

Student Falls Short In City Council Race

Snowberg Receives 429 First Place Votes;
Bid Fails Despite Record Student Turnout

By Efrén Gutierrez
STAFF REPORTER

Three new members were among the nine elected to the Cambridge City Council in elections held this past Tuesday. Erik C. Snowberg '99, failed in his bid to become the first current student elected to the council. Newcomers Marjorie C. Decker, James S. Braude, and David P. Maher joined elected incumbents Anthony D. Galluccio, Kathleen L. Born, Michael A. Sullivan, Timothy J. Toomey, Jr., Henrietta Davis, and Kenneth E. Reeves on the council.

Anthony D. Galluccio ran strongly, garnering 2,716 first place votes and gaining quota in the first count. MIT student Erik C. Snowberg, '99, received only 429 votes. Turnout was light at 18,777 making quota just 1,878.

Incumbent Katherine Triantafyllou was ranked 10 out of 24, and was not re-elected after being edged out by Maher in this sixth count. Other incumbents, Shiela T. Russell and Mayor Francis H. Duehay, did not seek re-election. The new Cambridge City council will be installed in early January.

The two precincts closest to MIT in Ward 2, received modest turnout. Precinct 2, covering dorms west of MacGregor house, reported a total of 161 votes. A record was set in Precinct 3, which covers most of the on campus living groups, with only 241 votes. Of those votes, 161 were for Snowberg.

In previous years, MIT students have turned out to vote in very small numbers; the record number of voters this year was likely due to the efforts of the Snowberg campaign and other groups on campus.

Groups increase awareness

The MIT College Democrats, for

example, have tried to introduce politics to the MIT community by running a large publicity campaign to help remind students about the upcoming election and to encourage them to vote.

Co-president of College Democrats Amy B. Tyszkiewicz, '02, said, "We took out an LSC slide, a spot on MIT cable, an ad in *The Tech*, and a drop poster in Lobby 7."

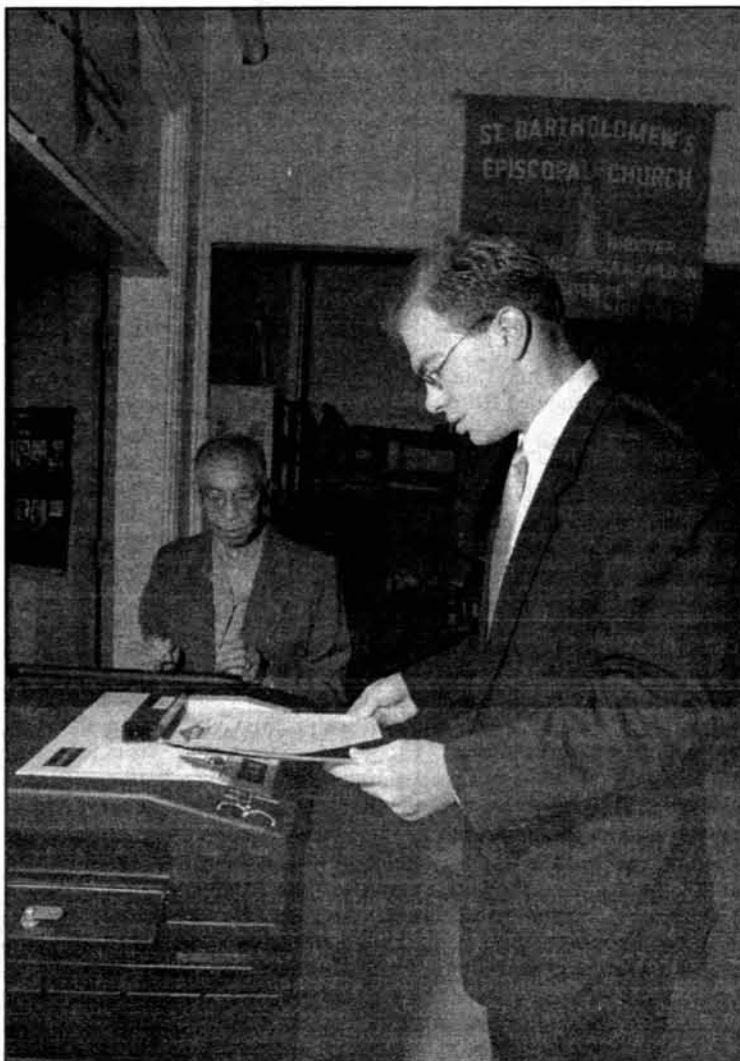
Aaron B. Strauss '02, another president of the group said, "We try to help students make sure that they understand that there is a world outside the MIT bubble, and that it does impact their lives."

Apathy disappoints Snowberg

With the loss, Snowberg said, "Losing wasn't that upsetting. What was upsetting was people not having the time to vote, and not caring to vote."

Snowberg's campaign manager, Erik J. Plosky, '99, echoed his sentiments, "Thousands of MIT students, who were eligible or registered to vote, didn't. MIT students seemed to be motivated by more immediate and personal matters. MIT students don't think they will be affected by the voting results and by the City Council. I hope that if something should happen in Cambridge government that would affect MIT that there will be no hypocritical complaints."

Snowberg is graduating this year and his future is uncertain. "I don't know about my future political career, but I hope my experiences will help future student candidates so they can rouse up the political feathers. We must build on this so students will become concerned with politics," he said.



Erik Snowberg '99, candidate for Cambridge City Council, casts his votes Tuesday. Snowberg was not elected to the council.

Faculty May Limit Pass/No Record Grading to First Term Freshmen Year

By David A. Mellis

The Committee on the Undergraduate Program is considering the elimination of the freshman year pass/no record system.

An A/B/C/no record system has been suggested by Professor of Lit-

erature Travis R. Merritt and Professor of Anthropology Arthur Steinberg as a replacement for the current system. Their proposal calls for the second semester of freshman year to become A/B/C/no record, leaving first semester under the current system of pass/no record.

Under the proposal, upperclassmen may designate one class per term to be graded pass/no record, up to a maximum of five. This alternative would replace the current Junior-Senior P/D/F option.

Only one subject satisfying a General Institute Requirement or one subject satisfying a departmental requirement could be taken under this upperclass pass/no record option.

Steinberg said he has "real concern about freshman," and said he feels that the current pass/no record system "interferes with learning" and "does a poor job of preparing students for sophomore year."

He feels that pass/no record grading encourages students to put forth less effort because "it's only pass/fail." The system also encourages freshmen to take sophomore classes such as Structure and Interpretation of Computer Programs (6.001) or Thermodynamics and Kinetics (5.60) on pass/no record.

The pair supports pass/no record for the first term. "We're not trying to trash it," Merritt said. The proposal keeps the "disaster insurance policy" by preventing D's or F's from appearing on a freshman's second semester external transcripts.

UA gathers student input

The Undergraduate Association's Student Committee on Educa-

Grading, Page 19



Kortney Adams and Sean Austin

STAGE REVIEW

The Taming of the Shrew

Taming or Shaming?

By Amy Meadows

Written by William Shakespeare
Adapted and directed by Michael Ouellette
Set design by William Fregosi
Costumes by Leslie Cocuzzo-Held
With Kortney Adams, Sean Austin, Marketa Valterova, Thomas Cork, Fernando Padilla, Debbie Lui, Brian Keller, Rachel Kline, Kay Sullivan
November 4, 5, 6 at 8pm in Kresge Little Theatre
More information and tickets available at 253-2903 or ensemble-tickets@mit.edu

The Shakespeare Ensemble's production of *The Taming of the Shrew* is so incisive because it provides a perspective on the play that goes beyond

one's preconceptions.

This comedy centers around the marriages of two sisters: Bianca, considered to be the example of beauty and obedience, and Katarina, the "shrew" for whom the play is named. Bianca, the younger sister, cannot marry until a husband is found for Katarina. Of course, Katarina's reputation as "Kate the cursed" renders this no small feat. Thus, the suitors of Bianca (Lucentio and Hortensio) find someone to "tame" Katarina: Petruccio. This sets the stage for many different interpretations of the play: is it taming or is it shaming?

Opening at the wedding banquet for Bianca, the play diverges into two perspectives. One is that of Bianca, the other is that of Lucentio, Bianca's husband. These two perspectives are precisely what gives the play its essence. Bianca sees the events that went into Katarina's

Shrew, Page 10

The Institute kicks off its largest
ever capital campaign today.

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Comics

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This week's Cambridge elections
produced few surprises, despite a
rash of candidates and open two
spots.

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WORLD & NATION

Bush Flunks Foreign Policy Quiz

THE WASHINGTON POST

Texas Gov. George W. Bush, who is scheduled to roll out his foreign policy platform in two weeks, was given the chance to demonstrate his knowledge on the subject in a television interview this week.

He failed.

The GOP presidential front-runner sat down on Wednesday for an interview with WHDH-TV in Boston and was hit with a pop quiz. Political correspondent Andy Hiller, known as an aggressive questioner, asked Bush if he could name the leaders of Chechnya, Taiwan, India and Pakistan, all of which have been prominent in the news recently.

Bush got one right: Taiwan.

The interview got at the crux of what Bush's rivals say he lacks most: The familiarity with international affairs that the public expects from the leader of the world's only remaining superpower.

Asked to name the leader of Pakistan, who seized control in a highly publicized coup three weeks ago, Bush answered: "General. I can't name the general. General." The answer: Perviz Musharraf.

When Bush tried to turn the tables on Hiller and asked him if he could name the foreign minister of Mexico, Hiller reminded Bush that "I'm not running for president."

Bush campaign spokeswoman Karen Hughes defended the Texas governor Thursday.

"I have yet to meet anyone who knows off the tip of their tongue who the president of Chechnya is," she said.

Government Near Decision on Indicting Lee in Los Alamos Case

THE WASHINGTON POST

WASHINGTON

The federal government is in the final stages of determining what classified information could be presented in court against Wen Ho Lee, clearing the way for a possible indictment of the former nuclear weapons scientist as early as next week, according to senior administration officials.

Justice Department prosecutors have been wrestling for months over whether to seek an indictment against Lee, a U.S. citizen from Taiwan who was fired in March for alleged security violations at Los Alamos National Laboratory in New Mexico, where he had worked for almost 20 years.

Officials indicated the government has decided not to prosecute Lee for espionage, since there is no evidence that he deliberately turned over nuclear secrets to China.

Energy Secretary Bill Richardson was briefed last week on the types of classified information that might have to be made public as evidence in a trial.

McConnell Proposes Hearings on Some Campaign-Finance Reform

THE WASHINGTON POST

WASHINGTON

Sen. Mitch McConnell, R-Ky., who has led successful Republican efforts to block campaign finance legislation, said Thursday he intends to hold hearings next spring on a new proposal that would increase individual campaign contribution limits and restrict — but not ban — unregulated donations to political parties.

The move was welcomed by Democrats, who described it as an indication that pressure for reform was growing but said the proposal itself does not go far enough, according to aides.

Speaking for himself and Majority Leader Trent Lott, R-Ky., McConnell, who heads the Senate Rules and Administration Committee, said he intends to use the new proposal as the basis for legislation to be drafted by the committee.

McCain Offers Plan to Cut \$13 Billion From Budget

By Anne-Marie O'Connor
LOS ANGELES TIMES

Parting with his Republican colleagues in Congress, presidential candidate John McCain rejected the GOP's proposal for a one percent cut in the federal budget and offered his own plan Thursday to slash \$13 billion of budget items — ranging from aircraft carriers to West Coast conservation programs.

Speaking in New Hampshire Thursday, McCain criticized the GOP's across-the-board cut as random and ineffective and said his proposal would preserve worthy programs. Like the congressional plan, which was vetoed Wednesday by President Clinton, McCain said his cuts would protect funding for Social Security and Medicare and provide enough money for tax cuts and debt reduction.

"We should have the courage to eliminate the pork-barrelling and wasteful spending and not reduce vital programs such as Meals-on-Wheels," McCain said in a telephone interview from New Hampshire. Taking another jab at the Republicans in Congress, the senator from Arizona added: "I know that (pork) has increased since the Republicans took over

Congress" in 1994.

The elimination of wasteful government spending is a cornerstone of McCain's presidential campaign. McCain has attacked special interest groups for "corrupting" Washington policymakers with campaign contributions and by lobbying for self-serving policies.

The issue has caught fire among voters in the crucial early primary state of New Hampshire, where McCain has dramatically eroded the once-hefty lead enjoyed by the Republican front-runner, Texas Gov. George W. Bush.

A poll of New Hampshire voters released Thursday showed that Bush's lead has dwindled to 8 percent. Conducted by WNDS-TV Franklin Pierce College, the poll said 38 percent of likely Republican voters back Bush and 30 percent support McCain. It had a margin of error of plus or minus 6 percentage points.

McCain's proposed list of budget cuts, totaling 153 pages and headlined "Pork Barrel Spending," was posted Thursday on his Web site <<http://www.mccain2000.com>>. The list was compiled with the help of Citizens Against Government Waste, a Washington watchdog organization. "As president, I would cut every

one of the projects on the following list," McCain's statement said. "For over a decade, I have been fighting to cut pork-barrel spending that wastes the taxpayers' dollars on special-interest projects."

Questioned in an interview about some of the specific cuts he proposed, McCain softened his stand. He said he included some items on the list that had not been properly evaluated by Congress and, if they were reconsidered with a more thorough review, he might support them.

"I'm not judging these projects on their merits," he said. "I'm judging them on the way they were earmarked and put into the appropriations process without hearings or authorization."

If McCain's attack on the clout of big money in Washington has boosted his presidential bid in New Hampshire and incensed his own party, it has also pushed the issue to the forefront of the presidential debate.

At the campaign for millionaire publisher Steve Forbes, Bill Dal Col, the campaign manager, said McCain's budget proposal underscored the validity of Forbes' proposal to exchange the current tax code for a 17 percent "flat tax."

Russians Troops Allow Mass Exodus of Chechnyan Refugees

By Daniel Williams
THE WASHINGTON POST

MOSCOW

Russian troops permitted large numbers of refugees to move out of the breakaway region of Chechnya on Thursday, easing a 12-day border blockade that stranded thousands and left them open to bombings, disease and hunger.

Reports from neighboring Ingushetia, a tiny Russian region that is the main refugee destination, said thousands of men, women and children were still awaiting entry. At the border, Russian troops checked male refugees for affiliation with Chechen guerrilla groups but let women and children pass through quickly.

Ingushetia President Ruslan Aushev said 3,000 Chechens

crossed the border Thursday. The influx will put added pressure on Ingushetia, which had a peacetime population of 340,000 but now holds 170,000 refugees. About 10,000 refugees are housed in tent cities set up by the Russians, but the rest must scramble for shelter, moving into private homes, abandoned factories and farms, construction sites, vacant railway cars, bus stations and, in some cases, simply living outside.

Russia insists it can handle the refugee influx without foreign help, but supplies of food and medicine are scarce.

Russia launched the ground offensive against Chechnya five weeks ago. After weeks of subdued condemnation, Western governments have stepped up criticism of Russia's bombing of civilian targets and treat-

ment of refugees. Amnesty International and Human Rights Watch expressed alarm; Human Rights Watch estimated that 40,000 refugees were stuck at the border seeking escape.

Ingushetia officials expect at least another 100,000 refugees to flee Chechnya if Russia continues its punishing ground and air assault on towns and villages. The Russians say they're trying to dislodge terrorist and bandit groups from their bases and restore Russian rule to Chechnya.

Russian officials have blamed Chechen insurgents for a series of apartment bombings in Moscow and other cities that killed nearly 300 people. The refugees "fled their homes for fear of bombs and artillery fire."

WEATHER

...and there is always the Weather

by Peter Huybers
STAFF METEOROLOGIST

This is going to be a cool, cloudy, and perhaps rainy weekend. Look for highs to reach 59°F (15°C) today and lows to descend to 43°F (6°C) tonight. Clouds will continue to gather today and there is a 60 percent chance of rain tonight. The weekend will provide much of the same. Temperatures will reach the low 50s in the day and drop to the low 40s at night. Skies will remain partly cloudy through Monday with an 80 percent chance of rain on Saturday and 40 percent chance on Sunday.

The reason for the rain and the excuse for the uncertainty lies on two fronts. Today we have a cold front moving across the great lakes towards us as low pressure off the Carolina Coast lifts northward. The cold front will pass us on Saturday but another front, moving in from Canada on Sunday, should keep our weather tumultuous. Bottom line is keep an umbrella and a jacket with you.

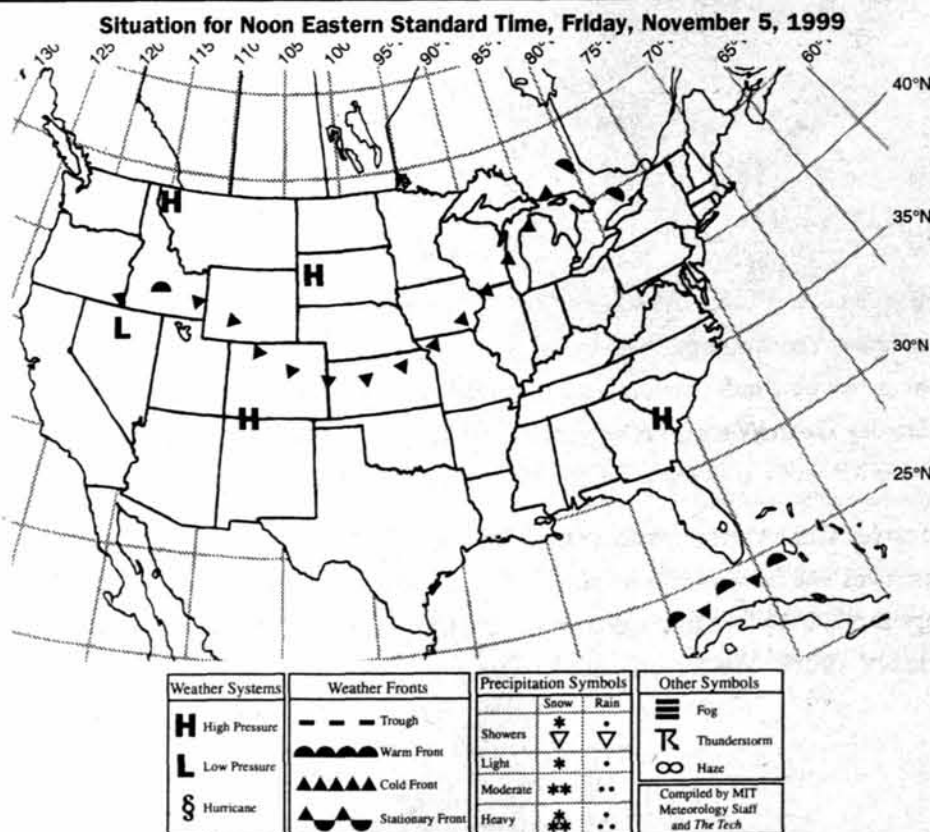
Weekend Outlook

Friday: High 59°F (15°C), Low 47°F (8°C), increasing clouds, 60 percent chance of rain.

Saturday: High 54°F (12°C), Low 43°F (6°C), partly cloudy, 80 percent chance of rain.

Sunday: High 52°F (11°C), Low 34°F (1°C), partly cloudy, 40 percent chance of rain.

Monday: High 51°F (11°C), Low 36°F (2°C), partly cloudy.



Papal Visit to India Stirs Up Christian-Hindu Controversy

By Dexter Filkins
LOS ANGELES TIMES

CHALAKUDY, INDIA

When Pope John Paul II arrives in India Friday for a two-day visit, he will greet a Roman Catholic community under siege for allegedly pushing its religion too hard on the rest of the country.

There may be only 17 million Catholics in India, compared to 850 million Hindus, but leaders of several hard-line Hindu groups are demanding a papal apology for what they describe as a coordinated campaign by foreign missionaries to force thousands of Hindus to convert to Christianity. Several groups are promising to greet the pope with protest marches.

The furor surrounding the pope's visit hits a sensitive nerve for many Indians, some of whom still associate Christianity — which came to

India at least 1,500 years ago — with the era of British colonial domination.

The pope's visit follows a string of assaults on Christians — both Protestant and Catholic — throughout the country, including the burning of churches, the raping of nuns and the killing of a Catholic priest.

"The church is trying to subvert our culture," said R. Sanjay, a senior member of the National Volunteer Association, a Hindu nationalist group known by its Hindi initials, the RSS. "We are fighting against colonial influence. The conflict is still going on. The missionaries are trying to take the people away from their roots."

The RSS, like the other leading Hindu nationalist groups, has denied playing any role in the attacks on Christians. Indian government leaders have warned the extremist

groups to stay peaceful during the pope's visit, and they have promised extraordinary security for John Paul, who will preside over an outdoor Mass in New Delhi for as many as 70,000 Catholics.

Finessing his visit to India may pose a special challenge for the pope. John Paul has worked harder than any other modern pontiff to promote understanding among different faiths, but officials at the Vatican say privately that the church's missionary activity sometimes strains his message.

In the days leading up to the pope's visit, Catholic leaders downplayed the influence of the Hindu nationalist groups. They said they expect that the pope's visit will enhance religious harmony while reassuring India's Catholics. But they gave short shrift to the demands for a papal apology.

Shepard's Parents Strike Bargain Sparing Son's Killer's from Death

By Julie Cart
LOS ANGELES TIMES

DENVER

The parents of slain college student Matthew Shepard interceded to save the life of his killer, brokering a 11th-hour deal that will send Aaron McKinney to jail for life while sparing him the death penalty.

As the sentencing phase of the murder trial in Laramie, Wyo., was about to begin Thursday morning, Judge Barton Voigt announced the deal: McKinney, 22, is to serve two consecutive life sentences, has no chance for parole and no opportunity to appeal.

A jury had earlier convicted the former roofer of felony murder, aggravated robbery and kidnapping in the October 1998 beating death of Shepard, a University of Wyoming student. McKinney and an accom-

pllice, Russell Henderson, lured Shepard, who was gay, from a local bar, robbed him, beat him with the butt of a pistol and left him tied to a range fence on a wind-swept prairie. Shepard was not discovered for 18 hours, and he died days later in a Colorado hospital, having never regained consciousness.

In an almost identical plea bargain, Henderson pleaded guilty to murder and kidnapping and was sentenced in April to two life terms.

Dennis Shepard read a lengthy, emotional statement in court Thursday, calling his 21-year-old son his hero and citing his special gift for helping people. As he spoke haltingly, pausing to wipe tears, many in the courtroom openly wept, including members of the jury.

Addressing McKinney, Shepard

said: "I would like nothing better than to see you die, Mr. McKinney. However, this is the time to begin the healing process. To show mercy to someone who refused to show any mercy. Mr. McKinney, I am going to grant you life, as hard as it is for me to do so, because of Matthew."

With his jailhouse pallor and a military-style haircut, McKinney remained impassive through much of the trial. He did not testify in the weeklong trial. On Thursday, he spoke for the first time, facing Dennis and Judy Shepard, Matthew's mother.

"I don't know what to say other than I am sorry to the entire Shepard family. There won't be a day that goes by that I won't be ashamed for what I did," McKinney told the court.

Navy Ship May Try Jet Salvage

NEWSDAY

NEWPORT, R.I.

Two Navy ships left here Thursday afternoon hoping to take advantage of an expected improvement in the rough weather surrounding the wreckage of EgyptAir Flight 990, federal officials said.

The salvage ship Grapple, which is able to lift 7.5 tons of debris, and the ocean tug Mohawk left the Newport Naval Station around 4 p.m. Thursday headed for the site of the crash, about 50 miles off the coast of Nantucket, said Navy Rear Adm. William Sutton.

"They will proceed into open seas and test the sea state. These ships, if they can, will proceed on to the site," he said. "It will take them most of the night."

he vessels were dispatched because weather forecasters predicted a "small opportunity" Friday that would enable the ships to reach the wreckage site after two days of rough Atlantic waters prevented recovery, Sutton said.

"We are attempting to take advantage of this forecast," he said, adding that the ships should be able to operate during daylight hours Friday. "Saturday does not look good."

National Transportation Safety Board chairman Jim Hall said the ships will focus on finding Flight 990's two black boxes, but he did not know how long that might take. He said the other priority is to recover victims' remains from the crash early Sunday morning.

AOL Sued By National Blind Group

THE WASHINGTON POST

The National Federation of the Blind yesterday filed a lawsuit against America Online Inc., contending that the Internet service provider discriminates against the blind because its system is incompatible with software that helps the visually impaired use computers.

The suit, filed in U.S. District Court in Boston, says AOL is violating the Americans With Disabilities Act by refusing to modify its programming despite several requests over the past year. Most aids that translate computer graphics and text into Braille or sounds do not work with AOL's current software.

"They say that 'we would really like to help you,'" said Curtis Chong, technology director for the federation. But, "in the end, they have not fixed the problem."

AOL spokesman Rich D'Amato said company programmers are working on a new version of its software, due out next year, that will be accessible to the visually impaired. "We are disappointed that they have filed their lawsuit," he said.

The screen-access scanners the blind use to "read" graphics depend on them to be tagged with words that describe the pictures. Many other Internet service providers, including MindSpring and AT&T Corp., use such labels, Chong said. But AOL's ubiquitous "You've got mail!" thumbnails, advertisements and other icons do not, making it difficult for the blind to maneuver through the system and find the information they want. The service provider's software also presents a problem because it requires customers to use a mouse click, instead of a keystroke, to perform some functions.

Chong said his office has fielded about 10 complaints a week for the past two years from blind consumers frustrated at not being able to hook up to AOL.

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OPINION

In Defense of Fraternities

Reading the editorial "A Little Slow at MIT," from Tuesday's *Boston Globe*, one would believe that all of MIT's fraternity members are "uncommonly dense," and that all of MIT's off-campus residences are a "decaying throwback" that cries out for "dismissal and decertification."

Editorial

The Tech believes that although there are a few problem fraternities, it was reckless of the *Globe*, a major metropolitan newspaper, to generalize from those few frats statements about the entire off-campus residence system. In addition, we applaud President Charles M. Vest for visiting the *Globe* Tuesday and defending MIT students from the *Globe*'s generalizing.

The only references the editorial makes to fraternities are to Sigma Alpha Epsilon, which recently lost a house, and Phi Gamma Delta, which no longer exists. From there, the editorial goes on to state that, compared to the nation, "[binge drinking] is especially acute at off-campus MIT fraternities" and that they are "no longer a revered tradition."

Such generalizing is irresponsible. First of all, statistics show that binge drinking at MIT is significantly lower than the national average. According to a 1995 survey by the MIT Medical Department, only 23 percent of MIT students engaged in binge drinking, compared to 44 percent nationally.

Secondly, the vast majority of MIT's off-campus residences *do* provide a valuable and unique experience for the residents occupying them. It is unjustifiable for the *Globe* to have used SAE (which may indeed deserve to be decertified) as a springboard from which to stomp all over every other off-campus residence.

Each off-campus residence deserves to be judged individually, and fraternities that contribute positively to the community — such as Phi Kappa Sigma, which was at the forefront of the recent leukemia fund-raiser — deserve to have their good deeds mentioned alongside any infractions.

On Tuesday, President Vest and Dean Rosalind H. Williams visited the *Globe* to tell its editors that MIT fraternities do indeed provide a valuable experience for students. "Our purpose was to indicate concern about the amount of generalizing about MIT students and our fraternities," Vest said.

Vest's visit to the *Globe*, along with his recent appearance at the rally for Phi Kappa Sigma on Saturday, are good signs that MIT's administration, despite some controversial decisions in the past, is defending students.

In its editorial, the *Globe* said, "[Institute administrators] still insist that the school's traditional housing choices ... are somehow a boon to students." We hope that the administration will continue to feel that way in the future.

Letters To The Editor

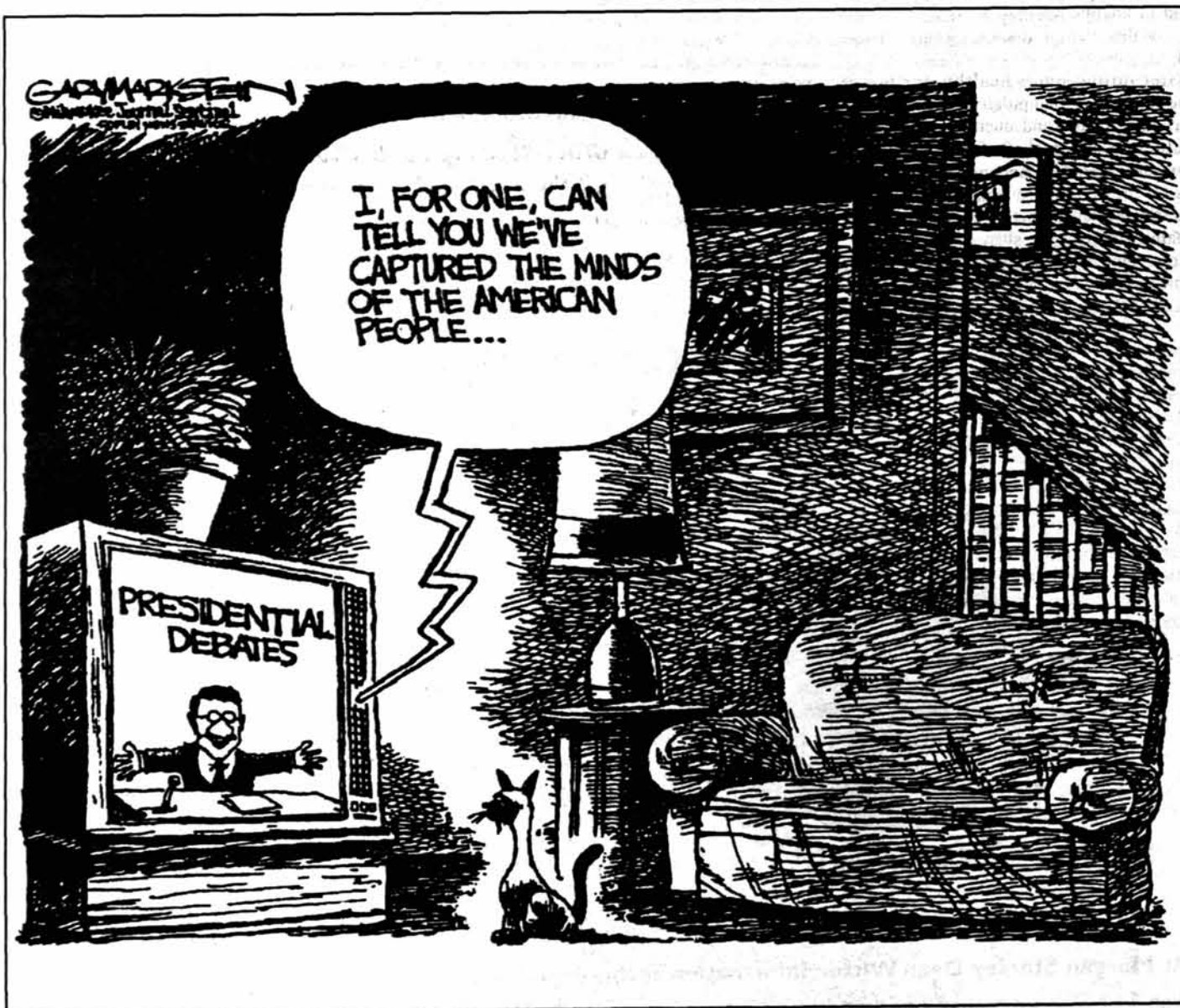
Thank You, East Campus

I write to express my appreciation to the community of students residing at East Campus who put on the wonderful Halloween/trick-or-treating party for MIT children this past Sunday afternoon. I attend-

ed in the company of my four-year-old and a few faculty colleagues and their children. I speak for all of us when I tell you how impressed we were with the energy and creativity that had been put into this event. Your costumes were delightful, the decorated hallways a comfortable mix of scary and funny, and the cookie-decorating activity was a much-appreciated antidote to all that candy.

Best of all, my son came home in a blissful state of total exhaustion and promptly fell into bed. Thank you so much for sharing your hospitality with us and making MIT just a bit more real to our kids.

Anne McCants
Associate Professor of History
Housemaster, Green Hall



Opinion Policy

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

Dissents are the opinions of the signed members of the editorial board choosing to publish their disagreement with the editorial.

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

Letters to the editor are welcome. Electronic submissions are encouraged and may be sent to letters@the-tech.mit.edu. Hard copy submissions may be addressed to *The Tech*, P.O. Box 397029, Cambridge, Mass. 02139-7029, or sent by interdepartmental mail to Room W20-483. All submissions are due by 4:30 p.m. two days before the date of publication.

Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without the express prior approval of *The Tech*. *The Tech* reserves the right to edit or condense letters; shorter letters will be given higher priority. Once submitted, all letters become property of *The Tech*, and will not be returned. *The Tech* makes no commitment to publish all the letters received.

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Post-Election Analysis

Students Who Didn't Vote Deserve Whatever They Get

Eric J. Plosky

Well, Election Day has come and gone. And by the best available estimates, only a few hundred students voted in Cambridge and Boston.

To them: You should be proud. You exercised your constitutional rights; you made your own personal statement. Your influence on community affairs and local politics, if not outright apparent, is at least present to some extent, and you have identified yourself as an active constituent to those who control legislation and policy.

To those who voted in other elections via absentee ballot: You, too, have your civic dignity intact. Although by voting elsewhere you subordinated your involvement in and around Boston and Cambridge, deciding where to participate is a personal matter. As long as you vote *somewhere*, you should still be respected as a citizen.

However, those of you who did not vote *anywhere* are worthy only of the severest vilification.

Obviously, I am not referring to those too young to register to vote, or to those, perhaps non-citizens, who are ineligible.

I mean you who were too lazy, too oblivious, or too ignorant to register to vote. You

who didn't care enough to spend two minutes casting a ballot. You who actively "didn't care," who deliberately withheld your vote in seeming protest.

You deserve whatever you get.

There is no defense for not voting. "But I'm not interested in Boston or Cambridge politics," you might claim. Fine; vote as an absentee in your hometown election. "But I'm not interested in my hometown election." Fine; you're a non-citizen. Those of us who are interested will forever ignore you.

We'll ignore you because we can, because the pleading of non-constituents, when such people have occasion to complain, is meaningless to leaders, who listen, rightly, only to voters. Don't look for Boston or Cambridge to be responsive to students when students register merely as inert (if sometimes noisy) matter on politicians' radar screens.

Last week's fraternity troubles were caused largely by the Boston Licensing Board, a city government agency. Many more students were ready to whine about the board's actions against PKS and SAE than were prepared to go to the polls to make city officials sit up and take notice of student concerns. Those who complained without casting ballots, those with lots of bark but no

bite whatsoever, should be condemned.

Certainly, voting isn't the only way to make a difference. The organizers of Saturday's rally, for instance, deserve accolades for somehow pulling off that impressive event. Even the local media paused in their MIT-directed vitriol to recognize the spectacle.

But the pause was only temporary, because the hundreds of ralliers on Saturday failed to show up at the polls on Tuesday. When students fail to exercise their political power, when apathy rules in place of what could be unbelievable voting strength, even newsworthy student protests aren't enough to dissuade the *Globe* from calling for the indiscriminate decertification of all MIT fraternities.

The media would certainly change its tune if students banded together as a voting bloc and took control of city council and mayoral elections.

As it is, there is no voice in local government representing student interests, no one to angrily refute the outrageous claims made by the *Globe*, among others, that students are rambunctious, out-of-control louts.

Sure, students argue. But why should anyone pay any attention? Students, by and large, aren't respectable adult citizens, members of the community — they don't vote.

Granted, many MIT students give back to the local community through a variety of considerable public-service tasks. In Cambridge and Boston, students volunteer to teach, to tutor, to fund-raise for charity, to serve in clinics, shelters and hospitals.

It is confusing that such dedicated people are for the most part unwilling to contribute to the political dialogue. Are students averse to a *Globe* headline that reads "MIT Students Mobilize; Elect Boston, Cambridge City Councilors"?

I have written in the past that local government is important — more so, in fact, than whatever goes on in Washington. But most students apparently disagree.

You have the right to disagree. But if you didn't vote, you don't have the right to complain when something irks you. You don't have the right to challenge political leaders when they walk all over you. If you're silent at the polls, silent will you ever be.

If ours is to be a generation of non-voters, we had better get ready to submit to the whims of the vocal, the peccadilloes of those who are clever enough to court the active vote. More to the point, those among us who can't bring themselves to demand a seat at the political table will quickly find themselves reduced to dealing with whatever scraps those in control deign to throw.

Taking Aim at the Media

Press's Negative Coverage Unjustified; Strong Response Needed by Administration, Students

Guest Column

James J. Kang

It is clear that the media is no longer MIT's friend. (You might ask if it ever was our friend, but let's not get nitpicky here). It has brought little more than misery and frustration to anyone reading the headlines who cares for this place and knows its true nature at all.

After doling out a healthy portion of blame to the evil manipulative MIT administrators, the corrupt and unctuous politicians, the clueless and archaic faculty, and the whiny, unreasonable, uncommunicative students for the myriad problems that have been surfacing of late, it's high time those bastard journalists got their fair share.

Now, the events of last Tuesday should be common knowledge, but perhaps you've been using the national media to keep up and thus have no idea what actually happened. (Apparently, one Internet news service reported that three people were killed in a terrorist bombing.)

The first hint I had that something wasn't quite right was the closing of Lobby 10 to through traffic, and the subsequent eviction of my Japanese class from our classroom in Building 13. There were rumors of some sort of lab explosion, but I was too busy straining to hear my instructor over the lawn mower near Building 26 to think much about it. I figured another grad student had just dropped

some more cyclohexane, and I continued as normal, merrily oblivious and criminally irresponsible, until I happened upon the news truck caravan at 77 Mass. Ave. A friend I'd just met there told me all the channels were having emergency coverage of the 'bombing' at MIT and the SAE hearing, so naturally I got a little worried, enough to ask one of the news-leeches what they were feeding off of today. "Well, we heard the police were investigating some sort of bombing here, and we thought it might be a terrorist attack, or hell, this being MIT, some kids had built a nuclear device and tried to shoot it at the moon." (It's a rough paraphrase, but the bits about a nuclear device and the moon are definitely true.) I gleaned from him that nothing very serious had happened, but even so, it still added to a growing perception of irresponsibility and danger at MIT.

Thus the news-hounds were ordered to rip some chunks off the scattered rotting carcasses left by previous packs, throw on some ketchup, roll around in the mess a bit, and attack when people reacted to the smell.

Thus the news-hounds were ordered to rip some chunks off the scattered rotting carcasses left by previous packs, throw on some ketchup, roll around in the mess a bit, and

attack when people reacted to the smell. The SAE hearing story was months old at that point but it was re-broadcast because the producers think this stuff is more important to the country than the impending disintegration of nuclear disarmament or any sort of good news. The news trucks were all the way over here anyway, let's make the most of it, right?

In direct response to goading by the press, Boston officials re-inspecting SAE for violations also asked them to confirm a list containing the addresses of other MIT FSILGs. They then cited every MIT frat along Beacon Street for having their letters carved into the sidewalk, along the way to evicting PKS for violations likely to be found in most Boston apartments. It's too bad UMOG didn't somehow get misreported as some suspiciously large charity event funded by undergrads known to be very poor and stressed out. Perhaps then the police would instead be hustling to hand out rewards for exceptional community service.

I say this is enough. The line must be drawn here. Our campus and the administrators have been far too welcoming of this

tabloid journalism, and courtesy has produced nothing in the way of a more accurate representation of MIT to the general public. Here's where we tell these self-serving parasites where they can shove their microscopes and spotlights, because what is there to lose? Are they going to make us look bad? A concerted effort to protest the media's atrocious behavior has unfortunately become appropriate. The strategy must be twofold executed by the administration and the students.

MIT should hire a public-relations firm to start defending itself effectively in the face of baseless and stupid propaganda (we've all seen how useless press releases and management-speak are for this purpose). In addition, it should take every opportunity to take legal action against what amounts to slander. Since the administration seems so fond of running this place as a corporation, it should not be afraid to aggressively uphold MIT's image.

The students are the key, of course. Let's show our foes how inconsequential a little theatrical device accident really is, compared to what a few students can do on purpose. Harass and heckle the reporters the next time they show up for no good reason; hack the news vans and override their signal with Jerry Springer. Perhaps make up some imitation nuclear devices to show them what they really look like. But remember, don't do anything more illegal than what they're already doing to us.

James J. Kang is a member of the Class of 2000.

Thus the news-hounds were ordered to rip some chunks off the scattered rotting carcasses left by previous packs, throw on some ketchup, roll around in the mess a bit, and attack when people reacted to the smell.

OPINION



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THE ARTS

FILM REVIEW

Being John Malkovich

Wow

By Vladimir Zelevinsky
ARTS EDITOR

Directed by Spike Jonze
Written by Charlie Kaufman
With John Cusack, Cameron Diaz, Catherine Keener, John Malkovich

I don't want to spoil your pleasure of staring, wide-eyed, at the wildly inventive world that will unfold in front of you when you see *Being John Malkovich* — I'll say just this: go and see it now.

There has not lately been a film so different, so whacked-out, so original, so totally unlike anything else out there. This is like Monty Python at their most deadpan hilarious, albeit transposing the Britishness of *The Ministry of the Silly Walks* with the American late 20th century culture, replete with satirical jabs at such things like brainless celebrity idolatry and everyday absurd of faceless corporate workspace.

Being John Malkovich is like a series of Russian dolls, nested one inside another, and comedy is the outside one, shockingly funny simply by the virtue of its inventiveness, performing a death-defying act on the boundary between completely logical and far-out absurd. This dichotomy is both in the story, an insane number of throwaway gags, and in the acting. Three out of four main performers (John Cusack, almost unrecognizable as a down-on-his-luck puppeteer; Cameron Diaz, cast against type and totally unrecognizable as his dowdy wife; and the self-effacing presence of the eponymous thespian) are perfect.

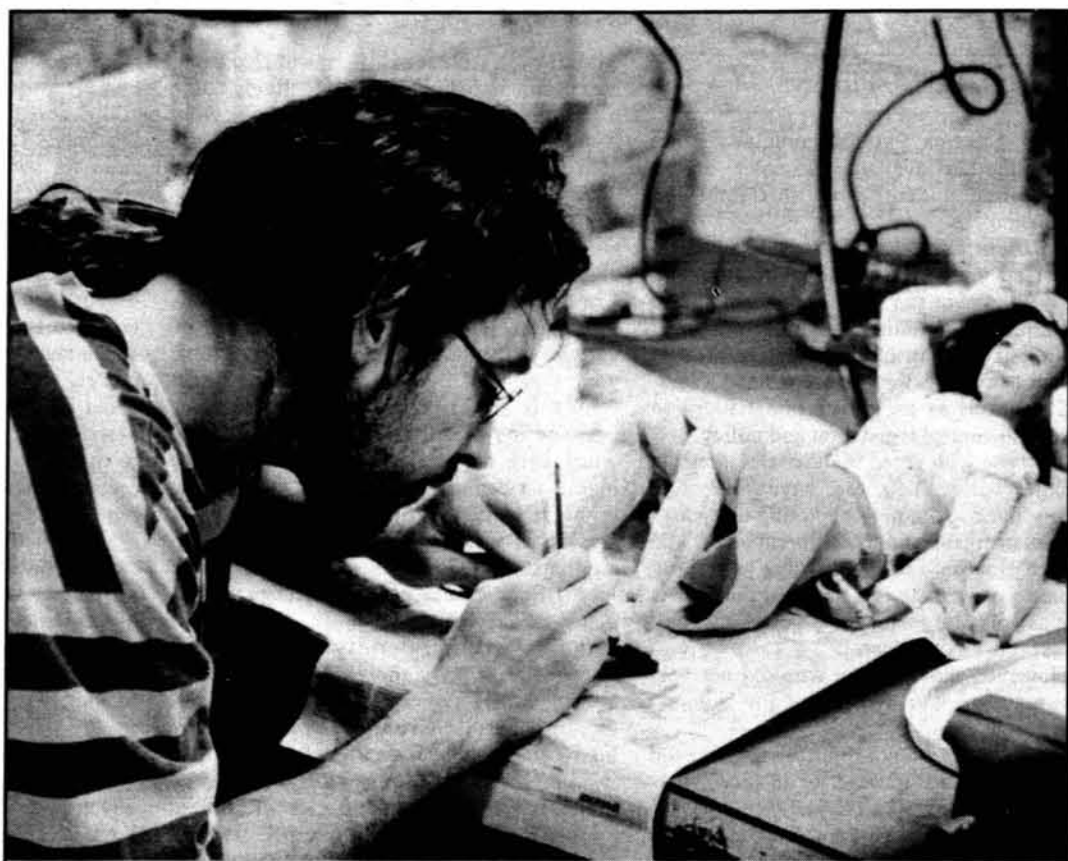
Slightly problematic is the fourth lead, a diamond-hard Catherine Keener; she's funny, yes, but really not as appealing as to be the object of desire to just about every other character. Whenever she's on screen, the film is funny and appealing — but merely intellectually, without the deeper emotional resonance that is present in the rest of it.

Underneath the fun layer, though, is a film of head-spinning complexity — I'm convinced that *Being John Malkovich* is about as many things as the many viewers it has. This

film is anything but random, from its Möbius strip of a story to the carefully composed shots — and that from first-time writer Charlie Kaufman and first-time director Spike Jonze, who include among their allusions such subjects as Abelard and Heloise.

And, finally, there's the third layer. It comes seemingly from nowhere, and it is staggeringly affecting. By the time the movie cuts to its closing shot of a little girl playing by the pool, the viewers know exactly what will happen with her, and the laughter instantly gives way to a presentiment of tragedy.

This is the best film of the year; so far, I hasten to add, since there's at least a half dozen potentially terrific films waiting to be released during the next couple of months. *Being John Malkovich*, though, dramatically raises the bar.



John Cusack stars as unemployed puppeteer Craig Schwartz in *Being John Malkovich*, directed by Spike Jonze.

ALBUM REVIEW

Adam Sandler: Stan and Judy's Kid

Innuendo Galore

By Jacob Beniflah

More than a year following the release of his previous album, Adam Sandler has returned to the comedic CD scene with the release of his fourth album, *Stan and Judy's Kid*.

In 1997, the comedian/actor released a previous all-song album entitled *What's Your Name*, which debuted to mixed fanfare. His most recent album is a return to the style that made his first two a hit: a balance of long and short skits with several

songs.

Stan and Judy's Kid consists of 17 tracks, including 6 songs. Like on many of his previous albums, Sandler includes some tracks that will leave the listener on the floor laughing, along with some complete duds. Sandler's comedic style here is very simple: explicit lyrics and a lot of sexual innuendo. If this isn't your kind of humor, just flip past this album.

The songs are generally not great. More than half the songs I would classify as being very weak, especially by the standards of his

Sandler's albums. One of the bright spots among the songs on *Stan and Judy's Kid* is the highly explicit and offensive "She Comes Home to Me," in which Sandler proclaims his love for his prostitute wife (she may work the streets but she comes home to him). Unless you have been living under a rock you have probably heard "The Chanukah Song." This album features "The Chanukah Song Part II," the sequel to the song (read: exact copy with more Jewish celebrity names inserted). The song is still hilarious, though, and sure to be overplayed on radio stations this holiday season.

Others aren't so great: the beginning of "7-Foot Man" explains it was written on a bus, and the song shows it — although there is a welcome surprise (Sandler-style) in the middle. "Dee Wee" is hard to understand and lacks humor. "Welcome My Son" is a complete bomb.

In each of his albums, Sandler has a recurring character. First it was The Bafoon and then The Excited Southerner. This time we meet Cool Guy, a man who could benefit from MIT's Charm School. Each of the short skits features a chance meeting with a female and ultimate failure. These skits are really funny and the final one provides a great ending. Listen closely to the last Cool Guy skit to hear it tie into another skit.

The rest of the album consists of short and long skits. It starts with "Hot Water Burn Baby" which provides a slow and mild start for the album. Things get a lot better with "The Peeper," a skit featuring the inner monologue of a peeper watching his favorite subject. This skit is classic Sandler, inconsequential, somewhat crude-natured, and hilarious. "Whitey" is the longest skit on the CD at over 16 minutes and features a midget who visits the mall every day. While not a bad piece, it could be cut in half and still probably be a little too long. If you can wait out the dull moments there are a couple of great lines to remember.

Sandler likes to return to guaranteed laughs, so of course there is a skit which is remarkably similar to *Happy Gilmore*. "The Champion" is an 8-minute piece that improves at the end but once again is a bit slow. "Inner Voice" had potential to be as funny as "The Peeper," but the bit featuring a male-female encounter and the male inner monologue falls short. The last long skit on the album, "The Psychotic Legend of Uncle Donnie," is self-explanatory as it uses a bit of dark humor to tell the story of Uncle Donnie who got a little drunk one day on the lake.

Overall, *Stan and Judy's Kid* is not as strong as Sandler's first two. However, many skits seem to improve with repeated play. I doubt this album will go platinum but it is definitely worth a few laughs.

ALBUM REVIEW

Live

The Distance to Here

By Fred Choi

ASSOCIATE ARTS EDITOR

Even in the context of a world that can never take anything at face value, there's a lot to be cynical about with Live's newest album, *The Distance to Here*. Perhaps the most obvious feature to be scrutinized is the overall tone of the album, which self-indulgently features more peace and love than a muddy field full of stoned hippies. The album tries to recreate the feeling of a bygone era through its music and lyrics and even through its artwork. In a recent interview the band's main songwriter and vocalist Edward Kowalczyk said, "I'm intense about bringing a message of peace and love and understanding to a generation dominated by a nihilistic, dust-in-the-wind-with-the-Internet-in-our-back-pocket attitude about life. I think it's time to change that and to bring about more of that expansion of consciousness in the lyrics of our music." The album, however, shows that Kowalczyk overshot his intentions and that his efforts, sincere as they may have been, fall short due to

the lack of subtlety in his approach to effectively spread his message.

There are so many obscuring elements of the songs on Live's new album that it is impossible for Kowalczyk's didactic purpose to have much impact, especially when the point is repeated over and over again. Lyrics such as "Love will overcome," "Love will lead us," "They stood up for love," and "Love will set you free," and those which include images of fish and dolphins and rivers and suns lend a certain lack of credibility to the whole album. This, combined with the more pop music sound, makes it somewhat difficult to look beyond the surface of the songs and realize their true nature. Other distracting elements include fade-outs on a few of the tracks, a random harpsichord appearance on the second track, punctuated lyrics, the pointless Cher-esque vocal distortion on "Face and Ghost," and an unsuccessful attempt at emulating some of the greats of the past with the song "Voodoo Lady." However, because of Kowalczyk's incredibly catchy melodies and the band's well-constructed textures, listeners will find themselves forgiving the silliness in presentation and the flawed experimentation. They will enjoy the songs despite their limited range, without concerning themselves with supposed deeper meanings.

Overall, Live's new album is a throwback to their seven-times-over platinum album, *Throwing Copper* (1994), and their often-ignored first album, *Mental Jewels* (1991). This isn't surprising considering the lack of success their much darker and more hard-edged third album met with — *Secret Samadhi* (1997) only went platinum. Like *Copper*, *The Distance to Here* features power ballads and anthems on par with earlier tracks like "Lightning Crashes" and "Turn my Head," as well as really rocking tunes like "Selling the Drama," "Lakini's Juice," and "Freaks," and it is these songs that make the album well worth listening to. Although some of the tracks blend into each other and some are just uninteresting, such as the mundane "Sun" and the cheesy ballad "Dance With You," and more than a few feel like they could've appeared on *Copper*, in general the band produces a tighter, stronger sound and rocks harder. Among the most ear-catching tracks are "Where the Fishes Go," "Face and Ghost," and, of course, the first single off the album, "The Dolphin's Cry."

In comparison to the dark, somewhat experimental, and generally underrated *Samadhi*, the lightness and pop-friendliness of *Distance* is virtually blinding. Nevertheless, listeners will find that on its own the album succeeds in entertaining and being musically satisfying. One can only hope that their next album will feature a compromise between the rage of *Samadhi* and the naive bliss of *Distance* to produce an album that isn't quite so affected and that contains a wider range of music and moods like their classic, *Throwing Copper*.



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STAGE REVIEW

The Last Hurrah

Not Much To It

By Vladimir Zelevinsky

ARTS EDITOR

Adapted and directed by Eric Simonson
Based on the novel by Edwin O'Connor
Set designed by James Wolk
With Michael Ball, Adam Caulfield, Edmond Genest, Ken Baltin, Paul Kerry, Larry Paulsen, Keith Perry, Baxter Harris, William Langan, Kari McGee and many others
At Huntington Theatre through November 21
More information at <http://www.bu.edu/huntington> or at (617) 266-0800

There's fifteen minutes in the middle of *The Last Hurrah* which are downright enjoyable. These fifteen minutes are the intermission. The rest of the production, with the exception of a couple of amusing scenes and a gorgeous set, is torturous — an inane exercise in overblown and weightless theatrics, which manages to combine the impersonal quality of bad professional theatre with downright amateurish writing, directing, and (with a few exceptions) acting.

The play is an adaptation of the famous 1956 Edwin O'Connor novel about the last election campaign of Frank Skeffington, the mayor of "a large Eastern seaboard metropolitan city." The city is never named, but there are a plethora of clues (for example, the large Irish-American population) which leave no doubt that O'Connor described his home city, Boston, and that Skeffington is a stand-in for Boston's notorious and charismatic mayor Michael Curley.

Curley was certainly a colorful figure, one of the first prominent Boston politicians of Irish descent, a garrulous populist, a crowd-pleasing orator, an unscrupulous inside dealer, and a convicted felon. He is probably the single person most responsible for the way Boston is today, having nearly bankrupted the city after lavishly spending money on parks, hospitals, and other municipal improvements.

Great character, don't you agree? Unfortunately, very little of it gets into the play. Frank Skeffington of *Hurrah* (Michael Ball) is your favorite uncle: boisterous and loud, but not very complex. Ball gives a very good performance, far and above the best of the cast, and he

manages to create a complete character, who doesn't feel fake for a moment. Regrettably, Skeffington is not given much to do, mostly having to stand around; it's nice to watch him be, but he almost never gets a chance to do.

Only in one scene is his political method demonstrated, when he essentially blackmails prominent local politician Norman Cass Sr. (Baxter Harris). This scene is a caricature — but at least it's amusing, and it shows some of mayor's *modus operandi*.

The rest of *The Last Hurrah* shows him as a near saint: so squarely is he made to be a good guy and so much are his opponents made to be either conceitedly scheming or downright laughable that there's almost no conflict in the play. It also makes the result of the election completely predictable after about a quarter of the way into the play.

In any case, the central character, despite being given pretty much nothing to do, is still by far the most interesting figure on the stage. Some other characters are merely broadly-drawn caricatures, including Norman Cass Jr. (William Langan), another mayoral candidate, Kevin McCluskey (also played by Langan in a rather broad but amusing fashion), low-down newspaper editor Edgar Burbank (Larry Paulsen, as mannered as he was in last season's *The Mikado* but, at least contrasted with other actors, not as irritating).

The rest of the characters are featureless props — people with nary a thread of personality to mention. When twenty-two actors play what is advertised as "over 87 roles," the impression is that of a vague faceless blur, with most characters having so little time on stage and so little to do that any attempts to display personality (not to mention such luxuries as character development) are in vain.

Nowhere is this more obvious than in the case of the nominal protagonist/narrator, Skeffington's nephew Adam Caulfield (Kyle Fabel). Maybe this figure was necessary in the novel, working more or less as a blank space onto which the reader could project, but in the play his presence is entirely superfluous, as close to a total waste of stage space as possible. Caulfield doesn't do a single thing; he's

on the stage most of the play, and Fabel is completely blank-faced for all two and a half hours.

The worst aspect of all is the play itself. Other than a few moderately funny caricatures, there's nothing whatsoever to enjoy. The characters are lacking, the action is glacially paced, the conflicts are superfluous, and the dramatics are shallow. If I didn't know that adapter/director Eric Simonson is a well-known playwright, I might have assumed I was watching a strictly amateurish play, from someone who has heard about the basic elements of drama (conflicts, character arcs, etc.), but has very little idea of either why or how to use them. The overall structure is a mess as well, and I don't think I've ever heard a less climactic closing line.

The only thing (other than Ball's performance) worthy of attention is James Wolk's amazing set, being both wondrous to look at and extremely versatile. By a simple change of lighting and a move of a small set piece, the setting changes from interior to exterior, from a poor neighborhood to a lush mansion, and so on.

I'm grateful for the set, because otherwise there'd be pretty much nothing to watch. With crowds of people on stage and a lot of motion but pretty much nothing happening, *The Last Hurrah* ends up being hopelessly boring.



Frank Skeffington (Michael Ball, left) and Adam Caulfield (Kyle Fabel) in *The Last Hurrah*.

FOOD REVIEW

The Essential Vegetarian

Stephanie's — Pricey Goat Cheese

By Katharyn Jeffreys

FEATURES EDITOR

I would like to relay for you a hypothetical conversation combining questions people have asked me since becoming a vegetarian.

Non-Vegetarian: Do you eat meat?

Essential Vegetarian: No.

NV: Not even chicken?

EV: Chicken is meat too. I don't eat anything with flesh.

NV: But you eat fish?

EV: Must I answer that?

NV: Ok, what about cheese and milk?

EV: I do eat cheese and milk. I am not a vegan, although I wish I had the time and patience to be. It was very easy to stop eating meat, but taking the extra step to go vegan was very difficult.

NV: I heard that Jell-O is made with horse hooves. That's a myth right?

EV: Wrong. Gelatin is a tasteless, odorless substance extracted by boiling bones, hooves and other animal tissues.

NV: Do you think everyone should be vegetarian?

EV: Yes, I do.

NV: But what would we do with all the cows if everyone stopped eating them? Wouldn't they take over the planet?

EV: No. We would just stop forcing them to breed. Then they would naturally reduce their number to that which the earth could sustain.

NV: I see. Well, are you planning on raising your children vegetarian? And what if your husband wants meat?

EV: I would raise my child vegetarian assuming she could live a healthy life that way. I respect other people's eating choices, and while I encourage everyone to be vegetarian, I do not hold meat-eating against someone on a personal level.

NV: Well you've convinced me. What can I do to be a vegetarian?

EV: Stop eating meat. Do it a little at a time if you need to, but you can also try it cold turkey.

And that is the way conversations I have with non-vegetarians go.

It was such a nice day Wednesday that I decided to take a stroll across the bridge to have lunch on Newbury Street. I found the patio of Stephanie's on Newbury Street to be the perfect locale to enjoy the warm fall day.

The menu makes extensive use of goat cheese. Most of the vegetarian dishes make use of this creamy flavorful cheese. One such dish was the amazing grilled pizza appetizer. The thin fluffy crust is topped with

pesto, sun dried tomatoes, potatoes, portabella mushrooms, caramelized onions and, of course, goat cheese. It was a delightful treat, grilled into a toasty warm medley of flavors.

For the main course, I stayed simple and ordered a vegetable wrap. I was sadly disappointed. Not only was it cold (I was hoping for a hot one) the fillings were uninteresting:

zucchini, yellow squash, tomatoes, onions, lettuce, and, you guessed it, goat cheese. It was served with a mushy pickle and some nice mixed greens.

I sampled the mashed potatoes from my dining companion's plate, and must say they were quite tasty. The menu also offered several vegetarian salads and entrees which I did not sample.

Finally, the dessert I opted for was a caramel apple tart with caramel ice cream. It was tasty but slightly overcooked (the crust was dry and hard).

It was an acceptable lunch, but the people watching and sunshine were outweighed by the \$50 price tag that went with the location. I think for lunch I would rather get a \$2 falafel sandwich and watch people cross Mass Ave.

This week's recipe was sent my way by my grandma, who frequently clips recipes of interest from her newspaper in Ft. Myers, FL. So, thanks Gram, and I hope you all enjoy it. As always, e-mail me comments and questions at veggie@the-tech.mit.edu.

Spicy Fall Ratatouille

1 pound eggplant, unpeeled, cut into 1-inch cubes
1 pound small zucchini, unpeeled, cut into 1-inch cubes
Kosher salt
5 tablespoons olive oil
1 1/2 cups chopped onions
3 medium sweet red peppers, stems, seeds and membranes removed, and cut into 1-inch squares
1 tablespoon chopped garlic
1 28 oz. can Italian-style tomatoes, drained and coarsely chopped
2 teaspoons dried thyme
1/2 teaspoon red pepper flakes

Place cubed eggplant and zucchini in large colander and sprinkle generously with salt. Let stand 30 minutes, then rinse well and pat completely dry. Heat 4 tablespoons oil in large heavy skillet over medium heat until hot. Add eggplant and zucchini and sauté, stirring constantly, 10 minutes. Remove from skillet and set aside.

In same skillet add remaining 1 tablespoon oil. When hot, add onions and sauté 10 minutes, stirring, add red peppers and garlic. Sauté, stirring, 5 minutes more. Return eggplant and zucchini to skillet. Stir in tomatoes, 1 teaspoon salt, thyme and red pepper flakes. Reduce heat to low and cook, covered, until vegetables are tender, about 10 minutes. Remove from heat. Taste, and season with additional thyme, salt, and red pepper flakes if desired. (if not using immediately, cool to room temperature and refrigerate, covered, in non reactive dish. Reheat, stirring, in skillet over medium heat until warm. Makes 6 servings.

PERFORMANCE REVIEW

Semele

A Pretty Dreary Evening

By Jonathan Richmond

ADVISORY BOARD

Music by Handel

Performed by Handel & Haydn Society
October 29 & 31, Symphony Hall

Handel's *Semele* is a creation of brilliant colors and subtle orchestrations. Taking place in a dreamlike world, it concerns the ambitions and fate of a great lady whose vanity demands — and obtains — immortality. Meredith Hall as Semele was quite clearly the star of the night, and provided substantial pleasure to counteract what was otherwise a pretty dreary evening. Her entry, with the accompaniment, "Ah, Me!" drew us in with its wonderful lyricism, and Hall's precise articulation and appreciation for complex coloration conveyed the essence of Handel. The drama of Semele's infatuation with both Jupiter and herself unfolded in the beauty and expressive power of Hall's voice, making it best to ignore the silly theatrical stage antics unnecessarily added as crowd-pleasers.

Mary Westbrooke-Geha certainly had a commanding presence and contributed bits of good singing. Theodora Hanslowe had her moments as well, most particularly in the soaringly beautiful duet with Semele, "Prepare Then, Ye Immortal Choir." Still, when singing solo, too much of Hanslowe's expression was external to the music, oblivious to the music's internal logic.

There is little positive to be said about the male singers. Mark Padmore's Jupiter, in particular, was an awful drip. He should have been booted off the stage for his bored, empty rendition of the serene "Where'er You Walk," although the snores coming from my right and stony silence from the audience at the conclusion of what should have been a high spot of the evening conveyed the message well enough. Philip Lima's singing as Cadmus was at best nondescript. David Walker as Athamas attained adequacy during a number of measures, but was hardly gripping.

While the chorus was muddy as well as plodding for most of the evening, the performance's principal displeasure came from an inadequately prepared orchestra, perhaps doing its best to play the notes but having no concept of the music. There were exceptions: in particular, the divine cello playing of Phoebe Carrai. Her work was at its most fantastical in "O Sleep, Why Does Thou Leave Me."

But most of the orchestral playing was dull. Where were the fantastical colors that make Handel's music live? Where were the idyllic interchanges of orchestral voices, the inspired balancing acts in sound that make this extraordinary music tell its dramatic tale? Where was the tempo beat that should convey the essence of human life?

They are lost in Christopher Hogwood's evident contempt for his Boston audience. Yes, Hogwood can do magnificent work in the recording studio, but the distasteful mediocrity of his performance in Symphony Hall suggests that his main dream was of his paycheck and flight back to London. Having a big name really isn't enough. The conductor must also be utterly involved in his work and available for sufficient rehearsal to communicate proper vision to chorus and orchestra. Hogwood has failed to bring anything of substance to Boston a sufficient number of times; therefore, I reach the conclusion that it is high time that the Handel & Haydn Society booted him out of town.



Soprano Meredith Hall plays the title role in *Semele*.

MUSIC REVIEW

Muse & Stereophonics

Quality Rock From East of the Atlantic

By Dan Katz

STAFF WRITER

A few months ago, a friend of mine who heard the song "Muscle Museum" on the radio called me and said, "Hey, have you heard that weird new Radiohead single?" In fact, throughout Muse's debut album, *Showbiz*, lead singer Matt Bellamy does a pretty dead-on imitation of Thom Yorke's magnificently pained vocals. However, while the broad soundscape of "Sunburn" is reminiscent of *The Bends*, and the jangly space blues of "Falling Down" could legitimately pass for a Radiohead song, the band's approach is grittier and faster, mixing lush arrangements with dark and dissonant Placebo-style riffs.

Now, under normal circumstances, if you told me about a band that was a cross between Radiohead and Placebo, I might be forced to start a new religion. However, while Muse's first effort is excellent, it also reeks of untapped potential. Too many of the songs come off as one-trick ponies: once you've heard the little Spanish guitar licks and haunting chorus of "Muscle Museum," you've heard the whole song. Similarly, in tracks like "Escape" and "Uno" (the only song I've ever been able to describe as a nuclear tango), great ideas pop up, but they're thrown into a very generic structure and just don't seem to turn into anything of real substance.

But beyond a few perfectionist quibbles, *Showbiz* is a terrific collection of music. The album reaches the extremes of warm acoustic ballad ("Unintended") to overdriven melodic alt-rock ("Fillip"). In between, the band dabbles in ominously pounding bass drums in the slowly building title track, creating an almost terrifying atmosphere. "Cave," a potential second single, wields a powerful chorus and a particularly evil-sounding guitar line, while "Sober" employs a catchy pulsing beat and some explosive Radiohead-style strumming (there they are again). It all comes together to form a work that's dark, clever, and paranoid from a new band that shows a lot of promise for the future.

A less experimental but almost as enjoyable British import is Stereophonics' sophomore album, *Performance and Cocktails*. The Welsh trio are currently being worshipped as gods overseas, releasing new singles at the

speed of light and playing arenas throughout Europe. A quick listen to their album explains why; it's Britrock at its best, opening with random guitar noise before blasting into catchy tune after catchy tune, capturing the same aura Oasis had Noel Gallagher became

DANCE REVIEW

Paul Taylor Dance Company

Taylor-Made

By Bence Olveczky

ASSOCIATE ARTS EDITOR

Part of BankBoston Celebrity Series
At the Shubert Theatre

Bach and ballet may not seem like the most obvious pairing, but then the obvious and Paul Taylor never made good bedfellows either. During his recent Boston visit, the legendary pioneer of modern dance showed that he is still in a position to surprise — something he has done with admirable vigor for the last five decades.

"Cascade," a dance piece set to concertos for piano and orchestra by J.S. Bach, opened the Paul Taylor Dance Company's three night run at the Shubert Theatre last Friday. The choreography for "Cascade," strict and symmetrical just like Bach's music, came across as effortless and elegant, making the compositions seem like the perfect ballet score. The contemplative quality of the music was beautifully enhanced by precise and graceful move-

ments, effectively creating a visual equivalent of the baroque compositions. The only slight problem was with the male dancers, who struggled to achieve the grace and fluidity necessary for the piece. On the other hand, the female troupe members were excellent, especially Francie Huber, whose solo was one of the evening's highlights.

Next on the program was "Arabesque," Halloween treat, Paul Taylor introduced the audience to yet another superb female soloist, Sylvia Nevjinsky.

like "A Minute Longer" and "Hurry Up And Wait," suffer from the same affliction. A better attempt at a moving ballad is "Is Yesterday, Tomorrow, Today?" a comforting song that has nothing to do with its nifty title whatsoever.

Muse's *Showbiz* produces a wonderfully vivid atmosphere, while Stereophonics are content to make their music a simple slice of life. Depending on which approach you feel like dealing with, either offer well-written songs, proficient performances, and a lot of emotion. Quit being patriotic for a moment and pick these albums up.

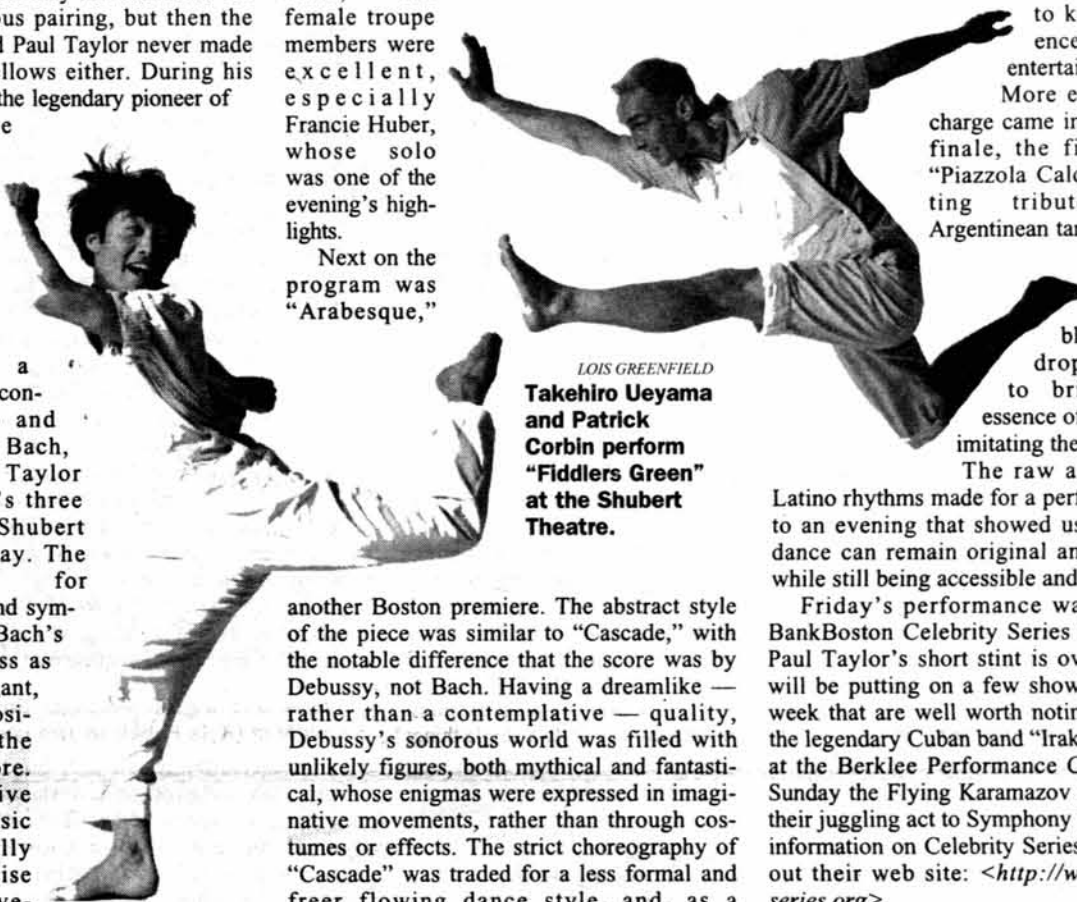
Despite the abstract nature of "Cascade" and "Arabesque," there was plenty of emotion in both pieces to keep the audience engaged and entertained.

More emotional discharge came in the evening's finale, the fiery and fast "Piazzola Caldera" — a fitting tribute to the Argentinean tango guru Piazzola.

Performed in front of a blood red backdrop, it managed to bring out the essence of tango without imitating the dance itself. The raw and liberating Latino rhythms made for a perfect conclusion to an evening that showed us how modern dance can remain original and challenging while still being accessible and entertaining.

Friday's performance was part of the BankBoston Celebrity Series and, although Paul Taylor's short stint is over, the Series will be putting on a few shows this coming week that are well worth noting. Tomorrow, the legendary Cuban band "Irakere" is playing at the Berklee Performance Center, and on Sunday the Flying Karamazov Brothers bring their juggling act to Symphony Hall. For more information on Celebrity Series events, check out their web site: <<http://www.celebrity-series.org>>.

another Boston premiere. The abstract style of the piece was similar to "Cascade," with the notable difference that the score was by Debussy, not Bach. Having a dreamlike — rather than a contemplative — quality, Debussy's sonorous world was filled with unlikely figures, both mythical and fantastical, whose enigmas were expressed in imaginative movements, rather than through costumes or effects. The strict choreography of "Cascade" was traded for a less formal and freer flowing dance style, and, as a



LOIS GREENFIELD
Takehiro Ueyama
and Patrick
Corbin perform
"Fiddlers Green"
at the Shubert
Theatre.

FILM REVIEW

The Bone Collector

Stinks — No Bones About It

By Zarminae Ansari

STAFF WRITER

Directed by Phillip Noyce

Written by Jeffrey Deaver, Jeremy Iacone
With Denzel Washington, Angelina Jolie,
Queen Latifah, Michael Rooker

It did not really matter that I had my eyes closed half the time: I could have slept through *The Bone Collector* and still written this review. It seems that the very essence of a thriller — thrilling unpredictability — is lost in this and many other recent movies.

Gorgeous Angelina Jolie is Amelia Donaghy, a street cop with a reluctant nose for forensics. Denzel Washington is Lincoln Rhyme, a forensics expert and well-known author. He is paralyzed from the neck down, with only the use of his index finger, which is always on a computer mouse. He uses his sharp mind and state-of-the-art computers to help the cops to solve crimes.

His greatest fear is turning into a vegetable and he wants his friend to help him commit euthanasia — "make the transition," as he puts it. Before Lincoln can make this transition, there is the inevitable serial killer he has to help catch. During the process, Lincoln will turn Amelia into a great cop and make her come to terms with her own demons as he leads her through each step of forensics on the crime scenes through the telephone. Queen Latifah has a disappointingly meaningless role as Thelma, Lincoln's loyal and feisty nurse.

It seems that *Bone Collector*'s filmmakers took various formulas out of the hat and regurgitated them. You have the initial old hand/novice antagonism. Then the novice begins to respect the old hand and learns the tricks of the trade. Later, both learn an important lesson from each other, thereby saving

each other's life, falling in love, proving their worth, or all of the above.

In what seems to be a remake of *Seven*, but aspires to be *The Silence of the Lambs*, these formulas are thrown at the audience in a bored and non-ingenious way. The only ingenious things are new violent crimes, and the grosser details that differentiate this movie from others. When the novelty of that technique wears off, maybe they'll start making intelligent movies and stop thinking that the audience is made up of morons.

The movie does succeed in tapping into our deepest paranoias and urban legends (for example, being kidnapped by a crazy cab driver). The serial killer leaves forensic evidence: riddles for the police to solve before the next crime. Luckily, Lincoln is an encyclopedia of information about publishing, literature, history, and Manhattan's urban planning, so he constantly interprets the clues correctly. The movie might have been redeemed if it spent a little more time on this cerebral aspect of crime solving, rather than on close-ups of rats and endless shots in dark places. However, even Denzel Washington fails to make the whole exercise convincing. We are just expected to take his character's clue-solving prowess at face value and believe that without even looking at a decent number of possibilities he always hits upon the correct one.

The most interesting and nail-biting aspect of the film is the stylistic device of focusing on the masked killer's eyes and then focusing on almost every potential suspect's eyes. This pseudo-meaningful device is supposed to confuse the audience into suspecting everyone. It almost works.

In short, Denzel is great. Jolie shines. The movie sucks. And I don't want to waste my time writing more about it.

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Taming of the Shrew



Kortney Adams and Sean Austin

Shrew, from Page 1

marriage as a tragedy that has befallen her sister and robbed her of her identity, whereas Lucentio perceives the taming of Kate as a beneficial and almost necessary thing. Each of the perspectives looks at the same events: the courtship of both sisters, and the marriage of Kate and her subsequent domestication — from different points of view, female and male.

However, the views themselves are not quite as amazing as the effect that is produced by them. Simply causing the audience to realize that there is more than one perspective on the taming is enormously important; other perspectives stimulate the viewers to think about their own frameworks and perceptions of events in the play.

The players bring a significant amount to the play, almost playing dual roles. Kortney Adams, in the role of Katarina, brings a certain savvy-ness to her portrayal. Instead of ambivalence to being tamed or shamed, she has an appropriate level of wit and sarcasm that is maintained in both acts of the play.

As Petruccio, Sean Austin has to be extremely versatile in his role as the tamer. In one act, he must incense the audience to anger, while in the other, he must move them to laugh at his situation. He does both convincingly and with equal force. In one role, he presents himself as being perfectly evil, whereas in the other role he portrays the character as happily egotistical and ambitious, but certainly not evil.

Thomas Cork, who plays Lucentio, and Marketa Valterova, who plays Bianca, both work well with their material. In their roles as budding suitors they seem to perfectly mirror the chasm between males and females that is so present in the play as a whole.

The dual roles concept is not an easy one to perform. Fernando Padilla, who played

Hortensio, said that the play itself tamed him "as an actor."

Although the ensemble players perform their roles very well, given the challenges of essentially performing in two disparate plays, there still seems to be some tension in the cast during various parts of the play. By tension I mean that the roles were separately acted and did not seem to quite fit together for a time. This might be due to the sheer intensity of the subject matter, but there appears to be some overriding uncomfortable feeling in the play. However, after several scenes the characters begin to flow more evenly together and the initial tension is overcome.

The Shakespeare Ensemble's production of *The Taming of the Shrew* provides a perspective that might not be seen by just reading it, or even from seeing a more traditional version of the play. Although it is difficult, and sometimes strained it is nicely executed.

FILM REVIEW

Felicia's Journey

Once More, With Feeling

By Roy Rodenstein

STAFF WRITER

1999, 1 hr 56 min

Directed by Atom Egoyan

Written by William Trevor, Atom Egoyan
With Elaine Cassidy, Bob Hoskins, Arsinée Khanjian, Danny Turner, Gerard McSorley, Peter McDonald, Claire Benedict

Two years have gone by since 1997's *The Sweet Hereafter*, and the hour is ripe for a profound new enigma from director Atom Egoyan. While most of his early career was spent directing his own scripts, Egoyan's latest is another adaptation, this time of Irish writer William Trevor's novel *Felicia's Journey*. Egoyan often begins with a complex story and slowly unravels it, but this time the film takes the opposite tack to great effect.

Felicia (Elaine Cassidy) is an Irish Catholic girl, living under the watchful eye of her father due to her relationship with Johnny, rumored in the community to have defected to the British Army. Johnny promised he'd write from England, but now Felicia is pregnant and alone, and Johnny hasn't kept his promise. Thus begins her journey, by boat to England, to find the lover she still believes in. Sounds conventional, doesn't it?

Next we meet Mr. Joseph Hilditch (Bob Hoskins), the contented director of a food manufacturing business. Hilditch's employees follow him around the plant, offering him a taste of their latest batch of pudding for his expert taste-testing. Soon the two distinct story lines approach, bob hesitantly around each other and finally embrace.

The most fascinating aspect of *Felicia's Journey* is its pacing. The early encounters between Felicia and Hilditch are eerily casual. Eventually their meetings change in character and the movie talks of unhealthy relationships instead of pudding, and all the while it feels like a natural sequence of events rather than a plot-driven twist.

Similarly, the transformation of Hilditch from amusing pudding-taster to highly eccentric cook to a less warm-and-fuzzy characterization is a triumph. Even as frightful layers cover Hilditch, his previous, humane facets are always evident. Bob Hoskins is mesmerizing, serene and nuanced throughout his characters' evolution, a worthy performance to follow Ian Holm's in *The Sweet Hereafter*.

Other good performances abound. Elaine Cassidy's Felicia is vulnerable and trusting

enough to make the archetypically innocent character believable — not an easy task. Gerard McSorley, as Felicia's rock-steady father, is affecting in a limited role. Claire Benedict, as well, contributes as an over-the-top missionary, another success in a role that would otherwise have destroyed the movie's greatest asset: its calmly turbid, believable mood.

There are undeveloped characters, however, most regrettably Johnny, whose throw-away cliché characterization clashes with the richness of the other players. Rounding out the cast are Egoyan regular and wife Arsinée Khanjian, and Danny Turner as Young Hilditch, who play well off each other in several delightfully macabre sequences.

Egoyan's directorial staples are in full force. While his fractured timelines are by now famous, here Egoyan uses mostly simple flashbacks as well as illuminating layered ones, departing farther and farther back in time within a single sequence before returning to the present. Even the linear sequences gain great context later on. While early scenes of Hilditch enjoying a well-stocked supermarket and following a cooking show to the letter are flat-out hilarious, later they may not appear as funny. This does not mean the audience was wrong to laugh in the beginning — it is the film's design to show the power of hindsight, and how often things might look differently if we knew the whole story. Also in typical Egoyan fashion is the use of home video in a limited but key role.

Other aspects of the film are enriching as well. The soundtrack matches the film's atmosphere, serene and unnerving at the same time. The cinematography is so enthralling, with clear shots of chilly, isolating industrial suburbia, that I occasionally found myself enjoying the film as a static picture, finally remembering to look for the character within the expanse. Humor about modern life is also present, dripping with sarcasm, as when Hilditch explains to a contractor that he much prefers to be served fresh pudding by his adoring employees than to get portions from a sterile silver-plated vending machine.

Beyond the few flat characters and perhaps one unnecessary scene, the major shortcoming of *Felicia's Journey* is that in spite of great acting the story has only one truly original character. He's one fiercely complex character, though, and *Felicia's Journey* remains deeply affecting long after viewing.

MUSIC REVIEW

State of the Airwaves

Buzz, Barn, and Buckethead

By Dan Katz

STAFF WRITER

Compared to last week, the next seven days are a little slow for concerts. If you missed last week's sold out Counting Crows show, you can miss another one tomorrow night. Tonight, those of you who can't get enough of them Canadians can catch Beatles revivalists Sloan at the Middle East; on the other hand, if you're already trying to recapture Halloween, GWAR will be at the Worcester Palladium with the Misfits. The best show of the week for my money is a set by the psycho Bob Dylan of the nineties, Dan Bern, at Passim's in Harvard Square. Just missing that honor is a Wednesday show at the Avalon with genre-benders Primus, along with Incubus and one of the fast-food-container-wearing guitar greats of our time, Buckethead. Wilco also plays the Avalon Thursday.

You've gotta love MTV's *Buzz Bin*, the alleged barometer of what's new and cool in the music industry, which appears to function by picking names out of a hat. After being dominated by dance acts (Stardust, Fat Boy Slim, and the Lo-Fi Allstars) and then hard rock/metal bands (such as Godsmack, Kid Rock, and Jennifer Lopez), suddenly a few weeks ago the list contained no rock artists. Then Jimmy's Chicken Shack and Bif Naked, two poppy punk outfits, appeared, disappearing almost as quickly. Now the two newest card-carrying members are Staind's "Mudshovel" and Static-X's "Push It," yet more of the neo-metal currently dominating the radio. The label of "Buzzworthy" claims to be (and used to be) an indicator of what's new and cutting-edge in music; now, unfortunately, it's the only way to try to get people to pay attention to something other than Ricky Martin, and if it doesn't work within three days, the network's perfectly happy to throw on "The Cup of Life" again.

The Offspring's "She's Got Issues" is a half-decent song. Why isn't it getting that much airplay? Hmmm... could it be because after releasing a trashy single as singsongy and purposeless as

"Why Don't You Get A Job?" nobody takes them seriously anymore? "The Kids Aren't Alright" was probably one of the best Offspring songs (with the worst usage of English) in the band's history, but most people just weren't prepared for it after hearing about the pretty fly white guy 7000 times. Dexter Holland, you have taken your band to a new level, and a new category of music. You'd better get used to it.

I'm actually listening to the radio as I write this column (yes, research never ends for this diligent reporter) and Dope's "Debonair" just came on. Not a fantastic song, but it's a nice throwback to the old days when metal was dark and scary. More importantly, though, it's got one of the hookiest openings I've heard in a long time, with steady drums that seem to create a big empty space, and then pure melted distortion that fills it right up. Also on the subject of catchy openings, Stereophonics's "Pick A Part That's New" starts off with the main riff that's muffled and minimized before the real thing comes in with a vengeance. It's a trick that's been done a thousand times before, but it just really seems to work here.

I like the Beastie Boys' "Alive," especially the slightly ominous sampling in the background, but frankly, all their songs are starting to sound the same to me. Seems like every Beastie Boys song I've HEARD! gets really loud on every line's last WORD! Even that didn't bother me that much, but now I'm even starting to notice entire repeated lines (compare UNKLE's "Drums of Death Part 2" to "Intergalactic" some time.) It's a style, it works for them, and the Beastie Boys are probably three of the hardest-working guys in the industry. I'd just hate to be them if/when the novelty runs out.

Oh, and a quick pat on the back to Chevelle for managing to find success. They're a great hardcore rock band that have managed to get an indie label single on the radio all over the country, along with snagging a coveted opening slot for Sevendust's tour. Now, if only their videos didn't look like they were stolen from Tool's archives.

Hey, if you're reading this early on Friday afternoon, go sit in Lobby 7 and make a stand against one of the worst decisions since Abraham Lincoln decided to go to the theater. If it's not, e-mail airwaves@the-tech.mit.edu and tell me how much you like my stupid analogies or explain to me slowly and carefully why "Why Don't You Get A Job?" is the best song on earth and I'm a moron. Hey, if you don't correct me, how can I learn? Until next we converse, have a good week and keep expanding your horizons.

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ON THE SCREEN

— BY THE TECH ARTS STAFF —

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

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

American Beauty (★½)

An extremely annoying movie: this deadpan black tragicomedy is a laughable failure as a work of art, being pretentious, simplistic, and self-important. Excepting a truly remarkable performance by Kevin Spacey (whose part is disappointingly small), there's nothing to this movie beyond tortured metaphors, caricatures instead of characters, and a messy pile-up of red herrings instead of a plot. — Vladimir Zlevinsky

Autumn Tale (★★½)

Veteran French filmmaker Eric Rohmer continues his gentle, thoughtful, and detailed studies of romantic confusion in this delightful comedy about a middle-aged woman's search for love and happiness. A vintage Rohmer film with all the sophistication, depth, and intricacy that makes his films so irresistible. Without doubt one of the best movies of the year. — Bence Olveczky

Being John Malkovich (★★½)

A film so different, so whacked-out, so original, and totally unlike anything else out there — like Monty Python at their most deadpan hilarious. An unconventional mixture of comedy, satire, and frighteningly deep ruminations on the nature of personality. — VZ

Bone Collector (★★)

Good performances by Denzel Washington as a veteran forensics cop and a stunning Angelina Jolie as the rookie he helps fail to save the rehashed script of previous serial killer thrillers, differentiated only by new types of grossness and violence. Rather unthrillingly predictable. — Zarminae Ansari

Earth (★★★★)

Based on Bapsi Sidhwa's novel *Cracking India*, this film sees the partition of the Indian subcontinent into India and Pakistan through a child's eyes. Haunting images, great soundtrack by A.R. Rahman, and unforgettable performances. It's a romance, a tragedy, a history, and a comment on the human heart: its



MELISSA MOSELEY—USA FILMS

Maxine (Catherine Keener) runs into co-worker Craig (John Cusack) in the USA Films release *Being John Malkovich*.

tenderness and the beast that hides within. This movie is not to be missed. — ZA

Felicia's Journey (★★★)

A film by Atom Egoyan about a young woman (Felicia, played by Elaine Cassidy) on a journey to find the father of her child, and the eccentric Mr. Joseph Hilditch (Bob Hoskins) she meets on the way. Excellent characterizations and a well-paced plot make *Felicia's Journey* an affecting film. — Roy Rodenstein

Fight Club (★★★)

A complex screenplay, strong performances, and artistic direction make for an enjoyable filmgoing experience. The excessive violence and rhetoric at times cause the pace to drag, but the film's subtleties will be pondered long after the movie ends. Curiously, while *Fight Club* is comprised of many strong components, the film as a whole feels slightly lacking. — Rebecca Loh, VZ

An Ideal Husband (★★)

An Ideal Husband is an example of how not to direct a movie. With such superlative resources at his disposal — star-studded cast (Jeremy Northam, Rupert Everett, Cate Blanchett, Julianne Moore, Minnie

Driver), great source play, lush production design — all that director/writer Oliver Parker manages to create is a particularly joyless, visually bland, narratively pedestrian, weird mixture of light comedy and somber drama, with these two halves desperately fighting each other. — VZ

Outside Providence (★★★)

It's Pawtucket, Rhode Island, in the '70s, and the Farrelly brothers are at it again. The writers of *There's Something About Mary* show a broader scope here, moving from visual comedy to funny, affecting dialogue. Recreational junkie Tim Dunphy's run-in with a parked police car nets him a transfer to strict Cornwall Academy, where he makes a new set of goofball friends. Dunphy's old man (Alec Baldwin) stays home with Tim's three-legged dog and his card-playing buddies, who try to be bigots but can't really pull it off. The precarious plot leaves center stage to a clever

dose of lowbrow humor, perfectly delivered by a bunch of earnest simpletons. — RR

Runaway Bride (★★★)

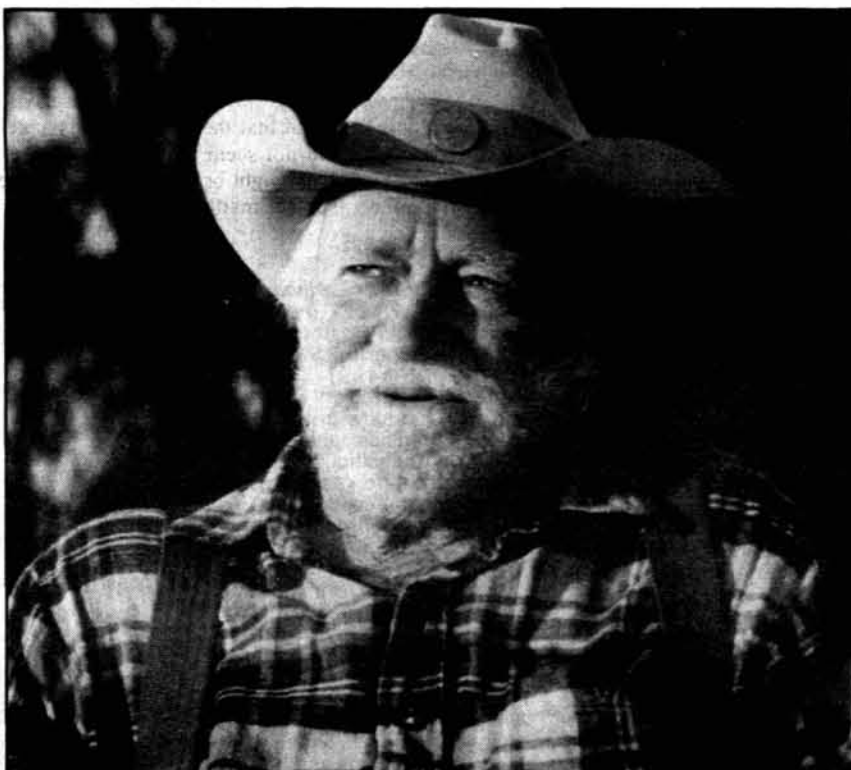
Sparkling chemistry between Richard Gere and Julia Roberts saves *Runaway Bride* from drowning in sappiness. The film tells the story of a bride who has left a string of fiancés at the altar and the smug journalist who writes a story about her. While the setup is riddled with enough movie clichés to make a person sick, Gere and Roberts shine on screen, affirming themselves as one of the more

successful screen duos of the 90's. — TH

Run Lola Run (★★★)

Lola's boyfriend needs \$100,000 in twenty minutes, or else he's dead.

Lynch (*Twin Peaks*), this G-rated film is remarkable, assured, and unhurried, yet full of action (internal as well as external), amazingly beautiful to look at, frequently hilarious, and emotionally affecting to the



WALT DISNEY PICTURES

Richard Farnsworth plays 73 year-old Alvin Straight in *The Straight Story*.

Lola's motorbike was just stolen, so she has to run if she wants to be there on time. A minor plot detail: she doesn't have the money. So she needs to run really fast. The result is a streamlined movie possessing an unstoppable sense of motion, and giving the visceral pleasure of seeing a tightly-wound plot unfold. — VZ

The Sixth Sense (★★★½)

Cole Sear is a young boy whose special power, "the sixth sense," enables him to perceive the ghosts which, unbeknownst to the rest of the world, walk among us every day. Bruce Willis plays the psychologist trying to help him. The strength of their performances carries the movie past its slight flaws, making *The Sixth Sense* one of the best movies of the summer. — Tzu-Mainn Chen

The Straight Story (★★½)

A great true story: in 1994, seventy-three year-old Alvin Straight rode a 1966 John Deere lawnmower from Laurens, Iowa, all the way to Mount Zion, Wisconsin, to see his ailing brother. Directed by David

point of being mesmerizing. — VZ

The Thomas Crown Affair (★★★)

A cross between a star vehicle and an old-fashioned heist movie: a bored zillionaire steals priceless paintings for fun, and a dedicated insurance investigator tries to trap him, falling for him in the process. Excellent opening and ending sequences, largely expendable middle; but that Monet-Magritte-Escher inspired climax is spectacular. — VZ

Three Kings (★★★½)

As one of the most creative films of the year, David O. Russell's third film *Three Kings* marks his strongest directing effort to date. When American soldiers set out to find Saddam's stolen gold bullion, they also find Iraqi citizens in need of their help. In their efforts to help, the characters are forced to question the point of America's involvement in the Persian Gulf. The creative use of the camera makes for powerful images that help drive the film's message home. — Michael Frakes



MERRICK MORTON—TWENTIETH CENTURY FOX

Helena Bonham Carter as Marla cozies up to the film's narrator, played by Edward Norton, in *Fight Club*.

Popular Music

Berklee Performance Center
Berklee College of Music
1140 Boylston St.
Free student recitals and faculty concerts, 4 p.m. and 7 p.m. some weekdays. For info. on these concerts, call the Performance Information Line at 747-8820.

Nov. 6: Irakere, \$38-\$30.
Nov. 7: Bryan Ferry, \$40, \$50.
Nov. 13: Natalie MacMaster, \$20, \$25.
Nov. 18: Keb' Mo', \$19.50.
Nov. 19: Arlo Guthrie, \$22.50-\$27.50.
Nov. 21: Misia, \$20, \$25.

Centrum Centre
Ticketmaster 931-2000.
Nov. 14: Bob Dylan, Phil Lesh & Friends, \$29.50.

The Middle East
Ticketmaster: 931-2000.
Ticket prices vary. Call 354-8238 for more info.

Nov. 5: Rumble, No regret, and Simple.
Nov. 5: Sloan with Deadly Snakes and The Pills.
Nov. 6: Supersuckers.
Nov. 7: Mark Robinson with True Love Always and Aden.
Nov. 9: Buck O'Nine.
Nov. 9: Gwen Mars, Elsewhere and Fat Boy.
Nov. 10: Bardo Pond.
Nov. 10: Blue Oyster Cult.
Nov. 11: Buffalo Tom.
Nov. 11: Honeyglazed.
Nov. 12: Blonde Redhead.
Nov. 12: Uncle Sammy with Ulu and Loop.
Nov. 13: Barbero.
Nov. 14: Dispatch.
Nov. 15: Troubadours with Flynet, the Rubber Band and Army of Jaxons.
Nov. 16: Mr. Lif.

Orpheum Theatre
Ticketmaster: 931-2000
Nov. 13: Chris Cornell. \$23.50.
Nov. 16: Richard Thompson and Lucinda Williams, \$31, \$26.
Nov. 18: Live. \$27.50.
Nov. 27-28: Sting. \$125, \$75, \$51.

Tsongas Arena (Lowell, MA)
Ticketmaster: 931-2000.
Nov. 12: Blink 182 & Silverchair. Sold Out.

Jazz Music

Regattabar
Concertix: 876-7777
Ticket prices vary. Call 661-5000 for more info.
Nov. 5-6: The Scott Hamilton Quartet.
Nov. 9-10: Dave Weckl Band.
Nov. 11: Kendrick Oliver and the New Life Jazz Orchestra.
Nov. 12: Rebecca Parris.
Nov. 13: Mighty Sam McClain and the Bruce Katz Band.
Nov. 16: Matthias Lupri Quintet.
Nov. 17: Teresa Ines Group.
Nov. 18-20: Michael Brecker Quartet.
Nov. 21: Sol y Canto.
Nov. 23: Jinga Trio.

Scullers Jazz Club
Ticketmaster: 931-2000
Ticket prices vary. Call 562-4111 for more info.

Nov. 9-10: Richard Bona.
Nov. 11: Larry Watson.
Nov. 12-13: Jimmy Webb.
Nov. 14: Fairport Convention.
Nov. 16-17: Bob James.
Nov. 18-19: Najee.
Nov. 23: Krisanthi Pappas.
Nov. 26-27: Larry Carlton.
Nov. 30: Ida Zecco.

Classical Music

Boston Symphony Orchestra
Tickets: 266-1492.
Performances at Symphony Hall, 301 Massachusetts Ave., Boston unless otherwise noted. For MIT Students: Tickets are offered for Th. evening concerts (8pm) and Fri. afternoon concerts (1:30pm) and are available on the day of the concert only at the BSO Box Office at Symphony Hall (301 Massachusetts Ave. Open 10am-6pm). Two tickets may be obtained with two current valid MIT student IDs, subject to availability. For updated MIT student ticket availability, call 638-9478 after 10am on the day of concert.

Nov. 5-6: Copland: Appalachian Spring (complete); Knussen: *Where the Wild Things Are*,

On The Town

A weekly guide to the arts in Boston

November 5 - 12

Compiled by Fred Choi

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

Fantasy opera after Maurice Sendak. Oliver Knussen, conductor; Rosemary Hardy, soprano; Lucy Shelton, soprano. Tickets available: Nov. 5: \$79, \$70, \$34. Nov. 6: Sold out.

Nov. 11-13, 16: Schubert-Berio: Rendering; Mozart: Piano Concerto No. 21 in C, K.467; Schumann: Symphony No. 4. Roberto Abbado, conductor; Gianluca Cascioli, piano. Tickets available: Nov. 11: \$24. Nov. 12-13, 16: Sold out.

Musicians of the Old Post Road
Nov. 6 at 8:00pm at Faneuil Hall and Nov. 7 at 3pm at the First Church in Marlborough. The Musicians of the Old Post Road perform one of the Romantic era's most beautiful and beloved chamber works - Schubert's Trout Quintet. This joyously lyrical work will be given a rare period instrument performance by this award-winning ensemble. The program will also include Anton Reicha's engaging Flute Quartet in G Major, and J. N. Hummel's brilliantly virtuosic Trio in A Major for flute, cello, and piano using an original 1840 Rosenberger piano. For information and ticket reservations, call (781) 466-6694. Tickets \$5 with MIT ID and will be available at the door.

Theater

Hedwig and the Angry Inch
Through Nov. 7 at 57 Theatre (200 Stuart St, Boston, MA 02116, at Charles Street, (617) 426-4499) John Cameron Mitchell and Stephen Trask's hit Off-Broadway musical about an obscure but ambitious transsexual would-be rock star. \$49.50 general seating, \$20 (first row rush on sale each day at 10 am at the Box Office), \$25 Student Rush 1 hour before curtain at the box office only, \$35 rear of the theatre. To charge by phone, call Telecharge at 1-800-233-3123.

Our Town
Through Nov. 28, Fri. and Sat. at 7:30 p.m., Sun. at 3:00 p.m.: The Wheelock Family Theatre (1800The Riverway, Boston) presents Thornton Wilder's American classic. Tickets are \$17, \$15, and \$10. ASL Nov. 19, 21, and Audio description Nov. 26, 28. The theater is wheelchair accessible. To reserve tickets or for more information, call 617-734-4760.

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

Exhibits

Seascapes
Through Nov. 27: Mobius (354 Congress St., Boston,

near the South Station T stop on the MBTA Red Line) presents an installation by Argentine artist Valeria Steverlynck. The exhibit was born of the artist's attempt to find roots in a foreign country and in a new culture, and is cemented in a deep appreciation for Nature. Seaweed is the focus of this installation. The darkened space is filled with glowing objects, suspended from the ceiling, crawling on the walls, and lying on the floor. All the objects are made of kelp and are lit from inside. Admission is free and the gallery is open Wed.-Sat. 12-5 p.m. For more information, call 617-542-7416.

Isabella Stewart Gardner Museum

280 The Fenway, Boston. (566-1401), Tues.-Sun. 11 a.m.-5 p.m. Admission \$10 (\$11 on weekends), \$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.

Threads of Dissent
Through Jan. 30, 2000. Inspired by the Gardner Museum's extraordinary tapestries, this exhibition illuminates the permanent collection in the light of contemporary social, political, and aesthetic issues in the work of living artists. Six works in the special exhibition gallery by the contemporary artists Edward Derwent, Leon Golub, Wojciech Jaskolka, Jorge Pardo, Lilian Tyrrell, and Murray Walker will be related to six tapestries from the collection.

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.

Museum of Our National Heritage

33 Marrett Rd., Lexington, 02421. (781-861-6559). Mon.-Sat. 10 a.m.-5 p.m.; Sun. 12 p.m.-5 p.m. Admission and parking free. <<http://www.mnh.org>>

Civil War Exhibit

Through Nov. 14. The Museum presents an exhibition of 93 rare and beautiful photographs drawn from the celebrated collection discovered in the attic of the Medford Historical Society in 1990. One of the most extensive and well-preserved collections of Civil War photographs to survive, the Medford pictures are nationally known for their breadth and depth of subject matter.

George Washington, American Symbol

Through Feb. 27, 2000. In observance of the 200th anniversary of his death, the Museum is hosting a unique exhibition which presents the most comprehensive exploration of the enduring nature of Washington's image. The exhibit will present more than 150 paintings, prints, sculptures, decorative objects, and memorabilia, including works by Peale, Gilbert Stuart, Norman Rockwell, and N.C. Wyeth.

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." 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.

Commonwealth Museum

220 Morrissey Blvd., Boston, 02125. Located across from the JFK Library. Hours: M-F 9-5, S 9-3. Admission is Free. For more info. or to arrange a tour, call 617-727-9268.

The Archaeology of the Central Artery Project: Highway to the Past

The exhibit focuses on life in Colonial Boston as interpreted through artifacts recovered from the "Big Dig" before the construction began. Artifacts and information on display examine leisure activities, tavern life, the life of three colonial women, and Native Americans.

Other Events

Boston Ballet Company

At the Wang Center for the Performing Arts, 270 Tremont St., Boston, MA 02116. (617)

482-9393. Call Telecharge (800) 447-7400 for tickets.

The Nutcracker

Nov. 26-Jan. 2, 2000. Tue.-Fri. 7:30 p.m., Sat. 2 p.m., 7:30 p.m.; Sun. 1 p.m., 5:30 p.m. Boston Ballet's 1999 Nutcracker features new choreography by Anna-Marie Holmes and Daniel Pelzig in Acts I and II, as well as the usual lavish scenery, special effects and costumes. Filled with the wonder and magic of the holidays, *The Nutcracker* follows a young girl named Clara on her dream adventure. The ballet is set to the music of Tchaikovsky and is choreographed by Bruce Marks and Daniel Pelzig. \$59-\$12.

Film Festivals

At the Museum of Fine Arts, Boston, 02115. For tickets and more information, call 369-3770. Tickets for each showing are \$7, \$6 MFA members, seniors, students, unless otherwise noted.

World's Best TV Ads

2-program series through Nov. 6: \$10, \$12.

Part 1: British Advertising Films of 1997

Nov. 5-6: (100 min.). Now in its 23rd year, this annual collection of television ads reveals the British to be the true masters of the advertising film.

Part 2: Cannes 1997 Advertising Film Festival

Nov. 5-6: (75 min.) Culled from some 5,000 entries, this compilation of ads from more than 17 countries represents the winners of last year's Cannes Advertising Film Festival, an annual event showcasing some of the most creative commercial filmmaking to be found anywhere.

Boston Jewish Film Festival

Tickets \$8, \$9.

Nov. 7: *Mother Stayed There* by Dalia Mevorach (1997, 50 min.), preceded by *The Lost Tribe* by Belay Workneh (1997, 13 min.). Tickets \$6, children under 12.

Nov. 11: *Rites and Passages: Four Short Films by Women Directors. In the Forever* by Tammy Arnstein (1999), *Ocean Avenue* by Shari Rothfarb (1999), *CYCLE: The Mikvah* by Na'ama Batya Lewin (1998), and *Zyklon Portrait* by Elida Schogt (1998). Shari Rothfarb and Na'ama Batya Lewin present.

Festival of Films from Iran

Nov. 12, 19: *Red* (1999, 97 min.). Based on a real incident, this example of popular cinema pushes the envelope in its examination of the position of women in Iranian society and in its depiction of male-female relationships.

Nov. 12-13: *Two Women* by Tahmineh Milani (1999, 95 min.). Feminist writer/director Milani contrasts two friends during university days at the time of the Revolution and at their reunion fifteen years later.

Nov. 19-20: *The Lady* by Dariush Mehrjui (1992, 113 min.). One of the last long-banned films to be granted a release permit in Iran, *The Lady* is Mehrjui's adaptation of Bunuel's *Viridiana*. As with his adaptations of Ibsen's *A*

Doll's House and Salinger's *Franny and Zooey*, Mehrjui translates it fluidly into a completely Iranian context.

Wizard of Oz on Ice

Through Nov. 7. Producer Kenneth Feld presents *The Wizard of Oz on Ice*. This cherished classic has all the charm of the original story in a brand-new production that features the latest in technical magic all captured live on ice. Olympic gold medalist Robin Cousins provides the show's stars with brilliant choreography. Vocal virtuoso Bobby McFerrin will win your heart as the voice of all the key characters except Dorothy, who is brought to life through the talented voice of Lurnea Wilkerson. \$12.50. Call Ticketmaster for tickets.

World Music Week at Tufts

All events will take place in Alumnæ Hall in the Aidekman Arts Center at Tufts University, Talbot Ave., Medford, MA. For more information, visit <<http://www.tufts.edu/as/music/>> or call 781-224-4203.

Nov. 13: The Boston Classical Guitar Society and The Music Department at Tufts University present *Boston Guitar-Fest '99: Women and the Classical Guitar*, a series of workshops, concerts, and lectures. Guests include harpsichordist/organist Frances Conover Fitch, guitarist Berit Strong, and lutist/guitarist Olav Chris Henriksen. Admission \$35 (non-members), \$30 (BCGS members, students, and seniors). The fee covers all events, and tickets for individual concerts can be purchased at the door.

Nov. 16: Kuniwe West Africa Drum and Dance Ensemble.

Nov. 18: Tufts New Music Ensembles.

Nov. 19: Tufts Small Jazz Ensembles.

Nov. 20: Tufts Gamelan.

Improv-ice presented by Mohegan Sun

Dec. 2 at the Centrum Centre. Unprecedented skating performances by 12 of the world's top figure skaters. Scheduled to perform at this one-of-a-kind event: Katarina Witt, Elvis Stojko, Ekaterina Gordeeva, Philippe Candeloro, Nicole Bobek, Rudy Galindo, Lu Chen, Kurt Browning, Caryn Kadavy, Michael Weiss, Surya Bonaly, Alexei Yagudin. One hour before the event, skaters will make their draw to select a style of music. Each skater will then have one hour to listen to the music on a personal walkman with 30 minutes to rehearse on the ice prior to the exhibition and 30 minutes off the ice. Each skater will perform his or her improvisational number and then participate in group improvisational numbers in the second half of the program. Tickets: \$55 (Limited On-Ice Seats), \$45, \$35. Groups of 20+ Save \$5.00, call 508-755-6800 ext. 2125. Call Ticketmaster 931-2000.

WWF Raw is War

Dec. 6: Catch the bad boys of wrestling for an evening of non-stop, heartpounding action. Tickets \$35, \$28, \$22, \$17. Call Ticketmaster 931-2000.

Kenny Rogers: A Holiday Concert

Dec. 10 at the Centrum Centre. Let your holiday spirit shine! Join in for a night of holiday magic and country favorites as Country 99.5 WKLB proudly presents *Kenny Rogers: A Holiday Concert*. This will be a memorable night, as he performs all-time favorite hits and holiday classics in an intimate half-house setting with his captivating melodic voice and harmonious guitar. Limited VIP tickets: \$50, \$35, \$25. Call Ticketmaster 931-2000.

November
5, 1999

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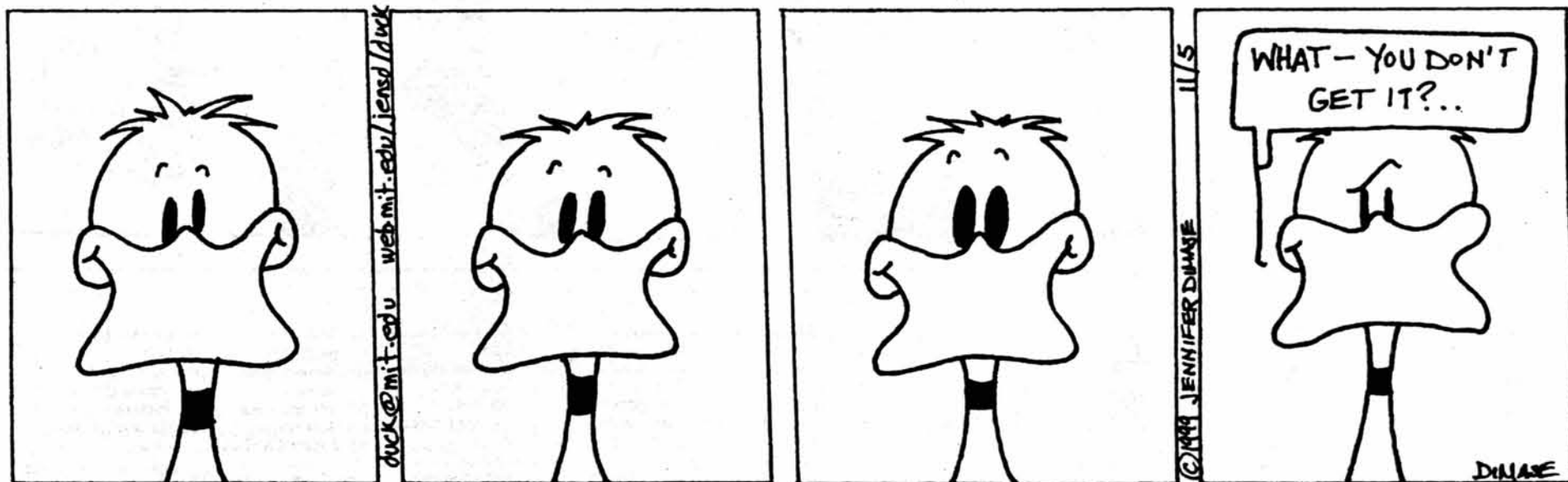
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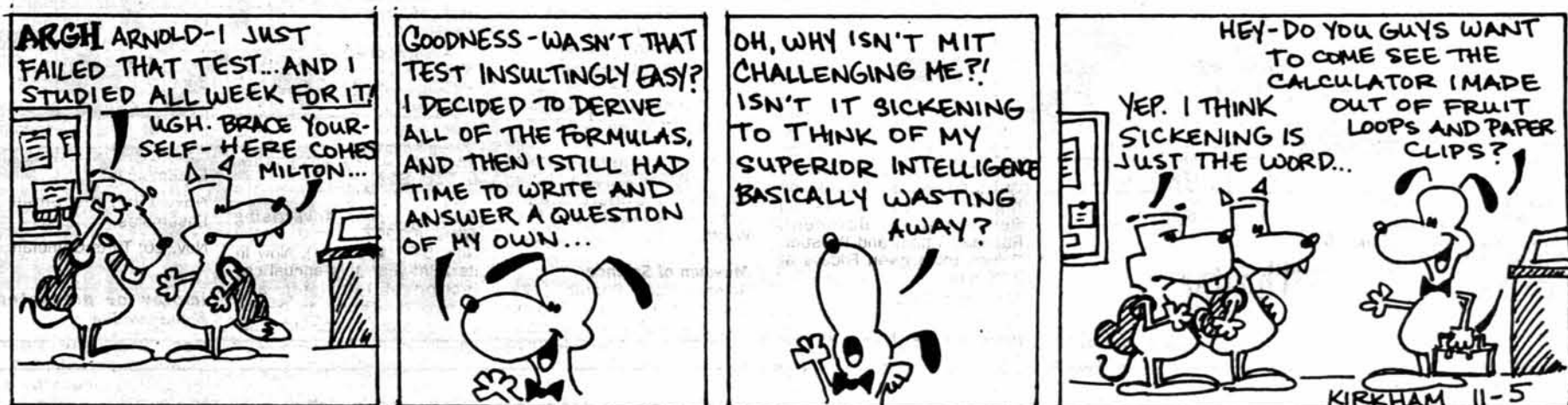
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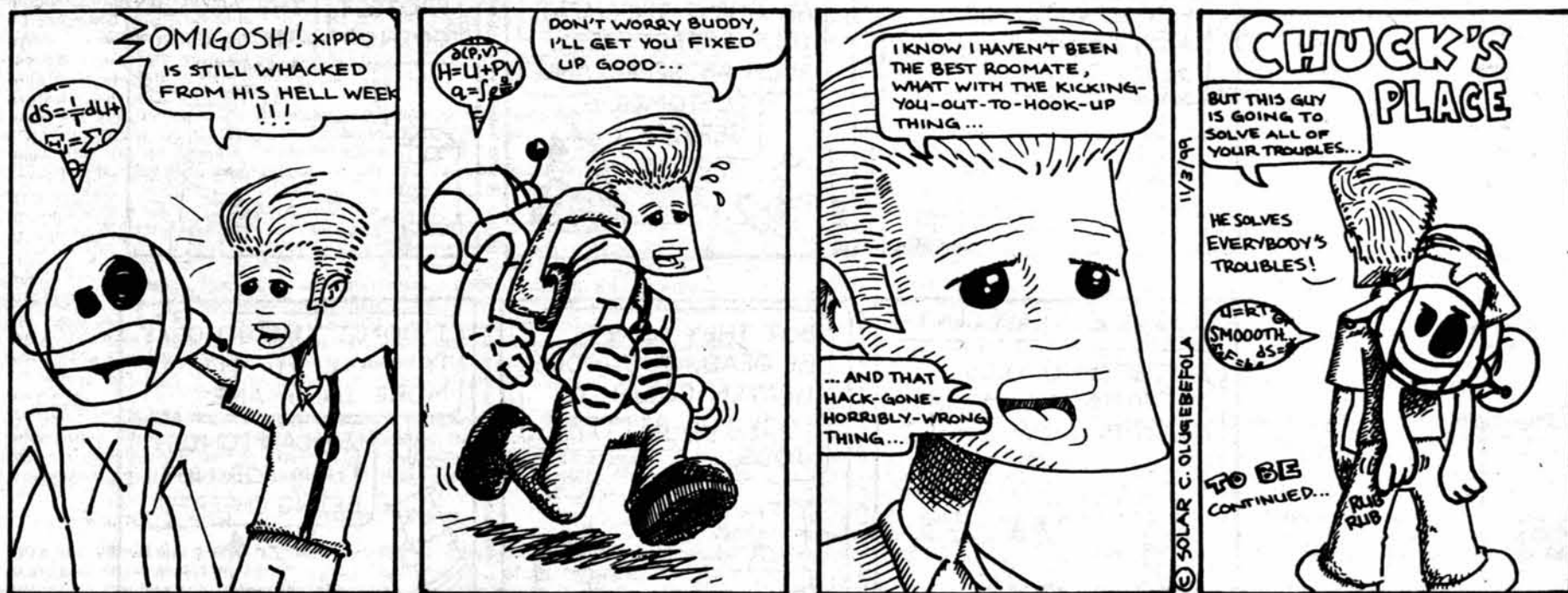
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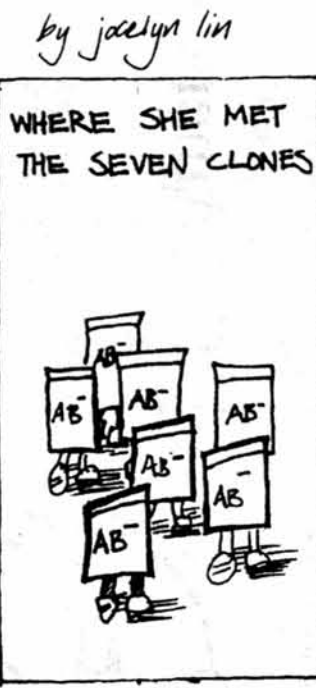
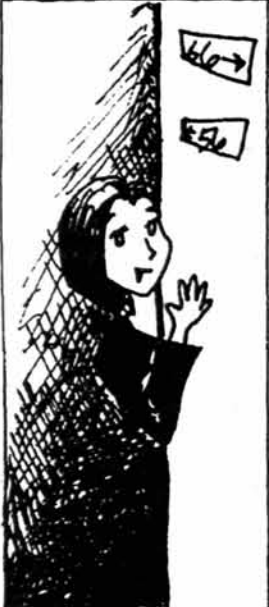
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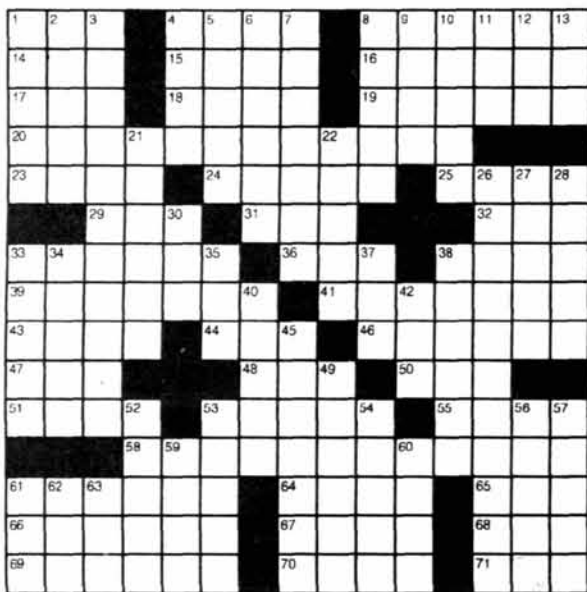
19 YEARS LATER

HAVING ATTACKED A WELLESLEY GIRL IN A MOMENT OF WEAKNESS, SNOW WHITE WENT INTO HIDING DEEP IN THE BOWELS OF THE TUNNELS



by jacylin lin

Crossword Puzzle



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- ACROSS
- 1 Evergreen
- 4 Composer Bartok
- 8 Is suitable to
- 14 Individual
- 15 Copycat
- 16 Singer Kitt
- 17 Org. of Giants
- 18 Orderly
- 19 Deleted
- 20 Too quick to fire
- 23 Epic tale
- 24 Sights
- 25 Flat-bottomed boat
- 29 Wedding vow
- 31 Sell-out letters
- 32 Mil. address
- 33 Catch phrase
- 36 Totality
- 38 Train to box
- 39 Comfortable
- 41 Walks unsteadily
- 43 Splice film
- 44 Sack
- 46 Let wind in
- 47 Vietnamese
- holiday
- 48 Equality grp.
- 50 Man's best friend
- 51 Chalcedony and opal gem
- 53 Predatory seabirds
- 55 Sled
- 58 Atomic-bomb developer
- 61 Saudi
- 64 6/6/44
- 65 Biddy
- 66 Underground chamber
- 67 Vogue rival
- 68 Blockhead
- 69 Plays charades
- 70 Parakeet staple
- 71 Confirmed
- DOWN
- 1 Typefaces
- 2 Red beginning?
- 3 Affected piety
- 4 Explosive report
- 5 Some rapiers
- 6 Gains knowledge
- 7 Ashe and Hailey
- 8 Toots
- 9 Lawman Wyatt
- 10 Becomes tattered
- 11 "Not Unusual"
- 12 Word ignored by alphabetizers
- 13 Forlorn
- 21 Contrivance
- 22 Approximately
- 26 Southernmost point of Africa
- 27 Creative movement of the '60s
- 28 Of less quality
- 30 Klutz
- 33 Take care of
- 34 Weighed down
- 35 Essence
- 37 Extinct flightless bird
- 38 Leisurely walk
- 40 Sri
- 42 Sen. Kennedy
- 45 Haitian cash
- 49 Walk with a sway
- 52 Three-masted sailing ship
- 53 Graceful birds
- 54 Hackneyed
- 56 V-formation flock
- 57 Dadaist Max
- 59 Soil
- 60 Scrutinized
- 61 Marksman
- 62 Took off
- 63 Gardner of "The Killers"

Today's Solution

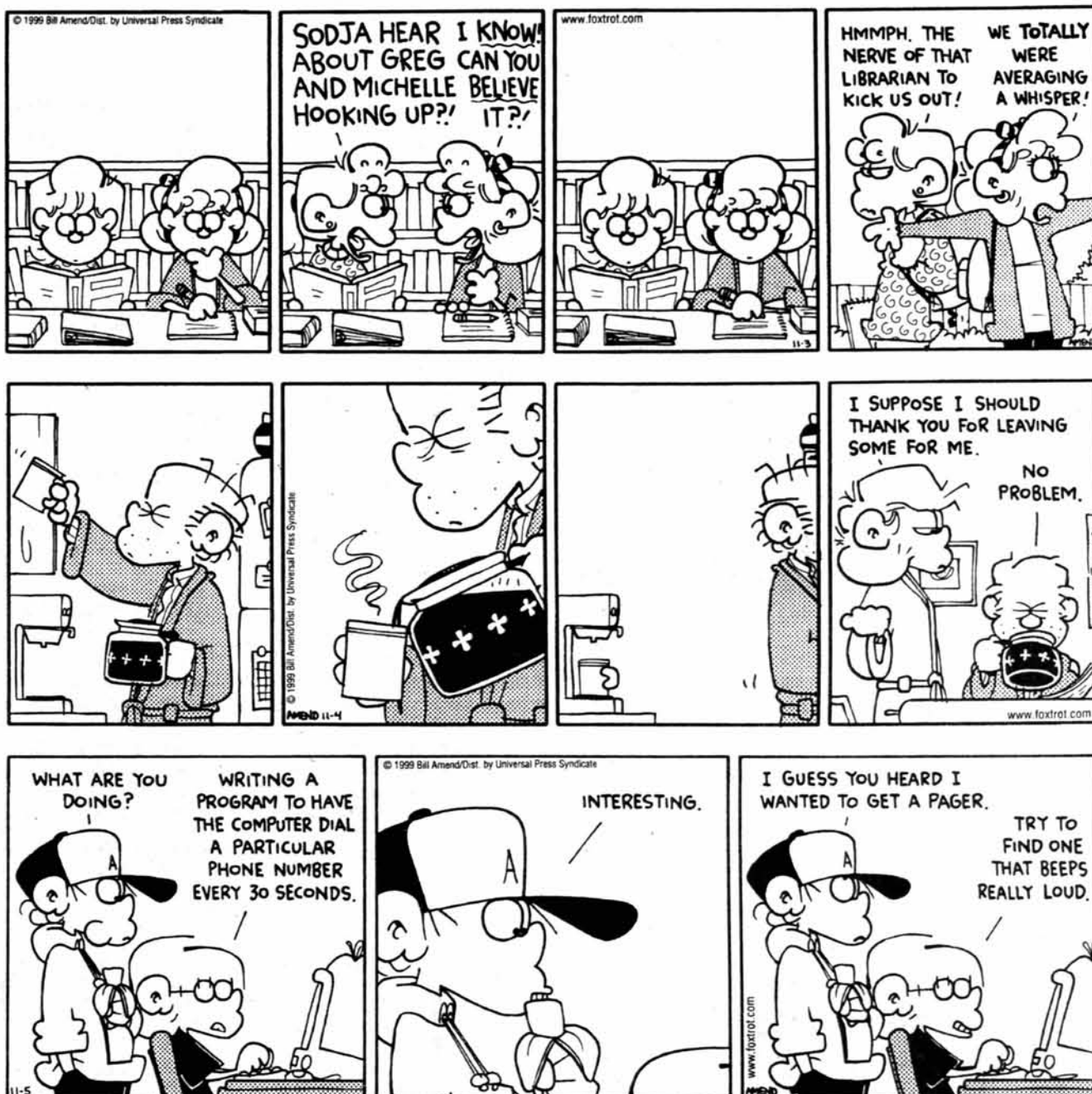


Dilbert® by Scott Adams



by Bill Amend

FoxTrot



TechCalendar

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

Friday's Events

12:30 - 2:30 p.m. - **MIT CHOICE SIT IN.** Unhappy with what might happen to the residence system at MIT? Nothing has been decided... yet. Join MIT Choice in a Sit In to protest proposed changes in housing policy. We'll assemble in Lobby 7. Admission 0. meet in Lobby 7. Sponsor: Swass Distribution.

7:00 p.m. - 12:30 a.m. - **MIT Anime Club Showing.** 7:00 Slayars Next 17 - 19 (subtitled); 8:45 The Heroic Legend of Arslan: Parts 3 and 4; 11:00 Yu Yu Hakusho 9 - 10 (subtitled). Free! Stop by anytime and bring your friends. E51-345. Sponsor: Anime Club, MIT.

8:00 p.m. - **Gilbert and Sullivan's, "Iolanthe".** The MIT Gilbert and Sullivan players present "Iolanthe, or The Peer and the Peri" in La Sala de Puerto Rico. Stage Directed by Erik Lars Myers. Music Directed by Kevin Mitchell '98. Admission 5. La Sala de Puerto Rico. Sponsor: Gilbert and Sullivan Players, MIT.

8:00 p.m. - **The Taming of the Shrew.** Shakespeare Ensemble Fall major production, directed by Senior Lecturer Michael Ouellette. Tix: \$8, \$6 students w/ID & senior citizens. Admission 6.00. Kresge Little Theatre. Sponsor: Office of the Arts.

8:00 p.m. - **N. Vijay Siva, South Indian vocalist.** With Bombay B. Gayatri, violin and N. Manoj Siva, mridangam. Presented by MITHAS (MIT Heritage of South Asia). General admission: \$15, \$12—students & seniors. Admission 12.00. Wong Auditorium. Sponsor: Office of the Arts.

8:00 p.m. - **William Shakespeare's "Taming of the Shrew".** Shakespeare Ensemble's major production this fall is a deconstruction of William Shakespeare's "Taming of the Shrew" directed by Michael Ouellette. Admission 6.00. Kresge Little Theatre. Sponsor: Shakespeare Ensemble.

3:00 p.m. - **Coherence, Resolution, and Information in Optical Imaging, Prof. George Barbastathis, Dept. of Mechanical Engineering, M.I.T.** Refreshments to follow in room 1-114. Open. More info: Call Beth Henson at 258-5807. Email bhenson@mit.edu. Rm 3-270.

4:00 p.m. - **Cold Pulses and Other Constraints on Critical-Gradient Transport, Ken Gentle, University of Texas at Austin.** Refreshments served at 3:45 pm. Open. More info: Call Paul Rivenberg at 253-8101. Email rivenberg@psfc.mit.edu. Web: <http://www.pfc.mit.edu/>. Rm NW17-218.

4:15 p.m. - **Triangulations of Convex Polytopes, Wung Kum Fong, Department of Mathematics, Massachusetts Institute of Technology.** Refreshments will be served at 3:30 PM in Room 2-349. Open. More info: Call Professor Sara Billey at 253-6544. Email sara@math.mit.edu. Web: <http://www-math.mit.edu/~combin>. Rm 2-338.

Saturday's Events

2:00 p.m. - **Gilbert and Sullivan's, "Iolanthe".** The MIT Gilbert and Sullivan players present "Iolanthe, or The Peer and the Peri" in La Sala de Puerto Rico. Stage Directed by Erik Lars Myers. Music Directed by Kevin Mitchell '98. Admission 5. La Sala de Puerto Rico. Sponsor: Gilbert and Sullivan Players, MIT.

6:30 p.m. - **KSA/Hansori Korean Culture Show.** KSA/Hansori's Korean Culture Show is in Walker, Nov. 6 at 6:30. Acts include traditional drums, taekwondo, modern and traditional dance. Full Korean dinner is served!! 50-140. Sponsor: Korean Students Association.

8:00 p.m. - **Gilbert and Sullivan's, "Iolanthe".** The MIT Gilbert and Sullivan players present "Iolanthe, or The Peer and the Peri" in La Sala de Puerto Rico. Stage Directed by Erik Lars Myers. Music Directed by Kevin Mitchell '98. Admission 5. La Sala de Puerto Rico. Sponsor: Gilbert and Sullivan Players, MIT.

8:00 p.m. - **William Shakespeare's "Taming of the Shrew".** Shakespeare Ensemble's major production this fall is a deconstruction of William Shakespeare's "Taming of the Shrew" directed by Michael Ouellette. Admission 6.00. Kresge Little Theatre. Sponsor: Shakespeare Ensemble.

8:00 p.m. - **The Taming of the Shrew.** Shakespeare Ensemble Fall major production, directed by Senior Lecturer Michael Ouellette. Tix: \$8, \$6 students w/ID & senior citizens. Admission 6.00. Kresge Little Theatre. Sponsor: Office of the Arts.

9:30 p.m. - **Revolution 1999.** Asian pop is back! Escape the confines of American music and dance to the beat of Asian pop. Semi-formal attire and college ID required. Tickets on sale Nov 3-5. Admission 10. Lobdell. Sponsor: Association of Taiwanese Students, MIT.

9:00 a.m. - **Management of Biotechnology and Pharmaceuticals, over 10 speakers!, from MIT, Harvard, and Industry.** includes break-out sessions. Free attendance for All. Snacks provided. Every hour: different speakers, & we strongly encourage U to attend all presentation b/c they complement each other. Open. More info: Call Michele deMarco, founder & co-Pres, New Horizons at 354-1263. Email newhorizonsclub@hotmail.com. Web: web.mit.edu/newhorizons. Rm 6-120.

11:45 a.m. - **Management Challenges of Consistent Innovation, Dr. Albert C.Y. Yu, Senior VP,**

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.

Intel Corporation. Bring your lunch, beverage and dessert will be provided. Open. More info: Call ICRMOT at 253-7991. Email icrmot@mit.edu. Web: <http://web.mit.edu/icrmot/www/>. Rm E56-270.

12:00 p.m. - **The Portrayal of Family Life on Television, David Thorburn, Ph.D., Professor of Literature and Director of the Communications Forum.** Open. More info: Call Family Resource Center at 253-1592. Email frc@mit.edu. Web: <http://web.mit.edu/personnel/www/frc/>. Rm 16-151.

4:15 p.m. - **Szygiles and Graph Colorings, Professor Dave Bayer, Barnard College, Columbia University.** Refreshments will be served at 3:45 PM in Room 2-349. Open. More info: Call Professor Michael Brenner at (617) 253-3661. Email brenner@math.mit.edu. Web: <http://www-math.mit.edu/amc/fall99>. Rm 2-105.

Sunday's Events

1:00 p.m. - **Open Reading Tech Show 2000: "Tortoise".** Written by Jeff Flaster '85, "Tortoise" brings Aesop's ancient fable into the 21st century as rival computer giants compete — for fame, fortune and love — but with very different priorities. Admission 0. Student Ctr Rm 407. Sponsor: Office of the Arts.

2:00 p.m. - **Gilbert and Sullivan's, "Iolanthe".** The MIT Gilbert and Sullivan players present "Iolanthe, or The Peer and the Peri" in La Sala de Puerto Rico. Stage Directed by Erik Lars Myers. Music Directed by Kevin Mitchell '98. Admission 5. La Sala de Puerto Rico. Sponsor: Gilbert and Sullivan Players, MIT.

3:00 p.m. - **The Philharmonia Orchestra of Yale.** Lawrence Leighton Smith, director. Rachmaninoff's Symphonic Dances, Op. 45; Jacob Druckman's Aureole (1979); Robert Schumann's Symphony No. 3 in E-flat, Op. 97, "Rhenish". Admission 0. Kresge Auditorium. Sponsor: Office of the Arts.

Monday's Events

4:00 - 5:30 p.m. - **Open Forum with Reaccreditation Team.** Members of the MIT community are invited to an open forum with the evaluation team on Monday, Nov. 8, from 4-5:30 p.m. in 4-237. Sponsored by Chancellor's Office. 4-237. Sponsor: President's Office.

8:00 p.m. - **UA Cabinet Meeting.** Discuss the Institute's important issues and make effective change. W20-400. Sponsor: Undergraduate Association.

11:45 a.m. - **Management Challenges of Consistent Innovation, Dr. Albert C.Y. Yu, Senior VP, Intel Corporation.** Bring your lunch, beverage and dessert will be provided. Open. More info: Call ICRMOT at 253-7991. Email icrmot@mit.edu. Web: <http://web.mit.edu/icrmot/www/>. Rm E56-270.

12:00 p.m. (1 hour 30 minutes) - **The Portrayal of Family Life on Television, David Thorburn, Ph.D., Professor of Literature and Director of the Communications Forum.** Open. More info: Call Family Resource Center at 253-1592. Email frc@mit.edu. Web: <http://web.mit.edu/personnel/www/frc/>. Rm 16-151.

4:15 p.m. (1 hour) - **Szygiles and Graph Colorings, Professor Dave Bayer, Barnard College, Columbia University.** Refreshments will be served at 3:45 PM in Room 2-349. Open. More info: Call Professor Michael Brenner at (617) 253-3661. Email brenner@math.mit.edu. Web: <http://www-math.mit.edu/amc/fall99>. Rm 2-105.

Tuesday's Events

5:00 - 7:00 p.m. - **"Mecanoo Architects: Recent Work"—Opening Reception.** Exhibit of the firm located in Delft, The Netherlands, internationally-known for its housing, urban development, landscaping, public spaces, buildings & restorations. Regular hours: M-F, 9-5pm. Admission 0. Wolk Gallery (Rm 7-338). Sponsor: Office of the Arts.

5:00 p.m. - **Poverty and Environment: Success stories from around the world.** Speakers: Alicia Br-ena-Comision Economica para America Latina, Ashok Khosla- Development Alternatives, Mechai Viravaidya-Population & Community Development Assoc., Tariq Banuri-Stockholm Env. Inst. Admission 0. Room E51-345. Sponsor: Paksmit.

7:30 - 10:30 p.m. - **Contra Dance for All.** Contra Dance for All with the band Einstein's Little Homunculus, refreshments. No experience or partner necessary! In Lobdell Dining Hall (W20 second floor) 7:30-10:30 pm. Admission 0. Lobdell (in W20, 2nd floor). Sponsor: Folk Dance Club.

7:30 - 9:00 p.m. - **Chi Alpha Campus Meeting.** Chi Alpha Christian Fellowship will be sponsoring a series on the book of Revelation at our weekly meeting. There will be time for worship and fellowship as we study the Bible. PDR 3, Student Center. Sponsor: Chi Alpha Christian Fellowship.



GREG KUHNEN—THE TECH
David Laurence (Viola) and Daniel Levin (Cello), two members of the Speakeasy String Quartet, perform Duke Ellington's Mood Indigo in the MIT Chapel yesterday at noon. The quartet performed classic jazz by Duke Ellington, George Gershwin, "Fats" Waller, and others.

MIT Kicks Off Most Ambitious Capital Campaign in its History

By Douglas E. Helmburger
NEWS EDITOR

MIT will formally announce its \$1.5 Billion capital campaign today, which will be the most ambitious funding drive in the Institute's history.

The campaign, entitled "Calculated Risks, Creative Revolutions," has been in progress since July 1997 and has already raised \$643 million from 44,000 donors.

This weekend, 600 potential donors will descend on Kresge Auditorium for a day-long series of discussions, followed by a black-tie dinner in Rockwell Cage. Donors will receive lectures from speakers including architect Frank O. Gehry, commissioned to design the new Stata Center.

Chairing the campaign will be Raymond S. Stata '57, whose gift of \$25 million in 1997 was the largest single gift for an infrastructure project in MIT history. The Stata Center later received \$15 million from Alexander W. Dreyfoos Jr and \$20 million from William H. Gates III.

"MIT has had an enormous impact on society and on people's lives, and I see this campaign as a

catalyst to enable MIT to make great things to happen in the future," Stata said.

"It is our challenge to attack and solve the next generation of great problems," said President Charles M. Vest. "Doing that will require some calculated risks: predicting the next generation of intellectual revolutions, and putting our chips down early."

"Our value to practical concerns accrues ultimately from our enthusiasm for exploring the truly unknown. That is the ultimate rationale for supporting a university."

The new capital campaign is more than twice the size of "Campaign for the Future," which raised \$710 million for the Institute between 1987 and 1992.

Money for buildings, research

The new capital campaign seeks funding for four broad areas. The first, with a goal of \$550 million, will support new directions in research and education. Money in this category will support programs in political economy, comparative media studies, the arts, and the library system, among

other areas.

The second, also with a goal of \$550 million, will enhance the learning community. This money will go towards undergraduate and graduate scholarships, faculty chairs, and undergraduate student life. The campaign proposes to significantly enhance the amount of graduate scholarships, partially through eliminating summer tuition for graduate students.

A third category, totaling \$300 million, will go towards renewing the physical infrastructure of the Institute. Money in this category will help fund the Stata Center, Sloan School of Management extension, and new undergraduate and graduate dormitories. MIT will supplant the \$300 million in expected gifts with at least \$300 million in Institute funds, according to the capital campaign documents.

A final category, entitled the Millennium Fund and totaling \$100 million, will provide MIT with unrestricted funds to "act quickly, change direction, and support new ideas as they emerge," according to the campaign documents.



MIT Italy Program

Orientation

Tuesday, November 16

5 p.m.

E53-482

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No Major Surprises in Cambridge Council Elections

By Frank Dabek
EDITOR IN CHIEF

A large field made for an extremely close race for Cambridge City Council this year, but one devoid of major surprises. Only Vice Mayor Anthony Galluccio was able to exceed quota on the first count with 2,716 first place votes. The next councilor, Katherine Born, was not elected until the 12th count.

Low voter turnout may have contributed to the tight race — only 18,777 Cantabridgians went to the polls this year. The 200 or so MIT students who voted at Kresge auditorium dwarfed the turnout in previous years, however.

Those students weren't enough to elect challenger Erik C. Snowberg '99 who was counting on an unprecedented student turnout to win a seat. Snowberg received 429 first place votes and finished in 13th place.

Aside from the low student turnout (a far cry from the 2,000 students his campaign claims to have registered), Snowberg was crippled by his inability to capitalize on Cambridge Civic Association coattails. Because fellow CCA slate candidates Katherine Born, Henrietta Davis, and Jim Braude were not elected until after Snowberg was eliminated, he was not able to receive their transfer votes. He did, however, receive a number of transfers from the unofficial "rent con-

trol" slate of David Hoicka and James Williamson. Most of Snowberg's transfers went, not surprisingly, to fellow CCA endorsees led by Braude.

Three new faces joined the Cambridge City Council this year: Marjorie Decker, James Braude, and David Maher.

Two new council members were guaranteed as a result of the retirement of Mayor Francis Duehay and Sheila Russell but David Maher managed to squeeze out incumbent Katherine Triantafyllou to finish ninth. Triantafyllou accumulated more first place votes (1,176) than Maher (1,040) but strong transfer numbers (substantially from fellow North Cambridge based candidate Galluccio) pushed him ahead by the

sixth count.

Ken Reeves ran solidly this year after a mild scare two years ago. Reeves picked up 1,431 first place votes.

One mild surprise was the poor turnout for Helder "Sonny" Peixoto whose all out yard-sign blitz was expected to bring in more than a meager 315 first place votes. Peixoto and Toomey skirmished several times during the election and the appearance of a head to head competition turned out to be not totally imagined — Toomey was the leading recipient of Peixoto transfer votes.

Mayor Galluccio?

The new council will next turn its attention to choosing Cam-

bridge's mayor. The strong running Galluccio is the obvious choice especially with only three of the five CCA candidates elected this year.

This election only furthers persistent rumors of the CCA's demise. The traditionally strong progressive organization is being eroded from both sides of the spectrum — liberal, pro rent control forces are bailing out on the left while more moderate voters aren't buying into the group's affordable housing and limited development message.

The bottom line for the new council: the strength of Galluccio and entrance of Maher makes for a more moderate body by Cambridge standards.

Cambridge City Council Election Results

Candidates	Count													
	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th	13th	14th
Anthony Galluccio	2716	1878	1878	1878	1878	1878	1878	1878	1878	1878	1878	1878	1878	1878
KathyBorn	1662	1699	1706	1716	1722	1725	1734	1791	1798	1824	1878	1878	1878	1878
Marjorie Decker	1652	1672	1687	1688	1694	1697	1706	1741	1757	1797	1852	1877	1878	1878
Tim Toomey	1510	1571	1583	1585	1589	1592	1599	1605	1688	1700	1717	1769	1878	1878
Jim Braude	1490	1514	1524	1527	1529	1529	1548	1587	1593	1687	1780	1812	1871	1878
Henrietta Davis	1470	1508	1521	1524	1529	1537	1547	1603	1611	1635	1687	1727	1789	1878
Ken Reeves	1431	1484	1489	1492	1507	1509	1523	1533	1550	1579	1628	1649	1742	1878
Michael Sullivan	1339	1519	1531	1534	1558	1565	1568	1585	1620	1631	1647	1748	1878	1878
Katherine Triantafyllou	1176	1199	1205	1207	1220	1222	1235	1253	1268	1304	1344	1358	1428	0
David Maher	1040	1177	1182	1185	1200	1247	1250	1275	1311	1321	1333	1574	1855	1878
Bobby Goodwin	813	918	921	923	936	937	939	939	955	960	968	997	0	0
David Trumbull	536	586	597	599	601	639	642	658	711	718	756	0	0	0
Erik Snowberg	429	433	441	442	445	446	456	478	485	536	0	0	0	0
David Hoicka	330	332	342	346	349	349	379	383	386	0	0	0	0	0
Sonny Peixoto	315	350	355	356	357	367	372	376	0	0	0	0	0	0
Robert Winters	304	311	318	320	320	322	326	0	0	0	0	0	0	0
JamesWilliamson	129	130	140	141	146	148	0	0	0	0	0	0	0	0
Dotty Giacobbe	113	129	132	136	0	0	0	0	0	0	0	0	0	0
Jeff Chase	107	134	144	144	145	0	0	0	0	0	0	0	0	0
Vince Dixon	50	53	55	0	0	0	0	0	0	0	0	0	0	0
Alan Nidle	42	44	0	0	0	0	0	0	0	0	0	0	0	0
Bil Iones	34	38	0	0	0	0	0	0	0	0	0	0	0	0
Deajanna Wormwood-Malone	31	33	0	0	0	0	0	0	0	0	0	0	0	0
Charlie Christenson	29	36	0	0	0	0	0	0	0	0	0	0	0	0
Write-Ins	29	29	0	0	0	0	0	0	0	0	0	0	0	0
Exhaustedballots	0	0	26	34	52	16	75	92	166	207	309	510	702	1875

The Cambridge City council is elected by a system of proportional representation— candidates must reach quota (1,878 votes in this election) to win office. During the first count only first place votes are counted. Any votes a candidate receives over quota are redistributed based on second choice votes. In the second count candidates with less than fifty votes are eliminated and their votes are distributed based on second place votes. In each subsequent count the lowest vote getter is eliminated and his votes are again transferred; votes over quota are also redistributed. The process continues until nine candidates reach quota. The results printed here are unaudited.

SOURCE: CAMBRIDGE ELECTION COMMISSION

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BLB Member, Students Find *Globe* Editorial Unfair

Fraternities, from Page 1

ternities, said Christopher D. Beland '00, a member of Fenway House.

Many believe that MIT students and fraternities are being held to a higher standard by the press. "I believe that the press coverage of the PKS accident was due to ... public fascination with MIT and its

hacks, and heightened sensitivity because of recent fraternity-based alcohol incidents," said President Charles M. Vest.

"Unfortunately, a few students have acted very irresponsibly from time to time. This does harm us all in the public view. The publicity is intense in part because people know MIT students are bright and hard

working ... expectations for us are high," Vest said.

In addition, coverage has focused only on a small number of fraternities often facing sanctions from MIT and Boston and has leapt to indicting an entire system. "Media coverage has tended to paint all of our fraternities with a single brush. This is neither accurate nor

fair," Vest said.

Some Bostonians support frats

Despite the growing image of MIT students as irresponsible, some Boston residents welcome the presence of MIT's living groups.

"I am a strong supporter of frats in the City of Boston," said Boston Licensing Board member Daniel F. Pokaski. "They add a great deal to the neighborhood, they add vibrancy to the streets ... Boston is basically a college town," Pokaski said.

"But along with that comes responsibility," Pokaski said, and fraternities are "expected to act accordingly." There's a "misconception that we're [the BLB] on a witch-hunt" for MIT fraternities. "There's no witch-hunt."

"I thought the *Globe* editorial was unfair too ... it branded everyone," Pokaski said. "I will stand by my quote [in the *Globe*], though, that at times, MIT doesn't get it," Pokaski said.

Fraternities changing

Fraternities are adapting to the new climate produced by cooling administration support and negative community reactions. A number of fraternities, such as Phi Delta Theta and Sigma Nu, are going dry next year, some with the hope that doing so will improve MIT's image and relations with Boston neighbors.

"I think that's going to help things a lot," said IFC Vice-President of Internal Affairs Amir A. Mesarwi '00.

"Society has much less tolerance for inappropriate behavior, especially where alcohol is involved, than was the case a few decades ago ... many national fraternity organizations are insisting that their chapters go dry," Vest said.

When asked whether going dry is a response to MIT's negative image or an independent initiative by fraternities, Mesarwi said both were factors. "Within fraternities people are realizing this (alcohol) isn't what we were founded upon ... we need to go back to what we were founded upon," Mesarwi said.

Other changes could include Boston fraternities moving closer to MIT in Cambridge. "This is a dream

of the future that many have long held. I do not know what the immediate future holds in this regard," Vest said.

The administration may find the IFC unwilling to part with their Boston houses, however. "I think that everyone will look at the situation and see something different," Trupiano said. "Some houses have been receptive to looking into it and I think that's an appropriate response ... some houses have not responded either way."

Vest pledges to support students

"MIT has long supported its living groups, although the balance is complicated by the degree of independence of ownership and governance of FSILGs," Vest said.

In the past two weeks, Vest has risen to the defense of MIT against the *Boston Globe* editorial and attended MIT's rally to support PKS and the Leukemia Society of America.

"I have defended our students because they are wonderful people who should not be castigated because of the behavior of a few. I attended the rally because it was a moving and positive event," Vest said.

Vest "hasn't been as much a hands-on community leader. I'm heartened that he came, he spoke, he took a leadership role" at the rally, said Undergraduate Association President Matthew L. McGann '00.

The new leadership role for Vest isn't the only positive to come of this media attention. "One positive that has come out of this is that we are opening up a dialogue with news sources, students are becoming more aware about what the administration is dealing with," Trupiano said.

Vest apparently doesn't see supporting FSILGs as running contrary to his decision to house all freshmen on campus in fall of 2001 although that decision is potentially more dangerous to fraternities than any recent media exposure. "I deeply believe that we can better integrate and improve all the elements of our housing system ... if all of our first-year students experience life on the campus," Vest said.

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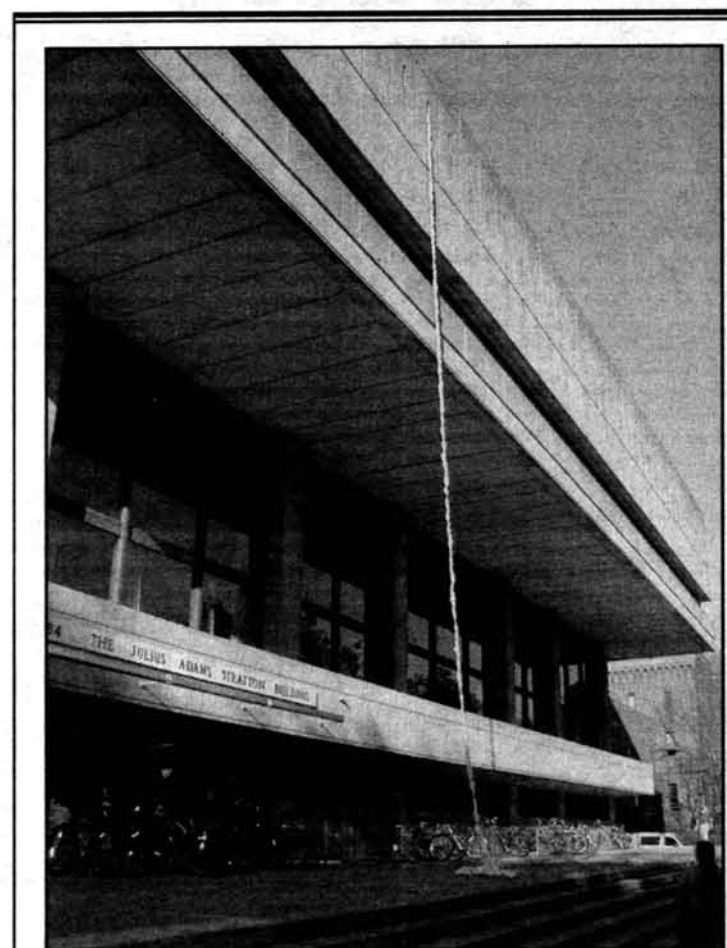
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THE GREAT ESCAPE — Late night toolers made a rope out of Athena header pages and created an alternative exit from the fifth floor window of the Student Center yesterday.

Nightline
DEF TUV TUV OPER OPER

Students Feel P/NR System Is Preferable

Grading, from Page 1

ional Policy held a forum Wednesday to gather student input regarding pass/no record.

The forum drew approximately ten students to Talbot Lounge in East Campus. The discussion covered a range of issues related to the freshman year, but focused mainly on the current proposal before CUP. Most students at the forum agreed that the current system was preferable to any of the alternatives that were suggested.

Earliest decision in spring

Professor of Political Science Charles Stewart III, who is scheduled to chair the CUP sub-committee that will examine pass/no record, stressed the slow, careful nature of the decision-making process. "If anything were to change, it would be a big deal," he said.

Stewart plans to hold forums early next semester to gather student

and faculty input. He said the earliest a vote would be taken is sometime this spring. The CUP could institute a new system on an experimental basis; a vote of the faculty is required to make any change permanent.

The current proposal needs to be taken seriously for a few reasons, Stewart said. There is a long history of faculty dissatisfaction with the current pass/no record system. In addition, Merritt and Steinberg are well respected members of the faculty, directors of the Experimental Study Group and the Integrated Studies Program, two alternative freshmen year programs.

The freshman year became pass/fail in 1968 as a four year experiment. In 1972, a pass/no record system was instituted as an experiment, becoming permanent in 1974. The minimum passing grade was raised to a C in 1989, and the current freshman year credit limits (54 units first term, 57 the second) were put into place the same year.

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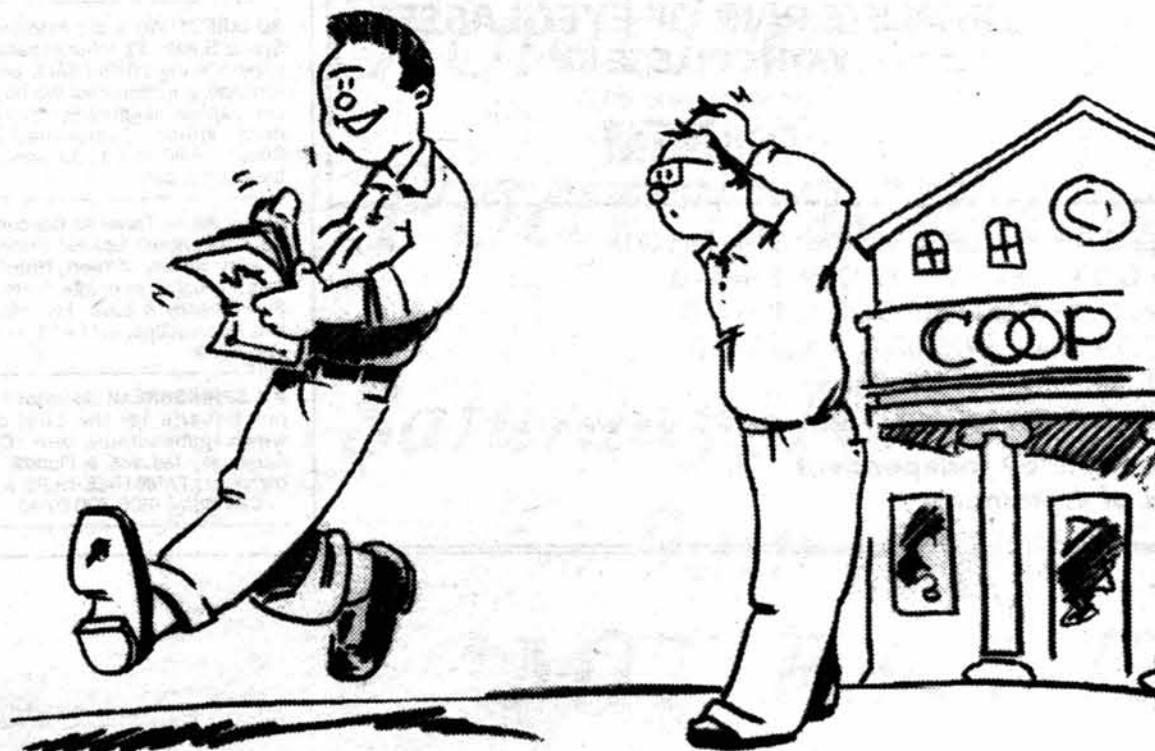
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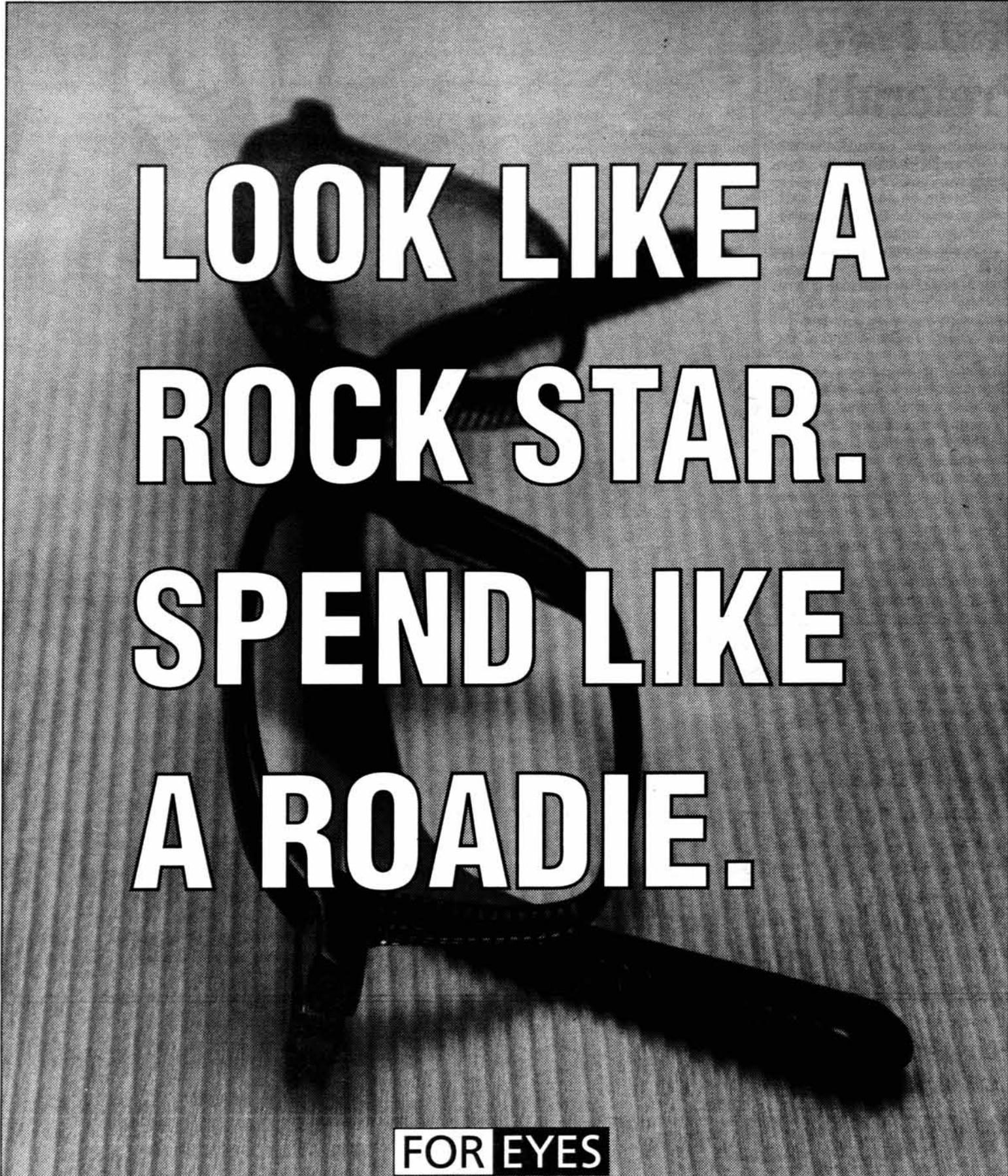
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Police Log

The following incidents were reported to the Campus Police between October 13 and 27. This information is compiled from the Campus Police's weekly crime summary and from dispatcher logs.

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

Oct. 13: Bldg. 9, report of homeless person, trespass warning issued; Tang hall, suspicious persons; Student Center, Jose Unsqures, no known address, Jose Herrera, 229 Columbus Ave, Boston, and Andres Peralta, no known address, arrested for larceny of a bicycle; Bldg. 18, larceny of Monocular, \$500.

Oct. 14: Bldg. 6, Michelle Giannotti, 452 Western Ave, Cambridge arrested for trespassing; Bldg. 39, laptop computer stolen, \$4,200; Bldg. NE43, suspicious person; West Garage, blue Audi ran over foot.

Oct. 15: Boston, Lambda Chi Alpha, larceny of a laptop computer, \$6,000; Student Center, MIT ID stolen; Bldg. NW14, vacuum stolen, \$9,560; Bldg. 26, annoying phone calls; Bldg. 1, report of shoe found, but not the owner; Bldg. 68, report of skateboarders, same had left area prior to CP's arrival; Bldg. E25, report of suspicious package, package gone upon CP's arrival; Westgate, report of suspicious person; Bldg. E51, suspicious person, same issued trespass warning.

Oct. 16: Lobby 7, suspicious persons, checked out okay; Bldg. E52, two laptop computers stolen, \$6,000; Boston, Sigma Alpha Epsilon, neighbor reports a bottle was thrown at him; Bldg. 9, check and inquiry, trespass warning issued; Bldg. 68, trespass warning issued to skateboarder.

Oct. 17: McCormick, report of person screaming, no cause found; Student Center, Ismael Maisonet, 1152 Cambridge Street, Cambridge arrested for trespassing; Student Center, person stuck in elevator; Bldg. 1, check and inquiry, trespass warning issued; Bexley, report of larceny by credit card, same checked out okay; Westgate, check out suspicious trash barrel; Albany Garage, pedestrian reports being struck by vehicle.

Oct. 18: Bldg. 7, suspicious activity; Bldg. 54, assist Cambridge Police with a 911 hang-up call, no cause found; East Lot, hit and run damage to vehicle; Student Center, backpack stolen, \$95; Bldg. 1, annoying phone calls; Endicott House, annoying phone calls; Student Center, Kevin L. Sanchez, 58 Willow Drive, Cambridge arrested on an outstanding warrant; Main Lot, suspicious activity; Cross Street, Racid Haddar, 175 Shirley Ave, Allson arrested on an outstanding warrant.

Oct. 19: Bldg. E55, suspicious person; Purrington St., Sace Menton, 240 Albany St, Cambridge arrested for possession of heroin; Alumni Pool, wallet stolen, \$10 cash; West Garage Annex, report of suspicious person, checks out okay; Mass. Ave. and Vassar St., assist Cambridge Police with vehicle stop.

Oct. 20: Briggs Field, assault during an intramural soccer game; Bldg. 7, computer memory stolen, \$200; Mass. Ave. and Vassar Street, assist Cambridge Police with pedestrian struck by vehicle; Hayward Garage, damage to vehicle; Bldg. 8, graffiti.

Oct. 21: Bldg. 54, suspicious activity; Briggs Field, larceny of bicycle, \$150; Bldg. NE43, suspicious activity; Bldg. E53 plaza, complaint of skateboarders, same advised to cease; Burton, suspicious person, same gone upon CP's arrival; Bexley, check and inquiry, okay.

Oct. 22: Bldg. 26, suspicious activity; Bldg. NW62, suspicious person; McCormick, larceny of wallet and jewelry, \$550; Senior House, t-shirt and ID stolen; Ashdown, 1) annoying phone calls; 2) credit cards and cash stolen; Westgate lot, vehicle vandalized; Bldg. 54, suspicious activity; du Pont, first aid equipment stolen, \$1,720; Bldg. N51, student on bicycle hit by motor vehicle.

Oct. 23: Westgate, suspicious persons reported, gone upon CP's arrival; Kresge Lot, suspicious activity; Student Center, check and inquiry, trespass warning issued; Bldg. 66, suspicious activity; Bldg. W31, harassment investigation; Bldg. E15, check and inquiry, person checks out okay; Bldg. E25, well being check; Bldg. 2, person reports bike stolen, called back not stolen forgot where it was parked; Endicott and Memorial Dr., report of a domestic disturbance.

Oct. 24: Boston, Sigma Chi, report of malicious damage; Bldg. NW51, check and inquiry of individuals; Baker, noise complaint; Sloan Lot, car alarm sounding; Bldg. E17, bike tire stolen, \$200.

Oct. 25: Bldg. 2, construction equipment stolen, unknown value; Bldg. 9, harassing phone calls; Bldg. E52, obscene graffiti; Bldg. E34, laptop computer stolen, \$3,270; Bldg. E51 lot, number plate stolen from vehicle; Student Center, suspicious person; Killian Court, check and inquiry, checks out okay; Bldg. E38, suspicious activity.

Oct. 26: Bldg. E25, Felipe Hernandez, no known address, arrested for trespassing; Student Center, Wei Jan Li, 316 Charles Street, Malden, Dung Van Truong, 770 Broadway, Chelsea and Jean Reynolds, 121 Sheridan Ave, Medford3 arrested for trespassing; Bldg. 24, pocketbook stolen \$50; Bldg. 16, annoying phone calls; Bldg. 10, computer parts stolen \$430; Boston, Sigma Alpha Epsilon, cell phone and credit card stolen, unknown value; Bldg. 10, theatrical explosion, person injured.

Oct. 27: Bldg. E19, keys stolen; Boston, Delta Upsilon, noise complaint; Edgerton House, noise complaint; Bldg. 9, complaint of youths on bikes running into persons, same issued trespass warning; 77 Mass. Ave. fight between two motorists; Next House, credit card and \$100 cash stolen; Boston, Phi Kappa Sigma, assist Boston Police and Boston Housing Inspectors; Walker, assist Suffolk County Constable with a warrant arrest.

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to fall behind. Take a look around the next time you're at work. See how many lights are left on when people leave. See how much paper is being

wasted. How much electricity is being used to run computers that are left on. Look at how much water is being wasted in the restrooms. And how much solid waste is being thrown out in the trash cans. We bet it's a lot. Now, here are some simple

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.

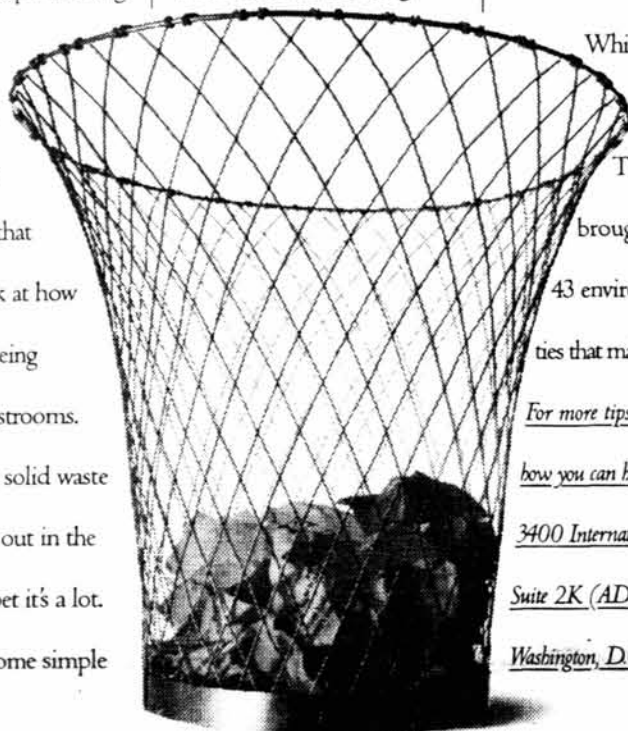
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Drink out of mugs instead of throwaway cups.



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2 weeks old, 1989



1 year old, 1991



2 years old, 1992

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Killed by a drunk driver on March 23, 1993, on Pacific Coast Highway in Wilmington, Calif.

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call a cab and tick my parents off.
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Goto www.collegetravelnetwork.com. SNL in NYC, BABY! Register your name on their site and we could win and live it up in N - Y - C: RT plane tickets, phat hotel room, txts to SNL LIVE! LIVE! LIVE! Yeeehhaawwww...

Later (oh yeah, feed motorhead)

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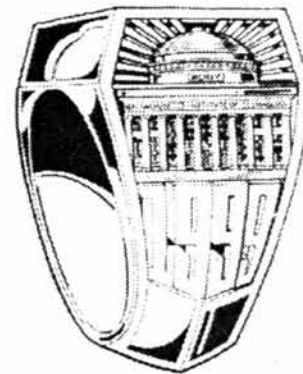
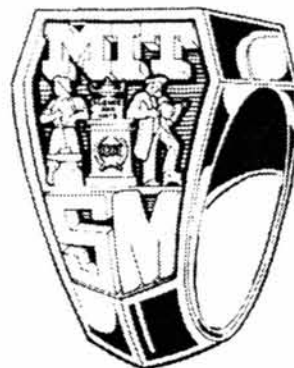
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Application Deadline: December 1, 1999

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you're shaving.

And just because

your shower

sounds like

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Shorter songs make

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flush. Plus, don't forget to

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Save up to 15% more water by installing a weighted jug in your toilet tank.

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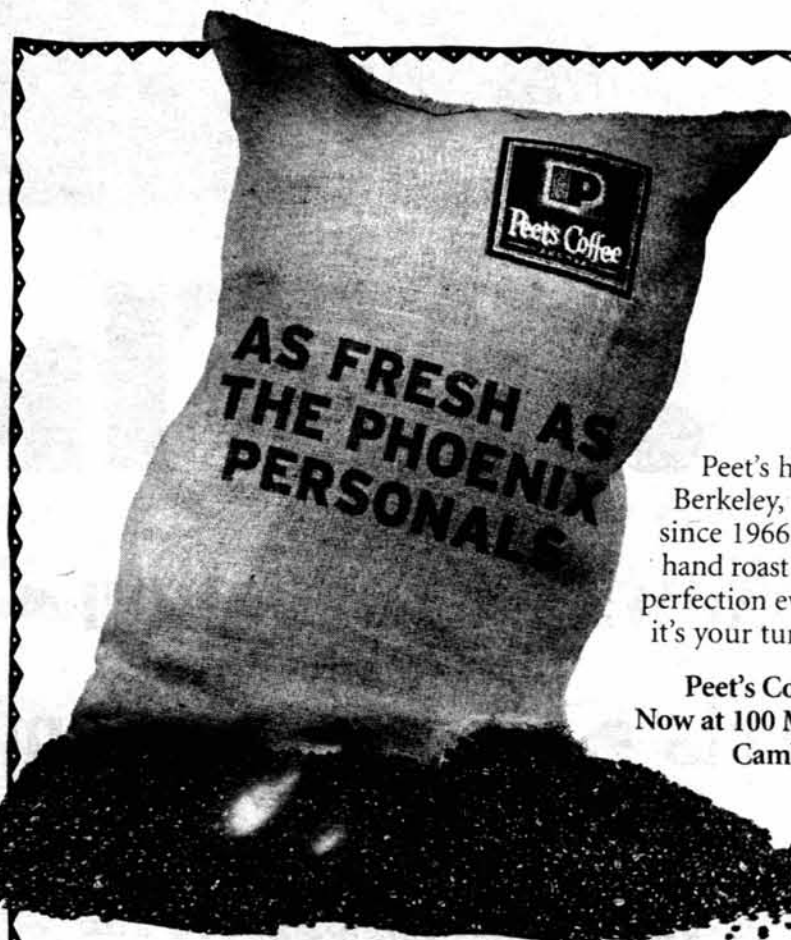
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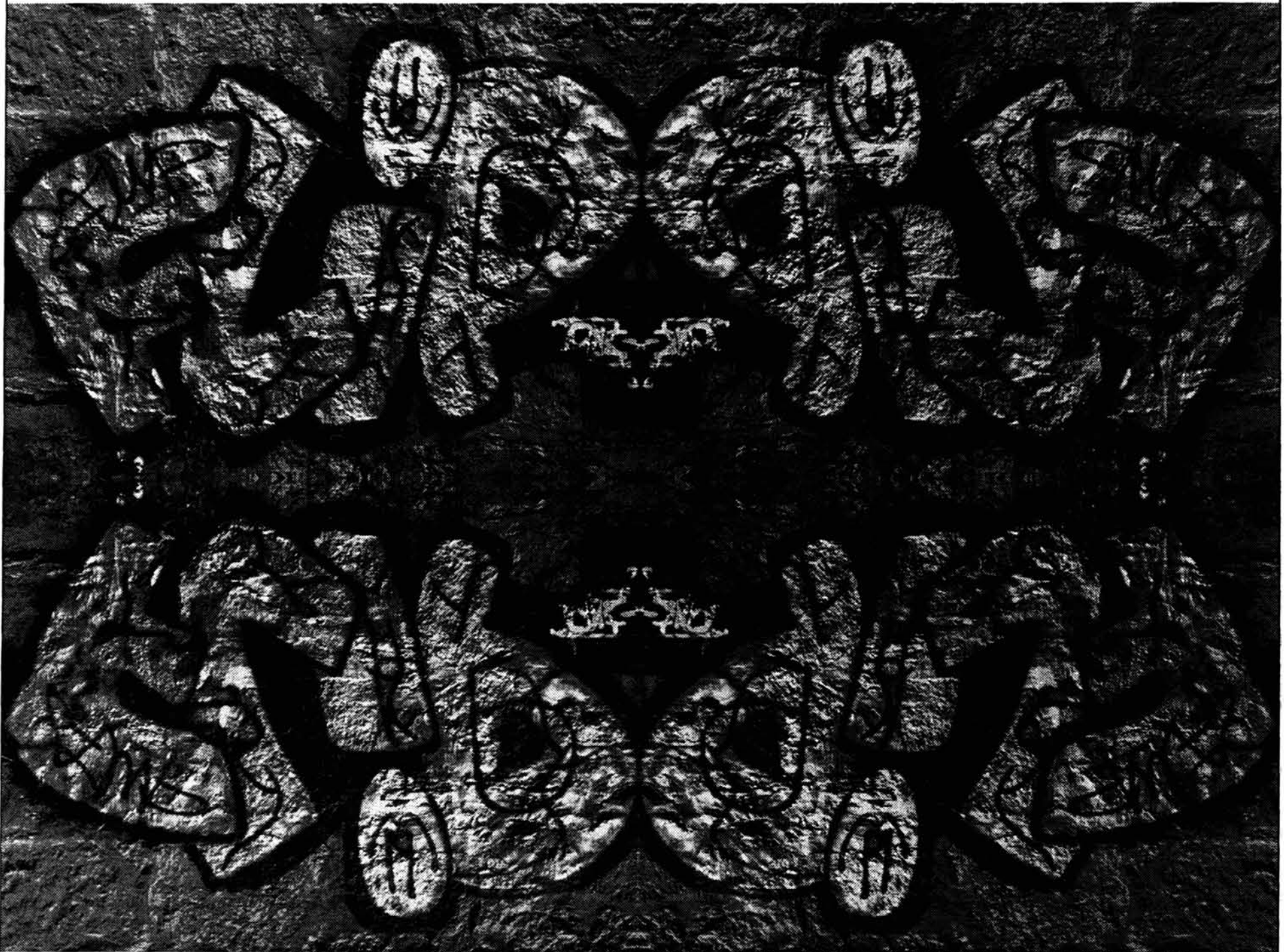
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NATIONAL SPORTS NEWS

NBA Notebook 11/05/99: A Look At Sacrifices and the New Rules

THE WASHINGTON POST

The Orlando Magic looks like it will sacrifice the season — and the first year of Doc Rivers's coaching career — for a gamble. By filling its roster with young players making, by NBA standards, menial money and faceless veteran players with one year left on their contracts, Orlando likely will go from playoff team to draft lottery, which management would not mind.

The Magic, which has 10 new players, plans on unloading much of its roster after the season to clear salary-cap room to land a preeminent free agent or two; Tim Duncan and Grant Hill are the two marquee players who will be on the open market at the end of the season. The Chicago Bulls have done the same thing, except this will be the second year of their tortuous process.

The plan is risky. Neither team may land the franchise player of choice and then find itself involved in a lengthy rebuilding process.

"I understand every situation is different but me, personally, I would never be able to do that," Philadelphia 76ers Coach Larry Brown said. "As a coach, it's tough to sit there and wait and rebuild. You've got to be realistic and know what your chances are and that's hard. I think the most important thing is the kids you have playing for you. I want them to know that we're getting better and it's not just a one-year deal."

Along with enforcing four new rule changes, the three officials at every NBA game also will be wearing a hefty piece of hardware on their hips, devices that resemble oversized beepers.

The mechanisms are precision-time devices that stop the game clock when an official blows his whistle. The game clock is re-started manually when the referee touches a button on the device. The clock operator at the scorer's table also keeps time as a backup measure.

The reason for the new devices is to keep time more precisely, said Rod Thorn, NBA vice president basketball operations. In the past, a few tenths of a second could pass between the time the ref blew his whistle and the clock operator stopped or started the clock. That occasionally affected the game's outcome, Thorn said.

Of the new rule changes, the one that eliminates contact by defensive players above the foul line and away from the ball will alter the game the most, several players and coaches have said. The Miami Heat could be one of the teams most affected by the easing of physical play.

After assembling a team of defense-first players who have established a punishing style of play, Heat Coach Pat Riley now must alter his strategy and open up his offense.

Riley has devised a more open offensive style — called the "Go Game" — instead of the grinding, low-post, halfcourt game that took advantage of center Alonzo Mourning's inside presence. In its opener, the Heat scored 128 points in an overtime victory over Detroit.

Riley also has adjusted his roster. In a painful move, Riley cut one of his favorite players, small forward Keith Askins, because Askins no longer fit into the team's scheme. Askins was a defensive specialist who lasted nine years with Miami.

Breaking from tradition, Riley also retained four rookies, all of whom are offensive-minded players.

Feldman Wins NEWMAC Title

By Roger Crosley

DIRECTOR OF SPORTS INFORMATION

The MIT men's cross country team captured its second straight New England Women's and Men's

Sport Shorts

Athletic Conference championship last weekend. The Engineers were paced by Daniel R. Feldman '02 who ran to first place and was named the NEWMAC Runner of the Year. He covered the 5.1 mile course in 25:17. Also named to the All-Conference team for finishing in the top 12 were Christopher S. McGuire '00 (2nd), Edward A.

Keehr '01 (4th), Liyan Guo '01 (5th), Sean J. Montgomery '01 (9th), and Frank Johnston '00 (11th).

The MIT water polo team is tied for fifth nationally in Division III in the latest weekly poll by College Water Polo Association. Three Engineers were named to the recently announced All-Tournament team from the Division III Eastern Tournament. Stefan K. Bewley '01, Jeffrey J. Colton '02, and James C. Brady '03 each helped lead MIT to second place in the Eastern Region.

MIT quarterback David R. Skordal '02 has been named to the weekly honor roll of the New England Football Conference. Skordal led the Engineers to a 27-7

victory over Worcester State College last Saturday. Skordal completed 8 of 16 passes for 173 yards and a 20-yard touchdown, and also ran the ball 16 times for 68 yards and a touchdown.

The MIT sailing teams continue to perform well. In last weekend's regattas, the co-ed varsity team finished second overall and won the "A" Division of the Schell Trophy. After 16 races, Sean C. Fabre '00 and Erin Shea '02 finished 10 points ahead of their nearest competitors.

In the Victorian Urm Regatta, the MIT women finished fourth, but again the Engineers won the "A" Division. Jessica R. Lackey '00 skippered the boat, while Nicole A. Spinello '01 acted as crew.

MIT To Face WNEC on Saturday

Football, from Page 32

right, finding the open field behind excellent blocks from Jacob P. Zucker '02 and Brian C. Alvarez '02. The 5'5" junior shook a tackle at midfield and raced down the sideline to the Worcester State 3-yard line, where he was dragged down by a swarm of WSC defenders. Three plays later Skordal plunged into the end zone for the score, and kicker Kevin M. Ferguson '02 converted to push the Beaver lead to 14-7.

On the ensuing drive the Lancers moved the ball down to the MIT 1-yard line, but a fierce goal line stand by the Beavers kept Worcester off the scoreboard. MIT received the ball back but could not move it, forcing a punt out of their end zone. In the face of fierce outside pressure from the WSC rushers, Ferguson responded with a booming, rolling 53-yard punt to get the Beavers out of danger.

The Lancers would again draw close, but the MIT defense pitched a second goal-line stand to keep them from scoring. Touchdown-saving tackles were made by lineman Philip J. Colomy '00 and safety Brian D. Hoying '03, and a fourth-down pass attempt by WSC quarterback Mike Weiss fell short to keep the Beavers in front. Weiss, a freshman, struggled all day, finishing with only 4 completions on 13

attempts for a season-low 37 yards.

Skordal comes up big yet again

The next MIT opportunity produced a touchdown that not only pushed the game out of reach but demoralized the Worcester State faithful. Facing a fourth quarter third-and-long situation deep in Lancer territory, Skordal dropped back to pass and was immediately flushed out of the pocket. After scrambling backwards and spinning to elude three sure WSC sacks, the bold sophomore found his favorite target, tight end Keith Battochi '02, at the Lancer one yard line. This jaw-dropping display of athleticism paved the way for a 1-yard TD by bruising fullback Kip Johann-Berkel '02 on the very next play.

Forced to go to the air for the remainder of the game, the Lancers could not move the ball against a fired-up MIT defense. Looking for his favorite target, standout wide receiver Jeremy Frisch (3rd-leading receiver in NEFC, but only 2 catches for 17 yards Saturday), Weiss fired an errant pass into the arms of cornerback Loreto, ending any hopes of a WSC comeback.

The interception capped a solid day for Loreto, who also registered a caused fumble, a pass breakup, and three tackles to go with the monster kick return. Equally impressive individual defensive performances were turned in by linebackers James Jorgensen '01 (9 tackles, 2 tackles for loss, 1 sack, 1 caused fumble) and Sean Brennan '00 (11 tackles) and cornerback Angus Huang '00 (8 tackles, 1 pass breakup). Worcester State safety Mike Paladino led his team with 16 tackles and 1 pass breakup, a performance that earned him a spot on the NEFC Weekly Defensive Honor Roll.

With the win MIT evened its all-time record against WSC to 1-1 and avenged last year's 49-21 home defeat.

Beavers seek revenge against WNEC

Tomorrow marks the final home game for the seniors, and Western New England College comes into Cambridge for a 12 noon contest. The Golden Bears carry into town a 3-5 record, including a 2-4 mark in their 1999 NEFC campaign. History

tells that the Beavers seem to have WNEC's number: MIT is 7-3 all-time against WNEC. Western New England, however, has taken two straight in the series, including last year's high-scoring decision (41-28 at WNEC).

On offense, the Golden Bears have a bruising running back of their own in sophomore Marvin Langley, who also serves on the WNEC kick return teams. Currently Langley is 3rd in the NEFC in all-purpose yards (747 rush, 42 receiving, 478 return, 158.4-yard avg). As the feature weapon, Langley is complemented by solid wide receivers in Jim McDonough and Jody Lemoi. Quarterback Steve Conuel is slightly below average but is capable of making the big play.

Defensively, WNEC has struggled in '99. The Golden Bears are 3rd from the bottom of the NEFC in total defense, yielding an average of 335.9 yards per game. Nevertheless, the WNEC defensive unit performed admirably in last week's 20-14 win over Framingham State. Senior linebacker Jason Sellazo, whose 10-tackle, 2-sack performance against FSU earned him a spot on this week's NEFC Weekly Defensive Honor Roll, has emerged as a Golden Bear leader. In addition, WNEC defensive back Brian Luce is a stellar athlete and solid playmaker (3rd in NEFC in interceptions).

The confines of Steinbrenner Stadium have not been so friendly as of late: MIT is 4-9 at home over the past three seasons. The Beavers are rolling, though, and tomorrow will give them the opportunity to show their home fans how far they have come over the course of the year. Another strong performance by the MIT option attack, along with another defensive display full of swagger, will carry the Beavers above .500 and into the top half of the conference.

Beaver Injury Report: OLB John R. Boyer '01, right shoulder dislocation, out for season; WR Charles A. Teye '00, torn ACL/PCL in right knee, out for season; DB Geno L. White '01, fractured right ankle, out for season; OL Alexander W. DeNeui '03, sprained MCL in right knee, doubtful; RB Enrique Villavicencio '00, strained left hamstring, questionable.

Women's XC Preparing For National Qualifiers

Cross Country, from Page 32

Pushed by Harris coming from behind toward the end of the race, Margaret F. Nervegna '01 (29th) ran her best race ever for an excellent time of 20:14. Just two seconds behind, Crystal A. Russell '03 (30th) joined her other freshmen teammates and classmates in running a superb race.

Rounding out MIT's top seven, Jantrue Ting '00 finished with a beautiful kick that gained her 20 meters on the opponent in front of her in the home stretch to finish with a time of 20:30.

Not only did their top seven finish in front of two of the opposing teams' number one runner and in front of two other teams' 2nd runner, the mighty MIT harriers proved that they can keep up with the pace of the dramatic increase in quality of competition over the past years in their conference as well as throughout New England.

MIT is excited about the youth and depth of this high caliber team for future years, and is looking forward to more outstanding performances at NE Division III Regionals (national qualifiers) in two weeks at UMass-Dartmouth.

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SPORTS

Women's Volleyball Ends Season on Win

By Paul Dill
TEAM COACH

The women's volleyball team ended their regular season on a strong note with wins over Tufts University and Clark University last week.

Against Tufts, the Engineers came out of the gate quickly gaining an 8-1 advantage in the first game before Tufts had a chance to wake up. Wake up they did however, and clawed their way back into the game. In the end, MIT prevailed 15-13 to take the first game.

After that, the spirit of Tufts had been broken, as MIT rolled over them in the next two games to take the match 3-0 (15-13, 15-7, 15-8). Kelly A. Martens '03 led the team with 8 kills and 5 service aces, while setter Alarice Huang '00 dished out 28 assists.

In their match against Clark University, the seniors were given a rest as only first- and second-year players took to the court. Clark did not put up too much of a struggle as the Engineers took the match 3-0 (15-7, 15-6, 15-10).

Setter Christina Almodovar '02 had 29 assists while Lauren E. "Big" Frick '03 had a field day with 8 kills, 2 solo blocks and a hitting percentage of 67 percent. Defensively, Kathleen A. Dobson '03 and Barbara J. Schultz '02 led the way with 15 digs each.

MIT ended the regular season with a 24-8 overall record, and a 7-2 conference record. The Engineers enter the New England Women's and Men's Athletic Conference Tournament as the third seed this weekend, and hope to gain a post-season bid in either the NCAA Tournament or the East Coast Athletic Conference Tournament.

Harrier's 'Pack Attack' Pays Off at NEWMACs

By Deborah S. Won
TEAM CO-CAPTAIN

The women's cross country team ended its regular season by placing fourth in the New England Women's and Men's Athletic Conference championships last Saturday.

The Beavers' 90 points put them behind Wellesley College (60), Springfield College (72), and Mt. Holyoke (76). MIT has been in close contention with Wellesley and Mt. Holyoke in several meets throughout the season, and both opponents have often received votes for NE Division III top 10 rankings while Springfield has consistently been ranked in the top 10.

With a delta of 49 seconds between MIT's second and sixth runners and just over a minute between the second and seventh, MIT made another brilliant showing with their "pack attack" by getting

their top seven in before Wellesley and Springfield's 7th runner and one place behind Mt. Holyoke's 7th runner. Attack is exactly what all of MIT's runners did on Mt. Holyoke's flat out-and-back course.

Unable to keep up with Springfield's leader's surge at the 1-mile mark, but still maintaining a close race with the winner, Deborah S. Won '00 placed 2nd in a time of 17:51. Returning from sickness and a month without racing, Marissa Yates '03 flew through the 3.1-mile course for a 12th place finish in 19:27. With another sub-20, Patricia M. McAndrew '03 (21st place) finished in 19:50.

Melanie L. Harris '01 (26th), who had dealt with injuries earlier in the season, showed no signs of being out of the loop and finished a very evenly-paced race in 20:10.

Cross Country, Page 30

Football Back to .500 With A Big Win Over Worcester State College

By Alvan Eric P. Loreto
TEAM MEMBER

Over the course of the season the MIT football team has shown proficiency at the game of "catch-up." Last Saturday against Worcester State, they tested their hand at the less familiar game of "catch-me-if-you-can."

The result? Child's play.

Remaining a step ahead of the Lancers for three quarters, the Beaver option attack broke the game open with two fourth-quarter rushing touchdowns, and MIT cruised to a convincing 27-7 road victory. The late offensive surge complemented another outstanding afternoon for the Beaver defense, which allowed WSC no points in the second half. With the win the Beavers evened their record at 4-4 (3-3 NEFC), continuing their whirlwind turnaround from last year's

disappointing 1-win season.

QB Skordal shines against WSC

In contrast to their usual grind-it-out, bend-but-don't-break style, the Beavers relied on big plays to hurt the Lancers (1-7, 1-5 NEFC) and eventually put the contest out of reach. Quarterback David R. Skordal '02 completed 8 passes for 173 yards, a touchdown, and no interceptions, averaging a whopping 21.6 yards per completion. Skordal's performance, which included 68 rushing yards and 1 TD on 15 carries (4.5-yard avg), earned him a spot on the NEFC Weekly Offensive Honor Roll. The Beavers also benefited from five Lancer turnovers and a few stellar individual efforts on special teams.

Facing a third-and-long in Lancer territory early in the first quarter, MIT got on the board first thanks to a 20-yard TD pass from Skordal to Robert R. Owsley '02.

With the WSC cornerbacks up on the line in press coverage (a situation Skordal took advantage of all day), Owsley broke up the field and slanted inside, finding a seam within the secondary to make a stumbling grab in the end zone.

The Lancers answered back in the second quarter with a 9-play, 39-yard drive off an MIT fumble. On fourth-and-goal from the MIT 1-yard line, running back Chris Parker bowled into the end zone for Worcester's only score of the game, knotting the score at 7.

Loreto's return leads to TD

With the score remaining tied to start the second half, the Beavers grabbed the lead for good on the strength of a dazzling opening kick-off return from Alvan Eric P. Loreto '01. After fielding the kick, Loreto started up the middle and broke

Football, Page 30



Robert Bryant '00 attempts to gain control of the puck from behind a Bridgewater State College opponent during yesterday's game. The Engineers triumphed 6-2.

GABOR CSANYI—THE TECH

Exciting Software Start-Up Recruiting at MIT

Beng-Hong Lim, Class of '86, from VMware, Inc., Palo Alto, CA, will visit the campus, November 18 and 19, to conduct information and interview sessions.

VMware was founded by exceptional engineers and experienced management in 1998. The company has built a world-class engineering team it wants to expand.

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8:00AM to 5:00PM
Where: W20 303

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INFORMATION SESSION

Topic: VMware: Not Your Granddaddy's Virtual Machine
Speaker: Beng-Hong Lim '86
When: November 18, 1999
6:00PM to 8:30PM
Where: Room 4 231

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MIT Equestrians Place In First Show of Fall Season

By Jenny Lee
TEAM MEMBER

On Saturday, October 30, the equestrian team headed down to Windcrest Farm in Hebron, Connecticut, for their first show of the fall season. Several members placed in a variety of events:

Kristen E. Landino '02 — fourth, open over fences; fourth, open equitation.

Katherine W. Shiels '00 — fourth over fences (intermediate.)

Jenny J. Lee '02 — fifth, intermediate over fences; sixth, intermediate equitation.

Junlin Ho '01 — fifth, novice over fences class; third, novice equitation.

Megan D. McLemore '00 — third, advanced walk-trot-canter division.

Cynthia A. Randles '00 — third,

walk-trot division.

Diana S. Cheng '03 — fifth place walk-trot class.

Julie Oberweis — third alumni over fences and equitation classes.

Intercollegiate Horse Show Association events judge the rider's ability to control an unfamiliar horse while riding with the correct form.

Competitors are assigned their mounts by random lottery and are not allowed to practice on the horse prior to their judged class. Riders are placed in divisions based on their previous riding experience. The open division is for riders who have an extensive riding background, while the walk-trot division is for beginners.

The equestrian team will continue to train with Coach Kate Alderfer-Candela in preparation for the next competition at Boston University on Saturday, November 13.

UPCOMING HOME EVENTS

Saturday, November 6
Football vs. Western New England College, 12:00 p.m.

Friday, November 10
Men's Ice Hockey vs. Bryant College, 7:30 p.m.