

BLB Closes Second SAE House

By Dana Levine
STAFF REPORTER

Writing the final chapter of Sigma Alpha Epsilon's history at the Institute, the Boston Licensing Board Tuesday suspended the fraternity's dormitory license for their second house at 480 Beacon Street.

The suspension came after the Dean's Office withdrew recognition for SAE last week. "The Boston Licensing Board will only recognize a dormitory license if a fraternity is affiliated with an institute of higher education," said Dean for Student Life Margaret R. Bates.

This action comes on the heels of the licensing board's revocation of the housing license for SAE's other house located at 484 Beacon Street.

"There are more than 20 fraternities in Boston. Most of them are well run, but several are out of control. They have to shape up or they will be shut down," said Daniel F. Pokaski, who heads the licensing board.

The suspension is an "indefinite suspension" that will last until MIT officially reestablishes recognition of the fraternity, he added.

Alcohol incident spurs suspension

The latest series of actions began after SAE was suspended following an alleged alcohol incident at the fraternity on Sept. 7. SAE was on Institute probation at the time of the incident due to previous alcohol violations.

"There has been quite a history of actions against SAE," Bates said.

Pokaski said that the suspension of the two housing licenses were "based on complaints by neighbors and based on MIT's actions." Pokaski added, however, that the licensing board would reestablish the dormitory licenses of both houses if MIT were to recognize SAE



Dean for Student Life Margaret R. Bates testifies before the Boston Licensing Board Tuesday.

again. "MIT is getting a bad rap about this" said Pokaski in describing the reaction of the media to the SAE situation.

"There clearly is some disappointment on our part," said Bates. "We were encouraged by the direc-

tion that the chapter was taking."

First eviction effective today

The closing of the house on 484 Beacon Street becomes effective today. "We have identified spaces

SAE, Page 19

Colleges Experience MP3 Crackdown

By Matthew F. Palmer
STAFF REPORTER

Recent crackdowns against the illegal distribution of audio files on college campuses have led to a new emphasis on MP3 files, a popular compressed audio format.

Seventy-three students at Carnegie Mellon University lost their in room connections to the Internet for illegally sharing copyrighted MP3 files over the university's network, according to *The Tartan*, CMU's stu-

dent newspaper. In order to regain their online access, the students had to attend a lecture on copyright law.

The sanctions came after a random search of 250 student computers that were publicly served files on the campus network or had easily guessed passwords, *The Tartan* reported. Also, the Record Industry Association of America reportedly alerted CMU officials to student sites with pirated recordings.

The RIAA also recently threatened to bring a lawsuit against the University of South Carolina and one of its students who was allegedly selling copyrighted MP3s, "Wired News" reported. The suit was dropped after the university installed a system to track IP addresses with high online traffic, possibly caused by the exchange of pirated music.

MIT responds to piracy

MIT has not had to issue sanctions for MP3 piracy according to Information Systems' Project Manager and *stopit@mit.edu* coordinator Timothy J. McGovern. However, complaints have been made regarding copyright infringements and, following an investigation, students have been asked to remove the illegal files.

"When we get complaints from a copyright holder or agent like the RIAA, we are required by law to investigate and take some action," McGovern said.

The investigations are not like the surprise searches at CMU, McGovern said. "The law requires that complaints from copyright holders are specific and have an address. We then go and look at the sites."

The 1998 Digital Millennium Copyright Act does not hold

Career Fair Sponsors Squabble Over Profits

Dispute May Deter Future Combined Fairs

By Karen Robinson
ASSOCIATE NEWS EDITOR

Combining the fall's three career fairs into one event this year led to unprecedented student and company satisfaction but significant dissent between the organizing groups.

The fair's organizers, Society of Women Engineers, Graduate Student Council, and Class of 2000 have clashed over how to divide the more than \$200,000 raised by the event.

Because of the various confusions and disputes that arose with this year's joint career fair, members of the Class of 2000 council will recommend that there be two separate career fairs next year.

Members of other groups prefer that next year's format follow this year's closely, and that there be only one fair, they said.

Companies also overwhelmingly approved of MIT's only having one career fair this semester, said Katherine O'Dair, Assistant Dean of Residential Life and Student Life Programs.

The combined fair, held Oct. 1, was a good experiment according to Class of 2000 President Hugo Barra. Companies who attend MIT career fairs have been asking for one consolidated career fair for years. Behind the scenes, however, things did not go as well.

Finances now nearly settled

Only this week, distribution of the funds the career fair collected in September is approaching completion, said Class of 2000 Career Fair Chair Mykolas D. Rambus.

Before the fair, the groups hardly talked about the financial side of arrangements, Rambus said. They began negotiations about how to split the money a few weeks after career week.

"The Class of 2000 has a greater demand for funds," with more frequent events than the other groups have, Rambus said. "This was the primary motivation for beginning negotiations," he said.

The current proposal is for each group to receive the same amount of money from the career fair as they have historically from separate career fairs, based on average earnings from 1997 and 1998. After this the remaining money will be split evenly in three ways.

Career week spawns confusion

The main source of confusion was career week and how it related to the career fair, O'Dair said.

During career week, several companies ran workshops for students, Wu said. Additionally, the three sponsor groups each had activities for members, such as the SWE banquet and Class of 2000 casino night.

There were eight corporate sponsors of career week, Barra said. "We had more companies wanting to sponsor, but we just asked the ones whose help we could use in putting together career week activities," Barra said.

Barra and Vice President Sean Fabre made the fall career fair a major part of their campaign last spring, and the ideas for career week were originally theirs, Barra said.

The Class of 2000 thought that the career week was class-sponsored, and sponsors in fact paid the class of 2000 directly. After negotiations this week, this money was transferred to the career fair group account, Rambus said.

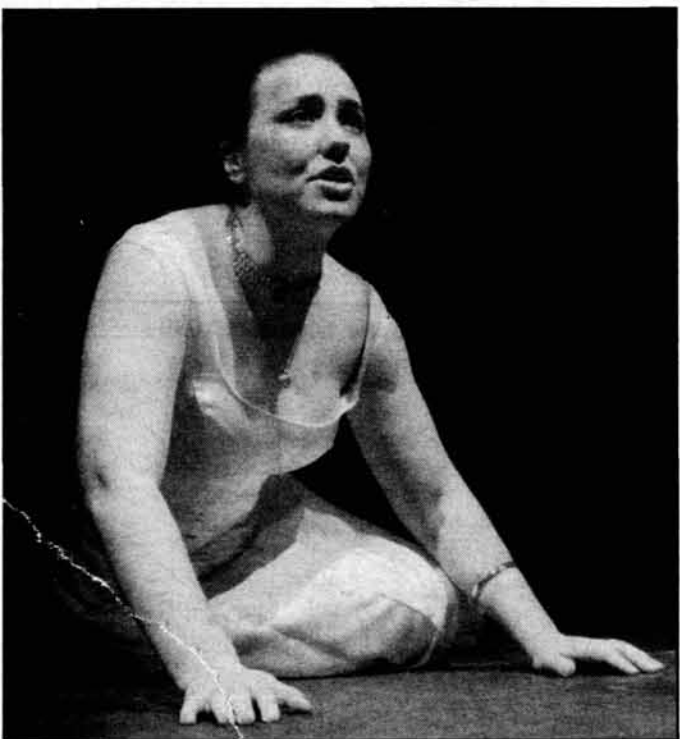
The money collected for career week was fairly minor compared to the sum collected at the rest of the fair, O'Dair said.

According to Barra, this money was approximately \$40,000, and will be split exactly three ways.

Reasons for separate fairs cited

Working with "three distinct organizations who run things very

Career Fair, Page 17



Teresa Raine '99 as the title character in the Musical Theatre Guild's production of *Evita* playing Nov. 18-21 in La Sala de Puerto Rico.

Professor John W. Dower receives the National Book Award.



Comics

Author James Gleick wraps up his national book tour for *Faster* with a stop at the Institute.

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WORLD & NATION

Mitchell Offers Solution to Revive Ulster Peace Process in One Day

THE WASHINGTON POST

MADRID

Former Senate majority leader George Mitchell, a man who has worked near-miracles in Northern Ireland, pulled another surprise out of his hat Thursday as he called on the contending forces there to take the steps required to revive the peace process — in a single day.

As he ended his 11-week "review" of the stalemate in the embattled British province, Mitchell said the only way to resolve the endless chicken-and-egg arguments about which side should act first would be for everybody to agree to act on the same day.

"I believe that a basis now exists for devolution to occur, for the (government) to be established, and for decommissioning to take place as soon as possible," he said.

The response to Mitchell's simple but daring proposal was surprisingly conciliatory.

Spending Bill Easily Passed by House

LOS ANGELES TIMES

WASHINGTON

The compromise year-end spending bill worked out by Republican leaders and the White House sailed through the House on Thursday, paving the way for a Senate vote Friday or Saturday that would enable Congress to adjourn for the year.

The \$385 billion measure was approved on a vote of 296-135, winning clear majorities in both parties.

The House also approved separate legislation that would extend several tax breaks and also would permit disabled persons to take jobs without losing their federal health benefits.

President Clinton and congressional leaders of both parties praised the budget measure as historic, claiming major victories on their key political goals — ranging from education and medical research to defense and foreign aid.

Clinton, in Turkey to attend a conference on European security, called the budget compromise a "hard-won victory for the American people," adding: "This is what we have achieved, and we have done so by working together."

Nicaraguan Drug Trafficker Is Linked to Colombian Death Squads

THE LOS ANGELES TIMES

GUATEMALA CITY

Signaling a link between drug trafficking and the arms deals of Colombian death squads, a Nicaraguan ex-cop-turned-arms-dealer was convicted Thursday in Managua for possession of narcotics and illegal weapons.

Colombian authorities have long accused the right-wing "self-defense forces" that fight the country's Marxist guerrillas of ties to narcotics barons who supply three-fourths of the cocaine and a growing share of the heroin consumed in the United States.

The conviction of Roger Ramirez — a former Nicaraguan police official drummed out of the force six years ago under a cloud of suspicion involving drug trafficking — illustrated those ties in a court of law.

The self-defense forces were formed a decade ago by ranchers and rural merchants besieged by rebel kidnappings and extortion. Heavily subsidized by drug traffickers in recent years, the private armies have become a major factor in Colombia's prolonged civil war as they regain territory from the insurgents, mainly by terrorizing civilians that they suspect of being rebel sympathizers.

Increasingly, Colombian intelligence officials believe that disputes between the self-defense forces and the insurgents are centered on areas that produce cocaine and heroin. Both sides are believed to "tax" production of illegal crops.

Bonfire Stack Collapse Kills Nine Texas A & M Students

By Paul Duggan

WASHINGTON POST

AUSTIN, TEXAS

At least nine students at Texas A&M University were killed early Thursday in the collapse of a 40-foot-high stack of heavy logs that was to have been set ablaze before the school's annual football showdown with rival University of Texas, officials said. Nearly 30 students were injured in the accident, some critically.

In a tragedy that marred a nearly century-old tradition at Texas A&M, the huge bonfire stack, under construction by trained students and others since mid-October, suddenly came crashing down about 2:30 a.m. CST while 60 to 70 students were standing atop it, officials said. The accident occurred on a field northeast of the campus in College Station, about 80 miles east of here.

Throughout the morning and afternoon, as the death toll climbed, rescuers with saws, heavy equipment and listening devices searched for survivors in a sprawling pile of about 4,000 logs, many of them 10 to 12 feet long. Rescue workers said they had seen two or three victims in the pile who appeared to be dead.

The accident stunned the 43,500-

student campus. As dozens of rescuers worked to free any survivors from the pile, scores of young people stood nearby, holding hands and praying, their faces etched with shock and grief. Others gathered at churches in the area, sitting quietly in prayer circles, heads bowed. University officials scheduled an evening memorial service at a campus auditorium.

"The sadness is unbelievable, just devastating," said Justin Youens, an A&M sophomore and a friend of one of the dead, sophomore Jerry Self. Youens said he was active with Self in a campus ministry. "It hasn't hit me yet," he said in a soft voice. "There's so much tradition here, so much spirit, you can't believe something like this could happen. I woke up this morning and found out I lost a friend."

At College Station Medical Center, officials said 11 students were treated for relatively minor injuries and released, and two others were admitted to the hospital in serious condition, suffering from fractures. At St. Joseph Hospital, three victims were listed in critical condition and one in serious condition, officials said.

Officials said the accident will

be the focus of an investigation led by the campus police. The collapse of the bonfire stack was the second this decade. A collapse in 1994, in which no one was hurt, was blamed on wet ground.

A group calling itself Aggies Against Bonfire has called in the past for the abolition of the annual event, saying it wastes resources and contributes to dozens of injuries and alcohol-related arrests each year.

Patrick Freshwater, a student helping to build the bonfire stack, said the collapse was sudden. "There was just some movement. Five to seven seconds, and it was on the ground." The noise could be heard a quarter-mile away.

Except for 1963, after the assassination of President John F. Kennedy, A&M students have held a football rally around an immense bonfire on the campus every November since 1909, said Tura King, a university spokeswoman. She said students, with volunteer help from construction engineers and heavy-equipment operators, cut the logs in Texas forests, haul them to a field near campus and spend weeks erecting the teepee-shaped pile.

Egyptians Growing Angry Over Suggestions of Copilot Suicide

By Howard Schneider and Lee Hockstader

THE WASHINGTON POST

CAIRO, EGYPT

Increasingly clear-cut suggestions from U.S. investigators that a copilot deliberately crashed EgyptAir Flight 990 into the Atlantic have led the Egyptian people and their government from shock to indignation to a growing display of anger.

The unwillingness to accept what investigators describe as evidence from cockpit recorders comes from government officials, pilots, students, journalists and religious leaders, as well as ordinary people. Although much is at stake — legal liability, tourism and the government's reputation on security — the swell of anger seems to flow mainly from the simple conviction that an

Egyptian would not do such a thing.

That has left much of the Cairo press scrambling for an alternative theory. Writers have come up with everything from "laser rays" to sabotage by Israel's spy agency, the Mossad, to a U.S. government plot designed to avoid exposing Boeing to liability.

In a measure of the rising tension, the State Department urged an end to what it called speculation from investigators, reported in the U.S. press, about what caused the Boeing 767 to plunge into the ocean with 217 people aboard. The department spokesman, James Rubin, said the reports from Washington are producing what he called "wild conspiracy theories" in the Arab press.

"We are concerned and troubled by speculative conclusions coming

out of those in the United States involved in this general investigation," Rubin said. "We're appealing for calm, and calm can only come if there is a minimum of speculation about conclusions in this country, and a minimum of wild, exaggerated, unfounded conspiracy theories in other media in the Middle East."

Egyptian officials have complained bitterly to their American counterparts in private about the conclusions of U.S. investigators suggesting that evidence shows a copilot, Gameel El-Batouty, steered the plane into the water on purpose after uttering a traditional phrase placing his fate in the hands of God. In their view, the evidence is far from conclusive and the investigation into a possible malfunction of the plane should continue.

WEATHER

Lenny's Strange Trip

By Peter Huybers
STAFF METEOROLOGIST

Today will be mostly sunny with a high of 55°F (13°C) and steady temperatures this evening with low of 51°F (11°C). The gusty winds we experienced this week will diminish to 5 to 10 mph from the south today. Saturday looks to be mostly sunny, but hints at a 30 percent chance of rain. Expect highs in the lower 60s (15°C) and lows in the upper 40s (8°C). Both Sunday and Monday look to be partly cloudy with highs in the mid 50s (11°F) and lows in the mid 40s.

Hurricane Lenny is tracing a slow path from the northern coast of Venezuela toward Puerto Rico and the northern Lesser Antilles. The west to east path Lenny is following is highly unusual. No recorded storm of this magnitude has ever moved west to east across the open seas of the Caribbean. An unusual meteorological combination of winds blowing from west to east, low wind shear, and the absence of a subtropical ridge to the north allowed Lenny to develop and then move along its atypical path. Hurricane Lenny is expected to move out into the Atlantic by the end of today.

Weekend Outlook

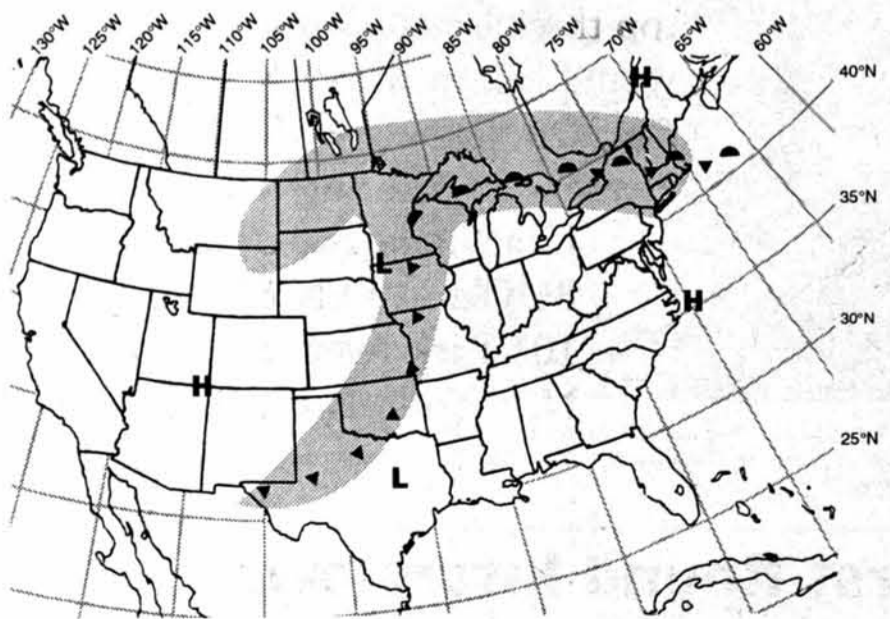
Friday: Mostly sunny. High 56 (13°C), low 51 (11°C).

Saturday: Sunny then chance of rain. High 62 (15°C), low 48 (8°C).

Sunday: Partly cloudy. High in mid 50s, low in mid 40s.

Monday: Partly cloudy. High in mid 50s, low in mid 40s.

Situation for Noon Eastern Standard Time, Friday, November 19, 1999



Weather Systems	Weather Fronts	Precipitation Symbols	Other Symbols
H High Pressure	- - - Trough	Snow	Fog
L Low Pressure	- - - Warm Front	Light	Thunderstorm
§ Hurricane	▲▲▲ Cold Front	Moderate	Haze
	▲▲▲ Stationary Front	Heavy	

Compiled by MIT Meteorology Staff and The Tech

Clinton Encourages Yeltsin To Negotiate Peace in Chechnya

By James Gerstenzang and
Richard C. Paddock
LOS ANGELES TIMES

ISTANBUL, TURKEY

Making a rare personal appeal before an audience of 53 world leaders, President Clinton on Thursday urged Russian President Boris N. Yeltsin to seek a negotiated peace in Chechnya. Yeltsin, defiant and defensive, said the West's criticism is unacceptable while Russia is trying to end "the cancer of terrorism."

In a raw public display of their differences over Moscow's war in the separatist republic, which has produced a large number of civilian casualties, the two leaders showed little room for compromise.

"Nobody," Yeltsin said, "should

be under any illusions on this score: There will be no negotiations with bandits and murderers."

Faced, however, with expressions of support for the U.S. position by one speaker after another at the summit of the Organization for Security and Cooperation in Europe, he agreed in the end to allow the head of the OSCE to visit Chechnya to assess the situation there.

Seeking to answer the Russian leader's argument that the war in Chechnya is a domestic matter, Clinton spoke of the moment in 1991 when Yeltsin turned back an attempted coup against Soviet President Mikhail S. Gorbachev.

"President Yeltsin," Clinton said, looking directly at the ailing leader and pointing a finger, "one of

the most thrilling experiences of my life as a citizen of the world, before I became president, was when you stood up on that tank in Moscow, when they tried to take the freedom of the Russian people away. And your standing there on that tank said to those people, 'You can do this, but you'll have to kill me first.'"

Using words he had written by hand shortly before his speech, Clinton continued: "If they had put you in jail instead of electing you president, I would hope that every leader of every country around this table would have stood up for you and for freedom in Russia and not said, 'Well, that is an internal Russian affair that we cannot be a part of.'"

FBI Finds Stolen Nuke Info May Have Come from Weapons Maker

By Vernon Loeb and
Walter Pincus
THE WASHINGTON POST

WASHINGTON

The FBI has found new evidence suggesting that China may have stolen information about the most advanced U.S. nuclear warhead from one of the weapon's assemblers, widening an investigation once focused almost exclusively on Los Alamos National Laboratory and one of its staff scientists, Wen Ho Lee.

The evidence emerged after weapons scientists at Los Alamos noted errors in a Chinese intelligence document that sparked the initial FBI and congressional investigations into Los Alamos and Lee.

The telltale errors, contained in a description of the miniaturized W-88 warhead, were traced to one of the contractors and defense installations that assemble nuclear weapons, government sources said.

While the new evidence does not completely eliminate Los Alamos or Lee, the sources said, it indicates that the most likely origin of the information is one of the weapons "integrators." These include Sandia National Laboratories, which puts together prototypes of some warheads; Lockheed Martin Corp., which attaches warheads to missiles; and the Navy, which supervises the process.

One source said the analysis "widened the circle and gave convincing evidence" backing up the

contention, long voiced by scientists at Los Alamos and officials at the Department of Energy, that China could have obtained classified information about the W-88 and other U.S. nuclear warheads from any of dozens of facilities.

A Lockheed Martin spokesman said Thursday the company "is cooperating with the government in its investigation and is not under investigation nor implicated in any wrongdoing."

Attorney General Janet Reno and FBI Director Louis Freeh told Congress in September that they were starting their investigation into Chinese espionage over again and assigning scores of additional agents to broaden the probe.

Jury Gives Third Man Life in Prison in Dragging Death

LOS ANGELES TIMES

HOUSTON

Jurors Thursday found a third white man guilty of capital murder but spared him the death penalty in a shocking 1998 killing that occurred on an East Texas road and became a prism into race relations in America.

Deliberating over two days, the jury in Jasper took far longer than had similar panels that tried Shawn Allen Berry's cohorts in the crime. Berry, 24, had no comment as he embraced his girlfriend when the verdict was returned.

After a brief penalty hearing, the all-white jury then quickly agreed on a sentence of life in prison. Berry must serve at least 40 years before he has a chance of parole.

In two separate trials earlier this year, Lawrence Russell Brewer, 32, and John William King, 25, were sentenced to death for kidnapping James Byrd Jr., 49, chaining him to a truck and dragging his body until it tore to pieces. In both cases, addition of kidnapping to the murder convictions enabled jurors to sentence the defendants to death.

FDA Convenes Hearings on Genetically Engineered Food

THE WASHINGTON POST

CHICAGO

With consumer advocates, environmentalists and organic agriculturists occasionally heckling from the audience and staging street-theater demonstrations outside, the Food and Drug Administration Thursday grappled with the controversial issues of best how to regulate genetically engineered food.

In the first of a series of public hearings aimed at engaging the public in discussions about federal policy on gene-altered foods, the agency's top officials heard that "shooting genes into chromosomes" is, depending upon the viewpoint of who was speaking, either dangerous, unnatural and anti-religious, or a key to solving future worldwide food shortages and a boon to developing safer, more healthful and tastier foods.

After eight hours of testimony by more than 100 speakers and several long debates by two panels of experts, there appeared to be little middle ground, which FDA Commissioner Jane E. Henney may have anticipated when she said at the outset of the meeting that "The FDA is here to listen ... Our goal is not to reach a conclusion at the end of the day."

From the beginning, the hearing was highly structured and tightly controlled in an apparent effort to avoid a donnybrook over the increasingly contentious use of bioengineering in the production of food.

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CP Jurisdiction Shouldn't Be an Issue

Anyone attempting to cross the street in front of 77 Massachusetts Avenue while the traffic light was out of service recently became greatly aware of just how essential that traffic light really is. Unfortunately, there was no crossing guard there during the majority of the outage to stop traffic and help pedestrians cross the street.

Chief of Campus Police Anne Glavin stated in *The Tech* ["Cabling Leads to Crossing Chaos," Nov. 9] that the Cambridge Police did not post a detail during the weekend because, "Apparently, they didn't have the manpower." Why didn't MIT Campus Police post a detail? The same article stated that "the road is not considered part of the campus and not within Campus Police jurisdiction."

However, at the same time, an article called "Who's in Charge," in the November issue of *Counterpoint* magazine, informs us that Campus Police have been patrolling FSILGs across the river in Boston since last May.

Am I to understand, Chief Glavin, that Campus Police has jurisdiction over fraternity houses miles away in Boston, but they don't have the jurisdiction to post a crossing guard 10 feet in front of the Institute? Are you telling me that you can send officers to answer calls at Boston fraternity houses, but you don't have the power to help me cross the street from the Student Center to Lobby 7?

Boston FSILGs complain that they have more police presence than they know what to do with, but Campus Police officers don't have the "jurisdiction" to help people in the middle of campus cross the street. I'm unsure whether we should treat this as a

severe misalignment of priorities, or just a general lack of common sense.

Jamie Byrum G

Schnee Wrong on Animal Rights

I applaud Kris Schnee for at least considering the notion of animal rights ["We the Animals," Nov. 12]. Unfortunately, Schnee jumps to a few hasty conclusions.

Schnee warns, "We must be careful not to slip into another definition and start thinking of nonhumans as moral agents, self-aware beings who are capable of arguing over things like the concept of rights. Since animals are not capable of entering into the complex social agreements humans use ... and can't be convinced to abide by the same laws, they are not automatically protected by the 'rights' humans create."

Does Schnee examine this argument long enough to realize what ridiculous conclusions follow from it? If granting rights are about moral agency, then is it morally acceptable for infants, the mentally ill, and other humans incapable of moral agency to be confined, experimented on, killed and eaten? If Schnee's answer is yes, he should have pointed out these corollaries of his philosophy. If his answer is no, then moral agency is clearly not a litmus test for whom we accord rights to. Moral agency is as irrelevant to the granting of rights as intelligence or height.

What is important here is moral *patienthood*. Although it is likely that animals are not moral agents (as Schnee claims), they are clearly moral patients: they possess the capacity to suffer harm and are therefore proper

objects of consideration for moral agents. As moral agents, adult humans have the responsibility to accord basic rights (e.g., to be free from torture and death) to infants, the mentally ill, and (gasp!) nonhuman animals.

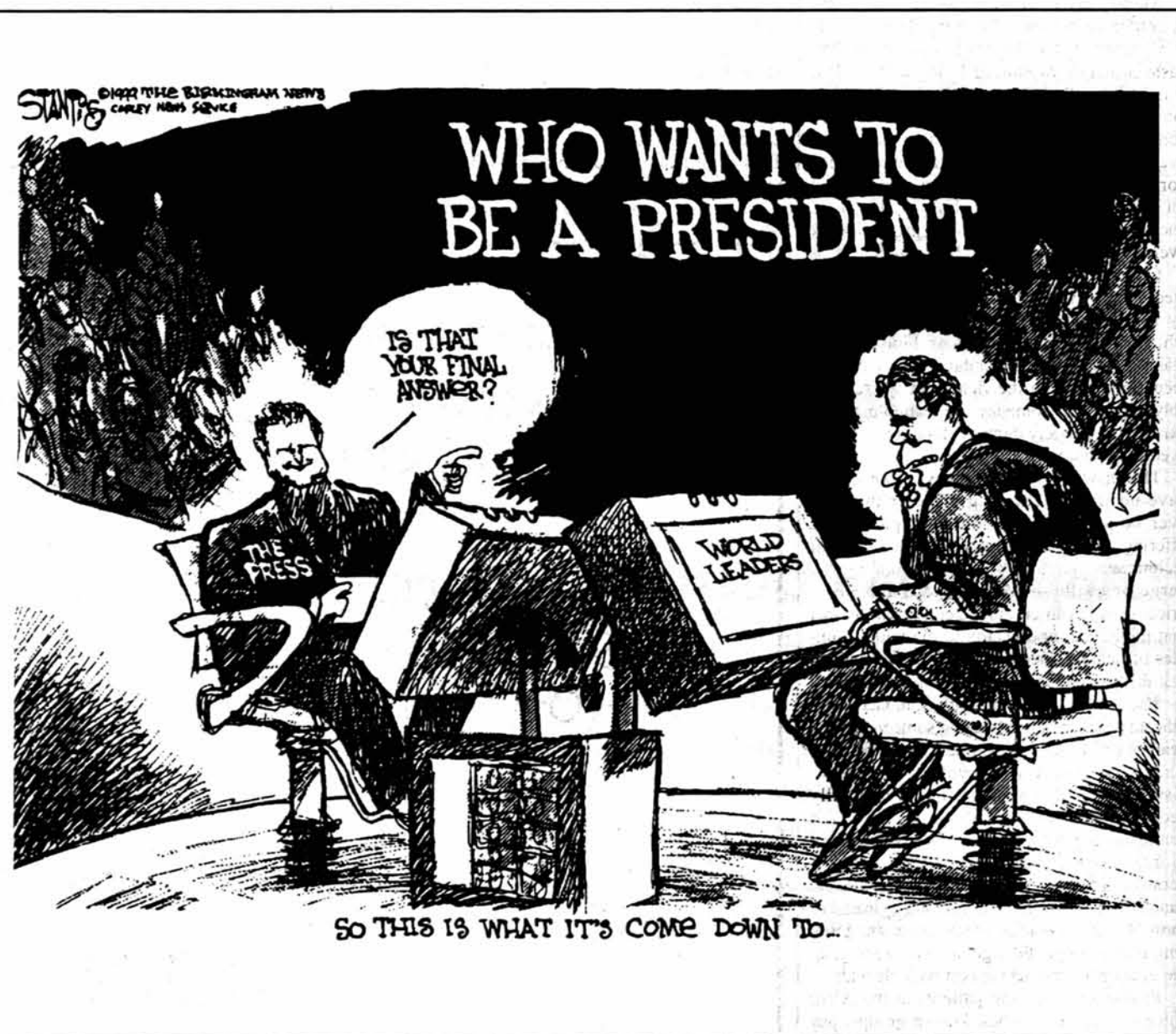
Schnee supports his claim that animals aren't guaranteed rights by writing, "A hungry tiger does not care whether you have the right not to be eaten." This statement is very misleading. If we replace the word "tiger" with "person," the sentence is still true. Whatever conclusions Schnee draws about tigers from this sentence also apply to humans.

Additionally, what beings do in life-or-death situations is outside the realm of your discussion of rights. Humans (just like tigers) throw all complex social agreements out the window if faced with the threat of death or torture. What a tiger cares about when it is trying not to die of starvation is irrelevant to whether humans have the right to torture and kill animals for experimentation and food, when it is not necessary to their survival.

Next time Schnee retrofits moral arguments to justify the status quo, he should make sure that the arguments are really predictive of his model moral system, because I doubt that Schnee meant to exclude all humans incapable of moral agency from the realm of moral consideration. Assuming that this is the case, Schnee failed to demonstrate why humans, but not nonhuman animals, deserve rights.

Whether such an argument exists is an open question. Until someone plugs the holes in fallacious cases against animal rights such as Schnee's, I think MIT and the rest of the institutions that invasively experiment on animals would do well to examine their position more carefully while placing a temporary moratorium on all invasive animal research.

Ian Ross '00



SO THIS IS WHAT IT'S COME DOWN TO...

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Put 'em On Ice

Kris Schnee

For a fee, you can be put on ice.

"Cryonics" is a field of research and a little-known business market, whose purpose is to freeze people and (hopefully) thaw them out later. For a significant price, several organizations in America offer what they call "suspension" or "cryotransport" — they will pump your body full of chilled fluid, then place you in a large tank of liquid nitrogen... indefinitely. The premise of cryonics is that frozen animal tissue is preserved very well over long periods. If people are frozen today and properly stored, and if they can be revived later, then cryonics becomes not a high-tech burial method, but a way of saving the lives of people with terminal illnesses — or even old age — and preserving them until a cure is found for what ails them. The revived patients can then live normal lives again.

Cryonics is a possible way to cheat death, at least for a while. Or at least, that's the hope. Is it warranted? There are several major questions that need to be resolved. First is the nature of the freezing process — what happens to the body and mind of someone bathed in liquid nitrogen? The overall structure of frozen tissue, it's been found, stays intact, but unfortunately ice damages cells as it forms. Some cells in a frozen person are punctured by ice crystals, while others fracture from tensile stress caused by the low temperature. Some proteins may even lose their shape. While we could imagine replacing organs or other tissue damaged by freezing, the brain is a larger problem; if it cannot be protected, there is little point in freezing it.

Modern cryonics organizations use a form of antifreeze, which reduces the damage done to all tissue, but still cannot eliminate it. The basic principle of storing living cells at low temperatures, then warming them with no permanent harm done, is sound — it has been done with various kinds of animal tissue, and even with human embryos that were since born alive and well — but no one has yet found a way to revive a whole adult animal once frozen, or shown that freezing will work over the decades that might be required.

Cryonics advocates put their hope in nanotechnology. One of the "holy grails" sought by nanotechnologists is a set of tiny robots which could cruise the human bloodstream, making repairs at the cellular level. Given the recent advances in the field, can we reasonably expect that someday the technology will exist to reverse any damage done by freezing, even to the brain?

The answer is a definite maybe; we simply have no way of knowing whether this will ever be possible. Cryonics companies are offering a gamble. Short of having a team of technicians standing by for someone on the verge of death — which is available for a price — how can cryonics get around the fact that the human brain starts to die within minutes of being denied oxygen, especially given that this can happen well before legal death?

The legal definition of death is, in fact, a significant problem: since freezing someone whose heart is still beating would be considered murder, even with the patient's full consent, cryonics must wait until a patient is officially declared dead before setting to work. Under this restriction, a patient who has given full consent to freezing might have to be left at room temperature until nothing, not even hypothetical nanotech, can save him. Legalizing at least this form of assisted suicide would solve this problem, giving people the right to choose the gamble of cryonics and get the best possible odds.

Prospective freezing patients at the Alcor company, one of the best known groups, pay an annual fee of \$360 (largely tax-deductible), while the Cryonics Institute charges \$1250 once, or \$120 yearly, for the right to be frozen when necessary. Then comes the real price: anywhere from \$28,000 to \$120,000 for the actual suspension and indefinite maintenance. This is generally funded through insurance, not cash.

Cryonics does not seem to be a financial scam, or a California fad; it is simply a gamble. There is some evidence that it could work. Buying into it at this point means being fairly optimistic about future technology, given the flaws in the freezing method. It would be reassuring if a better preservation method were found, one that avoided causing damage beyond our present ability to fix. It's worth considering cryonics now, but for those of us who can wait and see, the best bet is to stay alive as long as possible first.

The Athlete Factory

Guest Column
Douglas S. J. De Couto

Let me tell you a story about athletics at MIT.

This past Saturday and Sunday I spent a few hours down at the MIT Sailing Pavilion watching some of our Coed Varsity sailors at the Atlantic Coast Dinghy Championships. Hosted by MIT this year, and held every fall, this regatta is arguably the most competitive regatta in college sailing, perhaps even more so than the national championships. I went down there in the cold wind, not alone in hoping that this year, for the first time in over 20 years, MIT would win the regatta.

Well, we didn't win. But Sean Fabre '00 and Erin Shea '02 missed winning their division by only 2 points (they were second, and their results depended on the last race), less than 3 percent of their total score, and (Captain) Alan Sun '00 and Madhulika Jain '00 finished 5th in their division. Overall, we finished fourth out of 16 schools — with a score that showed we were clearly one of the top players in this sport right now.

Meanwhile, our Varsity Women's sailing team was competing at Hobart in the Women's Atlantic Coast Championships, where sailors Jessica Lackey '00 and Nikki Spinello '01 finished third in their division, and Susanna Mierau '00 and Jen Shapiro '01 finished 14th, for a ninth place finish overall — a great performance.

This weekend marked the end of the fall season for MIT sailors, after three weeks of early morning practice, sailing until after dark, and making all the other sacrifices that are made by committed athletes at MIT. But what makes it more amazing is that of the eight MIT sailors who sailed this weekend, turning in performances of the highest caliber at the most competitive college regattas of the year, five of them had never sailed before arriving at MIT.

As a former member of the sailing team, I know what these athletes have had to do to reach this level. I have watched the sailing team slowly and steadily improve from a no-name team in 1993 to a powerhouse in 1999. This didn't happen by magic. MIT didn't recruit star sailors, like some of the other big name sailing schools. The sailors worked —

they did extra practices, they traveled, they sacrificed. The coaches worked and sacrificed. Slowly, over a few years, it happened. MIT sailors reached the top level.

I am telling this story for two reasons. I wanted to congratulate the MIT sailing team for their achievement; not just the few sailors who sailed this past weekend, but everyone who has sweated with them and practiced with them to get this far. I look forward to great achievements by the team in the spring season.

But I am also telling this story to illustrate for you an amazing fact about athletics at MIT. The kind of people who come to MIT are the kind of people who can learn to sail and become top-ranked competitors in only three years, having never sailed before. They have the drive, determination, and that special MIT something that makes them do nutty things, like make sacrifices for a sport they learned last month.

That is truly education in action.

This doesn't just happen in sailing at MIT; it happened a few years ago when the pistol squad turned a neophyte shooter into a national champion. And I know it happens all over MIT athletics at various levels: from the varsity rowers enjoying the 7 a.m. chill of the river, to the late-night intramural soccer players comparing astroturf burns.

But I think that some of the things going on at MIT right now will make it impossible for achievements like those made by MIT sailors to happen again. Reduced squad sizes means that fewer people will be involved in varsity intercollegiate sports. I don't mean to belittle intramural competition, but I believe that intercollegiate competition at the varsity level requires a level of focus, commitment, and effort that in general are not found in the intramural program.

Interscholastic competition is a crucial component of education at MIT. The lack of increase in the athletics department budget over the past 13 years has meant a decrease of the budget in real dollars. This has only harmed athletics at MIT. The sailors are luckier than most: they needn't always travel far to find the necessary caliber of competition. But I know there are other teams out there that need to spend money to have a good competitive schedule and get the most out of their season. Equipment costs money; facilities cost money to run and maintain. Why has the bud-

get for all these expenses remained flat, while their costs rise?

In many ways, the "educational triad" proposed by the task force on student life and learning rests a significant part of its weight upon athletics, especially intercollegiate athletics. All forms of athletics at MIT provide valuable health, relaxation, and community opportunities. And of course the impressive physical education program provides a very tangible form of education. But varsity intercollegiate competition provides the environment necessary for the highest and most focused level of personal achievement, commitment and growth. And this achievement, with its accompanying challenges, is a significant factor in education at MIT.

I don't know who is in charge of giving money to athletics at MIT. Perhaps our Athletics Director needs to be more active in coaxing money from the administration. But more likely, perhaps our administration needs to pay more than lip service to slogans like "the academic triad" and the results of the student life task force report; the administration should step up to the plate and provide more support for day-to-day operations in athletics, an essential and valuable component of student life that already exists here at Tech.

Buildings are nice, and dormitories certainly aren't all bad, and not everybody is the athletic type. But look around, and I think you will see that athletics and sport are significant components of many students' lives here at MIT. About 900 undergraduates are involved in MIT's varsity athletics program, filling a total of 1,200 spots for varsity competition — that is more than 20 percent of the undergraduate population. In addition, 65 percent of the entire student body is involved in intramurals.

So build that new sports complex, build that new computer science building, and build that new dormitory. But first remember to properly support what we already have here at Tech: an athletics department that provides rewarding experiences in varsity and recreational athletic programs, which leads to happy alumni and fond memories of student life at MIT.

Copies of this letter were sent to President Charles M. Vest and Director of Athletics Richard Hill.

Douglas S. J. De Couto G was a member of the MIT varsity sailing team from 1993 to 1997.

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one too many
frat boys?

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TOO MANY
DORMS?

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one too many
ILGs?

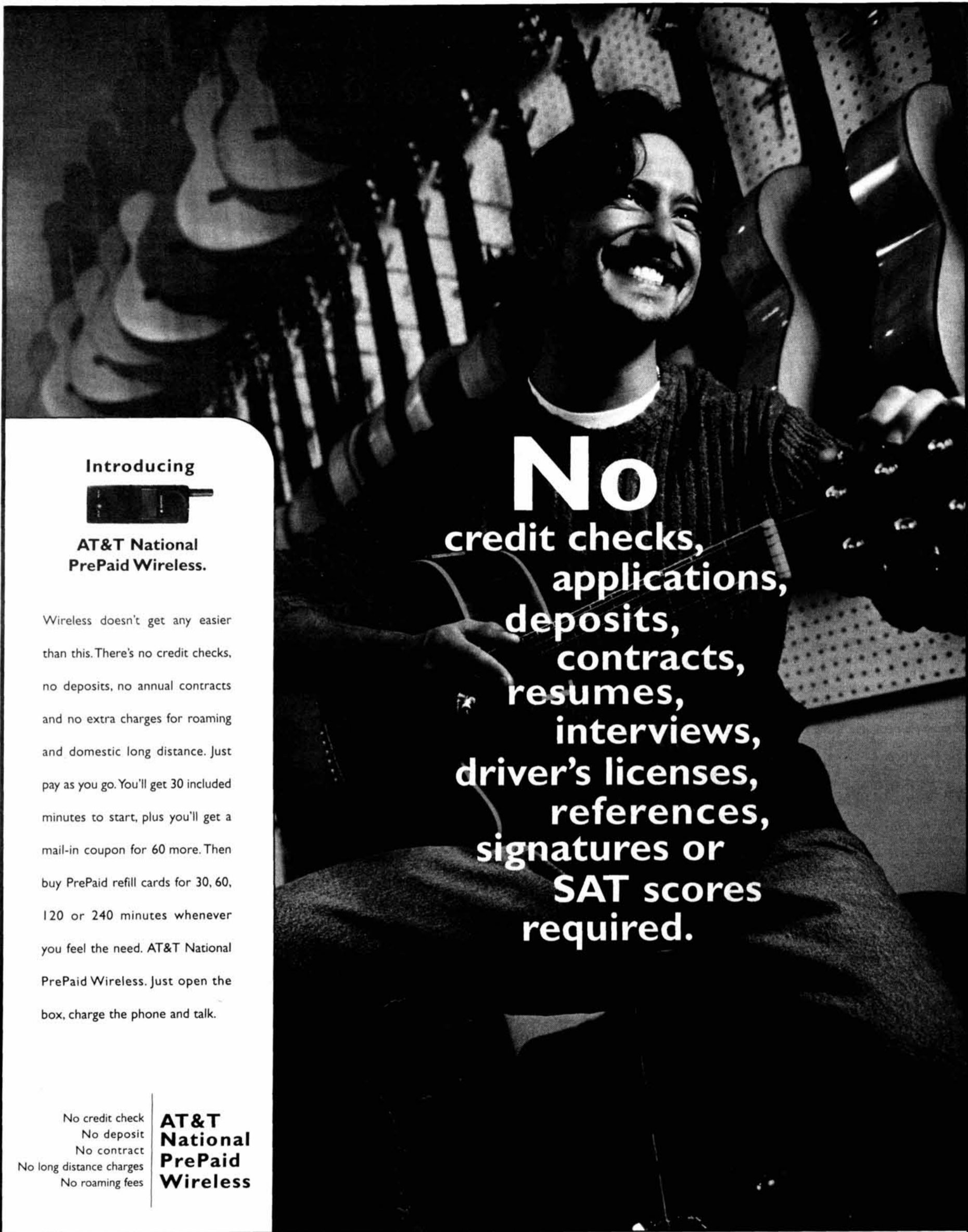
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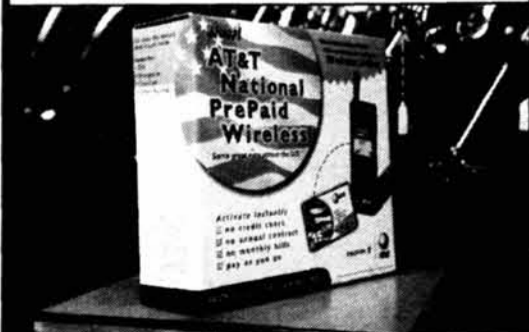
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THE ARTS

STAGE REVIEW

Evita

By Jordan Rubin
ASSOCIATE NIGHT EDITOR

Presented by the MIT Musical Theatre Guild
Music by Andrew Lloyd Webber
Lyrics by Tim Rice
Directed by Sheridan Zabel
With: Sherri Davidoff, Stephen Peters, Steven Niemczyk, Sara Jo Elice and others
In La Sala de Puerto Rico
November 18 through 21

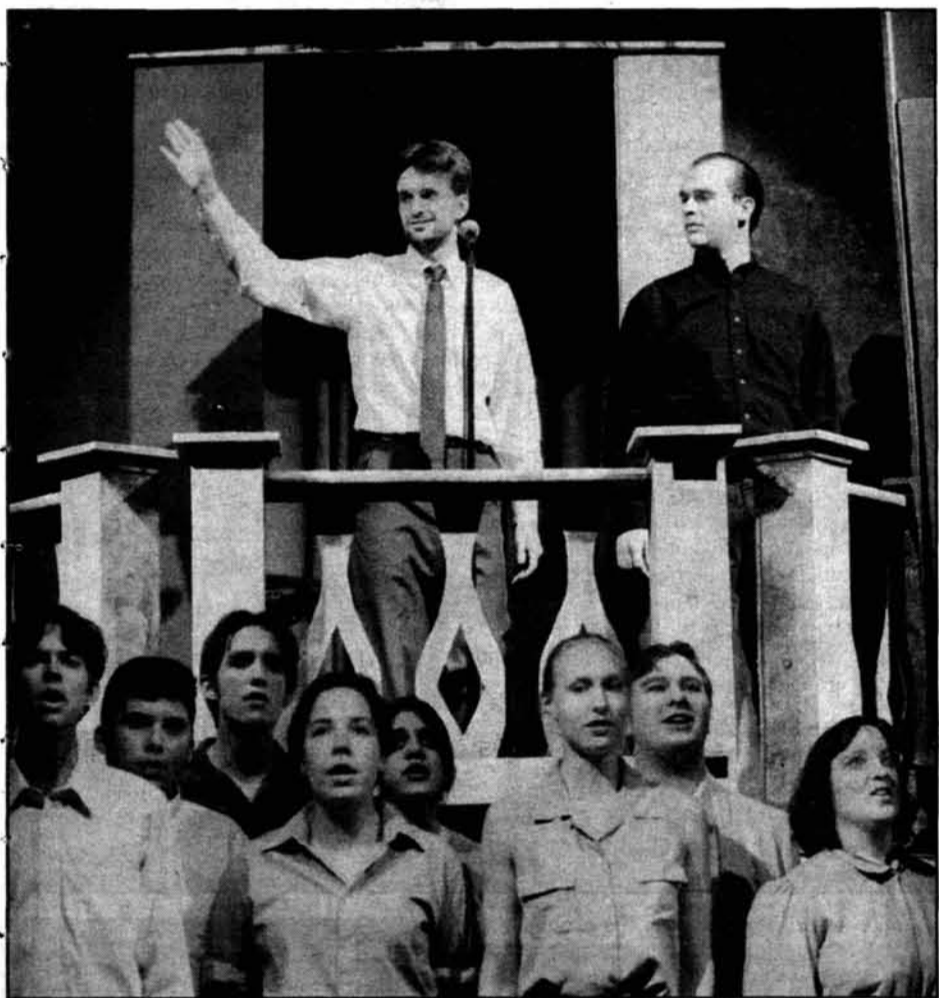
Yesterday's performance of *Evita* was not without its flaws, but it was still an enjoyable show. Playing the title role of Eva Peron, Sherri Davidoff '02 provides the audience with an intimate view of the Argentine First Lady's situation. This production presents, perhaps an overly intimate view as her dress refused to stay on.

Although the blunders with the costumes distracted the audience, the show contained a couple scenes of note.

Ché, played by Stephen Peters G provides a window into Eva's doubts and worries. The show establishes this fully in the scene "Waltz for Eva and Ché," as Ché mirrors Eva as she removes her makeup. The portrayal of Ché balances the confidence that Eva exudes with the dilemmas that she repressed.

Sara Jo Elice '01, who plays the role of Mistress, stands out in her scene. In "Another Suitcase in Another Hall," the Mistress portrays the life of a destitute woman while expressing her personal problems after her affair with Juan Peron comes to an end. This scene raised the level of the performance for the rest of the show.

In the beginning of the performance, the cast and the orchestra had trouble keeping the same tempo. Fortunately, this problem became less apparent as the show continued. Most likely, this dilemma could be attributed to opening-night nerves.



Peron (Steven Niemczyk G) salutes the Argentinian people while Ché (Stephen Peters G) looks on in MTG's production of *Evita*.

FILM REVIEW

Pokémon: The First Movie

Mewtwo Fights Back

By Aaron Isaksen
PHOTOGRAPHER

What are Pokémon? What is it about these freaky creatures that make kids so crazy? Schools have banned them and in New York, one kid slashed another with a carving knife over them. While you are at your neighborhood video store renting the latest Pokémon television series tapes, you can also pick up some Pokémon coloring books, Pokémon stuffed animals, Pokémon stickers, Pokémon video games, Pokémon lunch boxes, and Pokémon desk accessories. And don't even think about going to Burger King unless you want to wait in line while parents are buying fifteen Kids' Meals for their two children (a Pokémon toy is included with each delicious and nutritious meal). Boys and girls just eat it up — and not just the hamburgers.

If you feel left out of the latest pop culture jewel, the quickest way to jump in on the scene is to see the newest addition to the wonderful world of Pokémon, *Pokémon: The First Movie, Mewtwo Strikes Back*. The movie begins with a twenty minute short, "Pikachu's Vacation" which helps introduce you to what the Pokémon are all about. Not only does the narrator help you along, but the children that will inevitably be joining your moviegoing experience will yell out the names of the 150 species of Pokémon every time they show up on the big screen. Test scores on basic skills are down, but our youth sure know their Pokémon. "Pikachu's Vacation" shows kids that when everyone works together life is just more fun. For those of us who have already learned that lesson, you'll

still get to see hundreds of Pokémon running around doing lots of cute things.

But that's not all Pokémon do. Humans capture the Pokémon and train them to fight each other. Pokémon trainers travel the world collecting more and more Pokémon; the one who can train all 150 becomes the Master Trainer. *Mewtwo Strikes Back* focuses on the Pokémon trainer Ash (he's also the star of the television series) and his efforts to become the best at what he does. He's accompanied by two friends, Brock and Misty; together they must help save the world from the evil Pokémon Mewtwo.

Mewtwo is the result of a horrible Pokémon cloning experiment gone awry; he realizes he is "only a copy, nothing more" and decides to punish humanity for putting him through such terrible angst. Mewtwo clones all the Pokémon he can get his hands on. Then, in one of the most brilliant moments of the film, he sets Pokémon against Pokémon. Annoyingly, the antagonist, Mewtwo, has several existentialist dialogues about the essence of being a clone. It was tedious to continually hear his pessimistic remarks about having no purpose when all I really wanted was to see more Pokémon.

The target audience are kids and Pokémon fans. This is nothing like those Disney movies which are written on two levels: one for kids and one for adults. The dialogue is basic, the themes are very simplistic, and the animation is fair. And don't expect any famous voices; you'll be focusing on the characters, which are cute as can be.

Annie Choi contributed in the writing of this review.

FILM REVIEW

Dogma

Irreverently Religious

By Fred Choi
ASSOCIATE ARTS EDITOR

Written and directed by Kevin Smith
With: Ben Affleck, George Carlin, Matt Damon, Linda Fiorentino, Salma Hayek, Jason Lee, Jason Mewes, Alan Rickman, Chris Rock, and Kevin Smith

At first glance, the new Kevin Smith movie *Dogma* looks like nothing but trouble. After all, in an average minute of Kevin Smith dialogue, three out of four words are bound to be four-lettered ones, and although guns, humor, and foul language may mix, adding religion and stirring well is bound to produce more than a little agitation. Nevertheless, while *Dogma* will make some people uncomfortable with its irreverent view of religion, those who see it will be forced to re-examine their religious beliefs, and that, along with a fantastic cast, makes the movie worth seeing.

At its simplest, the movie's plot concerns the efforts of two fallen angels, Bartleby and Loki (played by dynamic duo Ben Affleck and Matt Damon), to gain admittance into heaven. The two have been forced into exile for challenging God's decree and trying to help mankind, but they receive an anonymous tip informing them of a loophole in Catholic dogma that will enable them to return to heaven. However, what the two don't realize is that by getting in through the loophole they will prove God fallible, and since the one principle upon which the entire world rests is that God is infallible, if they succeed the world will be unable to exist. The stage is set, then, for a classic battle between Good and Evil as the archangel Metatron (Alan Rickman) enlists the aid of Bethany (Linda Fiorentino) to stop the two and save the world.

All this may sound overly complex, but leave it to Kevin Smith to keep the two hour-film engaging. Unlike Smith's previous three films, the classic and clever *Clerks* (1994), the disappointingly inane *Mallrats* (1995), and the earnest but heavy-handed *Chasing Amy* (1997), *Dogma* relies less on snappy dialogue and silly diversions and more on action and characteristically colorful characters. Though long-time fans of Kevin Smith will miss his earlier films' idiosyncrasies, the changes are appropriate for this film. Smith hangs onto previous characteristics of his films, such as conversations about movies (although in this film the discussion concerns not *Star Wars*, surprisingly, but *The Breakfast*

Club and *Pretty in Pink*), and while this worked extremely well in his previous films, it feels out of place here. For the most part, though, Smith has a good grip on how to present his story and does so with great creativity.

Although *Dogma* is engaging on its surface, it soon becomes clear that the main objective of the film is not merely to spin a good yarn, but to explore serious religious issues within the context of an MTV world. This task is certainly ambitious, and thus it is unsurprising that, entertaining as the film is, it ultimately disappoints because of its limited scope. That is, although it brings up many interesting issues, it never fully explores any of them. On the one hand some views, such as "Jesus was really dark-skinned," "The Virgin Mary had other children after Jesus," and "God is a woman," are hardly novel and are not likely to spark much discussion.

On the other hand, some issues, such as the role of religion in one's personal life and how to reconcile theology with modern times provide food for thought, although the solutions presented in the film oftentimes lack relevance. Of these the most glaring omission is how to accept religion without physical proof. But despite being unable to effectively present arguments for questions that have plagued mankind for centuries, kudos go to Kevin Smith for bringing them up in the first place and slyly forcing moviegoers to use their heads for once.

Outside of its content, the movie's greatest asset is its amazingly idiosyncratic characters. The movie requires a strong ensemble to pull off the wide range of personalities that Smith's characters require, and the actors fill the roles perfectly while adding wonderful subtext. The supporting cast includes Chris Rock as Rufus, Jesus's 13th and only black Apostle, Jason Lee as the demon Azrael, and the gorgeous Salma Hayek as a divine muse-turned-stripper. In addition, Alanis Morissette turns in a surprisingly convincing performance as the peaceful, fun-loving God. Although Smith's theology here and throughout the movie may seem to be bordering on the blasphemous, in a recent interview for *Time* he claimed, "I'm hoping that when people see the film, they'll say, 'Oh, it's not the movie that flips the bird at the church. It's actually kind of devout.'"

Dogma illustrates the ever-evolving style of Smith and serves to demonstrate his talent as screenwriter, director, and actor. Although he still hasn't hit his stride yet, *Dogma* reflects his growing maturity as a screenwriter in his willingness to tackle difficult subject matter and his ability to grasp the essence of his characters. Fans that find themselves missing the lighthearted humor and snappy dialogue of his earlier works shouldn't despair just yet — among Smith's next projects is *Clerks 2: Hardly Clerkin'*.

Catherine Foo contributed to the writing of this review.



Ash and his Pokémon pal Pikachu are surrounded by characters from *Pokémon: The First Movie*. Watch it if you have a high tolerance for sickeningly cute creatures.

WARNER BROTHERS

STAGE REVIEW

Aida

Guided by Voices

By Bence Olveczky

ASSOCIATE ARTS EDITOR

Presented by Boston Lyric Opera

At the Shubert Theatre

November 16, 19, 21

Tickets \$27.50-\$108

Egypt in Boston, a collaboration between some of the city's most revered cultural institutions, got off to a good start last week with the premiere of Boston Lyric Opera's *Aida*. Verdi's monumental opera about tragic love in ancient Egypt was a fitting start to an undertaking that includes the Fine Arts Museum's blockbuster exhibition *Pharaohs of the Sun* (ongoing), Boston Ballet's *Cleopatra* (May 2000), and Science Museum's *OmniMax* offering *Mysteries of Egypt* (ongoing).

Composed by Verdi in 1871 for the inauguration of Cairo's new opera house, *Aida* is one of the most lavish operas ever written. Inspired by the grandeur of the pyramids, it usually receives a megalomaniac staging, with horses and elephants commonly employed to fuel the extravaganza. But the homeless Boston Lyric Opera (their proposal for a new opera house was recently turned down) is forced to exercise a type of restraint not usually associated with *Aida*.

Their temporary shelter is provided by the Shubert Theatre, which has a stage half the size of what's needed for opera. Add to that the mediocre acoustics and the uncomfortable seats, and you know that the odds are against you. Thankfully, the Boston Lyric Opera works around most of the limitations with admirable ingenuity, and, with Leon Major in the director's chair, the end product is an intimate and enjoyable version of Verdi's classic.

The singing may not be world class (to see the big stars, I advise you go to the Metropolitan Opera in New York), but it's close enough. The youthful cast assembled for this short run is made up of singers who are on the verge of stardom, and — judging by their Boston performances — some of them could easily make it all the way to the top.

Geraldine McMillan, in the title role, is definitely a contender. She neither looks nor acts the part, but her sweet and voluptuous soprano does a good job in conveying the emotions her role requires. *Aida's* love interest is Radames, a general who is set to marry the Egyptian princess Amneris. With two women at his feet, Radames should be portrayed as a charismatic

young leader, lest the whole opera into a farce. Unfortunately, French tenor and former trumpet player Jean-Pierre Furlan is no Prince Charming, but his voice, strong and secure, albeit with a limited range, makes up for much of his shortcomings as an actor.

Russian mezzo-soprano Maria Riadtchikova makes her America debut as Amneris, and while she has some problems with the high notes, her otherwise clear and powerful voice conveys the princess's frustration and disappointment in an impressive manner. But the best of the lot is baritone Brent Ellis, who sings the part of Amonasro, the Ethiopian king. Thirty years into his career, Ellis has both a commanding stage presence and a sturdy voice, and should be a true inspiration for his younger colleagues.

While the singing ranges from good to excellent, the acting is mediocre at best, and if opera in general seems like an anachronism to you, Boston's *Aida* won't make you change your mind. Watching the show with a cynical eye, you'll see a bunch of overweight divas stumbling across the stage, singing about impossible love and other such tragedies. But if you are an opera buff who's in it for the music, chances are you'll leave content. Stephen Lord conducts the orchestra with conviction and passion, and the singers make Verdi's beautiful arias come alive despite the many limitations of the Shubert Theatre.

As for the quality of the production, it falls somewhere between the singing and the acting: it's functional and efficient without being either inspiring or off-putting. The set is an abstract version of an Egyptian temple, with a sandstone-colored arched entrance framing the stage. Wide stairs lead up to the sanctuary, behind which is a backdrop of alternating Egyptian images: a beautifully lit bas-relief of the pyramids, frescoes of battle scenes, and a scorching red tropical sunset. The stylized and colorful costumes also add to the exotic feel of the production. While the staging works well as a vehicle for Verdi's music, it's not the theatrical feast that modern opera has the potential to be.

Aida's shortcomings are most obviously felt in the frequent interludes. Filled with seemingly uninspired ballet pieces performed by amateurish dancers on a tiny area in front of the stairs, these embarrassing intermezzos' only redeeming quality is their transience. You never have to wait long before the singers take over with their vocal evocation of drama and intrigue. Given that the reason most people go to the opera is to be lulled by the music, Boston's *Aida* is a mainstream success. It may be preaching to the converted, but at least it's a sermon that's enjoyable.

protagonist and humanity as a whole). Oh yes, it also happens to be animated.

The film is the labor of love of Hayao Miyazaki,

who is frequently called "the Japanese Walt Disney" — unfairly to him, I think, since Miyazaki's artistic vision is much more original and exciting. For the last twenty years, his animation outfit Studio Ghibli produced around a dozen films, targeted mostly at adults and children alike (although something like *My Neighbor Totoro* is much more kid friendly than, say, adolescent-targeted *Nausicaa of the Valley of the Winds*). *Princess Mononoke*, though, is an exception: it is squarely intended for grown-ups, with its frequent scenes of rather realistic violence.

Prince Ashitaka (voiced by Billy Crudup) fights an enraged monster and wins — but not before contracting the monster's peculiar illness. Now, he has to travel to where his adversary came from, hoping to find the cause of and the antidote to his malaise. There he finds a human settlement, led by iron-willed Lady Eboshi (Minnie Driver), who is waging

FOOD REVIEW

The Essential Vegetarian

State of the Veggie

By Katie Jeffreys

FEATURES EDITOR

Over Veteran's Day weekend I had dinner at Sculler's Grille, followed by a show at their adjoining Jazz Club. Both are located in the Doubletree Inn, 400 Soldiers Field Rd. in Boston. The restaurant was very accommodating to vegetarians, offering to whip up anything I wanted if the menu was not satisfying. I did not need to take them up on this offer because I found just what I was looking for on their decidedly fall menu. The selection was limited overall, so I was surprised to find a relatively large number of vegetarian options on a "Grille" menu.

I ended up choosing a stuffed acorn squash, served with cous cous and other grains. On the side were sweet potato "french fries" which were tasty sweet potato wedges, lightly fried. The squash was sweetened and tender, with a hearty stuffing that left me very full. It was one of the most satisfying meals I have had in a long time. For a seemingly gourmet meal, the price was surprisingly low.

The restaurant itself is small, but nicely decorated and within earshot of the jazz club. I found the service to be cordial but cool. The view of the Charles River was an interesting change, and helped distract me from the chattering people at the table next to me. I thoroughly enjoyed the meal and the following jazz show.

I have not yet addressed the grey-box-on-grey-box war which has been waged upon me by *State of the Airwaves* columnist Daniel Jason Katz '03. I would like to tell you Danny-boy, that you are misguided advising your readers to consume meat. Musical vegetarians you have mentioned (with positive reviews) in your columns include Bob Dylan, Fiona Apple, Indigo Girls, Jack Dangers (a vegan from Chemical Brothers) and Moby. Not only that, but in the very same column in which you criticized me by encouraging carnivores, you mentioned the band Korn. Now if I am not mistaken Korn is a vegetable. Hmm... I challenge you to eat a vegetarian meal! I bet you can do it... just turn off that radio, leave your room (no, put that walkman back) and eat a meal on the town which contains no meat. I bet you'll be surprised! I tried music after all...

On October 15, my good friend Dan said he was sad he didn't get any recipes emailed to him (at airwaves@the-tech.mit.edu) after a previous request, so this one is for you, Dan! Thanksgiving is coming up, and as a vegetarian I always feel like my meal is not very hearty because I ingest only carbohydrates and steamed vegetables, with cranberry sauce of course. I have been trying to print filling fall vegetarian entrees in this column, so I hope you all don't run into the same problem this year! This week I chose a side dish to complement any Thanksgiving dish. As always, e-mail me with questions, concerns, or support in my quest to win the grey-box wars at veggie@the-tech.mit.edu.

Sweet potatoes, carrots & cranberries

3 cups peeled, coarsely chopped sweet potato
2 cups peeled baby carrots, coarsely chopped
1/4 cup maple syrup or honey
1/4 cup dried cranberries
1/4 teaspoon allspice powder
1/4 teaspoon salt
2 teaspoons arrowroot powder dissolved in 2 tablespoons cool water
2 tablespoon chopped fresh parsley

Steam or boil the sweet potatoes and carrots for about 10 minutes or until tender. In a saucepan combine the syrup, cranberries, allspice, and salt, and cook on medium heat for about five minutes. Add the arrowroot/water mixture and gently stir in half the parsley and vegetables. Cook another 1-2 minutes or until mixture is heated thoroughly. Transfer to a serving dish, top with the remaining parsley, and serve hot.

FILM REVIEW

Princess Mononoke

Leave the Kids at Home

By Vladimir Zelevinsky

ARTS EDITOR

Written and directed by Hayao Miyazaki

English translation by Neil Gaiman

Voiced by Billy Crudup, Minnie Driver,

Claire Danes, Billy Bob Thornton

I think that *Princess Mononoke* is a mess: a narrative jumble with scenes that frequently refuse to work and are either head-scratchingly obscure or unintentionally laughable. I also think you should go and see it right now. Despite all its problems, it's a grand introduction to the work of one of the world's top filmmakers. As a film, it frequently doesn't work; but when it does, it's grand.

Princess Mononoke is an epic adventure — a rare genre these days. It is also the story of a journey (both physical and spiritual), a breathtaking action thriller, a romance, and a rumination about coming of age (for both the

a take-no-prisoners war on the encroaching forest. On the side of the forest, there are giant wild boars, wolves, and a mysterious woman, San (Claire Danes), the Princess Mononoke of the title.

This is merely to scratch the surface of the narrative. Conflict being the heart of every good story, there's enough story material here for a dozen films. The war between the city and the forest is just one of the conflicts; there are internal struggles in both camps, and Miyazaki effortlessly makes quite a few salient points about the roles of men and women in society, about violence being an inseparable part of nature (eating the opponent seems to be the preferred way of resolving an argument in the animal world), etc.

All of this is crammed into two hours and thirteen minutes of running time, and it frequently feels like too much. *Princess Mononoke* is clearly a work of an auteur, which brings both good and bad things. It's good when we are treated to a dramatically complex vision; it's not so good when the complexity starts to feel like overindulgence. There's so much going on in the story that once in a while it seems downright messy.

When it's not messy, it's breathtaking. The opening fight, the first wolf attack, the journey through a forest filled with spectral spirits, and more — you won't see visuals like this anywhere else. The sheer complexity of some scenes is staggering, too; even more so if you consider that almost all of *Princess Mononoke* was hand-drawn, with Miyazaki himself contributing to just about every frame.

The English version is a good representation of the original film. The dialogue, which was clichéd in the original, remains clichéd here. The voice acting is mediocre: while Crudup and Driver are excellent, both Danes and Billy Bob Thornton sound flat. On the



STUDIO GHIBLI

The title character of *Princess Mononoke* is a woman who runs with the wolves.

other hand, the translation makes the story much clearer, by carefully transposing Japanese mythology into English terms (I have seen the original version with almost literal subtitles, and it was on the verge of being confusing). I'm not quite sure, though, why they decided to translate only half of the title: *The Monster Princess* sounds better to me.

Last twenty minutes totally refuse to work, by the way, when *Princess Mononoke* starts borrowing from not-too-original ideas of such films like *Akira*: maybe it's just because I'm not really a fan of action climaxes that involve huge protoplasmic monsters. Still, when it reuses other films' ideas (there are also elements that are borrowed from *The Jungle Book* and *Tarzan*), the total is quite unlike anything you can see anywhere else.

It also has the best kiss scene this year, which manages to be both disturbing and touching — pretty much like the film itself.

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MUSIC REVIEW

State of the Airwaves

Metallica, Methods of Mayhem, and Meat

By Dan Katz
STAFF WRITER

You want to talk concerts? Fine, let's talk concerts. The Airwaves Show of the Week is without a doubt at the Somerville Theater Sunday night, a Moxy Fruvous gig that as of Wednesday was not sold out... Get tickets right now! Tonight, one of Philadelphia's best acoustic guitarists, Jeffrey Gaines, shows up at Passim's in Harvard Square; if you desire something heavier, the Avalon provides Filter, Drain STH, and Simon Says tomorrow, while Megadeth and Static-X play the Orpheum Sunday. Joe Strummer, formerly of the Clash, comes to the Roxy Monday with the Pietasters to try to prove he still has a pulse. Finally, the Middle East gets a taste of the chronically cool in the form of the Promise Ring on Saturday night and Juliana Hatfield, checking in on Tuesday.

It's a big week for live albums. Tuesday music stores will see the debut of a new concert album from Blondie called *Live*, roughly the 783rd Dave Matthews Band live album (*Listener Supported*), and most intriguingly, the long-awaited release of *S&M*, featuring Metallica performing with the San Francisco Symphony Orchestra. I've heard some of the

tracks from this disc, and whether or not you're a big Metallica fan, this is just incredible to listen to. If you don't believe me, check out <http://www.ubl.com> for an advanced listening link that will be available this week only. Other promising releases Tuesday: Third Eye Blind tries to avoid the "one-hit wonder" label with *Blue*, and Beck tries to retain the "eclectic music God" label with *Midnite Vultures*.

Methods of Mayhem is a pretty accurate name for Tommy Lee's new musical project. The first single, "Get Naked," features some unairably sexual lyrics with a great beat and guitar line, but it dodges from guest vocalist to guest vocalist like a Wu-Tang Clan video, incorporating lyrics by Lee, a periodic prechorus from Limp Bizkit frontman Fred Durst, a particularly nasty segment with rapper Lil' Kim, and the turntable skills of "fourth Beastie Boy" Mixmaster Mike (immortalized in the woefully underplayed single "3 MCs And One DJ.") What does this all amount to? A song that's pretty catchy, but a little too chaotic to latch on to. Plus, with all these names on one track, it's hard to believe the band can garner as much attention for a second single (although the album also features the Crystal Method, which is definitely an excellent choice).

He's half-alive, he's half-dead; folks just call him Buckethead. For a non-singing guitarist who wears a white mask and a bucket on his head, Buckethead hasn't garnered quite as much media attention as one would expect. However, he finally has a single doing relatively well on the radio, enti-

tled "The Ballad of Buckethead," and driven by an eerie guitar lick and the funky bass and vocals of Primus's Les Claypool. Meanwhile, Claypool's primary band has a single riding the charts that clearly displays some influence from their tour with Ozzfest: "Electric Uncle Sam" combines the traditional Primus sound with metal-style power, complete with guitars and production by Rage Against The Machine's Tom Morello. Doesn't anybody make music by themselves anymore?

And now I'd like to take a moment to speak about my role as a music columnist. I am proud to write a column that caters to any fan of rock music, regardless of whether they also listen to classical, jazz, hip-hop, polka, or post-industrial Hungarian muzak. I certainly do not encourage people to limit themselves to one genre. Other editorials in gray boxes might encourage you to give up some of the things that make life enjoyable; like, for instance, chicken, beef, or ham. You have a choice; stand up to journalistic totalitarianism! Read the open-minded, thoughtful parts of *The Tech's* arts section and just say no to *The Esse*—er, other columns.

Now that that bit of aggression is finished with, it's time for me to hit you up for e-mail. See a concert recently that made you demand your money back? Hear a single on the radio that you can't get out of your head? Ready to show your support in the war against the carnivorally impaired? Desperately want to ask out that dreamy guy who writes *State of the Airwaves*? Drop me a line at airwaves@the-tech.mit.edu. I will give all correspondence my fullest attention. 'Til next our paths cross, have a hamburger and keep expanding your horizons.

FILM REVIEW

The Legend of 1900

La Legenda del Pianista Sull'Oceano

By Vladimir Zelevinsky

ARTS EDITOR

Directed by Giuseppe Tornatore

Written by Giuseppe Tornatore, based on a novel *Novecento* by Alessandro Baricco

With Tim Roth, Pruitt Taylor Vince, Clarence Williams III

It's dangerous to take a long movie and chop it to make it shorter. Such a fate befell Giuseppe Tornatore's new film, *The Legend of 1900*. Despite the obvious cinematic strengths and exceptional visuals, the film—especially in its last third—feels inconsistent, uneven, and choppy; I could almost see the scissor marks on the celluloid.

Commercialism is to blame, of course. After the success of Tornatore's *Cinema Paradiso* (which was also truncated from the 170 minute-long director's cut to the still magical but rather uneven 123 minute-long version), *1900* was financed by the Hollywood studio New Line films. The studio demanded that the film be in

English and that the length be under two hours, so the exhibitors could fit in an extra showing per day. Both of these backfired. As for the film's length,

Tornatore's cut was 160 minutes, and the studio chopped off 40 of those. Whoever did it (and it was not the author/director himself, who strenuously opposed the changes) clearly didn't understand the film; the cut that can be seen in American theatres, concentrates on the story. And it just so happens that the story is by far the least important element of this film.

It can also be summarized in one short sentence: a man with the peculiar name of 1900 (Tim Roth, best known as Mr. Orange in *Reservoir Dogs* and Ringo in *Pulp Fiction*) is born on a huge oceanic liner, and never leaves it for his whole life, crossing the ocean voyage after voyage, playing the piano for passengers. That's it, really; *1900* is clearly a European film, with its artistic sensibility being a far cry from the story-centered mainstream American cinema.

The main strength of *1900* lies in its images, and here the film is remarkable. While not the instant classic that *Cinema Paradiso* was, it nevertheless manages several brilliant

sequences. There's the impossible, diffused-through-the-glass shot when 1900 first sees his destiny manifested in the form of a grand piano. There's the wildly cinematic scene of an improvisation, played on a piano which is rolling around the ballroom floor while the ship is tossed around by a storm. There's the film's exuberant centerpiece, a piano duel with famous Jelly Roll Morton (Clarence Williams III), which culminates in a thrillingly theatrical gesture.

When Tornatore throws such pieces at the viewer, he's at the top of his game, and it's obvious that this is a work of one of the world's most exciting film directors. As a screenwriter, though, he is less impressive, clearly hobbled by the necessity to write the dialogue in English. There's not much dialogue, sure; but what is there sounds rather bland. As a matter of fact, most of the time I wished *1900* were a silent film: the power of the images is astounding, and the dialogue only tends to dilute the impact. Even the title suffered: the Italian version has the long but clear name *La Legenda del Pianista Sull'Oceano* (The Legend of a Pianist on the Ocean).

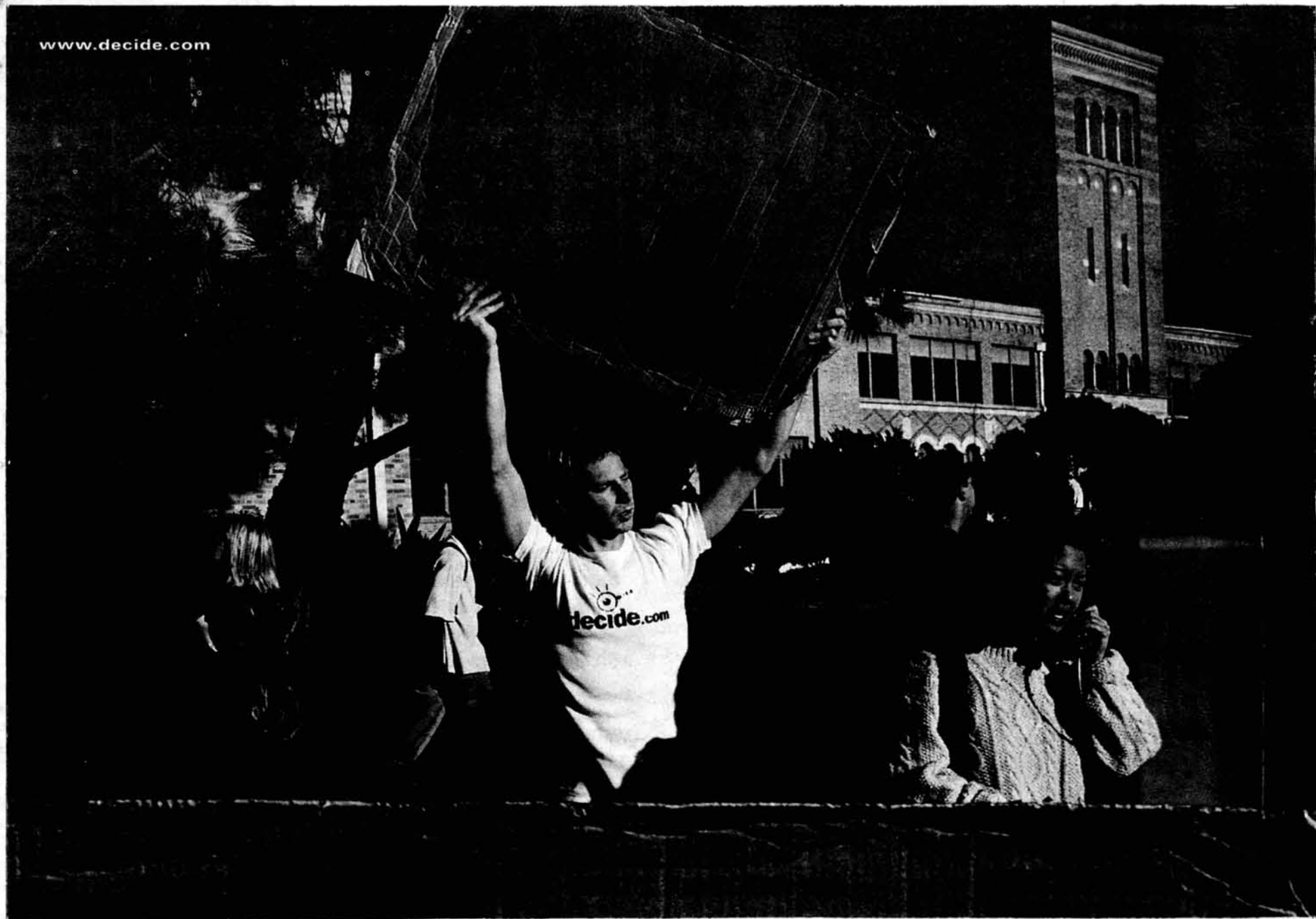
The actors, too, seem to feel much more at ease when they can just be: Tim Roth, Clarence Williams III, and Pruitt Taylor Vince as the film's narrator have a certain texture in their portrayals, and they are perfectly convincing

(especially Roth when he's playing the piano; I didn't doubt for a second that he's a brilliant virtuoso). That is, they are convincing until they start speaking: then they betray the fact that none of them really plays a character per se; they are merely abstractions, Magritte-like faceless figures existing mostly to contrast with the much more vivid background imagery.

And then, of course, there's the story, or rather absence of such. It proceeds at a leisurely pace and intentionally omits essential plot points (for example, the film totally sidesteps the question of how its protagonist learned to play the piano) but isn't the film's major weakness.

1900 is most enjoyable when it can be merely observed, marveling at its beauty, without much of an emotional connection. I can only guess that the director's cut (which I haven't seen) enhances this observational quality. The American version, however, seems to shoehorn this film into a standard narrative form, and this feels more and more forced as the film progresses, with the long stretches of sublime introspection getting less and less clear, and the editing becoming messier by the minute.

I hope Tornatore's next film will be in Italian, and as long as the director wants it to be. Otherwise, the result will be very much like *The Legend of 1900*: a film forced to be something that it is not.

www.decide.com

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 Zelevinsky

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



Brad Pitt (left) and Edward Norton in David Fincher's film *Fight Club*, from Twentieth Century Fox.

unthrillingly predictable. — Zarmine Ansari

Dogma (★★★)

The latest film by Kevin Smith combines the elements of a mystery, suspenseful thriller, surreal fantasy, action movie, and black comedy to produce an engaging examination of religion. Although some may be put off by his irreverent approach, and the topics he brings up are never fully explored, a fairly novel story, excellent cast, and interesting ideas make this a movie that will covertly bring fodder for discussions on religion to the masses. — Fred Choi

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 per-

formances. It's a romance, a tragedy, a history, and a comment on the human heart: its tenderness and the beast that hides within. This movie is not to be missed. — ZA

Felicia's Journey (★★½)

In director Atom Egoyan's long-awaited followup to *The Sweet Hereafter* we watch the

story of Felicia, an Irish girl whose lover has abandoned the isle for England. On his trail, she meets Joseph Hilditch, the contented director of a food manufacturing business. Played by Bob Hoskins in a mesmerizing role, Hilditch evolves in the audience's view from amusing, to eccentric, and far beyond, as a simple story is revealed to contain deep mysteries. With strong acting and beautiful photography and music, the serene eeriness of *Felicia's Journey* lingers on in the mind. — 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

The Insider (★★★)

A great story about a tobacco industry

whistleblower benefits from great casting (Russell Crowe and Al Pacino) and an excellent screenplay, making the movie as much about the inner workings of big corporations as about inner character drama. On the other hand, we have overbearing direction, which frequently distracts from the power of the story. — VZ

The Legend of 1900 (★★½)

A visual — rather than narrative — film from Giuseppe Tornatore, the writer/director of *Cinema Paradiso*, about a man who is born on a huge oceanic liner, and never leaves it for his whole life, crossing the ocean voyage after voyage, playing the piano for passengers. When it relies on the visuals, it's excellent; when it has to rely on clichéd dialogue and non-existent characters, it's tedious. The last half hour feels badly chopped by the distributor. — VZ

Princess Mononoke (★★★)

An epic action adventure, a romance, and a philosophical treatise — which also happens to be animated. While it suffers from simply having too much stuff in it, and from being frequently messy and self-indulgent, it also provides thrillingly exciting action sequences and visuals you won't see anywhere else. — VZ

Run Lola Run (★★★)

Lola's boyfriend needs \$100,000 in twenty minutes, or else he's dead. Lola's motorbike, was just stolen, so she has to run if she wants to be there on time. A minor plot detail: she



(Left to right) Fadil Al-Badra, Ice Cube, George Clooney, and Cliff Curtis in Warner Brothers' unconventional drama *Three Kings*, also starring Mark Wahlberg.

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)

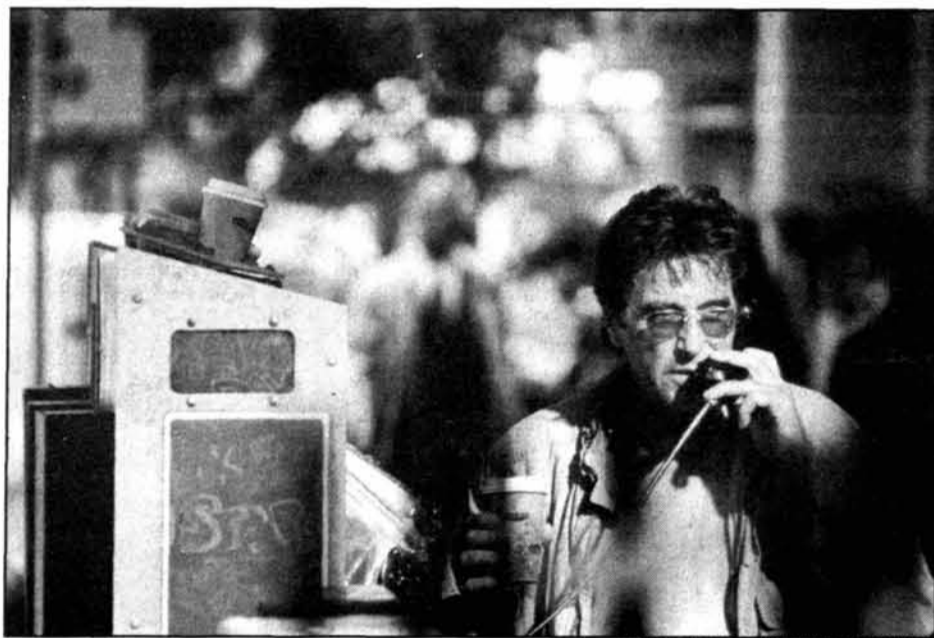
Cole Sear is a young boy whose special power, "the sixth sense," enables him to perceive the ghosts which, unbeknownst to the rest of the world, walk among us every day. Bruce Willis plays the psychologist trying to help him. The strength of their performances carries the movie past its slight flaws, 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 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 point of being mesmerizing. — 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



Al Pacino plays "60 Minutes" producer Lowell Bergman in *The Insider*.

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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. 19: Arlo Guthrie, \$22.50-\$27.50.
Nov. 21: Misia, \$20, \$25.
Dec. 10: Jane Oliver, \$35, \$28.50.
Dec. 12: Miami Boys Choir, \$180-\$10.
Dec. 17: George Wins, \$23.50-\$19.50.

Centrum Centre
Ticketmaster 931-2000.
Nov. 30: Rage Against the Machine, all seats \$25.
Dec. 21: Neil Diamond, \$39.50, \$29.50.
Dec. 29: Barenaked Ladies, \$35, \$27.50.

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

Nov. 19: Soulive with Otiel Burbidge of Allman Brothers.
Nov. 20: The Promise Ring.
Nov. 21: Andre Williams.
Nov. 22: DRI (with Tree, All-Out War, and Shutdown).
Nov. 23: Andrew Bird's Bowl of Fire. Cancelled.
Nov. 24: Coke Dealer (Blackstone Valley Crew, Drama Queen, and Getto).
Nov. 27: Mary Lou Lord.

Orpheum Theatre
Ticketmaster: 931-2000
Nov. 21: Megadeth, \$28.50.
Nov. 27-28: Sting. Sold Out.
Dec. 1: Foo Fighters, \$25.
Dec. 3: Queensryche, \$29.50.
Dec. 10: Gregg Allman, \$38.50, \$28.50.
Dec. 11: Yes, \$51, \$41, \$31.
Dec. 12: Barenaked Ladies, Sold Out.

Jazz Music

Regattabar
Concertix: 876-7777
Ticket prices vary. Call 661-5000 for more info.
Nov. 19-20: Michael Brecker Quartet.
Nov. 21: Sol y Canto.
Nov. 23: Jinga Trio.
Nov. 24: Carol O'Shaughnessy with the Tommy LaMark Trio.
Nov. 26-27: New Black Eagle Jazz Band and Ralph Sutton Trio.
Nov. 30: David Azarian Trio.

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

Nov. 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. 19-20: Vasks: Cantabile for strings; Shostakovich: Cello Concerto No. 2; Rachmaninoff: Symphony No. 2. Yakov Kreizberg, conductor; Lynn Harrell, cello. Available tickets: Nov. 19: \$65, \$31. Nov. 20: \$27.

Nov. 26-27, 30: Musgrave: Phoenix Rising (American premiere); Dvorak: Violin Concerto; Elgar: Enigma Variations. Sir Andrew Davis, conductor, Ida Haendel, violin. \$70-\$27.

The Boston Conservatory
Tickets: 912-9142.

On The Town

A weekly guide to the arts in Boston
November 19 - 26
Compiled by Fred Choi

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

Nov. 14: Chamber Players perform at the First & Second Church, 66 Marlborough St., Boston. Beethoven: Flute Serenade; Hindemith: Piano Quartet; Rachmaninoff: Five Songs for Voice and Piano. Michael Lewin, artistic director. Tickets \$32.

Nov. 17: Chorus and Women's Chorus at the St. Clement's Church, 1105 Boylston St. Schubert: Miriam's Seigesang; Fauré: Tantum Ergo and Ave Verum; Brahms: 12 Lieder und Romanzen. Free admission.

Theater

Waiting In the Wings

Through Nov. 27 at the Colonial Theatre, 106 Bolyston St., Boston. Lauren Bacall and Rosemary Harris star in Noel Coward's 1960 comedy about long-simmering rivalries at a home for retired actresses. Tickets \$64-\$25. Call 617-426-9366 for more info.

Our Town

Through Nov. 28, Fri. and Sat. at 7:30 p.m., Sun. at 3:00 p.m.: The Wheelock Family Theatre (1800 The 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 Steverlyck. 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>>

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 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.

Festival of Films from Iran

Nov. 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. 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.

Boston Film Artists Present:

Dec. 2, 5, 11, 19: *Once Removed* by Julie Mallozzi (USA, 1999, 55 min.). Filmmaker Julie Mallozzi grew up in rural Ohio with a Chinese mother and an Italian-American father. Her debut documentary, *Once Removed*, tells the story of her trip to China to meet her mother's family after a 50-year separation. Weaving together dreams, historical footage, and scenes from her relatives' lives, Mallozzi meditates on the complications of remembering and forgetting the past.

Dec. 11, 18: *Time Capsule: Message in a Bottle* by Cathleen O'Connell (1999, 55 min.). At the end of the Millennium, as interest in time capsules is skyrocketing, this documentary explores this fascinating phenomenon. Featuring interviews with experts and interested people, *Time Capsule* takes an engaging look at time capsules across the ages, tracing their evolution from ancient Mesopotamia to today's intergalactic capsules. Fresh from its world premiere at the International Time Capsule Society.

World Music Week at Tufts

All events will take place in Alumnae 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. 19: Tufts Small Jazz Ensembles.
Nov. 20: Tufts Gamelan.

The Boston Conservatory

Nov. 19-20, 8 p.m., Nov. 21, 2 p.m.: The Boston Conservatory Dance Theater presents excerpts from different works: José Limón: "Concerto Grosso"; Peter Anostos: "The Exiles"; August Bournonville and Donna Silva: "La Sylphide." At the Boston Conservatory Theater, 31 Hemenway St. Tickets \$32. Call 536-6340.

West African Drum and Dance

Tickets: \$10. Call 547-9363. Nov. 20 at 9 p.m. Traditional dance and song from West Africa. Mohammed K. Camara, director. At the Dance Complex in Central Square, 536 Massachusetts Ave.

Isabella Stewart Gardner's Holiday Table

Nov. 20-Jan. 2: The renowned art collector and philanthropist Isabella Stewart Gardner, who created the Gardner Museum on the Fenway, was famous for her dinner parties. The opulence of a turn-of-the-century holiday table, set for elegant dining with Gardner's china, glassware, and silver, has been recreated.

Shirim Klezmer Orchestra

Nov. 28: At the Regattabar

(1 Bennett St., Cambridge) Fresh from an appearance on the sound track to Woody Allen's acidulous 1997 film, *Deconstructing Harry*, Shirim ushers in the holiday season with a "Nutcracker" sweet and rollicking. Some might be a bit taken aback by hearing Tchaikovsky's "Nutcracker Suite" done klezmer style by the abundantly skilled, local-based sextet Shirim. Led by the outstanding clarinetist Glenn Dixon, and featuring the trombonist David Harris, Shirim recasts the entrancing ballet score into a succession of pithy, lively folk dances. \$12, \$8 children < 12. For tickets call 876-7777.

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.

Su Alma

Dec. 3-4: A company of dancers and musicians performs original movement pieces choreographed by Mary Vyn at the Green Street Studios, 185 Green St. Tickets \$5. Call 864-3191.

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.

Boston Pops Holiday Concert with Keith Lockhart

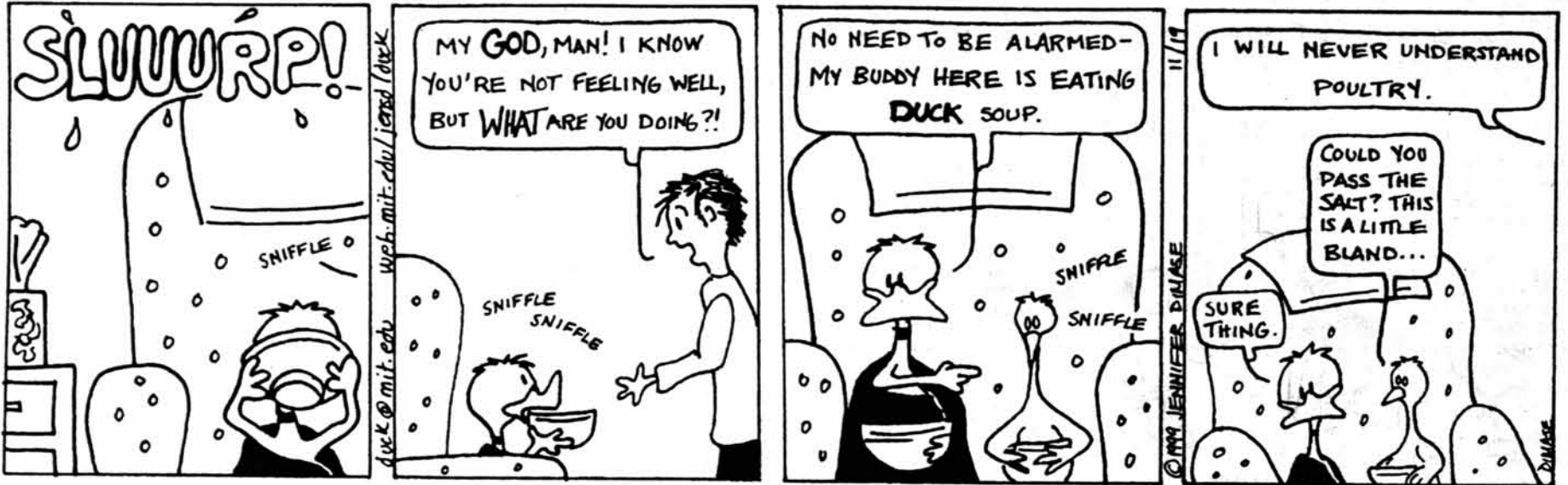
Dec. 12, at the Centrum Centre at 1:30 p.m. Join conductor Keith Lockhart and the Boston Pops Esplanade Orchestra for an afternoon of beloved holiday songs as Fallon Healthcare System presents The Boston Pops Holiday Concert. Tickets \$35, \$25. Call 931-2000.

Pharaohs of the Sun: Akhenaten, Nefertiti and Tutankhamen

Through Jan. 16: The Museum of Fine Arts (465 Huntington Ave., Boston) presents an exhibit that captures the revolutionary epoch known as the Amarna Age (1353 to 1336 B.C.) when the Pharaoh Akhenaten assumed the throne of Egypt at its peak of imperial glory. This is one of the most important international presentations of Egyptian art and culture in recent decades. Tickets: Weekday: Adults, \$15, Senior/Student \$13, Ages 6-17, \$6, Children < 5 free. Weekend: Adults, \$17.50, Senior/Student \$15, Ages 6-17, \$6, Children < 5 free. For tickets call 617-542-4MFA.

Down with Science

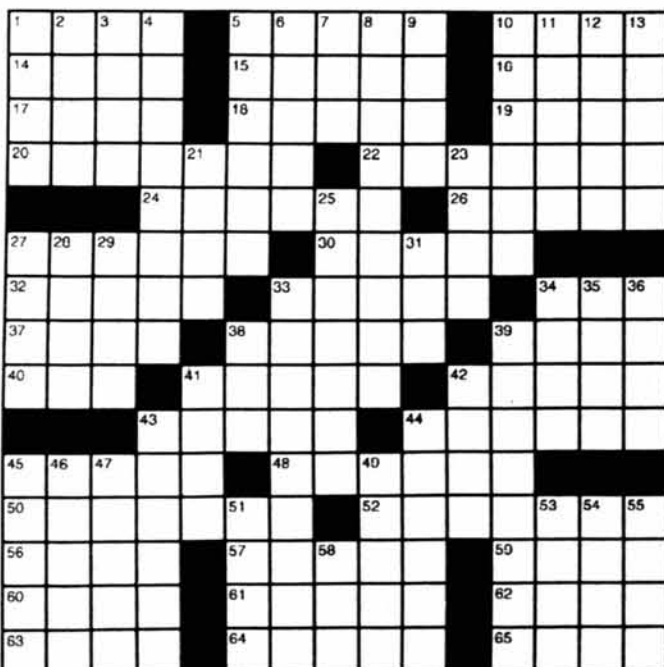
by Jennifer DiMase



the crass rat



Crossword Puzzle



ACROSS

- 1 Canines
- 5 Newly-hatched stage
- 10 Tacks on
- 14 "___ la Douce"
- 15 Inventor Howe
- 16 Father
- 17 Peruse
- 18 Smackers
- 19 Winter fall
- 20 Revolver, e.g.
- 22 Lift forcefully
- 24 Mother ___ of Calcutta
- 26 Different one
- 27 Dern and Davies
- 30 Ski-slope rides
- 32 Tabernacle table
- 33 Longest river in Europe
- 34 Chip off the old block
- 37 Dance movement
- 38 Small greenish bird
- 39 Farm building

DOWN

- 40 Distress signal
- 41 Operatic prima donnas
- 42 Sponsorship
- 43 Golfer Stadler
- 44 Fissure
- 45 Confused
- 48 Jump the tracks
- 50 Container for logs
- 52 Pencil ends
- 56 Writer Quindlen
- 57 Thick
- 59 Swiss artist Paul
- 60 Back part
- 61 ___ Park, CO
- 62 "___ It a Pity"
- 63 Does wrong
- 64 Cinders
- 65 Beatty and Buntline
- 1 Menu entree
- 2 Puget Sound whale
- 3 Fed.
- 4 Bunker
- 5 Madagascar

primates

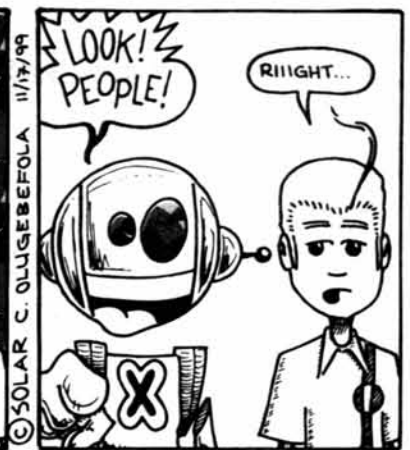
- 6 By oneself
- 7 John Wayne movie, "___ Bravo"
- 8 Treasures
- 9 Memo acronym
- 10 Plus features
- 11 Woman in the kitchen?
- 12 Took the wheel
- 13 Seamstress
- 21 Toothed device
- 23 Israeli round dance
- 25 Closet's capacity
- 27 Highland miss
- 28 Choir member
- 29 Shoshones
- 31 Gone by
- 33 Brilliance
- 34 Indication
- 35 Lena of "Havana"
- 36 Overly curious
- 38 By way of
- 39 Birthday suit of a walrus
- 41 Dreary

- 42 Opera showstopper
- 43 Aromatic evergreens
- 44 Fondle
- 45 Cognizant
- 46 Skin cream

- 47 Sub detector
- 49 View again
- 51 Concept
- 53 Otherwise
- 54 Tear
- 55 Hardens
- 58 Final degree

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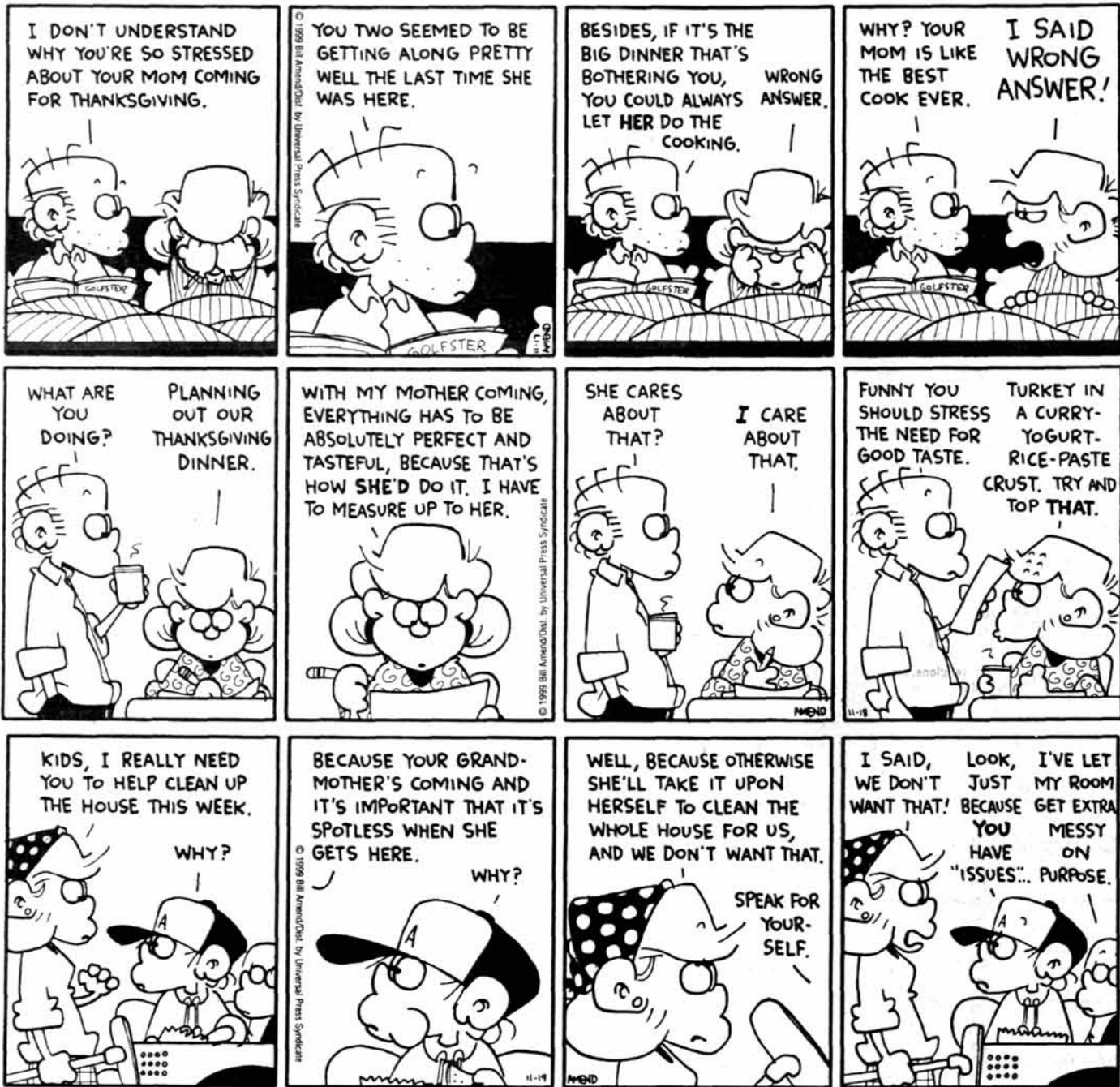
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by Bill Amend

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TechCalendar

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

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

Friday's Events

- 10:00 a.m. - 4:00 p.m. - **Bone Marrow Drive.** Bone Marrow Drive for MIT Student David X. Li Targeting Minority students, faculty, and staff Friday, November 19th 10 AM - 4 PM MIT Bush Room (Bldg 10, Room 10-105). MIT Bush Room (10-105). Sponsor: Bone Marrow Drive.
- 6:00 p.m. - **W.P. Carey Case Competition.** Submit a case study analysis and win a 150\$ dinner certificate to the Top of the Hub! Go to <http://suma.mit.edu> for more information and to register. Admission 0. 4-231. Sponsor: Sloan Undergraduate Management Association.
- 7:00 p.m. - **Never Been Kissed.** Once nerdy "Josie Grossie" (Drew Barrymore) is now 25 and a copy editor at the Chicago Sun times. Her first story — go "undercover" back to high school for the scoop on today's youth. Admission 2.50. 26-100. Sponsor: LSC.
- 7:00 p.m. - 12:30 a.m. - **MIT Anime Club Showing.** 7:00 Slayers Next 20 - 22 (subtitled); 8:45 TBA; 11:00 Yu Yu Hakusho 11 - 12 (subtitled). Free! Stop by anytime and bring your friends. E51-345. Sponsor: Anime Club, MIT.
- 7:30 p.m. - **Bullitt (1968).** Lt. Frank Bullitt (Steven McQueen) is a professional but unorthodox detective assigned to protect a star witness. When the witness is killed, Frank must keep the death a secret to catch the killers. Admission 2.50. 10-250. Sponsor: LSC.
- 8:00 p.m. - **Guy Fawkes Gets Stuffed.** An evening of non-stop short-form improv comedy by MIT's most ubiquitous improv comedy troupe. Come relax, unwind and laugh your cares away at our mid-November comedic event. 35-225. Sponsor: Roadkill Buffet.
- 8:00 p.m. - **MIT Concert Choir.** William Cutter, director. Mozart's *Vesperae de Dominica*, K.321; Poulenc's *Gloria*. Admission \$5. Kresge Auditorium. Sponsor: Office of the Arts.
- 8:00 p.m. - **Evita.** Musical Theatre Guild's production of the Andrew Lloyd Webber/Tim Rice masterpiece. \$9; \$8 MIT faculty and staff, senior citizens, other students; \$6 MIT/Wellesley students. Admission 6.00. Sala de Puerto Rico. Sponsor: Office of the Arts.
- 8:00 p.m. - **Dance Troupe Fall Concert.** All student choreographed works in variety of dance styles, including modern, ballet, tap, jazz & funk. \$5/\$6 students in advance/at the door; \$6/\$7 non-students in advance/at the door. Admission 5.00. Kresge Little Theater. Sponsor: Office of the Arts.
- 9:00 p.m. - **Potluck Performance Art Party.** AKA show+tell. Bring video, poetry, slides, anything to read, show, perform and/or consume. N52-115. Sponsor: Office of the Arts.
- 10:00 p.m. - **Never Been Kissed.** Once nerdy "Josie Grossie" (Drew Barrymore) is now 25 and a copy editor at the Chicago Sun times. Her first story — go "undercover" back to high school for the scoop on today's youth. Admission 2.50. 26-100. Sponsor: LSC.
- 12:00 p.m. - **When Partners are from Different Religions, Sharon Bauer and David Breakstone, Pastoral psychotherapist and communications consultant.** 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.
- 3:00 p.m. - **Co-Simulation and Knowledge Networking: A Grand Challenge at the d'Arbeloff Laboratory, Prof. Harry Asada, 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.
- 4:15 p.m. - **Differential Posets and Distributive Lattices: a 1975 conjecture of Richard P. Stanley, Johnathan Farley, Vanderbilt University.** 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

- 10:00 a.m. - 7:00 p.m. - **Splash - Dive Into a Weekend of Fun.** Splash is a weekend of classes, for students in grades 7-12, taught by MIT students and the MIT Community. Classes cover math, hobbies, science, and lots more. Various MIT classrooms. Sponsor: Educational Studies Program, The.
- 12:00 - 5:00 p.m. - **authors@mit Symposium: "Critical Vehicles: The Work of Krzysztof Wodiczko".** Known for his politically charged images projected onto buildings & monuments, Prof Wodiczko is one of today's most original avant-garde artists. Admission 0. Rm 10-250. Sponsor: Office of the Arts.
- 2:00 p.m. - **Evita.** Musical Theatre Guild's production of the Andrew Lloyd Webber/Tim Rice masterpiece. \$9; \$8 MIT faculty and staff, senior citizens, other students; \$6 MIT/Wellesley students. Admission 6.00. Sala de Puerto Rico. Sponsor: Office of the Arts.
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- 7:00 p.m. - **Eyes Wide Shut.** A young couple struggle with their thoughts of infidelity. In the process, he discovers a sexual underworld beyond his wildest dreams. Tom Cruise and Nicole Kidman star in Stanley Kubrick's last film. Admission 2.50. 26-100. Sponsor: LSC.
- 8:00 p.m. - **Techiya's Fall Concert.** Jewish a cappella. With guest groups: Kol Echad from Boston University and Tizmoret from Queens College. Sponsored by the Council for the Arts and the UA. Admission 0. Rm 6-120. Sponsor: Office of the Arts.
- 8:00 p.m. - **"Fit to be Tied".** Student workshop of Nicky Silver's play produced as a one-week wonder. Directed by Tom Cork '00. Admission 0. Kresge Rehearsal Rm B. Sponsor: Office of the Arts.
- 8:00 p.m. - **Evita.** Musical Theatre Guild's production of the Andrew Lloyd Webber/Tim Rice masterpiece. \$9; \$8 MIT faculty and staff, senior citizens, other students; \$6 MIT/Wellesley students. Admission 6.00. Sala de Puerto Rico. Sponsor: Office of the Arts.
- 8:00 p.m. - 12: a.m. - **MIT Ballroom Dance Team's 10th Anniversary Ball.** Ballroom & Latin dancing, with both Latin &

- Standard shows, refreshments & a brief lesson before the dance begins. No experience/partner needed. Semi-Formal attire suggested. \$10 non-students. Admission 8.00. Morss Hall. Sponsor: Office of the Arts.
- 8:00 p.m. - **Dance Troupe Fall Concert.** All student choreographed works in variety of dance styles, including modern, ballet, tap, jazz & funk. \$5/\$6 students in advance/at the door; \$6/\$7 non-students in advance/at the door. Admission 5.00. Kresge Little Theater. Sponsor: Office of the Arts.
- 8:00 p.m. - **MIT Festival Jazz Ensemble.** Fred Harris, director. Music of Duke Ellington, Charles Mingus, Count Basie, Bob Brookmeyer, Thad Jones and Gerry Mulligan. The MIT Jazz Combo I will also be featured on this program. Pre-concert lecture—7pm. Admission 2.00. Kresge Auditorium. Sponsor: Office of the Arts.
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- 4:00 p.m. - **MIT Wind Ensemble (Formerly Concert Band).** Fred Harris, director. Chamber music for woodwind, brass and percussion instruments by Gounod, Steve Reich, Verne Reynolds and Karel Husa. Admission 0. Killian Hall. Sponsor: Office of the Arts.
- 4:00 p.m. - **MIT Wind Ensemble.** Fred Harris, director. Chamber music for woodwind, brass and percussion instruments. Admission 0. Killian Hall. Sponsor: Office of the Arts.
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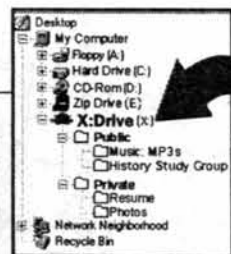
Monday's Events

- 8:00 p.m. - **UA Cabinet Meeting.** Discuss the Institute's important issues and make effective change. W20-400. Sponsor: Undergraduate Association.
- 1:00 p.m. - **The Story of Multidrug Resistant-Tuberculosis, Dr. Jim Kim, Partners in Health and Dept. of Social Medicine at Harvard Medical School.** Open. More info: Call Sophia Wang, 16-223 at 253-3065. Email sophiaw@mit.edu. Web: <http://web.mit.edu/anthropology>. Rm 66-154.
- 5:30 p.m. - **Barbarians in Arab Eyes, Aziz el-Azmeh, Columbia University.** Open. More info: Call Aga Khan Program at 253-1400. Email akpiarch@mit.edu. Rm 3-133.

Tuesday's Events

- 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.
- 12:00 p.m. - **Matter, Spirit, and Ultimate Reality: The Case of William Crookes, William Brock, University of Leicester.** Please call if you plan to attend: 253-6989 OR Send an email: dibner@mit.edu. Open. More info: Call Trudy Kontoff at 253-6989. Email kontoff@mit.edu. Rm E56-100.
- 12:30 p.m. - **Preparing for a Baby, Betsy Ross, LICSW, A2Z Psychotherapy.** Preregistration is required. 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.
- 4:00 p.m. - **Silicon in Motion: Microelectromechanical Systems-on-a-Chip, M. Steven Rodgers, Sandia National Laboratories.** Refreshments in Room 34-101 at 3:30 p.m. Open. More info: Call Debroah Hodges-Pabon at 253-5264. Email debb@mtl.mit.edu. Web: <http://www-mtl.mit.edu/>. Rm 34-101.
- 4:15 p.m. - **Aerodynamic Response of Turbomachinery Blade Rows to Convecting Density Wakes, Mr. Sanith Wijesinghe, Gas Turbine Laboratory - MIT.** Refreshments 4:15p.m. Lecture 4:30p.m. Open. More info: Call Lori Martinez at 253-2481. Email dragonl@mit.edu. Rm 31-161.
- 6:30 p.m. - **The Material and the Immaterial, Patricia Patkau, architect, Vancouver, BC.** Dept. of Architecture lecture. Open. More info: Call Dept of Architecture at 253-7791. Rm 10-250.
- 8:00 p.m. - **Catching Some ZZZZ's, Rosanne Guerriero, Health Education of MIT Medical.** Snacks and refreshments will be served. Closed. More info: Call Van Chu at 258-0691. Email deepblue@mit.edu. Web: <http://web.mit.edu/arc/tnb/tuesdays.html>. Baker Dining.

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James Gleick Ends Faster Tour at MIT

By Steve Hoberman
STAFF REPORTER

James Gleick, one of America’s most established science writers, wrapped up his latest book tour promoting *Faster: The Acceleration of Just About Everything* Wednesday in Room 10-250.

Gleick talked to 150 diverse listeners about “hurry sickness,” “leisure industries,” and other assaults of an increasingly fast paced world on “free time.” Gleick had planned to speak in October, but was rained out by what he called “an anticlimactic hurricane Floyd.”

We are “awash in stuff,” Gleick wrote. *Faster* argues that the rapid increases in people, web sites, products, channels, and other innovations are fueling each other as never before. “I developed a conviction that superficially similar phenomena were deeply related” he said.

He explained how the increased demands made by companies on our television and bandwidth are changing the nature of those industries and media. For example, things were different when people were buying just “Marlboros or Lucky Strikes,” Gleick said. Now that there are hundreds of channels and products, “time has become money’s doppelganger.” Competing for time has become part of competing for money. TV programs no longer fade out to black, but instead cut directly to the advertisements. He talked about slogans like, “Don’t have time for a yeast infection” (“As if anybody did” retorts Gleick), and innovations like “placebo door close buttons” on elevators that don’t actually work. Gleick is serious about the speeding up phenomenon, but “I try not to

make any moral judgements,” he says.

Although he “liked science as a kid,” Gleick never took any advanced science courses in school. After majoring in English at Harvard, he went to work for the *New York Times*, where he now writes a Sunday column called “Fast Forward.”

Writing science books posed a kind of challenge for Gleick, since he had to learn a great deal to follow the drama and progress of his scientist subjects. “It was kind of an accident that I was writing about science,” he admitted.

His column usually discusses the social effects (sometimes comically presented) of science and technology. It once featured America’s Y2K issue. Over the last ten years, “you haven’t been able to walk a hundred feet without hearing about a ‘down’ computer,” chuckled Gleick. “The whole thing is absurd.”

Gleick’s book *Chaos* chronicled the development of chaos theory, which demonstrated the enormous relevance of fractals and nonlinear phenomena to biology, chemistry, and physics. Gleick’s story begins with accidental discoveries about the sensitivity of weather models at MIT’s Woods Hole facility, and leads the reader through the lives and discoveries of Benoit Mandelbrot and Steve Smale, among others.

The author won the Pulitzer Prize for *Genius*, an account of Richard Feynman’s life and work that describes his impact in and out of the physics community. Although his picture of the MIT alumnus is detailed and complete, I “never met Feynman,” Gleick said.

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Conflicting Interests Derail Fair Planning

Career Fair, from Page 1

differently" made overall organization of the career fair somewhat difficult, said Sarah S. Wu '01, SWE career fair co-chair.

"The groups have conflicting interests," Rambus said. "Given that this is a student-run event, and politicized, it is difficult to have an optimal management structure," Rambus said. "Responsibilities and accountabilities were unclear," he said.

Committee members were unsure whether to report to their committee head or to the highest person in their respective organizations, Rambus said.

Rambus and Barra will recommend that next year there be two separate fairs, one run by the senior class and one run by other organizations, they said.

"It would be excellent if other organizations joined SWE and the GSC in the career fair effort," Barra said.

"The second fair, maybe in October, would have a stronger focus on internships," he said. As it is, it is difficult for younger classes to come talk to representatives who only want to talk to seniors, he said.

Wu said that in the future she expects that MIT will continue to

have one career fair. "The corporate response was overwhelmingly in favor," she said.

"This year's career fair was over double the size of the largest career fair we've previously had," Wu said.

"Students loved the large career fair, but they hated the fact that it was the only one," Barra said.

New details ironed out

Whether there are two career fairs or one next year, the groups involved in this year's fair learned about lots of organizational details and will be able to put together better fairs next year, group career fair chairs said.

"Given what we know this year, the Class of 2001 could have a nearly equally profitable event on their own," Rambus said. "If anything, I would say that the quality of it would be higher," Rambus said.

This year was the first to incorporate any e-commerce. Roughly half of the corporate registrations were accepted online, and "a lot of the work that we did could be greatly improved by making more use of the web," he said.

Rambus plans to write a working paper detailing the things he learned from this year's fair and distribute it to Class of 2001 members.

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current proje

Post WWII History Earns Dower Honor

By Mike Hall
STAFF REPORTER

MIT professor John W. Dower received the prestigious National Book Award for his provocative examination of post-World War II Japan.

Dower's newest honor highlights a career in the spotlight — he has received numerous honors including an Academy Award nomination.

Dower's award-winning book, *Embracing Defeat: Japan in the Wake of World War II* offers an innovative look into Japan's transformation to democracy while under American occupation. The book is the latest in Dower's collection of works on the Japanese experience, including *War Without Mercy: Race and Power in the Pacific War* and *Empire and Aftermath*.

"It's a tremendous honor for MIT," said professor Harriet Ritvo, the head of MIT's history faculty. Ritvo praised Dower's painstaking research and detailed account of post-World War II Japan, calling his book "superior by research standards, yet also suitable for a larger audience

outside of his particular focus."

Dower earned his PhD in 1972 from Harvard in history and Far Eastern languages. Before coming to MIT in 1991, Dower was a professor at the University of California, San Diego.

In addition to his literary accomplishments, Dower also received an Academy Award nomination in 1988 while serving as executive producer of *Hellfire: A Journey from Hiroshima*, a documentary about life after the use of atomic weapons by the United States.

The National Book Award is offered annually by the National Book Foundation. Awards are given in the categories of nonfiction, fiction, poetry, and young people's literature.

The other finalists for nonfiction were Natalie Angier's *Woman: An Intimate Geography*, Mark Bowden's *Black Hawk Down: A Story of Modern War*, John Phillip Santos' *Places Unfinished at the Time of Creation* and Judith Thurman's *Secrets of the Flesh: A Life of Colette*.

SAE Upperclassmen Will Not Live in Dorms

SAE, from Page 1

for all of the pledges on campus," Bates said.

The upperclassmen were not offered space on campus because there is no room available for them.

"We were able to find space for the upperclassmen in Phi Gamma Delta when it closed, but now no space is available," Bates said. Many of the upperclassmen have arranged to move into apartments off campus.

Bates said that the Alumni chapter and the licensing board have been generous with the vacation date for the second house, allowing the upperclassmen until the end of the term to leave the second house. The leases of many of the upperclassmen do not begin until Dec. 1.

"Our main goal is to make sure that everyone finishes the semester and does well academically. Academics is the primary reason why everyone is here," Bates said.

The alumni chapter has 10 days from the date which MIT withdrew recognition of their fraternity to appeal the decision and Carl K. King '65, the fraternity's representative has indicated that they would do so.

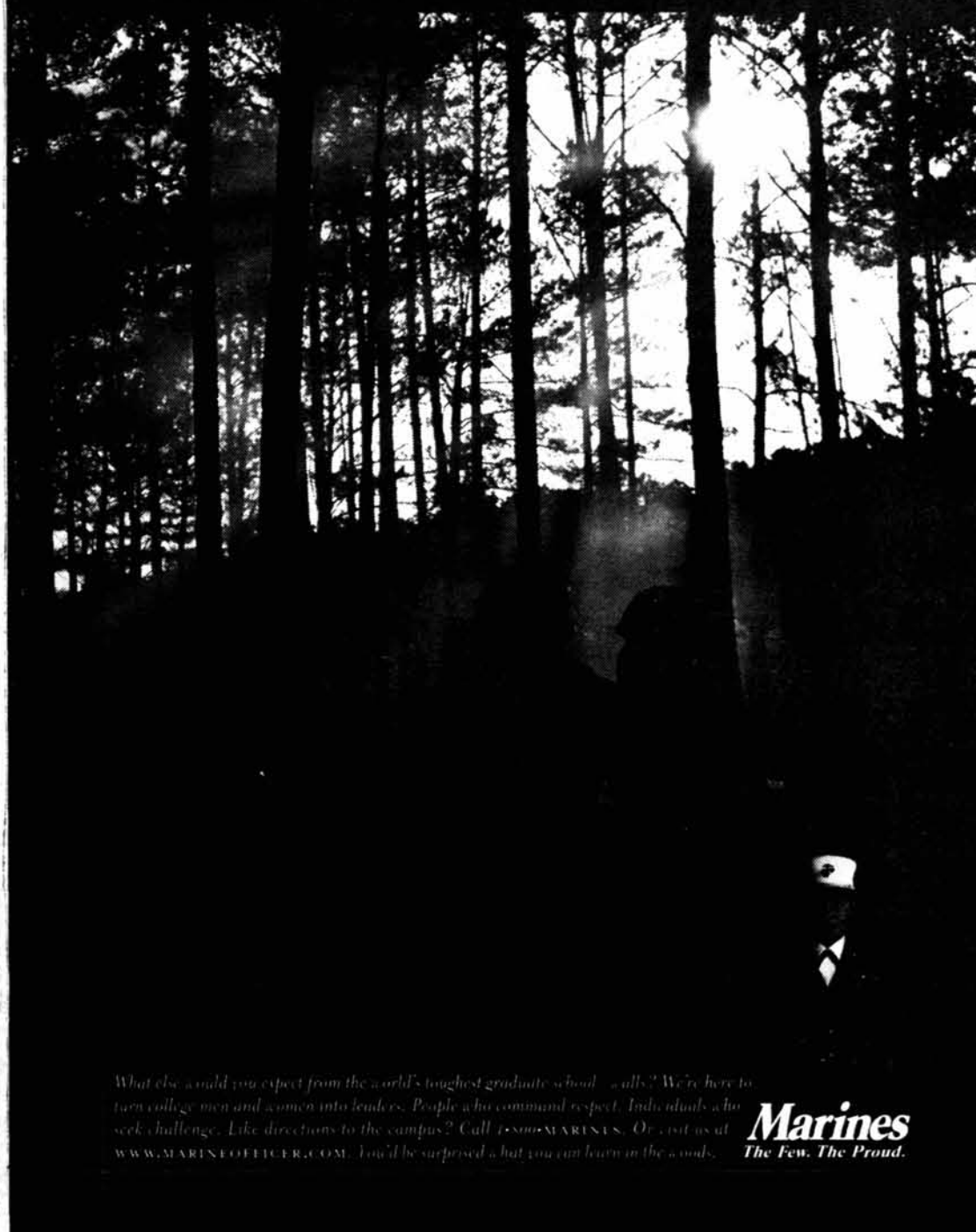
The Interfraternity Council has not taken action on this issue, but passed investigation on to the deans' panel.

"A house that is officially not recognized by MIT is no longer a part of the IFC," said Vicki Lin '01, IFC Public Relations Chair.

SAE fraternity members declined to comment on the recent actions when reached by phone.

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Lauren Erb '03 prepares for the 100m backstroke against Regis College in last Wednesday's swim meet. OMAR ROUSHDY—THE TECH

Volleyball Shines In Post-Season Team Advances to the Finals of the ECAC North Championships

By Paul Dill
HEAD COACH

The women's volleyball team ended the season with a strong showing in the East Coast Athletic Conference North Volleyball Championship Tournament, making it to the finals before losing to Bates. For the fourth consecutive year, the team has improved on its record.

Going in as the number three seed, the Engineers first played sixth-seed Wesleyan University in the quarterfinals. After losing the first game 11-15, MIT came out on fire and blew the opposition away 15-1. The third game again went to the Engineers and they looked to be in control of the match. However, in their effort to force a deciding fifth game, a very scrappy Wesleyan College squad took a 9-1 lead in the 4th game. The Engineers responded with a 14-1 run to win the game 15-10 and the match 3-1. Barbara J. Schultze '02 and Parisa N. Habibi '02 led the team defensively with 16 and 9 digs respectively.

Win over Springfield finally comes
In the semifinal match, MIT would face rival and second-seed

Springfield College for the fourth time this season having lost all three previous matches against them. The match started out as if it would be more of the same as Springfield took the first game in an overpowering fashion 15-4. However, the Engineers showed incredible patience and slowly took control of the match.

MIT's defense took charge digging up an incredible 113 of Springfield's kill attempts. Springfield, unable to score easily, became very frustrated, especially when MIT's offense started to kick into gear. The result was a sweep of the next three games by MIT 15-8, 15-12, 15-7 with Alarice C. Huang '00 ending the match with service ace.

This was probably the win of the season for the Engineers as it was not only a great upset victory against a rival team, but it also propelled MIT into the finals of the tournament. The team was led by Jill R. Margetts '00 and Kelly A. Martens '03 who had 28 and 19 kills respectively. Alarice C. Huang '00 dished out 54 assists and had 29 defensive digs, while Kathleen L. Dobson '03 added 14 kills to the effort.

The finals against hosts Bates College was not nearly as dramatic,

as an emotionally drained MIT squad fell short losing 0-3 (8-15, 13-15, 5-15). Bates came out of the gates on fire and although the Engineers fought hard to the end, the Bobcats were just too tough to handle on the day. At the end of the day, MIT took home the 2nd place trophy while Huang and Margetts made the ECAC All-Tournament Team.

Although they lost in the finals, MIT was very happy with what they had accomplished on the weekend and the season. The wins over Wesleyan and Springfield were the first wins for MIT in post season play since 1993. Also, their final record of 27-10 is the best record in the past five years, as is their final New England ranking of fourth out of 61 teams.

Amir's Picks

Without any further ado...

Detroit at Green Bay: My apologies to the Lions fans who got upset when I said they have an easy schedule. It takes a special kind of team to beat the Arizona Cardinals. Just ask the rest of the NFL. The Packers will be seeking redemption after last week's loss to the Cowboys. *Edge:* Packers



Amir Mesarwi
Sports Columnist

Pittsburgh at Tennessee: The Oilers, umm, Titans continue to roll. Speaking of easy schedules, a couple of games against the Steelers and one against the Jaguars are the only bumps in the road to 14-2. The Titans have won 11 in a row against AFC Central teams. *Edge:* Titans

Seattle at Kansas City: This will be one of the most intriguing games this week. In Seattle, Mike Holmgren is making Jon Kitna look like another Brett Favre, and the Chiefs continue to win big games at home. *Edge:* Chiefs

Indianapolis at Philadelphia: The Colts are having a great year, the Eagles aren't, despite beating the Redskins last week. Look for Edgerrin James to abuse the Eagles rush defense. *Edge:* Colts

Atlanta at Tampa Bay: The Falcons are just waiting for this season to end to regroup in the off-season, while the Bucs still have playoff dreams alive. A win will make them one of the frontrunners in a weak NFC. *Edge:* Buccaneers

Buffalo at NY Jets: Buffalo is having a great year and should go deep in the playoffs. To get there, they have to beat the Jets first. Not a problem. *Edge:* Bills

Carolina at Cleveland: This could very well be Cleveland's first good chance to win a game at home, trying to build on the momentum from last week's come from behind win over the Steelers. For the first time, I'll say *Edge:* Browns (wow, that feels weird...)

New England at Miami: This will be the best game of the week despite the Patriots' loss to the Jets at home last week. Both teams are looking to avoid two-game slides and are jockeying for position in the tough tough AFC East. Miami has been unstoppable against teams that aren't from upstate New York. *Edge:* Dolphins

St. Louis at San Francisco: The Rams rebounded last week from a two game losing streak, and should continue against a struggling 49er team. Look for a big game from Kurt Warner and a lot of points on the scoreboard. *Edge:* Rams

Chicago at San Diego: Easily this week's "who cares" award winner, two barely mediocre teams duke it out. Chicago should get a win out of it, but no one will notice. *Edge:* Bears

Dallas at Arizona: The Cowboys beat the Packers last week despite not having their superstars, but this is just the game Dallas likes to lose (see week five against Philadelphia). Look for the Cardinals to upset with their backup QB. *Edge:* Cardinals

Baltimore at Cincinnati: The Bengals were pathetic last week. They were sacked eight times, turned the ball over after driving to the Titans one yard line, and fumbled a kickoff return. Not even the Bengal cheerleaders would talk to them afterwards. The Ravens aren't that good, but they're better than the Bengals. *Edge:* Ravens

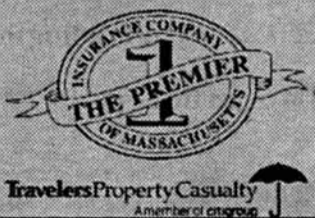
NY Giants at Washington: The Redskins are looking to bounce back from a tough loss to the Eagles and take sole possession of first in the NFC East. The Giants are trying to do the same. This will be a good offense vs. defense battle. Washington has too many weapons, though. *Edge:* Redskins

New Orleans at Jacksonville: Is this a joke? The Jags have hardly been tested this year. This should continue the string. I picked the Saints last week on a whim, but their luck will run out. *Edge:* Jaguars

Oakland at Denver: The Raiders and Broncos on Monday night. Does that piss anyone else off? They are closely matched, but look for the Raiders to run all over the Broncos. *Edge:* Raiders

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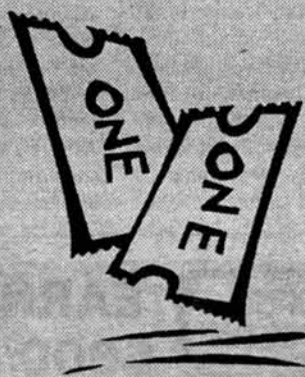
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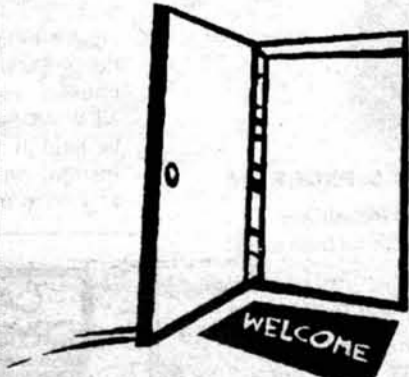
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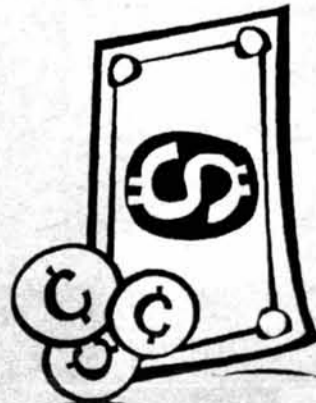
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NATIONAL SPORTS NEWS

Florida State, Florida, Gearing up For Saturday's Big Game

NEWSDAY

This is how two coaches spent their week leading up to this year's version of the Game of the Century. Florida Coach Steve Spurrier bemoaned his team's passing game, flip-flopped starting quarterbacks, said both Doug Johnson and Jesse Palmer would play, tossed his sun visor to the turf a few thousand times and declared, "We aren't as mighty as people like to think we are."

Meanwhile, Florida State Coach Bobby Bowden praised his quarterback, took a few afternoon naps, talked about how it's nice that his team controls its own national championship fate and even joked about how opposing fans have been bringing Dillard's shopping bags to games to needle receiver Peter Warrick, who pleaded guilty last month to a misdemeanor petty theft charge which stemmed from a scam at the store in September. "There's always going to be one in the crowd ... or 20, 30, or 100 or 1,000 or 10,000," Bowden kidded about the hostile Swamp that awaits. "It's according to how many sacks Dillard's got."

This is how three quarterbacks spent their week leading up to this year's No. 1 vs. No. 3 game, which serves as a semifinal of sorts for the national championship game.

FSU quarterback Chris Weinke relished every moment. He is 27, and this is his first FSU-Florida game. Last year, he watched the rivalry from a lounge above FSU's north end zone, his mind addled by pain-killers following major neck surgery. Now, he's coming off one of the best games of his career against Maryland, in which he threw for six touchdowns. It seems he's been waiting for this game all his life. "Hands down, it's the biggest game of my career. No question about it."

Meanwhile, Florida's Johnson and Palmer have sweated through every moment. Johnson, a senior, has been the starter all season but after throwing for just 143 yards with no touchdowns against Vanderbilt two weeks ago, Spurrier gave Palmer the start against South Carolina last week. Palmer didn't fare much better, passing for 161 yards, one touchdown and one interception. Johnson will start Saturday, but he'll rotate with Palmer.

And so based on this, one might conclude that Florida enters the game tight and in upheaval, and Florida State comes in relaxed and settled.

Well, maybe not.

Spurrier just might be up to his old tricks. Two years ago he rotated his quarterbacks, Johnson and Noah Brindise, on every down and the Gators upset the Seminoles, 32-29. And truth is, Florida's offense isn't as bad as Spurrier portrays it. It's ranked 13th in the nation, two spots higher than FSU.

Furthermore, the Gators defense, which lost all of last season's stars, has played exceptionally well. Florida hasn't allowed a touchdown in 10 quarters and they haven't given up more than 14 points since Oct. 2.

And so, don't believe Spurrier's pour-mouthing. The Gators are as mighty as people think.

In other sports news: Rutgers Coach Terry Shea after the Scarlet Knights' first win of the season against Syracuse: "Well, we've got a winning streak." RU entered the game as a 30-point underdog and it was won by an underdog, placekicker Lee McDonald, who hit a 25-yard field goal in overtime. It was only the third field goal of his career, and his first in two years. McDonald got the chance only because first-team kicker Steve Barone was suspended for violating an unspecified team policy. Perhaps the happiest Scarlet Knight of all was junior wide receiver Walter King, who broke a personal losing streak of 22 games. Because King sat out last year's 5-6 season with an injury, he had not won a game since his freshman year.

Women's Cross Country Takes 16th at New England Regionals

By Deborah S. Won

TEAM MEMBER

The MIT women's cross country team concluded its season by placing 16th at the New England Division III Regional Championships. Thirty-seven teams competed in the meet held at the University of Massachusetts at Dartmouth on Saturday, November 13.

As is typical of large championship meets, the race started at an extremely fast pace, as evidenced by the fastest first mile splits of the season for the most of the Tech harriers. The team did a good job of maintaining their close group running.

To qualify for Nationals, an indi-

vidual had to be one of the top 8 finishers excluding members of national qualifying teams. Deborah S. Won '00, MIT's top runner, placed twenty-first with a time of 18:23 and was unable to qualify for Nationals.

The freshman force once again came through for the Tech harriers, as they brought in MIT's second through fifth runners. Marissa L. Yates '03 and Patrisha M. McAndrew '03 both had superb sub-20 minute races, placing 61th and 87th, respectively. Yates set a personal record of 19:18, while McAndrew came within 3 seconds of her PR at a 19:48.

Crystal A. Russell '03, another promising freshman, finished one-hundredth with a time of 20:13. Melanie L. Harris '01 proved

unstoppable as she completed the race even after losing her shoe in a big patch of mud in the first 600m. Despite losing focus on the race while thinking about her footing, Harris finished the race with a time of 20:27, one shoe, one muddy sock, and a heck of a lot of grit and determination.

Jantrue Ting '00 completed a fantastic season with a very respectable finish in 20:38 and 135th place. Margaret F. Nervegna '03 also finished well in 149th with a time of 20:55.

However, Coach Jean Cann "is proud of how the team showed strength in togetherness — the runners' positions within the team changed several times and teammates pulled each other along."

Engineers Compete at Boston U.

Equestrians Randles, Ho Seeking to Qualify for Spring Regional

By Jennifer J. Lee

TEAM MEMBER

The equestrian team earned 22 points at a competition hosted by Boston University last weekend.

Although final standings were not available, team captain Junlin Ho '01 predicted that the team would finish near the middle of the field of nine schools.

MIT standout Julie K. Oberweis captured a blue ribbon over fences, making her eligible for the Holly Hill Challenge Class. Only riders who won their respective jumping classes were allowed to ride in this special class. Oberweis was the third MIT equestrian to qualify in three consecutive years. On the flat, Oberweis placed fourth in the alumni division.

Kristen E. Landino '02 had a strong ride and placed second in her open flat class. Landino also won fourth place in her open jumping class.

Ho placed fourth in the novice jumping division, despite drawing a difficult horse. She rode well and won second place in the novice flat division.

In the walk-trot division, both Cynthia A. Randles '00 and Diana S. Cheng '03 placed fourth. Megan

D. McLemore '00 and Sara Etemadi '01 rode in the advanced walk-trot-canter division, placing fourth and fifth respectively.

Jenny J. Lee '02 and Sarah W. Low '02 competed in the intermediate over fences division, but both riders lost a stirrup while jumping, which unfortunately kept them from placing. Low, however, placed fifth in the intermediate flat.

The intermediate riders failed to score any points in what Ho characterized as a "really tough break" that made the 22 point showing more impressive.

Riders advance towards regionals

After this show, Randles and Ho are very close to qualifying for the regionals competition which will be held in the spring. In order to qualify for regionals, a rider

must accrue 35 points either over fences or on the flat, with a first place being worth seven points, a second worth five points, and so on, down to sixth place, which is worth one point.

In the walk-trot division, Randles has 33 points, and in the novice flat division, Ho has 30 points. Once a rider attains 35 points, he or she is pointed up to the next division, meaning someone riding in the novice division would subsequently compete in the intermediate division. A rider who is successful at regionals would go on to zones, and finally the national competition.

The equestrian team will continue to train with Coach Kate Alderfer-Candela in preparation for an upcoming competition at Tufts University on Saturday, November 20.

Athletes Earn Numerous Post-Season Accolades

By Roger Crosley

DIRECTOR OF SPORTS INFORMATION

Three MIT football players have been named to the GTE College Sports Information Directors of

America Academic All-District team. The three are led by senior defensive end Nikolas O. Kozy '00. Kozy is a selection for the second consecutive year. Also selected to the team are senior defensive back Angus Huang '00, and running back Maik C. Flanagan G. Each of the three will now appear on the national Academic All-America ballot.

Two MIT women's volleyball players have each received four honors in the past week. On the New England Women's Volleyball Association Division III All-New England team, MIT is represented by Alarice C. Huang '00 and Jill R. Margetts '00. Huang, a first team pick, is a setter and Margetts, an outside hitter, is an honorable mention selection. Each player has been chosen to participate in the NEWVA Senior Classic which will be held at Worcester Polytechnic Institute on Sunday, November 21 at 1:00 p.m., and each has been

named to the New England Women's and Men's Athletic Conference All-Conference Team.

Additionally, Huang and Margetts were named to the All-Tournament Team at the ECAC Division III New England Championship Tournament.

MIT water polo player Jeffrey J. Colton '02 has been named to the Collegiate Water Polo Association, Northern Varsity All-Conference second team. Colton is the only player from a Division III institution to be named to either the first or second team.

The New England Women's and Men's Athletic Conference has announced its All-Conference team for men's soccer and MIT players earned two spots. Juan Araiza '00 and Fito Louis '00 were each named.

The MIT co-ed sailing team finished fourth of 16 teams in last weekend's Atlantic Coast Championships.

It didn't take long for MIT swimmer Kirstin M. Alberi '03 to make a splash at MIT. In the first meet of her career, she set the MIT record in the 200m backstroke. In a victory over Springfield College, Alberi swam the race in 2:13.04, shattering the record of 2:17.42 set by Jen Grucza in 1996.

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Football Readies For 2000

Football, from Page 24

Beacon offense to only 2.8 yards per rushing attempt in posting their first shutout of the season.

Defense puts on an amazing show

Along with Hoying's heroics, the stellar team defensive effort was flavored with other fine individual performances as well. For the second straight week defensive end Philip J. Colomy '00 dominated the battle in the trenches. Colomy closed out his career in grand style with 14 tackles, 1.5 sacks, and a forced fumble. The performance earned him the prestigious NEFC Defensive Player of the Week selection.

Cornerback Angus Huang '00 made a strong case for postseason accolades with seven hard-hitting tackles and a huge interception to stop a Beacon drive cold near the end of the first half. Huang finished the season tied for second in the NEFC with five interceptions. However, the defensive success on this day can be summarized by one statistic: nine MIT players registered three or more tackles.

The lone offensive standout for either team was Beacon wide receiver Mike Bissanti, who finished with nine catches for 99 yards (11.0-yard avg). Bissanti came alive in the fourth quarter, particularly on UMB's nerve-wracking but futile final drive. Four times Bissanti caught third- or fourth-down passes from freshman quarterback Mike Rich to keep his team's hopes alive.

The second of these catches, which came on a seemingly hopeless fourth-and-18 near midfield, was nothing short of spectacular: a 19-yard leaping one-handed grab on the sideline with MIT cornerback Alvie P. Loreto '01 blanketing him in perfect coverage.

Bissanti's refusal to give up struck a chord in the Becons, and two of his catches later they found themselves in opponent territory with time winding down and a chance to tie or win, a position they had not been in for the past two years. After calling a time out to stop the clock, UMB lined up at the MIT 10 in a three-receiver formation, but Rich's attempt to hit tight end Jason McCursh in the middle of the end zone wound up in the hands of Hoying, who took it back the distance to ice the game.

Beavers tie school record

With Saturday's victory MIT tied the school record for most wins in a year, a mark first established by the 1980 club squad that finished 6-1. The Beavers finished third in the NEFC Blue Division behind Nichols College (ranked eighth in New England Division III, but a team MIT defeated earlier in the year) and undefeated Bridgewater State (ranked 19th nationally by the AFCA D3 Coaches' Poll).

A four-game winning streak by MIT to close out the 1999 season serves as the highlight of a turnaround from 1998 where MIT won only one game. The solid effort should make head coach Dwight Smith a prime candidate for NEFC Coach of the Year.

Spirits are flying high within the MIT football department, as the outlook for next year looks even better. Eighteen of twenty-three starters return for the Beaver Red in 2000, including the following players who made their presence felt this season: CB Huang, LB Brian L. Licata '01, LB James C. Jorgensen '01, OL Jarad J. Vasquez '01, QB David R. Skordal '02, TE Keith V. Battocchi '02, and WR Jang Kim '01. With a dedicated off-season training program and a confident, hardworking mindset, the Beavers look forward to soaring to new heights at the turn of the new millennium.

Tech Runners Aiming For Top 15 in Nation

Men's XC, from Page 24

discipline to stick to the game plan when they could have easily panicked due to the quick, early pace of the leaders," Taylor said.

Plagued by the loss of several key runners, the Engineers had aimed for a third place finish. The top five teams automatically qualify for Nationals. And then Keehr, who normally placed second for the team, suffered a hip injury days before the race.

"[Keehr] ran tough, but he wasn't able to overcome his injury and fatigue," Taylor said. None of that matters now. The team qualified, much to the satisfaction of Taylor.

"I could not have hoped for a better outcome given that we essentially have lost two of our top five runners," he said. The Engineers are shooting to finish in the top 15 teams at the NCAA National Championships, which will be held tomorrow at Oshkosh, Wisconsin. The race starts at noon.

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For more information call 253-5229

SPORTS

Women's Lightweights Defeat Radcliffe to Take First at Foot

First Boat Pulls Off Split Second Win After Difficult Season

By Megan L. Galbraith
TEAM MEMBER

The MIT women's lightweight crew ended its fall season by finishing first in the lightweight eight competition at the Foot of the Charles regatta Saturday. In a race against Radcliffe College and Boston College, MIT took a 0.7 second lead, just enough to push past one of the top collegiate crews and lead them to their victory.

Beating Radcliffe was no small feat for these women. Last year at Eastern Sprints, the Radcliffe lightweights placed third overall, a mere 6.3 seconds out of first place.

Unseasonably beautiful weather set the stage for the two and a half mile race up stream from the MIT boathouse to the Harvard boathouse. Although the beginning of the season proved to be a frustrating one for this crew, Julie H. Wyatt '01 (coxswain), Lisabeth L. Willey '02 (stroke), Katherine E. Koch '00, Lindsay R. Price '03, Michelle A. Duvall '03, Megan L. Galbraith '01, Sarah K. Yenson '03, Jennifer M. Elfalan '01, and Julie E. Zeskind '01 (bow) were mentally relaxed and unquestionably focused for this race and the rowers pulled one of their strongest races. A beautifully steered



LLOYD WILLEY

After winning the Foot of the Charles, the lightweight crew team celebrates by tossing coxswain Julie H. Wyatt '01 into the Charles River.

course by coxswain Wyatt coupled by a fortunate starting position between the two opposing crews gave MIT just the edge they needed to win. Their overall race time was 15:28.7, while Radcliffe came in at 15:29.4 and Boston College followed with a time of 15:57.3.

Win comes after frustrating season

The beginning of this season was not exactly ideal for the lightweights, battling what had jokingly become known as "the lightweight curse" ever since two injured rowers caused MIT to abandon its 1998-99 lightweight season. Several experienced rowers within this year's freshman class, as well as new additions from last year's novice squad, gave coach Susan Lindholm enough hope to put

together a new lightweight eight.

Filling a boat does not automatically make a season easy, however. The crew had to persevere through several unfortunate mishaps before their victory this weekend. Their first race of the season ended quickly — an abrupt encounter with a submerged rock at the start knocked off the boat's skeg and ruined all hopes of steering a straight course for the race.

Then, a week before the Head of the Charles regatta, the lightweight curse struck again. One rower injured her left shoulder, and another broke a toe. The crew raced anyway and fought a strong battle in the regatta, until their oars clashed with a passing crew at the Anderson Bridge. This caused an MIT rower's oar to get swept under the water and anchor the boat down. They finished the race, but their time was considerably slower than it should have been.

The Foot of the Charles was the last chance for the lightweights to come through before moving inside for winter training, and the women wouldn't take no for an answer.

MIT had two other varsity boats racing in the open eights competition this weekend. They placed 17th and 21st, out of 24. Although they did not finish as well as hoped, both boats raced strongly and consistently, improving their times from the Head of the Charles two weeks ago.

Men's Cross-Country Headed to Nationals

By Stanley Hu
TEAM MEMBER

The men's cross-country team earned a berth to the NCAA National Championships — the first time in six years — by placing fifth in last Saturday's Division III Regional Qualifiers at University of Massachusetts at Dartmouth.

"It feels very good [to qualify]," coach Halston W. Taylor said. "The team gets an opportunity to enjoy the experience and show the rest of the nation how well it can compete."

Daniel R. Feldman '02 led the way in the five-mile course, placing

11th in 24:54. Christopher S. McGuire '00 took 16th in 25:12, Sean J. Montgomery '02 finished 22nd in 25:27, Liyan Guo '01 followed for 27th in 25:36, and Frank Johnston '00 rounded out the scoring in 55th place at 26:09.

"Only two of the previous five years did I feel we really had a shot at qualifying for Nationals. When we didn't, I was disappointed because I felt as though I had let the team down in their preparation."

Qualifying didn't come easily, though. The race started fast, and the Engineers found themselves trailing from the beginning. "I was very impressed with their poise and

Men's XC, Page 23



ARNOLD SETO

Sean J. Montgomery '01 pushes past his opponents en route to a 22nd place finish at the Division III Regional Qualifier.

Football Defeats UMass

By Alvan Eric P. Loreto
TEAM MEMBER

For the final act of their exciting 1999 show, the MIT football team enacted a somewhat ugly scene of dangerously high drama that nearly resulted in catastrophe. In the end, the glitzy Broadway ending was preserved, thanks to a brave curtain call by a young freshman.

With winless UMass-Boston down 7-0 and driving late in the fourth quarter, safety Brian D. Hoying '03 stole the show by intercepting his second pass of the day and returning it 99 yards for a touchdown, sealing a 13-0 victory for the visiting Beavers. Hoying's dazzling return, which broke a 19-year-old school record, came as a gigantic sigh of relief to MIT (6-4, 4-2 NEFC Blue), whose offense was stifled all afternoon by the never-say-die Beacons.

Embarrassingly, UMB (0-10, 0-6 NEFC Blue), which finished the sea-

son last in the NEFC in total offense, outgained MIT by 62 yards (234-172). The MIT offense fell 104 yards short of their season average, due in large part to the overmatched Beacon defense playing with nothing to lose. UMB senior defensive lineman and co-captain Artie Barnes led his team's inspiring performance by registering 13 tackles and 4 sacks in his farewell game, earning him a spot on the NEFC Weekly Defensive Honor Roll.

However, the noble efforts of Barnes and his overachieving team were bettered, albeit barely, by Hoying's clutch play and a Beaver defense brimming with confidence. In addition to his game-winner, the St. Henry, Ohio freshman's first interception of the game (and also the first of his career), which came late in the first quarter, led directly to MIT's first score, a 20-yard run two plays later by fullback Kip Johann-Berkel '02.

From there MIT refused to budge, holding the run-oriented

Football, Page 23

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UPCOMING HOME EVENTS

Friday, November 19
Women's Basketball vs. Eastern Nazarene College, 8:00 p.m.

Tuesday, November 23
Men's Basketball vs. Massachusetts College of Pharmacy, 7:00 p.m.
Women's Swimming vs. Wellesley, 6:00 p.m.

Saturday, November 27
Men's Basketball vs. Suffolk University, 2:00 p.m.

Tuesday, November 30
Men's Basketball vs. Gordon College, 8:00 p.m.
Women's Basketball vs. Regis College, 6:00 p.m.