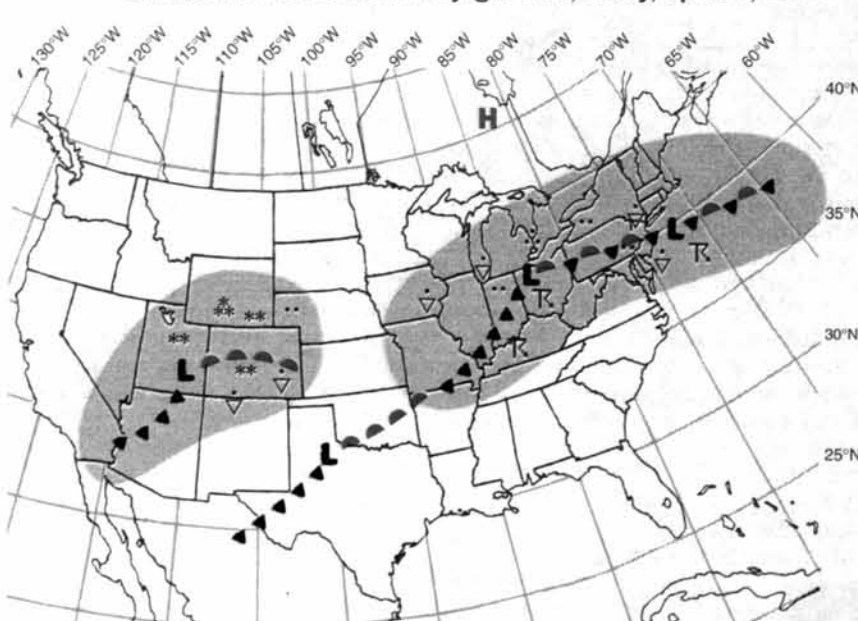
Saturday: Clear early, partly sunny afternoon. High 53°F (11°C).

Saturday Night: Clear and pleasant. Low 40°F (4°C).

Sunday: Bright and sunny. High 63°F (17°C).

Outlook for Monday: Continued seasonable temperatures. Mostly sunny.

Situation for Noon Eastern Daylight Time, Friday, April 23, 1999



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

Compiled by MIT
Meteorology Staff
and The Tech

Milosevic Residence Bombed In Predawn Strike on Belgrade

By Bradley Graham
THE WASHINGTON POST

Four sea-launched cruise missiles slammed into a residence of President Slobodan Milosevic in a predawn attack on Belgrade on Thursday, and Pentagon officials declared NATO's air campaign against Yugoslavia had broadened into an effort to decapitate the government.

The strike on the white mansion in a residential neighborhood of the Yugoslav capital gave a new personal dimension, involving targets that are closely associated with Milosevic and not strictly military, to the month-old allied offensive. It came a day after attacks on a tall Belgrade building that housed, among other things, offices of Milosevic's Serbian Socialist Party and a television station operated by his daughter Marija.

In an exchange with reporters at the White House, President Clinton said NATO was not trying to target Milosevic. And Deputy Attorney General Eric Holder declared the

action consistent with a long-standing U.S. presidential order prohibiting assassination attempts against foreign leaders. Another senior administration official said Milosevic is known to be spending his nights in various other locations.

Pentagon spokesman Kenneth Bacon called the house a legitimate target because it included "security and military bunkers" and was operated as a "command and control facility" helping to direct the crackdown in the Serbian province of Kosovo.

"Much of the military and security forces are run out of a variety of buildings throughout the country, particularly in the Belgrade area," he said. "They are all interconnected."

Bacon said NATO's intent was to target "the head of this military regime" in an effort "to cut that off and break the central nervous system" of the Yugoslav military. In the same vein, he described efforts to strike at Yugoslav tanks and troops in Kosovo as an assault on

the regime's "feet."

U.S. authorities have warned for days that NATO air strikes were on the verge of going after new, more politically sensitive targets, after daily poundings of Yugoslav air defense sites, airfields, bridges, industrial facilities and military vehicles in the field failed to weaken Milosevic's will and prompt a withdrawal of government troops from Kosovo. But the escalation, particularly against targets in downtown Belgrade and other heavily populated urban centers, also carried the risk of greater civilian casualties.

Briefing reporters on the results of 30 days of bombing was Rear Adm. Thomas Wilson, director of intelligence for the Pentagon's Joint Chiefs of Staff.

Despite a great deal of damage, defense officials acknowledged little sign of a Yugoslav retreat. To the contrary, Bacon cited reports this week of Serb forces shelling homeless ethnic Albanians in the mountains near the town of Urosevac in southeastern Kosovo.

Deutsche Telekom and Telecom Italia Confirm Plans for Merger

By Carol J. Williams
LOS ANGELES TIMES

BERLIN

Deutsche Telekom and Telecom Italia confirmed Thursday they will merge into the world's second-largest telecommunications group, but analysts voiced doubts about their ambitious plans to take on the rest of the world.

Despite their vow to take aim at industry giants in the United States, experts here say the two companies won't be in shape to compete for a commanding position in the global market any time soon.

The biggest corporate marriage in history is also far from consummation. Wary stockholders have yet to be convinced that there are real prospects for cost-cutting synergies from the merger, and European regulators might fear the elephants' wedding will stifle competition on the continent.

The deal would create a European behemoth with \$173 billion in market capitalization and \$64 billion in annual sales. Together, they already serve 100 million phone customers, about one-third of the European population.

The venture also must win approval of both the German and Italian governments — a hurdle

seemingly cleared by Bonn's assurances to Rome late Wednesday that the joint company's management would be a parity partnership.

But two Italian ministers complained they still were unsatisfied by the "generic indications" that Bonn will not take advantage of its 72 percent stake in Deutsche Telekom to control the joint company.

At a news conference in London to announce the merger that had been rumored to be imminent for nearly a week — driving down Deutsche Telekom stock by 8 percent in the confusion — Deutsche Telekom chief Ron Sommer and Telecom Italia's Franco Bernabe disclosed plans to forge into markets beyond Europe.

"This is the first step in creating a European telecom powerhouse. We intend to increase market share in Europe and to compete with the U.S.," Bernabe told reporters, conceding that neither company currently has much business beyond Europe. "We need global reach."

Sommer declined to comment when asked if the new team would pursue the takeover of U.S.-based Sprint Corp. Deutsche Telekom already holds a 10 percent stake in Sprint and Sommer a seat on the board.

But some analysts see the pairing of Deutsche Telekom and Telecom Italia as hampering both companies' efforts to range further afield, confronting them with time-consuming challenges to cut costs and integrate operations.

Economists fear managers will be under pressure from both Bonn and Rome to preserve jobs amid already double-digit unemployment.

"It's not possible to change the whole culture and philosophy of managers who were running a state monopoly only a few years ago," said Hans-Joachim Frank, analyst at Deutsche Bank. "There is a need for good new managers at both companies to face the hard decisions that managers who come from the state sector are reluctant to deal with."

Economics Professor Mario Baldassari of the University of Rome-La Sapienza sees the partnership as lacking in dynamism and detail on its plans for the future. "I have been hoping for years that Italy would become more European, but I'm afraid Europe is becoming more Italian," he said.

Both companies are in dire need of streamlining, with at least 30,000 excess employees at Telecom Italia and 80,000 at Deutsche Telekom, Baldassari estimated.

NATO Reconsidering Ground Forces

By William Drozdzak
and Thomas W. Lippman
THE WASHINGTON POST

As NATO heads of government gathered for a 50th anniversary summit meeting dominated by the crisis in Kosovo, President Clinton Thursday joined the leaders of France and Britain in supporting dispatch of an international military force into Kosovo without the explicit assent of Yugoslav President Slobodan Milosevic.

Conditions under which the alliance should consider sending ground troops into Kosovo were expected to be a major subject of discussion in a three-hour emergency session set for Friday morning by NATO's 19 heads of government seeking to define their options in the next phase of the conflict with Yugoslavia.

The allies so far have insisted that ground troops would only be introduced in a "permissive environment," meaning with the avowed consent of the Yugoslav government. But with Milosevic still rejecting foreign troops despite 30 days of bombing, the leading NATO powers have been exploring ways an inter-

national force could supervise the return of ethnic Albanian refugees to their homes in Kosovo even in the absence of Belgrade's cooperation.

As the allied leaders gathered here to ponder their next moves, Russia's special envoy and former prime minister Viktor Chernomyrdin held extensive talks in Belgrade with Milosevic and later told reporters that the Yugoslav leader is ready to accept an "international presence" in the embattled Serbian province under United Nations auspices. But it was unclear whether this meant Belgrade would budge from its refusal to accept foreign troops or whether it only referred to unarmed observers.

With NATO air strikes heading into a second month and Milosevic showing no signs of backing down, allied leaders were expected to consider fresh ways to augment an intensified bombing campaign now being carried out by more than 1,000 aircraft, but which has nonetheless failed to deter Serb forces from pressing ahead with the mass expulsion of ethnic Albanians.

After meeting Clinton at the White House, NATO Secretary General Javier Solana expressed sat-

isfaction with the air operation so far. He said allied warplanes have carried out some 9,000 sorties over the past four weeks, significantly weakening Yugoslav air defenses, command and control systems and the capacity to produce fuel and ammunition.

But in many respects, the bombing campaign has fallen short of its key objectives. NATO air strikes have failed to prod Milosevic into calling off his crackdown in Kosovo and accepting a peace settlement that would restore autonomy to ethnic Albanians. While Serb forces have consolidated their grip over the province, the mass expulsions of refugees have come perilously close to destabilizing the neighboring states of Albania and Macedonia.

When Milosevic and his forces refused to buckle after the first few days of bombing, NATO commanders declared their strategy would shift from coercion to attrition. Now, there is talk within the alliance about pursuing a sustained bombing campaign to soften Yugoslav forces and prepare the way for allied ground troops to enter Kosovo in what NATO calls a "non-hostile environment."

Volcanic Eruption Formed Atlantic, Caused Widespread Extinction

LOS ANGELES TIMES

The largest sustained volcanic eruption in Earth's history — so powerful it split an ancient super-continent and created the Atlantic Ocean — spewed millions of square miles of searing lava that extinguished much of life on ancient Earth, according to research made public Thursday.

From hundreds of basalt outcrops that rim the Atlantic coasts, scientists have pieced together evidence of the titanic eruption 200 million years ago. The eruption set the fractured land masses adrift and, by inexorably wedging them apart, gradually opened the gulf that created the Atlantic — giving the map of the world the form it has today, researchers said.

In the space perhaps of just a few million years, half of all marine species died and almost as many species of reptiles and other land animals. This set the stage for the age of the dinosaurs and the evolution of the first mammals.

The new research, published Friday in *Science*, adds weight to a theory that mass extinctions, which have plagued Earth repeatedly since the dawn of time, were caused not primarily by collisions with comets or errant asteroids, but by the fierce internal volcanics of the planet itself.

Three mass extinctions now have been linked with such massive continental eruptions.

There are few things as certain in the geologic record of Earth as great, and so far unexplained, cataclysms that, with disturbing regularity, bring life on the planet to the brink of extinction again and again.

Few things, however, are as controversial in the science of Earth as the effort to identify the mechanisms responsible for these catastrophes.

U.S. To Oppose Plans to Destroy Smallpox Virus Stocks

THE WASHINGTON POST

WASHINGTON

The United States has decided to oppose a plan to destroy the world's remaining known stocks of the deadly smallpox virus, and will argue that destruction should be delayed so virus samples can be used for scientific research, the White House announced Thursday.

The Clinton administration's decision to press for a delay represents a shift in position on one of the world's longest-running and controversial public health debates. Three years ago the United States, along with most other countries, supported a World Health Organization (WHO) plan to destroy the virus stocks this June in hopes of finally ridding the globe of one of its greatest scourges.

The change reflects growing concern that smallpox virus samples may have been obtained by countries other than the United States and Russia, officials said. That increases the likelihood of an accidental or deliberate release of the virus, perhaps by bioterrorists, which could cause a catastrophic disease outbreak.

"I think it's a conviction that the genie's out of the box," said a senior official at the Department of Health and Human Services (HHS).

Smallpox, caused by the variola virus, was a major plague throughout most of history, until the disease was eradicated by a worldwide vaccination campaign lasting from 1966 until 1980. The last reported case occurred in 1978. In this century alone, smallpox killed an estimated 500 million people — more than the century's wars, the 1918 flu epidemic and the AIDS epidemic combined.

The remaining known stocks of virus are held in a high-security facility at the federal Centers for Disease Control and Prevention in Atlanta and at a laboratory run by the Russian government in Siberia.

Sprint May Be Vulnerable In Wake of Phone Merger

LOS ANGELES TIMES

The newly announced merger of two of Europe's largest phone carriers has intensified speculation that long-distance company Sprint Corp. is vulnerable and could become the next takeover target in the rapidly consolidating industry.

Even before Thursday's deal between Deutsche Telekom and Telecom Italia, Kansas City, Mo.-based Sprint was considered too small to survive against ever-larger telecommunications rivals around the world.

"It's an ironic thing that a company as big as Sprint is considered small, but if we're going to 5 or 7 global telecommunications players, they're too small for that," said Scott Cleland, an industry analyst with Legg Mason's Precursor Group in Washington, D.C.

Sprint is already rumored to be in merger talks with Deutsche Telekom, which is partnered with Sprint in a key international venture and also holds a 10 percent stake in the U.S. carrier. Deutsche Telekom officials on Thursday declined to address a potential deal with Sprint, but they made it clear that expanding into the United States is a priority.

Milosevic Attack Kills 'Simpsons'

THE BALTIMORE SUN

BELGRADE, YUGOSLAVIA

It was bad enough that NATO attackers knocked out his television station and destroyed his offices. But did they have to destroy the new shows from America?

That was the lament of TV Pink program director Robert Nemecek Thursday after NATO missiles slammed into a 23-story high-rise that housed political and media offices associated with Yugoslav President Slobodan Milosevic's regime.

As he stood in front of the scorched and wrecked building, Nemecek ticked off the losses — new episodes of "Chicago Hope" and "Friends" and 123 programs of "The Simpsons."

"It is burnt," the burly program director said in halting English. The pre-dawn aerial assault was a not-so-subtle NATO message that the war against Milosevic and his family is growing more personal.

The office building included the headquarters for Milosevic's Socialist Party. It also housed three media outlets, including Radio and TV Kosava, which is owned by Milosevic's daughter, Marija.

In all, four radio and four television stations were knocked off the air when up to three cruise missiles slammed into the building.

OPINION

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The Real Friends of China

The visit and address by Chinese Premier Zhu Rongji last Wednesday has generated quite a number of articles and discussions with various opinions in *The Tech*. Among those authors, it is interesting for the readers to notice that, while the Chinese-named authors were strongly proposing a warm or friendly welcome of the respected Premier, the western-named authors were energetically advocating all sorts of protests with many negative declarations against the Chinese government, and the implication Premier Zhu is a bad leader from a bad government.

I cannot help questioning how much real and firsthand knowledge or experience these authors have about China to support all their conclusions. It is especially ridiculous to see that, in the letter by David S. Kelman '99 ["The Real Enemies of China," April 16], he labeled those welcoming Chinese students like Qiutao Wang G and Xiaobo Li G (authors of "A Warm Welcome for Premier Zhu," April 13) as the real enemies of China. Does the author know that Premier Zhu is actually a highly and widely respected leader in his own country? Premier Zhu gains his reputation among most Chinese with his ideas, dedication to the economic reforms and improvements of China, and his integrity and his caring for people's lives. He also has resolved many realistic and tedious problems or disputes in his many on-site visits or inspections of many local places in China. I know this through my own experience of living many years in China, and also from the experiences of my numerous relatives and friends there.

While it is certain that the Chinese government still has (which government does not?) shortcomings to overcome and some individual cases to resolve in areas including human rights as indicated by the Premier himself in his address and also in Wang and Li's letter, these improvements will need the constructive collaborations from the government, the people and other friends of China.

It is also worthwhile to remark here that for the reasons of very different cultures and historical traditions, the Chinese people may very well differ from Americans in the definitions, understanding and standards in issues like human rights and put different things in priority. Only friendly communication and discussion can enhance the mutual understanding among different cultures. I do not think at all that Qiutao Wang and Xiaobo Li

are any enemies of China for their welcoming of Premier Zhu and fostering better understanding and discussions about China; I think they are real friends of China.

Yong Chen G

'Click and Clack' A Good Choice

When President Clinton was announced as speaker for Commencement 1998, I felt proud. Finally, I thought, MIT was deemed important enough for a sitting president to accept speak at commencement. Subsequently, I was stunned when I heard that Tom and Ray Magliozzi were chosen for Commencement 1999. Granted, I've enjoyed listening to NPR's "Car Talk" for almost ten years. But the juxtaposition of the leader of the free world with a couple of auto mechanics jarred my senses.

After a little thought, though, I realized that the Magliozzi brothers are a fine choice. After all, what are the criteria for choosing a good commencement speaker? Should we choose someone merely to impress our Ivy League adversaries? Or, should we rather seek out individuals who can provide us with thoughtful insights born of experiences we may not have had?

I commend President Charles M. Vest for his excellent judgement in inviting these two popular alumni for this year's speakers. I fully expect their address to be at least as useful to the graduating class as President Clinton's. I also expect it will be far more memorable, the absence of political protesters notwithstanding.

Matt Giamporcaro '85

Reflecting on 'Click and Clack'

I would like to comment on the recent column by Julia C. Lipman '99 ["Historical Perspective and Commencement," April 16] as well as some of the student comments printed in *The Tech* regarding the selection of "Click and Clack" to speak at commencement. I wonder to myself why some students seem displeased with this choice. I suspect it is a lack of perspective, but not of the historical variety.

One thing to note is that bringing in terms such as "historical perspective" leads us to believe that the 1999 commencement speaker at MIT is of historical significance, which unfortunately stirs our worst collective trait, self-importance.

In the story from April 13 ["Seniors

Mixed on 'Click and Clack' Choice"], comments such as "the whole point of going to a good school is having someone impressive speak at graduation," or "felt embarrassed that these two guys [they]ve never heard of are speaking at [their] graduation," lead me to believe that some students are disappointed because they are not able to brag to their friends about the speakers. These students are not content to have distinguished graduates, members of the Radio Hall of Fame, or successful broadcasters as commencement speakers. But, maybe, that's appropriate since it appears that the very value of their entire educational experience seems to be at stake.

The most disturbing comment for me was "this year we get two guys who own a [sic] gas station." The confusion of the terms "gas station" and "garage" highlights what I sincerely hope is not a reason to be disappointed with this choice of commencement speakers: these guys work for a living and even (gasp!) may have occasionally gotten their hands dirty.

I submit that respect for others and the need to judge their work on its own merits is one of "the major issues of the day," as Lipman puts it. Let the commencement speech be judged on its own merits.

James Hockenberry G

Hardly the Greatest CPW

Campus Preview Weekend was certainly enjoyable for many people at MIT; as for "the best in recent memory," that's a bit of a questionable call. For the undergrads and prefrish I saw wandering down Amherst Alley reeking of alcohol, it was probably a great time. For the three prefrish girls I met, in barely their miniskirts, planning on going frat-hopping on Friday night, it must have yielded pleasant memories.

For the 75 students casually ignored by the administration at the Tool-In, I'll wager it was a real gas. And there's no doubt that the prefrish boys hawkishly watched by their fraternity hosts found time to get their kicks. And for those who enjoy lowest-common-denominator dance music, there was plenty to go around as one walked around West Campus, for most of the weekend.

Great stuff! "Mens et Manus"... I'm so proud.

Wally Holland '01



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Money for Nothing

Kris Schnee

Since the recent \$197 million state lottery drawing, Ms. Maria Grasso has become Massachusetts' latest celebrity. Accepting a \$70 million lump-sum check instead of annual payments, Grasso was able to quit her job as a nanny for a wealthy venture capitalist and his wife, and plans to use the money to help her family in America and in Chile, her homeland. All this is great news for her, but her record jackpot has been raising murmurs of discontent among some of the Massachusetts elite.

Robert Kuttner and Derrick Z. Jackson, two columnists for the *Boston Globe*, have been complaining about the lottery system in the wake of Grasso's victory. They point out that in order for one person to win the lottery, many must lose; certainly there are a large number of people disappointed and jealous that they lost. Though the *Globe* columnists do not go so far, one might ask whether the dejection the losers feel outweighs the excitement beforehand, and whether the lottery should be dismantled because, on the whole, it makes people feel bad. But this is questionable — presumably if the many lottery losers did not feel that " 'tis better to have played and lost than never to have played at all," they would not keep playing.

Another of the columnists' complaints is that the lottery is "rigged for the rich," because there is a direct and obvious relationship between a person's degree of poverty and his or her purchase of lottery tickets. Poor people see the lottery as a way out of the slums, and spend a significant part of their income (up to about 8 percent in Chelsea, Mass., according to the *Globe*) on a nearly-impossible dream. Some lottery advertising even plays on this hope, persuading people that they, personally, will someday be saved from poverty. The "regressive" lottery system takes from the poor and returns little of it, Jackson says, concluding that the lottery is a tax, levied by a government which is "mean to the poor." This is an interesting claim — it's a strange kind of tax which people pay entirely out of their own free will. Linking the lottery to the ever-expanding government welfare system, Jackson has the audacity to say that if we refuse to be so charitable that we bankrupt ourselves, we are being *mean*. This is a slap in the face for our society's generosity in giving all kinds of free benefits to the needy.

Kuttner elaborates on the idea that the lottery is a way of denying justice to the poor: why, he wonders, don't we guarantee the necessities of life to all Americans if we accept the idea of giving one person vast unearned wealth? Why do rich people get everything they need, when poor people do not? There are two answers. One is that rich people, by definition, can afford to buy more than poor people. The other is that, if we truly gave "to each according to his needs," we would also have to take "from each according to his abilities," with punishingly high taxes. The amount of welfare money drained from the rich to give to the poor is a function of politics. Kuttner and Jackson are trying to use the lottery to argue for an unrelated political cause, to make the *non sequitor* that because we allow a form of gambling, we have an obligation to give the poor everything they need.

But there is one valid argument against the state lottery system which the *Globe* columnists have missed. Massachusetts is trying to get funding for its own social-welfare system with a lottery which draws most of its profit from the very people it is intended to help — a way of getting money for nothing. The system redistributes wealth from the poor to an array of government officials, who then return most of it. We are basically assuming that if we do not entice poor people to give money willingly to a system which will provide them with food, health care, and education, they will only waste their money on things like gambling instead of buying the things they need. We don't really want to believe this, but can you imagine the howls of protest which would ensue if we scrapped the state lottery and, at the same time, cut funding for welfare programs by the same amount as the lottery takes in?

It might be helpful to step back and ask two questions: What do we want the lottery system to do? And is it doing so? We need to decide whether on the whole the lottery makes people happy and whether it provides any economic benefit. If we like what the system is accomplishing, we should keep the lottery; otherwise we should get rid of it.

One thing is more certain, however — the odds are in favor of the system staying as it is.

A Living Remembrance

Guest Column
William A. Friedman

Well over sixty years ago, years before September 1, 1939, the United States government and the world turned a blind eye to undeniable reports coming out of Nazi Germany of human rights violations on an unimaginable scale. This international inaction actively aided Germany in perpetuating the Holocaust. Today, a coalition of many of the same nations, led by the United States, is attempting to halt a similar mass persecution in Eastern Europe. And last week, Zhu Rongji, premier of China, a nation well-known for human rights violations, completed a six-city tour of the United States with a speech given at MIT. And so I paused on the twenty-seventh day of the Hebrew month of Nisan (April 13 on the Gregorian calendar) to contemplate where we have been, where we are, and where we are going. The twenty-seventh of Nisan is Yom Hashoah, Holocaust Remembrance Day.

At MIT this most solemn day was marked by a photo exhibition in Lobby 7, the lighting of six memorial candles, the chilling reading of names and ages of the murdered victims of Nazi Germany, and the distribution of fliers describing the purpose and intent of Yom Hashoah. Included in the flier was an exhortation calling for justice in Kosovo. As I helped distribute these materials to the harried MIT community, I was approached by a man who thanked me. He explained that he was an ethnic Albanian, and how grateful he was that we were using the powerful memories this day

evokes to help gain support for his fellows. I was moved, and even more, gaining a deeper understanding of the day of tears. Why the six million martyrs died is impossible to understand or explain — it is, in the words of Elie Wiesel, "a mystery which exceeds and overwhelms us." The best we can do is "Never Again!", the battle cry that wherever a people suffer hatred and persecution and injustice we will not stand by and let them be destroyed.

The culpability of Franklin Roosevelt and the anti-Semites and misguided jingoists in the State Department who deliberately and consistently refused entry to thousands upon thousands of fleeing Jews, thereby ensuring their torture and murder, cannot be understated or forgotten. And it is precisely for that reason that the American people must fully support efforts in Kosovo, Rwanda, and in all places where people are persecuted. It is also for that reason I did not throw my name into the lottery to hear Zhu Rongji's speech — rather, I took my place on the steps of 77 Massachusetts Avenue to protest the very notion that a representative of an evil regime should be invited to speak anywhere in the free world. America has obviously not learned its lesson — in fact, it once again turns that ubiquitous blind eye towards gross injustice when it suits its needs. In 1936, Hitler at least lifted the restrictions on Jews for the duration of the Munich Olympics, showing some false good faith when under the hot spotlights of international scrutiny. When President Clinton visited China several months back, the Chinese government did the opposite, arresting and jailing protestors

who would mar the image China wished to project. And yet Clinton walked across the red carpet, despite it being awash in the blood of Chinese students murdered in 1989's horrific Tiananmen Square massacre and the tears of those still imprisoned for expressing their right to protest.

Those who bicker ceaselessly over trade concessions, global economies, and international treaties miss the point entirely. Once a certain line is crossed, matters of degree do not matter. Genocide of a foreign ethnicity or the denial of basic freedoms of expression to one's own people crosses the line of human decency. The world appeased Hitler — the road to the horrors of the Holocaust and World War II was paved with their "good intentions."

It is understandable, in a cursory sort of way, for many Americans to look inward, to oppose getting involved in the atrocities committed abroad. Realize, however, that that was tried — it led to the deaths of the six million. It is difficult for us to concern ourselves with abstract events occurring in a foreign land. I need only the image of friends and relatives of my grandfather, of my people, emaciated, beaten, and empty of life, memories of the haunting halls of Yad Vashem, Israel's Holocaust Memorial, the echoing of those names and ages, "thirty-seven, seven, one year old" to convince me. I pray that no other group needs those images, needs a Yom Hashoah, to spur them to action, in Kosovo, in Africa, in China, or wherever oppression needs to be eliminated, and freedom liberated.

William A. Friedman is a member of the Class of 2002.

Visions for the Class of 1999

Erik Snowberg

In about two months, MIT's class of 1999 will graduate.

In about two months, MIT's class of 1999 will, after two weeks of celebration and tears, hugs and goodbyes, the copious consumption of alcohol and a less than obscene amount of sex, cease to exist in any real way.

In about two months, MIT's class of 1999 will listen to the words and advice of two aged alums, and clad in black gowns will march across a stage in Killian Court. At this point President Vest will present each and every one of them with a certificate detailing their achievement at this place and formally sever the umbilical cord between student and university. The class of 1999, born only months ago amid a flurry of Senior Fridays and other events, will move from a cold unfriendly institute into a frozen and hostile world. The class unity we have formed will melt away as we ponder our individual career paths. The class of 1999 will be unleashed on an unsuspecting world, and no one will really notice.

In five years we will come back to see how much fatter, balder and depressed everyone has become. We will repeat this ritual until sometime, around our fiftieth reunion, those of us who are left will begin to think about the impact of our class upon the world. Maybe we will discover that the kid we sat next to in biology has won the Nobel prize, or that guy we met at a frat party and couldn't stand is now a corporate CEO. Mostly we will discover that our colleagues have led decently successful lives, but that we have failed to change any-

thing of any real importance. Our class, so full of talent and energy, will pass unnoticed into the annals of history and into our graves.

It doesn't have to be that way.

Here is what I propose: we form a company. All of us. We stay here, or maybe move to a nicer climate, and we continue to build the community that has begun to emerge over the last few months. Freed from MIT, we can build the bonds that the administration and self-segregation have prevented. We can move like a juggernaut over the world using our technical skills and sensibility to solve problems that have long eluded governments. We can banish the individualistic impulses that drive us apart and cure diseases, invent fantastic devices, and do ground breaking research, all in a community that we have created. We can build a safe community with fantastic schools, a kicking nightlife, and beautiful parks. Do you think that having Busta Rhymes here for one concert is cool? Imagine having similar events all the time! We could create a community where all of our wonderful freaks, jocks and prima donas would be able to find their place and to appreciate each others' contributions.

Our CEEs could solve environmental problems. Our mech-es could invent fuel efficient vehicles and useful gadgets for the home. Our architects could design the houses we live in. Our Chemists, Material Scientists, and Biologists could work together to cure diseases and make incredible leaps in medical technology. Our EECSS could write software and invent machines that make the impossible possible. Half our Sloanes could manage our tremendous financial resources, while the other half serve as janitors. They

would rotate each year, but get paid the same no matter which job they were doing. Our nuke-es could perfect fusion power that makes a minimal impact on the environment. And our lone philosopher could enlighten us all with powerful thoughts.

If there are too many people in any of these groups we can simply lend some of them out as consultants. While out visiting the rest of the world they could spread the word about what we are doing and invite anyone who is interested to join us. The majors I didn't mention would have their place too; my list was simply getting to long to include everyone. On our fiftieth reunion we could simply gather in the middle of our community and congratulate each other on making the world a better place to live. We might have made tons of money, but most of it would be in the hands of other charities. Our reward would be the smile from a baby we saved from illness or the ability to see the sun without interference from smog.

I suppose this all seems quite insane. Maybe this isn't the year to start a community. Maybe it is already too late for us. However, it isn't too late to tell the other undergraduates that they don't have to wait until after graduation to build a community and make a difference; they can start right now. Share your experiences and your memories with your underclass friends. Remind them incessantly that MIT wasn't always like this and doesn't have to continue down this road. Think about what your MIT experience was lacking. When you are reminiscing about the good times, don't forget the bad ones. Make one last push to make a difference before you leave.

Wild Nights

Veena Thomas

My sister Sapana came to visit me over Patriot's Day weekend. I figured I could show her around Boston and she could get a feel for my college life. She arrived on Friday just in time for the Lip Sync. The lip sync ended after 10 p.m., and she looked towards me as to what we would do next. She envisioned a crazy night of partying or something; I'm not quite sure what she thinks I do here.

Well, I was darned if I knew what to do next. Usually my friends and I leave for dinner in the city at about 8 p.m. and come back at around 11 p.m., then hang out or rent a movie. I figured that Sapana would want to be entertained by the thrills of Boston, but all I could think of was to get ice cream. We left Tosti's at 11 p.m. and returned to my dorm, where we ran into friends and I spilled my ice cream all over the carpet, which she found amusing. We hung out for a while, discussed what to do, decided to rent a movie, realized it would end at 4 p.m., and went to bed. The next day was a little more exciting for her. We cheered on the men's track team and went to Chili's. Then she experienced the thrill of rushing across Boston

in order to be on time for a laser show.

The laser show ended at nine, and we returned to the dorm where we searched for an available TV so we could watch the movie we rented the previous night. After the movie, we talked about what we could do next, hung out for a while, and ordered a pizza at 2 a.m. It came after 3 a.m., and we ate it and went to bed. Sapana decided I was boring and that all we did was sit around discussing what we should do next. That's not usually true; I'm always happy just hanging out. She said later that she really did enjoy just talking, but I felt this need to prove that college life is exciting.

I told her that she should have stayed an extra night because Sunday promised to be crazy, with both the infamous Burton-Conner DTYD party and the heavily advertised Next House Lingerie Party. She had gaped at the posters of scantily clad people and made me promise I wouldn't do anything that could get me arrested for indecent exposure.

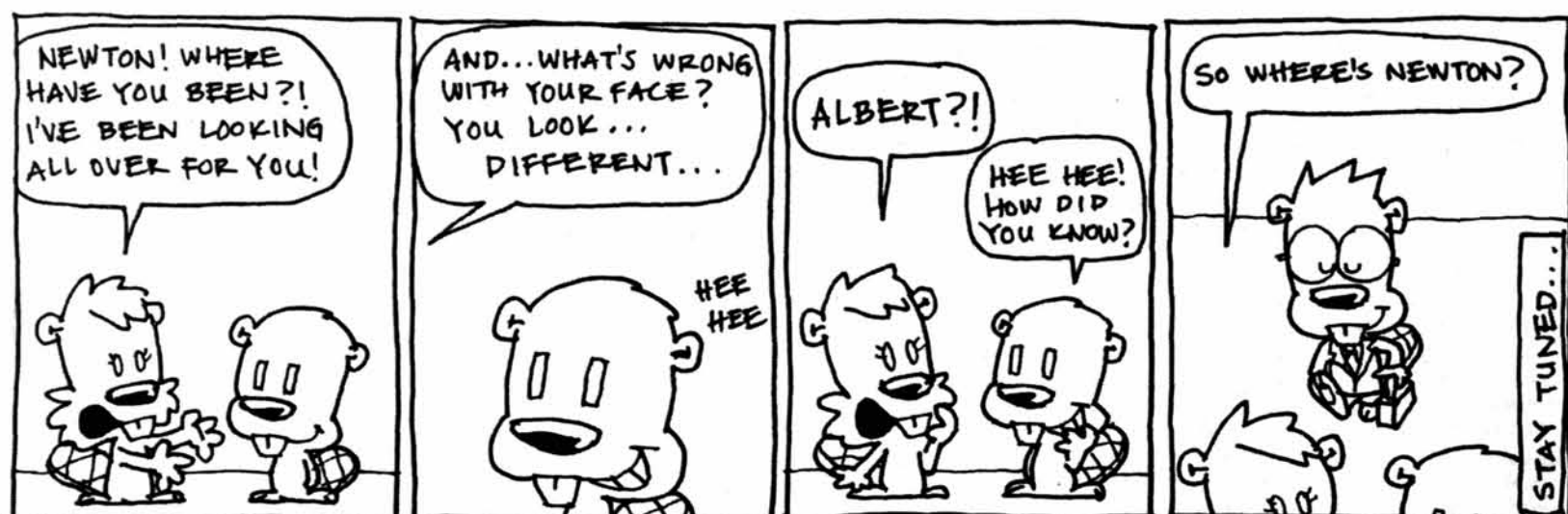
So she left on Sunday and I prepared for a night of nonstop partying. I gathered up my friends and we entered DTYD. The metal detector proved to be overkill; it was one of the tamest events I've seen. People were sitting around talking; some were listening to the

band. A nicely dressed guy presided over the cash bar, where a soda cost \$1.25 and alcoholic drinks were even more. A few people walked around with cups of beer, but it was far from the drunken revelry I had expected.

We soon grew bored and decided to check out the lingerie party. It too was a far cry from my expectations. Instead of scores of people wearing next to nothing, I saw a handful of girls in bras, one guy in a bra, and everyone else looked like they always do. At least this party had free soda. Disappointed once more in my so-called wild night, we decided to return to DTYD but were denied admittance because the party was supposedly closed. So we headed over to a certain afterparty, which had promised to put all parties to shame. Yet all I saw were people standing around smoking, and people walking around drinking.

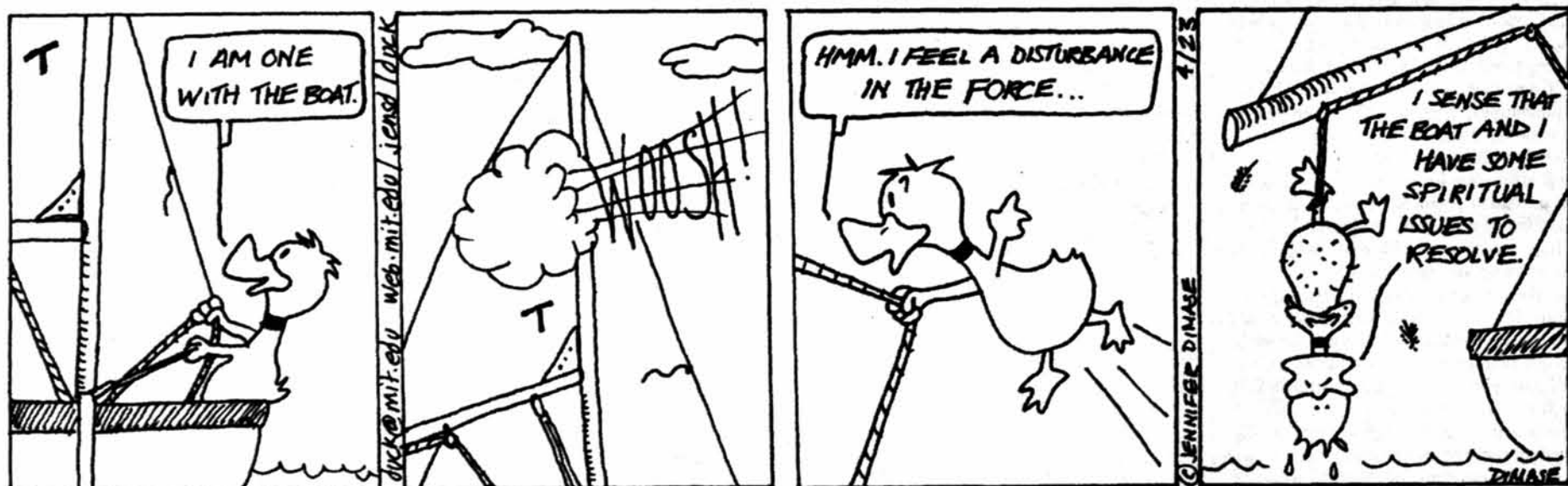
We left this party too, in part because one friend can't stand smoke, but mostly because it was lame. With two arm bands on my wrist as evidence that I supposedly had a good time, we passed by a foosball table. We played 2 on 1. We played foosball normally, left-handed, with our arms crossed, and with one hand behind the back. Sapana, you can call me boring, but that is my idea of a good time.

dammed for life
by Jessica

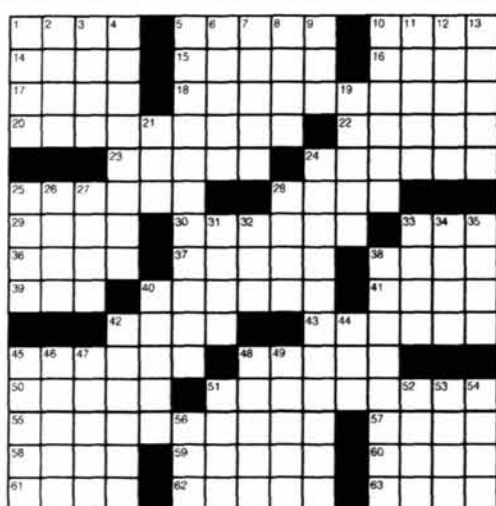


Down with Science

by Jennifer DiMase



Crossword Puzzle



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ACROSS
1 Coalition
5 Metric weight units, for short
10 Chatter
14 Actor Julia
15 Ill-chosen
16 Minnelli of "Cabaret"
17 Absorbed by
18 Violently agitated
20 Resounding defeats
22 Painter Matisse
23 Former anesthetic
24 Needless commotions
25 Take for granted
28 __ and soul
29 Dispatch
30 "Gomer Pyle, USMC" star
33 Yachting trophy
36 Beatnik abodes
37 Move to and fro
38 Expectation
39 H. Rider Haggard novel

40 Create hippie
fashions
41 Famous cookie
maker
42 Coastal collection
43 Despot
45 Antiaircraft fire
48 Like some
stadiums
50 Raccoon's kin
51 Like a couch
potato
55 Pet peeve
57 Out of the wind
58 Rusk or Martin
59 Large: pref.
60 Anthracite, e.g.
61 Mach+ jets
62 High point
63 Coarse seaweed

DOWN
1 Hat part
2 Turner of "Pe
Place"
3 Inning parts
4 Intimate
photographs

- 5 Everything but the ____
- 6 Accustom
- 7 More inadequate
- 8 Numbered musical piece
- 9 Letters on Cardinals' caps
- 10 Like Bessie Smith's music
- 11 Silverdome team
- 12 Blue shade
- 13 Foundation
- 19 Dull sounds
- 21 \$ dispenser
- 24 Perennial herb
- 25 Small vipers
- 26 Persian ruler
- 27 Viewpoint
- 28 Skinny
- 31 Dumbfounded
- 32 Auction action
- 33 Unconscious state
- 34 Resting atop
- 35 Nuisance
- 38 Sea biscuit
- 40 Unstated

42 Shiny fabrics
44 Yearning
45 Corrosive
substances
46 Apple centers
47 Gold measure
48 Clear the

windshield
49 Aromas
51 Matinee ido
52 __ vera
53 Genuine
54 Shrill bark
56 All-films strn

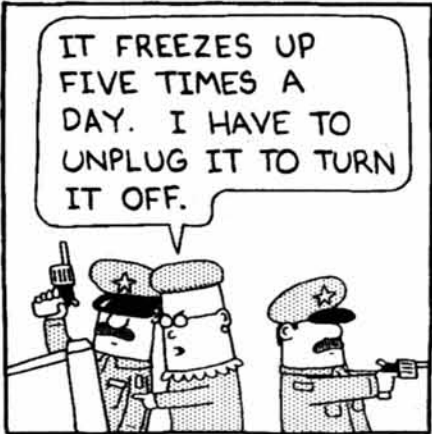
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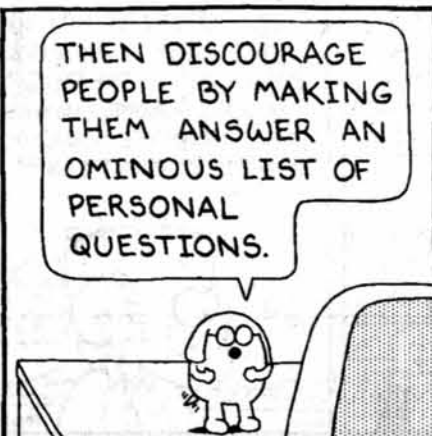
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by Bill Amend

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DON'T FEEL BAD ABOUT BEING STUCK ON THE BENCH.

Look AT IT THE WAY I DO — AS AN OPPORTUNITY TO STUDY THE GAME WITHOUT THE ANNOYING DISTRACTION OF HAVING TO PLAY IT.

IF YOU ASK ME, DUGOUT DUTY IS HIGHLY UNDERRATED.

GOLDTHWAIT, GET OUT HERE! YOU'RE BATTING CLEANUP! LET'S GO!

SERIOUSLY, CHEER UP.

DAD'S COMING TO THE BASEBALL GAME?!

IT WAS SUPPOSED TO BE A SURPRISE, BUT YES.

HE MOVED UP A MEETING SO HE COULD GET OUT OF WORK EARLY.

I WISH I COULD JOIN HIM — THE WEATHERMAN SAID IT'S GOING TO BE A GLORIOUS DAY.

TRUST ME. IT WON'T BE.

SAY, YOU NEVER TOLD US WHAT POSITION YOU'RE PLAYING.

DAD'S COMING TO THE GAME TODAY.

So?

SO HE'S GOING TO SIT THERE EVERY INNING AND SEE ME — HIS OLDEST SON, HIS BASEBALL PROTÉGÉ — WARMING THE BENCH IN THE DUGOUT!

I'M NEVER GOING TO BE ABLE TO FACE HIM AGAIN. I'LL BE SO EMBARRASSED.

PETER, THIS IS DAD WE'RE TALKING ABOUT.

HE WON'T BE DISAPPOINTED?

HE WON'T NOTICE.

I GOT STUCK IN TRAFFIC. DID I MISS ANYTHING?

JUST THE FIRST INNING.

HEY, WHY'S PETER SITTING IN THE DUGOUT WHEN HIS TEAM'S OUT IN THE FIELD? I ALWAYS ASSUMED HE WAS THE STAR OF THE SQUAD — WHAT DOES THIS MEAN??

THINK ABOUT IT FOR A SEC, DAD. IT'LL DAWN ON YOU.

AIEEE! HE GOT HURT? AND I WASN'T HERE???

APPARENTLY, THIS "SEC" MAY TAKE A WHILE. LET ME RE-FILL MY SODA.

IT'S THE LAST INNING AND PETER HASN'T PLAYED AT ALL.

HE'S JUST SAT THERE ON THE BENCH. THE COACH DOESN'T EVEN LOOK LIKE HE WOULD CONSIDER PUTTING PETER IN THE GAME.

DOES THIS MEAN WHAT I THINK IT MEANS?

'FRAID SO, DAD.

MY SON'S IN THE STARTING PITCHER ROTATION!

I WISH YOU WOULDN'T MAKE ME CHOKE WHILE I'M EATING A HOT DOG.

PETER FOX! YOU DA MAN!

DADDY, I DON'T KNOW HOW TO TELL YOU THIS GENTLY.

PETER ISN'T GOING TO PLAY IN TODAY'S GAME, OR ANY OTHER GAME, MOST LIKELY. HE'S THE LOW GUY ON THE TOTEM POLE... FOURTH STRING, IF THAT... VARSITY BASEBALL'S DESIGNATED BENCH-WARMER.

YOU JUST ASSUMED HE WAS A STAR. THE TRUTH IS HE'S NOT.

PETER FOX! YOU DA MAN!

DADDY, DON'T BE SO CLUELESS. YOU ACT LIKE NOTHING'S CHANGED.

TechCalendar

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.

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

Friday's Events

- 9:00 a.m. – **War & Technology During the Old Regime.** Two-day Conference: Gunpowder & Warfare; Archaeology & Architecture; The View from Military History; Roundtable Discussion. E56-100. Sponsor: Dibner Institute.
- 10:00 a.m. – **4th International Design Thinking Research Symposium.** Two day symposium (concludes Saturday). Sponsor: Department of Architecture.
- 11:00 a.m. - 6:00 p.m. – **International Fair 1999.** An amazing fireworks of cultures, the annual I-fair brings the whole world to MIT. Kresge Oval. Sponsor: International Students Association.
- 11:00 a.m. - 12:30 p.m. – **Finding a Place to Start: Step One in the Career Planning Process.** This workshop helps you identify your skills, interests, and values to better direct your career and life. Room 8-205. Sponsor: OCSA.
- 4:00 p.m. – **Flow Induced by Steady Air Venting and Air Sparging.** Chiang C. Mei, Professor, Civil and Environmental Engineering. Engineering & Environmental Mechanics Group. Room 1-350.
- 4:00 p.m. – **Analyses of Rocks and Soils at the Mars Pathfinder Landing Site.** Professor Harry Y. McSweeney, Jr., University of Tennessee. EAPS Department Lecture Series. Refreshments, 3:30 pm, Ida Green Lounge. Room 54-915.
- 4:00 - 5:00 p.m. – **The Medical School Application Process.** Learn about the fundamental process of applying to medical school. Room 4-145. Sponsor: OCSA.
- 4:15 p.m. – **Formulas in the Schubert Calculus.** Dr. Arun Ram, Princeton University. Combinatorics Seminar. Refreshments will be served at 3:30 PM in Room 2-349. Room 2-338.
- 8:00 p.m. – **Yeomen of the Guard.** MIT Gilbert and Sullivan Players production. Admission \$9, \$8 for MIT community, \$7 for other students/children, \$6 for MIT/Wellesley students. Sala de Puerto Rico.
- 8:00 p.m. – **Ensemble Intercontemporain Concert.** David Robertson, conductor. Karlheinz Stockhausen's *Kreuzspiel*; Igor Stravinsky's *Soldier's Tale Suite*; Iannis Xenakis' *Thalain*; Gyorgy Ligeti's *Piano Concerto*. Kresge Auditorium.
- 8:00 p.m. – **For Colored Girls Who Consider Suicide When the Rainbow is Enuf.** Dramashop

production of choreopoem by Ntozake Shange directed by Assistant Professor Thomas DeFrantz. Admission \$8, \$6 w/student ID. Kresge Little Theater.

Saturday's Events

- 11:00 a.m. – **Aleida Work Day.** Work day on Aleida, the Pavilion's 38ft. Hinckley. BBQ on the dock. Sailing Pavilion, Lobby. Sponsor: Sailing.
- 12:00 p.m. – **Sailing Regattas.** Sailing Team regattas held at local venues. MIT, BU, Harvard. Cheer on the Sailing Team or just enjoy a spring day by the river. Harvard Boathouse. Sponsor: MIT Nautical Association.
- 7:30 p.m. – **MIT Muses Concert.** Join MIT's nationally recognized all-female cappella group for their Spring Concert! New songs, new skits and a great time. Room 10-250. Sponsor: Muses.
- 8:00 p.m. – **Mark Harvey and the Aardvark Jazz Orchestra.** Harvey is lecturer in music at MIT. Kresge Auditorium.
- 8:00 p.m. – **Yeomen of the Guard.** MIT Gilbert and Sullivan Players production. Admission \$9, \$8 for MIT community, \$7 for other students/children, \$6 for MIT/Wellesley students. Sala de Puerto Rico.
- 8:00 p.m. – **For Colored Girls Who Consider Suicide When the Rainbow is Enuf.** Dramashop production of choreopoem by Ntozake Shange directed by Assistant Professor Thomas DeFrantz. Admission \$8, \$6 w/student ID. Kresge Little Theater.

Sunday's Events

- 9:30 a.m. – **Sailing Regattas.** Sailing Team regattas held at local venues. MIT, BU, Harvard. Cheer on the Sailing Team or just enjoy a spring day by the river. BU Sailing Dock. Sponsor: MIT Nautical Association.
- 2:00 p.m. – **Yeomen of the Guard.** MIT Gilbert and Sullivan Players production. Admission \$9, \$8 for MIT community, \$7 for other students/children, \$6 for MIT/Wellesley students. Admission 6.00. Sala de Puerto Rico. Sponsor: Office of the Arts.
- 4:00 p.m. – **N. Ramani, South Indian flute.** With R. Thyagarajan, flute & Guruvayur Dorai, mridangam. MITHAS (MIT Heritage of S Asia) & the New England Hindu Temple (NEHT). Admission \$15, \$12 MITHAS/NEHT members/students, \$10 MIT

students. Wong Auditorium.

Monday's Events

- 11:00 a.m. - 12:30 p.m. – **Navigating the Job & Internship Market: Effective Search Strategies.** Learn search strategies to find your next job or internship opportunity. Room 26-322. Sponsor: OCSA.
- 4:00 p.m. – **Military Organization and Its Discontents: Gunpowder Production in the Era of Enlightenment.** Thomas Kaiserfeld, Royal Institute of Technology, Stockholm. Program in Science, Technology, and Society 1999 Spring Colloquia. Room E51-095.
- 4:00 p.m. – **Sustainable Growth: Fantasy or Vision?** Dr. John H. Gibbons, Clinton Science Advisor; Director, Office of Sci and Tech. Karl Taylor Compton Lecture Series. Introduction by Institute Professor Robert Birgeneau, Dean of the School of Science. A reception will follow the lecture. Building E51, Wong Auditorium.
- 4:00 p.m. – **Viability and Impact of Gas Pipelines in Northeast Asia.** James Jensen, Jensen Associates. A session of the Working Group on Asian Energy and Security. Room E38-615. Sponsor: Center for International Studies.
- 4:15 p.m. – **Gaussian Estimators for Permanents and Related Quantities.** Professor Alexander Barvinok, University of Michigan. Applied Mathematics Colloquium. Refreshments will be served at 3:45 p.m. in Room 2-349. Room 2-105.
- 5:00 p.m. – **Advanced Music Performance Recital: Rachel Levinson '01, violin; Jessica Laszlo '00, piano.** Bloch's *Baal Shem* (Three Pictures of Chassidic Life); Ravel's *Kaddish*; Copland's *Sonata for Violin and Piano*, 1943. Killian Hall.
- 6:00 p.m. – **Time and Order in Isfahan: Urban Reform Under Shah Abbas I.** Nuha Khoury, UC Santa Barbara. "An Evening With" Lecture Series. Room 3-133.
- 7:00 p.m. – **Film Screening of Fire.** Directed by Deepa Mehta.. Room 10-250. Sponsor: Women's Studies Program with LGBT Issues Group.

Tuesday's Events

- 11:00 a.m. - 12:30 p.m. – **Winning Interview Techniques.** Learn interview techniques that will

win you job offers. Room 1-190. Sponsor: OCSA.

- 12:00 p.m. – **Topological Aspects of 19th Century Debates on the Space Problem.** Moritz Epple. Dibner Institute Lunchtime Colloquia. Room E56-100.
- 2:00 - 5:00 p.m. – **Open House for New Minor in Toxicology and Environmental Health.** New minor in Toxicology & Environmental Health! Learn how chemicals and microorganisms cause disease. Get a broader perspective on the health impact of your major. Room 10-105, Bush Room. Sponsor: Division of Bioengineering and Environmental Health.
- 2:30 p.m. – **Ocean Isopycnic Modeling beneath Ice Shelves.** Professor David M. Holland, Courant Institute of Mathematical Sciences – New York University. Physical Mathematics Seminar. Refreshments will be served at 4:00 p.m. in 2-349. Room 2-338.
- 4:00 p.m. – **Why Does Quasi-Monte Carlo Beat Monte Carlo For Mathematical Finance?** Joseph F. Traub, Columbia University. LIDS Colloquia. Reception will follow in 35-338. Room 35-225.
- 4:00 p.m. – **The Ocean's Biological Carbon Pump: Mechanisms of Nutrient Supply to the Subtropical Surface Ocean.** Professor Steven R. Emerson, University of Washington. EAPS Department Lecture Series. Refreshments, 3:30 pm, Ida Green Lounge. Room 54-317.
- 4:00 p.m. – **High K Dielectrics for Gigascale CMOS and Flash.** Lalita Manchanda, Lucent Technologies. MTL VLSI Seminar Series. Refreshments in lobby of room 34-101 at 3:30 p.m. Room 34-101.
- 4:30 p.m. – **Religion and Politics in the Persian Gulf.** Prof. James A. Bill, The College of William and Mary. The Emile Bustani Middle East Seminar. Room E51-095. Sponsor: Center for International Studies.
- 5:00 p.m. – **"Get the Message?"** An Update on Advanced Speech Interfaces Research. Christopher Schmandt, Speech Research Group at the Media Laboratory. Media Lab, Bartos Theater.
- 5:30 p.m. – **The Increase of R&D and Venture Businesses in Japan.** Koichi Masubuchi, Kawasaki Professor of Engineering, Professor of Ocean Engineering and Materials Science. Room 4-237. Sponsor: MIT Japan Program with Ocean Engineering and Materials Science.

SENIORS!

It's time to elect your alumni class officers who will represent the class of 1999 between graduation and your 5th reunion!

Available offices:

Class President
Vice President
Secretary
Treasurer
Executive Members

Deadline for getting on the ballot is Tuesday, May 4th!

If you are interested in running for any of these offices or want more information, contact Margaret Behnke in the Alumni Association (Room 10-140, 253-7558, behnke@mit.edu)

Class elections will be held at the Alumni Activities Expo in Lobby 10 on Tuesday, May 11th, 10am–4pm.

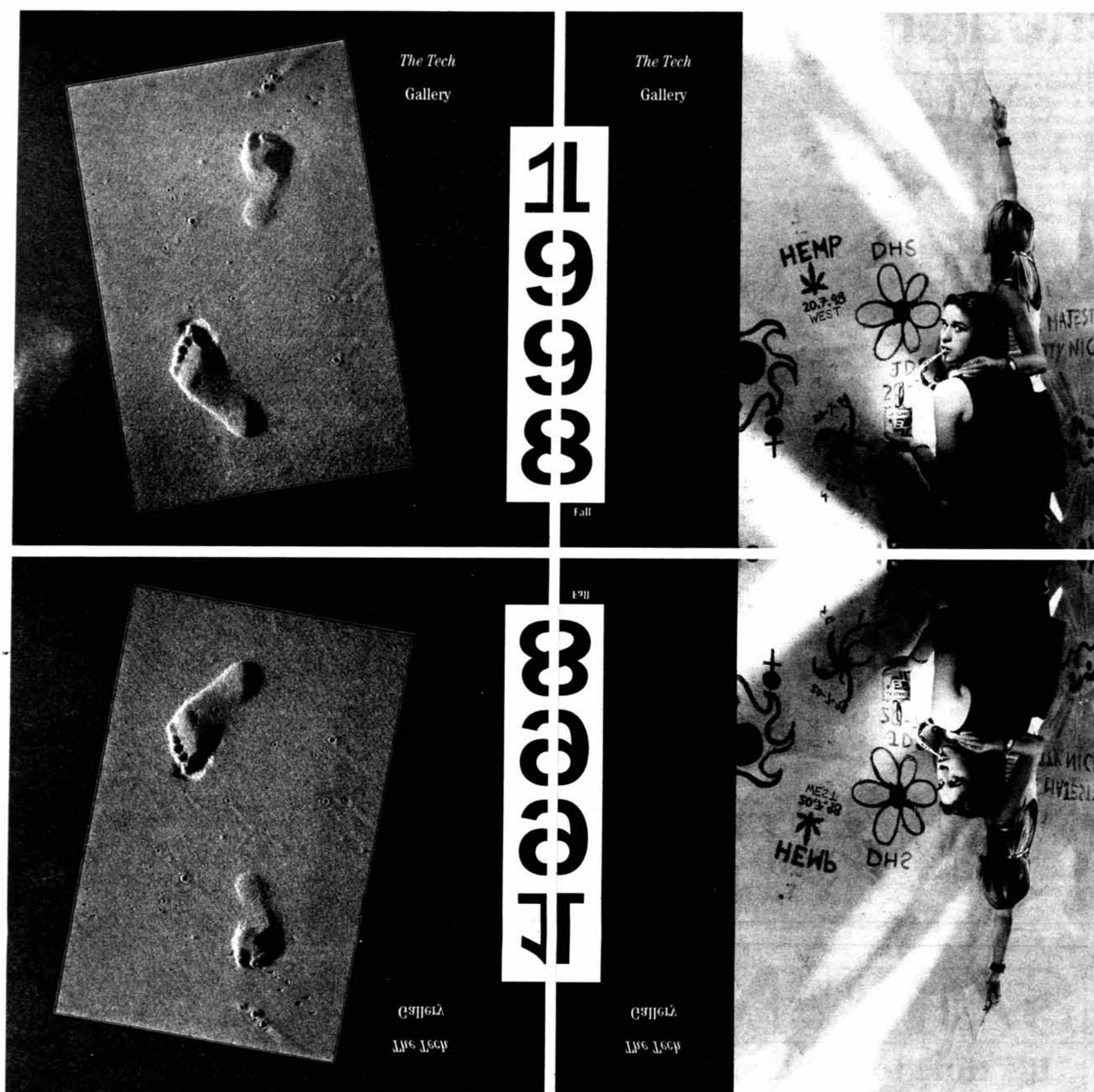


Senior Week Tickets on sale starting Wednesday, April 28th at 10AM at the Source
Buy your tickets soon! Tickets are limited for some popular events (like Tech Night at the Pops)

- 5/29 Day in Newport
- 5/30 Sunset Cruise: The Next Wave
- 5/31 Senior Picnic
- 6/1 Volunteer Project (play with kids!)
- 6/2 Boston Duck Tours
Farewell Reception: New England Aquarium
- 6/3 Pancake Breakfast
Welcoming Reception
Tech Night at the Pops
- 6/5 Great Court Gala

Look in your mailboxes very soon for information!

Don't forget to make your donation to Senior Gift! We need your support to help make the Class of 1999 Gift the best ever!
Email <gift99@mit.edu> for information.



Gallery. It should be on the wall.

Submit your photos for Gallery 1999 by

Sunday, April 25

to the Photo Editor
The Tech, Room W20-483
Student Center

Questions? E-mail photo@www-tech.mit.edu

MIT Takes Comparative Cycles Survey for Second Time

By Steve Hoberman
STAFF REPORTER

For the first time since 1996, the MIT planning office has entered the institute in the interscholastic Cycles survey. The survey, which is completely voluntary and anonymous, covers many different aspects of undergraduate life. These include social and academic well being, academic growth and achievement, and issues like harassment.

The survey first became available on March 29, 1999, and must be completed by April 30, 1999. It has been sent out to all house presidents and can be found on the web at <http://tute.mit.edu:8001/planning/www/cs99/cycles.html>.

Results used by committees

Results from the 1996 survey were largely positive. MIT students rated the school third overall in undergraduate experience, and the Institute finished first in academic quality, residential life, and improvement of analytical skills. MIT's lowest rating was ninth, in both writing instruction and exposure to the arts.

Results of the last survey were used extensively by the Task Force on Student Life and Learning, the Committee on the Writing Requirement, and committees involved with dining. This year, relevant information from the survey will be made available immediately to those planning the new residence hall.

First distributed in 1996, the Cycles survey was developed to compare the experiences of students at Columbia, Yale, Duke, Dartmouth, University of Pennsylvania, University of Chicago, Northwestern, the University of Rochester, and MIT. The Consortium on Higher Education was responsible for organizing the surveys. The cycles survey was and is administered by the the Planning

Office, which advises the Institute on matters like campus maintenance, campus development, and finances.

The survey consists of approximately twenty general purpose questions intended for students at all participating schools. Individual schools can supplement the general form with questions that are more specific. In 1996, MIT added 19 out of a maximum 20 of these questions; this year, there are nearly thirty added questions. The current survey is divided into several sections: quality of life issues and how the college deals with them, academic abilities and how the college has affected them, personal feelings about the year, problems like racial and sexual harassment, and computer resources.

MIT has added questions about residence life, diversity, alcohol or drug use, and medical care. There are exactly fifty questions in all.

Comparative surveys new to MIT

Cycles is MIT's first comparative survey. Before 1996, the Institute conducted alumni and senior surveys, but never in a format that allowed sharing with other universities. "There's a lot of comparative surveys out there, but we'd never done them," said Assistant Director For Planning Information Lydia S. Snover, who is administering the survey. "There was some feeling that MIT might not compare well." Officials felt that because "MIT was a little different than other places," it might compare unfavorably, said Snover.

MIT began to change its attitude towards comparative surveys with the arrival of President Charles M. Vest in 1990. Vest had just given up his job at the University of Michigan, Ann Arbor. "He came from a public institution where comparisons were required," explained Snover. Also, MIT "had just done a very worthwhile alumni survey," she said.

Seniors speculate on alcohol policy

Seniors present for the first Cycles survey speculate that MIT's most profound change has been related to alcohol policies. "The sort of people who come here are pretty much the same," said Eric Kuo '99, "but the alcohol policy has changed." Joylette Portlock '99 argued that the social life had changed far more than academic life. "I don't think the attitude around alcohol was great before," she acknowledged, "but "social life has generally suffered as a result of the new alcohol policies."

Relatively few students respond

The fifteen percent of MIT students who participated in 1996 was considered a low figure. "We had the worst response rates," Snover said. "It's part of our culture." This year, there have been seven hundred respondents, and Snover hopes more responses are on the way. Of twenty students polled unofficially by *The Tech*, only one had completed the survey by April 15. Another student planned to complete it, and only three of the other eighteen students had heard of the survey.

Another issue is which students respond most frequently. "There's no

questions about it: there's a sampling bias," said Snover. In 1996, a large percentage of the respondents were women and Asian Americans. Although the raw data are shared amongst participating universities, MIT often weighs the data for internal use. This means that individual respondents from overrepresented groups, like Asian American women, have their results counted slightly less to account for their true fraction of the MIT population.

The 1996 survey was completed before Spring Break. It is unclear if the current survey's timing will affect the results.

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The Advisory Board of the Campus Activities Complex acts as an advisory council to the Director of the Campus Activities Complex. The Board provides feedback on policy and program development as well as suggestions for new and improved services and amenities that the CAC could provide for the community. Members of the board include undergraduate and graduate students, faculty, staff and alumni/ae of MIT

Application Deadline: Friday, April 30, 1999

Applications may be picked up at:

- The Source, Stratton Student Center First Floor •
- CAC Office (W20-500) •

If you have any Questions contact:

- Jamie Vinsant, Chairperson (jefe@MIT.EDU) •
- Ted Johnson, CAC Assistant Director (tej@mit.edu x3-3913) •

April 26

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MIT

Summer Housing at Fraternities Scarcer than Usual This Year

By Kristen Landino
ASSOCIATE NEWS EDITOR

Summer housing at fraternities has filled up quickly this year. Almost all available rooms for the summer are already full.

"We filled up in 3 weeks, which is much earlier than I expected. [It is largely due to the fact that] we have a lot of returning boarders," said Matthew C. Mawson '01, director of summer housing at Alpha Delta Phi.

"We were full by April 14, which is about the same time that we filled up last year," said Benjamin M. Davis '99, the director of summer housing at Sigma Phi Epsilon.

According to Jessie M. Barnes '02, the Director of Summer Housing at Alpha Tau Omega, spaces filled up at the house about a week ago.

Gender an issue in summer housing

"We have 39 women and 11 brothers staying at the house for the summer. Of the women, 10-15 are from Wellesley, 6 from Boston

University, and 2 from MIT," said Barnes.

Phi Beta Epsilon has approximately 10-15 slots still available for summer residents.

Most fraternities allow only women to stay during the summer; however, some make exceptions.

"We allow men outside the fraternity to stay over the summer if the person has a friend at the house, but in general we do not allow men to stay over the summer," said Ryan Porter, the Director of Summer Housing at Phi Beta Epsilon.

At ADP and the Women's Independent Living Group, there is no gender discrimination for summer housing.

"Summer residents may be either male or female, whomever replies first to our ads gets the space. However, we do offer all-female halls," said Mawson.

Prices, Meal Plans, and Duties Vary

Some independent living groups, such as WILG, require that summer residents perform chores during

their stay and impose fines for duties not completed.

Prices and meal options differ between fraternities.

At Alpha Delta Phi, for example, summer residents "fend for themselves" in terms of food, whereas at Sigma Phi Epsilon, 5 meals are provided each week.

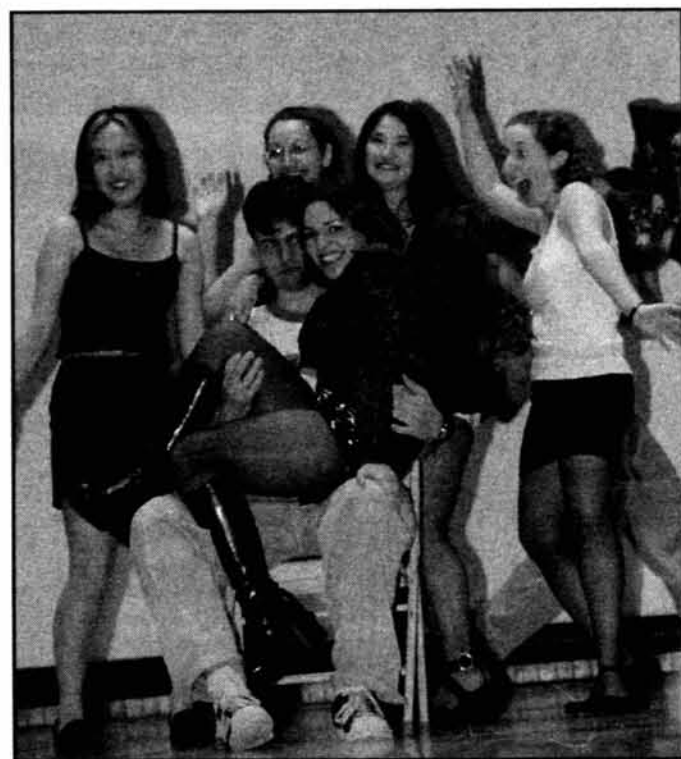
In terms of prices, it is most economical to stay in a quad or triple room.

"Our triples cost \$625 per person for the summer and singles cost \$875 per person," said Barnes of ATO.

At ADP, however, the cost for housing in a single is much higher, whereas the price for a double is the same as at ATO.

"Singles cost \$1100 and doubles cost \$1500," said Mawson.

At Kappa Sigma, rates for the summer start at \$525 for quadruple rooms, and prices for Phi Delta Theta range between \$800 and \$1000.



A group of AXO girls and friends perform "I Can't Say No" by Arizona in AXO's annual Lip Sync competition last Friday in Kresge Auditorium.

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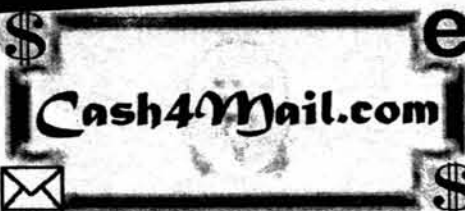
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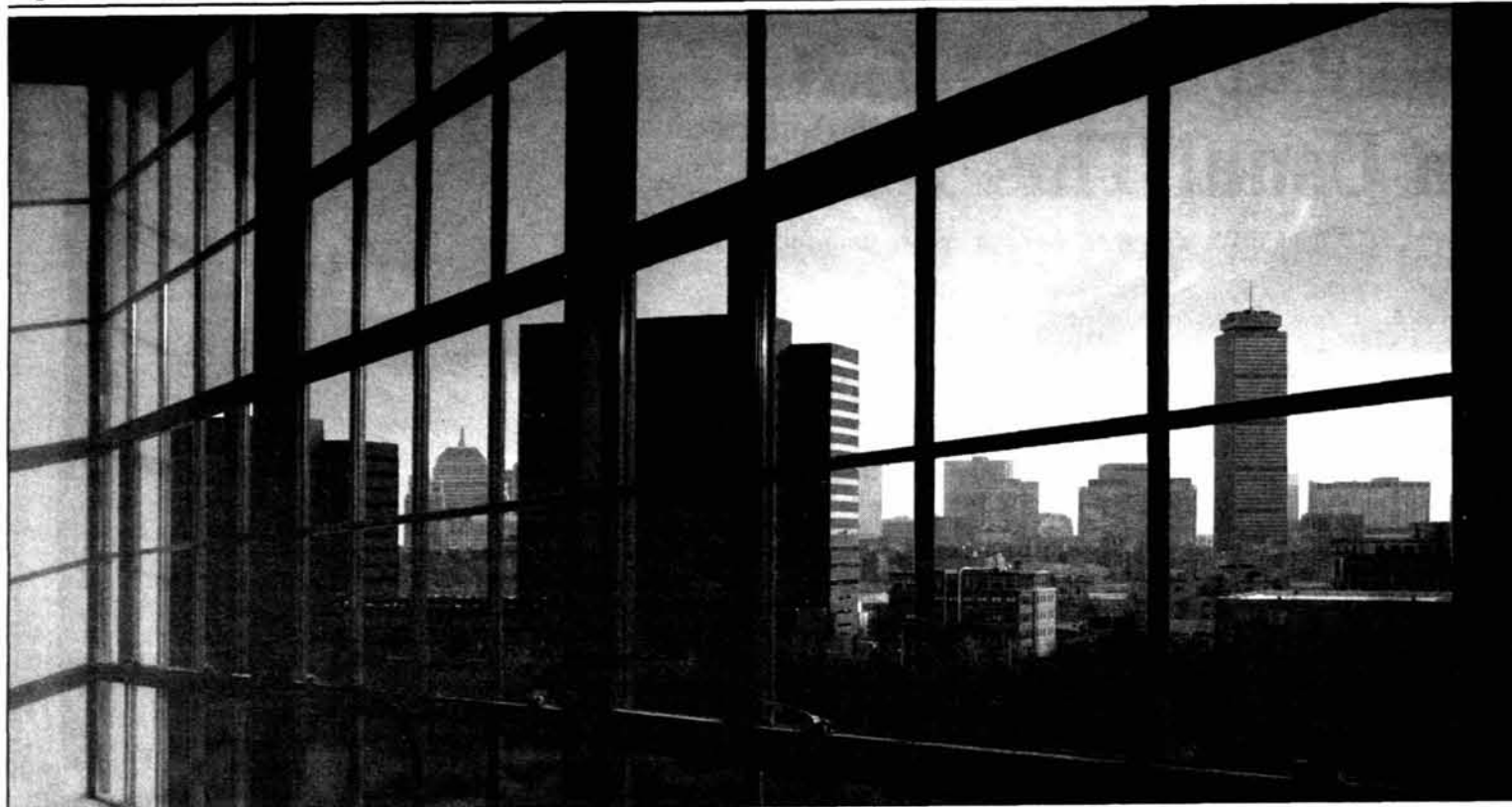
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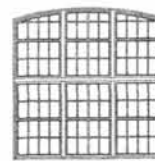


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at the MIT Faculty Club

Sunday, May 9, 1999

Noon – 3:00 pm

\$21.95 for adults • \$10.95 children (6 – 12)
children 5 years and under FREE

Brunch Menu

Hand Carved Roast Sirloin of Beef
Sautéed Chicken Marsala
Seared Salmon Fillet
Mixed Greens
Vegetable Cous Cous Salad
Thyme Roasted Red Bliss Potatoes
Sautéed Vegetables
Omelettes made to order
Cinnamon and Sugar French Toast
Grilled Bacon and Sausage
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Application Deadline: May 7, 1999

Application forms available in the Student Services Center (Bldg 11) or Rm 7-337 as of April 23.

For more information contact:
Renée Caso <yammie@mit.edu>

Anti-Sweatshop Protests Escalate at U.S. Universities

FROM UNIVERSITY WIRE

As nationwide anti-sweatshop protests continued Wednesday—with sit-ins staged at two universities—representatives from a number of schools met at University of Wisconsin in Madison (UW) to discuss administrative response.

Short Takes

Students at the University of Arizona in Tucson started a sit-in late Wednesday in protest of a proposed anti-sweatshop code. At presstime, details of the Arizona protest were unavailable.

A similar sit-in at the University of North Carolina, Chapel Hill campus enters its third day Thursday. Students at Brown University avoided a sit-in Wednesday, negotiating a set of conditions which would monitor the factories where the school's apparel is made.

The meeting at the University of Wisconsin follows months of sweatshop debate at schools nationwide. A national student coalition, United Students Against Sweatshops—which now boasts more than 100 university members—has helped initiate protests at several schools.

Protest is now largely centered around university involvement with the Fair Labor Agreement, which was drafted by a group of corporations, human-rights organizations and two labor unions.

Eric Brakken, chair of Associated Students of Madison and USAS member, said student and

labor activists have found severe flaws in the code. The code would allow corporations to dictate factory inspections, and its board of directors would have little university representation, he said.

"Any three corporations would basically have veto power over any changes to the FLA," he said. As of now, Brakken said USAS is asking for a moratorium on schools signing on to the FLA. Universities should work to create an alternative monitoring program, he said.

Casey Nagy, assistant to the provost and coordinator of UW CLC negotiations, said the UW meeting precedes a meeting with administrators in Washington, D.C., next week.

(By Claire Herbst — *Badger Herald*, 4/22/99)

Recruiters taint tale of NCAA

It was formed in 1905 by 62 members and called the Intercollegiate Athletic Association of the United States, but the NCAA didn't get serious until 1951.

That's when rampant cheating and worries about the effects of television on college football game attendance got to be enough. A part-time executive assistant named Walter Byers was given the reigns, a national headquarters was established in Kansas City and, in 1952, the NCAA began enforcing rules.

At about the same time, in New York City, an odd "single guy, with no family, who loved basketball"

named Fred Stegman was creating a new business. Nicknamed "Spook" because he seemed to materialize out of thin air, Stegman showed up at all the big playground games and began taking notes on the best players. Soon enough, he was working for several schools, sending them recruits for pay.

"I was like a stringer for (The Associated Press) news wire," Stegman said in the 1998 book "Pickup Artists," by Lars Anderson and Chad Millman. "I'd find a kid on some playground and think, 'Hey, he would be perfect for this school.' Then I'd pick up the phone and set something up."

Stegman's profession has since mutated into countless legions of test-fixing, deal-cutting street brokers, while the NCAA -- which now counts more than 1,200 members -- is preparing for a permanent move to Indianapolis under its third leader, President Cedric Dempsey.

And an increase in the NCAA enforcement division from one to 17 agents hasn't done much to inhibit the hustling of athletes for cash.

"We think there is a considerable amount of cheating, some of which we get to and some of which we don't," said David Price, the NCAA's vice president of enforcement. "There is a more compliant atmosphere (at schools) than there was eight to 10 years ago. But I'm not naive enough to think that it

takes care of everything."

Numerous rule changes have taken place over the years, among them a piece of legislation in 1987 that barred "representatives of a school's athletic interests" from communication with a recruit. In short, boosters were banned from the process. As a result, the role of independent agents with no school ties -- like the summer league coaches -- gained importance.

A year prior, the NCAA began enforcing Proposition 48, which required athletes to earn a minimum grade-point average of 2.0 and score at least a 700 on the SAT or 15 on the ACT. Nonqualifiers

must sit out and lose their first year of eligibility. Critics say this makes an athletic prospect who also is a sure qualifier -- like Lansing Waverly junior guard Marcus Taylor -- that much hotter a commodity.

Taylor is rated the top player in the nation by recruiting expert Bob Gibbons.

"Recruiting is important, but how you recruit and who you recruit is more important," MSU head coach Tom Izzo said. "We try to recruit the best players, but also players that will fit our system and want to get an education."

(By Joe Rexrode — *The State News*, 4/22/99)

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THE ARTS

CONCERT REVIEW

Boston Symphony Orchestra

Evening of Mozart

By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Mozart, *Symphony No. 35 in D "Haffner"*, *Piano Concerto No. 9 in E-flat "Jeunehomme"*, *Serenade No. 10 in B-flat for winds "Gran Partita"*.

Conducted by Bernard Haitink
Piano solo by Maria Joao Pires
Symphony Hall, April 16, 1999

Mozart is no longer just a name: it's a word. Stereotypically, Mozart's music is thought to be light and breezy, mostly in major keys with charming and playful chord progressions and melodies. But there's also a different Mozart, the one who wrote G-minor symphonies No. 25 and 40, Piano Concerto No. 20, and the A-minor and C-minor piano sonatas: all tremendously expressive and turbulent works, full of dissonances, sudden key changes, and the general air of malevolent fate. It's most interesting when these two modes combine and the two styles of writing collide. As a result, they miraculously enrich each other, and that is when Mozart is at his best. The Boston Symphony concert successfully navigated the watershed between Mozart the sunny poet and Mozart the tormented genius.

One danger when selecting Mozart's pieces for a concerto is that a good deal of his works are overplayed. After all, with so many excellent performances of, say, Eine Kleine Nacht Musik available on CDs, why go through a trouble to make another? That's probably why Boston Symphony went for slightly less popular works: Symphony No. 35 in D Haffner, Piano Concerto No. 9 in E-flat Jeunehomme, and the Serenade No. 10 in B-flat for winds, sometimes referred to as "Gran

Partita". Funnily enough, each work is performed by fewer musicians than the preceding one, and, more curiously, each is more interesting than the previous one.

The first piece of the evening, the Haffner Symphony, started its life not as a symphony,

overall structure of the music played over a fancy dinner.

Fortunately, Boston Symphony is a first-class orchestra, and even when the music doesn't provide much large-scale enjoyment, the performance is never engrossing to listen to. Under the thoroughly professional guidance of conductor Bernard Haitink (BSO Principal Guest Conductor and the full-time music director of London's Royal Opera House), the balance is perfect between the solos and the tutti, with the first violin being particularly impressive in the first movement, and the woodwinds in the second. The finale is the best part, not only fun to listen to, but also memorable, using a frequent trick of starting quietly and then segueing into forte.



STEVE J. SHERMAN

Bernard Haitink, Principal Guest Conductor, leads the Boston Symphony Orchestra.

but rather as a serenade: a piece composed solely to be used as a background music for an official function. Mozart later reworked it into a symphony by cutting two movements and re-working the orchestral arrangement in the rest. Unchanged was the fact that very little in Haffner is designed to reward an attentive listener; after all, very few people would take care to listen to the internal themes and

The second piece of the evening, the Ninth Piano Concerto, is more rewarding — but I had a problem with the performance. The main thematic element in the whole work is a thrill figure, and the pianist Maria Joan Pires chose to interpret the whole work as derived from that gesture. Every piano passage either starts or ends in a thrill-like two-note figure, and the overall line shape is reminiscent of the

thrill as well. This interpretation makes a whole lot of sense, it's clever and illuminating, and it highlights Mozart's gift for underlying structure (which was missing in Haffner). On the other hand, a defining quality of a thrill is that none of its specific notes is important by itself, and as a result, some of the essential tonal clarity was lost.

Again, the finale set the things right. In the very middle of the usually boisterous Rondo, Mozart suddenly switches gears and the music changes both its key and meter, becoming a minuet. This section is played cantabile, and it's utterly lovely. In contrast to the surrounding presto the finale acquires the character of wistfulness and longing — while being written in major key!

Haffner is written for a full-size symphony orchestra; the piano concerto is scored for full strings, two oboes, and two horns — and that's it. The third piece of the concert is the mammoth Gran Partita wind serenade, scored for thirteen instruments only: twelve winds and a double bass.

This serenade has seven movements, is nearly one hour long, and was truly the highlight of the evening. Each successful movement, written in a standard classical form (sonata allegro, minuet, romance), has a darker section in it, and the size and importance of this section grows with each movement. There is barely a hint of darkness in the opening Allegro. In each of the two minuets, there is a trio that sounds almost spooky. By the time we reach the fifth part, Romance, the central section fully inhabits the minor key, with all the elements falling into place. Even the double bass, which I found to be a bit too out of place in the beginning (the difference of timbre is an issue), is perfectly used here, with its ostinato being the main dissonant element.

The finale combines most of the techniques from the rest of the serenade, with the darkness nearly forgotten — yet still discernible. By the way, a few years after composing "Gran Partita", Mozart would return to the genre of serenade for winds and write a truly striking work, the K.388 in C minor, largely dissonant, violent and unforgettable.

MOVIE REVIEW

eXistenZ

Creepy and squishy

By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Written and directed by David Cronenberg
With Jennifer Jason Leigh, Jude Law, Ian Holm, Willem Dafoe

With multiplexes awash in derivative, boring, third-generation-copy films, anything that displays just a spark of originality feels, by contrast, wildly and completely fresh. *eXistenZ* (last syllable stressed) displays more than just such a spark in creation of its startlingly unique world, and as a result it's far more interesting and entertaining than it has any right to be, especially for a film which has such a cliched and uninspired story.

Ostensibly inspired by the real-life story of Salman Rushdie (an artist on the run from a religious cult), *eXistenZ* starts with a bungled assassination of game designer Allegra Gellar (Jennifer Jason Leigh), who is forced on the run with her bodyguard, Ted Pikul (Jude Law, from *Gattaca*, making quite a career in retro-futuristic thrillers). At first, Allegra and Ted have to escape from their pursuers physically; then, they're forced to look for refuge and seek the answers directly in *eXistenZ*, the latest game world created by Allegra.

Written and directed by the Canadian master of gross-out, David Cronenberg (*Crash*, *Dead Ringers*, *The Fly*), *eXistenZ* is set in the vaguely futuristic world where the cities are abandoned, mutated two-headed lizards roam, and most hardware is organic. Cronenberg is mum on what really made the world the way it is, but he's certainly having fun creating it, replete with pink squishy things functioning as phones and even the game stations (Nintendo for the next millennium?) being actual living creatures. To play a game, you take a game pod, which is a funny-looking pink squishy thingamabob with a long umbilical cord attached, and plug this cord directly into your spine. Yum.

It's all very creepy and atmospheric, and Cronenberg's vision is all aces. It's not very consistent (if they have normal cars and guns

in this world, why do they have to breed their phones?!), but it's certainly different from everything else out there. The nightmarish sequence of future meat-processing plants is a blast, with its conveyor belt carrying literally dozens of different kinds of gross mutated amphibians. There's blood and guts and grossness aplenty, and yet it's wildly funny, mostly because of an unexpected combination of completely deadpan attitude and way over-the-top outrageousness of the creature design, art direction, and the overall ambience. A lot of the special effects budget clearly went towards the construction of all these squishy things, and they look hilariously realistic.

And there's more to the world of *eXistenZ*, from the intentionally improbable accents of the supporting cast, to the amusing parallel between plugging into the game pod and sex, to the most creative invention: the assassins use guns that are made out of real bones and gristle, using human teeth as bullets.

It's all wildly inventive and outrageous and exciting, no doubt about that. But, despite all that, *eXistenZ* is a poor film, hovering somewhere between obvious and ludicrous. For all the creative energy that went into the creation of the world, it seems that nothing was left for the actual story — and if this sounds like a typical Hollywood dumb movie, so be it. For all of its pedigree (a respected iconoclastic independent director/screenwriter, a stellar cast), *eXistenZ* is, to put it simply, dumb.

The story — Allegra and Ted hop from one level of virtual reality to another by hooking up to the game pod — was done before, and was done better, most notably in *Total Recall*. The twists are few, come far apart, and are utterly obvious. As a matter of fact, most of *eXistenZ* is obvious, and crushingly so, with about a third of the whole running time devoted to utterly unnecessary exposition. An example (non-verbatim, of course):

(Ted extracts a projectile from Allegra's shoulder. Close-up on their faces, with beads of glamorously-lit sweat trickling down.)

Ted: Look! You were shot with a human tooth!

Allegra: Wow! Human tooth indeed!

Ted: Yeah! Human tooth!

(Cut to Ted holding a human tooth in his hand).

That's three lines of dialogue and one image, which could have been easily reduced to one image, and the resulting scene would have worked.

By the time Ted was solemnly intoning the third line, I was wondering if Cronenberg would ever get around to actually showing us what they're talking about. Rarely have I felt so much condescension on the filmmaker's part; there's really no need to explain things that are patently obvious.

MUSIC REVIEW

Underworld

Thumping Ambiance For The Sophisticated Raver

By Daniel J. Katz

STAFF REPORTER

If you've never read more than thirty pages of a novel for recreation, chances are that Underworld's *Beaucoup Fish* is not for you. While it makes nice background music for almost any activity, actively listening to these tracks of extended repetitious electronica requires quite an attention span. Underworld's music is built around beats that simply don't change while other instruments are added and taken away. Their music has enough of an edge to separate it from trance, but it's not nearly as eclectic as Prodigy or the Chemical Brothers.

Because all of the songs on the album are backed with an incessant, thumping rhythm, it is difficult to listen to them without being reminded of a dance club (not that that's necessarily a bad thing). However, there is some range in the styles of dance. Songs like "Something Like A Mama" and "Kittens" are driven by breakbeats and shuffling drum lines, while "Moaner" and "Shudder/King of Snake" are propelled by stumbling synthesized bass. Although the songs are all legitimately different, after listening for a long time they start to fuse in one's mind until only the steady thump contained in all of them remains.

The lyrics (yes, there are lyrics) are sparse, but when they do show up in songs they're

eXistenZ is utterly simplistic on its basic level, ending up being a disappointingly shallow and preachy film. By the end, with the characters nearly yelling at each other that video game violence results in real world violence, I felt suckered into watching something that bland. There's not much actually happening in the film, and the game, which the characters are playing for the bulk of the running time, is of that "talk to everyone you see and then do what they tell you" variety. Playing such a game is boring; watching someone playing such a game is even worse. It's only because the world of *eXistenZ* is so inventive that the film is actually watchable.

rambling and syncopated, creating a nice counterpoint to the music around them. The best example of this technique is in "Push Upstairs", the brilliantly crafted first single, and "Push Downstairs", its counterpart. Both contain the same stream-of-consciousness lyrics ("Tina lives in Berlin, her voice so seldom on my machine is here tonight..."), but in the former they occur over driving piano and guitar lines, while the latter features soothing synthesizers. The lyrics fit into both very nicely, and these two tracks are the highlights of the album. Another excellent track is the closer, "Moaner", which features a strong bass riff and later in the song, piercing sounds. And the most intriguing rhythm line on the disc is the clanging found in "Bruce Lee". But despite these various strong points, in the end it's still hard to distinguish one track from another.

Beaucoup Fish is truly a niche album; it's good at what it's meant to be good at. This is the kind of album that's made to serve as background for a party or rave, or just to keep you working at a steady pace. Personally, my electronic tastes sway to more active music like Propellerheads or Fat Boy Slim, but it's refreshing to change once in a while. You're not likely to find your favorite song of all time here (although "Push Upstairs" is definitely enjoyable), but if you're going to be sitting in one place for 75 minutes, *Beaucoup's* a good way to help your ears pass the time.

ON CAMPUS

Rhythm of the Youth

It's all about the youth

By Michael K. Dowe, II
STAFF REPORTER

Groove Phi Groove Fellowship
<http://web.mit.edu/groove/>
Bob Bloom
<http://www.drumming-about-you.com>
Capoeira and the BCCNE
617.547.5343

President Clinton spoke about it, Whitney Houston sang about it, and Ol' Dirty Bastard ran across a stage and screamed it: It's all about the youth.

While everybody these days seems concerned about shielding youth from violence, by rating everything from movies to television to video games, some activists are trying an alternative — expose kids to positive, uplifting things. This is why a group of MIT students recently got together for a day-long workshop for Boston area youth.

Last Saturday, the MIT Chapter of the Groove Phi Groove Fellowship held a dance workshop in Johnson athletic center entitled "Rhythm of the Youth." The workshop included several area artists who specialize in everything from West African dance to Break Dancing. Kenroy Cayetano '99, a member of the fellowship, said, "We advertised to over forty schools in the area — Boston, Cambridge, Dorchester, Mattapan, Roxbury — wherever we thought there'd be kids interested in the project." Their efforts attracted a diverse group of African American, Caucasian, Caribbean, Latino, Asian, and other youths, ranging in age from elementary to high school. Even a number of colleges students came to dance.

The "Rhythm of the Youth" program was a fun, energetic way to introduce youth to music and dance from other cultures. The basic format of the program consisted of an exhibition of the dance or music, followed by a workshop session with the children. The program lasted over six hours, accomodating the variety of showcases including South African Gumboot, Stepping, Poetry Slam and Free Style Rap, Hip Hop Dancing, Break Dancing, West African Drumming and Dance, and Afro-Brazilian Capoeira. It was no surprise that nearly all the participants remained the whole time.

The first dance of the program was a South African Gumboot and Stepping exhibition. For those of you who don't know what Stepping is, think of that Broadway show *Stomp*, only ten times more rhythmic and theatrical. The South African Gumboot will be

showcased in the I-Fair next weekend, so look out for it. After the exhibition, the kids were split into groups, where members of the Grooves taught them different stepping routines. With some instruction and a few shy giggles, the kids began to learn the steps, and afterwards, the groups were joined to show what they had learned. The concept for the workshop illustrated the point of the entire program: to instruct and to unify.

The instruction continued with MIT's first Hip Hop dance group, the Moch a Moves. Some of you may remember the Moves from their performances during this past basketball season. According to member Ayana Mohammad '99, the group wanted "to get the kids energized with a few moves." With the aid of DJ Aron Qasba '00, the Mocha Moves grooved to Lauryn Hill and bounced to Luke. During the workshop, they taught another routine, butterflying and bank-head bouncing to Outkast. The Moves will probably be back next basketball season, and word has it that y'all can look out for DJ Qasba spinning some vinyl before Busta Rhymes takes the stage tonight.

Break Dancing, one of the four elements of the Hip Hop culture, was the next to be demonstrated by the Boston Floor Lords. The Floor Lords are the oldest crew in Boston, with over 18 years of dancing, touring, and teaching. And as DJ Qasba scratched some old school beats, the Floor Lords proved why they have such a title. Group members range in age from 8 to 32 years old, and with nicknames like Dash, Genie, Lil Herc(ules), Amazon, and Domino (just to name a few), the Floor Lords are one of the few crews to incorporate different ages, genders, and styles. Genie, a two-year member of the crew, said that the inclusion of females "brings a less hard-core image to breaking."

The Floor Lords are currently working to establish a nonprofit organization to teach about the elements of hip hop — breaking, emceeing, deejaying, and graffiti. Dash, one of the original old heads in the crew, stressed that they dance "for positive reasons, for the uplift and unity of hip hop culture." In addition to teaching a class in Jamaica Plain, the Boston Floor Lords will be hosting the "Spring Break B-Boy/B-Girl Competition" on April 25 (2-7pm) at the Tobin Gym in Roxbury, where both New York breakers and Boston talent will perform and compete.

Not to be outdone, a few local emcees stepped forward to perform. Guillermo Fisher '01 read poetry between several exhibitions, including one entitled, "Do Ya Hear Me?" While DJ Qasba provided a beat,

Lawrence Durant '98 and Bapu Jena '00 held a freestyle session. Reminiscent of Ol' Dirty Bastard's tirade at the American Music Awards last year, Jena was heard shouting, "This is for the kids!"

The program shifted in focus from hip hop back to other cultures. Bob Bloom, a Master Teaching Artist for the Connecticut Commission for the Arts, provided over fifty drums for his hands-on drumming experience. A student of Nigerian Drum Master Babatunde Olatunji, Bloom's phrase for the day was, "If you can say it, you can play it." So while drumming the beat, Bloom led the group by singing in the native language of the songs, including Yoruba and other West African dialects. Trust me when I say that with over fifty people beating drums, the joyous music could be heard well beyond Johnson center.

The next exhibition was one of the most impressive I've seen to date. El Grupo Capoeira Camara Angola of the Brazilian

also teaches at Brown University, Amherst College and the Boston Arts Academy.

The Groove Phi Groove Fellowship has been bringing events of social and cultural awareness to campus since Spring 1996. For this event they enlisted the help of other members in the MIT community, as well as people from other schools. "We had about 24 volunteers during the program," said Ricardo Dawkins '01. Some volunteers were used for organization and setup, and some acted as mentors to groups of children. Dawkins continued, "We had the mentors talk to the children about themselves, what it's like to be in college," as well as "encourage them to perform well in school and get involved with music and the arts."

The "Rhythm of the Youth" program got several parents, Big Sisters, and community leaders to bring their children. Rosaba Soliz, a performing arts teacher from the Hernandez school, pulled together a group of her students from La Pinata, an organization geared towards



MICHELLE POVINELLI—THE TECH

La Tonya Green G and Lawrence Durant demonstrate rhythms for youth participants in the Rhythm of Youth program, held last Saturday in Johnson Athletic Center.

Cultural Center of New England gave an exhibition of their rhythmic game of combat. Capoeira is a hybrid of martial arts and dance, with its roots in Africa and Brazil. Mestre Deraldo Ferreira of the BCCNE instructed the group on every aspect of the game, from the movements and philosophy to the music and instruments. The game occurs in a circle of people called the roda, where they play the rhythm instruments, sing, and dance. After Mestre Deraldo's instruction, the group sat in the roda and began the intricate movements of the game. A student of Capoeira, Aaron Meyers, said, "In the roda, the people have a conversation of sorts with their bodies." The game is unchoreographed, so each movement is like a statement to the other player. With twenty four years of experience in Capoeira, Mestre Deraldo made contortions and flips that I've only seen in video games. In addition to the BCCNE, he

teaching Latin American history and contemporary issues through the arts. She knew that the program would "energize the kids and expose them to cultural elements." Soliz stressed that "events like these are important for the youth because they learn about themselves." The spirit of community service was evident in the proud faces of the parents and the eager faces of the youth. The program even inspired a group of Soliz's students to give an impromptu performance of Merengue dancing.

David McGill '99, chairperson of the event, found the program successful because such a diverse group youth were able "to have fun together as well as learn about various cultural dances that they might not have been exposed to." The children "seemed as if they wanted to continue learning those dances in the future." McGill stated that the Grooves "definitely plan to do an event for the youth annually."

ON CAMPUS

MITCAN

The difference is attitude

By Francisco J. DeLaTorre
STAFF REPORTER

What is the first thing that comes to mind when I think of the MITCAN (MIT African Music Ensemble) performance last week? Fun.

I've been to every MITCAN performance since I came to MIT, and this has to have been the best so far. Why? It was fun. Fun for the audience, and fun for the performers. But all the performances so far have been great, what made this one so different? Perhaps it was the fact that there were more students involved in this production than ever before. Perhaps because this was the largest audience ever (there was even a threat from the Campus Police to close down the show because all the audience members sitting in the aisles constituted a fire hazard). Perhaps it was the guest performer, Alamako Balla Tounkara. Perhaps it was just that audience member sitting down the row from me, jumping up and down in her seat and clapping her hands. This was a fantastic show.

The scene was set with the opening instrumental ensemble; the entire MITCAN crew got up and played an explosively percussive, energetic number whose roots in south central Uganda yielded wonderful rhythms and instrumental transitions from one section to another, priming the audience for the evening ahead of them. After the opening number, Prof. James Makubuya acknowledged the audience's energy, inviting us to participate in the musical experience by clapping, singing, and dancing in our seats.

The middle of the show took a decidedly slower turn when MITCAN gave the stage to the master kora player Alamako Balla Tounkara. His instrument, a cross between an African harp and a lyre, modernized by the plug-in that sent the sounds directly to the speaker (the electric kora?) exhibited a wispy, ethereal tone. The songs, which seemed to

form the intermissions between his long monologues, were beautiful and emotional, hinging on melancholy; these haunting melodies were accompanied by his partner's soft drumming and by the audience's humming. He spoke whatever came to his mind, at one point stopping the music to do so. The most memorable moment, though, was when he told us how he was looked down upon for playing music from all over the world (not exclusively African), and then proceeded to play a short segment from Bach's "Jesu, Joy of Man's Desiring."

The program then turned back to the more energetic and exciting performances by various members of the MITCAN ensemble.



ANNIE S. CHOI—THE TECH

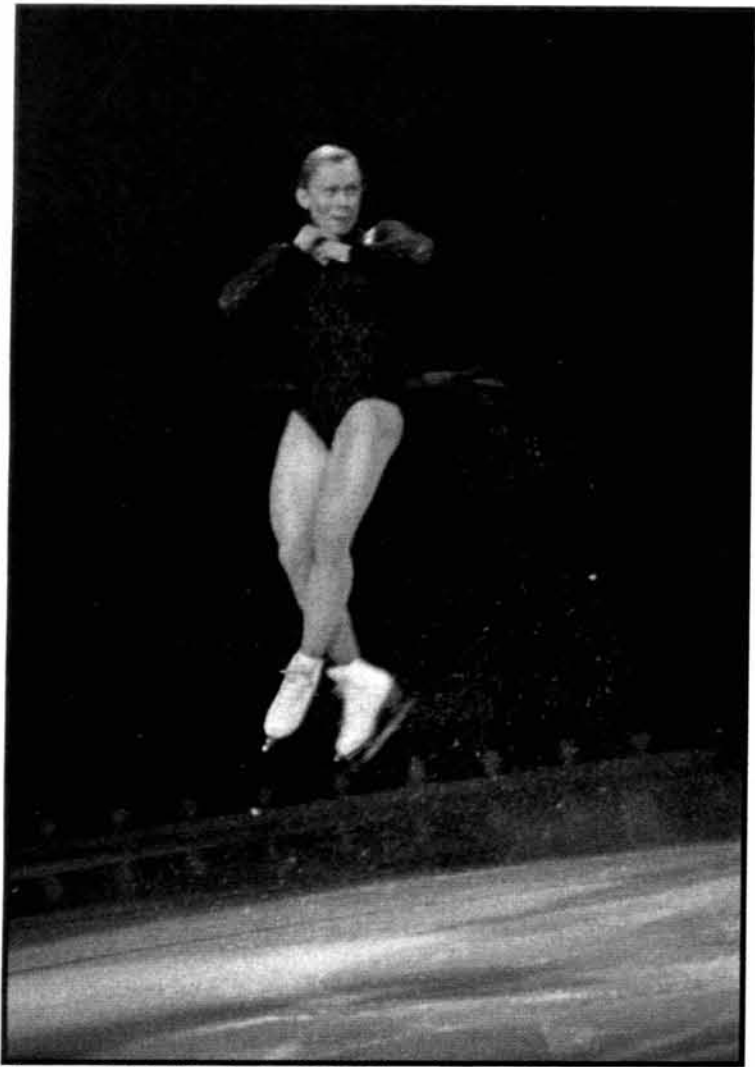
Members of the MIT African Music Ensemble inspire the audience as they energetically dance and perform music on traditional African instruments Friday evening in Wong Auditorium.

These performances drew their influences from many of Africa's cultural traditions, outlined for us by Prof. Makubuya. Some numbers emulated musical duels, some — the practice of playing an instrument at the end of a long day, and some drew their inspirations from various folk dances.

The program as a whole had a good balance between African dance and the lesser-explored instrumental performances. One of the most intriguing (and least appreciated) aspects of African music is the sound quality. Seeing variations of easily recognized instruments (ndongo resembles a lyre, adungu is a variant of the harp, and ndingidi is a kind of a violin), and acknowledging their vastly different sounds and musical possibilities, makes for a very interesting musical experience.

This is not to say that the dances and percussion segments were lacking in quality; quite the opposite. The harvest folk dance was exciting, the work dance trio was phenomenal, and Prof. Makubuya seemed to enjoy the final dance number so much that he kept it going longer than the audience (and some of the performers, apparently) expected, although the audience's energetic clap-and-dance accompaniment only encouraged the performers to continue.

What a difference attitude makes. The audience clearly loved the performance, and this was fueled in part by the performers' enthusiasm. Looking at the expressions on their faces, and hearing the not-so-subtle musical jokes (yes, I believe that was "Under Pressure" by David Bowie and Queen being played on the adungu!) increased our appreciation of the evening tenfold because it brought the performance closer to home. No longer were we an audience listening to a rendition of traditional African music and dance: we were friends of the performers, participating in an informal gathering of people who love music.



Oksana Baiul (Ukraine), 1994 Olympic and 1993 World Ladies' Champion.



Marina Klimova & Sergei Ponomarenko (Russia), 1992 Olympic and three-time World Dance Champions.

*Photography by Garry R. Maskaly
and Karlene Rosera*



Surya Bonaly (France), five-time European and nine-time French National Ladies' Champion.



Phillipe Candeloro (France), four-time French National Men's Champion.



Elizabeth Punsalan and Jerod Swallow (United States), five-time U.S. National Dance Champions.



Maya Usova and Evgeny Platov (Russia), 1998 World Professional Dance Champions.

DANCE REVIEW

Champions on Ice

A skating extravaganza

By Garry Maskaly and Karlene Rosera

ASSOCIATE PHOTO EDITORS

Every year in April, ice skaters from all over the world descend on Boston and the Fleet Center as part of the nationwide "Champions on Ice" tour. Olympic and World Champions, past and present, in both dance and pairs come for this celebration of ice skating extravaganza.

This year's edition included world-renowned skaters Victor Petrenko, Michelle Kwan, Elizabeth Punsalan and Jerod Swallow, and Oksana Kazakova and Artur Dmitriev.

Each performance had a unique feeling. Some skaters interacted with the audience, while others enriched their acts with emotion, making them much more than a series of jumps and spins.

Victor Petrenko, the Olympic and World Champion, skated energetically to Michael Jackson's 80's hits. Wearing a single white glove, he entertained the crowd with difficult moves, such as the famous "moonwalk."

Three-time World Champion silver medalist Surya Bonaly executed her world-famous back flip and other complicated jumps with perfect timing and perfection. She enlivened the crowd with her upbeat performance and her never-fading smile.

Olympic gold medalist Oksana Baiul, on the other hand, gave an artistic and emotional performance. At one point, her expression conveyed pain as she contorted on the ice. She rarely smiled throughout the performance, never dropping the emotional facade that was quintessential to her act. Even while completing remarkable jumps, she never allowed herself to smile.

Other crowd pleasers included the sword-toting Philippe Candeloro, a two-time Olympic bronze medalist, who astounded the audience with a fencing routine on the ice. He later discarded his sword to do a difficult series of jumps, finishing the performance to great acclaim.

Maya Usova and Evgeny Platov conveyed unparalleled emotion as they completed their dance routine. Having been paired for only a year, they recently secured a World Championship title. This would come as no surprise to the Fleet Center audience who was mesmerized by their fluid routine. Seeing

the performers enjoy their skating without competitive pressure made the show an even greater treat.

The venue could not have been more perfect. The Fleet Center's lighting and sound were outstanding. While watching the performance, one could feel the deep bass notes of the music.

While some seats are better than others (the ticket prices ranged from \$35 for an upper balcony seat to \$65 for loge seating), there are no obstructed view seats, making the show enjoyable for everybody present.

The first year we attended the show, we sat in the upper balcony missing out on details such as facial expression. This year we got seats in second row center-ice. At times, the skaters were no more than 5 feet away. We could see every aspect of the show including the details of the skater's costumes and the scratches on the surface of the ice.

Photographers reading this and interested in shooting a similar event must know that although the Fleet Center is dark during a performance, the spotlights add enough light for pictures to be taken. Being photographers ourselves, we were elated that cameras were allowed into this performance and our seats could not have been better for getting some great shots.

For those of you who do not enjoy taking pictures, but still want photographic memories, a program is available for a costly \$15. This includes photos of each performer and a short description of their accomplishments.

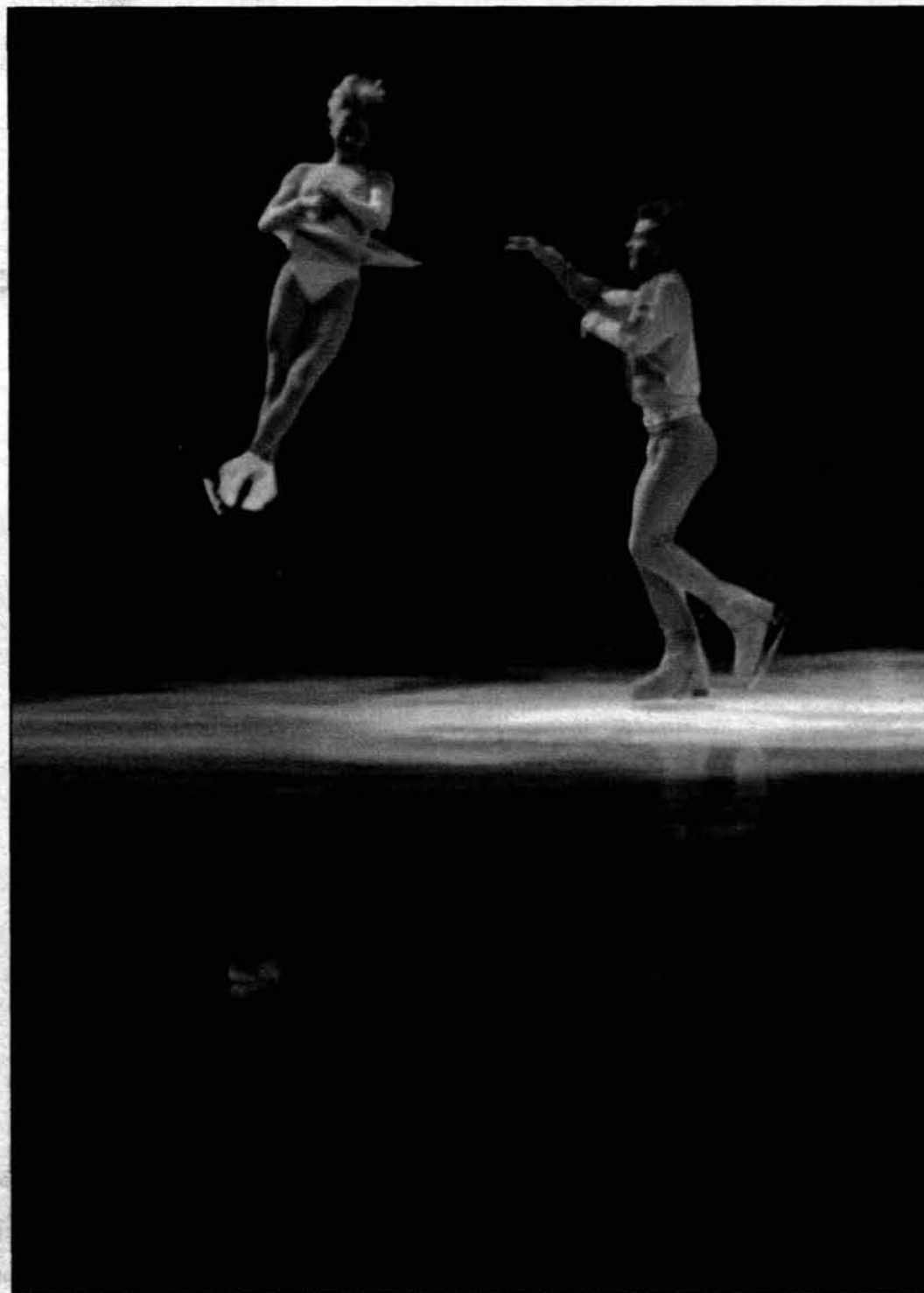
Acquiring seats close to the ice is not a trivial task. At each performance a form is handed out to those interested in tickets for the coming year. Last year we mailed our form on the day of the show and waited seven long months before, to our amazement, we learned that we had gotten second row seats.

We have already sent in our form for next year's show and encourage all ice skating enthusiasts to do the same, as the show is best enjoyed from up close.

For those of you not interested in parting with \$65 for a ticket, there is always the television. You will have the best view of the jumps performed, but not being there in person, you will lose out on the emotional aspects of the show. If you enjoy ice skating, you will not regret the expense and you will never forget the experience.



Michelle Kwan (United States), Current World Professional and U.S. National Ladies' Champion.



Elena Berezhnaya and Aton Sikhariulidze (Russia), two-time World Pairs' Champions.



Elsie Maynard (Bridget Copley G), sings forlornly of her dilemma after having married a man she has never met.



Unemployed jester Jack Point (Larry Seiler '85) attempts to convince Sir Richard Cholmondeley, the Lieutenant of the Tower of London (David Daly) to employ him as his personal comedian.



Phoebe (Kate Thornton) flirts with Colonel Fairfax (Michael Goodwin) while her admirer, Wilfred Shadbolt (Nathan Handspicker C) looks on disapprovingly.

ON CAMPUS

The Yeomen of the Guard

Or, The Merryman and His Maid

By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Libretto by W.S. Gilbert

Music by Arthur Sullivan

Directed by Marion Leeds Carroll

Music directed by Alan Yost

With Bridget Copley G, Larry Seiler PhD

'85, Michael Goodwin, Kate Thornton,

Andrew Sweet, Nathan Handspicker, Ming

Wei Lim G, David Daly, Teresa DiGenova

'99, Eric Aubin

Presented by MIT Gilbert & Sullivan

Players

The *Yeomen of the Guard* is one of the most interesting Gilbert and Sullivan shows. It's one of the later ones, written when Gilbert was feeling more and more tired writing what was perceived as fluffy and light comedy, and Sullivan was sorely regretting his aborted career as a serious composer. *Yeomen* was an attempt to compromise, to create a show bridging their earlier comic works and the world of serious grand opera. As most compromises are, *Yeomen* frequently feels awkward and disjointed; on the other hand, when it works — which is does, more often than not — it's revelatory, functioning as a kind of self-deconstructing experiment by G&S, providing a most unexpected perspective on their body of work.

The story starts in pretty much the usual fashion; after all, G&S wrote most of their stuff for the same opera company, Savoy Theatre, and mostly for the same group of actors. Therefore, we have the Romantic Tenor Lead, Soprano Love Interest, Comic Patter Baritone, Frustrated Contralto, etc. In this play, the hook is that young and handsome Colonel Fairfax (Michael Goodwin) is sitting in the Tower of London, waiting to be executed after being falsely accused of sorcery. But the tower is guarded by the Yeomen, and their Sergeant Meryll (Andrew Sweet) is an old army friend of Fairfax. What's more, Meryll's daughter Phoebe (Kate Thornton) is in love with Fairfax, and she knows that she's very much liked by Wilfred Shadbolt (Nathan Handspicker), the Tower's head jailer and assistant tormentor. So the plot to free Fairfax commences, along with a couple of other devious schemes.

Sounds more or less like regular G&S so far, doesn't it? Well, it's not. It's much more somber, dark, and ominous, with the only source of humor (if you can call it so) being Wilfred trying to seduce Phoebe by telling her amusing torture anecdotes. The Yeomen's entrance strikes an unexpectedly nostalgic note, and soon Phoebe likens the Tower to a monster that has to be sated with human blood. There's very little levity in the story.

Knowing this, I was somewhat apprehensive before the MIT G&S production started. After all, MIT G&S is highly consistent when putting on enjoyable shows — but as consistent when playing them entirely for laughs. That's an entirely feasible artistic choice when performing something like *The Mikado*, where the undertones of darkness

aren't as pronounced as they are in *Yeomen*. Even the ghostly Ruddigore can be — and was — successfully done as a straightforward comedy. This is utterly impossible with *Yeomen*, where the theme of death is not only important but essential.

Fortunately, this G&S production, directed by G&S connoisseur Marion Leeds Carroll, does not go for laughs, and in the process achieves a good deal of artistic integrity. Beginning with the startlingly effective set, that of a monochromatic looming Tower, the mood is downright

spooky, and it stays this way.

The mood, however, is not the only thing necessary, and some of the other things are lacking. It's mostly because the good deal of the first act feels like Gilbert was trying to compromise his usual levity with the darker ambiance of this particular story, and the result feels somewhat lumpy. The pacing is a bit slow, and most of the musical numbers work only as illustrations rather than actions. For example, the first song of the play is utterly unnecessary: Phoebe takes about five minutes to sing that she's in love, without even bothering to mention with whom.

And MITG&SP production clearly realizes that the narrative stops dead in its tracks during such numbers, and tries to energize them. As a result, there are a few scenes that feel overdone, overstaged, or overdirected — nothing much, details only, but they are certainly noticeable. For example, most of that opening song is incomprehensible, because Phoebe's spinning wheel (following Gilbert's superfluous stage direction) is noisy — as a matter of fact, much louder than the sung lyrics. I'm also not quite sure about the reason for two Yeomen to be constantly standing guard on stage throughout the whole show. It provides a nice visual counterpoint for stage action, and I'm sure it's authentic, but there's no really dramatic point for them to be there.

But slowly, step by step, both Gilbert and Sullivan settle into a new mood, and so does the production. The major turning point is signaled by the entrance of two strolling jesters, Jack Point (Larry Seiler) and his fiancée Elsie Maynard (Bridget Copley). This scene is really crucial, not only providing the major boost to the story, but also providing the most sympathetic characters.

It also helps that both Seiler and Copley are excellent actors and singers. Along with Goodwin (giving another fine performance after playing Frederick in *The Pirates of Penzance* a year ago), they are capable of consistently clear melodic lines and usually clear diction, and their songs, like Fairfax's "Is Life A Boon?", and Elsie's and Point's duo "I Have a Song to Sing, O!", working wonders.

By the time the Act I mammoth finale rolls along, all of the minor problems that were present before are not only gone, but also forgotten. Staging becomes clear and uncluttered; stage actions are direct; and acting transcends mere pretending.

It's a curious feature of MITG&SP's *Yeomen* that the more complicated it gets, the better it is. Some solos are fine, some are less so; most of the duets and all of the small ensembles and good; and all the huge choral numbers, with their interweaving melodic and narrative lines, work excellently. When I saw the show, the orchestra was supplemented by extra musicians. The downside was the harshly discordant and mistimed entrances; but the upside was that, after one or two shaky measures into the song, the orchestral sound was full and clear.

Second act is, surprisingly, even better. I can't say there're any truly exciting songs in *Yeomen*, but Sullivan compensates for that by writing several that are downright lovely, including the Act II opening "Night Has Spread Her Pall Once More", as well as the "When a Wooer Goes A-wooing" quartet, and a most emotional reprise of "I Have a Song to Sing". In addition, it's touching to hear Sullivan finally realize his dream of writing a real opera, and feel Gilbert's pain at being perceived as a simple joker-for-hire in Jack Point's "Oh, a Private Buffoon".

Soon I realized that, miraculously, I was truly and honestly caring for the people on stage, having forgotten about the inherent staginess and the dramatic conventions of theatre. This is really the first time I felt this way at any MIT G&S production; and I'm thankful for that.

The very end is, again, a bit overdone; when Gilbert ends his libretto with an intentional moment of ambiguity (narrative as well as moral), here we have a very decisive ending. It's impressive, no doubt, but I wished the final action was caused more by poignant heartbreak as opposed to more simple, and, thus, less affecting, despair.

In any case, *Yeomen of the Guard* ends up being a very impressive production. Just don't go in expecting a plethora of easy laughs.

Scoop

By Teresa Huang
STAFF REPORTER

Start your problem sets now — there's just too much to do this weekend. Don't spend the weekend in Hayden Library pouring over 6,001 when you can be rollerblading in the sun, feasting on gourmet cuisine, or planning your path to Hollywood stardom. Seize the day!

Thank Goodness it's Spring Weekend

Spring Weekend 1999 at MIT is once again packed with activities and performances that will surely make it impossible to get any real tooling done. Explore other cultures at the International Fair on Friday or pick up a serene for your roommate at the Alpha Phleas Market on Saturday. For the theatrically inclined, Dramashop's presentation of Ntozake Shange's choreopoem *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* will begin a two weekend run in Kresge Little Theater on Saturday night. The MIT Gilbert & Sullivan Players will present its final weekend of *The Yeomen of the Guard* in Sala de Puerto Rico. If you weren't able to secure tickets for the Busta Rhymes concert on Friday, there's always the Mark Harvey and the Aardvark Jazz Orchestra in Kresge Auditorium and the MIT Muses spring concert on Saturday in 10-250. Check the drop posters in Lobby 7 for more activities.

Second Time's a Charm

Where do big screen movies go before

they're released at Blockbuster Video? They go to second-run movie theaters like the Somerville Theatre in Davis Square. This historical theater, which recently underwent a \$1 million renovation, offers relatively recent films at a very affordable price, \$5 per person. Catch all those Oscar-nominated films you missed the first time around on the big screen instead of your 13" television. The theater also offers a live music series featuring a variety of folk, jazz, and pop artists. Buy your tickets now: a recent Rockapella show sold out almost a month in advance! The Somerville Theatre is located right across the street from the Davis T stop on the Red Line. Call (617) 625-4088 for more information.

Eat, Drink, and Be Merry at Marché

When it comes to fine dining, presentation is everything. Marché Mövenpick is a perfect example. On a basic level, it's a cafeteria. You take a ticket on your way in, get a price stamp for every dish you pick up at the food stations, and pay on the way out. On an aesthetic level, it's one of the most unique dining experiences available in Boston. Grab a seat in one of the elegantly decorated seating areas and prepare to feast on veal sausage, roasted Cornish hens or quail, fresh crepes and waffles, fruit smoothies, or spicy stir fry noodles. Create your own pizza or pasta dish or watch in awe as steaming bowls of seafood bouillabaisse are made to order in individual pots. If the marketplace atmosphere is too hectic for you, visit the chain's full-service restaurant Marchélino on the lower level and spend

some time at their wine tasting counter. Before you leave, browse around Take Me! Marché, a gourmet food and gift shop located on the first floor. Complete your Marché Mövenpick experience with a stop at one of the most amusing bathrooms around. You'll understand when you get there. Marché Mövenpick has already proven its formula in its numerous locations in Europe and Canada. The new Boston restaurant, located in the Prudential Shops, is the first location in the United States. Visit the restaurant's Web site at <http://www.marcheusa.com> for more information.

If You Build it, the Truth Will Come

This season of *The X-Files* has been a quality rollercoaster, ranging from the brilliant (Mulder travels back in time through the Bermuda Triangle) to the embarrassingly bad (two words: rain king). Taking matters into his own hands, David Duchovny wrote and directed an episode of his own, which airs this Sunday night on FOX. Titled "The Unnatural", the episode suggests that the most famous baseball players just happened to be aliens. Spooky. According to my own Deep Throat in Los Angeles, we should expect a nice segment of macho Mulder showing Scully how to swing a baseball bat. I certainly want to believe.

The Memorial Drive Skate Park

Learning to inline skate is hard enough without crazy Boston drivers cutting you off. Lucky for you, this weekend marks the beginning of Sunday skating on Memorial Drive, a 27 year tradition in Cambridge.

Every Sunday from now until October, Memorial Drive will be closed to vehicle traffic between Western Avenue and the Eliot Bridge from 11:00 AM to 7:00 PM, providing a terrific flat surface for skaters, runners, and bikers of all ages and experience levels. Rent Rollerblades from the Tannery in Harvard Square and plan a picnic by the river. If you need lessons, the Inline Club of Boston will be sponsoring a Sunday Morning City Skate this Sunday at 10:30 AM. Call (781) 932-5457 for more information on the event.

How to Make it in Boston's Hollywood

If you dream of making it in Hollywood someday, get started by working as a film extra; it's easier than you think. *Good Will Hunting*, *A Civil Action*, and the upcoming DreamWorks feature *The Love Letter* were all filmed in the Boston area and featured thousands of local extras. Call the Massachusetts Film Office Hotline at (617) 973-8800 or visit their site at <http://www.magnet.state.ma.us/film/hotline.htm> for a weekly listing of film acting opportunities. The hotline includes everything from film extra casting calls, student film opportunities, and acting class schedules. If Ben Affleck and Matt Damon can go from the streets of Cambridge to the halls of Hollywood, so can you!

That's the scoop for this week. The weather forecast predicts Saturday will be all sun, so call up your friends and start making weekend plans! Email me at scoop@the-tech.mit.edu with comments, suggestions, or scoops of your own.

ON CAMPUS

Capitol Steps

The wistery of the hurled



Ross Perot explains his plans for the government in a skit by the Capitol Steps last Wednesday in Kresge Auditorium.

By Teresa Huang
STAFF REPORTER

Head any good Monica jokes lately? Probably one too many. With the recent activities in the White House at the forefront of public consciousness, even dirty jokes contain political twists and punchlines. Political humor, once dominated by skilled newspaper cartoonists and standup veterans like Mark Russell, can now be found in lighter doses in the Sunday comics and on *The Tonight Show with Jay Leno*. Despite the growing use of cheap political gags in contemporary entertainment, one group still maintains mastery in the art of political humor.

The Capitol Steps is a musical political satire group founded in 1981. Since then, the group has recorded eighteen albums, appeared on *Good Morning America* and *The Today Show*, and traveled all over the country, spreading their unique brand of political humor. A self-acclaimed "politically correct, hygienic, bipartisan troupe," The Capitol Steps is comprised of over twenty former Congressional staff members, ranging from a

former Staff Director for a Senate Governmental Affairs Subcommittee to a former member of the National Republican Congressional Committee. Five members from the group perform at any one show, with the group's particular brand of humor coming in the form of musical parodies. The songs are familiar, drawn from Broadway showtunes, jazz standards, and contemporary hits, though the lyrics are quite new to us. The latest Capitol Steps recording *Unzippin' My Doo-Dah* features clever parodies like "My Pants Go Down," sung to the tune of "Tubthumping" by Chumbawumba, and "Happy Monica," sung to the tune of Adam Sandler's "Hanukkah Song."

The Capitol Steps gave a performance in Kresge Auditorium last Wednesday night, presented by LSC. The five members who performed at this particular show were Porter Koontz, Michael Forrest, Brian Ash, TyJuana Morris, and Capitol Steps founder Elaina

Newport. Accompanied by pianist Dave Kane, the men and women donned a variety of wigs, fake eyebrows and mustaches, and outrageous costumes to become caricatures of Bill Clinton, Monica Lewinsky, Bob Dole, Dan Quayle, Newt Gingrich, and many more.

By the end of the opening number, it was easy to see this was not just any political comedy group. Any company of players that can transform a song as innocent as "Supercalafragilisticexpialadocious" from Mary Poppins to a musical commentary entitled "Supercallousmeanandnastyrightwinglegislation" is not only incredibly witty, but also musically skilled. Indeed, all five members sang with Broadway-quality voices and had fantastic stage presence as they imitated everyone from Linda Tripp to Ross Perot. It was especially exciting to see Elaina Newport, one of the founding members of The Capitol Steps, perform one of the group's most famous sketches, "Angry Feminist Nursery Rhymes."

One of the highlights of the evening was

her number "Love at First Byte," in which Elaina introduced herself as "the technological woman of the 90's, Miss Applied Technology." In response to the booming audience laughter, she thanked the audience, adding that "they didn't get that one at Harvard."

The evening closed with "Lirly Dies," the signature sketch of The Capitol Steps in which one member goes on a tirade about what's happening in Washington, D.C. while speaking in jumbled Capitol Steps English. This sketch, featured on almost every Capitol Steps recording, begins with a simple sentence, such as "There is a sex scandal with a bimbo in the office of the President of the US." The featured performer then repeats the sentence in Capitol Steps English — "There is a skex sandal with an imbo in the boffice of

the Yesident of the Proo-Ess." The sketch goes on and on, telling the story of "gorny highs" like President Clinton, "the gorniest hi in the wistery of the hurled."

Though political humor may be as common as a Lewinsky joke, a group that combines political satire with smart lyrics and skilled musicality is a true rarity. The Capitol Steps is sure to have us laughing and singing along for many administrations to come. If you missed the show in Kresge Auditorium last week, you can catch the Capitol Steps every weekend at Chelsea's Cabaret in Washington D.C. or on National Public Radio's "All Things Considered." You can visit the troupe's Web site at <http://www.cap-steps.com> for sound samples, a performance schedule, and information on how to order one of the Capitol Steps recordings.

MUSIC REVIEW

State of the Airwaves

Remy, Rancid, and Radio TDK

By Daniel J. Katz

STAFF REPORTER

First up on the commendations list for the week is a wonderful site I just discovered on the Internet called Imagine Radio (<http://www.imagineradio.com>). Imagine Radio allows you to create your own online "radio station," selecting artists and how often they're played in random order. The idea seems a little bit half-baked at first, but once you try it out you'll see that it's really something. The artist list is extremely extensive and hits every musical genre. The actual songs range from singles to more obscure album tracks to rarities, like a pre-OK Computer live performance of Radiohead's "Subterranean Homesick Alien" before the chorus was added. And most importantly, the sound quality is absolutely amazing. The songs play through RealPlayer, but the audio is easily mp3-quality. I recommend you try it out yourself, or check out my personal station; go into the Soho section and look for "Radio TDK." You won't be disappointed.

• First up on the rant list for this week? "Bruckout," by Buccaneer, featuring Rancid. This single's essentially a rap-reggae tune with Rancid punk rock laid into the background. I have no objection to rap, reggae, or punk, but they simply don't go together. The result is a disorganized song that sounds thrown together and constantly rushed; this one definitely needs to go back into mixing.

• It's nice to see an excellent up-and-coming band that's sure to get airplay. Taxiride's "Get Set," a great power pop tune with well-layered vocals and three good guitar players, has been getting airplay on the radio and MTV. The good news is that the song is the first single off the soundtrack to *Election*, the next film from MTV Pictures, which is surprising given the band's obscurity. If Harvey Danger's cover of "Save It For Later" is any indication, Taxiride should see a lot of MTV exposure.

• And speaking of catchy guitar songs off of movie soundtracks, Jimmy Eat World's "Lucky Denver Mint" is another excellent one. The chorus gets stuck in your head easily, and the guitar playing is insanely fast considering the relatively slow pace of the song. A nice package.

• Last week, discussing Buckcherry I mentioned the energy the Black Crowes used to have. I forgot to point out that the current Black Crowes single, "Only A Fool," is a perfect example, with its slow-as-molasses pace and predictable horn part, territory that has been covered hundreds of times. Honestly, the first time I heard this song, I didn't think it was new. Now I know it is, but I wish it wasn't.

• Remy Zero's *Villa Elaine* was an overlooked quality album last year with two stand-out tracks. The first, "Prophecy," did all right as a single toward the end of the year, and the second has just been released. It's an extremely haunting arrangement of eerie guitar effects and happy piano chords, creating an atmosphere that starts to ascend to heaven before being dragged down on a nose-dive to the underworld.

• Mainstream confessions: On the first listen to "Kiss Me" by Sixpence None The Richer I thought it was halfway decent. After the second listen, I realized how nauseatingly cute it is. Also, No Doubt's "New" has been running through my head at random for two weeks now... Actually, I don't apologize for that one. It's a well-written song, and a step in the right direction for a previously mundane imitation ska band.

• Remember, your input is always appreciated! Let me know what you think at airwaves@the-tech.mit.edu. Until next week, keep expanding your horizons.

THEATER REVIEW

Tommy

Deaf, dumb, blind and entertaining

By Joel Rosenberg

ARTS EDITOR

Colonial Theater

4/23 at 8pm, 4/24 at 2pm and 8pm, 4/25 at 2pm and 7:30pm

Tickets \$26-\$70, available at ticketmaster, 931-ARTS

The story of *Tommy* is interesting, both in its development and plot. In 1968, Pete Townshend told Rolling Stone he was working on a rock opera about a deaf, dumb, and blind boy. Townshend had rejected psychedelic drugs and discovered mysticism, and wanted to represent different states of consciousness through the story and music. It was only after rock journalist Nic Cohn gave an early version a cool reception that Townshend, knowing Cohn to be a pinball fan, made Tommy a Pinball Wizard. But the plot is much darker than anything you can experience at the local arcade, and varies among the many incarnations of The Who's eponymous 1969 album. It was played live at Woodstock, and appeared as a ballet, a symphonic recording, a movie, an all-star stage performance, and, in 1993, a Broadway musical, which is now starting its second national tour in downtown Boston at the Colonial Theater.

The heart of the story is this: Tommy's dad, presumed killed in WWII, returns to find his wife shagging some other guy. Tommy sees his pop, um, pop the lover, and then mom and dad render Tommy comatose by screaming "You didn't hear it. You didn't see it. You won't say nothing to no-one ever in your life." Tommy then enjoys 30 minutes of fame: fifteen as the mute Pinball Wizard, fifteen as a cult leader after a toss through a mirror by his mom wakes him from his coma. When his

only advice to his disciples is to enjoy life, which Tommy has been deprived of for so long, his disciples get bored, which is generally bad news for a cult leader. Mixed in are some deranged relatives who take advantage of the boy sexually while he's dumb and financially when he's an icon.

This plot summary doesn't do the show justice, because missing are the catchy tunes that get burned into your psyche. In this incarnation, the set is minimalist in terms of actual set pieces, and instead features the on-stage orchestra and metal girders that support rock concert lighting. Creative use of projection video on both Jay Leno-esque drop down screens and the proscenium scrim introduce to the show, and after that the only real set pieces are metal-frame representations of pinball machines.

The acting is uniformly good in this ensemble opera, although Captain Walker, played by Christopher Monteleone, is one of those characters that makes you dislike the actor for no good reason, and Paul Dobie, playing the deranged Uncle Ernie, is particularly disturbing in his molestation/exploitation role. The orchestra does a fine job covering



Lisa Capps as Mrs. Walker, Michael Seelbach as Tommy, and Christopher Monteleone as Mr. Walker in *The Who's TOMMY*.

for The Who, which is all that can be asked in any non-Who performance, and, as it happens with pit orchestras, their musicality shines through during the exit music, when the guitar riffs start squealing and the cymbals start crashing.

One funny thing happened on the opening press. When looking through the press passes, the publicist couldn't find mine. Looking through the stack of envelopes, I noticed one labeled "Keith Moon".

"Is he coming?"

"Nope."

Understandable, considering Moon, The Who's original drummer, died in 1978. The publicist ended up giving me Moon's tickets, since Keith definitely wasn't going to be around. I would have thought the deceased musician/journalist would have gotten better seats, but such is theater.

Keith, this review's for you. Rock and roll forever, even if your show is on Broadway.

THEATER REVIEW

Boston Theater Marathon

Forty Plays, Ten Hours

By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

The Boston Playwrights Theatre

Plays by Laura Harrington, Leslie Epstein, William Donnelly, Alan Brody, and 36 others. April 18, 1999.

I took a part in a marathon last weekend. Not that sissy one where all you have to do is run for, like, three hours or so. Mine was much more arduous, challenging, and required more stamina, both physical and psychological. I'm speaking of the First Annual Boston Theater Marathon.

Hosted by the Boston Playwrights Theatre, the BTM was truly a test of endurance. Forty short plays were presented in rapid-fire succession: four plays in an hour-long segment, with only a five-minute intermission between segments. The plays, selected from the approximately 180 received after an open submission call, were written by most of the big names of the Boston playwrighting scene, including MIT Professor Alan Brody and a Theater Arts Lecturer Laura Harrington. The works ranged from simple to elaborate, from clear to obscure, from excellent to downright terrible. The only thing in common was the running time. Each play was ten minutes long,

give or take a few.

The day was full of surprises, pleasant and unpleasant. The biggest one, and the most pleasant one: the whole program was eminently watchable, with the plays switching rapidly, yet each having just enough time to register as a separate creative work and as a part of a bigger picture. Most of them were also fun, unexpected and exciting, and, once in a while, even moving or profound.

There was also a curious nexus of themes and ideas. Probably indicative of the current age of actively working playwrights, a good deal of plays explored the topic of confronting and accepting mortality — or, to say the same thing in human language, the topic of whiny baby-boomers. No less than three plays had the identical plot of a young man dealing with his dying father. Since this theme by itself is extremely somber and grave, the plays which tried to examine it by being somber and grave failed to work; on the other hand, when it was realized as a sharply-timed slapstick comedy (Aidan Parkinson's *Peas*), the result was miraculously engaging. Another shared theme, that of an older man engaging into a relationship with a younger woman, resulted in a couple of embarrassingly static works, Tug Yourgrau's *Midlife* and

Andy Mitton's *Enough*.

It's very hard to write a short play where things actually happen, so it's no wonder most of the 40 plays presented were, basically, about people talking. But the results were vastly different, ranging from excellent to inane. The excellent ones included Brody's *A Hotel Room in Cleveland* and Constance Congdon's *Under Lubianka Square*, both of which not only put the audience directly into a specific location in space and time, but also infused the moment with the sense that the whole future of this world is hanging in balance right now. As a matter of fact, this skill — fingering a precise moment where things change irrevocably and making it into a play — was very much in evidence in such excellent works as Jon Lipsky's *The Mistake*, and Katherine Snodgrass' *Que Sera, Sera*. The last of these is also funny, unabashedly romantic, and grandly theatrical, in the best sense of the word.

Given all the talky plays, it was another major surprise when some plays actually had things physically happening. Most successful plays of this kind were comedies, deftly exploring physical humor, including Harrington's *Flag Girls*, Barry Brodsky's *The Twelve Forty*, and Bruce Ward's *Room 69*. The final play of the evening, by the way, was an honest-to-goodness ten minute musical, Richard Schotter's and Michael Kosarin's *Duet for Shy People*.

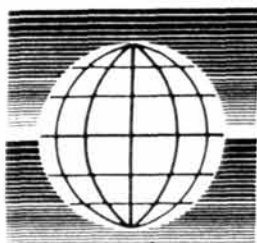
Unpleasant surprise: a good deal of playwrights have no idea what they're doing. There were plays which clearly worked very

hard to make sure the audience has no slightest idea what was going on. These included Theresa Rebeck's *Late Arrival*, where two sisters were discussing a subject which only they — not the audience — knew anything about. Even less comprehensible was Rosanna Yamagiwa Alfaro's *Amsterdam*, written as a series of awfully stilted monologues, with one person delivering both his/her lines and the lined of the person they were talking to.

Ultimately, the two plays which were the most characteristic of the BTM program were Melinda Lopez' *The Lesson* and David Mamet's *Dodge*. *The Lesson* is a one-person monologue, a carpenter telling the story how she taught her boyfriend's son to drive a nail. The story is utterly riveting, wildly finny, poignant, and exciting all at once, painting a clear picture of the characters and the world they inhabit. Mamet's play was selected outside the competition, based on his name alone — and I wish it wasn't. *Dodge* is also a one-person monologue, an awfully stilted, incomprehensible, rambling, pointless, pretentious, and annoying narration, with no character, story, or point worth mentioning.

Final surprise: the whole program, despite the inclusion of some rather poor plays — or maybe because of them, providing as it is something to groan at — really didn't feel like ten hours. With the opening and closing segments being especially electrifying, I was shocked to realize that, after sitting there for ten hours, I ended up wishing for more.

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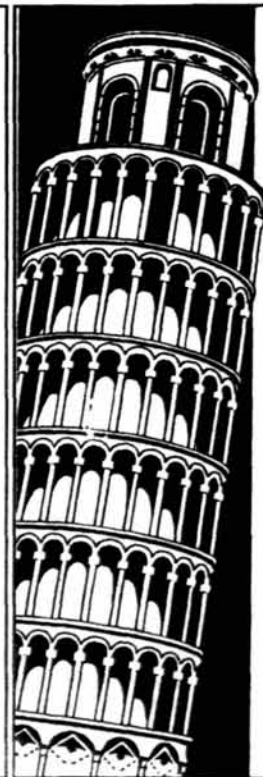
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The College of William and Mary

Religion and Politics in the Persian Gulf

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time: 4:30 p.m.
place: E51-095 (70 Memorial Drive, dining room)



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MOVIE REVIEW

Central Station

Loners young and old

By Roy Rodenstein
STAFF REPORTER
Directed by Walter Salles Jr.
Written by Marcos Bernstein, Joao Emanuel Carneiro, Walter Salles Jr.
With Fernanda Montenegro, Marilia Pera, Vinicius de Oliveira

Central Station is a small story of a woman and a boy, whose lives harbor a great void. The woman leads a routine and cynical life, working for the post office in Rio's Central Station and taking the standing-room-only train home to her empty apartment. The boy and his mother are in Rio de Janeiro, when she is struck down by a bus, and he is left alone to search for the father who abandoned him. Does this set-up sound predictable and manipulative? It is, but it's easily one of the best shamelessly manipulative

movies I have ever seen. The woman is Dora, played by Fernanda Montenegro in a performance that has garnered several awards and nominations. Dora is a post-office clerk who also writes letters for those who can't write their own. This helpfulness is a front, however, to what Dora does with the letters after they are written. In a homey, hilariously candid scene we see Dora and her friend Irene (Marilia Pera) go over the day's letters and decide on their fate. Pleas written to deadbeat fathers don't stand a chance of being mailed. Irene doesn't think they should intervene, but Dora overrules her — the sender is better off without the deadbeat. Into this mix comes Josue (Vinicius de Oliveira), whose mother had asked Dora to send a letter to Josue's drunkard father. When Josue's mother is killed, he hangs around the train station bawling, under the

taunting glare of grown men. Dora takes him in, but not before each of them pretends to be too good for each other. At first, Dora tries to unload the kid at a seemingly nice institution, but Irene guilt-trips her into rescuing him, in a vibrant, realistically madcap scene. At this point, Josue and Dora are bound for a road trip. The movie's story is small in that it achieves a strong sense that the two are nothing in the hustle and bustle of the world, and no one but Irene would notice if they fell off the face of the earth. The bustle of Central Station contrasts strikingly with the plentiful scenes of the wide-open Brazilian countryside, dusty and beautiful. Passage is hitched on trucks full of country-worn people singing to pass the time and the loneliness. This middle segment made me feel that I need to revisit Brazil, and did it more strongly than any tourist ad showing Rio's perfect beaches could have done. Dora and Josue experience various little road-trip adventures as they seek out Josue's father. There is the trucker who seems quite fond of them and gives them a ride. There are the quirky religious processions in tiny

towns. Dora even sets up shop at a fair as a remote branch of the post office, with a lovely mixture of young and old townspeople employing her letter-writing services. Eventually, the road-trippers reach the town where, they hope, Josue's father is to be found. The town, it turns out, is one of those hives of prefabricated houses. Though all the streets look the same, there is the hope that at least this place is safe from the everyday brutality the larger cities engender. What boy and woman find in the town is not exactly what they expected. Predictable and manipulative, these late scenes nevertheless feel fresh, with Salles beautifully commanding a wistful mood, supported by natural performances all around. Although Montenegro is outstanding throughout, her final scene is unforgettable, on a par with any acting job I saw in 1998. The movie's music, as well, is thoroughly enjoyable. Unlike recent movies such as Next Stop Wonderland, where Brazilian tunes overpowered the film, this film expertly makes understated use of multiple rhythms. Though Central Station follows the beaten track, its execution is so fervent as to make watching it a richly enjoyable experience.

FOOD REVIEW

The Essential Vegetarian

Going vegan

By Katie Jeffreys
STAFF REPORTER
I have been vegan for three days now, and all I can say is that it is rough. I've had a hard time finding food that was not fried and not a veggie burger. And even so, I can't say for sure that what I am eating is truly vegan. There are so many things to take care of that I figured I was best off avoiding the basics: eggs, milk, and cheese. I was pleased to find out that I could eat bagels, because they are made with only flour, water, seasonings, and yeast (assuming that yeast is considered vegan and not an "animal product"). I have also been eating fruit for breakfast and snacks. This weekend was very busy, and I did not have much time to cook for myself, so I was forced to look for vegan restaurant food. As I said before, most of what I found to eat consisted of fried foods or veggie burgers, both of which I like, but would not normally eat exclusively. Tonight for dinner I plan to have barbecue-flavored seitan (made from wheat gluten), cooked with carrots, mushrooms, and green peppers, wrapped in tortillas. I had this the other night, and it was very tasty! I also plan to do a variation with black bean chili. Walking through Star Market and reading labels, I realized how prevalent animal products really are. In fact, I doubt I could continue being vegan during college. I am

just too busy to shop for and prepare a variety of dishes that are vegan. But we shall see! My biggest success so far has been my willpower when it comes to sweets. I have a major sweet tooth, and to resist the temptation is very difficult. I was feeling down the other night, and my friend suggested we go get ice cream, which clearly is not vegan. So instead we got sorbet, which was just as tasty, much more healthy, and refreshing, instead of just sitting in my stomach. While I still think I will celebrate Ben & Jerry's free cone day on the 27th, I definitely noticed how much better I felt after eating the lighter, non-dairy dessert. I was also proud of myself for resisting the call of "Chubby Hubby" ice cream. As far as my body's response, I have not been hungry when I eat on schedule (I have been missing meals because I have been so busy). I am a little tired, but only because of the hours I have been keeping. At least I assume this is the case, and that these effects are not attributable to my change in diet. After all, the change from vegetarian to vegan is much smaller than that from omnivorous to vegetarian. I think that is all for today. I will include a recipe that I hope to try, as I am very fond of wraps. This one has Portabello mushrooms (which have a texture that will satisfy even the meat-eaters), peppers, and cabbage in a plum sauce. Be sure to send me encouragement, stories, questions, etc. at veggie@the-tech.mit.edu. Plum Sauce 1 17-oz. can purple plums in heavy syrup 2 garlic cloves

1 tablespoon cornstarch
2 tablespoons seasoned rice vinegar
1 tablespoon soy sauce
1/8 teaspoon cayenne (more or less to taste)
Remove pits from the plums, then puree plums in a blender or food processor, along with their liquid and the remaining ingredients. Heat in a saucepan, stirring constantly, until thickened. Makes about 2 cups. Portabello and Red Pepper Wraps 4 large portabello mushrooms 2 teaspoons toasted sesame oil 2 tablespoons red wine 1 tablespoon soy sauce 1 tablespoon balsamic vinegar 2 garlic cloves, minced 1 cup roasted red peppers, cut into strips 4 cups finely shredded Napa Cabbage 4 flour tortillas 1/3 cup plum sauce (see previous recipe) Clean the mushrooms and trim the stems. Mix the sesame oil, wine, soy sauce, vinegar, and minced garlic in a large skillet. Heat until the mixture bubbles, then place the mushrooms into the pan, tops down. Reduce to medium heat, cover, and cook 3 minutes; if the pan becomes dry, add 2 to 3 tablespoons of water. Turn the mushrooms, cover again, and cook until they are feel tender when pierced with a sharp knife, about 5 minutes. Cut the mushrooms into half-inch wide strips. Heat the tortillas in a dry skillet or microwave. To assemble, lay several strips of mushroom on each tortilla. Top with strips of red pepper, shredded cabbage, and plum sauce. Wrap the tortilla around the filling and serve. Makes 4 wraps.

DANCE REVIEW

Alvin Ailey American Dance Theater

Tribal tales, Gospel, and the blues

By Annie Choi
PHOTO EDITOR
April 20, 25, 8 p.m.
April 24 matinee 2 p.m., April 25, 3 p.m.
The Wang Theatre, Boston
(617) 482-9393

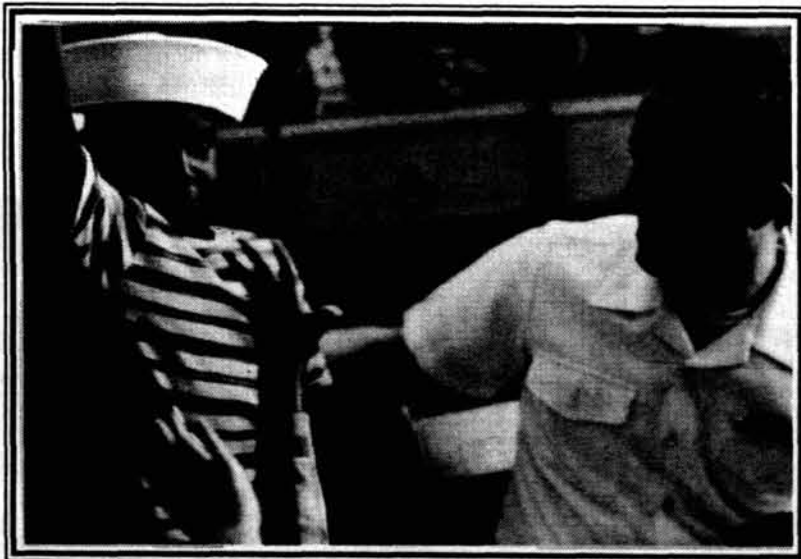
As part of the successful BankBoston Celebrity Series, the Wang Theatre hosts the Alvin Ailey American Dance Theater this week. Now celebrating their 40th anniversary season, this week's performance features the Boston premieres of Lettres D'Amour (1998) and Echo: Far From Home (1998). Even students who fear the black turtlenecks and abstract nature of modern dance will find the performance a refreshing escape from the dog days of classes. Alvin Ailey formed the company in 1958 to develop one of the most influential American dance groups to grace the stage. Rooted in black culture, the troupe adapts tribal tales, incorporates themes from the Gospel and integrates blues with contemporary music. It is this unique combination which has fueled the group's success. Currently, the troupe has performed in over 68 countries in addition to their national tours, plus a recent residency in South Africa. After Ailey's death in 1989, Judith Jamison, renowned dancer and choreographer, and also former student, took on the role of artistic director to endorse modern dance and express black culture through innovation. Tuesday's opening night performance was a resounding success, vastly impressive in choreography and art direction — the areas which have characterized the company as a powerhouse in modern dance. The first piece,

The Prodigal Prince (1968) was choreographed by two-time Tony Award recipient Geoffrey Holder and inspired by the life of Haitian high priest Hector Hyppolite. St. John the Baptist and Voudoun (a religion of Haiti) goddess Erzulie, came to Hyppolite in a vision, inspiring him to paint and ultimately gain recognition for his talents as a historical primitive painter. The piece is rich with spiritual and tribal tones: forceful drumbeats and chants fueling fervent arms reaching towards the sky and enchanting costumes of feather headdresses and colorful skirts. The dancers in the vision sequence had faces shrouded in black scarves, representing the mystery and anonymity of figures emerging in dreams. Repeating movements offered a sense of exotic ritual. The costumes matched the energy of the dancers and the use of shiny flags mesmerized the audience. Matthew Rushing performed an inspirational Hyppolite, displaying both passion and amazing endurance. Bernard Gaddis and Dwana Adiaha Smallwood, playing St. John the Baptist and the goddess Erzulie played majestic and commanding advisors through slow, almost rigid movements and grave faces. Holder's adaptation is exquisite and show-stopping. The second piece was the Boston premiere of Lettres D'Amour (1998), masterfully executed by Radha, French choreographer who grew up in North Africa. The piece explores people's battle with love, seduction and isolation. Unlike the previous dance, Radha's interpretation strayed from glamorous costumes and chaotic lighting, and the performers wore black and silver masks and began on a stage sparsely lit with white light. The result was a cold, dark stage to convey isolation and

the cruel realities of seduction. The dancers struggled with each other, at first embracing, then stepping on each other. Those bored with their partners would look to others for excitement, only to be emotionally starved. The music was eclectic—everything from classical pieces to electronic, along with an instrumental rendition of Metallica's "Nothing Else Matters." Often times it had the pulse of a nightclub with a heavy driving beat, red lights and smoke. At one point three bright spotlights attached to electric fans were wheeled on stage and aimed at a soloist, creating a unique effect with shadows. The final piece, Revelations, was choreographed by Alvin Ailey in 1960 and is the

jewel of the company. Using Gospel and blues music, the piece is a definite crowd-pleaser. Costumes included long white dresses, complete with hats and umbrellas accented the piece with an old Southern flavor. The lighting was in orange and yellow, to imitate the hot Texan sun that Ailey played in as a child. Songs like "Rocka My Soul in the Bosom of Abraham" put the audience in a white church house deep in the South. Hand clapping, foot-stomping and incredibly energetic movements tickled the crowd and made them long for iced tea. The Alvin Ailey American Dance Theater will be moving audiences at the Wang through Sunday, April 25.

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★★★★ Excellent
★★★ Good
★★ Fair
★ Poor

200 Cigarettes (★★)

An opulent, stylish look at 80's stereotypes, the rather weak tale of a group of twentysomethings coping with life and their own personal demons on New Year's Eve is not a particularly well thought out story, but a rather well implemented one. Definitely worth seeing the ensemble cast (including such names as Christina Ricci, Ben and Casey Affleck, and Martha Plimpton) play a group of neurotic and pathetically humorous individuals searching for a way to enjoy themselves for an evening and not worry about anything the depressing implications of the year to come.

A movie that takes place in the 1981, but whose actual 80's influence draws from the entire decade. Well done, visually if not creatively. And anyone who doesn't want a ride in the plush-laden cab with a disco ball dangling from the rear view mirror needs to have their head examined. — Francisco Delatorre

8MM (★½)

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. — FD

Affliction (★★★★)

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 Paul 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 (★★★★)

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 plot-line 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

Central Station (★★★)

Dora is an aging postal clerk at Central Station who writes letters for the illiterate and then mails or tosses them out according to her moods. Josue is a young boy, new to the big city and ready to go off by himself in search of his long-lost father. When their paths cross, the two loners take off on a grand road trip through the Brazilian countryside, accompanied by a lovely, subdued soundtrack. Predictable and manipulative, the movie works due to earnest acting, particularly from Fernanda Montenegro as Dora. — RR

Cookie's Fortune (★★★★)

Cookie's Fortune finds Altman self-assured, relaxed and having fun, and his customary great ensemble in similar spirits. Catfish enchiladas, Wild Turkey, and gun-cleaning are the bonds

man suspected of murdering Cookie (Patricia Neal), and the sleepy town of Holly Springs, Mississippi. Glenn Close is the mastermind behind the madness, with Julianne Moore, Ned Beatty, Liv Tyler, and Chris O'Donnell holding nothing back in this nutty southern lullaby of a thriller. The little depth here seems forced, but for sheer homey fun, look to the Cookie. — RR

Cruel Intentions (★★)

A millennial remake of *Dangerous Liaisons*, Ryan Phillippe and Sarah Michelle Gellar play rich young socialites moving from conquest to conquest. Selma Blair and Reese 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

The Deep End of the Ocean (★★½)

When their middle child is lost, Beth and Pat Cappadora (Pfeiffer and Williams) go the distance searching for him, and fail. The tough choices only begin, however, when young Ben turns up nine years later as another man's adopted son. Though the plot tends toward melodrama or mere simple-mindedness, it reaches occasional insights. Buoyed by a game cast steered by firecracker Whoopi Goldberg, it wisely relies on the children to create the most affecting scenes. — RR

The Dreamlife of Angels (★★★)

In his feature film debut, director Erick Zonca's unadorned direction serves him well. A film about the intersection between selfishness and selfishness, and the real boundaries found even in intimate relationships, *Dreamlife* rises above typical 90's apathy. Isa (Elodie Bouchez), a young woman bouncing between odd jobs, befriends Marie (Natacha Regnier) and shares the house she is sitting for a mysterious girl in a coma. Decisions about jobs, boyfriends and truth to oneself are usual fodder, but complex characters and fresh performances all around, particularly from leads Bouchez and Regnier, enliven this fiery slice of life. — RR

EDtv (★★½)

Highly agreeable and totally inoffensive story about a man who agrees to be a subject of an around the clock reality-based TV show. It's pleasant, for a change, to see a movie which is done competently: Ron Howard's direction is smooth, and some acting, especially that of the leads, is very proficient. But the bland story keeps spinning its sitcom wheels, ultimately forgetting that it originally set out to satirize cheap entertainment. — VZ

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

eXistenZ (★★½)

David Cronenberg goes for profundity and gross-outs in this vaguely futuristic thriller about a virtual reality game designer on a run. Gross-outs work, being both creepy and truly amusing, with the combination of completely deadpan attitude and way over-the-top outrageousness of the creature design and art direction. The story, however, fails to work utterly, being both utterly obvious, simplistic, and preachy. The world *eXistenZ* creates is amazing; the story it sets in this world is a loss. — VZ

Forces of Nature (★½)

Forces of Nature is a pretty lame excuse for a romantic comedy. Despite recruiting such talent as Ben Affleck and Sandra Bullock, director Bronwen Hughes is unable to create a coherent and engaging movie. There is very little comedy, even less romance, and absolutely no realism offered in this film. Unless you are a die-hard Sandra Bullock or Ben Affleck fan, this movie is not worth your \$8 and two hours. — Vanessa Yen

Pulp Fiction Lite, no fat and no calories. It's lively, wild, frantic, bright, and thoroughly engaging. It's also totally inconsequential and largely unmemorable. Following a bunch of young Californians trying to get some cash, do and deal some drugs, score money and sex in Las Vegas, and generally experience the rush of life, *Go* charts three separate stories. Each of these stories is exciting, clever, and unexpected. But there's no empathy in them, and the characters don't seem to have gained anything from their experience. — VZ

God Said "Ha!" (★★★)

A single extended monologue by Julia Sweeney, formerly known as Pat on *Saturday Night Live*, it is a story of one year of her life when everything seems to be going wrong in the worst possible way. And yet, the movie alternatively hilarious and poignant, and, at some high points, it's both. The connection between the audience and the narrator feels intimate and immediate, and the hour and a half passes in what feels like ten minutes. As always, it's life that tells all the best stories. — VZ

Gods and Monsters (★★★★)

A beautiful and chilling tale of James Whale, famed film director. Ian McKellan plays Whale, a mentally failing, physically frail old man who finds a friend in Clay Boone, played by Brendan Fraser. The film documents the last few months of his life, his evolving friendship with Boone, and the process of his self-destruction and how it affects and strains the relationships of the other characters in the film.

Visually impressive, well written, and definitely worth seeing. Extraordinary. — FD

Goodbye, Lover (★★)

What do you get when you cross film noir with a film-noir spoof? You get *Goodbye, Lover*, a movie that swings wildly between funny and muddled. Patricia Arquette stars as Sandra, a church volunteer and real-estate agent who uses the houses as exotic locales for her affair with her husband's brother. Got all that? Murder, double-crossing and a double indemnity are part of the mix, with wise-cracking Sgt. Pompano (Ellen DeGeneres) to keep things moving. In the end this strange concoction can't support both genres, but as long as it sticks to spoofing it's refreshingly entertaining. — RR

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

Lock, Stock, and Two Smoking Barrels (★★★★)

If you're looking for depth and emotional intensity, look further. If you want to watch a downright enjoyable movie, this is it. The story of a group of "honest criminals" and how they get mixed up in the London crime, drug, and gambling underground is a complicated one at best, but its fantastic use of music, dialogue, and cinematography makes this comedy a must-see. — FD

The Matrix (★★★★)

A wildly imaginative ride. The plot is nicely complex, the visuals and the special effects are out of this world. As the computer hacker Neo (Keanu Reeves) dashes through a succession of interlocked dreams in the quest to find true reality, the film launches into a full-throttle mode of inventive action sequences. By combining the cyberpunk ethos with the anime style, *The Matrix* breathes new life into the genre of sci-fi action films. — VZ

The Mod Squad (★★)

With a game cast and plenty of that 70's sensibility, down to the camera bouncing in synch with the cheesy sound effects, *The Mod Squad* achieves its objective quite well. The only problem is that plot and characters lifted straight from the small screen don't fill the big screen. Explosions and abandoned warehouses are the name of the game, with maybe a crooked cop thrown in for good measure. With Giovanni Ribisi stealing every scene he's in, which is fortunately practically the whole movie, *The Mod Squad* may be right up your alley. Just don't go in expecting any kind of plot or character development that you wouldn't see in an episode of

Rushmore (★★★★)

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 (★★★★)

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 (★★★★)

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

Tango (★★★★)

The story of Mario, the director of a tango dance performance, *Tango* has plenty of screen time for dancers, but also makes room for musicians and actors. Mario falls in love with the troupe's sponsor's girlfriend, and the sponsor is not the kind to be messed with. Less concerned with a traditional love story, the film instead concentrates on the tango, danced in a dozen different settings and used to depict key periods in the history of Argentina. Dealing with people of all ages, *Tango* is also about memories and desires. Along with a solid plot, the masterful musicians and vibrant dancing make this movie a thorough delight. — RR

10 Things I Hate About You (★★★)

A fresh and funny *Clueless*-style update of Shakespeare's *Taming of the Shrew*. Despite adhering to the overused clichés of high school romantic comedy, *10 Things* manages to be consistently funny and romantic, producing a good deal of memorable images, highly quotable if unprintable dialogue, and a lot of honest emotion. Acting of the leads is top notch, most notably that of Julia Stiles as an acerbic-tongued Kate. — VZ

Thrill Ride (★★½)

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-generating effects being artless and trying to conceal the fact that there's precious little substance beneath the flashy surface. — VZ

Twin Dragons (★★)

A 1992 Hong-Kong comedy with Jackie Chan playing separated at birth twins: a martial-arts skilled car mechanic and a classical musician. A lot of embarrassing and tiresome slapstick ensue, with almost everyone trying to be funny and ending up rather annoying. It's only during the final sequence that *Twin Dragons* gets close to the classical Chan mixture of physical grace and comic timing. For most of the time, this movie tries entirely too hard to be funny. — VZ

Waking Ned Devine (★★★★)

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

“Scary as hell.”

Peter Travers, ROLLING STONE

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Apr. 23: Wilco + Vic Chestnutt. \$15.
May 13: RZA A.K.A. Bobby Digital. \$17.

The Orpheum Theatre

Ticketmaster: 931-2000.
Apr. 26: Around the World Notis Sfakianakis. \$25-65.
May 3: The Cranberries. \$26.
May 4, 5: Sheryl Crow + Semisonic. Sold out.
May 15: Blondie. \$31, \$38.50.
May 16: Hole. \$26.
May 28: Medeski, Martin & Wood and Marc Ribot Y Los Cubanitos Postizos. Cost TBA.

Berklee Performance Center

Ticketmaster: 931-2000
May 8: Jonatha Brooke. \$20.

Fleet Center

Ticketmaster: 931-2000.
Jun 14: Shania Twain. Sold out.

Worcester Centrum Centre

Ticketmaster: 931-2000.
May 15: Bill Gaither & Friends. \$24.50, \$17.50.

Tweeter Center for the Performing Arts (Great Woods)

Ticketmaster: 931-2000.
May 28: Lenny Kravitz + The Black Crowes + Everlast + Cree Summer. \$39.50 pavilion, \$25.00 lawn.
May 30: WBCN River Rave. Details t.b.a. on WBCN. \$29.00.
Jun. 4: Natalie Merchant. \$35, \$27.50.
Jun. 5: Kiss Concert. Details t.b.a. on KISS.
Jun. 11: Charlie Daniels Band + Marshall Tucker Band + Molly Hatchet. \$29.50, \$25 pavilion, \$15 lawn.
Jun. 12: John Mellencamp + Son Volt. \$46 pavilion, \$29.50 lawn.
Jun. 16: Ozfest incl. Black Sabbath, Judas Priest, Primus, Slayer. Sold out.
Jun. 20: Journey + Foreigner. \$35.
Jun. 23, 24: J. Geils Band. \$39.50 pavilion, \$25 lawn.
Jun. 26: Allman Brothers Band. \$40.50, \$30.50 pavilion, \$25.50 lawn.
Jun. 29: Nickelodeon's All That Tour with 98 Degrees + Monica + 3rd Storee + No Authority + Aaron Carter.

Jul. 9: Tom Petty & The Heartbreakers + Lucinda Williams. \$47.50 pavilion, \$26 lawn.
Jul. 12, 13: Phish. \$27.50. On sale 5/23 at noon.
Jul. 17: Cher + Cyndi Lauper + Wild Orchid. \$75.25, \$60.25, \$30.25.
Jul. 22: Bob Dylan + Paul Simon.
Jul. 24, 25: 'N Sync + Five + Jordan Knight. Sold out.

Jul. 31: Steve Miller Band + George Thorogood and the Destroyers. \$32.50 pavilion, \$23.50 lawn.
Aug. 20: Allman Brothers Band. \$40.50, \$30.50 pavilion, \$25.50 lawn.
Aug. 28: WKLB's Country Music Festival featuring Alabama, + Ty Herndon + The Kinleys. \$29.50 pavilion, \$19.50 lawn.

Sep. 2, 3: Jimmy Buffett and the Coral Reefer Band. \$52, \$40.50 pavilion, \$27 lawn. Sold out.
Sep. 11: R.E.M. \$39.50 pavilion, \$29.50 lawn.

Foxboro Stadium

Ticketmaster: 931-2000
May 29: Dave Matthews Band + Santana + The Roots. Sold out.
May 30: Dave Matthews Band + Santana + The Roots. \$35.50.

The Middle East

Ticketmaster: 931-2000.
Apr. 23, 24: Middle East NeMO '99 Music Showcase: Various music groups. \$7 for upstairs shows, \$8 for downstairs, \$20 wristbands available at the door.
Apr. 25: Upstairs: High Society + Good Guy Mom + Force of Habit, \$6. Downstairs: Don White, \$10.
Apr. 25: Naftule's Dream. \$7.
Apr. 25: Decast. \$6.
Apr. 26: Daltonic. \$6.
Apr. 27: A Celebration of National Poetry Month Vox Pop. Featuring Patino Vasquez + Minimalist Poets of Burlington. \$8.
Apr. 27: Tim Kinsella. \$6.
Apr. 28: Live Hip Hop Nite. \$9 in advance, \$11 at door.
Apr. 28: Rainer Maria. \$6.
Apr. 29: Dick Dale. \$12.
Apr. 29: Ted Leo. \$7.
Apr. 30: The Church of the Subgenius Deival. \$10.
Apr. 30: The Make Up. \$7.
May 1: Babaloo. \$8.
May 9-11, 13-15, 20-21, 27: WBCN Rock 'n' Roll Rumble - Local Band competition. \$7.

Paradise Rock Club

Next: 423-NEXT.
Apr. 23: Citizen King. \$5.
Apr. 24: Chapter in Verse - CD Release Show + Sara Wheeler.

On The Town

A weekly guide to the arts in Boston

April 23 - 30

Compiled by Fred Choi

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

Apr. 25: Unwritten Law + Spring Heeled Jack + Blue Meanies. \$8 adv., \$10.00 d.o.s.
Apr. 28: Pat McGee Band + Fighting Gravity. \$10.
Apr. 29: Jiggle the Handle + One Fell Swoop. \$8 adv., \$10 d.o.s.
Apr. 30: Bogmen + Bleu. \$8.
May 6: Caedmon's Call. \$14 adv., \$16 d.o.s.
May 7: Robbie Williams. \$10 adv., \$12 d.o.s.
May 13: Ozric Tentacles. \$15.
May 20: Crash Test Dummies. \$15.
May 21: Econoline Crush. \$5.
May 22: Pushtars - CD Release Show + My Favorite Relative. \$8 adv., \$10 d.o.s.

Jazz Music

Regattabar

Concertix: 876-7777
Apr. 23-24: Branford Marsalis Quartet. \$24 Fri., \$26 Sat.
Apr. 27: Gerardo BrandDo + The Jenga Trio. \$10.
Apr. 28-30: Mike Stern Quartet. \$14 Wed. and Thurs., \$16 Fri.
May 27-29: Phroah Sanders. \$14 Wed. and Thurs., \$16 Fri., \$18 Sat.

Sculler's

Tickets: 562-4111.
Ticketmaster: 931-2000
Apr. 23: Nelson Rangell. \$18.
Apr. 29 - May 2: Bobby Short and His Orchestra. \$28 Thurs. and Sun., \$32 Fri. and Sat.
May 6-7: George Russell Living Time Orchestra. \$22.

BankBoston Celebrity Series

Tickets: 266-1200. Performances at Symphony Hall, 301 Massachusetts Ave., Boston unless otherwise noted.
Apr. 28: America in Rhythm & Tune: The Ellington Tribute featuring The Lincoln Center Jazz Orchestra with Wynton Marsalis. Annual event, this year featuring the music of Ellington lead by Pulitzer-Prize winning composer Wynton Marsalis. \$30-\$45.

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.
Apr. 23-24, 27: Seiji Ozawa, Conductor. Williams, world premiere of a new work. Strauss, "Death and Transfiguration". Bartok, Concerto for Orchestra. Sold out.

Sounds from the Dragon and the Bear: Music from Chinese and Russian Traditions

Apr. 30, May 1: MIT student Elaine Chew G, piano. Miho Sato, soprano. Edwin Duycay, bass. Features selections from operas and art songs by Tchaikovsky Shostakovich, and Rachmaninov, and piano selections, including a work by MIT Professor of Music Peter Child. Cambridge Multicultural Arts Center, 41 Second St, Cambridge, 02141, 577-1400. A Met the Artists reception to follow the Apr. 30 performance. \$12, \$10 students, seniors, and members of the CMAC.

BankBoston Celebrity Series

Tickets: 266-1200.
Performances at Symphony Hall, 301 Massachusetts Ave., Boston



Dave Matthews Band will perform with Santana and The Roots on May 29 and 30 at Foxboro Stadium.

Apr. 25: Evelyn Glennie, percussion. Works by Psathas, Albeniz, Masson, Volans and more. NEC's Jordan Hall, 30 Gainsborough St., Boston. Tickets, call 482-6661. \$35-\$42.
Apr. 30: Krystian Zimerman, piano. Works by Chopin and Schumann's Sonata No. 1. \$25-\$45.

Boston Pops

May 4: Opening Night at Pops. \$50, \$75, \$130, \$175
May 5-7: Keith Lockhart, Conductor. Aiyano Ninomiya, violin. Tanglewood Festival Chorus, John Oliver, conductor. Glazounov, Violin Concerto. Flaherty and Ahrens, "With Voices Raised". \$17-33.

Dance

Green Stree Studios, Center for Movement and Dance

185 Green St., Central Square, Cambridge, 864-3191. \$15 general, \$12 students and seniors for each performance. \$20 for both shows.

Four Dances by Daniel McCusker
Apr. 24, 30, May 2. Performed by Leah Bergmann, Annie Brown, Brian Crabtree, et. al.

Ruth Birnberg Dance Presents: A Concert of Dance and Music
Apr. 23, 25, 29, May 1: Choreography by Ruth Birnberg, Musicians Yukiko Takagi and Vernon Robison. 3 Premieres by "One of the most gifted voices in New England Dance." - The Boston Globe.

Lord of the Dance

June 3, at 8pm, 4 at 8pm, 5 at 2pm and 8pm, The Wang Theatre. Tickets \$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.

Shear Madness

Charles Playhouse Stage II, 74

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 \$30-34.

The Who's Tommy

This return of the Tony-winning multimedia production of the 1969 rock opera by the Who's Pete Townsend (with book by Townsend and director Des McAnuff) is billed as a celebration of the 30th anniversary of the release of the original album. "Set in Britain between the end of World War II and the late 1960s, Tommy chronicles the adventures of young Tommy Walker," who survives sexual abuse and autism to become a pinball wizard. Worth Gardner is at the helm, with musical direction by Scot Woolley; the show features a cast of 20 Broadway talents and an on-stage orchestra. At the Colonial Theatre, 106 Boylston Street, Boston (931-2787), April 13 through 25. Curtain is at 8 p.m. Tuesday through Saturday and at 7:30 p.m. on Sunday, with 2 p.m. matinees on Saturday and Sunday. Tix \$26 to \$70.

Fiorello!

Apr. 23-24, 8 pm, Apr. 25, 2pm, at the Mainstage Theater of the Spingold Theater Center at Brandeis University, (781) 736-3400. A musical comedy celebrating the life and career of one of New York's flamboyant mayors, Fiorello H. La Guardia. Book by Jerome Weiman and George Abbott, music by Jerry Bock, and lyrics by Sheldon Harnick. Originally on Broadway in 1959 where it won the Pulitzer Prize, New York Drama Critic award, and the Tony award for Best Musical. Guest artist Gurner will play La Guardia, and undergraduate students of the Brandeis Theater Arts Program and members of the Professional Theater Training Program will also perform. Tickets \$15.50-\$19.50.

Sea Revels: In Celebration of the Sea

Apr. 30-May 2 at the Emerson Majestic Theatre, 219 Tremont St., Boston. An evening of traditional and ritual songs, drama, chants, and dances, featuring David Jones, Janice Allen, and David Coffin with music of the Georgie Sea Islands, children's dockside singing games, A Foc'sle Fufu Band, Padstow 'Obby 'Oss, sword dancing, and mumm-ing. For more information call 972-8300. For reservations, call 824-8000. Tickets: \$26, \$22, \$17, Children (<12 yrs.) \$22, \$18, \$15.

The Tempest

Through May 9, Fri at 7:30, Sat and Sun at 3:00, at the Wheelock Family Theatre, 180 The Riverway, Boston, 734-4760. Sign Language provided May 7, 9. Tickets \$10-\$15.

Exhibits

The Spin Wave Series, by David Kupferman

Through April 29. Exhibition at the Newton Free Library Gallery, 330 Homer St., Newton Centre, 02459, (552-7145)

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: Traveling 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 multimedia 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."

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 Lucretia: 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.

Other Events

A Celebration Service by Meredith Monk

Apr. 23, 8 pm at Sanders Theatre, 45 Quincy St., Cambridge. Performance pioneer Meredith Monk and her 16-member vocal ensemble present Monk's new work celebrating the universal quest for spirituality by melding music, choral chants, and movements with spiritual traditions that span both centuries and cultures. For more information call 876-4725. For ticket information call 876-4275 or 496-2222 or TicketMaster. \$28, \$22, \$18.

Corky Quakenbush: Animation Artist

Apr. 29, 8 pm at the Museum of Fine Arts. The creator of famous parodies will present a program of his short films including those mae famous on Fox's "Mad TV" (Furious George, Reinfather, and Clops). Also included will be the Sundance Film Festival hit, *One Hand Left*. \$7 general, \$6 members, students, seniors.

Symphony Hall Open House

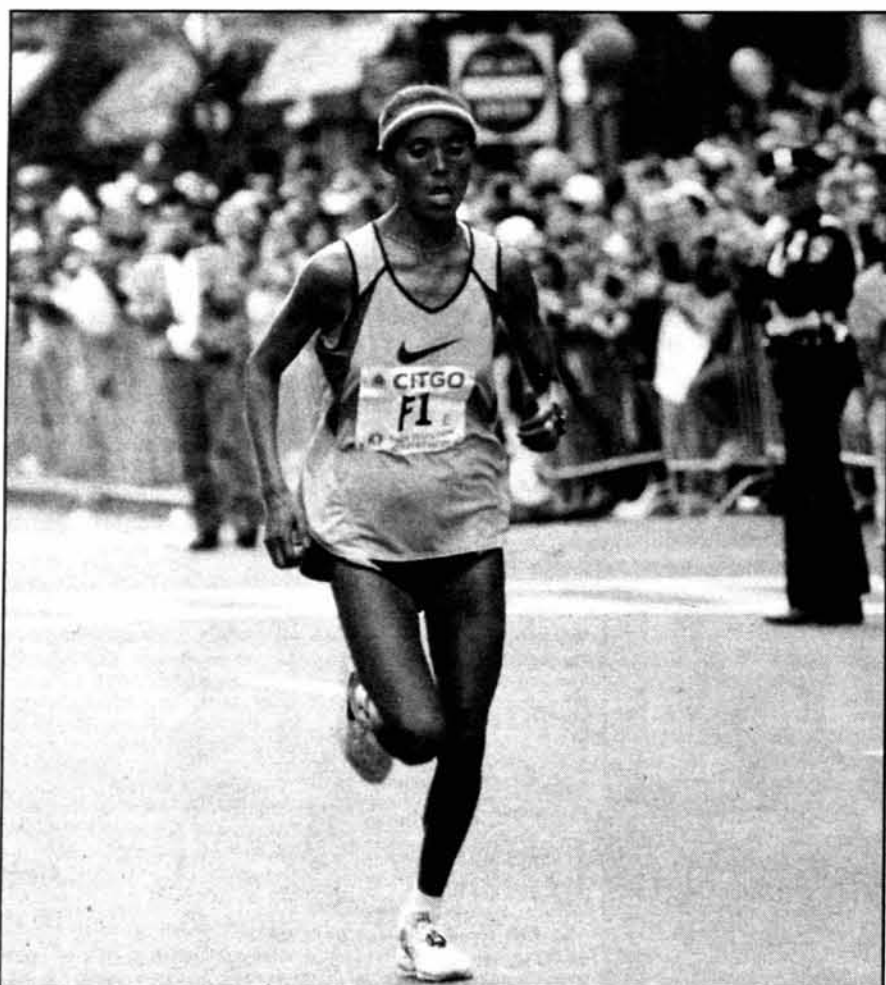
Apr. 25, 12-5 pm at Symphony Hall, 301 Massachusetts Ave., Boston. This year's Open House will give visitors the opportunity to meet Seiji Ozawa, Keith Lockhart, John Williams, and other musicians associated with the BSO, as well as hear BSO musicians perform solo and chamber music, tour the Hall and the Cohen Wing, and view the BSO's historical instrument collection. Free.

24th Annual New England Film & Video Festival

Apr. 26-May 1 at the Coolidge Corner Theatre in Brookline, Boston. The Boston Film and Video Foundation presents winners, including the Best of Festival winner, *Floating*, starring Norman Reedus, Casey Affleck, and Chad Lowe, directed by William Roth. Also, on May 1 the Awards Night Gala will show highlights from top award winner, followed by an Awards Night Party. For schedules and ticket information call 536-1540 or visit <http://www.newenglandfilm.com/festival>.

1001 Real Apes

Apr. 23-May 8, Thurs-Sat 8pm at The Peabody House Theatre Coop, 277 Broadway, Somerville. All Thing Considered commentator David Greenberger presents selected stories from *The Duplex Planet*, a magazine of interviews he conducted with elderly residents of a nursing home near Boston. Features music by the internationally acclaimed electric new music ensemble *Birdsongs of the Mesozoic*.



The 103rd Boston Marathon

By Shao-Fei Moy
SPORTS EDITOR

Joseph Chebet of Kenya dominated the field to win the 103rd running of the Boston Marathon. Chebet, 28, completed the 26 mile 385 yard course in 2:09:52 to break his string of three straight second place finishes — 1997 and 1998 New York Marathons and 1998 Boston Marathon. His victory also extends the streak of Kenyan wins at the Boston Marathons to nine in a row.

Chebet took the lead at the 22 mile mark from second place finisher Silvio Guerra and never looked back. Guerra tried to separate himself from the pack by stepping up the pace on the series of hills in Newton but Chebet stayed with him. However foot blisters forced Guerra to ease up and he lost the lead. Chebet finished the remaining four miles unchallenged and Guerra crossed the finish line 26 seconds later.

For the women, 27-year-old Fatuma Roba of Ethiopia won her third straight Boston Marathon in a time of 2:23:25. Her victory matched Uta Pippig's streak extending from 1994-96.

Sun Yingjie of China set a blistering pace for the women early in the race; however, Roba overtook the lead when Sun was unable to maintain her speed. Roba never looked back and finished nearly a half mile ahead of the second place runner, Franziska Rochat-

Moser. The two first place finishers collected \$80,000 each in prize money as well as an appearance fee.

Among the American runners, Lynn Jennings, 38, finished in 2:38:37 to place 12th. Joe LeMay was 13th among the men with a 2:16:11.

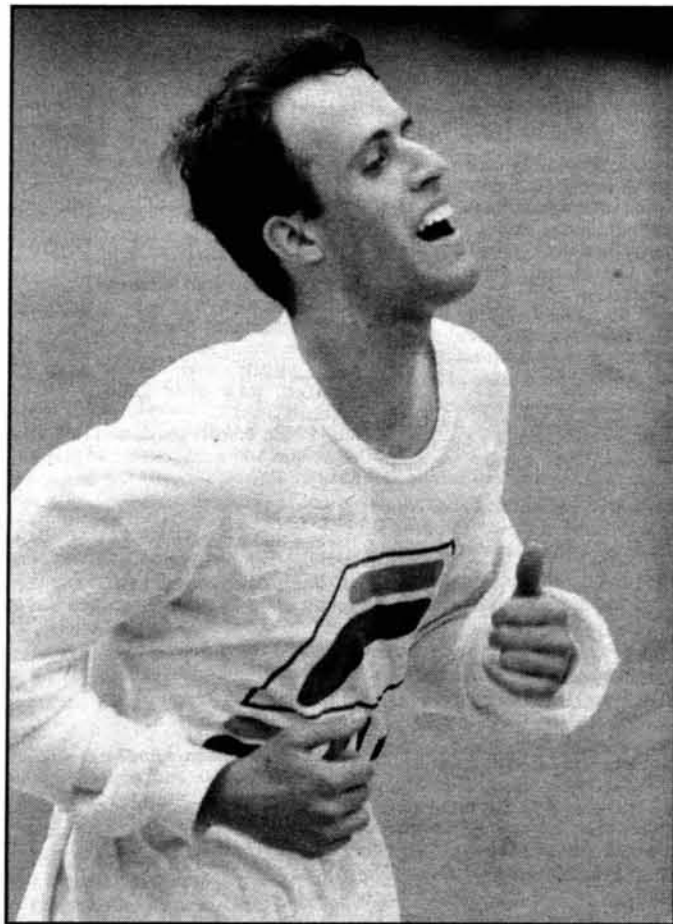
Several MIT runners also participated in the marathon. Jesse Darley G finished 56th overall and clocked a time of 2:31:04. Arnold Seto G ran a 2:38:23 to finish 108th.

"I came into the marathon with a couple of goals," commented Seto, one of which was to run the entire race. He not only ran the entire marathon, Seto passed American female star Jennings and former Olympic Champion Bill Rogers along the way. This was Seto's fifth and best marathon, improving more than 15 minutes from last year's time.

"I really enjoyed running the race," said Christina Wilbert '01. "It didn't even seem like it was 26.2 miles. What I never realized was that there would be 26.2 miles of people cheering for me. One of my favorite comments was 'You go to MIT; you're too smart to run this race.'"

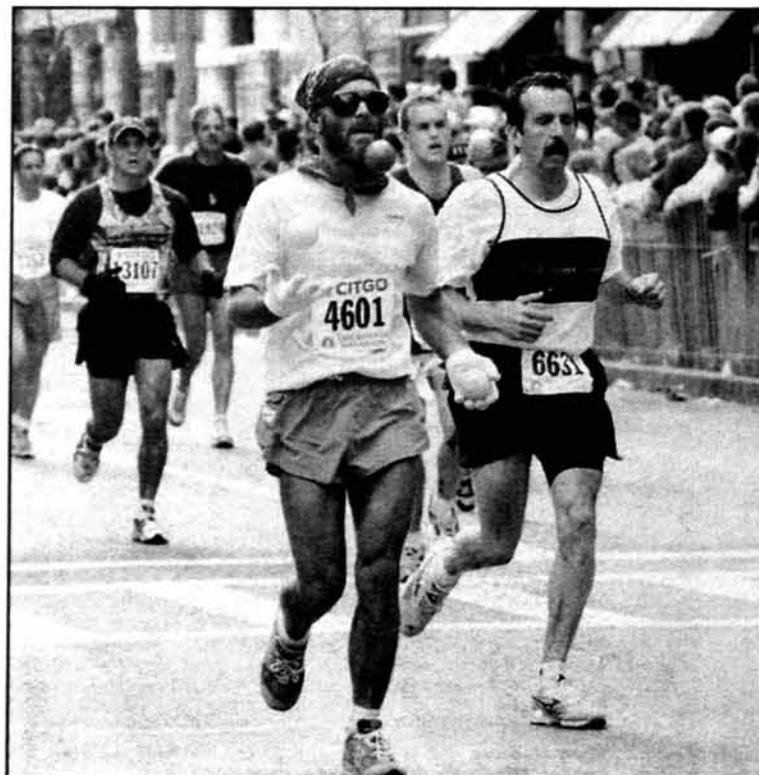
Wilbert ran the entire race with Christine Kornylak '99 and finished in an unofficial 4:35.

Timothy B. Booher '99 characterized the marathon as "one of the top things I've done in Boston so far... you go through five or six



From top, left to right:

- Fatuma Roba of Ethiopia was the women's top finisher with a time of 2:23:25.
- Jimmy Palletier of Canada races towards the finish in the Men's Wheelchair Division.
- Danny Jochelson '00 approaches the finish line with a mixture of pain and triumph on his face.
- CowMan AMooHa ran the race asking for peace in Kosovo.
- Some runners decided simply running the marathon wasn't enough of a challenge.
- Even the no-parking signs seemed designed to urge the runners on.



suburbs and see the real people who live here. In terms of capturing the Boston experience I think there's nothing better."

The Boston Marathon is the oldest and arguably the most prestigious marathon in the world; 12,797 official runners competed this year.

Chips time runners

Registered runners are timed by a chip worn on their shoes, Booher said. Every 5 km runners pass a sensor mat, and registered runners' 5 kilometer times are registered. Times are then made available on the internet. This enabled his mother's elementary school class back in Ohio to follow his times, Booher said.

The chips made timing more accurate by accounting for the time it takes to reach the starting line, Booher said. Runners aren't competing to start first then, but before starting "everyone's really friendly, chatting with each other," then after the race started it got very competitive, Booher said.

In addition to students who ran, about 30 MIT athletes volunteered at the mile 15 watering station. The group included members of the men's and women's track teams, women's crew team, women's tennis team, and women's swim team. "It was a great MIT athletics bonding moment," said Robin C. Evans, '99. The group was organized by an MIT coach who also coaches with the Boston Athletics Association, which hosts the marathon, Evans said.

According to Activities Chair Melanie M. Wong '02, about 30 members of sorority Alpha Chi Omega volunteered at the 24.1 mile water station. "We had so much fun," Wong said.

"What I never realized before is that there would be 26.2 miles of people cheering for me," Wilbert said.

"There was so much energy in the crowd that I couldn't help but keep running," she said.

"For the first ten miles we couldn't stop giving high fives and stuff," said David C. Wang '01. Wang called the first couple of miles, "a pretty party atmosphere."

"About one and a half miles from the finish line, some my friends from [kappa alpha theta] jumped in and finished the race with me," said Cherry Liu, '99.

"I ran the last eight miles on sheer willpower" despite cramping leg muscles, said Stanley Hu '00.

"I juggled a full MIT course load, a part-time job, and marathon training" in the weeks before the marathon, Hu said. Ryan E. Peoples '00, who ran with Hu, said he wishes he had been in better condition before the race. "I blame 6.111," Peoples said, citing lost sleep and training time as results of 6.111 labs. Hu and Peoples both said they were glad to have run, though.

Wang said that he and his running partner "couldn't walk as soon as we passed the finish line," and that "[Thursday] is the first day I could walk normally."

Despite the pain, many runners encourage others to run the Boston Marathon, and many plan to run again. "Now that I know what it is like I would definitely recommend [running the marathon]," Wilbert said. "It is a truly worthwhile experience."

"It was a lot more fun than I expected," said Liu, who plans to run again next year.

"The whole time I was running I kept telling myself, 'I will never do this again, I will never do this again.' But [Wednesday] . . . I was planning strategy for next year," Kornylak said. "I think the whole thing has made me a little crazy."

Karen Robinson and Steve Hoberman contributed to the reporting of this story.

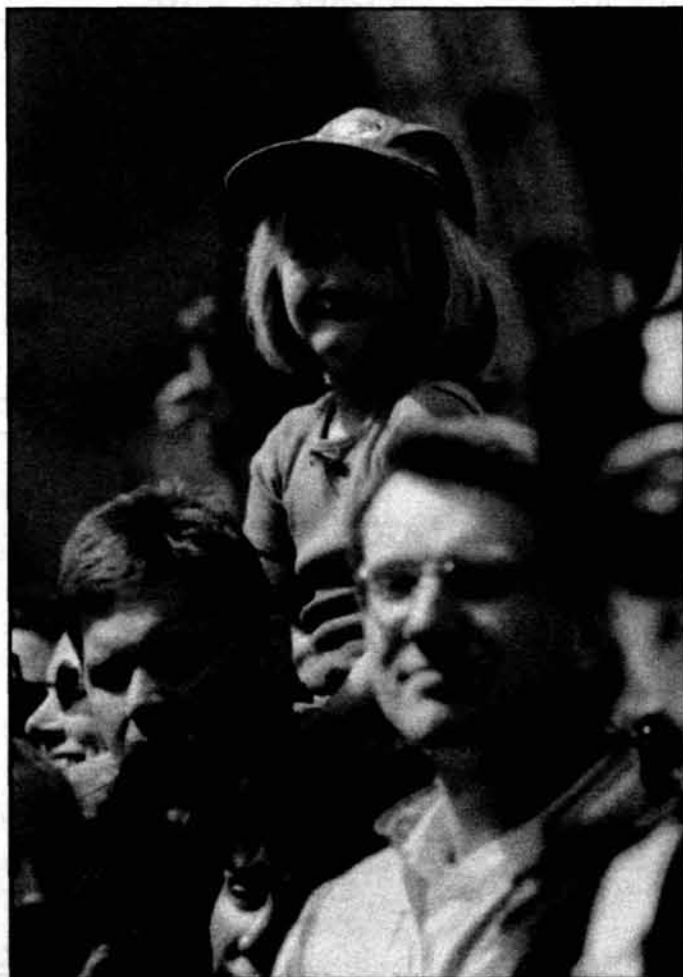


Clockwise from top right:

- Joseph Chebet of Kenya was the top finisher in the men's race with a time of 2:09:52.
- A neck-and-neck race with this runner isn't exactly fair.
- Some seats on the sidelines are better than others.
- Megan Henry '01 and Janet Hsieh '01 ran their 26 mile ordeal side by side.

Photography by:

Annie Choi
Krzysztof Gajos
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The office has always been a place to get ahead.

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ways you can produce less waste at work. When you're at the copier, only make the copies you need. Use both sides of the paper when writing a memo. Turn off your light when you leave. Use a lower watt bulb in your lamps. Drink your coffee or tea out of mugs

instead of throwaway cups.

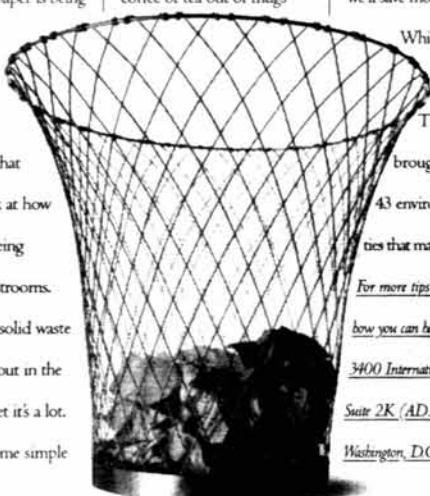
Set up a recycling bin for aluminum cans and one for bottles. And when you're in the bathroom brushing your teeth or washing your face, don't let the faucet run. Remember, if we use fewer resources today, we'll save more for tomorrow.

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New Chemical Engineering PhD Proposed at Faculty Meeting

Meeting, from Page 1

toral graduates don't go into R&D, and we feel that it's necessary to train them for what will allow them to reach management positions."

The degree in Chemical Engineering Practice includes an initial one-year core of Chemical Engineering subjects accompanied by weekly seminars. Students then spend a summer term at an industrial site and begin a research project.

Perhaps the most unique aspect of this degree is the incorporation of management studies into the program. During their final year of study, students complete the first year core of Sloan's MBA program.

"During the year, we've been able to show our proposal to a number of people," said Armstrong. "And we received much enthusiasm from the Sloan school faculty."

Though only ten students will be accepted to the new program, each of them will be awarded a 'Certificate of Re-entry' from the Sloan School, allowing them to complete their MBA's within ten years of the completion of their Ph.D.'s.

Some faculty members at the meeting raised concerns about the name of the new degree. The degree

is the first of its kind to bear the name of a specific department, as opposed to being a traditional generic doctoral degree. The degree proposal is posted at <http://nim-rod.mit.edu/depts/archives/facmin/990421/9904d.pdf>.

ROTC Introduces Sloan Class

After the two new degrees were proposed, Professor Robert B. McKersie addressed faculty members regarding ROTC initiatives taking place at the Institute.

"We have under consideration the conflict between national rules on discriminatory policy with regard to sexual orientation and MIT's policy of non-discrimination," said McKersie.

McKersie and others have introduced both an Independent Activities Period leadership workshop and a new Sloan class entitled "Leadership and Management" to allow gay students to participate in ROTC-type activities without violating national military rules.

The IAP workshop, which took place in January of this year, had higher enrollment than expected. The Sloan School class in "Leadership and Management" will begin next Spring. The class will address sever-

al issues of ethics and leadership in both the military and in business.

A Tribute to Faculty Members

Following the two departmental proposals, several committees reported to faculty members at the meeting. Among the topics were policies on retired faculty members and changes to the 'Rules and Regulations of the Faculty'.

Professor Karen Polenske announced the winner of this year's Edgerton Award — a prize given to a member of the junior faculty who demonstrates outstanding achievement in research, teaching, and service to the MIT community. This year's winner was Associate Professor of Biology Tania Baker.

Before the announcement, Institute Professor Francis E. Low approached his colleagues to pass a resolution on the death of Professor Kenneth A. Johnson, a physics professor known for his achievements in particle physics. Johnson died of brain cancer in February.

MIT President Charles M. Vest also announced that Professor Gian-Carlo Rota, joint professor in mathematics and philosophy, had recently died.

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8:00 PM - 1:00 AM

ATO Bachelor Bachelorette AUCTION

8:30 PM - 10:00 PM LOBDELL

BASSIX

MITDMCFARTY
10 PM - 1 AM ** LOBDELL

Saturday, April 24th

Spring Weekend Carnival



SPRING WEEKEND
APRIL 22-24, 1999

Kresge Oval
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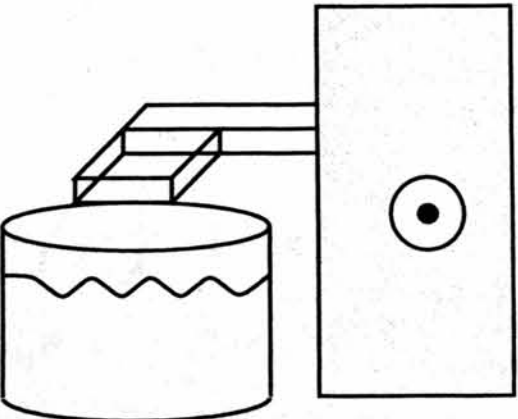


SPRING WEEKEND
APRIL 22-24, 1999

Rides and Events

Dunk Tank
Gladiator Joust
Bungee Run
Hoops Basketball
Gyroscope

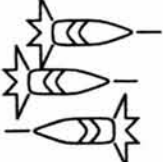
9 Hole Miniature Golf
Obstacle Course
Sumo Wrestling



SCORE
10 AM
Killian Court

Class Challenge
1 PM - 3 PM

DTD Tug of War
1 PM
Johnson BBQ Pits



Games

Pitch-To-Win
Ring Toss
Balloon Dart
Golf Shot
Dip Bowl

Battle of the Bands

Johnson BBQ Pits
(Rain Location: Lobdell)
Broadcasted LIVE by WMBR

Student Center Steps

(Rain Location: Johnson Athletic Center)

Band	Playing Time	Time	Event
Haptic	12:00 PM - 12:50 PM	12 PM - 1 PM	Maggie Oh (DJ)
Funny Action Inertia Crocodile	12:50 PM - 1:40 PM	1 PM - 2 PM	Mark Farneth (Juggler)
In the Minus	1:40 PM - 2:30 PM	2 PM - 3 PM	John Graffeo (Magician)
Flavor Drink	2:30 PM - 3:20 PM	3 PM - 5 PM	Alpha Phlea Market
Knights of Galapagos	3:20 PM - 4:10 PM	5 PM - 6 PM	WhoSheBe? (band)
		6 PM - 8 PM	Not the Beatles (band)

MIT Unplugged!

8 PM - 1 AM
Lobdell

ATO Bachelor/Bachelorette Auction!
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J L WEBB

Rota Won World's Recognition, Students' Admiration

Rota, from Page 1

"In the 1960s, combinatorics was not a very respected subject," said Professor of Mathematics Richard P. Stanley, who was a student of Rota and has himself made significant contributions to the field. "Professor Rota had the idea that this subject needed to be put on a solid foundation."

Rota published several seminal papers in the field, including "On the foundations of Combinatorial Theory I. Theory of Mobius functions."

"That one paper inspired many people," Stanley said.

"[Rota] said there was a structure called 'posets' (partially-ordered sets)" and that these posets are the "critical structure" across all fields in mathematics and deserved to be studied separately, said Assistant Professor of Mathematics Sara C. Billey '90, who took several of Rota's courses as an undergraduate.

Rota was also a philosopher working in the 20th century continental tradition of phenomenology. His most recent book *Indiscrete Thoughts*, published by Birkhauser has been nominated by the 1999 Edwin Goodwin Ballard Book Prize in phenomenology presented by the Society for Phenomenology and Existential Philosophy.

A great teacher

At MIT, however, Rota is probably best known as a great teacher.

In addition to being an engaging and witty speaker, Rota "really made you feel he was interested in you learning what he had to say," Stanley said.

Rota taught Probability (18.313), which many students credit as to

having encouraged them continue in the field of mathematics.

"He introduced you to probability by telling you about the open problems in the field," Billey, who took the course while an undergraduate at MIT and later served as course administrator, said. "This was the first time I had heard of an open problem in math."

Rota would also occasionally give students unsolved problems in the problem set without telling students. "When they solve them I ask them to submit it to a research journal, and they are so surprised," Rota said in a 1996 interview with *The Tech*. "It's a great thing."

"He always seemed to have so much fun teaching. He always savored the experience," said Jeffrey A. Bowers G who also took 18.313.

Rota also taught Differential Equations (18.03). Sporting three pairs of eyeglasses — one for the chalkboard, one for his notes and one to look out to those seated in the lecture hall — he interspersed his lecture with witticisms, sips from the can of Coke he always had at his side, and the awarding of Hershey bars to students who asked pointed questions.

"He was a truly inspirational professor and person," said Jeffrey C. Gore, who sat in on Rota's 18.03 lectures and took 18.313.

Louis J. Nervegna '99, who also took 18.03 and later worked with Rota in compiling 18.03 lecture notes, said, "He was a fantastically warm and friendly man, always interested in the day to day concerns of his undergraduate students... whom he very much respected. He made it a priority to start any sort of meeting with a long drawn out hello followed by a neighborly chat before ever getting down to any

business. He was generous with his time and always available to give his professional advice."

Rota had been adviser to at least 44 graduate students and many undergraduates throughout his career.

Rota earned recognition for work

Inspiring as a human being, Rota was no less a force in academia. Highlights of his five-page CV include graduating summa cum laude from Princeton in 1953, at least a dozen visiting positions around the world, and a full page of honors awarded to him for his contributions to mathematics and philosophy.

Rota joined the faculty at MIT in 1959 after a short stint as an instructor at Harvard University. He was first a member of the Department of Mathematics; the word philosophy was added to his title in 1972.

In his time at MIT, Rota garnered many academic honors. In 1998, he was named the Norbert Weiner Professor of Mathematics. In 1996, he received the James R. Killian Faculty Achievement Award which recognizes extraordinary professional accomplishments and service to MIT. He won the Steele Prize of the AMS in 1988 and the Medal for Distinguished Service from the National Security Agency in 1992.

In addition to his professorships at MIT, Rota held four honorary degrees, from the University of Strasbourg, France (1984); the University L'Aquila, Italy (1990); the University of Bologna, Italy (1996); and Brooklyn Polytechnical University (1997).

He was also a consultant to the Los Alamos Scientific Laboratory since 1966, for the Rand Corporation from 1966-71 and for the Brookhaven National

Laboratory from 1969-1973.

He was elected to the National Academy of Sciences in 1982, was vice president of the American Mathematical Society (AMS) from 1995-97 and was a member of numerous other mathematical and philosophical organizations.

Rota was also the invited presenter at the 1998 American Mathematical Society (AMS) Colloquium Lectures, a series of three lectures of increasing complexity presented each year by one of the world's most eminent mathematicians. He was to have presented three lectures — the Groswald Memorial Lectures — at Temple University in Philadelphia last Monday, Tuesday and Wednesday.

Rota a prolific author

He was author or coauthor of seven books and founding editor of three journals: *Journal of Combinatorial Theory* (1966), *Advances in Mathematics* (1967) and *Advances in Applied Mathematics* (1979), as well as founding editor of several book series, including *Mathematicians of Our Time* (MIT Press); *Contemporary Mathematician* (Birkhäuser Boston) and *Encyclopedia of Mathematics* (Cambridge University Press); and served on the editorial boards of many other journals. He had published close to 200 papers in mathematics or philosophy, and more than 500 short book reviews.

Rota had prominent heritage

Dr. Rota was born on April 27, 1932 to a prominent family in Vigevano, Italy. Many of his family members had achieved prominence in their fields; his uncle by mar-

riage, Fliano, wrote scripts for Federico Fellini's films, including *La Dolce Vita*; his father, Giovanni Rota, was a civil engineer and architect who specialized in anti-earthquake structures.

Dr. Rota was educated in Italy until 1945, when his family was forced to leave Vigevano to escape the fascist regime under Mussolini. Giovanni Rota was known to be anti-fascist and had been listed on Mussolini's death list. He took his family to hide for a time in Northern Italy before crossing the border into Switzerland and later moving to Ecuador, where Dr. Rota completed high school. Gian-Carlo Rota's sister, Ester Rota Gasperoni, retells the story of their family's escape in two books, *Orange sur le Lac* (Rainstorm on the Lake) (L'Ecole des Loisirs, 1995) and *L'arbre des Capulies* (The Cherry Tree, 1996).

Dr. Rota, who was fluent in English, Italian, Spanish and French, and could read German and Latin, came to the United States in 1950. He received the BA summa cum laude from Princeton University in 1953, the MA from Yale University in 1954 and the PhD, also from Yale, in 1956, all in mathematics. He married Teresa Rondón in 1956; they divorced in 1980.

He is survived by his sister, Ester Rota Gasperoni; a nephew, Franco Gasperoni; and a niece, Laura Gasperoni Patanella, all of Paris; and an aunt, Rosetta Fliano, of Switzerland.

Burial of the ashes will be in Vigevano, Italy. A public memorial service is being planned at MIT for Friday, April 30. A separate memorial service is also being planned by students of Rota.



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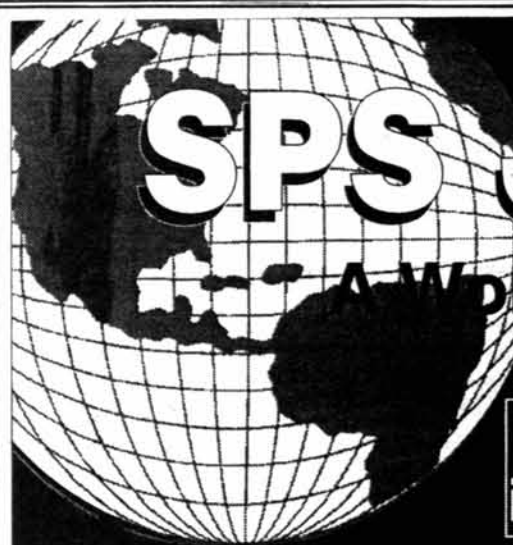
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Campus Police Defend Actions of Accused Officer

Bell, from Page 1

have people sleeping in that facility, we make sure that they don't use that facility as their bedroom."

Hearing did not go to trial

Captain John E. Driscoll and Lieutenant Paul J. Baratta, also of the MIT Campus Police Department, accompanied Carey and his partner, Officer Jo Ann M. White, to the hearing.

"This is not a trial," said Thomas Begley, the hearing's clerk. "It's a hearing to determine if a trial is necessary."

At the hearing, Bell gave his account of the night he was arrested. He explained that Carey had arrested him for trespassing although he was the guest of Mariacamilia Fiazza '02, an MIT student, and although the officers had just let another, white non-MIT person leave the Coffeehouse without even a warning.

Bell said that his arrest, and the force used to cuff him, was unprovoked and was a case of racism and assault. Bell further said that the injuries he sustained from Carey's use of force resulted in his losing his job at Toscanini's.

Bell presented as evidence a note from his physical therapist documenting injuries he sustained from the arrest. The physical therapist's note suggested that Bell refrain from physical exertion until six weeks after the arrest.

Driscoll then questioned Bell on his story. "Did you raise a hand against [Carey]?" asked Driscoll at the hearing. Bell said no. "Did you resist [Carey] in any way?" Bell again said no. Bell said that he only held his hands together so that Carey could not handcuff his wrists.

"Did you turn around and reenter

the building?" asked Driscoll.

"No. I was in the doorway," Bell said. "I stopped in my tracks in the doorway when [Carey] threatened my job."

Carey maintains that he used force on Bell because Bell had stalled while he stood at the second floor exit of the Student Center and had tried to reenter the Student Center.

The incident was not one of assault and battery but one of legal force to make an arrest, Carey said.

Carey produced as evidence a photo of his hands after the incident saying that "in attempting to release [Bell's] arms," Carey did sustain some scrapes from the floor.

Bell then had a chance to question Carey. "Was I leaving the building?" asked Bell at the hearing. After hesitation, Carey said yes.

Bell was arrested while leaving

At the hearing, Bell recounted in detail the events of March 30. "I went into the back room, and I guess I passed out reading... I was woken up by two CPs [one of whom was Officer Carey]. There was an overweight white male who was also there... he didn't have any reason for being there," Bell said.

According to Bell, when Carey and his partner asked the white male where he lived, the white male gave him three different addresses; first he told them he lived in Cambridge, then in Watertown, then in Boston.

Although, according to Bell, this man was giving the officers a hard time, "they let him walk. He left, clean as a whistle. Then they focused attention on me," Bell said. Bell said he explained to the officers that he was Toscanini's employee and asked the officers if he could get his friend and Coffeehouse worker,

Fiazza, from the front room of the Coffeehouse to vouch for him.

At this point, Bell said that Carey patted him down to check for weapons and drugs, finding nothing. Carey denied this saying that it was not he, but another officer who had patted Bell down.

Carey told Bell "that the rules were that you are trespassing unless you are the guest of an MIT student," Bell said. Carey refused to allow him to step into the other room to contact Fiazza, and neither he nor his partner made any attempt to find her, Bell said.

Fiazza had meanwhile gone up to the fifth floor of the Student Center to check her email. Fiazza said that, had the officers gotten her, she would have vouched for Bell. "I know Theo... He's a very interesting person. He's kind of a Coffeehouse guest. He bothers nobody," Fiazza said.

"When I realized [Carey] was being unreasonable, there was nothing I could do but gather my books and leave," Bell said.

Bell and Officers Carey and White exited the Coffeehouse from the door in the back room, so that Fiazza still had no idea what was going on. As they went to the second floor to exit the building, Carey actually recognized Bell from Toscanini's, where police officers are served for free.

On his way out, Bell said that he repeatedly asked the officers why he was being asked to leave, since he was a Toscanini's employee and since he was a guest of Fiazza, an MIT student. Carey's response, Bell said, was to tell him to "hurry the f--- up."

Bell and the officers descended one flight down to the second floor exit. "I was walking out, but still

complaining, 'why am I being asked to leave?' Bell said.

"By the time I got to the double doors, [Carey] was extremely frustrated," Bell said. "I kept my cool."

At that point, Bell said, Carey began to threaten his job at Toscanini's. "If I didn't shut the f--- up, [Carey said, he would make sure that I wouldn't be allowed on MIT's campus and that I wouldn't be allowed to work [at Toscanini's] any more," Bell said.

When asked at the hearing by Bell whether he said he knew Bell, Carey admitted knowing Bell but said that he did not state that on the night of the arrest.

"At this point I wasn't charged with anything, because I was complying... When officer Carey threatened to have me fired, I had one foot out, one foot in" the doorway on the second floor of the Student Center, Bell said. "I stopped and said, 'let me get a pen and take your badge number and name.' He went belligerent then," Bell said.

"That was when he grabbed and started fighting me," Bell said. "He slammed me against the wall, slammed me against the door, then slammed me to the ground and landed on top of me with his knee on my back... he continued to elbow me and thrust my head down," Bell said. "The female officer [White] sat back and watched it happen," Bell said.

At the hearing, Carey said that he used force against Bell because he tried to reenter the building. Carey said that Bell had pushed off the wall into him, and he showed the clerk pictures of abrasions he had received from the grating on the floor of the student center (between the doors) when he put Bell on the ground.

As Carey used force on Bell, Bell said that he had clasped his hands

together so that Carey couldn't cuff his wrists and asked repeatedly, "Why are you doing this? I didn't provoke this... [Carey] continued to fight me and was trying to arrest me. I finally allowed him to grab my arms and handcuff me."

At this point, Carey allegedly gave Bell his name and badge number. Carey's partner, Officer White, allegedly stood by and did nothing.

Once cuffed, Bell was taken to the MIT Campus Police Station on Massachusetts Avenue. The police took an instant photograph of Bell; Bell was told that the officers would fax his photo to the FBI and CIA. Then, Bell said, the officers slammed the door and drove him to the Central Square police station, "where I was charged with trespassing," Bell said.

The police in Central Square let Bell out of jail an hour later because there was no warrant. It was now 2:30 a.m., Bell said. His arraignment was 9 a.m. the same morning.

At the arraignment, the district attorney wanted Bell to plead guilty and pay a \$50 fine, Bell said. Instead, Bell filed a complaint against Carey for assault and battery.

According to a letter written by a physical therapist, Bell sustained a "lower muscular spasm" caused by Carey, and it will take six weeks for Bell to recover.

Because of the injuries he sustained on March 30, Bell had to miss work at Toscanini's and ended up losing his job. Bell was in the middle of his third week working at Toscanini's.

"Theo was not fired because he was arrested... he was fired as a result of the injuries because of the arrest, because he missed a lot of shifts and didn't call us," Rancatore said.

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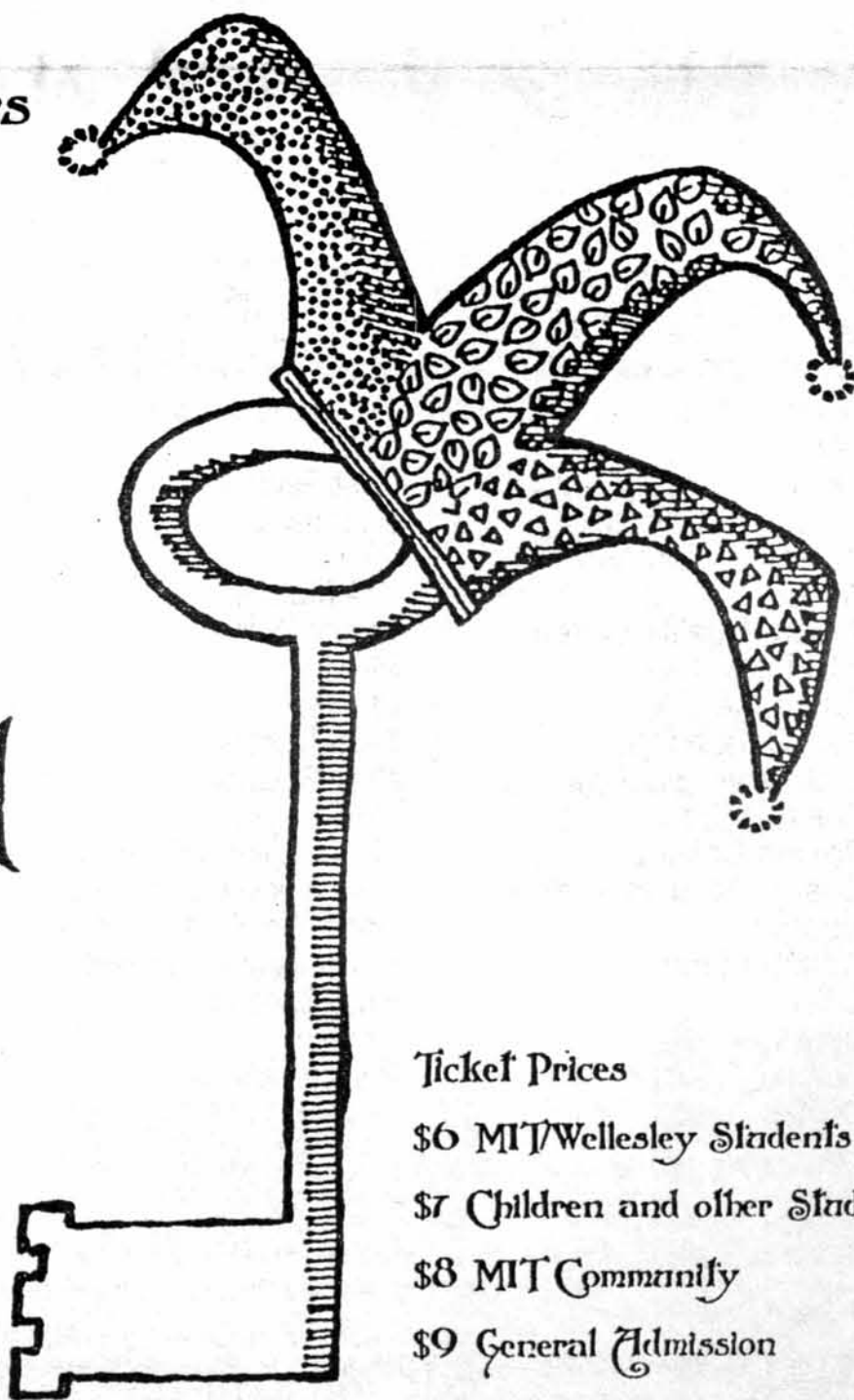
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SPORTS

Lady Engineers Fall To Williams College

By Nisha Singh

TEAM CAPTAIN

The women's tennis team closed out their spring season with matches at Brandeis University last Wednesday and Williams College last Friday. The team beat Brandeis 8-1, but lost to Williams by the same score.

Play started off with singles at Brandeis, which is unconventional, but the team had no problem adjusting as they won five out of the six matches. At first singles, Mealani Nakamura '00 dropped the first set 2-6, but came back strong, winning the next 6-2, and blanked her opponent 6-0 in the third and deciding set. Kelly Koskelin '02 and Jessica Hall '02 cruised along at second and third singles, winning their matches 6-0, 6-1 and 6-3, 6-0, respectively. At fourth singles, Nisha Singh '00 struggled to find her rhythm early in the match, but won 6-4, 6-2. Yi-Ning Cheng '02 fought hard, but lost 4-6, 2-6 at fifth singles. Priscilla Cheung '02 won a tough match at sixth singles. She showed more poise under pressure than her Brandeis opponent, prevailing 6-4, 7-6 (7-1). Divya Bhat '02 and Amy Watson '02 had very close matches at seventh and eighth singles and both won, 9-8 (8-6) and 8-6, respectively.

Going into doubles, the team knew that they had already secured the victory, so good teamwork in doubles was the main focus. With that objective in mind, they swept

all the doubles matches. Nakamura and Koskelin, and Hall and Singh won 8-3 at first and second doubles. At third doubles, Cheung and Leela Ramnath '02 battled both darkness (due to the courts having no lights), and very tenacious opponents. They continued playing well after the other matches wrapped up and won 9-8 (7-5).

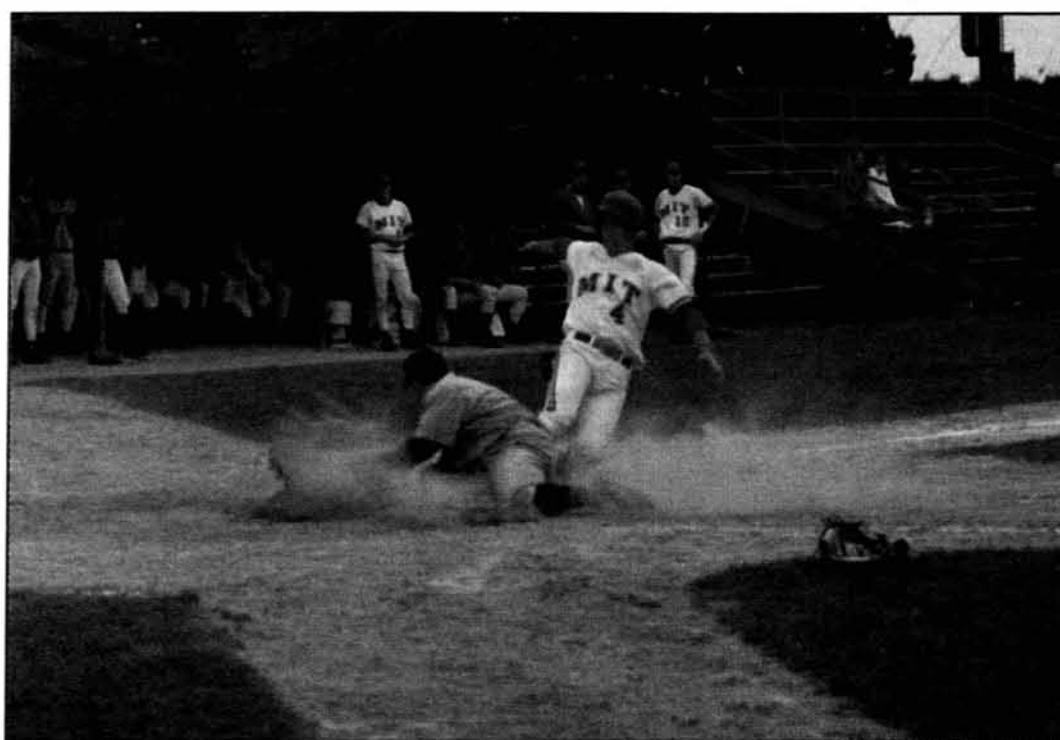
"We did well to stay aggressive and win the close sets. Our doubles teams worked well together, and are getting better with each match we play," said coach Carol Matsuzaki.

The team faced perennial national powerhouse Williams College in their last match of the season. Due to rainy conditions, all play was completed indoors.

The closest match of the day came at first doubles, where the team of Nakamura and Koskelin earned the only MIT point; they knocked off an incredibly talented Williams duo, 9-8.

The team, however, did not fare so well in the other doubles matches. Hall and Cheng lost 8-2 at second doubles and Cheung and Lisa Dang '01 dropped the third doubles match 8-1.

In singles, the top three players had very competitive matches, though they were not able to earn a victory. Nakamura lost 6-4, 6-1, Koskelin lost 6-4, 6-3, and Hall dropped her match 6-3, 7-5. Cheng, Cheung, and Dang lost 6-0, 6-0 at fourth, fifth and sixth singles respectively.



Tim Gilmartin '01 slides into home plate to score a run against Gordon College in last Friday's game. MIT has a decisive victory winning 13-4.

MIT Women's Track Team Starts Season With Four Straight Wins

By Helen Lee and Elizabeth Maxwell

TEAM MEMBERS

The women's track team competed at home on April 10 in a very close meet against rivals Colby College and Bowdoin College. The team pulled together to score 140 points, edging out Colby's 139 points and Bowdoin's 127 points. With this victory, the team remains undefeated with a season record of 4-0.

During the meet, competitors faced winds blowing from all directions, making many events more difficult. With a variable head wind on the home stretch, it was especially difficult for runners

in some heats to post good times.

Despite the adverse conditions, MIT was able to compete well in the sprinting events. Elaine Chen '99 took 1st place in the 200 meter dash in a time of 26.53 seconds, setting a new school record in the event. Chen broke the school record in the 100 meter dash as well, with a second place finish in 12.72 seconds. Regina Sam '02 won the 400 meter dash in a New England qualifying time of 61.85 seconds. Also placing in the sprints were Adeline Kuo '02 taking fourth in the 100 and Kay Sullivan '02 finishing third in the 400.

Alyssa Thorvaldsen '00 continued to dominate the hurdling events, taking first place in both the 100 meter high hurdles and the 400 meter intermediate hurdles. Lila French '99 also finished strongly, placing third in both hurdling events.

In the distance races, Debbie Won '00 finished first in the 1500 meter and second in the 3000 meter to maximize the team's possible point scoring. Won completed the 1500 meter run in a time of 5:00.95. Also scoring in the distance events were Melanie Harris '01 finishing fourth in the 1500, Chi-An Wang '01 taking fourth in the 800 meter run, and Jantrue Ting '00 placing fifth in the 5000.

MIT's pole vaulters continued to outjump their competitors, with French and Stephanie Norris '02 easily taking the top two spots with vaults of 10'0" and 9'6" respectively.

The team also performed well in the jumping events, as Chen won the long jump with a New England qualifying leap of 4.83 meters. Theresa Burianek '99 also placed in the long jump, taking sixth place. In the triple jump, fellow freshman Helen Lee and Vanessa Li took fourth and fifth, respectively. Lee also scored in the high jump, where her 4'10" clearance earned fourth place. Also placing in high jump was Sullivan, who finished fifth.

In the throwing events, Princess Imoukhuede '02 had an amazing debut in the hammer. Her throw of 116'2" set a new rookie record and took fourth place. Janine Buseman-Williams '01 also placed in the hammer, finishing fifth. Imoukhuede and Rena Nassr '01 finished third and fifth in the discus, respectively, and French and Nassr took third and fifth place in the javelin

throw.

Although the 4x100 team was disqualified for a baton pass outside the zone, Tech's other relay teams did well. The 4x400 team of Chen, French, Sam, and Thorvaldsen ran a very competitive race, finishing behind Colby by only .02 seconds in a time of 4:15.53. The 4x800 team of Harris, Wang, Sullivan, and Won also took second place with a time of 10:23.94.

With all the track events over, the focus turned to the sole event still being contested: the shotput. With just that event remaining, MIT was a mere five points ahead of Colby, and Colby had two very strong shotputters. But Imoukhuede and Nassr were able to take fourth and fifth place, scoring enough points to keep MIT ahead of Colby by one point.

MIT reclaims Engineer's Cup

The previous week, MIT blazed to their first two victories of the outdoor season in a tri-meet versus Rensselaer Polytechnic Institute and Worcester Polytechnic Institute. In last year's Engineer's Cup, RPI unexpectedly edged out MIT. This year the Engineers ensured that would not happen again by claiming first place in 13 of the 19 events contested. The final score was MIT 175, RPI 115, and WPI 79.

French, who scored in each of the nine events she competed in, took first in three individual events. She won the pole vault, the 400 meter hurdles, and the javelin with a school record-breaking throw of 112'8". Chen also won three individual events - the 100 meter, the 200 meter and the long jump.

Thorvaldsen and Won won each of their two individual events. Thorvaldsen easily won the 100 meter hurdles in a school record-breaking 15.62 seconds, qualifying her for the All New England Championships. She also won the 400 meter dash with a time of 62.49 seconds. Won dominated the long distance races, pacing herself with the top opposing runners, and then passing them with a few laps to go. She easily won both the 3k and the 5k races.

The talented frosh class made excellent contributions to the team. In the high jump, Sullivan won with 5'0", while in the pole vault, Li took second with 9'0". In the 400 meter, Regina Sam took second to teammate Thorvaldsen, while Kuo took third in both the 100m and 200m dashes.

UPCOMING HOME EVENTS

Saturday, April 24

Men's Track vs. Springfield College, 1:00 p.m.
Men's Tennis—NEWMAC Tournament, all day

ISRAEL WEEK



ISRAEL'S INDEPENDENCE DAY

Tuesday, April 20, 8:00 p.m.

Yom HaZikaron / Yom HaAtzmaut Room 3-133

Celebrate Israel's 51st Anniversary Multi-Media Show, Israeli music and foods A brief service honoring the memory of Israel's fallen soldiers will precede activities.

ISRAEL BOOTH

Friday, April 23, 11:00 a.m. - 5:00 p.m.

MIT International Fair, Kresge Oval
Israeli food, Hebrew calligraphy demonstration,
Cultural display & literature

ISRAELI MOVIE MARATHON

Saturday, April 24, 9:00 p.m.

Room E51-335

"The Road to Rabin Square" (1997) Documentary, 60 minutes
"The Big Dig" (1969) Comedy, 95 minutes
"Underdog: A (Sports) War Movie" (1996) 85 minutes

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