

## Brosnan Named As Next IFC President

By Dana Levine  
STAFF REPORTER

The Interfraternity Council held elections on Wednesday for its Executive Committee, naming Damien A. Brosnan '01 as the new IFC president.

"I'm excited by next year's Executive Council. I was pleased by the number of candidates that came out this year," said current IFC president Michael V. Trupiano '00.

The other incoming members of Executive Committee are Vice President of Activity Organization Rebecca M. Grochow '01; Vice President of Internal Affairs Ryan S. Barrows '01; Treasurer Isaac M. Dinner '02; Secretary Justin M. Schmidt '01; Judicial Committee Chair Russell L. Spieler '01; Public Relations Chair Helen H. Lee '02; Community Relations Chair Andrew T. Yue '03; and Risk Manager Josiah D. Seale '02. The newly elected officers will take office at the first Executive Council meeting next term, to take place in February.

### Brosnan experienced in govt.

Brosnan, who defeated current IFC Public Relations Chair Vicki W. Lin '01 for the presidency, is a member of Delta Tau Delta. He has served in such positions as the Sergeant at Arms of the Undergraduate Association and the IFC Risk Manager. Last summer he served as one of the four orientation leaders.

"He's very psyched about this. I know that he's been thinking about it for a long time," said William A. Dichtel '00, DTD president.

"I'm not just a member of the

IFC or the UA. I'm a member of the MIT community," Brosnan said. During his term, he hopes to foster unity within the IFC and MIT community as a whole.

"The ideas that I bring to the table are amalgams of my ideas mixed with those that I obtained from the UA," Brosnan said.

During his term, he hopes to gain more IFC input in administrative decisions and to work with the administration to improve the image of the IFC. He cited the presence of an undergraduate IFC member on the Deans' Council as a step in a direction which he would like to continue.

"I really care about our community and enjoy helping out the IFC," he said.

Brosnan also stated that a key goal of his administration was to increase interaction between members of the IFC, especially during meetings of the presidents' council. "I want to increase unity and the sense of community within the IFC. It would be really great if I could get more houses to share good news with each other," he said.

Brosnan believes that his biggest

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## Wang Discusses Chinese Reform

Exiled Tiananmen  
Leader Speaks at MIT

By Naveen Sunkavally  
NEWS EDITOR

Wang Dan, the most prominent student leader of the 1989 Tiananmen Square protest in China, spoke to a packed 10-250 audience yesterday about his perspectives of China's political future.

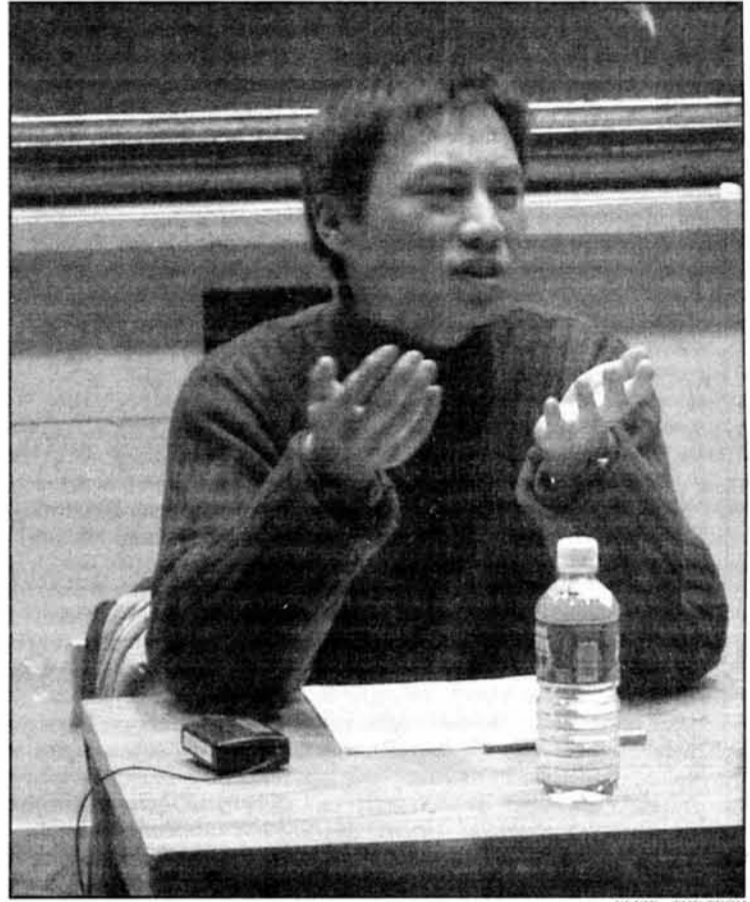
The talk by Wang, who was exiled in a gesture of good will by China to the United States on April 19 last year, was sponsored by MIT Amnesty International and MIT Society for Hong Kong-China affairs. Wang is now studying East Asian history as a graduate student at Harvard University.

### Need for strong leadership

Wang opened the discussion by reading an article he wrote calling for strong Chinese political leadership to instill social stability. Using China's treatment of the Falun Gong as an example, Wang said that China's political atmosphere has become more repressive in recent years and that its social stability is fragile.

Without strong leadership, "the social transition will enter in the next five to ten years a period of

Wang, Page 21



Wang Dan, a leader in the Chinese democratic movement, addresses a large audience in 10-250 concerning his political views and experiences.

## EC Strippers Raise Debate over Dorm Funds Use

By Mike Hall  
STAFF REPORTER

Should residents of a dormitory be forced to fund activities to which

### Analysis

they might object? Reflecting national discussion over funding in American

universities, residents of East Campus raised this question following a stripper party held in Talbot Lounge in November.

Under East Campus's social program, each of the dorm's ten floors is asked to host a party in Talbot Lounge during the term. Each floor receives funds collected from East

Campus's mandatory house tax. Funds are allocated by the East Campus house government.

East Campus's Second West floor took its turn hosting on Friday, November 19. Members of Second West, continuing a hall tradition, decided to rent strippers for the party. Benjamin A. O'Connor '00, former chairman of Second West, stated that, although support for the party was not unanimous, "it was a foregone conclusion that [the stripper party] was going to happen."

### Tradition spiced up in 1999

A total of four female strippers were present at the party: two purchased by Second West, one that came free with purchase, and an apprentice stripper sent to learn the trade. At first, the strippers avoided

extreme physical contact with the audience and each other. Later, audience members offered tips to the strippers and suggested more intimate performances. Before commencing, the strippers warned the audience that they were beginning explicit sexual acts and advised those objecting to leave Talbot Lounge. The strippers then performed lap dances and simulated intercourse with dildos.

Segments of the audience were uncomfortable with the intensity of the strippers' performance. "[The strippers] were a little more hardcore than I expected," said Kristin E. Raven '00, a Second West resident. O'Connor added that Second West did not know exactly what

Strippers, Page 18

## Media Lab To Announce Partnership with Ireland

By Frank Dabek  
EDITOR IN CHIEF

MIT's latest academic collaboration is with the Republic of Ireland — the Irish government and MIT have announced the establishment of MediaLabEurope, a research center to be based in Dublin and designed to replicate the MIT Media Lab.

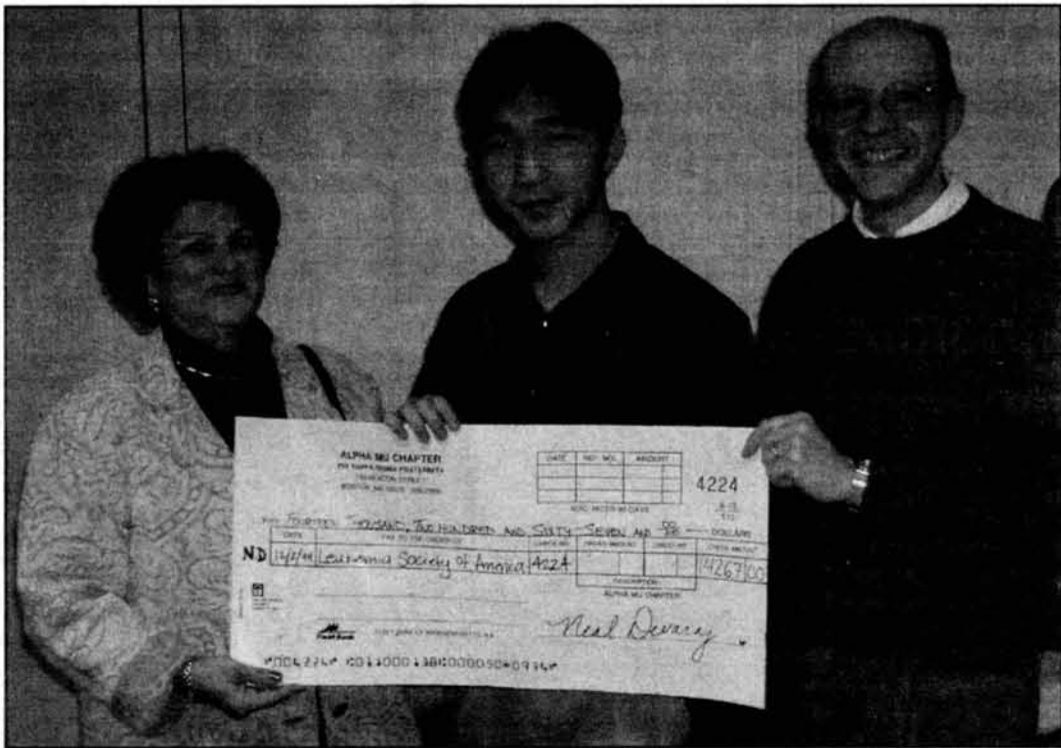
The Irish will provide £28M (\$35.6M) as seed capital for the project. Of that initial capital, \$10.75M will be donated to MIT. The Irish government will provide an additional \$1M each year to support faculty, staff, and student exchange.

Total expenses for the first ten years of the project are projected to be approximately \$166M.

This collaboration follows the recent announcements of a \$135M educational exchange between MIT and Cambridge University and a third graduate program for the Singapore-MIT alliance, an ongoing distance learning program.

Although this is the first expansion outside of MIT's campus, in 1997 the Media Lab announced plans to expand onto the current site of E10. The E10 site will be used to

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Phi Kappa Sigma President Lanny Chiu '00 (center) presented a check Thursday to the Leukemia Society of America. The check, for \$14,267, was the result of October's rally in support of PKS. Accepting the check for the Massachusetts LSA chapter were Executive Director Iris Gleason (left), and volunteer Tony Cortese.



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Vladimir  
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reviews Toy  
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GSC, Class of 2000, and SWE reach an agreement on how to split the proceeds from Career Week.

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# WORLD & NATION

## Cohen Tells Allies of Need for Missile Defense System

THE WASHINGTON POST

BRUSSELS, BELGIUM

Defense Secretary William S. Cohen told the NATO allies Thursday that the United States believes it may soon be necessary to develop a missile defense system to counter threats from "rogue states" with ballistic weapons, but insisted it would be done with allied security interests in mind.

Seeking to convince skeptical European governments, Cohen said the United States and its allies must start to consider how to cope with new challenges besides the nuclear arsenals of Russia and China that will soon include long-range missiles being developed by North Korea, Iran and Iraq that could deliver nuclear, biological or chemical warheads.

"It is important for our allies to understand that the threat (from rogue states) is real, that it will intensify in coming years, and that it will put their own populations and their own forces at risk," Cohen told reporters after a meeting of NATO defense ministers.

## Euro Drops Below Dollar for First Time, Hits Record Low

LOS ANGELES TIMES

BRUSSELS, BELGIUM

The euro, flagship currency of a more perfect and prosperous union for Western Europe, suffered unprecedented humiliation on Thursday when it dipped below \$1 in value for the first time since its creation last January.

In New York trading the new money adopted by 11 member nations of the European Union plunged to a record low of 99.95 cents late in the trading day in New York, down about 17 percent from its starting value of \$1.17 at the beginning of the year. It later edged back up to close at \$1.002.

The decline in the euro's value relative to the greenback, largely uninterrupted since the beginning of the year, is a psychological comedown for those European politicians who saw the currency as an instant challenger to the U.S. dollar as a globally accepted means of payment and symbol of a more assertive and influential Western Europe.

In recent days, the euro has also hit rock bottom against the Japanese yen and the British pound.

## Hate Crime Charges Filed In Jewish Center Shootings

LOS ANGELES TIMES

LOS ANGELES

Federal hate crime charges were filed Thursday against Buford O. Furrow Jr., the man accused of wounding five people at the North Valley Jewish Community Center and later murdering a Filipino-American mail carrier during a shooting rampage in August.

Furrow, who reportedly told FBI agents after surrendering that he wanted to send a "wake up call to America to kill Jews," was initially indicted only in the postal worker's slaying, a charge that carries a possible death penalty under federal law.

A superseding indictment returned by a Los Angeles federal grand jury Thursday also accuses the 38-year-old white supremacist of violating all six victims' civil rights.

U.S. Attorney Alejandro N. Mayorkas said the case "should send a very clear message that we will not tolerate any violation of federal law, particularly when the constitutional rights of our citizens are at stake."

In addition to the murder and civil rights charges, the new indictment charges Furrow with nine weapons violations.

# Seattle Struggles to Regain Calm Following WTO Riots

By Kim Murphy

LOS ANGELES TIMES

SEATTLE

Responding to outraged citizens who poured into the streets after fighting off tear gas in their neighborhood, Seattle officials Thursday eased the state of emergency that has paralyzed the inner city — allowing at least two protest marches and scaling back the columns of riot police that have blockaded downtown intersections.

"We need to put an end to this. We need to talk," Mayor Paul Schell said wearily after a police crackdown against World Trade Organization protesters prompted the backlash in which hundreds of residents came out of their homes and faced off against police.

After a night of confrontations that left some residents of the Capitol Hill neighborhood crouching on the floors of their homes, city leaders faced a barrage of angry criticism Thursday morning. Schell — facing a city as distraught over the police crackdown as over the WTO protesters who have dominated the streets — pledged to "start the healing process."

"Our primary goal is to regain and maintain peace in our city," the

mayor said. "But we are still in a state of emergency. This is not business as usual. People must understand that."

A 7 p.m. to 7:30 a.m. curfew went into effect for the third consecutive night Thursday, but police dramatically scaled back their tactics, if not their numbers. A day after marching through rush hour traffic — armed with billy clubs and hurling tear gas at protesters in the city's famous Pike Place Market — police on Thursday issued a permit for one downtown rally and provided a motorcycle escort for illegal demonstrators marching from Capitol Hill to the downtown jail.

Schell said that he would consider shrinking the boundaries of the curfew zone and would open a dialogue with protest leaders to make room for peaceful demonstrations and marches.

The turning point came in the predawn hours Thursday, when an eclectic neighborhood of artists, musicians, political activists and students came under siege until about 3 a.m.

According to police, a group of 200 to 300 WTO protesters — edged out of downtown by the cur-

few — moved into the streets of Capitol Hill, where they blocked two major intersections and threatened officers with rocks, bottles and Molotov cocktails. Several windows at local businesses were smashed. At least some protesters charged the police line, department spokesmen said.

Officers responded with tear gas and concussion grenades, finally deploying a substantial contingent of police and National Guard units outside the Seattle Police Department's East Precinct headquarters.

By then, the conflict was in the heart of a residential neighborhood. Helicopters with searchlights swooped overhead as tear gas canisters, concussion grenades and rubber bullets whistled through the streets.

Gradually, witnesses said, people began coming out of their homes and joining the protesters, until the crowd grew to nearly 1,000 people.

"I was rousted from my bed at 9:30 at night by bomb blasts," said Mike Maloney, a laborer. "I came out from my apartment building and ... was told to return indoors. And when I asked why, I was sprayed with pepper spray."

# North Ireland's New Cabinet Holds Historic First Meeting

By Bill Glauber

THE BALTIMORE SUN

BELFAST, NORTHERN IRELAND

Decades of bloodshed and division gave way to ceremony and history Thursday as Northern Ireland's newly empowered Cabinet met for the first time.

The ministers immediately began the arduous task of creating local government and cementing peace in the British province. From reshaping society to restoring the economy — everything but taxation, criminal justice and security — local politicians now are in charge of a land where majority Protestants and minority Roman Catholics have struggled over civil rights and national identity.

"We are actually beginning a new era," said Northern Ireland's

deputy leader Seamus Mallon, who labeled as "momentous" the inaugural 80-minute Cabinet session that he co-chaired with First Minister David Trimble.

Yet in a society wracked by terrorism that claimed more than 3,200 lives in 30 years, old wounds remained. Two members of the pro-British Democratic Unionist Party stuck to a pledge and boycotted the meeting as they refused to sit with representatives of Sinn Fein, the political wing of the Irish Republican Army.

"Please don't get carried away about new dawns and new days arriving for Northern Ireland," said DUP deputy leader Peter Robinson, the regional development minister.

But Sinn Fein's chief negotiator,

Martin McGuinness, the province's new education chief, said he was looking forward to working with all the Cabinet members.

"The key job of politics is to make politics work," McGuinness said.

It was difficult to fathom the sweep of events in Belfast, Dublin and London as an island often convulsed by conflict was remade by compromise.

"The people of Northern Ireland now have the power to shape their own destiny and choose their future," said President Clinton, speaking in Seattle.

While praising the peace, British prime minister Tony Blair acknowledged there are "extremists" who will "try to shatter this chance of peace."

# WEATHER

## Milder Weather Ahead

By Bill Ramstrom

STAFF METEOROLOGIST

After the unseasonably chilly start to the week, and the close-but-not-quar snow for Wednesday, we are in store for some warmer weather for the upcoming weekend. Unfortunately, as is often the case in winter, with the warmer weather will come clouds and some rain showers. Longer range forecasts show a return to cooler conditions toward the latter half of next week.

A developing low-pressure system over the Midwest will advance northward over the weekend, leaving us on the warm side of its counterclockwise circulation. Some upper-level energy will pass over New England during Saturday night and Sunday, bringing a chance for showers with it. Before then, we can expect some slightly above normal temperatures and at least partly sunny skies

### Weekend Outlook

**Today:** Mostly sunny. High 53°F (12°C).

**Tonight:** Cooler, with some clouds. Low 42°F (5°C).

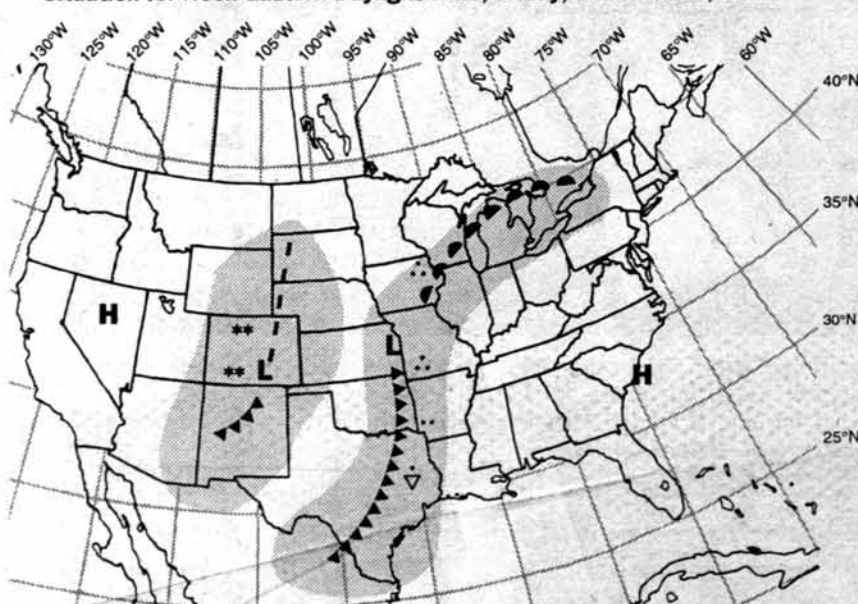
**Saturday:** Thickening clouds. Continued warm. High 51°F (10°C)

**Saturday Night:** Cloudy. Low 43°F (6°C).

**Sunday:** Cloudy with a shower possible. High 54°F (12°C).

**Outlook for Monday:** Fair with highs in the upper 40's (8-10°C).

Situation for Noon Eastern Daylight Time, Friday, December 3, 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

# Mars Polar Lander Scheduled To Touchdown This Afternoon

By Kathy Sawyer  
THE WASHINGTON POST

PASADENA, CALIF.

Ending an 11-month cruise, NASA's Mars Polar Lander late Thursday was hurtling toward its target landing site in the late spring of the Martian south pole.

By about 3 p.m. (EST) Friday, if all goes well, the Polar Lander will have become the fourth U.S. craft ever to touch down on the surface of the Red Planet and the first to land in the polar region of any extraterrestrial world. Its two passengers, basketball-sized projectiles named Scott and Amundsen after two of Earth's polar explorers, will have become the first penetrators ever shot into an alien body.

The mission is the second wave of a long-term assault on the planet aimed at learning more about its geology, climate and potential for supporting life, including possibly future visits by humans. The Polar Lander, equipped with a robotic digging arm, will focus on analyzing soil samples for signs of water.

The first signals of arrival could arrive within an hour of the landing, depending on the spacecraft's health, with an image following soon after. The incoming trove will be piped directly onto the Internet with minimal delay, scientists said.

But first, the Polar Lander has to negotiate a complex entry into the Martian atmosphere, hurtling in at more than 15,400 mph and experiencing heat from friction up to 3,000 degrees Fahrenheit. It must then pop

a parachute, and power on retro-rockets to brake its fall. Because it is aimed for an extreme latitude far from the equator, the geometries of the arrival 150 million miles from Earth make it even trickier than most, according to flight operations manager Sam Thurman.

"It's a very complex process (involving) literally years of effort by hundreds of people" all aimed at that final 5.5 minutes, Thurman said.

This mission has been subjected to unusually exhaustive scrutiny in recent weeks by investigators determined to make sure the Lander does not suffer the fate of a sister ship, the Mars Climate Orbiter, which was destroyed in the Martian atmosphere in September because of a navigation error.

# Bradley Blasts Gore; Accuses VP Of Distorting Fellow Dems Record

By Mike Allen  
THE WASHINGTON POST

WASHINGTON

Bill Bradley angrily accused Vice President Al Gore Thursday of repeatedly lying about his record and intentions, but said he did not believe he had been hurt by their increasingly harsh debate over health care.

"I think we've reached a sad day in our political life in this country when a sitting vice president distorts a fellow Democrat's record because he thinks he can score a few political points," Bradley said.

Bradley's attack, which came during an appeal to black legislators meeting in Baltimore, appeared to be part of an effort to regain ground

he has lost in polls since his rival for the Democratic presidential nomination began arguing that Bradley's health care plan is too expensive and would hurt more people than it would help.

Besides Bradley's blasts from the stump, which have escalated by the day, his once-thrifty campaign has begun to far outspend Gore on television ads in New Hampshire. Several key supporters said privately that they fear Bradley blew his lead of early fall by retaining his gentlemanly forbearance too long.

But in an interview Thursday at *The Washington Post* that ranged from foreign policy and race relations to the problems of the poor, Bradley said he did not believe Gore

had wounded him permanently. "I haven't seen any real evidence that the static is making a difference in people's receptivity," he said. "We don't have momentum — we have a little traction. You want momentum in January, February and March — not now."

With the Iowa caucuses and New Hampshire primary less than two months away, Bradley said he still had time to make his case. "It's a big country," he said.

In Iowa, Gore said during a satellite interview with New York television stations, "I haven't attacked him and will not attack him. I have discussed the issues and I'll continue to do that, whether it makes him sad or happy."

## Agency OKs Placement of King Memorial on National Mall

LOS ANGELES TIMES

WASHINGTON

A federal agency Thursday gave final approval to the site for a memorial to Dr. Martin Luther King Jr. on the historically hallowed ground of the national Mall — where it will join monuments to America's most revered presidents.

"Only in America can the grandson of former slaves end up on the Mall in a prominent position," said John Carter, project manager for the Martin Luther King Jr. Memorial Foundation, a nonprofit group that has led the drive to build the monument. "This site puts Dr. King in a place of tranquility, vision, historic significance and in a visual line of leaders between Lincoln and Jefferson."

The monument will be close to the site of the 1963 March on Washington, at which King delivered his "I Have a Dream" speech.

Unlike four Mall presidential memorials — among the most popular tourist attractions in the nation's capital — the King monument will be the first to honor a black American.

The National Capital Planning Commission's 10-0 vote removed the last federal obstacle to placing a monument to the slain civil-rights leader among the pantheons of Presidents George Washington, Thomas Jefferson, Abraham Lincoln and Franklin D. Roosevelt on the verdant area at the heart of the Mall.

## California Court Rules In Medical Arbitration Case

LOS ANGELES TIMES

SAN FRANCISCO

The California Supreme Court ruled Thursday that medical malpractice victims who are bound by arbitration agreements can still go to court to obtain orders that prohibit health care providers from certain deceptive consumer practices.

However, the court also held such victims must litigate their claims for financial compensation before arbitrators — private judges paid by the litigants.

The 4-3 ruling shut down a legal avenue that plaintiffs lawyers had hoped to use to get around arbitration clauses in civil disputes. Many trial lawyers believe juries are more likely than arbitrators to award substantial damages, particularly when a plaintiff's case is emotionally compelling.

The compromise decision was called "a strong victory for consumers" by attorney Anthony Kornarens, who represented the plaintiffs in the case before the court. "The court is saying that a private contract cannot trump a law enacted for a public purpose."

At the same time, the defendant, Cigna Healthplans of California, also described the ruling as a consumer victory, contending that arbitration agreements keep health care costs down.

# ATTENTION STUDENT COOP MEMBERS

## GET ON BOARD!

The Coop is now accepting applications for nomination for election as a Student Board Member for the 2000-2001 academic year.

## Apply to be elected to The Coop's Board Of Directors.

Applications are available at any Coop branch store, or at the Member Services Office, 4th floor, of the Coop's Harvard Square Bookstore.

Final date for return of application is **Friday, Dec. 10, 1999 at 5:00 pm.**

For additional information contact:

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# OPINION

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### Ramadan at MIT

Every year in the month of Ramadan, all able-bodied Muslims throughout the world fast from dawn until sundown. Muslims at MIT are no exception. This year, the month of Ramadan (which is based on a lunar calendar) begins December 9th.

Fasting during Ramadan is one of the five pillars of Islam, along with belief in the Oneness of God and finality of the Prophethood of Mohammad, establishment of the daily ritual prayers, almsgiving to the needy, and pilgrimage to Makkah for those who are physically and financially able.

The Muslim Students Association (MSA) at MIT organizes meals to break the fast (Iftar) every day during Ramadan in the Religious Activities Center (W11), as it has for several years. Each day is typically sponsored by a different family from the MIT

Muslim community (sign-up slots are still available in the Muslim Prayer Room), or from MSA Iftar-fund collections. We will also have a joint Iftar program with the Pakistani Student Association early in Ramadan. The Iftars meals are served after the Sunset (Maghrib) prayer, and students are invited and encouraged to attend. Also, this year, the MSA has arranged for a study room in W11 for exam-cramming students to use while

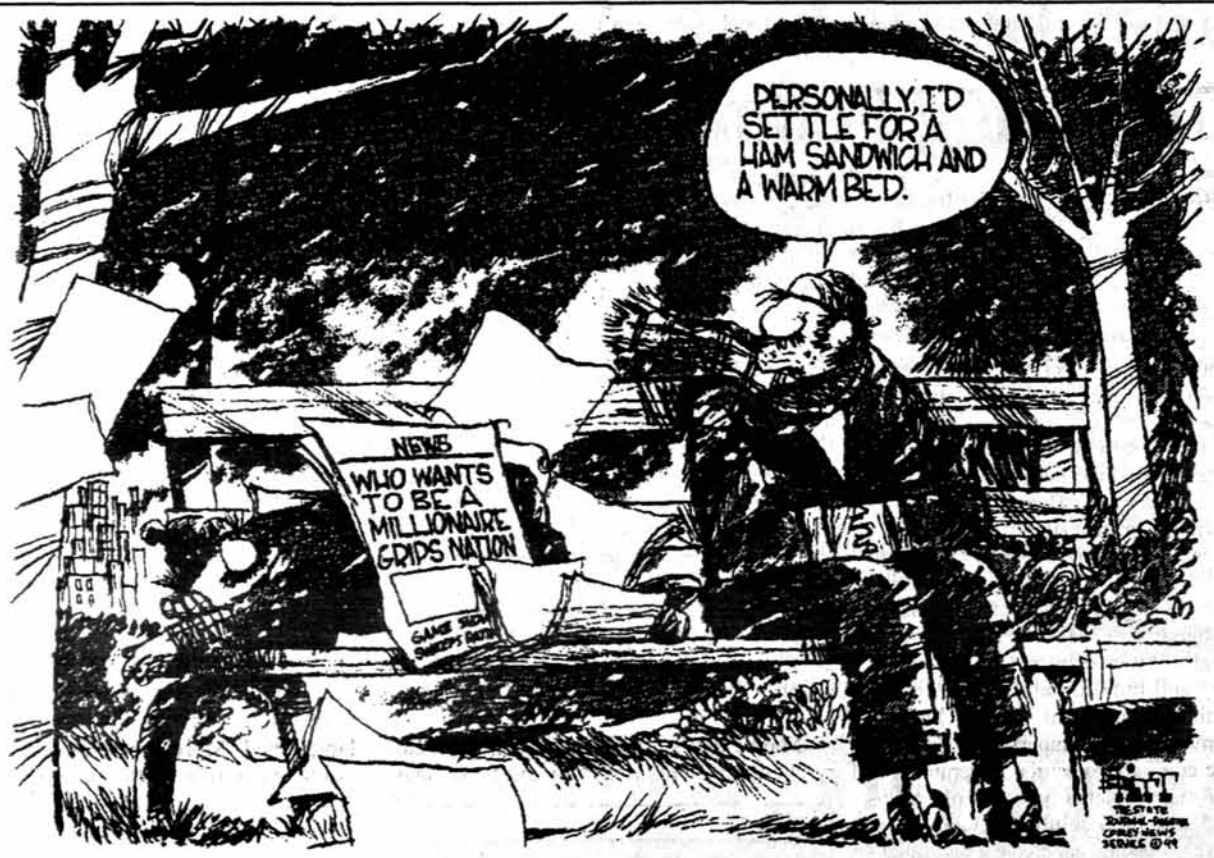
remaining close to the Muslim Prayer Room for prayers and Iftar.

For more information about Ramadan, the MIT-MSA, or about Islam in general, contact the MSA Exec Comm at [msa-ec@mit.edu](mailto:msa-ec@mit.edu), or visit our web site at <http://web.mit.edu/mitm-sa/www>.

Seif Fateen G  
Asif Khalak G  
MIT Muslim Students Association

## Erratum

An article on HASS Requirements ["Faculty to Vote on HASS-Ds," Nov. 23] should have stated that the new description of HASS classes will assist in determining whether to approve instructors' proposals for HASS-Elective credit for courses offered outside the School of Humanities and Social Science rather than from other Universities.



### Opinion Policy

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

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

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# A Guiltless Holiday

Kris Schnee

Wouldn't it be nice if we could guarantee a comfortable lifestyle for every American? Wouldn't it be nice if we had the ability to end all poverty forever?

Unfortunately, we can't and we don't. However, Eric Plosky, in last Friday's column, "The Real Thanksgiving," made the mistake of wishful thinking: he treated American wealth as inexhaustible and our government as our greatest benefactor.

Why is there poverty in America today? There are probably as many answers as there are poor people. Poverty is nothing new, but this last half-century has seen a massive attempt to fight it: food stamps, free meals for kids at public schools, free medical care, subsidized housing, and other kinds of handouts. How many hundreds of government programs already exist at the federal, state, and local level to help poor people?

*Poverty seems to be a natural consequence of a free-market system.*

Despite all our efforts, despite the "War on Poverty" and the "Great Society," there is still a lower class. Government has made little progress towards solving the problem of poverty; it seems to be a natural consequence of a free market system, in which people who can't or won't work get no money. But throwing money at poverty will not make it simply go away.

"Structural problems demand structural solutions," wrote Plosky. Must we always have "a class of beggars who must depend on charitable handouts?" He correctly pointed out that many Americans willingly donate their money and time to help the needy, yet suggested that government charity (bureaucratic and involuntary) is superior.

Have we come to expect the government to solve all of our problems for us? Politically-engineered "structural solutions" tend not to actually solve problems, but create a constituency of dependents who quickly redefine charity and announce that it is their "right" or "entitlement" to take by force what they did not earn.

This is not to say that welfare in general is undesirable. Like other forms of "wealth transfer," such as public research grants, welfare involves a kind of theft from taxpayers, but it serves a useful purpose: it can act as a safety net for the temporarily unemployed and, if we feel generous, the permanently unemployable. The more we demand from government, however, the more it takes from us.

Part of Plosky's justification for more public assistance is that some of us have too much wealth: many were able to enjoy Thanksgiving feasts while others went hungry; therefore, the well-fed should feel guilty. He called our prosperity "wretched" and "shameful." Many people say that "money isn't everything"; often, their next sentence is "Can I have your wallet?" Appeals to sympathy and guilt are the likely reason we have already allowed much of the government's Byzantine wealth-transfer system to change from "charity" to "entitlement."

Emotion often wins over reason when they conflict, but it is more productive to use both. We see poverty, and want to do something about it. One option is to throw yet another government program at it, with some lofty-sounding but insignificant goal like "ensuring a full Thanksgiving plate for every American." As the saying, "If you give a man a fish..." suggests, such feel-good programs are not productive ways to achieve our overall goal of alleviating poverty. Instead, if we feel motivated to do it, it would make more sense to improve the welfare system we already have. The ideal system would be cheap and efficient, robbing taxpayers as little as possible, and would focus on helping as many people as possible to become independent, productive citizens.

If you feel compassionate, look for the best ways to help people with private and public effort, but don't let guilt trips manipulate you into ignoring common sense or respect for other people's property. Enjoy your holiday turkey without guilt, and then think of how to help the poor to help themselves. In the long run, they'll be happier with that kind of planning than with knee-jerk sympathy. So will American taxpayers. So will you.

# The Lost Gift of Gab

Eric J. Plosky

Somewhere along the line, Americans forgot how to speak.

I don't mean they forgot how to talk, to chat, to natter and babble and kibitz — mindless verbiage rains down upon us daily.

I'm talking about the skill, the art of *speaking* — presenting oneself in an organized, formal manner for the purpose of communicating a particular message or making a distinct point. This talent is hard to spot these days.

Don't even bother looking for it at MIT. The Institute, which is perfectly satisfied to turn out nearly illiterate graduates who don't know Shakespeare from Shinola, is just as content to altogether ignore the matter of oral communications.

Just as well, probably; who is there to instruct students in proper speaking? No longer are there teachers, products of a past, superior education system, able to impart their knowledge of speaking to a new generation. A class session on speech would surely, and frighteningly, be even more verbally incoherent than the standard inarticulateness that, invariably, is the order of today.

*Fin-de-siecle* America even lacks well-spoken role models. Our politicians are noteworthy only for their loquacity (President Clinton especially), not their eloquence. The speech of cultural figures and popular stars is even worse — enunciation, modulation, any sense of vocal control at all, have all but disappeared. Listen to a rock star being interviewed on the radio, or to the typical professional athlete, and ask yourself if you're at ease with the sound of America.

I think the art of oral communication has been in decline ever since our ugly-toothed ancestors started splashing around with paint. Yes, the written language catapulted humanity forward — some (in Course IX) extol writing as our greatest invention. But the advent of writing meant that we would no longer be a race of storytellers, and the erosion of human speaking skills began, accelerating with every Egyptian hieroglyph, Chinese parchment, and Gutenberg bible.

Maybe that's a bit grand. Still, great storytellers are seldom to be found these days.

Most great feats of language now take place in print, as they have for centuries, or on computer screens. Asynchronous communications like e-mail have lessened our capacity to express ourselves synchronously — that is, with spoken words in real time.

In fact, our society expects respectable speaking ability only of those whose professions absolutely require it. Businesspeople who depend on telephone conversations for their livelihoods are thus dependent on their vokers. Interviewers and talking heads who inhabit live television and radio broadcasts must constantly deliver choice zingers. But we're lax in our standards even here; we expect nothing more of celebrities, who often must perform impromptu, than minimally understandable

tences.

Speech itself has become a profession, and the elite have firmly entrenched themselves. Americans pay big bucks to listen to stand-up comics and talk-radio commentators who tell the jokes and articulate the viewpoints the *hoi polloi* are themselves unable to express. Motivational speakers, evangelical ministers — anybody able to orate, in the old-fashioned sense of the word, has it made.

The rest of us don't formally learn even the basics of proper speaking. Job interviews are therefore major headaches; one does not typically graduate from an American college able to carry on a standard business conversation. The average American conversation is stuck far below the professional level, mired in the, like, tired, idiotic chatter on par with *Friends* episodes, you know? Ohmygod!

All of this is very confusing. First of all, we humans have great built-in speech abilities; it's just the ones that need to be encouraged with teaching and experience that have languished. More innate abilities, such as voice recognition, are undamaged by the

absence of cultural standards for speaking. We instantly recognize our friends on the phone, and James Earl Jones as the "This is CNN" guy; we just haven't realized either the individual or the overall importance of our *own* speech.

Speaking is central to our childhoods. Our mothers invariably talk to us — and, until we can begin to understand, *at us* — even before birth. Babies and toddlers are bombarded with speech, so it's no surprise that we learn to talk before we get anywhere near writing implements thinner than crayons. It just seems that we've forgotten to continue the learning curve beyond simple subject-verb constructions, compound nouns, and the pluperfect. Individual style, beyond idiosyncratic uses of 'like' and 'you know,' never develops.

Mastery of the spoken language is forever beyond the reach of those who aren't motivated or neurotic enough to hone their oratorical skills on their own. Consequently, it should surprise no one that most Americans, according to a recent poll, fear public speaking more than death. When your classmate says he would rather die than give his 4.301 presentation, he may very well be telling the truth.

As an enlightened society, we should ensure that proper teaching in oratory is available to all. A first step would be for MIT to add a speaking (or presentation) requirement to the undergraduate and graduate curricula. To strengthen the appeal of this new requirement beyond the idealistic, merely consider the competitive advantage eloquent MIT graduates would wield in the job market.

The administration might have to spend a bit of time searching the country — or the world — before finding a few silver-tongued professors who have the barest shot at rescuing us from muttering oblivion. But the effort would be worth it — finally, MIT students who can give presentations without so much as breaking a sweat!

And, needless to say, it would be an amusing twist of reputation if MIT graduates began to be known throughout the world as the most well-spoken of Americans. At the absolute least, sitting through a presentation delivered by one of your recitation classmates would probably involve far less suffering.



*Where there is much desire to learn, there of necessity will be much arguing, much writing, many opinions; for opinion in good men is but knowledge in the making."*

*John Milton, Areopagitica, 1644*

HAVE YOU EVER HAD THE FEELING THAT YOU WERE THE ONLY PERSON AT MIT WHO CARED ABOUT CURRENT EVENTS OR NATIONAL POLITICS?

HAVE YOU EVER WISHED YOU HAD A VOICE IN THE DIRECTION OF THE MIT COMMUNITY?

If so, chances are you don't write for *The Tech's* Opinion Department. Opinion writers do more than just write columns. Every day we're out on the front lines, breathing down administrators' backs and talking up big ideas all across campus. In many ways, *The Tech* is more than a way to learn about journalism: It's also the fundamental medium for community expression at MIT.

WHAT DOES IT TAKE TO BE A PART OF THIS SMALL ÉLITE?

On one hand, joining the Opinion staff is easy: All you need are some opinions and the desire to express them. But beyond that you must also have the moxie to stand up for what you believe. And sometimes that's not easy at MIT, where so many people hold the wrong-headed notion that they're not supposed to speak up, that students are only here to attend classes and vegetate in clusters. Time and again the pessimists and naysayers have been proven wrong. This is our community, and its quality and fate hinges on our commitment to self-expression and good citizenship.

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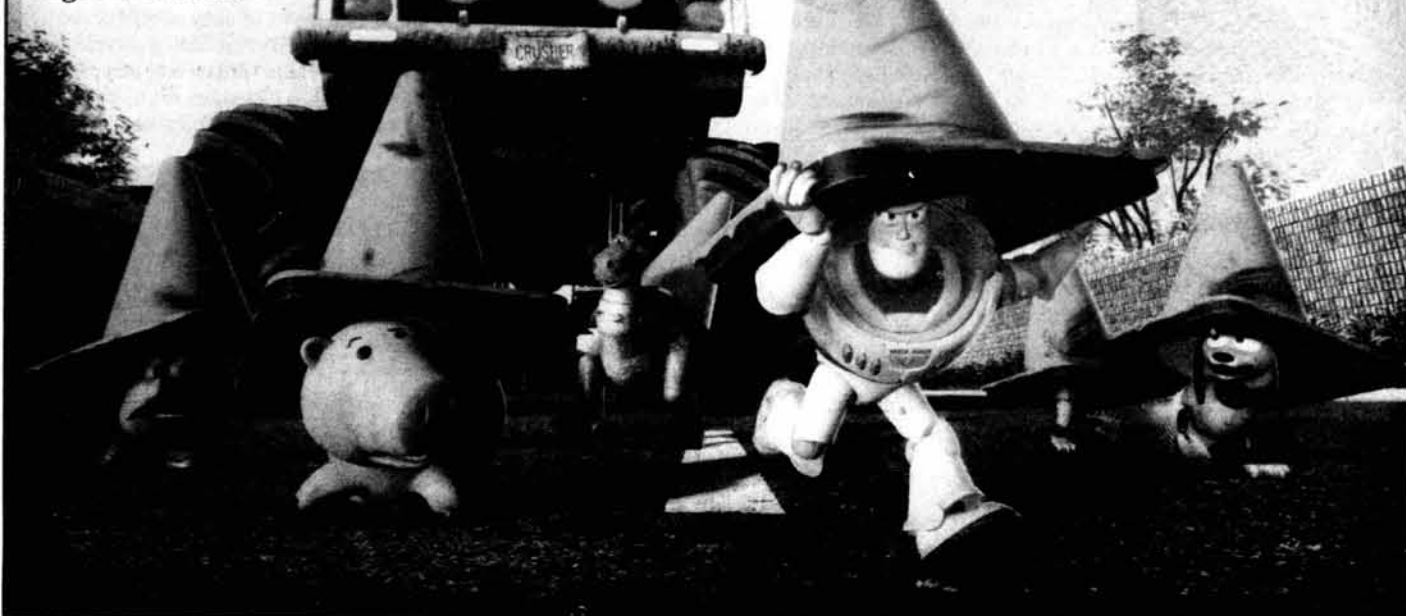


# THE ARTS

## FILM REVIEW

### Toy Story 2

Toys'R'Them



By Vladimir Zelevinsky  
ARTS EDITOR

Directed by John Lasseter  
Written by Andrew Stanton, Rita Hsiao, Doug Chamberlain, Chris Webb, John Lasseter, Peter Docter, Ash Brannon  
With the voices of Tom Hanks, Tim Allen, Joan Cusack, Kelsey Grammer, Don Rickles, Jim Varney, Wallace Shawn, John Ratzenberger, Wayne Knight, Jodi Benson

Lightning does strikes twice, at least for John Lasseter and his team of computer artists at Pixar who have created a sequel which is just as good as its excellent predecessor. After the minor misstep of *A Bug's Life*, which was merely entertaining, *Toy Story 2* is an instant classic, one of the most creative and fun movies of this year.

Now that nobody can be surprised by a completely computer-generated movie (after all, we already had three), *Toy Story 2* manages to easily avoid any semblance of resting on the laurels. The visuals are even more detailed and complex; the action scenes are similarly exciting; the characters are as funny as they come and yet feel perfectly realistic (for a bunch of walking and talking toys, this is no small feat). What's more, compared to the original, the sequel possesses an inordinate amount of emotional heft: while the kids can watch it and laugh, the adults can recognize and relate to several clearly conveyed moral dilemmas, which make the movie a

deeply emotional experience.

The storyline is somewhat similar to that of the first movie, albeit with a mirror twist: this time, it's the cowboy Woody (voice of Tom Hanks) who's missing, and it's up for his pal Buzz Lightyear (Tim Allen) and the assorted menagerie of toys to save him. The characters include old familiar faces like Mr. Potatohead (Don Rickles), now married, Slinky Dog (Jim Varney), Rex the insecure dinosaur (Wallace Shawn), Hamm the piggy bank (John Ratzenberger) and others. Eventually, they are joined by some of Woody's old pals, cowgirl Jessie (Joan Cusack) and Stinky Pete the Prospector (Kelsey Grammer), as well as Ms. Merchandise herself, Barbie (Jodi Benson, the original voice of the Little Mermaid).

It's clear that the people who made this film had as much fun as the audience that watches it. The script is funny and witty, the art direction and editing are just right, and the voice actors are having the time of their lives. While the first film was stolen by Tim Allen, this one belongs mostly to Tom Hanks and Joan Cusack, who manage to make their characters both realistically flawed and empathic.

*Toy Story 2* passes the test of all good movies: there's something happening all the time, and this "something" occurs on all the levels. There's the plot, which is complex, unexpected, and fast-paced. There's the astonishing amount of visual invention, consistently upping the stakes. There's the humor which

ranges from the kid-level slapstick to the quite grown-up jokes to some purely adult references (there's one line about a honeymoon which I'm surprised made its way into a G-rated picture). As a result, there's something for everyone here: while kids can enjoy the videogame-like opening, the adults can laugh at the unexpected *Also Sprach Zarathustra* reference. There are also references and in-jokes a-plenty, including pokes at *Star Wars*, *Indiana Jones*, *Jurassic Park*, *Howdy Doody*, and even the merchandising hysteria surrounding Disney animated releases. The title character from Pixar's Oscar-winning short *Geri's Game* even makes a cameo appearance.

There are some problems with the narrative, to be sure; perhaps betraying its initial destination as a direct-to-tape release, some plot points seem to function more like plot devices, and the pacing is a bit off here and there. It's also not quite as laugh-out-loud funny as the original was, and not as suspenseful.

On the other hand, *Toy Story 2* includes the year's most emotional sequence, a startling flashback, narrated by one of the toys. It seemingly comes from nowhere and it's nothing short of stunning. Even when accompanied by an average pop song (by Sarah McLachlan), this scene is simply staggering. When a kids' animated adventure seamlessly integrates a subtext about transiency of love, you know you are watching something remarkable.

## FILM REVIEW

### Sleepy Hollow

The Film, Hollow; the Audience, Sleepy

By Vladimir Zelevinsky  
ARTS EDITOR

Directed by Tim Burton  
Written by Kevin Yagher and Andrew Kevin Walker  
Based on the story by Washington Irving  
With Johnny Depp, Christina Ricci, Miranda Richardson, Michael Gambon, Casper Van Dien, Jeffrey Jones, Christopher Walken, Lisa Marie

Money, it seems, can buy anything in Hollywood — with one exception. One would presume that a big-budget film like *Sleepy Hollow*, spending extraordinary amounts of money on huge lavish sets, special effects, astounding cinematography, etc., would also acquire a decent screenplay. No such luck.

But it's not that they didn't try: the original scribe for *Sleepy Hollow* was Andrew Kevin Walker, who wrote *Seven*. Tom Stoppard (*Shakespeare in Love*) did an uncredited but reportedly substantial script rewrite. The resulting screenplay, however, really doesn't work: it is mediocre at best, and, combined with the rest of the film, it makes for one strange viewing experience.

There's really no good way to adapt Washington Irving semi-spooky tale into a full-length movie. The screenwriters took the story's main elements and scattered them in the first half of their adaptation. There's indeed a bookish guy named Ichabod Crane (Johnny Depp), who initially doesn't believe into the

existence of the hideous Headless Horsemen who haunts the Halloweenish hamlet of Sleepy Hollow. There's beautiful Katrina Van Tassel (Christina Ricci), who catches Ichabod's eye. There's square-jawed Brom Van Brunt (Casper Van Dien, in a thankfully small role), who isn't terribly thrilled at the sight of Ichabod and Katrina together.

So far, so good; the overall story, however, is a far cry from Irving's tale, the main difference being that Crane in the film is the hero. Here, he's a New York constable who travels to Sleepy Hollow to find out who has been decapitating local citizens. What ensues is a whole lot of fog, huge gothic sets, lots of mediocre computer graphics, and one of the least exciting mystery storylines in recent memory.

There's no denying the power of the visuals. The cinematography (by Emmanuel Lubezki) is nothing short of incredible, easily the best this year, capturing the world in earthy muted tones, dark gray and brown and blue, with sudden splotches of light and color (mostly red). The art direction is almost as impressive, with the whole town and the surrounding forest created in the studio.

It's also clearly a Tim Burton film, with the sensibility being noticeably off-kilter for most of the movie. When Burton plays it funny, it works — although one can argue that the frequently present tongue-in-cheek tone detracts from the film's chances to be truly exciting. When he directs an action sequence, it also works: the climactic fight on a runaway carriage is exciting and thrilling, edited with incredible tempo (there are around three cuts a

second, yet it's always clear what's going on).

But when dealing with the storyline, the direction sags. Of course, it would be hard to muster much enthusiasm when working with such a bland plot, full of tedious exposition, lame plot devices, and abundant red herrings — but one would at least expect some measure of urgency in the proceedings. Nothing like this here; the narrative ambles along, generating very little excitement.

Having Johnny Depp on hand considerably increases the film's enjoyment factor. Depp gives his character a rather novel twist: Crane is a mixture of action hero and frightened school-girl, fearlessly cutting up corpses yet yelping at the sight of a spider. It's also a lot of fun to observe his scientific equipment, obviously cutting edge for 1799. On the other hand, the subplot about the fight between Crane's emotion and reason feels entirely superfluous and is pretty much abandoned halfway into the movie.

The film also gets a lot of mileage out of Christina Ricci: she looks lovely, and there's more than one instance when the film is more interesting to watch because we know that this is the same actress who played the demonic Wednesday Addams. Other than that, Ricci is wasted; she doesn't get much to do and the love story is ridiculously unconvincing.

*Sleepy Hollow*, for all the talent involved, ends up feeling like every other run-of-the-mill Hollywood movie: neat visuals, poor screenplay, and the impression that the story doesn't really matter. At least, in this case, the film does manage to be alternately funny and exciting; it's just that this happens only in isolated moments.

## CONCERT REVIEW

### Moxy Fruvous

Slightly Imperfect

By Dan Katz  
STAFF WRITER

A few weeks ago, I saw Kevin Smith's fourth film, *Dogma*. It was a terrific film, and I'd recommend it to anybody, but I went in with high expectations based on Smith's first three films, all of which I consider classics (yes, even *Mallrats*). And even though *Dogma* was an excellent movie, I couldn't help but be a bit disappointed in comparison.

Last Sunday I saw Moxy Fruvous in concert for the fourth time at the Somerville Theater. Any guesses as to where this is going?

There were a few low points to be found in the show, and one of them was right at the beginning. The band opened with a kind of musical role call, as the band members emerged one at a time; first Mike played "Gord's Gold" alone, then Mike and Jiam played "Homeward Bound," followed by Mike, Jiam, and Murray playing a lounge rendition of "Spiderman," until finally all four members took the stage to perform "River Valley." The primary link between these four songs is that they're all relatively laid-back and lacking in energy, and energy is what makes Moxy Fruvous shows great, so the concert got off to a slow start. Fortunately, the foursome finally kicked into gear with "You Will Go To The Moon," which finally got the crowd moving.

Even the group's improvised lines and stories, usually the highlight of their concerts, were a little below par on this occasion. The best impromptu lyric the band dropped during "King of Spain" was a weak "he's a Chomskyite." There was a story about crosswords and Selena that went on for far too long, and even the traditional Grandpa Fruvous number was a little uninspired. On the other hand, there were some brilliant bits involving *The Matrix*, Murray's bass, the New Radicals, and empty seats in the front row. For most of them, you had to be there, but trust me, they were priceless.

As in any Moxy show, the music was executed gracefully on a plethora of instruments. Several songs that don't normally grab me were surprisingly spellbinding, including "No No Raja" and a very powerful rendition of "Independence Day." The set list was surprisingly short on cuts from the newest album, *Thornhill*; apart from "Splatter Splatter," "Half As Much," "Sad Girl," and "I Will Hold On," the band stuck to old chestnuts like "Lazy Boy," "Michigan Militia," and the Talking Heads' "Psycho Killer." Most of my favorite songs appeared as well, including the *a capella* masterpiece that is "Green Eggs and Ham" and the disco remix of "Video Bargainville," but the absence of traditional tunes like "Fly" and "Horseshoes" left a noticeable void.

But overall, considering its weak start, the show really turned around and filled with energy, wrapping up in a performance of "The Drinking Song" that had the entire audience swaying back and forth, and many people raising palm pilots in tribute. And while I personally thought the concert was slightly inferior to my other Fruvous experiences, the rookies I brought along with me had nothing but good things to say about the show, so I'm apparently just spoiled.

Opener Sarah Slean definitely deserves a mention here; a relative newcomer to the music scene, Canadian songwriter Slean switched smoothly between light-hearted, charismatic exchanges with the audience (most of which were along the lines of "This is so cool!") and extremely haunting and emotional piano compositions, invoking images of Tori Amos, but with a voice that is arguably even better. Slean has one of two futures ahead of her: either an imminent break into the mainstream and worldwide acclaim, or permanent near-anonymity and a rabidly loyal live fan base. Although the former would be a greater justice, the latter works for Moxy Fruvous. And on this day, that fan base was treated to two fabulous performances. Sometimes loyalty reaps unexpected rewards.

## FOOD REVIEW

*The Essential Vegetarian*By Katie Jeffries  
FEATURES EDITOR

Welcome back from what I hope was a relaxing Thanksgiving break. I went home, to Chicago, and visited a few of my favorite vegetarian-friendly restaurants. The first was Chowpatti, an international vegetarian restaurant. The name comes from a beach in Bombay that is known for its variety of vendors selling all kinds of food. The restaurant's menu follows this trend, with a large choice of food. The menu is predominantly Indian, but also includes vast offerings of American, Italian, Middle Eastern, and Mexican dishes.

The dishes, while tasty and healthy, are not the best value — a \$10 meal is not necessarily filling. The service is friendly, albeit slow. The restaurant is located at 1035 S. Arlington Heights Road in Arlington Heights.

Another favorite is LuLu's on 626 Davis St. in Evanston. This Pan-Asian restaurant's motto is "Dim Sum and then sum" which means that even vegetarians can find a hearty meal at a good price. My favorite dish is the cold sesame noodles, served with scallions and peanuts. The vegetarian spring rolls are a nice appetizer as well, and are served with a spicy mustard sauce.

The staff is young and enthusiastic, which fits the colorful decor. Takeout is also available. A meal will run at most \$10 per person for an entree and appetizer.

Eating at these two restaurants was a welcome change from the annual annoyance of Thanksgiving dinner. I was served the traditional meal at my grandparents' house, and made do as usual with what was served. Not having turkey at so large a meal rarely poses a problem. In fact, I think that in the spirit of the holiday, it is appropriate to be in tune with the plight of animal rights and environmental concerns which are addressed by being vegetarian.

On a final note, I learned an important lesson last night dining at Networks: it pays to go to the top. I ordered a special sandwich to be prepared without meat. The cashier had a lengthy debate with one manager trying to get me a discount (she suc-

ceeded in getting 50 cents knocked off the price). I appreciated her effort, but was saddened to find that after a lengthy wait, my dish was served to me with meat in it. Fortunately, just at that moment my good friend Tony showed up and rescued my meal. He offered to make me a special sandwich with portobello mushroom. It was quickly prepared and delivered to my table. The moral of this story: if anyone at Networks gives you a hard time, ask for Tony.

This week's recipe is a simple one for vegetable fried rice. As always, I look forward to your comments on any subject (including those nasty old grey-box-to-grey-box wars) at <veggie@the-tech.mit.edu>.

**Chinese Vegetable Fried Rice**

1 1/2 cups brown or brown basmati rice  
2 tablespoons canola oil, divided  
3 eggs, beaten  
1 1-pound bag frozen mixed vegetables, thawed  
4 to 5 scallions, thinly sliced  
Natural soy sauce

Combine the rice with 4 cups of water in a large saucepan. Bring to a simmer, then cover and simmer gently until the water is absorbed, about 35 minutes.

Heat half of the oil in a medium-wide skillet. When hot, add the beaten eggs. Turn the heat down to medium-low, cover, and cook until the eggs are set on top. Flip and cook briefly on the other side, then slide the egg pancake onto a plate. When cool enough to handle, cut into strips about 1/2 inch wide by 1 1/2 inches long.

Heat the remaining oil in a wok or stir-fry pan. Add the mixed vegetables and stir-fry until they are just tender-crisp. Add the cooked rice and scallions. Season to taste with soy sauce and stir fry over medium-high heat for 3 to 4 minutes. Stir in the egg strips and serve, passing around extra soy sauce if you'd like. Feeds 6 or more.

If you like, serve this with pan-sautéed tofu on the side and perhaps some sliced tomatoes and bell peppers.

## ALBUM REVIEW

*Ani DiFranco**To the Teeth*By Fred Chol  
ASSOCIATE ARTS EDITOR

To say that Ani DiFranco is a prolific songwriter is a bit of an understatement. In less than a decade she has produced thirteen full-length albums and two remix EPs, all while being almost constantly on tour. Given this prolific output one might ask, "Does quality suffer as a result of too much quantity?"

So how does *To the Teeth*, the third DiFranco album of 1999, rate? Is it worth running out and buying even if you still haven't finished digesting her two other albums from this year?

*Teeth* is a fairly typical DiFranco album — a mix of instant classics; songs that while good by most standards are not among DiFranco's best and aren't likely to be among anyone's list of favorites; and songs that, although good, are still rough around the edges and will likely be further developed on the road. The new album contains the usual mix in quality of songs, but with a noticeably wider range than usual. *Teeth* includes some of her best songs to date and some of her least memorable songs in recent memory.

One can easily hypothesize as to which of the thirteen tracks would have been relegated to the role of B-sides if DiFranco put out singles — there are several songs on this particular album that aren't of much interest either musically or lyrically. Among them are "Freakshow," which, despite a rockin' chorus features almost painfully Alanis Morissette-esque vocals. And although "I Know This Bar" successfully paints a nostalgic picture, it contains no depth whatsoever. Likewise "The Arrivals Gate," although interesting in its combination of electric beats and a folk style, features a subject that's quite pointless. Rarely have DiFranco's lyrics been so uninspired.

"Hello Birmingham" is one of DiFranco's most tightly constructed songs, with words and music perfectly combining to produce a stark picture of violence against abortion. Although DiFranco includes her own experience in the song, its impact comes from the realization that the song is more concerned with the use of violence in the name of religion and in the attempt to guarantee life by taking life.

"To the Teeth" is also a song with a strong message, although the message is unusually muddled. When DiFranco sings that her response to the increasing violence in America is to "Open fire on Hollywood/Open fire on MTV/Open fire on NBC/and CBS and ABC," we know that she must not mean it literally, as evidenced by the anti-violence statement made so clearly in "Hello, Birmingham." Is she being ironic? In addition to the unclear message, the song also includes a drastically simplified picture of the state of affairs in regard to gun control, another surprising anomaly in DiFranco's usually lucid style. These and other similar lapses in lyric control make a few of the songs on the album

less potent and less engaging.

Although the tracks mentioned above have their drawbacks, the 71-minute long album also includes many fantastic, memorable songs, with DiFranco often supported by her touring band comprised of Julie Wolf (keyboards and vocals), Jason Mercer (string and electric bass), and Daren Hahn (drums and percussion). Also contributing is a plethora of guest artists, several of whom were opening acts for DiFranco



while on tour, such as the legendary funk Saxophonist Maceo Parker, Brian Wolf of Drums and Tuba on brass and Kurt Swinghammer on electric guitar.

Along with "Birmingham" are the powerfully poignant "Soft Shoulder" and "Providence" (the latter featuring the Artist Formerly Known As Prince singing forceful backups), the swinging "Back Back Back," "Going Once" with its fantastic trumpet and vocal duet intro (trumpet played by Brian Wolf), the aesthetically appealing and melodic, "Wish I May," and "Swing," the successful heir to the experimentally free and raucous "Hat Shaped Hat" from *Up*. In general, the songs on the album demonstrate DiFranco's increasing comfort in a studio, and with using her band rather than just her own solo voice and guitar.

With the number of disappointing tracks on the new album, one is tempted to say that half of the songs from *Up* and half of the songs from *To the Teeth* could have been combined to produce a completely mind-blowing album.

However, the two represent DiFranco at very different points in her musical evolution and they are two very different albums. In some ways *To the Teeth* feels like a combination of the thrash folk with horns represented on some of *Little Plastic Castle* and the groovy, bluesy style of *Up*, but with the jazz and funk influence inspired by Maceo Parker thrown into the mix. The result is recognizably Ani, although, like Tori Amos's piano work of late, her guitar playing has become much more integrated into the group's sound. And despite some uncharacteristically weak lyrics and musical decisions, for the most part the album is well worth getting, as it demonstrates the formidable songwriting, guitar playing, and vocalizing skills of one of the most talented performers around today.

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STAGE REVIEW

# Stomp

## Stomped Out

By **Bence Olveczky**  
ASSOCIATE ARTS EDITOR

At the Wilbur Theatre until Dec. 26  
Tickets \$32.50 to \$52.50

As the lights are dimmed and the pre-show chatter dies away, a rugged-looking lad enters the Wilbur Theatre stage with a broom. He sets out to clean the dusty floor, but his diligent sweeping soon takes on a beat of its own, attracting other highly rhythmic "cleaners" in the process. Before long, a percussive orchestra of brooms is formed, and the show begins.

But it doesn't get very far. Rather, the show goes around in circles as the young ensemble repeats the same scene over and over, swapping their brooms for anything a well-equipped junkyard can muster. Whether their "instruments" are barrels, matchboxes, discarded sinks, rubber tubes, or yesterday's Boston Globe, the Stomp crew makes familiar noises into throbbing rhythms and powerful — and yes, at times even sophisticated — music. The concept is ingenious, clever, and extremely well executed, with plenty of energetic dancing to

fuel the extravaganza, but as the show goes on, the initial magic fizzles.

Watching the young musicians and dancers perform their urban tribal dance is an enthralling and eye-opening experience at first, but when the show finally ceases

after two hours of high-octane pounding, it's not a second too early. The lingering lesson is that too much of a good thing can cause a splitting headache.

Stomp was conceived on the streets of

Brighton, England, and the show's charm owes much to the spontaneity and interactive nature of street performance. Necessity is the mother of invention, and, being penniless buskers, the creators of Stomp, Luke Creswell and Steve McNicholas, had to use their imagination to attract the audience. Their innovative and brisk approach to theatre was a hit in their native Britain and became the talk of the town when Stomp first premiered at the Edinburgh festival.

More than eight years later, this original blend of performance art, dance, theatre, and percussive music is still drawing crowds. Not unlike Boston favorite Blue Man Group, Stomp is a triumph of artistic innovation and creativity over high-concept theater. No expensive stage effects or pseudo-intellectual frameworks are employed in this simple and forceful show.

To make the transitions between the different (yet very similar) stomping scenes smoother and to glue the show together, elements of comedy and acrobatics are employed. There is a recurring theme in Stomp: a short and shy "cleaner" tries to emulate the act of his big, studly colleague. Both have a lot of attitude and their confrontations are humorous at first, but after the umpteenth time, the joke isn't funny anymore.

What must once have been a brilliant street act has expanded into an evening's worth of entertainment, and without a story or a context, that turns out to be a bit of a stretch.



FILM REVIEW

# The World is Not Enough

## Too Much Yet Not Enough

By **Vladimir Zelevinsky**  
ARTS EDITOR

Directed by Michael Apted  
Written by Neal Purvis, Robert Wade, and Bruce Feirstein  
With Pierce Brosnan, Sophie Marceau, Robert Carlyle, Denise Richards, Robbie Coltrane, Judi Dench, Desmond Llewelyn, John Cleese

You know a James Bond film is in trouble when the best thing about it is the acting. No, I'm not kidding: *The World is Not Enough*, the nineteenth entry in the 007 series, is certainly enjoyable, but the reason for this is utterly unexpected.

One would certainly expect to enjoy all the usual elements of the 007 now immutable formula: stunts, gadgets, babes, exotic locations, etc. *The World is Not Enough*, I'm afraid, scores rather low on all these counts. On the other hand, the acting is top-notch, and this is simultaneously surprising, enjoyable, and disorienting.

Let's start with the things that don't work. First and foremost, there's the story. It seems that the screenwriters for *World* decided to heed the usual criticism that Hollywood doesn't pay enough attention to the story; and the way they decided to fix this is not by making the story interesting, or exciting, or relevant. No, they decided to include a whole lot of it. There's enough plot here for three Bond movies. Allow me to take a deep breath before giving a very brief summary.

There's this complicated business of returning a suitcase of money to a certain financial tycoon, whose daughter, Elektra King (played by Sophie Marceau, *Braveheart*), is building an oil pipeline through central Asia. Elektra is threatened by Renard (Robert Carlyle), an international terrorist who has a bullet stuck in his medulla oblongata that makes him impervious to pain. While trying to warn her of the imminent danger, James Bond (Pierce Brosnan) is involved in yet another attempt by terrorists to steal a nuclear warhead, which also forces him to collaborate with nuclear science expert Dr. Christmas Jones (Denise Richards).

As a result, the film seems to be a Best Of James Bond compendium, recycling such hoary clichés like a stolen nuclear weapon, a megalomaniac bent on world domination, Bond on skis trying to outrun a platoon of gunmen, seemingly endless scenes of people shooting thousands of rounds of ammunition, yet consistently missing the target, etc.

I wonder, did anybody even bother to make any of this exciting? There are a few worthwhile ideas for outlandish action here, but all of them are missed, with one exception (involving a hot air balloon and a speedboat), which occurs before the opening credits. The plot is so confusing and convoluted that there are extended stretches of time, around half an hour each, when just about nothing makes any sense. After some (rather predictable) plot twists, some of the preceding mess starts to make sense; on the other

hand, the other events, which made sense previously (like the aforementioned skiing scene), totally fall apart. If there ever was a movie which doesn't improve when you think about it, this is it.

The gadgets here are almost non-existent and underused (neat sunglasses, though). As a matter of fact, this word — underused — applies to almost anything in *The World is Not Enough*, making the title rather appropriate. The gadgets are underused; the globe-trotting locations (Azerbaijan, Kazakhstan,

Istanbul) are underused; villain Renard is pretty much a mere glorified henchman, and his resistance to pain is just window dressing. Desmond Llewelyn as "Q" and his replacement John Cleese as "R" are woefully underused, with just a few seconds on the screen and pretty much nothing to do.

And don't get me started on Denise Richards. She is a feast for the eyes, for sure, and her acting is decent as well; but the screenplay doesn't give her a single thing to do, other than maybe a minor (and ridiculously plotted) task in the action climax. Her Bond Girl part is perhaps the smallest of them all; it is painful to compare this useless character to her counterparts in other Bond films (not only recent ones, like *Tomorrow Never Dies*; even older ones, like *For Your Eyes Only*, had more active female characters).

And yet *The World* is consistently watch-

able, and the reason for this is the acting. Brosnan is in top form, having finally grown into 007's shoes. Not for a second did I doubt that I was watching the real thing. Of course, it's possible I just got used to him after two previous movies; on the other hand, Roger Moore played Bond in several films, and he always felt fake.

*The World* also provides a meatier-than-usual part for "M" (Oscar winner Judi Dench), who gets to do more than just sit behind the desk. The real surprise, though, is the magnificent presence of Sophie Marceau. She's the one who got the meatiest part, and she sinks her teeth into it, making Elektra by far the most complex and interesting character.

It's her face that lingers in memory, now that it's already impossible to remember if there was a laser in a wristwatch this time around.

MUSIC REVIEW

# State of the Airwaves

## Durst, Dido, and Dad

By **Dan Katz**  
STAFF WRITER

Welcome back, folks. Hope you enjoyed your holiday and ate lots of turkey.

Concertwise, it's hard to top last week's one-two punch of Rage Against The Machine and the WBCN Christmas Rave, but if anybody can pull it off, it's the headliners of the Airwaves Show of the Week: Train, who bring their special breed of energetic roots-rock to the Paradise Rock Club tonight. The Paradise is, in fact, pretty busy all weekend, showcasing Christian pop superstars Jars of Clay tomorrow, acoustic dictatorship Days of the New on Sunday, and a very promising alt-rock show with Splendor and Shades Apart on Monday. Also notable this week is the beginning of the Mighty Mighty Bosstones' annual five-show run at the Middle East, and a WFNX show at the Roxy on Tuesday featuring Moby, Basement Jaxx, Dido, and Shootyz Groove, which misses out on the concert of the week crown for being one of those "win tickets on the radio only" that I despise.

Being home for the holidays, I learned new appreciation for two music video directors looking to expand into film. The first is Fred Durst, the lead singer of Limp Bizkit, whose willingness to enter mature society fluctuates wildly between holding an executive position at Interscope and kicking security guards in the head. A few months ago I ripped apart the video he directed for Staind's "Just Go" as being too dark and aimless. Consider his rendition of Korn's "Falling Away From Me" a second draft; it utilizes the same eerie



AIRWAVES SHOW OF THE WEEK: Train rolls into town, tonight at the Paradise Rock Club.

red and green lighting, but has a much more captivating story, fits the music better, and actually comes close to being cooler than the revolutionary clip for "Freak On A Leash." The other director is a man named Spike Jonez, who created Fat Boy Slim's "Praise You," the Beastie

Boys' "Sabotage," and Weezer's "Buddy Holly." This weekend, I finally got around to seeing Jonez's first foray into motion pictures. You may have heard of it — it's a film called *Being John Malkovich*. Damn, is this guy talented.

I've been getting quite a bit of mail (which in itself is amazing) in support of System of a Down's "Sugar" (or should I say, "Sugar-aahh!") and it's actually a song I meant to mention a while back and never got around to. I really appreciate this song which is based around a very fast and pokey riff of high guitar notes, because it breaks out of the stereotype of the neo-metal movement and proves that not every song has to be driven by crunchy power chords on a seven-string guitar. I was very disappointed when SoaD were taken off Filter's club tour. As far as I'm concerned, the two bands are quite possibly the future of hard rock.

So now that we've experienced the revivals of ska, swing, and metal, what's next? How about eighties British new wave? That's one of my favorite genres, and it's certainly embraced by Gay Dad's "Joy," which travels through perky scattered keyboards into a retro guitar chorus that comes oh-so-close to ripping off the Cars. The band itself is actually as much a science experiment as a performing group. The founder of the band, Cliff Jones, claims that the musician selection, the songwriting for the album, and the band's name were all based on careful analysis of what makes a successful record. Clearly he noticed all the other successful bands named after family members with alternative lifestyles.

And as always, time to address my associate across the arts section. Your list of vegetarians from two weeks ago was not quite as effective as you'd like it to be; while I have nothing but respect for Moby and the Chemical Brothers, I find the Indigo Girls and Fiona Apple so consistently boring, and their diets are probably to blame. Face it, meat has been good to the music world, giving us gifts ranging from Primus's "Shake Hands With Beef" (a video sure to convert you from your heinous herbivore ways...) to part of Buckethead's wardrobe. Meat is inspirational and yummy, and anyone who tells you otherwise is probably the leader of a cult. (Oh, and incidentally, Korn is not a vegetable. Korn is arguably five vegetables who scream a lot.)

My usual pleading for mail actually has a point this week: State of the Airwaves will be presenting year-end music awards next month, and I invite you to vote for your own winners in the categories of Album of the Year, Single of the Year, Live Act of the Year, Music Video of the Year, and Most Annoying Personality of the Year (this can be a musician, a music journalist, or Katie Jeffreys.) Send your votes to <airwaves@the-tech.mit.edu>, along with your input, responses, raves, pans, and anything else connected to the world of rock music. Until next time, slaughter a cow and keep expanding your horizons.

# 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 (★★)

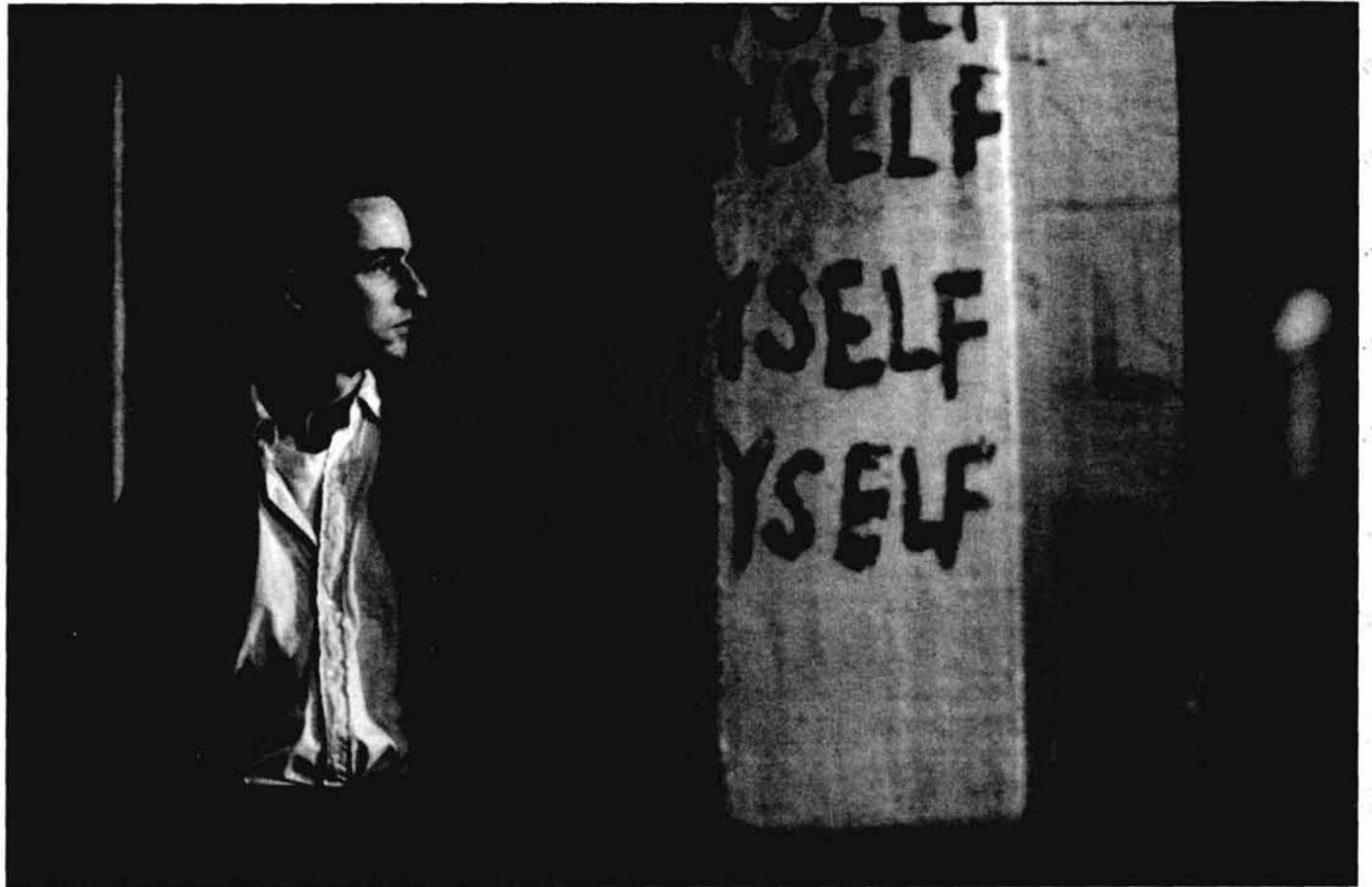
Good performances by Denzel Washington as a veteran forensics cop and a stunning Angelina Jolie as the rookie he helps fail to save the rehashed script of previous serial killer thrillers, differentiated only by new types of grossness and violence. Rather unthrillingly predictable. — Zarminae Ansari

## 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

## Felicia's Journey (★★½)

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



MERRICK MORTON

## Edward Norton stars as a man in a shadowy underworld in *Fight Club*.

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 doesn't have the money. So she needs to run really fast. The result is a streamlined movie possessing an unstop-

pable 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

## Sleepy Hollow (★★½)

Very loosely adapted from Washington Irving's tale of the Headless Horseman, this film features huge lavish sets, wall-to-wall special effects, astounding cinematography — and a bland, boring, mediocre screenplay. Johnny Depp is fun, playing Ichabod Crane as a mixture of action hero and frightened schoolgirl, while Christina Ricci looks lovely but is otherwise wasted. — 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

## Toy Story 2 (★★½)

An instant classic, one of the most creative and fun movies of the year, this completely computer-generated sequel about the adventures of a bunch of toys is clever, funny, complex, and, most surprisingly, deeply emotional. — VZ

## The World is Not Enough (★★½)

The nineteenth James Bond adventure is a rather disorienting experience: everything that is supposed to work in a 007 adventure (stunts, gadgets, babes, exotic locations) is underused, while the acting, especially from Sophie Marceau, is spectacular. — VZ



DISNEY/PIXAR

# Popular Music

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

Dec. 10: Jane Oliver, \$35, \$28.50.  
Dec. 12: Miami Boys Choir, \$180-\$10.  
Dec. 17: George Winston, \$23.50-\$19.50. (At the Berklee Performance Center, 136 Mass. Ave.)

**Centrum Centre**  
Ticketmaster 931-2000.  
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.

Dec. 3: Bark Like A Dog with School of Assassins and All the Queens Men and Volition.  
Dec. 3: KVHW (featuring Phil Kimmock).  
Dec. 4: Count Zero.  
Dec. 9: Andrew Bird's Bowl of Fire.  
Dec. 8-12: The Mighty Mighty Bosstones. Sold out.  
Dec. 31: Man or Astro Man?

**Orpheum Theatre**  
Ticketmaster: 931-2000  
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

Dec. 30: John Payne Quartet and Sax Choir. Annual New Year Eve's concert.

# 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.

Dec. 3-4, 7-9: Debussy: "Nuages" and "Fetes" from Nocturnes; Lutoslawski: Concerto for Orchestra; Brahms: Symphony No. 3 (Dec. 3-4); Tchaikovsky: Violin Concerto (Dec. 7-9). Seiji Ozawa, conductor; Itzhak Perlman, violin (Dec. 7-9). Limited availability. Call Symphony Charge at 888-266-1200.

# Theater

**Dutchman**

Through Dec. 11, Thu.-Sat. 8 p.m. (no performances Thanksgiving weekend); Presented by The Theatre Cooperative at The Peabody House Theatre, 277 Broadway, Somerville, MA 02145. By Amiri Baraka (formally known as LeRoi Jones). Directed by Brett Milonowski. This play explores the brutal reality of cultural friction to reveal gaping wounds in our racial and mental landscapes decades after the Civil Rights Movement. A drama of interracial dynamic this is a ground-breaking work where the sexes and races collide in a shocking and thought-provoking evening. Tickets: \$15 general admission, \$10 for seniors/students (Thursday nights only). For tickets call Ticketmaster or the Theatre Cooperative Box

# On The Town

A weekly guide to the arts in Boston  
December 3 - 10  
Compiled by Fred Choi

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

Office at 617-625-1300.

## Suddenly Last Summer

Through Dec. 5 on the Barstow Stage in Alumnae Hall at Wellesley College. Fri. and Sat. at 8 p.m., Sat. and Sun. at 2 p.m. Wellesley College Upstage in conjunction with Wellesley College Theatre presents Tennessee Williams' *Suddenly Last Summer*, directed by Christine Valeo, Class of 2001. First produced in 1958, the play is a dark tale of a woman forced to witness her cousin's death and subsequently explain the disturbing and bizarre circumstances surrounding it. Reservations strongly recommended; call 781-283-2000. Theatre is handicapped accessible. Due to the subject matter the play may not be suitable for children.

## A Couple of Blaguards

Dec. 21-23 (8 p.m.), 26 (2 p.m. and 7 p.m.), 27-30 (8 p.m.), Dec. 31 (6 p.m. and 9 p.m.), Jan. 1 (8 p.m.), Dec. 29 and Jan. 2 (2 p.m.) at The Terrace Room in the Boston Park Plaza Hotel. Written by Pulitzer Prize-winner Frank McCourt (*Angela's Ashes*) and best-selling author Malachy McCourt (*A Monk Swimming*). *A Couple of Blaguards* is an autobiographical tale spanning the brothers' years growing up poor in Ireland and their journey to a better life in America. In this two-man comedy Shay Duffin and Richard McElvain portray the brothers and evoke the playful truths resonating across ethnic, religious, and cultural boundaries. Tickets \$38.50, \$10 off for students and seniors, \$10 (cash only) for available seats offered to students and seniors with valid ID on the day of performance half an hour before curtain. For tickets, call Ticketmaster or 617-931-2787. For more information call 617-338-1410.

## 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

## 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



CHAPMAN BAEHLER

## Queensryche Q2k

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, Lillian 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

## A Day's Work

Noon Dec. 3 to Noon Dec. 4 at the Massachusetts College of Art, 621 Huntington Ave., Boston (Green Line E at Greenwood Medical Stop). Ever wonder what you might accomplish in 24 hours with no distractions? No impediments? No sleep? Eventworks and Mass College of Art's Studio for Interrelated Media invite all artists, performers, and insomniacs to do *A Day's Work*. Everyone is welcome to create work in any medium, individually or in a group, with the only stipulation being that it must be conceived, executed, and completed in the time allotted. Explore the possibilities in a fun, supportive atmosphere. Refreshments will be served and will include copious amounts of coffee and jolt. For more information, call Eventworks at 617-232-1555 x651 or email at [Eventworks@massart.edu](mailto:Eventworks@massart.edu). Free.

## 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

Through 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.

## Boston Film Artists Present:

Dec. 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.

## Isabella Stewart Gardner's Holiday Table

Through 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.

## 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.

## Duets

Dec. 4 at 8 p.m. at the First and Second Church, 66 Marlborough Street in Boston's Back Bay: The Chameleon Arts Ensemble of Boston present a collection of duets by Copland, Debussy, Shnitke, Ravel, Carter, and Schumann. For tickets or more information, call 617-427-8200 or visit <<http://www.chameleonarts.org/>>.

## 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.

## Children's Hour at the Kennedy Library

Dec. 18 at 10:30 a.m. and 1:00 p.m. at the John F. Kennedy Library and Museum, Columbia Point, Boston. The Kennedy Library presents *Pinnocchio*, performed by the National Marionette Theatre. Each performance is one hour long and is appropriate for family audiences and children 5+. Children must be accompanied by an adult. Free. For more info., call 617-929-1250.

## Target Stars on Ice

Dec. 30 at the Fleet Center. Performers include: Tara Lipinski, Kristi Yamaguchi, Scott Hamilton, Ilia Kulik, Kurt Browning, Ekaterina Gordeeva, Kelena Beckhe & Denis Petrov, and more! \$60 (limited availability), \$48, \$35. Tickets on sale Nov. 8, call Ticketmaster 931-2000.

## Pharaohs of the Sun: Akhenaten, Nefertiti and Tutankhamen

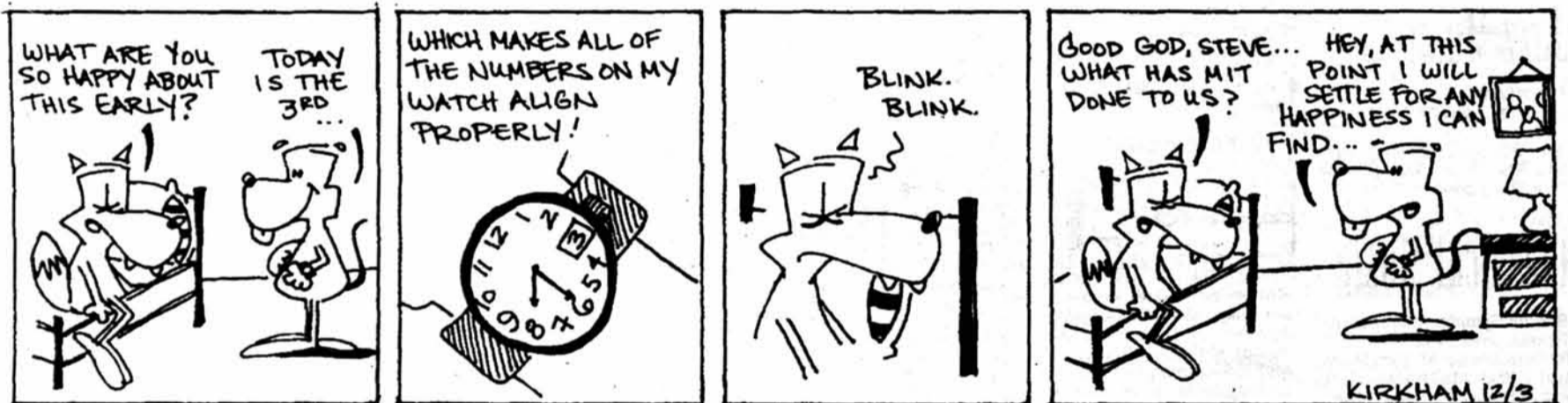
Through Jan. 16: The Museum of Fine Arts (465 Huntington Ave., Boston) presents an exhibit that captures the revolutionary epoch known as the Amarna Age (1353 to 1336 B.C.) when the Pharaoh Akhenaten assumed the throne of Egypt at its peak of imperial glory. This is one of the most important international 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



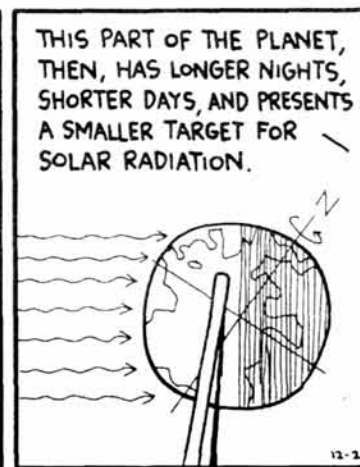
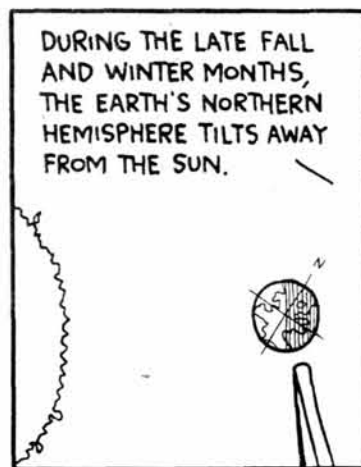
### the crass rat



Dilbert® by Scott Adams



FoxTrot by Bill Amend



# TechCalendar

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

## Friday's Events

- 9:00 a.m. - 5:00 p.m. - **UROP's IAP Research Mentor Program.** Deadline for pre-UROP applications. The deadline for Research Mentor applications is extended to December 10th. Interested UROPers, should see the URL below and submit their applications, ASAP. 7-103. Sponsor: UROP.
- 12:00 - 5:00 p.m. - **Alternative Spring Break 2000 Applications are DUE.** ASB is an organization that coordinates weeklong community service trips that take students out of the Boston area over spring break. To participate there's a short application in our webpage. Admission 0. Application on webpage. Sponsor: Alternative Spring Break.
- 5:00 - 7:00 p.m. - **Trading Game.** SUMA, along with Citigroup, Goldman Sachs, JP Morgan, and Morgan Stanley will be sponsoring a trading game. Go to <http://suma.mit.edu> for details and to register. E52 Lobby. Sponsor: Sloan Undergraduate Management Association.
- 7:00 p.m. - **Mystery Men.** When Captain Amazing is abducted by the evil Cassanova Frankenstein, it's up to a team of quirky wannabe superheroes (Ben Stiller, Janeane Garofalo, Paul Rubens, among others) to save Champion City. Admission 2.50. 26-100. Sponsor: LSC.
- 7:00 p.m. - **MarsLive.** A Celebration of the Historic Touchdown of the Mars Polar Lander on the Red Planet. See Live images as they are beamed back from Mars. Admission free. Burton-Conner Porter Room. Sponsor: Students for the Exploration and Development of Space.
- 7:00 p.m. - 12:30 a.m. - **MIT Anime Club Showing.** 7:00 Slayers Next 23 - 26 (subtitled); 9:00 Tenchi Forever (subtitled); 10:45 X 1999 (subtitled). Free! Stop by anytime and bring your friends! Last showin of the semester. Admission 0. E51-345. Sponsor: Anime Club, MIT.
- 7:30 p.m. - **Enter the Dragon (1973).** Bruce Lee plays a martial arts expert who is recruited to infiltrate a drug operation under the guise of a participant in an international kung-fu competition sponsored by the one-handed crimeboss. Admission 2.50. 10-250. Sponsor: LSC.
- 8:00 p.m. - **MIT Symphony Orchestra.** Dante Anzolini, music director. Professor Marcus Thompson, viola. Schnittke's Concerto for Viola: Mahler's Symphony No. 5. Admission 2.00. Kresge Auditorium. Sponsor: Office of the Arts.
- 8:00 p.m. - **Theater Faculty Collaboration: "Monk's Mood."** Dance exploration of Thelonious Monk's life & music involving puppetry and tap dance created by Asst Prof Thomas DeFrantz, Assoc Prof Brenda Cotto-Escalera & puppeteer Noelia Ortiz. Directed by Cotto Escalera. Admission 0. Kresge Little Theater. Sponsor: Office of the Arts.
- 10:00 p.m. - **Mystery Men.** When Captain Amazing is abducted by the evil Cassanova Frankenstein, it's up to a team of quirky wannabe superheroes (Ben Stiller, Janeane Garofalo, Paul Rubens, among others) to save Champion City. Admission 2.50. 26-100. Sponsor: LSC.
- 12:00 p.m. - **Is Strategy an Illusion?, Professor Richard Betts, Institute of War and Peace Studies, Columbia University.** Bag lunch, refreshments will be provided. Open. More info: Call Lynne Levine at 253-0133. Email llevine@mit.edu. Web: <http://web.mit.edu/ssp/>. Rm E38-615.
- 4:00 p.m. - **Numerical Models for Uncertainty Analysis in Dynamic Reservoir Characterization, Professor Richard Gibson, Jr., Texas A&M University.** Refreshments, 3:30 pm, Ida Green Lounge. Open. More info: Call Beverly Kozol-Tattlebaum at 253-3382. Email bevkt@mit.edu. Web: [http://www-eaps.mit.edu/dept\\_sem.html](http://www-eaps.mit.edu/dept_sem.html). Rm 54-915.
- 4:00 p.m. - **Initial Results and Prospects of NSTX Physics Research, Martin Peng, Princeton Plasma Physics Laboratory.** Refreshments served at 3:45 pm. Open. More info: Call Paul Rivenberg at 253-8101. Email rivenberg@psfc.mit.edu. Web: <http://www.pfc.mit.edu/>. Rm NW17-218.

## Monday's Events

- 12:00 p.m. - **Parenting Teenagers, Rae Simpson, Ph.D., Family Resource Center and Harvard Center for Health Communication.** 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.

## Saturday's Events

- 2:00 p.m. - **Open Reading Tech Show 2000: "Tortoise".** Written by Jeff Flaster '85, "Tortoise" brings Aesop's ancient fable into the 21st century as rival computer giants compete — for fame, fortune and love — but with very different priorities. Admission 0. 20 Chimneys-Student Ctr. Sponsor: Office of the Arts.
- 6:00 p.m. - **Logarithms Holiday Concert.** MIT's all male a capella ensemble presents their annual Christmas concert of wholesome tunes and holiday cheer. Admission 0. Rm 10-250. Sponsor: Office of the Arts.
- 7:00 p.m. - **Drop Dead Gorgeous.** In this faux documentary/comedy about a beauty pageant in a small Minnesota town, contestants are dying, and one contender (Kirsten Dunst) suspects a fellow contestant (Denise Richards) of foul play. Admission 2.50. 26-100. Sponsor: LSC.
- 8:00 p.m. - **MIT Wind Symphony (formerly Concert Band) and The MIT Wind Ensemble.** Fred Harris, director. Gabrieli, Strauss, Dello Joio, Chance, Persichetti, Riegger, Hindemith. 7pm—Pre-Concert Lecture. Admission 2.00. Kresge Auditorium. Sponsor:

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.

## Office of the Arts

- 8:00 p.m. - **Theater Faculty Collaboration: "Monk's Mood."** Dance exploration of Thelonious Monk's life & music involving puppetry and tap dance created by Asst Prof Thomas DeFrantz, Assoc Prof Brenda Cotto-Escalera & puppeteer Noelia Ortiz. Directed by Cotto Escalera. Admission 0. Kresge Little Theater. Sponsor: Office of the Arts.
- 8:30 p.m. - **Chorallaries of MIT Fall Concert.** Concert by MIT's "premiere" coed accapella ensemble. Admission 0. Rm 6-120. Sponsor: Office of the Arts.
- 10:00 p.m. - **Drop Dead Gorgeous.** In this faux documentary/comedy about a beauty pageant in a small Minnesota town, contestants are dying, and one contender (Kirsten Dunst) suspects a fellow contestant (Denise Richards) of foul play. Admission 2.50. 26-100. Sponsor: LSC.

## Sunday's Events

- 4:00 p.m. - **Faculty Concert: Evan Ziporyn.** Clarinet recital by the Associate Professor. Admission 0. Killian Hall. Sponsor: Office of the Arts.
- 7:00 p.m. - **Gospel Choir Fall Concert.** W/ Alpha & Omega Steppers, Northeastern Gospel Choir, WR Persuaded, a band headed by MIT students and an MIT dance group. Admission 0. Kresge Auditorium. Sponsor: Office of the Arts.
- 7:00 p.m. - **Mystery Men.** When Captain Amazing is abducted by the evil Cassanova Frankenstein, it's up to a team of quirky wannabe superheroes (Ben Stiller, Janeane Garofalo, Paul Rubens, among others) to save Champion City. Admission 2.50. 26-100. Sponsor: LSC.
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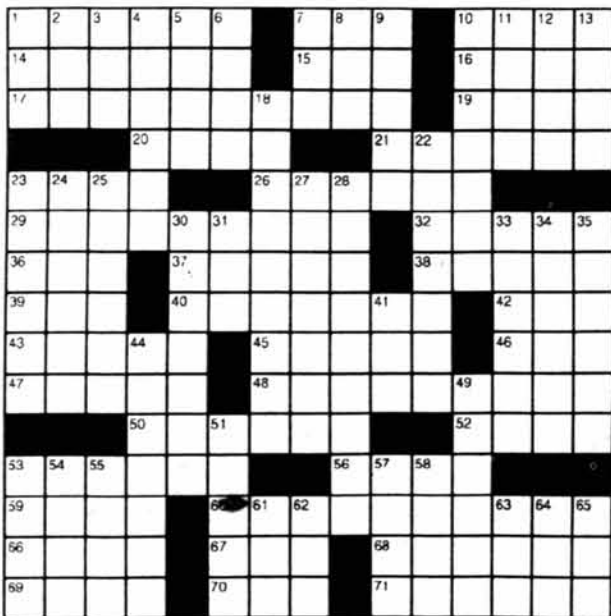
## Monday's Events

- 7:00 p.m. - **Translation at MIT: An Evening of Readings in the Eighth Lively Art.** Writers on the staff of the MIT Program in Writing and Humanistic Studies discuss their adventures in prose and poetry translations. Admission 0. Rm 56-154. Sponsor: Office of the Arts.
- 7:00 - 10:00 p.m. - **"Chess" Auditions.** The Cold War musical by Richard Nelson (book), Benny Andersson & Bjorn Ulvaeus (music) and Tim Rice (lyrics). Bring a prepared song, in English and sheet music. Wear clothes suitable for movement. Admission 0. Kresge Rehearsal Rm B. Sponsor: Office of the Arts.
- 8:00 p.m. - **UA Council Meeting.** Discuss the Institute's important issues and make effective change. W20-400. Sponsor: Undergraduate Association.

## Tuesday's Events

- 7:00 - 9:00 p.m. - **Kendo Practice.** Come learn the Japanese art of swordfighting under the instruction of sensei Junji Himeno, 7th dan from Harvard. No experience is necessary. McCormick Gym. Sponsor: MIT Kendo Club.
- 7:00 - 10:00 p.m. - **"Chess" Auditions.** The Cold War musical by Richard Nelson (book), Benny Andersson & Bjorn Ulvaeus (music) and Tim Rice (lyrics). Bring a prepared song, in English and sheet music. Wear clothes suitable for movement. Admission 0. Kresge Rehearsal Rm B. Sponsor: Office of the Arts.
- 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. - **Space, Place, and Extension: Where Things Are in Greek Physics, Helen Lang, Trinity College.** 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.
- 4:15 p.m. - **Robust Control of Rotating Stall and Surge in a Low Speed Axim Compressor, Mr. Shengfang Liao, 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.
- 4:30 p.m. - **The Ledger of Acculturation & De-culturation: German Self-Understanding of German-American Migration, Michael Ermarth, Professor of History, Dartmouth College.** A session of the Inter-University Seminar on International Migration. Open. More info: Call Jessica Wattman at 253-1288. Email jwattman@mit.edu. Rm E38-714.
- 5:00 p.m. - **French Initiatives in Research, Development and Innovation, Claude Allègre, Minister of Education, Research and Technology in France.** Tuesday, Dec. 7, at 5 p.m., Bartos Theater - E15 (Media Lab), 20 Ames Street. More info: call S. Berka at 253-6982 or e-mail sberka@mit.edu. Open. More info: Call Sigrid Berka at 253-6982. Email sberka@mit.edu. Media Lab, Bartos Theatre.
- 8:00 p.m. - **What do Late Nights, Pajamas, and Finals Have in Common?, Elizabeth Young and Laurie Ward, Office of Academic Services.** 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.

# Crossword Puzzle



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## ACROSS

- 1 Indian cash
- 7 Unwell
- 10 Beauty pageant accessory
- 14 Olive brown
- 15 Hamm of soccer
- 16 Puget Sound whale
- 17 Comes between
- 19 Peter O'Toole movie, "My Favorite \_\_\_"
- 20 Rodent pests
- 21 Knight's tunic
- 23 Air pollution
- 26 Thin paper
- 29 Often
- 32 British prisons
- 36 Pindar poem
- 37 Provoke
- 38 Free cattle
- 39 Honolulu garland
- 40 Fireplace floors
- 42 Altar vow
- 43 Of ocean motion
- 45 For rent, in

## DOWN

- 1 Baseball stat
- 2 Coffee container
- 3 Coffee container
- 4 Vim
- 5 Pound of poetry
- 6 Fringe group
- 7 Little devil
- 8 Ignited
- 9 Survives
- 10 Leguminous plant
- 11 Field of study
- 12 Disfigurement
- 13 Rigorous
- 18 Guesser
- 22 Capital of Maine
- 23 Young salmon
- 24 Got there
- 25 Lake near Utica
- 27 Get better
- 28 Pays the tab
- 30 Sports figure
- 31 Driving area
- 33 Narcotic
- 34 Rock shelves
- 35 Netlike caps
- 41 "And I Love \_\_\_"
- 44 Weaponry
- 49 "\_\_\_ Stopped at Ebola"
- 51 Boxer De la Hoya

- 53 Onion's kin
- 54 Perry's penner
- 55 Carpentry device
- 57 St. Paul, once
- 58 Volcano in Sicily
- 61 Lennon's love
- 62 Queen of the fairies
- 63 \_\_\_ humbug!
- 64 Whopper
- 65 Sullivan and McMahon

## Today's Solution



# Fair Sponsors Find Agreement on Profit

By Frank Dabek  
EDITOR IN CHIEF

The battling sponsors of this year's unified career fair have resolved a disagreement over career week and appear to be nearing a final agreement on dividing career fair profits.

The final dispute in the ongoing struggle over the career fair's more than \$200,000 in revenue came over the shared costs of career week events. The Class of 2000, Graduate Student Council, and Society of Women engineers have agreed, under a deal brokered by Katherine G. O'Dair, associate dean for student activities, to split all career week expenses and revenues equally, with the exception of a few expenses that groups will pay from their own accounts.

The agreement builds on a prior agreement in which groups first receive an amount equal to their historical take over the last few career fairs and then split any additional profits three ways. The groups may meet as early as today to finalize these historical numbers and divide the revenues.

The dispute centered around several career week events, notably the Class of 2000 Casino Night. While Class of 2000 President Hugo B. Barra said that the event was open to all students, others, such as Career Fair Treasurer Julie L. Eisenhard G claimed that no other organizations were invited and that the cost of the event should not be shared.

While the groups agreed to divide the cost of Casino Night, other events such as the SWE banquet, web development done by the Class of 2000, and a web server purchased by the GSC are among the items that individual groups will fund, according to GSC President Luis A. Ortiz.

O'Dair's recommendation was based on the original agreement between the three groups. Although the issue of shared costs isn't explicitly mentioned, the agreement does not distinguish career week from career fair. The agreement states that the "Class of 2000 Career Week co-sponsored by SWE and the GSC... will culminate with a two-day career fair."

## Confusion over reimbursement

In addition to disputes over shared costs, Eisenhard said she received several "suspicious reimbursement" requests. Eisenhard said that she requested to be informed of all expenditures in advance but received requests for compensation that she had not been informed of prior to receiving the requests.

Eisenhard also questioned the validity of several of the requests including a \$2,000 reimbursement for photocopies made to the Class of 2000. The Class of 2000 also failed to provide detailed information for several reimbursements, she said.

Barra said that all expenses "were certainly career-fair-related" and called any allegations of improper requests "ridiculous."

O'Dair agreed with Barra — "I don't think there is any misuse of funds ... I believe it's just miscommunication."

## Groups positive on future fairs

Despite the disputes over this year's fair O'Dair said that the problems encountered this year are "not insurmountable in future years."

Ortiz encouraged future organizers to deal with financial issues earlier in the planning process.

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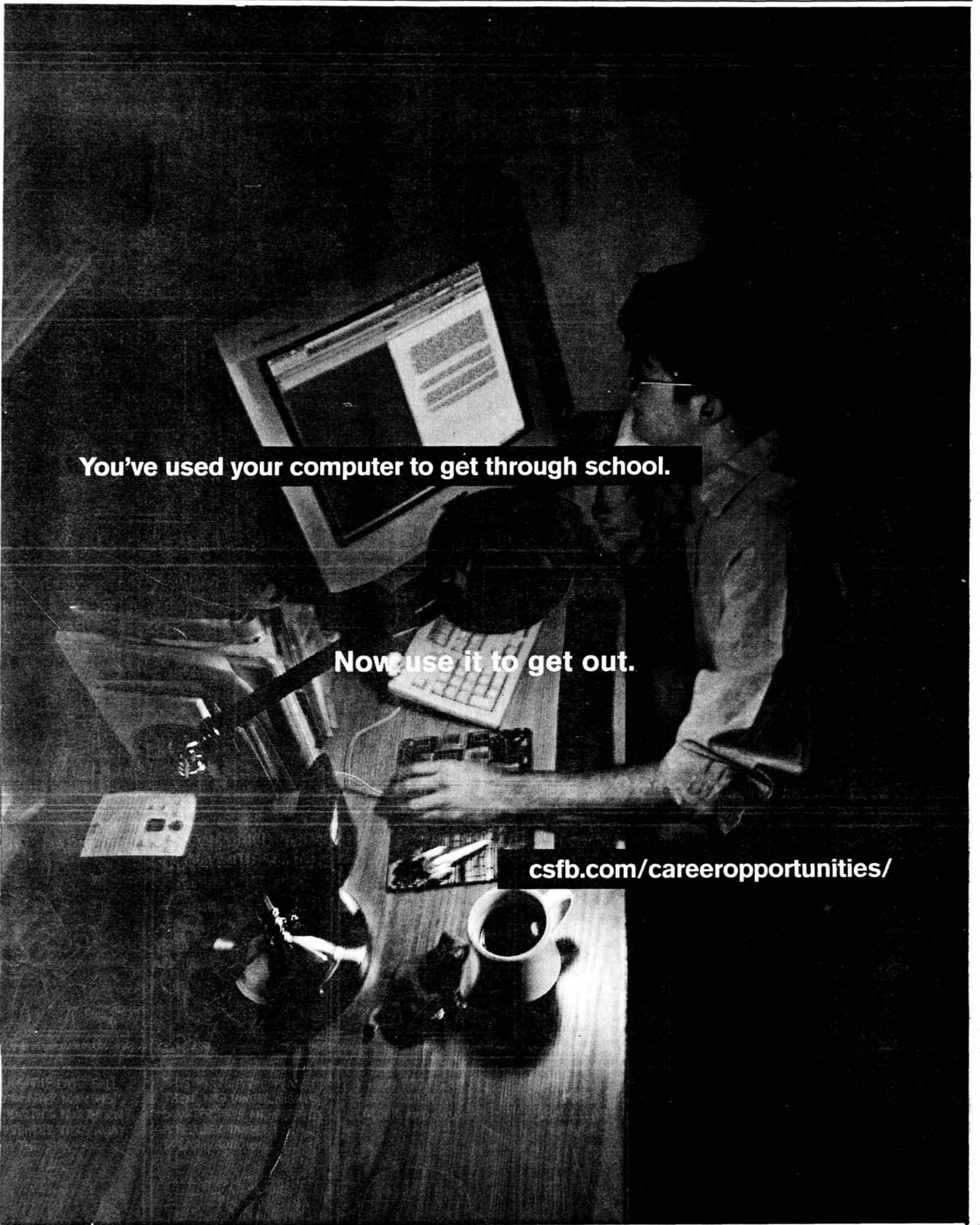
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BOSTON**

# IFC's Yue To Improve Community Relations

Brosnan, from Page 1

challenge will be "really interpreting and dissecting the 2001 decision. We have to see how it affects our group and what this means for each fraternity."

"I look forward to working with Matt McGann and Jen Frank," said Brosnan, referring to the UA president and the Dormcon president respectively. "Our working together will be beneficial to the MIT community."

### Newcomer brings fresh outlook

A freshman at Kappa Sigma, Andrew Yue was the sole freshman elected to the executive council. "Community service has always been a rewarding thing to work with," said Yue.

Yue cites his reasons for running for Community Relations Chair as "wanting to be part of the MIT community and serving FSILGs."

While at home, he performed such jobs as working at a local YMCA as a volunteer swim coach and organizing neighborhood cleanups and a Fourth of July Parade.

Dichtel '00 likened Yue to Duane A Dreger '99, a former IFC president before Trupiano who was elected to the IFC Executive Council as a freshman.

"I felt that this was a good

opportunity to get a freshman in there. The IFC Executive Council had a lot of experience in the officers that we elected [before Yue]. We could afford to invest in the future," Dichtel said.

Yue expressed gratitude to current Community Relations Chair Joseph A Cirello '01 and IFC Rush Chair Dakus S Gunn '01, who advised him in his campaign. He stated that he was initially a bit shocked by his election, but he is "excited" and has "high hopes" for the future.

Yue hopes to foster better relations with the community through community service. Citing Links and City Days as two IFC community service activities that have been successful in the past, Yue said that he hopes to add even more successful events to the IFC's schedule.

"One of the most challenging things [about performing community service] is getting commitment from people. However, once we're together, things will go extremely well," Yue said

Currently, Yue is involved with the IFC philanthropy committee, which is in the process of planning a large event for the spring.

"The officers that we elected were extremely strong. This is a win/win situation for the IFC," said Dichtel.



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(bring your own lunch; beverage & dessert provided),

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**Wednesday, Jan. 12, 5:00-6:00, in 66-156,**

or

**Wednesday, Jan. 12, 6:15-7:15, W84-24th floor**  
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1. check eligibility and job description at [web.mit.edu/residence/www/tutor/positions.html](http://web.mit.edu/residence/www/tutor/positions.html),
2. print out the application from the web or pick one up in W20-549,
3. submit hard copy by January 24, 2000.

For more information, contact Barbara Stuart,  
[barbs@mit.edu](mailto:barbs@mit.edu), 2-1637.



## The last challenge of a socially conscious society?

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# EC Residents Object To Dorm Funds Use

Strippers, from Page 1

acts the strippers would perform. Other party attendees who declined to be named said that the show was more intense than in prior years.

bothers me," said Mary Ann Rasku '00, an East Campus resident. Rasku objected to having a portion of her house tax fund the strippers. "I don't think stripping should be outlawed," Rasku said, but "I just think [Second West] should go off-campus and use their own money."

### Strip show echoes national debate

In November, the U.S. Supreme Court heard *Board of Regents of the University of Wisconsin System vs. Southworth*, a case stemming from the University of Wisconsin-Madison's mandated student activities fees. In 1996, three Wisconsin law students sued the Board of Regents, claiming that the university used their activities fees to support groups they opposed, including the Amnesty International and the International Socialist Organization. The Board of Regents countered by arguing that funding an array of student activities allows every group on campus to have its voice heard, thus promoting a diverse learning environment.

**Oh, I think you know**

Friday 10PM in Talbot

Posters advertised EC's stripper party which raises issues of compulsory funding of student activities similar to those addressed by *Board of Regents of the University of Wisconsin v. Southworth*. The case is currently before the Supreme Court.

Two lower-court decisions supported the law students, with the Seventh U.S. Circuit Court of Appeals stating in its decision that "forcing objecting students to fund private organizations ... violates the First Amendment."

While the Wisconsin case does not directly apply to private universities, it may influence MIT's system of distributing of mandatory activities fees. Second West's stripper party received funding from the dorm's house tax, and since all residents of East Campus contributed to the fund regardless of their support for the party, the party raises the larger issue of compulsory funding.

### "Paying for one's discomfort"

Objectors at East Campus to the stripper party drew parallels between the Wisconsin activities fees and the East Campus house tax, arguing that their residence fees should not be used to fund activities they oppose.

"It's partially my money and it

Other objectors who asked to have their names withheld were critical of Second West's rental of strippers with funds from the house tax. One objector argued that she "should not have to pay for [her] discomfort."

### Diversity and hall autonomy

Defenders of the party stated that every hall at East Campus has the right to use its apportioned money in the way it chooses. Jennifer A. Frank '00, president of East Campus and the Dormitory Council, argued that the advantage of East Campus's social program is that each hall has autonomy to decide what type of party it will hold, exposing the entire dormitory to the diversity of its residents. Frank added that residents can choose to attend dormitory activities and that no resident was forcibly exposed to the strippers' performance.

"When you come to East Campus, you know it's not always going to have activities you approve of," stated Ryan D. Williams '03, a resident of Second West. Williams supported the current distribution of funds, arguing that the house tax contributes to "the general social activity at East Campus." While each activity may not please every resident at every time, Williams contended that the system is successful overall.

In 1987, East Campus was the focus of similar debate. During Registration Day for the spring term, Adam L. Dershowitz '89 showed the pornographic movie *Deep Throat* to a closed audience in Talbot Lounge, violating an MIT rule at the time restricting the showing of pornographic films. The debate over Dershowitz's showing, however, concerned censorship rather than forced funding of student activities.



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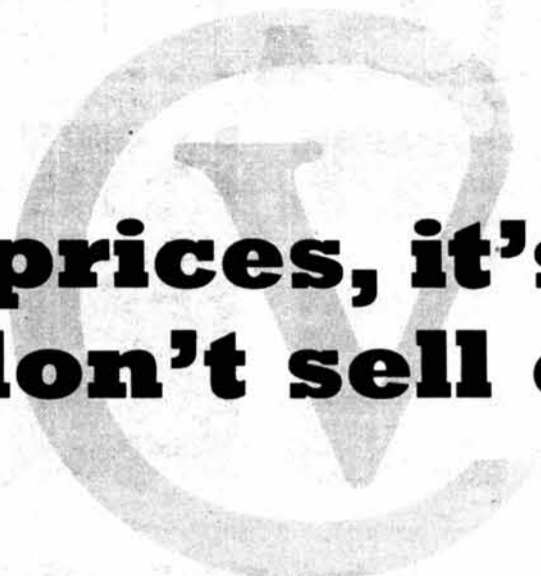
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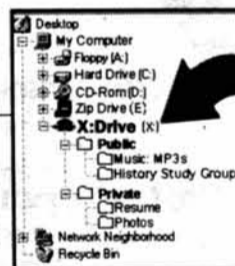
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# Strong Government Crucial to Reforms

Wang, from Page 1

earthquakes" and "massive turmoil."

"China needs a strong force to create a functioning society," Wang said.

## Question and answer period

Speaking through a translator in the question-and-answer period, Wang defended the democratic movement in China and encouraged people here to play an active role in China's future.

"How do you know what's best for China?" asked one audience member, pointing out that Russia, since the introduction of democracy there, has suffered economically. Another audience member said that in Russia's two revolutions this century only the top leaders were being exchanged, with the populace largely remaining in the same situation.

Wang acknowledged that China is doing well economically but said, "People not only need enough to eat but should be able to live with self-respect." Wang said that, considering the cultural, economic, social, and aspects parts of a nation, democracy is the best sys-

tem.

Wang also said that any move towards democracy would require a strong "constructive opposition" force rooted in the country to engage the populus. He said that in order to make the transition to democracy smooth, the new government must feature "enlightened Communist leaders."

Many audience members expressed frustration over the state of China's fragmented democratic movement.

"I am aware that Chinese people abroad are disappointed ... We do have to make a rational movement," Wang said.

But he also said that people here must participate actively in China. Wang encouraged the post-Tiananmen generation to visit China to see the system first hand, because many Chinese-Americans here have become disconnected with their homeland.

"The leaders at Tiananmen have done their share," Wang said. Now, of the 21 student leaders, Wang said that nine live in the United States and twelve remain in China — a few continuing to fight for democracy there while others have gone into commerce and business.

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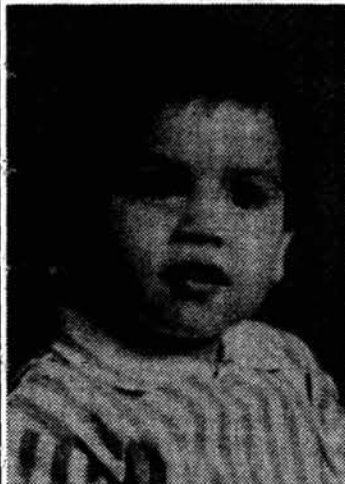
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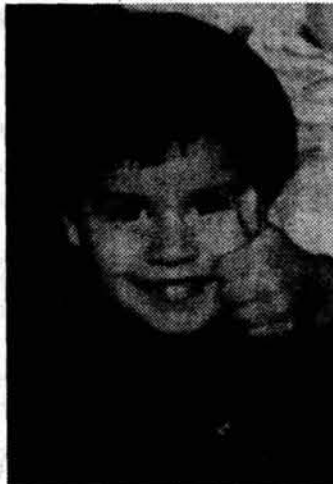




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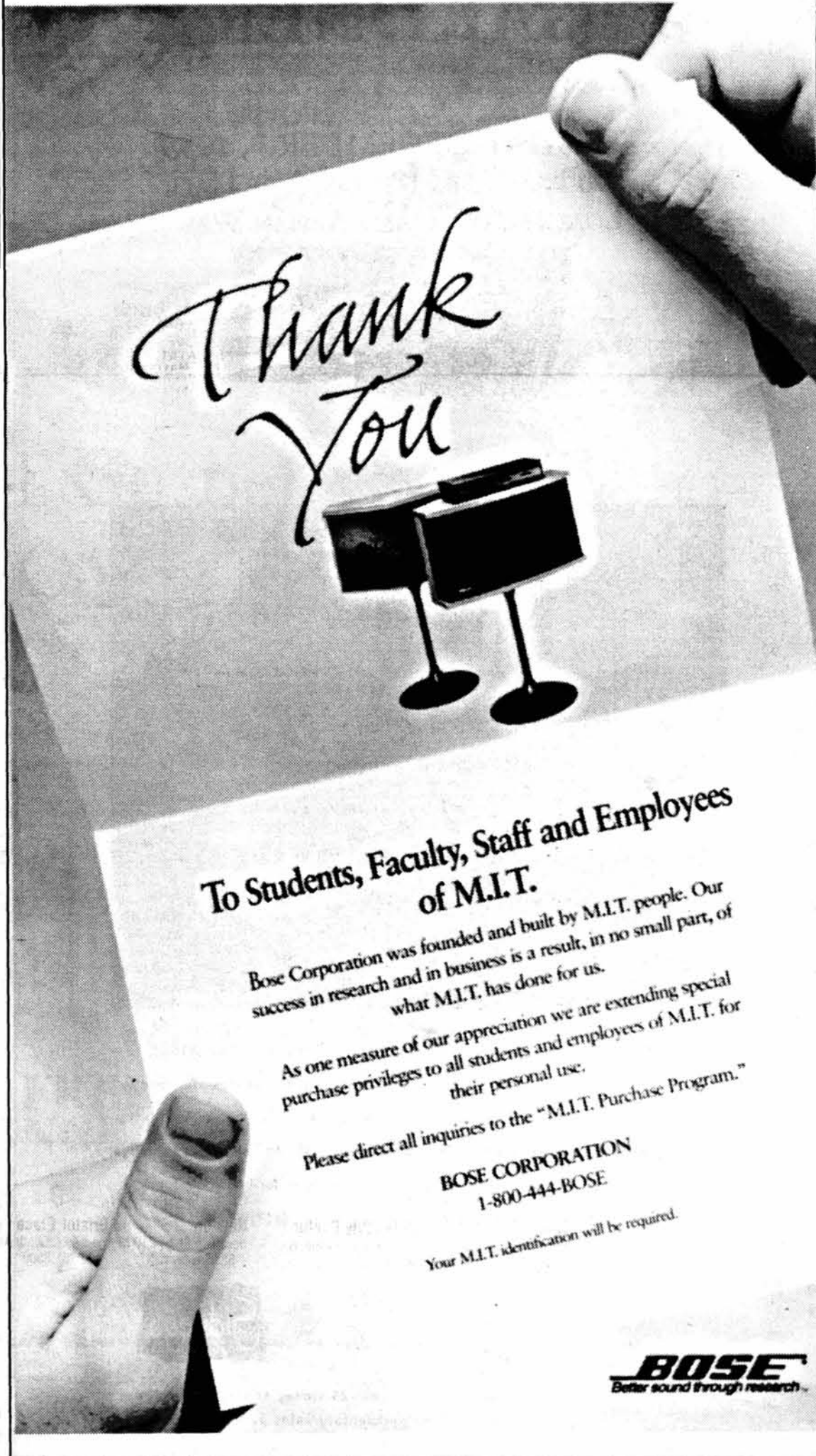
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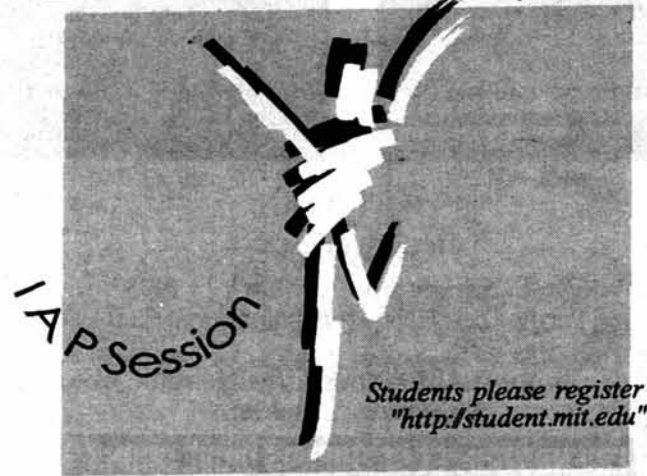
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CHENGWEI PEI—THE TECH  
 Random House President Raffi Krikorian '00, East Campus President Jennifer Frank '00, Burton Connor President Gabriel Rockefeller '00, and Carl A. Seagren of the Residential Life Committee discuss dorm room inspections at Tuesday's Dorm Fire Safety Inspection Forum in Burton Connor.

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# Media Lab Centers Will Share Research

Ireland, from Page 1

build a Center for Future Children, funded by a \$27M gift from Japanese businessman Isao Okawa.

In today's announcement Media Lab Director Nicholas Negroponte said "I am extremely impressed with the Irish government's clear understanding of the need to develop a flexible, far-sighted program to attract tomorrow's digital entrepreneurs." Negroponte has been named as acting executive director and first chairman of the board of MediaLabEurope.

During the first ten years of the project the two centers will have access to intellectual property developed at both centers. After that period the Irish center is, according to an MIT release, expected to "produce its own portfolio of basic research, digital applications, and computational methods."

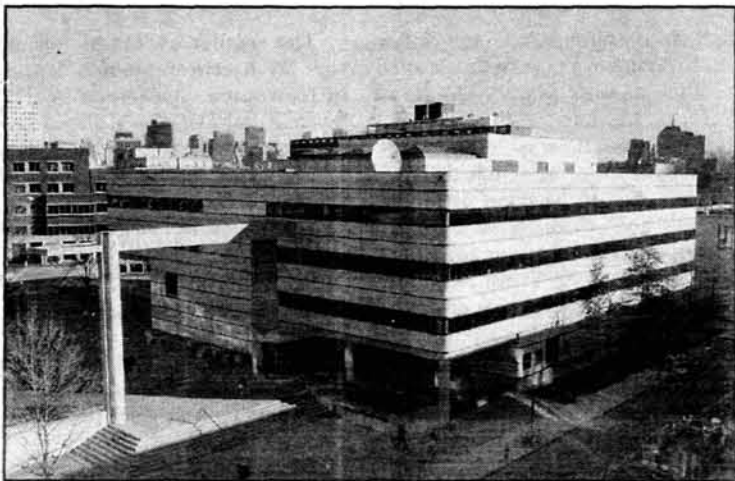
Irish Prime Minister Bertie Ahern said, "The fusion of MIT's

proven experience with the youth, energy and creative talent in Ireland will create a world class institute."

The MediaLabEurope is expected to include 250 faculty members, research staff and students. It is estimated that the new center will employ 20 full-time faculty members from Ireland and abroad, 15 full-time research staff, and 20 part-time faculty members from universities across Ireland. At least half of the lab's 100 post-graduate students will be Irish.

The laboratory will initially develop a cooperative program for conferring joint degrees with Irish Universities but will eventually create its own degree programs.

President Charles M. Vest said that the proposed center creates a "wonderful opportunity for MIT to play a leadership role in helping to establish a highly innovative research and teaching center that will surely play a major role in the economic future of Ireland and Europe."



MIT Media Lab.

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## Can Nebraska Byte Off Lead?

LOS ANGELES TIMES

Remember last Dec. 5? Championship Saturday? The greatest day in the history of college football? Three white-knuckle games that kept football fans riveted through Miami-UCLA, Kansas State-Texas A&M and Tennessee-Mississippi State?

Florida State Coach Bobby Bowden winning a national title bid on his couch?

The reason there never, ever needed to be a playoff series?

Well, this year, championship Saturday is a potential snoozer.

Yes, Miami is making up another game postponed by hurricane, except this year Miami is playing Temple, not UCLA, and it's not even on television.

Had Nebraska been able to run up the score against Colorado last week, Saturday's Big 12 title game (3:30 p.m., ABC) could have been an intriguing race against the bowl championship series computer as the Cornhuskers tried to chase down Virginia Tech for the No. 2 BCS position and a berth in the Sugar Bowl Jan. 4.

But because Nebraska squandered a 24-point lead and ultimately needed overtime to beat Colorado, 33-30, the Cornhuskers fell 1.54 points behind Virginia Tech in the BCS rankings.

Nebraska needs a miracle now to catch the Hokies, something like a 50-0 romp over Texas, an unlikely result in that Texas handed Nebraska its only loss of the year and is seeking its fourth consecutive victory over the Cornhuskers.

Revenge factor? OK, we'll buy that, but this isn't Kansas State-UTEP.

Texas, despite a tough loss last week at Texas A&M, is deep and talented. And the Longhorns welcome the return of quarterback Major Applewhite, who did not start last week because of a stomach virus.

Nebraska will be hard-pressed to win this game, let alone make some sort of resounding challenge to the BCS computer.

What remains at stake in San Antonio is a berth in the Fiesta Bowl, one of four BCS prizes that pay each school \$12 million. The loser gets shipped to the Cotton Bowl to play Arkansas.

### Other Saturday games:

**Army (3-7) vs. Navy (4-7), noon, CBS**

This is the 100th meeting of these storied rivals, with Army leading the series, 48-44-7, and having won 10 of the last 13 games. No matter the records, the game has long transcended sport and has been an annual ratings winner for CBS, which has extended the contracts with the academies through 2008. Last year's 3.7 rating was the second-highest afternoon game CBS televised.

**No. 5 Florida (9-2) vs. No. 7 Alabama (9-2)**

Southeastern Conference title game, 8 p.m., ABC

In Saturday's title game in Atlanta, Florida tries to avenge an early-season loss to Alabama in Gainesville. Gator Coach Steve Spurrier remains befuddled by his team's sloppy play in the wake of a 15-penalty performance in the Florida State loss. The winner earns a BCS berth against Michigan in the Orange Bowl, and the loser plays Michigan State in the Citrus Bowl.

# Football Receives Recognition

By Roger Crosley

DIRECTOR OF SPORTS INFORMATION

The honors continue to roll in for members of the MIT football team. Running back Maik C. Flanagin G

## Sports Shorts

has been named the winner of the Jerry Nason Award by the New England Football Writers. The Nason award is presented to the senior football player in New England who has persevered against all odds to succeed in football. Flanagin had a malignant tumor removed prior to his junior year in 1997, returned to lead MIT in rushing yards in 1999, and has been named a GTE Academic All-District selection. Flanagin will be presented with the award at the New England Football Writers Annual Captains & Awards Banquet at Lombardo' in Randolph on Thursday, December 9.

Nikolas O. Kozy '00 continues to receive awards. The defensive end has been selected for three awards in addition to the GTE Academic All-District selection he recently received. The Gridiron Club of Greater Boston has named Kozy the College Division winner of the Swede Nelson Award as the outstanding football senior scholar-athlete in New England. The Award will be presented at the Gridiron Club's Annual Banquet on Wednesday, December 8 in Saugus.

Kozy was also honored last week by being named to the New England Football Conference first-team All-Conference team. It was Kozy's second consecutive selection to the first-team. He also was named winner of the Hal Chalmers Award as the top senior scholar-athlete in the conference. Kozy is a chemical engineering major.

MIT coach Dwight Smith was voted co-Coach of the Year in the New England Football Conference.

Smith shares the award with Peter Mazzaferro of Bridgewater State College. Smith has previously won coach of the year honors in both the Eastern Collegiate Football Conference and the New England Collegiate Football Conference.

### Other sports news

Cristina Estrada '01, a center on the basketball team, has been named to the All-Tournament team at the MIT Tip-Off Classic. Estrada had 25 points and 18 rebounds in the two games.

The MIT men's hockey team is off to a 4-0 start and last week racked up a 5-1 win over arch rival Central Connecticut State University. Gregory W. Donaldson '00 from had a three-goal hat trick against the Blue Devils, giving the Engineers at least one person scoring a hat trick in each of the first

four games of the season.

Wrestler Ivan Aguayo '00 recently placed third in the 133-pound weight class at the Doug Parker Wrestling Invitational at Springfield College.

The latest collegiate sailing rankings have been released by Sailing World magazine, and MIT's co-ed team is the sixth-ranked team in the nation. The women's team is currently rated 14th.

For the second time in her brief MIT career, swimmer Kirstin M. Alberi '03 has shattered a record — this time in the 100 backstroke. Swimming the first leg of the 400 medley, Alberi finished in 1:00.21. She shattered the previous record of 1:03.08, set by Jennifer D. Navarro '00 in 1998. The time also qualifies Alberi for Nationals. The women defeated Regis College, 149-108.

## Rookie-Veteran Waltz Event Swept By Dance

Ballroom, from Page 28

and Boris Berdnikov G and Sofya Rashkhodnikova G in sixth.

Fun dances were held both before and after the lunch break. Before lunch was the Inter-Collegiate Jive, in which the two dancers had to be from different schools and could not be a couple that regularly practices together. MIT's Zaman and Tanya Dennison (Boston University) placed fifth. After lunch was the Rookie-Veteran Waltz — one member of each couple had to have less than a year of dancing experience while the other member had to have more. MIT swept the top three places of the event with Stephen Gildea and Tilke M. Judd '03 in first followed

by Bernstein and Lipinski in second.

The regular events picked up with the American Smooth dances. In Newcomer American Waltz, Bernstein and Dolginova placed first and in Newcomer American Tango, Eric Nielsen G and Michelle L. Shook took first.

The International Latin dances were the final events of the day. Carlos A. Lopez '03 and Genevieve T. Cuevas '03 won the Newcomer International Rumba.

Maesto and Franco placed first in Beginning International and also won the Beginning International Rumba.

The team's next and final competition of the term will take place on Sunday, December 5, at Yale.

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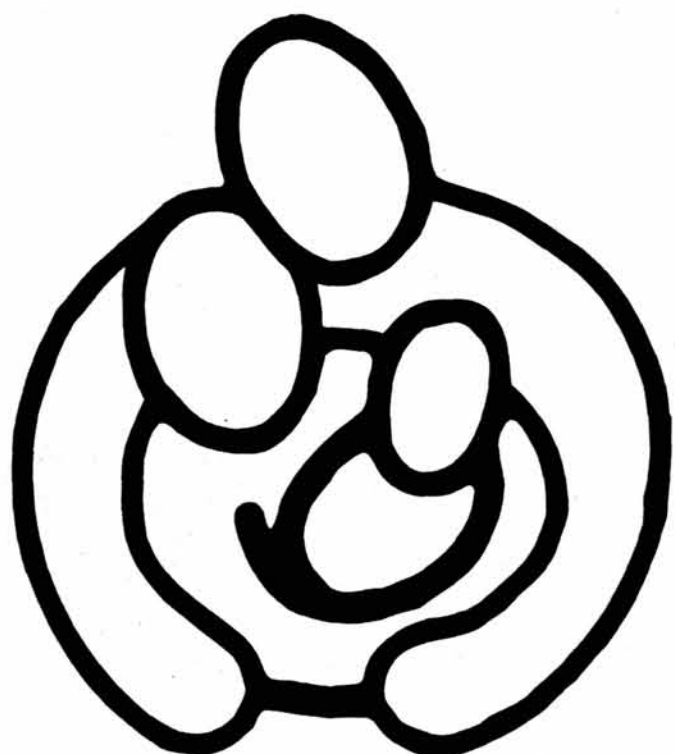
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# SPORTS

## Heads Up! NY Subway Battle

Amir has Bears falling to GB in Sunday's Picks for Week 13

Week 12 was full of shockers, like Jake Plummer being replaced as worst quarterback in the league by



Amir Mesarwi  
SPORTS  
COLUMNIST

Kordell "Slash[ed by the Bengals]" Stewart. The Patriots are slumping, the Jets and Broncos are streaking at the wrong times, but could still have serious impact on the play-off picture. Here are the games for the week.

**Green Bay at Chicago:** The Packers are making a strong push to the playoffs, and are tied for first place. They'll continue to roll. *Edge:* Green Bay

**Indianapolis at Miami:** The Colts are the hottest team in the NFL after a slow start. They have been unstoppable. The Dolphins couldn't score on Dallas. This should be a little different, but look for a similar result. *Edge:* Indianapolis

**NY Jets at NY Giants:** Is it really a road game when you take the subway to face your opponent? The Jets could make a serious push to the end. They'll fall short but will look good trying. *Edge:* NY Giants

**St. Louis at Carolina:** The Rams can clinch the division title with a win here and shouldn't have any problems doing it. The best offense in the league at better than 33 points per game will light it up against the Panthers. *Edge:* St. Louis

**San Francisco at Cincinnati:** You'd think that the 49ers would be able to stop their slump against the lowly Bengals, but after a big win last week against the Steelers, the Bengals are on top of the world (kinda). Look for the 49ers to be embarrassed. *Edge:* Cincinnati

**Washington at Detroit:** A game that will have serious implications on the playoff picture in the NFC should be a tough matchup, and a great game. This is the kind of game the Skins like to lose, though. *Edge:* Detroit

**Tennessee at Baltimore:** The schedule for the Titans just doesn't seem to get hard after the first half. The Ravens lost an emotional game to the Jags last week in the closing minutes. The Ravens will come out fighting, but will come out short. Look for a big game from Eddie George, who's been hot lately. *Edge:* Tennessee

**New Orleans at Atlanta:** Two of the worst records in the league square off. The only thing that will come out of this is that one team will finally fall to the cellar in this division. *Edge:* New Orleans

**Cleveland at San Diego:** I learned my lesson a couple of weeks ago and I will never again pick Cleveland to win a game. *Edge:* San Diego

**Seattle at Oakland:** Big game for Seattle. They lost a key game last week, but nevertheless are having a big year. Jon Kitna and Mike Holmgren continue to work mira-

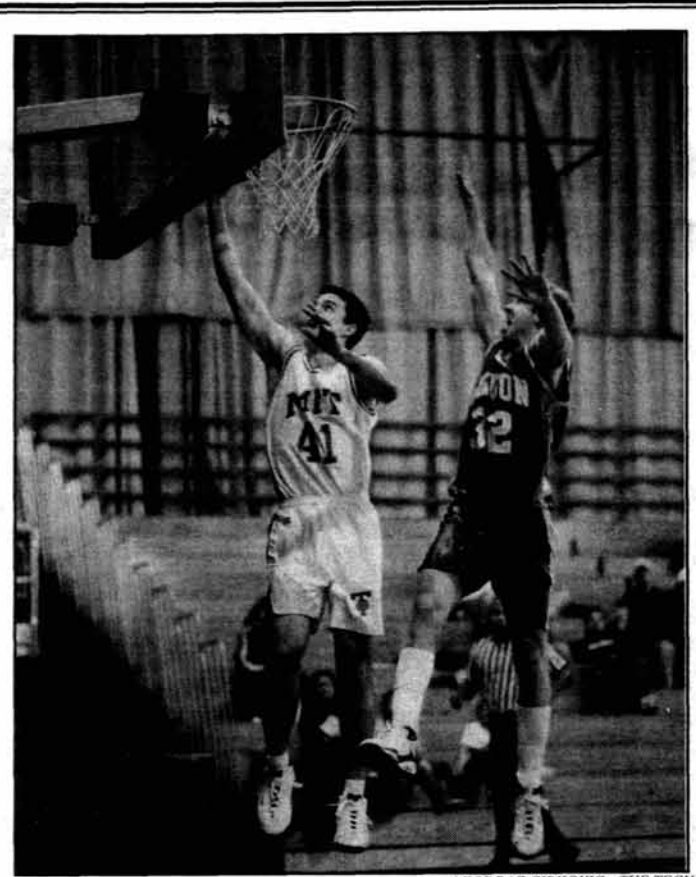
cles. *Edge:* Seattle

**Philadelphia at Arizona:** What's going on? Three TD's in one game for Jake Plummer? Somethings awry in Tempe. Philly should pose no legitimate threat, and the Cardinals will all of a sudden be in the playoff picture in a weak NFC. *Edge:* Arizona

**Kansas City at Denver:** The Broncos are rolling. The Chiefs are mediocre. OK, fine, the Broncos aren't really on a roll, but they can beat the Chiefs, especially on their home turf. *Edge:* Denver

**Dallas at New England:** Dallas is looking to bolster its playoff position. New England is in trouble after a huge slump. The Cowboys should win a close one, and the Patriots' playoff hopes will fizzle. *Edge:* Dallas

**Minnesota at Tampa Bay:** The Bucs lost their starting QB for the season, and while Minnesota is back on track, Tampa Bay is not hurting, having won four in a row and tied for first in their division. Look for a big passing game from the Vikings, they're getting to be like the Vikings of old. *Edge:* Minnesota



Miodrag Cirkovic—THE TECH  
Craig Heffeman '01 maneuvers past his Gordon College opponent for a lay up at Tuesday's game. MIT won 102-64.

## Domination on the Dance Floor

By Eric D. Nielsen  
TEAM MEMBER

On Sunday, November 14th, 64 members of the MIT Ballroom dance team journeyed to Craston, RI to compete in the fifth annual Brown Ballroom Dance Competition, held in the Rhodes-on-the-Pawtuxet ballroom. Over 250 couples and close to 20 schools from the New England, New York and Pennsylvania areas com-

peted, with one couple coming all the way from University of Michigan.

The competition was stiff, but MIT dancers of all levels, from the newcomers whom just started dancing in September to the Open level dancers with years of experience, rose to the challenge and dominated the competition. Some of the highlights included MIT couples capturing four of six of the first place ribbons at the Open level, six of eight first place ribbons at the newcomer level, and sweeping the top three places in the Rookie-Veteran Waltz fun dance.

The day began with the International Standard dances. First to dance were the newcomers of which there were roughly 100 couples. Their dance was the Waltz and MIT captured four places in the eight couple final. Winning the event were Robert A. Bernstein G and Katya Dolginova '98.

The last events of the Standard

section were the two Open (highest level) events. The first event was the Waltz/Tango/Foxtrot/Quickstep four-dance.

Michael Otero and Marta M., Lipinski G won the event and then danced their way to another first place in the Open Viennese Waltz event.

### MIT dominates American rhythm

Changing gears (and costumes), the style of dancing switched to the American Rhythm dances for the second half of the morning's events. As before, the dancing started with the newcomers and proceeded to more experienced dancers.

Bernstein and Dolginova captured first place in both the Rumba and Cha-cha events and placed second in Swing.

Tony V. Maestro G and Kenia Franco won Rumba and were joined by Mohammed B. Zaman and Lauren Bradford '02 in third place

Ballroom, Page 26

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### UPCOMING HOME EVENTS

**Saturday, December 4**

- Men's Basketball vs. Polytechnic University, 1:00 p.m.
- Women's Basketball vs. Colby-Sawyer College, 3:00 p.m.
- Women's Ice Hockey vs. Colgate University, 7:00 p.m.
- Squash vs. Colby College, 1:00 p.m.

**Sunday, December 5**

- Women's Ice Hockey vs. Union College, 3:00 p.m.
- Intercollegiate Volleyball Club Tournament, all day

**Tuesday, December 7**

- Men's Basketball vs. Eastern Nazarene College, 7:00 p.m.
- Men's Ice Hockey vs. Suffolk University, 7:00 p.m.

**Thursday, December 9**

- Women's Basketball vs. Suffolk University, 7:00 p.m.
- Men's Wrestling vs. Yeshiva University, 7:00 pm.

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