

GARRY R. MASKALY—THE TECH

PARADE OF PACHYDERMS — Elephants from the Ringling Bros. and Barnum & Bailey Circus passed through MIT's campus on their way to the FleetCenter. The circus will be performing in Boston from October 13th to the 22nd.

Humanities School Receives \$75 Million

Most of Sahin's \$100 Million Goes to HASS

By Laura McGrath Moulton
NEWS EDITOR

The School for Humanities, Arts, and Social Sciences got a huge birthday present when President Charles M. Vest announced the establishment of the \$75 million Kenan Sahin Fund for the school at a gala dinner celebrating the fiftieth anniversary of their founding.

Kenan E. Sahin '63, founder of Kenan Systems, Inc., group president for software technologies at Lucent Technologies, as well as vice president of software technology at Bell Labs, gave a surprise donation of \$100 million last spring with no stipulations as to how the money should be spent.

With former presidents Paul E. Gray and Howard W. Johnson and Chairman of the MIT Corporation Alex d'Arbeloff, Vest decided to create the SHASS fund. The other \$25 million will be used to create the Kenan Sahin Presidential Initiatives Fund.

Dean of the School for Humanities, Arts, and Social Sciences Philip S. Khoury said he believed that the choice of his school as the recipient of much of Sahin's gift will allow the gift "to have a maximum impact on an area of MIT that is already strong but that can go to the highest level with such an investment.

"In other words, the Kenan

Sahin Fund can be transformative for the SHASS," Khoury said.

Describing the establishment of the fund as "monumental," Khoury said that although he knew of the decision in advance, "I had as many goose bumps as the 400 guests in attendance who had no idea what was coming."

The Fund is subdivided into five main parts: \$21 million for distinguished professorships on the Humanities, Arts, and Social Sciences on a school-wide basis; \$24 million for the Kenan Sahin Presidential Graduate Fellowship Fund, for graduate students in both the HASS school and the Sloan School of Management; \$20 million to pay for space for the Economics department within the new Sloan School building; \$5 million for the Kenan Sahin Deanship of the SHASS; and \$5 million for the Kenan Sahin Endowment for Educational Initiatives.

Fund may have national impact

The establishment of the fund may change not only the status of SHASS within MIT but also the status of the humanities generally in American higher education, according to HASS faculty members.

Professor of Literature John Hildebidle said that the establishment of the fund adds meaning to

Gift, Page 28

Local Citizens Discuss Profiling

Cantabrigians Voice Concern about City's Racial Profiling Policy

By Michael J. Ring
CONTRIBUTING EDITOR

About 100 Cambridge residents and city officials, including over one dozen Cambridge police officers, gathered last night to discuss the issue of racial profiling in Cambridge.

The primary purpose of the meeting was to gather testimony from residents about their experiences with both the Cambridge Police Department and other police forces with regard to racial profiling.

Speakers at the meeting agreed that racial profiling is a serious problem in both Cambridge and the nation as a whole, though some were careful to caution that most officers do not engage in profiling.

"There is fear and apprehension out there," said Frank Barnes, a Cambridge resident who spoke about his personal experiences with profil-

ing at the meeting. Barnes recounted one incident in the town of Brookline, where he said he was stopped while driving for no apparent reason and subjected to racial epithets.

"You feel there are no reprisals. What is the next step?" asked Barnes about how to end profiling practices.

The Cambridge Police Review and Advisory Board, a citizens' group which investigates complaints and reviews the policies and procedures of the Cambridge Police Department, organized the meeting. The meeting was the first of a series of forums to be coordinated by the board to discern the extent of racial profiling in the Cambridge and to find ways to halt profiling.

Political leaders speak on profiling

Several minorities active in

Cambridge's political circles said they have been victims of racial profiling. Councillor Kenneth E. Reeves told the board that he and an African-American friend were stopped by police cruisers in the Brattle Street area when searching for an address. Reeves listed about

Profiling, Page 23

Middle East Clashes Spark Activism

By Rima Arnaout
NEWS EDITOR

The two weeks of unrestrained violence in the Middle East has been followed closely here at MIT with students taking part in local vigils, e-mail campaigns, and protests.

MIT students participated in a protest that took place yesterday afternoon in front of the Israeli consulate in Park Plaza in Boston. The crowd of about 75-100 people then marched to the Park Street MBTA station and continued waving signs. The protest also included students from Harvard, Tufts, and Boston University.

"It's just important for people to know what's happening," said Ibi El Tatawy '03, a participant in the demonstration. "A lot of people at MIT aren't really aware" of the situation in the Middle East, he said.

The group chanted slogans such as "Sticks and Stones will Break Your Bones but Israeli Weapons Will Kill You." The group listed names of Palestinians who have recently been killed in the West Bank and Gaza as well as in Israel. A police detail and State Department security officials awaited them, but the protest was well-behaved, according to one State



MAX PLANCK—THE TECH

Ibi Tatawy '03 protests the Israeli army's use of force against Palestinians and Israeli Arabs.

Department official.

Ola Ayaso, a graduate student in Electrical Engineering and Computer Science, also was at the protest.

She said that it's important MIT students be aware and active in global

Middle East, Page 33

Homeruns.com Gets Permit To Sell Alcohol in Boston

By Brian Loux
STAFF REPORTER

The city of Somerville has permitted Homeruns.com, a grocery and convenience delivery site, to distribute alcohol from their Somerville warehouse.

At present, the company is in the planning stages and has not yet added alcohol purchases to their website. So far, Homeruns.com has not announced whether or not they will deliver alcohol to campus addresses.

Many students at MIT and surrounding colleges use Homeruns to buy their groceries. After the failure of rival e-grocery company Kozmo.com to obtain an alcohol license due to protest from local

universities and officials concerned about campus drinking, Homeruns.com should have been prepared for local protest, at least.

Instead, Homeruns.com got the alcohol license without a hitch.

No university lodged a complaint against Homeruns.com from application for a license to approval. Other local universities, including MIT, said they were not familiar with the issue, nor could they confirm that they had received any information about the pending alcohol license from authorities.

Dean of Students Larry G. Benedict was also unaware that Homeruns.com has obtained the alcohol

Homeruns.com, Page 24



Harvard
hosts the Ig
Nobel ceremonies.

Page 18



Comics

Page 13

Students give perspectives on
coming out for Coming Out week.

Page 20

World & Nation	2
Opinion	4
Arts	7
On The Town	12
Features	17
Sports	35

WORLD & NATION

U.S. Sanctions on Belgrade Lifted

THE WASHINGTON POST

BELGRADE

President Clinton on Thursday lifted key economic sanctions against Serbia, the dominant republic of Yugoslavia, and promised to work closely with the new Yugoslav government to foster democracy and economic recovery.

The announcement in Washington came the same day as a senior Clinton administration emissary called on the new president, Vojislav Kostunica, in Belgrade and was told that Washington can establish a small diplomatic office at a Belgrade hotel.

"We hope our relations will normalize," Kostunica said after the meeting with James O'Brien, special envoy for the Balkans. "It's now different." The U.S. Embassy withdrew from Belgrade in 1999 before the NATO bombing campaign began; Kostunica has warned that memories of those bombs might make it hard to restore full relations quickly.

The sanctions that Clinton ended Thursday had barred oil shipments and commercial flights. The 15 countries of the European Union removed similar measures on Monday to show support for the new government.

Thousands Rally in New York Against Palestinian Violence

LOS ANGELES TIMES

NEW YORK

In an angry and emotional show of support for Israel, more than 15,000 people filled six blocks of midtown Manhattan on Thursday for a noon rally protesting Palestinian violence and the lynching of Israeli soldiers.

The noisy gathering, which featured some of the biggest names in New York politics — including Hillary Rodham Clinton and Rep. Rick Lazio, who are battling for a U.S. Senate seat — was one of about 30 rallies that had been previously scheduled for other American cities.

"Those of us who reject hatred and fanaticism ... finally recognize Yasser Arafat for what he is — ignorant, devious and unworthy of trust," said Nobel Prize-winning author Elie Wiesel. "It is with a heavy heart that we say our dreams of peace have gone up in the smoke of ransacked synagogues, in the lynching of Israeli prisoners, and (in) bloodthirsty mobs shouting their vision of a Jerusalem without Jews."

Mayor Rudolph W. Giuliani set the tone for the event when he urged the White House to "redirect" its policy in the Middle East, saying: "The peace process is vital, but it will never work if you engage in the fiction that there is a moral equivalent between the Palestine Liberation Organization and the state of Israel."

Congress Accelerates Spending

LOS ANGELES TIMES

WASHINGTON

Even as the presidential candidates continue to spar over what to do with the burgeoning federal budget surplus, Congress already is spending it with seeming abandon.

The Senate on Thursday approved \$83 billion for housing, veterans and space and environmental programs — a 7 percent increase. That is just the latest in a parade of bills that have been passed with hefty spending hikes — in many cases even more than President Clinton wanted.

The pace of spending is so brisk that it raises questions about whether Congress will make it impossible for either Al Gore or George W. Bush — whoever wins the White House — to make good on promises based on optimistic budget surplus projections.

The Concord Coalition, a nonpartisan analysis group, estimates that, if lawmakers keep spending at the current rate, the projected surplus over the next 10 years would drop to about \$700 billion.

To Avenge Mob Kills, Israel Bombs Palestinian Targets

By Lee Hockstader and Keith B. Richburg

THE WASHINGTON POST

JERUSALEM

In a sudden escalation of the Mideast crisis, Israeli attack helicopters fired missiles at Palestinian targets in Gaza and the West Bank Thursday after an enraged mob of Palestinians set upon at least two Israeli reserve soldiers and beat them to death. A third body, possibly also an Israeli soldier, was found charred beyond recognition.

The Israeli Cobra gunships struck Palestinian police and security stations, a radio broadcasting facility in the West Bank city of Ramallah and a Coast Guard station 150 yards from the Gaza City headquarters of Yasser Arafat, the Palestinian leader. Arafat, who was unhurt, was in his office awaiting a scheduled meeting with CIA director George Tenet when the first missiles hit in Gaza — three or four deafening explosions that shook his beachfront compound in what appeared to be a direct, personal warning by the Israelis.

No Palestinians were reported killed in the Israeli strikes, but at least 43 were reported injured.

By day's end, Israelis and Pales-

tinians seemed on the brink of something akin to a war, albeit a lopsided one — a cycle of fury, death and revenge that neither seemed fully able to control. The deepening crisis, coupled with what U.S. officials described as a terrorist attack on a U.S. Navy warship at port in the southern Yemeni city of Aden, had immediate regional and global repercussions.

President Clinton, who called on both sides to silence their guns, was on the telephone with Israeli Prime Minister Ehud Barak and Arafat, seeking again to convene a summit conference and press for a return to peace negotiations. Here in the region, U.N. Secretary General Kofi Annan cut short a round of talks in Beirut, the Lebanese capital, and rushed back to Israel in hopes of brokering a ceasefire.

Reflecting alarm over the surge in violence, oil prices soared to near 10-year highs. Stock prices on Wall Street and other major world exchanges plummeted. The main index of the Tel Aviv stock exchange nosedived by more than 7 percent, one of its worst one-day performances ever.

The events defied diplomatic efforts to end the two-week-old cri-

sis, the worst sustained violence in the Middle East since the Gulf War. Indeed, the action of the ground, and the emotions on the street, seemed to be moving at a tempo that could outstrip diplomacy.

Palestinians officials called the helicopter attacks a declaration of war. Some vowed to strike back. Others called for an urgent session of the U.N. Security Council and for international action along the lines of NATO's intervention in Serbia on behalf of Kosovo.

"It's a criminal action against our citizens here in Gaza, there in Ramallah, now in Jericho and Nablus, everywhere," said Arafat. He called on Palestinians to "continue the march to Jerusalem, the capital of the Palestinian state." Israeli officials characterized the helicopter attacks as a measured response to what they termed a lynching of the two Jewish soldiers.

Israeli helicopter gunships were reported in action near several West Bank towns, firing their 50 caliber machine guns. In Ramallah, a normally bustling commercial town just north of Jerusalem, Palestinian snipers were said to be positioned on rooftops in the unlikely event of an Israeli ground attack.

Deadly Ship Explosion Could Be Terrorist Act, Experts Say

By David A. Vise and Vernon Loeb

THE WASHINGTON POST

The attack that killed at least six sailors aboard a U.S. Navy warship refueling in a Yemeni port was apparently a carefully planned terrorist act carried out by suicide bombers operating with inside information, Clinton administration officials and outside intelligence experts said Thursday.

The FBI formally opened a terrorism investigation, dispatching agents from the region as well as a specially-trained rapid deployment team based in Washington and laboratory experts to Yemen, Clinton administration officials said.

A long list of terrorist organizations have a substantial presence in

Yemen, which the State Department considers a "safe haven for terrorist groups."

A number of those groups have links to Saudi terrorist Osama bin Laden, who emerged Thursday as a prime suspect in the blast. U.S. officials repeatedly emphasized, however, that it is too early to say who perpetrated the deadly explosion aboard the USS Cole.

The powerful explosives that blew a hole in the warship were detonated from a 20-foot harbor vessel that aroused no suspicion because it was helping the warship approach a refueling facility in the harbor at the Yemeni port of Aden, law enforcement officials said. That is one indication the bombers had inside help, sources said.

"We are moving a serious number of law enforcement and diplomatic assets to Yemen, in addition to military security and medical units," a U.S. official said. "It is way too soon to start pointing fingers at who might have done it. It could have been indigenous, it could be related to what is going on in Israel or the work of any one of a number of groups."

The Middle Eastern terrorist groups Hamas and Palestinian Islamic Jihad have official representatives in Yemen, along with members of Egyptian Islamic Jihad, Islamic Group, Libyan opposition groups and the Algerian Armed Islamic Group, according to the State Department. Others considered Iraqi leader Saddam Hussein.

WEATHER

Sunny Weekend

By Bill Ramstrom
STAFF METEOROLOGIST

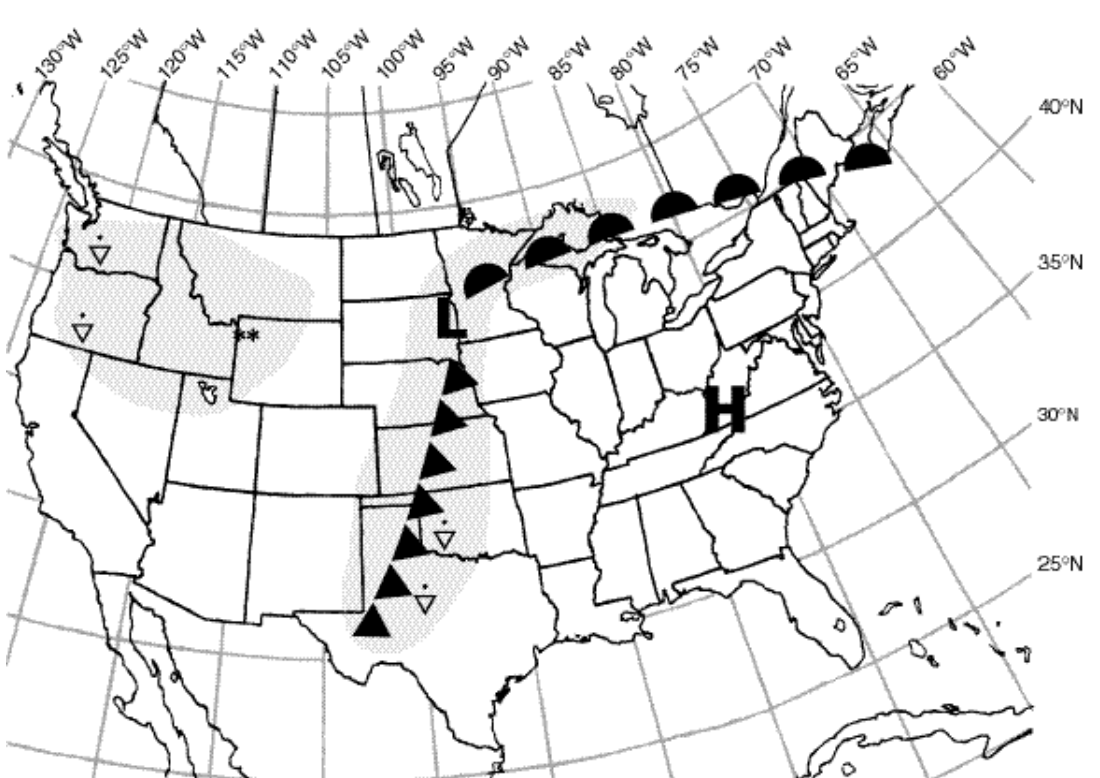
The weather this weekend will be picture-perfect. Temperatures will be in the low 70s during the days with plenty of sunshine. A large high pressure system covers the eastern half of the country, and will move only slowly southeastward. This will keep the inclement weather currently in the Midwest far from us for the whole weekend. Light westerly winds, dry air, and sunny conditions will make this a perfect weekend for apple-picking or leaf viewing.

Weekend Outlook

Today: Sunny and pleasant. High 74°F (22°C).
Tonight: Clear and chilly. Low 52°F (11°C).
Saturday: Continued warm. High 73°F (22°C).
Sunday: A few clouds. High 73°F (22°C).

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

Situation for Noon Eastern Daylight Time, Friday, October 13, 2000



Large GOP Health, Education Spending Bill Gets Final Push

By Eric Planin and Dan Morgan
THE WASHINGTON POST

WASHINGTON

After weeks of trying to accommodate the White House on key budget issues, House Republican leaders are pushing for a more confrontational strategy over a giant health and education spending bill, the largest piece of unfinished business in the final days of the session.

Unable to resolve their differences over spending for new school construction and for hiring new teachers to reduce class sizes, GOP leaders are prepared to challenge President Clinton to either sign or veto a GOP-crafted labor, health and education bill rather than making further concessions.

House Majority Whip Tom DeLay, R-Texas, the chief architect of the strategy, has argued that Clinton is "addicted to spending" and that Republicans must draw the line if they hope to bring the budget negotiations to a conclusion next week. House Speaker J. Dennis Hastert, R-Ill., agrees that Republicans already have made ample concessions, according to an aide.

"If it's considered confrontational to reject the idea we should just write the White House a blank check, I guess we're being confrontational," Jonathan Baron, a spokesman for DeLay, said Thursday.

But Senate Majority Leader Trent Lott, R-Miss., House Appropriations Committee Chairman

C.W. Bill Young, R-Fla., and others have argued in private meetings that it would be politically risky to confront Clinton over education spending policy only weeks before the election. Those Republicans are worried about appearing to resist spending for education, even as Vice President Gore and Gov. George W. Bush have made education a top priority in the presidential campaign.

"I've never been an advocate of a veto strategy," Lott said Thursday. "I don't understand the wisdom of running a bill down to be vetoed and then bringing it back and doing it over. For one thing, it usually grows."

Gore, Bush Respond to Mideast Crisis During Campaign Events

By Ceci Connolly and Mike Allen
THE WASHINGTON POST

MILWAUKEE

A day that the presidential candidates had expected to devote to post-debate bragging took on a solemn note as Vice President Al Gore and Texas Gov. George W. Bush broke with campaign plans to respond to twin crises in the Middle East.

Gore, who cut short events in Milwaukee Thursday to return to Washington for White House meetings, called on Palestinian Leader Yasser Arafat "to issue instructions to those who have been perpetrating this violence to cease and desist," so that "the search for peace and security and stability" can be restarted.

At the beginning of his rally in Cathedral Square in downtown Milwaukee, Gore asked for a moment of silence in honor of the sailors lost or injured in the terrorist attack on the USS Cole in the Arabian Sea.

"If it is determined to be the result of a terrorist operation, those responsible should know that the United States will not rest until the perpetrators are held accountable," he told reporters earlier. "This is a situation that will bring a response."

Bush, in Greensboro, N.C., Thursday morning voiced support for steps being taken by the administration, saying, "It is time for our nation to speak with one voice" on bringing peace to the region.

Shortly after 9 a.m., after con-

sulting advisers, Bush jotted notes on the back of a photocopied clipping from the morning papers, and met with reporters before leaving for the airport. Bush called the ramming incident "cowardly," and said the United States should retaliate if the culprit can be located. "There must be a consequence," he said.

Referring to the other crisis in the region, Bush too called for Arafat to help end the violence. Arafat, he said, "must stand up and call on his people to put down their rocks and arms."

Dick Cheney, while condemning the tragedies, used news about the terrorist attack and the worsening crisis in the Middle East to criticize the Clinton-Gore administration.

U.S. Takes Steps to Improve Relations with North Korea

LOS ANGELES TIMES

WASHINGTON

The Clinton administration and North Korea on Thursday took one of the biggest steps in nearly 50 years toward ending their bitter hostilities, issuing a historic joint communique asserting that they had decided to "fundamentally improve" their relations.

They also announced that President Clinton is likely to make a ground-breaking visit to North Korea before he leaves office in January.

"The U.S. and the (North Korean) sides stated that they are prepared to undertake a new direction in their relations ... free from past enmity," the two governments said in the communique, issued at the end of a visit here by a senior North Korean military leader. Such a written communique carries weight and enduring importance well beyond that of routine presidential utterances.

North Korea did not, for now, win its objective of being taken off the U.S. list of states that support terrorism. That designation prevents the North from getting international loans for its hard-pressed economy.

The United States did not win a permanent commitment from North Korea to stop its missile-development program, only a continuation of the qualified, temporary freeze on launches.

Negotiator Helps China Join WTO

NEWSDAY

BEIJING

Just two days after President Clinton signed legislation normalizing China's trading relations with the United States, chief U.S. trade negotiator Charlene Barshefsky arrived here Thursday to try to keep on track China's effort to join the 138-nation World Trade Organization.

China, which repeatedly has said it wants to join the WTO by year's end, is still some distance away from that goal as it remains immersed in negotiations in Geneva over final terms of its membership. The WTO sets and enforces the rules of global trade.

The consequences of China's joining the world body are destined to have profound effects on this nation of 1.3 billion people. The WTO is built on a foundation of transparent rules subject to impartial judicial review and administrative independence. China, by contrast, has a government that operates secretly, a politically controlled legal system and a Communist-controlled bureaucracy rife with corruption.

Because membership will require China to comply with global rules, elements of China's government have sought to undermine the march toward the WTO. Barshefsky, however, said she was reassured by Prime Minister Zhu Rongji that China was firmly committed to membership.

"He indicated that the accession is very, very important to China," Barshefsky said at a news conference.

FALL 2000

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SEMIANNUAL PHOTOGRAPHIC PUBLICATION

OPINION

Campus Dining Reaches New Low

A couple weeks ago, Aramark opened what was heralded to be a revolution in campus dining. Instead, the first floor of the Student Center is now graced with a pale imitation of Networks.

Editorial The opening of Courses (the restaurant formerly known as Networks) brings up questions that have plagued campus dining for years.

Years of recommendations from the MIT community, including *The Tech*, have gone ignored by Aramark. As recently as 1997, an Institute dining review work group strongly endorsed the idea of splitting campus into two distinct food service zones with competing providers.

Also included in the plan was the idea of decentralized dining. By 1999, the plan would have seen McCormick residents exercising the option of eating at McCormick nearly every night, and Ashdown residents being able to partake in catered meals from the McCormick kitchen. By the end of this year, both MacGregor and Burton-Conner residents are supposed to have the option to dine on catered food provided by Next and Baker dining, respectively. Yet the current choices for campus dining still bear an uncanny resemblance to the system that just three years ago was rated the lowest ever with respect to student satisfaction.

It seems to be a yearly ritual of late for MIT to declare the need for competition, only to stock with Aramark in the end. This year will be sadly lacking this annual renewal as Aramark

is in the midst of the second year of a three-year exclusive deal with the Institute. When the deal was made, MIT cited a reluctance to take the risk of a major dining transition as the reason to stay with Aramark.

Presumably, Courses is Aramark's attempt to prove to the MIT community that it is worthy of the position dubiously bestowed upon it. *The Tech* would approve if Courses had truly met the needs of students. Initial student response appears chilly so far. Networks peak times are Courses dead times. Perhaps students recoil at entrée sticker shock. Maybe they turn away when they walk in and cannot figure out where to place an order. Possibly after giving Courses a try or two, students return, realize that they've tried both regular items on the menu, and were impressed by neither.

Moreover, the attempt to create an open and inviting atmosphere is foiled by the removal of booths and televisions favored by former Networks patrons.

This latest Aramark incarnation greets students with high prices, confusing layout, and a small menu. *The Tech* believes that while Courses-style cuisine has a place somewhere on campus, its place is not that of the primary evening dining spot on campus. Aramark has dropped the ball again, and deserves to pay for it in 2002 when the campus dining contract comes up for renegotiation. Until then, *The Tech* encourages Aramark to do whatever it can to make quick and lasting changes to its dining options, taking student input into consideration.

Letters To The Editor

The Benefits of Expensive Housing

People are always complaining about how expensive it is to live in Boston or Cambridge, and I agree. If I were going almost anywhere else for graduate school and living in an apartment, I'd be spending about \$300 a month for rent instead of the \$800 a month I'm spending

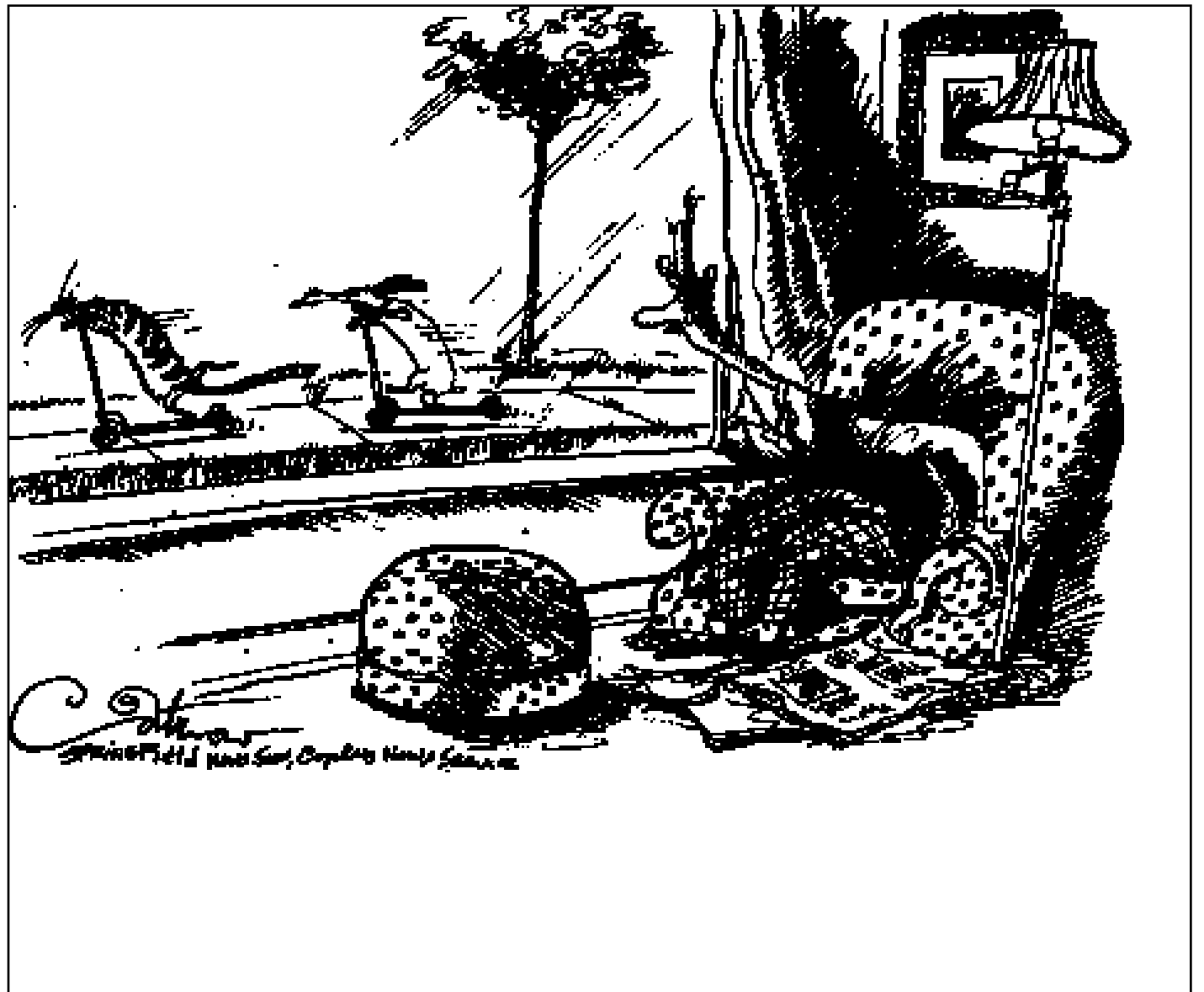
now. But before you complain too much about these exorbitant prices, just take a moment to think about what you are paying for.

Boston is a very beautiful, very safe, wonderful city. There are sports games, musicals, plays, concerts, clubs, parks, an Esplanade, presidential debates, lots of history, and tons crazy college students like us. Sadly, most of us don't take full advantage of all the wonderful opportunities available

in Boston because we are entrenched in MIT life, but you should never forget that we have these opportunities. And, when you get a free moment to take a break and enjoy yourself, you can do almost anything.

Like New York City or San Francisco, Boston is really frickin' expensive, but there is a reason why. Boston is amazing and people love living here. I think we get what we pay for.

Andy Stein '00



Opinion Policy

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

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

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

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

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

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A Night of Fun at UMass

First Presidential Debate Reveals Little; Gore, Bush Fail to Pitch Themselves Clearly

Kris Schnee

Last week's presidential debate was fun and exciting, with plenty of hand gestures, one-line zingers, and verbal gaffes. (Bush wins the booby prize for his statement that the term "disadvantaged" for students "basically means they can't learn.") But surprisingly, there was some substance at the Boston battle too — enough to frustrate and confuse anyone looking for a halfway-decent leader.

One of Gore's recurring themes was class warfare (his and Bush's). Gore repeatedly stated that, of Bush's proposed tax cut, much of the money would go to the wealthiest 1 percent of Americans, with a large share going to taxpayers making \$1 million or more per year. He also said that the amount of the tax cut outweighed Bush's proposed spending on health care and national defense.

Bush did not defend himself. He did not deny Gore's accusation, nor explain that the richest Americans are also the ones paying not only the most money per person, but also the highest share of their income. Instead, he only said — every time Gore attacked — that Gore's math was "fuzzy." Not wrong, just fuzzy.

Gore continued the grand Clinton traditions of bringing out the most downtrodden individuals he could find to present as typical Americans, using them as "proof" of the need for more federal legislation, and of stretching the truth. The most absurd example of both at the Boston debate was Gore's story of a Florida schoolgirl who had to stand because there was no space in the classroom for another desk. (The truth was that this happened on one day only.) Instead of Gore talking about the evidence on whether reducing class sizes will improve education, or (better yet) demanding higher standards and better scientific literacy, we got a sob story.

Bush and Gore displayed some interesting and worthwhile differences on education. Both said they support national testing of students. Gore wants to offer a tax break for college tuition, to those families which he deems worthy (i.e., not yours) of keeping their money.

Bush, unlike Gore, supports school choice (vouchers for private school tuition),

which seems like a good idea, but will the amount be enough to make private school affordable for anyone?

Both candidates danced around the issue of abortion, trying to avoid saying what their actual positions were. Gore, when pressed on the point, said that he would appoint Supreme Court justices who would "probably" uphold *Roe v. Wade*, the famous decision upholding first-trimester abortions. Bush said that if elected, he would appoint "strict constructionist" judges who would not use their position to make social policy.

"Strict constructionists" are a species

One might note that George W. Bush is a strict constructionist in the same sense that Mussolini was a libertarian. Both Gore and Bush plan to use the Supreme Court to make social policy, only in different directions. Whichever way the election goes, that fact is a bad thing for all of us.

hunted to extinction in the nineteenth century, whose distinguishing feature was that they paid attention to the Tenth Amendment rule that "any powers not delegated to the United States by the Constitution, nor prohibited by it to the states, are reserved to the states respectively, or to the people."

One might note that George W. Bush is a strict constructionist in the same sense that Mussolini was a libertarian. Both Gore and Bush plan to use the Supreme Court to make social policy, only in different directions. Whichever way the election goes, that fact is a bad thing for all of us.

Whoever becomes President this time is going to have major power over the Constitution, because it's expected that three Supreme Court judges will retire in the next four or eight years.

Regression and Election

Philip Burrowes

While I was reading Loren King's review of "Digimon: The Movie" (in the Oct. 6 *Boston Globe*) I started thinking about all professional journalists who have to cover children's matters. I don't mean people like Linda Ellerbee, who seem to genuinely care about their place as part of the juvenile media. The people I'm thinking of are the poor souls forced to review the latest, cheap, child-exploiting movie or write the fall cartoon preview in TV Guide.

As I recall, one of the few groups that gave children anything near a fair shake was Ellerbee's current network, Nickelodeon. While most other members of the media let their bruised pride affect the quality of their work, the relative amateurism of Nickelodeon productions seemed to lend to the entertaining nature of performances. Usually, this meant Nickelodeon productions did not merit extra-adolescent attention, but there was one event that fell under the proverbial radar of the outside world that deserves special attention now: Kids Pick the President.

Perhaps some of you remember Kids Pick the President; perhaps some of you even participated. When the presidential elections rolled around, Nick would air some bipartisan segments designed to encapsulate the two main candidates' platforms in manageable way for a generation saddled with a collective attention span shorter than "The More You Know ..." ads.

Then they would give two phone numbers — one for each candidate — and the candidate with the most call-in votes won. Luckily enough, the candidate that Kids Picked always went on to win the November election. I can only imagine the chaos that would've ensued had Dukakis carried the children's vote and still managed to lose to Bush on the technicality of the "electoral college" (Princeton, no doubt, but I digress). It would've been Tilden and Hayes all over again, only with a smaller army withdrawal.

True, this is not the best indicator of popular opinion. The people subscribed to Nick are

not exactly a cross-section of the voting populace. Nor was the voting method the most efficient; I think I never actually got past a busy signal, although I imagine Nick will use that new-fangled Internet doohickey this time around. In fact, I think the reason this initiative has been at all successful is because the past elections have not been very close at this stage in the game.

It could be worse, however. It could've been run by people who didn't care about treating it as fairly as possible for the impres-

They were liable to confuse Democrats for Republicans if they couldn't even understand the firmly delineated faction lines between Autobots and Decepticons. If only they could've gotten over their own enormous egos and enjoyed the space-age rock-opera epic that was Transformers, but I regress.

sionable young mind who will just ask his parents anyway. Not to say everyone at Nick is the most selfless pedagogue in the world; we all know how desperately Mike O'Malley wanted out of G.U.T.S. to move onto bigger and better things at NBC. Even he, however, is not as bad as the heartless monsters who ripped apart Transformers: The Movie. They were liable to confuse Democrats for Republicans if they couldn't even understand the firmly delineated faction lines between Autobots and Decepticons. If only they could've gotten over their own enormous egos and enjoyed the space-age rock-opera epic that was Transformers, but I regress.

The Kids Pick the President segments still

The Supreme Court exists to interpret the Constitution as objectively as possible, free from political bickering and even the election-year whims of the American people.

Now, if some Americans vote for Gore or Bush because of the flavor of judges one will appoint, expecting that the outcome will determine the constitutionality of abortion, then this election will turn into a spur-of-the-moment referendum on whether to revise the Constitution! Again, this is a disturbing trend, and we can only hope that the older Supreme Court judges will hold on a few years longer than expected.

Even the FDA was dragged into the realm of federal politics. Gore challenged that if elected, Bush would try to ban the new abortion pill RU-486 by having the FDA withdraw its approval of the drug. Bush responded that he didn't have the authority to do that; it was the proper response for a candidate who knows the limits of federal power. But then he indicated that he would appoint people to the FDA who would "review" RU-486 for its safety, even though it has already been deemed safe. Maybe NASA or NOAA will be the next organization used in some creative way to write the "social policy" which is, almost by definition, not the government's business.

It would have been a lot of fun for journalists if Ralph Nader had gotten into the debate hall. Supposedly, he came to UMass on the T rather than the traditional limo, and had to ask for directions to the auditorium. Even though a sympathetic student gave him a ticket to the debate, he wasn't allowed inside.

Their exclusion of Nader was only one of many ways in which Gore and Bush tried to look identical. Both candidates have already promised to spend a hypothetical government surplus. Both support the death penalty and NAFTA, and both have promised a national prescription-drug plan which is a step towards a federal health-care system which decides who has the right to receive medicine. Bush and Gore's similarities are not necessarily bad, but they leave some people without much choice on election day.

By now Bush and Gore will have gone at it again, loaded with new quips and sound bites. Debates are fun to watch, but we're still waiting to hear a clear statement of why either of these men deserves our vote.

possess an educational value that is sorely lacking from "adult" programming. This is because Nick programmers have to assume that kids know nothing about the electoral process, something which very likely holds true for the general voting population as well. What's to be lost if the major networks tried that with adults?

I myself am still kind of lost on how there could be a Social Security surplus unless the federal government was just taking the wrong amount of money out of people's checks. Don't expect me to even fathom how money from a New Deal program could be put into the stock market. (I'd also like to know how the son of the former head of the CIA/US ambassador to the UN/President could not be a "Washington insider"; I imagine it's a nouveau-George Clinton thing.)

Yesterday at 8 was the latest installment of "Nick News Special Edition: Kids Pick the President." I'm writing this on Wednesday, but that open minded child-panel surely gave Gore and Bush a grilling the likes of which ye haven't seen (not counting Clinton Rocking the Vote in '92 on MTV, Nick's parent network; maybe MTV is regressing?). Don't worry, you can still vote on line starting Oct. 16 (polls close Oct. 20; winner declared Oct. 23). Then there's the adults' election, if you're into that sort of thing.

In honor of the aforementioned award-winning program's format, I present a highly uninspired, derivative, and anticlimactic summation of the above:

Who (besides me) thinks "Kids Pick the President" holds any real political merit?

What was George Clinton (Father of Our State Should That State be New York) doing when he twice ran for President of the U.S. even though he didn't approve of the existence of the Executive Branch?

When will the pundits see the irony in investing Social Security funds in the stock market?

Why can't most adults tell the difference between Reptile and Scorpion (let alone Smoke and Sub-Zero)?

Where is Michael Dukakis now?

Answers below.

Globalization's Other Side

Guest Column
Kenneth Nesmith

Harvardites can't count, and MIT students can't read, goes the joke that has undergone a bloody death by repetition.

There is, however, some truth behind that hyperbole. It seems that we MIT students do tend to think in rather ruthless, efficient terms, as often we are encouraged to do by the demands placed upon us within our lives here at MIT. It's probably safe to say that the school is better known for producing students who go on in life to found or run financially successful enterprises than, say, students who live a life more similar to that of Mother Teresa. Again, I present an extreme, but caring and compassion are perhaps not very well-integrated parts of the training of us little scientists.

Thinking in such harshly efficient terms can be very dangerous when applied to a scale as macroscopic as that of the entire earth, as it can lead very quickly to a disregard for our humanity and an unsafe devaluation of the world we live in. When we view the world as a purely economic system rather than a humanitarian one, we can lose sight of what makes us human.

In order to avoid such a perversion, it is necessary to view ourselves as real people, rather than as mere economic agents. This is why a discussion of globalization that does not even touch upon "the whole issue of preservation of culture," such as Josiah Seale's from the Oct. 6 Tech, is an unacceptably incomplete one. MIT students, who come from so many radically different backgrounds and cultures, should readily see that the global cornucopia of cultures, each embodying the values and traditions of different groups of people, comprise the core elements of humanity; they are not fringe elements secondary to the facilitation of uninhibited economic exchange.

Historically, the exchange of thoughts, cultural institutions, and ideas on a worldwide level has generally respected the cultural preservation of the participants in the global dialogue. The massive globalization of commerce is a more recent and troublesome development. It has had several decidedly negative effects, including but not limited to destructive harm done to cultures and habitats around the world.

The policies of the World Bank and the IMF, long questioned by groups perceived as leftist radicals, have recently received severe rebuke from the venerable United Nations. A report adopted by the UN Subcommission on the Protection of Human Rights states that "Indeed, the assumptions on which the rules [of the WTO] are based are grossly unfair and even prejudiced. Those rules also reflect an agenda that serves only to promote dominant corporatist interests ..." According to the report, economic globalization "has caused ... inequality and discrimination to worsen."

This multinational economic quest has victimized the environment as well. Recent reports that the hole in the ozone layer over Antarctica has formed earlier and larger than at any other observed time, so that it now extends over Chile in South America, is only the latest unnerving news to emerge from the stream of anecdotal evidence of significant environmental damage that worldwide corporations and, sometimes, governments so eagerly ignore because of the economic costs associated with curbing environmentally destructive practices.

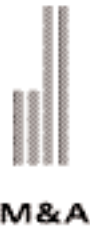
While the war between industry and environment has been waged for some time, there always remains the unavoidable fact that if we destroy the environment we live in for economic gain, we cannot enjoy that economic gain. Again, we risk blinding ourselves by grasping too tightly a purely economic perspective.

While some might argue that these distressing realities are merely painful stepping stones on the path to worldwide economic glory, history suggests that this is probably not the case. The current push to realize on a global level Adam Smith's vision of an unfettered free market will lead to more unpleasantness in line with that already mentioned. However, as human beings, we must remember that we are not subjects of an economic system; but, rather, we create it, employ it, and make use of it.

By no means must humanity subject itself to the painful and dehumanizing artifacts of an unchecked free market economy, in which wealth tends to concentrate unnaturally in the hands of a few, in which the basic condition of being human is secondary to economic drives, and in which the environmental consequences of any action are not considered. We can and must determine our own fate, and we have a responsibility to do so with a healthy respect for ourselves as people and the worldwide environment we live in.

Kenneth Nesmith is a member of the Class of 2004.

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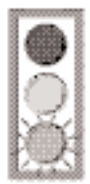
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Technology

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INFORMATION SESSION

Tuesday, October 17

7:00 pm

Cambridge Marriott

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THE ARTS

CONCERT REVIEW

50th Anniversary Celebration Concert Commemorating 50 Years of Excellence

By Jonathan Richmond
ADVISORY BOARD

50th Anniversary Celebration Concert
MIT School of Humanities, Arts, and
Social Sciences
MIT Wind Ensemble
MIT Festival Jazz Ensemble
MIT Chamber Music Society
MIT Symphony Orchestra
MIT Concert Choir
October 6, 8pm
Kresge Auditorium

Power! Majesty! Fun! Triumph! What a feeling of exhilaration as the MIT Symphony Orchestra, conducted by Dante Anzolini, brought Beethoven's *Choral Fantasy* to a conclusion not only concluding a concert celebrating fifty years of MIT's School of the Humanities, Arts, and Social Sciences but cementing MIT's place as one of the great centers for the arts in Boston.

After a prelude of Balinese music performed by MIT's Gamelan Galak Tika in a tent on Kresge Oval, the Kresge Auditorium concert began with Adrian Childs' '94 *Time into Gold*. After graduating from MIT, Childs went on to study composition at the University of Chicago, and now teaches at the University of Illinois at Urbana-Champaign. His composition marks fifty years of the MIT Concert Band with fifty chimes. The chimes are delivered in three sets, on pitches of C, D, and C in an allusion to the band's longtime conductor, John Corley. Corley's initials — JDC — are transformed to C, D, and C when spelled out on a piano keyboard. You just

have to smile at the use of such computational formality to create art for an MIT institution!

Childs' piece is striking, with its colorful play of dynamics and imaginative scoring, and it was given a stellar performance by the MIT Wind Ensemble, conducted by Frederick Harris. Clear, focused playing produced a sound of both richness and purity. The vivid interplay of orchestral voices produced effects of great delight in addition to moments of astonishing power. Intense brass, sweet winds, and magnificent percussion—a display of flawless virtuosity would be hard to match by any other ensemble.

Frederick Harris also conducted the MIT Festival Jazz Ensemble, in *Remember Mingus* by John La Porta. Given a laid-back performance, it was played with much inventiveness. Well-articulated rhythms brought out the complexities of this rich and pleasing piece.

Chamber Music has long been one of the high spots of the arts at MIT, and the MIT Chamber Music Society gave a recital as classy as it comes. The only shame is that we heard only the last two movements of Dohnányi's *Sextet in C, Opus 37, for piano, clarinet, horn and string trio*, for the performance was so revealing that everyone was left demanding more. It was easy to dwell on the beautiful melodic clarinet playing of Eran Egozy '95 which opened the piece, but the fluidity and natural balance of the ensemble when musically conversing together evoked the essence of what chamber playing should be about. The lyrical, gentle exchanges between instruments were sublime, while the dance-like strings — rising in mock elegance to take us to the floor of the mildly inebriated final movement — brought many a smile. Should one dwell on the sublime tone of Marcus Thompson's viola, the easy eloquence of cello of Peter Jung '01, the violin of Dawn Perlner '01, or the well-balanced companionship of Jean Rife's horn? Should one bask in the pleasure of the clarinet of Eran Egozy or marvel at the ability to explore tensions in the piano playing of Jonathan Lee '02? Why not? But above all, this was a display of an ensemble working together effectively, and one of the very best.

And then came the grand finale — as if all this splendor had not been grand enough. Beethoven's charmingly insane *Choral Fantasy*, precursor to the great concluding movement of the *Ninth*, is a work of just the energy and color to consummate an evening of cele-

bration. This was the first time I'd heard the MIT Symphony Orchestra with its adrenal new Argentine conductor Dante Anzolini at the helm. Revered as the most admired of slave masters, he doesn't accept anything but the best from his charges. Anzolini drew out a performance of great brilliance as well as polished style. The strings played with impossible discipline, yet there was nothing staid about their attack: the many passages of subtle



SAMUDRA VIJAY—THE TECH

Presenting the exotic gamelan music of Bali, Gamelan Galak Tika performed a free concert on Kresge Oval, preceding the MIT HASS 50th Anniversary concert inside Kresge. The event featured a traditional Gong Kebyar piece, a recent composition by Dan Schmidt '91, the gentle sounds of the gender wayang, and the raucous and playful instruments of Banyuwangi.

suggestiveness illuminated the joy in this work. The wind section contributed some magic solo work, while horns, trumpets, trombones, and tuba were clearly top brass. Their colors were varied in their hues and unlimited in their imagination. This is not to leave out the percussion players, who clearly knew just what Beethoven wanted from a crescendo.

William Cutter was one of the vocal soloists as well as director of the MIT Concert Choir, which was also very much together and animated, if at times slightly drowned out by the super-energized members of the orchestra.

The overall performance seemed so endlessly interesting and full of discovery. At the climactic conclusion, the audience was simply breathless. An ecstatic Anzolini was afterwards spotted in the tent pitched on Kresge Oval for the continuation of the evening's party spirit. While students all around feasted on superb apple crêpes with cinnamon ice cream, Anzolini was busy singing his performers' praises.

"They're great. Very smart. The focus in rehearsal cannot even be compared to professional orchestras. ... The phrasing ... the balance. ... They are very smart, and extremely intelligent." Lucky students. Lucky Anzolini and lucky MIT. Happy half-century to the Institute's extraordinary creative endeavors in the humanities, arts and social sciences, and long may MIT show that it is one of the world's great universities, and not the narrow enclave of uncultured nerds of popular belief.



ROSHAN BALIGA—THE TECH

Dante Anzolini conducts the MIT Symphony Orchestra's performance of *Fantasia in C Minor* for piano, chorus, and orchestra, "Choral Fantasy," Op. 80.



ROSHAN BALIGA—THE TECH

Pianist David Deveau plays Beethoven's *Fantasia in C Minor*.

FILM REVIEW ★★★

Adventures in Wild California

This is, Like, Cool, Dude!

By Vladimir Zelevinsky
STAFF WRITER

An OmniMax documentary
Directed by Greg MacGillivray
At the Boston Museum of Science

There are two distinct kinds of OmniMax movie: one has a distinct story (for example, *Everest*); the other, merely a setting (for example, *The Living Sea*). Both movies mentioned above were directed by Greg MacGillivray, whose latest film *Adventures in Wild California* is a curious case, being squarely between these two categories.

Whatever serves as the film's theme (California's wild nature as the direct inspiration for the spirit of adventure, exploration, and innovation) is not hefty enough to provide any narrative drive. The film jumps almost randomly between settings and time periods. From the opening segment on sky surfer Troy Hartman (whom I met, and who sounds exactly like an archetypal California surfer, with a laid back attitude, self-deprecating sense of humor, and frequent usage of the word "dude") to portions about sequoia specialists, the founder of Hewlett-Packard, and the bald eagle zoologists, *Adventures* feels largely like a narrative mess. Not only can one hardly rationalize

drawing parallels between Walt Disney and Maverick Beach surfers (and the Academy Awards sequence is totally expendable), it also manages to over-explain its simple thesis.

Despite this, *Adventures in Wild California* is still wildly exciting and flows along rather well even with all the lurches in the story. The reason behind this is that the movie is really not about California, or its people, or nature, or anything as highbrow. It is merely about one thing: making every single shot on the gigantic, high-resolution OmniMax screen as preternaturally cool as possible.

In this it succeeds in spades. According to Hartman, the sky surfing segment is the best way to experience this extreme sport without actually being up there. Allow me to respectfully disagree: experiencing this glorious vertigo from the comfort of one's armchair is, in all honesty, better than risking one's neck in the sky.

Equally breathtaking are the shots of people climbing giant sequoia trees or riding the big wave on surfboards. The sheer technical virtuosity of capturing these images with an unwieldy OmniMax camera simply boggles the mind. Some decisions are questionable (such as intercutting the forward-moving shot of a rollercoaster with the reverse shot of Roy

Disney riding it—corporate sponsorship does run rampant here), but just about all of them are truly an eye-full.

More than that: they provide the continuity that the film's ostensible topic fails to, and this continuity is purely visual, with one scene smoothly segueing into another. Especially remarkable is the editing: when the shot of a swaying underwater forest of algae is followed by the shot of evergreen trees, similarly swaying in the wind, the effect is instantly gripping. Even the rough transitions (from the Disneyland scene to snowboarding) are smoothed by creative editing, when the point-of-view shot of a rollercoaster rider is switched to that of a snowboarder, careening down the slope.

Toward the end of the movie, the literal theme does rally up and, for the final scene, matches the power of the visuals: the segment of a helicopter ride to re-introduce a baby bald eagle into the nest has both visual power and the point about the interplay of humanity and nature. The rest of the movie does not provide as much to think about; but it provides more than enough jawdropping visuals to pick up the slack.



MACGILLIVRAY FREEMAN FILMS

Skydiver Troy Hartman demonstrates sky-surfing above Mission Bay, San Diego in *Adventures in Wild California*. *Adventures* can now be seen in the Mugar Omni Theater at the Museum of Science.

FILM REVIEW ★★★

Billy Elliot

Ballet Conduit

By Karen Feigenbaum
STAFF WRITER

Directed by Stephen Daldry

Written by Lee Hall

Starring Jamie Bell, Julie Walters, Gary Lewis (III), Jamie Draven, and Nicola Blackwell
Rated R

Young Brit Billy Elliot has got the music in him: He's about to lose control and he just can't hide it! His heart throbs in time to a boogie rhythm, and he just has to dance! The result is a sweet, spirited, and enjoyable (albeit at times clumsily rendered) movie experience.

In the film's slow beginning we learn that Billy's mother has died; he presently lives with his older brother, father, and senile grandmother. Then, while training and being humiliated in a boxing ring at the town gym, Billy's attention is captured by a ballet class. Thereafter he begins sneaking to the dance rehearsals (classes must be attended covertly, as his father does not approve of "such activities" for lads). And thus begins young Elliot's passionate love affair with his forbidden dance: Ballet.

Unfortunately, for both the members of the cast and the audience, the screenplay writer insists on inserting an obligatory political backdrop (are such plot devices mandatory in the British film community?). In the case of this movie, there's a coal miners' strike that requires all sorts of police brutality, including on Billy's father and brother. The juxtaposition between the story of Billy's desire to dance set against the town's political climate is awkward and unnecessary. Enough conflict is created through the tension of the family dynamic to incite Billy's inner turmoil without requiring the seemingly perfunctory, often annoying, and ultimately useless subplot about the miners.

Despite the fact that the story line has a number of tangential themes woven concurrently, the plot never becomes messy or overly frenetic; it would simply be a more concise and tighter film had there been more selective omission ... and perhaps a more talented on-line editor.

Billy Elliot introduces Jamie Bell, a relative newcomer to the screen, who looks like Ethan Hawke circa 1980. As Billy, Bell does a great job capturing the essence of a boy inexplicably hypnotized by the power of dancing. He beautifully portrays the character's transformation from an unsure youth to a determined adolescent willing to fight to be himself (his mother's dying edict).

Set in 1984 among the slums of Northern England, this film is technically what one might call a British period piece. However, it plays more like *Flashdance* meets *Angela's Ashes*, so don't expect an Edwardian-era Henry James adaptation. And a note of warning: Heavy profanity is tossed around in thick lower-class British accents. Be prepared to ask the person next to you, "What did he say?" a few times.

The movie is somewhat uneven. There are minor missteps, such as the father's lack of character development in the beginning, making his behavioral motivation unclear. But these failings are well balanced against beautifully executed aspects, such as Billy's adorable relationship with the ballet instructor's daughter. The movie is at times appropriately tear-inducing, and it's filled with solid humor throughout. Overall, it's a heart-warming and amusing piece of light fare that recovers well from any mistakes it makes.

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MUSIC REVIEW

State of the Airwaves

Hynes, Holland, and hed (p.e.)

By Dan Katz
STAFF WRITER

Yes, I know it's Friday. Yes, I know it's been eleven whole days since you've been able to read *Airwaves*. Just calm down and breathe deeply. In. Out. In. Out. There you go, everything will be all right. Just read on and the withdrawal symptoms should gradually subside.

As I've got another column on tap for Tuesday, I've only got a weekend's worth of concerts to promote this week, and one of them features almost as much music as all the other shows combined. On Saturday and Sunday, Hynes Convention Center hosts its annual CollegeFest, a gigantic walk-around event where you can get lots of free stuff that you would never actually want. More importantly, if you stick around long enough, you can see quite a bit of live music. The big attraction this year is Kittie, the grrl-rock band of the moment; they play late Saturday afternoon, preceded by local rockers Seventeen (who'll be warming up tonight at Bill's Bar) and The Sheila Divine, as well as a few new artists. Sunday's lineup is a bit less impressive, providing sets from Waltham and C60.

But perhaps you prefer music in traditional venues, such as nightclubs. Then there's stuff for you too; kicking off tonight at Axis is a poppy punk bill headlined by Fenix TX ("All My Fault") and Good Charlotte, composers of the very catchy track "Little Things." For the quieter tastes, one of Cambridge's finest folk-rock artists, Mary Lou Lord plays a gig at the Middle East tomorrow night. And for you youngsters with lots of energy who just want an excuse to hurl yourselves at other people, I recommend a Monday night of metal at the Avalon with former Ozzfesters Soulfly and Primer 55.

So if you happen to see Seventeen this weekend, and you like them, pick up their new album, *Bikini Pie Fight*, which hit stores this past Tuesday. Also new on the shelves is the long-awaited second album from Jakob Dylan and the Wallflowers, a highly awaited record called *Breach*. After over a month of radio promotion for the leadoff single "Fiction," Orgy's *Vapor Transmission* is now out,

and if the music is as slick as their newest video, it'll be something special.

Like words that start with S? Slash's band, Slash's Snakepit, released a new disc (*Ain't Life Grand?*) Tuesday, as did Spineshank (a friendly little CD called *The Height Of Callousness*). From the Bands-You've-Probably-Forgotten-About department come *Brainwasher* from Bare Jr., the alternative-rock/country quartet responsible for the excellent single "You Blew Me Off," and *Soul Caddy* by the Cherry Poppin' Daddies, who will have a great time trying to sell records now that swing music no longer gets played on mainstream radio. The Beastie Boys' original accompanist, DJ Hurricane, has a new disc out (*Don't Sleep*) featuring cameos by Billie Joe Armstrong and Scott Weiland, who sings on a slightly disturbing cover of Queen's "We Will Rock You." Finally, the record industry has unleashed (and these were four words I never thought I'd hear) new music from Tiffany. It's such a strange concept that it's almost intriguing.

My favorite song at the moment is undoubtedly hed (p.e.)'s



See Seventeen tonight at Bill's Bar and Saturday at the Hynes Convention Center CollegeFest. The band's album *Bikini Pie Fight* came out earlier this week.

"Bartender." It has a simple if discomfiting story to it (the singer's sitting in a bar worried about where he'll end up when he leaves) with a great sing-along chorus and verses that fall somewhere between Korn and the Insane Clown Posse (the band somehow manages to sift out the few good qualities of these two groups). The result is an easily accessible hard rock song that has a stronger message than most of today's metal bands, who toss around rebel yells and deprecation without actually bothering to tell a story.

Let me go on record that I enjoyed Wally's "Tech In One Column," despite his subtle shot at my musical taste. I suppose it could be debated that a lot of the music I listen to is similar ... Either way, it's not particularly painful to be called a conformist by somebody who lives in a fraternity. Enough said. (I think I hear the rumble of incoming hate mail.)

It just so happens that I have an e-mail address. It's <airwaves@the-tech.mit.edu>. You're very welcome to use it. Clue me in to a great upcoming concert you'd like MIT to know about. Tell me about a cutting-edge new band I may not have heard. Send me your recipe for Tuna Surprise. ("Hey, this isn't tuna." "Surprise!") And I'm warning y'all ... if I don't hear from you, I've got plenty of other jokes just like that one. 'Til Tuesday, have a lovely half-week, and keep expanding your horizons.

FILM REVIEW ★½

Dark Days

An Ambitious Project with Mediocre Results

By Jed Horne
STAFF WRITER

A documentary by Marc Singer

Music by DJ Shadow

Unrated, contains some language and drug use

Meet Dee, the crack-addicted ex-convict who only heard about the horrific death of her children on the news while she was in jail. Her neighbor is Tommy, an abused child who ran away from South Carolina and wound up homeless in New York. Henry, an ex-railroad worker who also fought crack addiction, is known as "the electrician" because of his skill in harnessing the city's forgotten electrical lines to provide power for Dee, Tommy, Ralph, Clarence, and the approximately twenty other lost souls residing in the Amtrak tunnel beneath Penn Station.

These are the subjects of Marc Singer's *Dark Days*, an award-winning documentary featured at this year's Sundance Film Festival and shot on a shoestring budget, and whose crew was composed entirely of its homeless subjects. Singer, a British immigrant, began the project with no previous filmmaking experience and no money. On what can best be described as a whim, he spent two years living underground filming the lives of people forced by society to take up residence somewhere where no one in their right mind would bother to evict them. *Dark Days* is a loosely chronological narrative history of those two years, which skips from vignette to vignette and traces the lives of its subject matter. Some of the residents lived their lives underground, essentially unnoticed, for nearly twenty years, building shacks with electricity, cooking facilities, and, most importantly, walls to keep the rats out and the heat in.

What is unique about the film's treatment of the homeless is its humanizing aspect: rarely are the homeless depicted as engaging in activities that normal human beings can



COURTESY OF WIDE ANGLE PICTURES

Henry and Tommy in a scene from *Dark Days*.

empathize with. Ralph paints a sign on his house that reads "No Crack" because he is tired of addicts pounding on his door for a fix. Clarence's outings to scavenge for food and things he can sell in the garbage are paralleled by the residents' constant battle with the rats that have an equal stake in the scavenging business. Dee's house burns down after a spat with another crack addict. Tommy raises dogs and is proud of his house, easily the largest in the whole community. Henry explains how to make biscuits with buttermilk. While the scenes in the film are almost all unrelated, they describe mostly rational and understandable mechanisms for survival by a group of people who are usually depicted as shopping-cart-pushing schizophrenics and not much else.

The tunnel-dwellers lives go on more or less unchanged until Amtrak is required by "outside pressure" to force them out through a police raid. Eventually, their cause is taken up by a homeless advocacy group, which secures federal funding for above-ground housing.

Remarkable for its technical achievements, where *Dark Days* falls short is in its message. While, admittedly, the films humanizing effects are powerful and its vignettes are sometimes horrific, sometimes hysterical, it doesn't really

offer more than an observational vantage point. Even after the film's subjects "win" permanent housing, its message is curiously unsatisfactory. What happens to these people next? Unfortunately, in most cases, they wind up right where they started. Or worse. And, although it offers synopses of lives ruined by abuse, drugs, and just plain bad luck, *Dark Days* doesn't offer any novel explanation for the homeless problem or any real solutions to probably the single most important sociological problem of the late 20th century. In fact, the film is so good at humanizing these lives that it is almost guilty of romanticizing them. *Dark Days* has a catchy techno soundtrack by DJ Shadow and a fascinating cinematographic style shot in almost zero light. The film has a rough-edged but stylized feel that, in some sick way, makes homelessness even appear attractive.

If nothing else, however, Singer's achievement deserves credit for being just that: An achievement. His unique approach to the subject matter, the fact that he shot the entire movie without a professional crew, and the film's existence at all are testaments to superhuman persistence and vision. But, as the saying goes, the road to mediocre cinema is paved with good intentions.

FILM REVIEW ★ 1/2

Lost Souls

A Lost Cause

By Ryan Klimczak

STAFF WRITER

Directed by Janusz Kaminski

Produced by Nina R. Sadowsky and Meg Ray

Written by Pierce Gardner & Betsy Stahl

Starring Winona Ryder, Ben Chaplin, Philip

Baker Hall, Elias Koteas, Sarah Wynter

Rated R

From Janus Kaminski, the acclaimed cinematographer of *Schindler's List* and *Saving Private Ryan*, comes *Lost Souls*, a generic and tasteless addition to the over-played apocalyptic genre. Maya Larkin (Winona Ryder) is a young woman who has to convince Peter Kelson (Ben Chaplin) that he's destined to be the living embodiment of the Devil come his 33rd birthday. Unsuspecting, intransigent, and skeptical, Peter must be convinced that his soul will soon be staked by Lucifer himself, and he must do something about it. If he fails, he will be transformed into the anti-christ and destroy civilization.

With textured images of jagged shadows, crisp lighting, and omnipresent darkness, the unconventional — but successful — color-drained visual style of director Janus Kaminski reflects his previous cinematographic works in *Schindler's List* and *Saving Private Ryan*. It's an almost raw approach to filming. With a stunning and coarse representation of reality, it provides a great supplement to the film's serious and grave subject matter. Though, similar to *Sleepy Hollow*, such an emphasis on the dismal reality of the scenes, in effect,

caused some of the serious moments to become less grave and more laughable. Also, of course, the credible, mystifying, and emotionally inspiring power of *Schindler's List* and *Saving Private Ryan* go unrealized throughout this movie.

In many ways, the underlying intention of this movie is to provide a more modern representation of the familiar horror classics *The Exorcist* and *Rosemary's Baby*. The screenplay resembles a sampling of ideas from both films, though its attempt to augment the frightening power of these two films failed in a large part due to the writers' presumption that special effects can be replaced by an original script, and more importantly, a cogent screenplay. Films like *The Exorcist* worked because they depicted ideas and notions which were unspoken of and internally feared — ideas that have never been presented to a viewing audience before.

Essentially, it is the shock of the unexpected — the terror, not of a looming suspense, but of a gradual climactic crescendo — that makes a film become etched within one's mind. The power of most horror films comes from how closely the audience associates the film with the truth, and how closely the film resembles the real world. *Lost Souls* is an unsuccessful rehash of an idea that has been replayed time and again by such films as *End of Days*, *Stigmata*, and *Bless the Child*. The idea, projected to audiences for more than twenty years, has become overdone, and now it is virtually impossible to resurrect the profound feeling once aroused by classics like *Rosemary's Baby* and *The Exorcist*.

Winona Ryder plays Maya, a character who suffers from evocative hallucinations and is possessed of a disturbingly calm voice. The hallucination sequences are among the film's creepiest visual effects. This is clearly the case in the scene where Maya recoils from a flood of sewage in a washroom, and a cryptic mes-



DARREN MICHAELS—NEW LINE CINEMA

Ben Chaplin plays Peter Kelson, a man who has trouble accepting the fact that he's destined to be possessed by the Devil come his 33rd birthday in New Line Cinema's *Lost Souls*.

sage is etched on a bathroom wall in a manner reminiscent of *The Shining*. Through the use of Maya's flashbacks and hallucinations, the film almost inspires a sense of ambiguous reality, where illusion meets reality in an undifferentiable atmosphere which successfully adds to the cryptic mystery of the film.

Ben Chaplin's character, Peter Kelson, is uni-dimensional, undeveloped, predictable, and dull. At one point Ryder shoots his long-time fiancée after a struggle between them ensues, and no questions are asked; Peter does not even reveal a single emotion about the incident. The main problem with many horror films is that the acting comes out as unprofessional when compared to standard dramatic acting. Horror films,

including *Lost Souls*, require actors with a substantial talent for expressing intense emotions of fear and anguish. The acting in *Lost Souls* comes in somewhere between *The Exorcist* and a third-rate porno.

By far the greatest disappointment in this film is the ending. As the scenes progress, the tension mounts, only to be resolved by the most uneventful conclusion. One is left wondering, "Was that it?" only to be answered by the rolling credits. The entire film escalates from scene to scene, with jagged pitfalls and sudden climaxes, only to conclude on a dull and anticlimactic plateau. Clearly, *Lost Souls*'s attempt to revive the next-generation spin-off of *The Exorcist* proved to be a lost cause.

FILM REVIEW ★★★

Dancer in the Dark

Tragic Musical

By Annie S. Choi

ARTS EDITOR

Directed and Written by Lars von Trier

Starring Björk, Catherine Deneuve, David

Morse, Peter Stormare, Udo Kier, Joel Grey,

Cara Seymour, and Vladan Kostic

Indeed it is a strange recipe: Take the director of the emotionally taxing *Breaking the Waves*. Add the effervescent Icelandic queen of electronic pop and a celebrated French actress. Put in some music and campy dance numbers. Shake well. Result? *Dancer in the Dark*.

Dancer in the Dark is a gut-wrenching tragedy and, believe it or not, a musical. Björk plays Selma, a Czech immigrant who toils in a sink factory alongside her caring companion Kathy (Catherine Deneuve). Due to a genetic disease, Selma goes blind and desperately struggles to earn enough money for her son's eye operation so that he will not be destined to her darkness. She finally earns enough money to save Gene's (Vladan Kostic) vision, only to be robbed blind by a suicidal friend. And that's only the happy part.

Selma escapes her drab world into one full of dance and song. During moments of high emotions or stress she enters a dreamland where factory workers tap dance with brooms and train workers happily spin her around. "In a musical," Selma explains, "nothing dreadful ever happens." The irony is, of course, that *Dancer in the Dark* is a musical and dreadful things do happen. Very, very dreadful things, like injustice and death.

The film is an ambitious one. It's a thick and grave drama, with dance numbers that are filled with ensemble dancers making exagger-



D. KOSKAS

David Morse and nymph-like Björk star in Lars von Trier's intensely tragic musical, *Dancer in the Dark*.

ated movements and facial expressions. The cinematography is quite interesting, and writer/director Lars von Trier operates the camera himself. Instead of panning back to include both speakers in a frame, the camera swishes quickly from face to face. The handheld-camcorder-shakiness and erratic camera angles do offer a more voyeuristic (though dizzying) glimpse into each scene, but they also push the film to the border of amateur filming. I was briefly reminded of *The Blair Witch Project*.

Björk's performance is impressive. So impressive, in fact, that she earned Best Female Performance and the Palm d'Or at Cannes Film Festival. She plays the role of Selma skillfully, melting easily between the struggling single-mother and the absentminded daydreamer. However, she is still unmistakably Björk — with her trademark scratchy, squeaky voice and funny Icelandic accent — and she tightly fuses herself with Selma. In the musical numbers, she is Björk, with her remarkable vocal range and unique style. In

the dramatic scenes, she is Selma, the desperate and dreamy Czech immigrant. Björk takes the role of Selma and makes it hers.

French ice queen Catherine Deneuve also gives an excellent performance as Selma's loyal confidant. She even sings her brief verses well. In fact, Björk and Deneuve may be the only good singers in the film. It is clear that von Trier chose the actors based on their acting prowess, not their singing skills. Luckily Björk does most of the singing in the film, but the few verses that David Morse (remember *St. Elsewhere*?) and Peter Stormare croon are blindingly painful. Their singing is forced, crude, and unconfident, void of any warmth and credibility. It is for this reason that *Dancer in the Dark* is a good film but a terrible, terrible musical.

Most of the music in *Dancer in the Dark* is quintessential Björk, complete with strange rhythms and experimental sounds with strong vocals. The overture during the opening credits is traditional musical fare, with a rich sym-

phony orchestra playing a gradual, mysterious melody of the songs performed in the film.

It is in "Cvalda," the second song in the musical, where Björk's musical style shines. During the number, Selma forms a song out of the sounds of the factory. A bang from a machine, a click from a lever, and a swish of a broom all form a complex and fun cacophony to which she sings, or screams, "Clutter! Crash! Bang! Racket! Bang! Thump!" Björk incorporates metallic sounds from the factory and then some, to create a song that is the most enjoyable on the screen and on the album. In "I've Seen it All" Björk sings a duet with Peter Stormare and his weak voice is lost in Björk's seasoned vocal chords. Interestingly, on the soundtrack Thom Yorke of Radiohead sings in the duet, but "I've Seen it All" still remains as one of the weakest on the soundtrack. However, the lyrics are perhaps the most touching, as a blind Selma explains, "I've seen what I chose and I've seen what I need, / And that is enough, to want more would be greed." While Björk wrote the music, Björk and von Trier wrote the lyrics together (which are something that Björk would write herself, only more depressing). The final, heart-breaking song in the film, "New World," is sung in a desperate a capella. Luckily, on the CD, listeners aren't subjected to re-live the same gut-tossing experience of the climactic conclusion of the film. The soundtrack offers a softer version, with a lullaby melody and more soothing vocals.

The music is not Björk's best. It's not as experimental or ambitious. It's not Björk. It's Björk and von Trier. The music is a compromise and it shows. The creative conflict between the musician and the director pulled the music in different directions, and that is exactly how the soundtrack feels.

Overall, *Dancer in the Dark* is an untraditional musical with a stifling plot that can drive any well-adjusted person to suicide. After releasing the intensely emotional and heart-slinging tragedy *Breaking the Waves*, von Trier continues his examination of tragedy, tragedy, and more tragedy in the form of a musical. Let's hope this one doesn't hit Broadway.

Blood Drive



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FOOD REVIEW

The Essential Vegetarian

By Katie Jeffreys
FEATURES EDITOR

Fall has definitely arrived. For me, the rich colors of the season invoke thoughts of the related foods, such as the yellow of squash, orange of sweet potatoes, red of cranberries, and brown of grains.

Sampling fine restaurants' Fall menus is always a treat. Taking the time away from studies to relax in an elegant setting always is a nice reminder that there is life outside MIT. Of course, I don't mean dropping huge sums of money on small quantities of food in a place where you go to see and be seen, but rather going to one of the restaurants around Boston that is cozy and inviting, or even fun and funky.

Some great Fall fare I discovered last year includes the butternut squash ravioli at Vinny Testa's (867 Boylston St., Boston). A special last fall, this creamy dish made it to the permanent menu when it was revised over the summer.

The Boathouse Grille at Sculler's Jazz Club (400 Soldiers Field Road, Boston) also served up delicious seasonal fare last year. I had a stuffed butternut squash with fried sweet potatoes. The ambience of the restaurant only added to the charm, as patrons listen to the live jazz in the next room while overlooking the Charles River.

I had not been to Davis Square until this semester. Not surprisingly, it has much to offer in the way of entertainment, dining, and shopping. I have eaten at two Davis square establishments which offer very different types of cuisine.

The first is Mr. Crepe (83 Holland St., Somerville). Offering both savory and sweet crepes, the vegetarian selection is immense. Between mushrooms, greens and cheeses, the entrée crepes are a moderately healthy and filling lunch choice.

While rather pricey (about \$7 for a crepe), the atmosphere is fun and slightly funky. The service is on the slow side, but each crepe is prepared fresh to order. Visit on a Sunday to chat with Ex-UA office manager Eric Schlemann.

Just up the street, closer to Teele Square, is House of Tibet Kitchen (235 Holland St., Somerville). This cozy restaurant offers a wide array of vegetarian appetizers and entrées. Containing grains, legumes, dark greens and potatoes in various spices, the dishes are hearty and (with the addition of the provided hot sauce) flavorful.

I tried the appetizer sampler (\$4.50), which included four dishes of various uniqueness and quality. I also sampled the Tsel Momo, pan-fried or steamed dumplings filled with vegetables and potatoes, they were more solid and less distinctly seasoned than their traditional Chinese counterparts.

Looking at the vegetarian entree choices, I eliminated some of the more "Chinese" cuisine such as Tofu with Broccoli from my list of choices. This left nine vegetarian choices -- more than I am used to! I ended up choosing the Sho-kho Ngopa (\$6.75), which is potato and

spinach and garlic. It was an interesting dish, but perhaps not such a diverse experience as Tsel Gyathuk Ngopa (a noodle dish with vegetables, \$6.95) or the Tsel Phing (fresh vegetables with clear bean thread, a thin Tibetan noodle, at \$6.75).

Overall, the service was friendly. A little assistance is always welcome when sampling a new ethnicity of cuisine. The atmosphere, with the pictures of yaks and Lamas, was enhanced (if such a theme is your cup of tea) by the traditional music in the background.

Included this week is a recipe for a Tibetan dish which combines my idea of fall fare with the flavors I recently experienced at House of Tibet Kitchen.

We all know that Dan Katz is a great guy, and I don't mean in any way to suggest that he should go out to Tibet, but I would suggest that he (and all you readers) go to the Boston Vegetarian Food Festival this Saturday at the Reggie Lewis Athletic Center, 1350 Tremont Street, Boston.

Visit <http://www.bostonveg.org/foodfest/> for more information about this event.

Tibetan Potato Soup

1/4 cup Butter
1 tbsp Minced ginger root
1 tbsp Minced garlic
1 cup Diced red onion
1/2 tsp Turmeric
1/2 tsp Chili powder
1/2 tsp Kopan Masala
3 cup Mashed potato
4 cup Water
1 cup Diced tofu
1 cup Spinach leaves, chopped
1 1/2 tsp White vinegar
1 tbsp Soy sauce
2 tsp Salt
1/2 tsp Black pepper
2 tbsp Chopped green onion
2 tbsp Chopped cilantro

Melt butter in large saucepan over medium heat. Add ginger, garlic and onion and stir-fry over medium to medium-high heat for 1/2 to 1 minute. Add turmeric, chili powder and masala. Stir-fry 1/2 minute longer.

Add potato and mix. Cook and stir 3 minutes. Add water one cup at a time, stirring constantly with wire whisk to prevent lumps from forming.

Stir until mixture is smooth. Add tofu and spinach. Mix well and bring to boil. Add vinegar, soy sauce, salt and pepper. Simmer 5 minutes. If soup is too thick, add water. Add green onions and cilantro and mix well. Makes about 8 cups.

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ON THE SCREEN

— BY THE TECH ARTS STAFF —

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

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

Adventures in Wild California (★★★)

The theme of this movie, California's wild nature, is the direct inspiration for the spirit of adventure, exploration, and innovation — but it is the glorious visuals (sky surfing and regular surfing, snowboarding, helicopter flights) that provide real excitement. — Vladimir Zelevinsky

Alice et Martin (★★½)

A simple, yet poignant love story. The screenplay, however, is far outdone by the cinematography. Numerous images and scenes stand out, thanks to the careful direction of André Téchiné, making this film a refreshing break from the usual empty summer blockbuster. — Lianne Habinek

Almost Famous (★★½)

Almost Famous is the semi-autobiographical film of writer and director Cameron Crowe's life as a 16 year-old *Rolling Stone* journalist. He follows around a band for four days and, in a bewildering, humorous, and didactic experience, understands the mantra of sex, drugs, and rock and roll. — Devdoot Majumdar

Bait (★★½)

In this enjoyable comedy, Jamie Foxx stars as a small-time thief used by the police as bait to catch a killer. Although the plot is too predictable to be interesting, Foxx's outstanding performance, combined with good cinematography, makes up for the lack of originality of the story. If you want to have a good time, take this bait and go see the movie. It will definitely make you laugh. — Bogdan Fedeles

Billy Elliot (★★★★)

A sweet, spirited, and enjoyable (albeit sometimes clumsily rendered) movie experience. A young British boy, hypnotized by dancing, begins studying ballet, much to the chagrin of his lower-class father. The seemingly obligatory political backdrop is awkward and unnecessary, but overall, it's a heart-warming and amusing piece of light fare that recovers well from any of its missteps. Warning: Thick British accents. — Karen Feigenbaum

Bring it On (★★★★)

One of the better movies of the summer merely because of its amusing banter and exaggerated characters. Stupid jokes and predictable conflicts are delivered throughout the film, but *Bring It On* doesn't lose its cheer. Kirsten Dunst plays the captain of the Toros, a cheerleading squad that goes head-to-head with members of a Compton squad, which includes the members from R&B group



When Herman Boone (Denzel Washington) is hired over a white veteran football coach to lead the T.C. Williams High School team The Titans, the players are forced to overcome personal obstacles in *Remember the Titans*.

Blaque. The one-liners and catty attitudes are let loose in director Peyton Reed's silver-screen endeavor. — Solar Olugebefola

Dancer in the Dark (★★★★)

Björk, Catherine Deneuve, and director/writer Lars von Trier team up in this ambitious musical. A heavy and tragic plot-collides with campy musical numbers to form a film that is better off as a drama than a musical. Björk and Deneuve's performances are stellar, but the rest of the cast needs intense dance and vocal training in order to make a more convincing musical. The film's music has traces of Björk's unique electronic style, but still feels held back and pulled in different directions. Bring tissues. — Annie Choi

Dark Days (★★½)

Filmmaker Marc Singer's first cinematic effort, follows the lives of about twenty homeless men and women living in the Amtrak tunnels under Penn Station in New York City. The film is a powerfully unique look at a group of people who are rarely depicted as more than stereotypes. Kudos to the film's ambition, and the fascinating vignettes depicted throughout. However, *Dark Days* is ultimately unsatisfactory as a sociological study because it lacks any clear statement of purpose or vision, and over-humanizes homelessness in a patently offensive way. — Jed Horne

The Exorcist (★★★★½)

Re-released after 27 years, the new *Exorcist* has been received with interest; some have even named it the Scariest Movie of All Time. The main difference between this version and the version you can see on video is about eleven minutes of cut footage and some revamped sound effects. Compared to the flashy films of today, *The Exorcist* feels rather dry, but avid fans and those who have never

seen the original classic should definitely check it out. — Raja Mohan

Girl on the Bridge (★★★½)

An enchanting film that is never boring. Director Patrice Laconte emphasizes the visual and the actor-audience relationship to convey the story of two very different people who nonetheless form the perfect match. — LH

Lost Souls (★½)

From Janus Kaminski, the acclaimed cinematographer of *Schindler's List* and *Saving Private Ryan*, comes *Lost Souls*, a generic and tasteless addition to the recent surplus of apocalypse-like films. Maya Larkin (Winona Ryder) must convince Peter Kelson (Ben Chaplin) that he's destined to be the living embodiment of the Devil come his 33rd birthday so they can, ultimately, save the world. Though it attempts to mimic *The Exorcist* and *Rosemary's Baby*, *Lost Souls* ultimately fails to reinvent the horror classic for the modern day audience. — Ryan Klimczak

Meet the Parents (★★★★)

From the director of *Austin Powers* comes this offbeat and original romantic comedy about hapless Greg Focker (Ben Stiller) and his attempts to impress his future father-in-law (Robert DeNiro). Pam's (Teri Polo) father, Jack Byrnes, instantly decides that he's unimpressed by his daughter's husband-to-be and what follows is a disastrous family weekend during which things just keep getting worse. With laugh-out-loud humor and an endless array of gut-busting scenes, this film proves to be Stiller's greatest success since *There's Something about Mary*. — RK

Nurse Betty (★★)

Renee Zellweger stars in this film as the

neurotic Nurse Betty, a small-town soap opera aficionado traumatized into an alternate personality. Obsessed and dedicated, she seeks out soap opera star Dr. David Ravell, played by actor George McCord (Greg Kinnear), on *A Reason to Love* under the misconception that he is her ex-fiancee. Along the way, she is followed by two hit men played by Morgan Freeman and Chris Rock, and, as this illogical but humorous story continues, it stumbles somewhere between humorous originality and perplexing irrationality. — RK

Remember the Titans (★★★★)

This is a beautifully directed movie about the social and racial conflicts of the 1970's. Inspired by real events, the movie examines the relationship between two football coaches, one white and one black, trying to overcome racial differences that tear the whole community apart after an all-white school and an all-black school are united. Featuring great actors and lovely music from the 70's, this movie depicts stirring aspects of human nature. A must-see. — BF

Urbania (★★★)

Urbania tells the story of Charlie, a man introduced as having suffered a tragic loss and intent on regaining normalcy in his life. Charlie stumbles through the hyper-reality of New York City, voyeuristically obsessed with "urban legends" — peculiar vignettes which, the film argues, help us cope with reality's capriciousness. These tales become a metaphor for Charlie's own experience and provide a backdrop for his neurotic obsession with an ex-lover and the possibility of a redemptive relationship with a homophobic acquaintance. *Urbania* confronts some interesting issues about sexuality, revenge, and love, but its choice of a homosexual focus, while downplayed, makes it easily dismissed as a member of a genre of films that is hokey at best, even if *Urbania* itself is an exception. — JH

Urban Legends: Final Cut (★)

A disappointing sequel to the original *Urban Legends* movie, this film provides an unorthodox approach to its forerunner as film student Amy Mayfield (Jennifer Morrison) directs her thesis film on a murderer who kills people based on urban legends. At the same time, a psychopath is killing her crew in the same format as her movie, leading Mayfield on an unexpected — and confusing — trail to unmask the killer before she too becomes an urban legend. Directed by John Ottman, *Urban Legends II: Final Cut* proves to be a cheesy and overdone addition to the teen-horror genre. — RK

The Way of the Gun (★★½)

Written and directed by Christopher McQuarrie (*The Usual Suspects* screenwriter), this crime thriller starts and ends with a bang, staging thrilling, superbly choreographed gun battles. However, the middle drags with endless expository sequences that all look and sound alike. Also, Ryan Phillippe is no Kevin Spacey. —VZ

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Clubs

Axis
13 Lansdowne St., 617-262-2437
Sundays: See Avalon below.
Mondays: *Static*. Gay, casual dress. \$5, 18+.
Thursdays: *Chrome/Skybar*. Progressive house, soul, disco; dress code. \$10, 19+; \$8, 21+.
Fridays: *Spin Cycle*. Progressive house, 80's. \$12, 19+; \$10, 21+.

Avalon
15 Lansdowne St., 617-262-2424
Sundays: *Gay Night* with Axis. Three different dance floors featuring hardcore house and techno. \$10, 21+.
Thursdays: *International Night*. Eurohouse. \$10, 19+.
Fridays: *Avaland*. House. \$15, 19+.
Saturdays: *Downtown*. Modern house, club classics, and Top 40 hits. \$15, 21+.

Karma Club
9 Lansdowne St., 617-421-9595
Sundays: "Current dance favorites" by guest DJs. Cover varies.
Tuesdays: *Phatt Tuesdays*. With Bill's bar, modern dance music. \$10.
Wednesdays: *STP*. Gay-friendly, house. \$15, 21+.
Thursdays: *Groove Factor*. House.
Fridays: *Pure*. Drum and bass, guest DJ. \$15, 19+.
Saturdays: *Elements of Life*. International House. \$15.

ManRay
21 Brookline St., Cambridge, 617-864-0400

Wednesdays: *Curses*. Goth. Appropriate dress required. \$5, 19+; \$3, 21+.
Thursdays: *Campus*. Popular tunes + House. Gay, casual dress. \$10, 19+; \$7, 21+.
Fridays: *Fantasy Factory* (First and third Friday of the month. Features kinky fetishes and industrial music.) *Hell Night* (every second Friday, 19+). Includes Goth music.) *Ooze* (the last Friday of the month.) \$10, 21+; reduced prices for those wearing fetish gear.
Saturdays: *Liquid*. Disco/house + New Wave. \$15, 19+; \$10, 21+.

Popular Music

Axis
Next: 423-NEXT
13 Lansdowne St., 617-262-2437
Oct. 13: Fenix TX.
Oct. 22: At the Drive-In.
Oct. 25: Virtuoso. Local hip-hop artists. Featuring Iyadonna & Clinton Sparks, 7L & Esoteric, Skitzofreniks, Shuman, Reks, Elliot Ness, and Ray Barboza.

Avalon
15 Lansdowne St., 617-262-2424
Oct. 13: The Samples.
Oct. 18: BT, \$15.
Oct. 19: Moby.
Oct. 20: Soulive.
Oct. 21: Shaggy.
Oct. 22: The Beautiful South.
Oct. 24: The Gregg Allman Band.
Oct. 25: Hootie & the Blowfish.
Oct. 26: BB Mak.
Oct. 28: Elliot Smith.
Oct. 29: Miguel Migs, Kid Koala, PLove, Slum Village, Bahamadia.
Nov. 4: Sammy Hagar.
Nov. 5: 311.
Nov. 7: Rancid.
Nov. 18: They Might Be Giants.
Nov. 28: The Saw Doctors.

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.

Oct. 14: Fourplay.
Oct. 15: Sandra Bernhard.
Oct. 17: Emmylou Harris.
Oct. 21: George Winston.
Oct. 25: Yiannis Parios.
Oct. 26: Keb Mo.
Oct. 27: Sonny Rollins.
Oct. 28: Klezmer Conservatory Band.
Nov. 10: Whispers.
Nov. 18: Plena Libre.

Club Passim
47 Palmer St, Cambridge, 618-492-7679.

Call for schedule.
Tuesdays: Open Mic at 8 p.m. (sign up at 7:30). \$5.

The Lizard Lounge
1667 Mass Ave., 617-547-0759.
21+

Wednesdays: Baby Ray.
Thursdays: Club d'Elf.

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

Oct. 13: Barbero with opening acts Throttle, Bottom and Crack Torch.
Oct. 13: The Original P.
Oct. 15: Bitch and Animal with opening act Mehan Toohey.
Oct. 18: Coldcut.

On The Town

A weekly guide to the arts in Boston
October 13 - 20
Compiled by Fred Choi

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



Blue Man Group performs indefinitely at the Charles Playhouse. Tickets are \$35 to \$45; call 426-6912 for information.

Orpheum Theatre
Ticketmaster: 931-2000

Oct. 25: Omara Poruondo. A vocalist presented by The Buena Vista Social Club. With guest Barbarito Torres, one of Cuba's greatest lute players.
Oct. 26, 27: Ani DiFranco.

Sanders Theatre
617-496-2222
45 Quincy St., 02138

Oct. 14: WOFA-Drum and Dance of Guinea.
Nov. 1: The Whirling Dervishes.
Nov. 10: Natalie MacMaster.
Nov. 25: Capitol Steps.

T.T. the Bear's Place
10 Brookline St., Cambridge, 617-492-BEAR

Oct. 13: The Shelley Winters Project.
Oct. 14: The Figgs with opening acts Brian Charles and Jed Parish.
Oct. 15: Wild Colonial with opening acts Bully Pulpit and Moyo.
Oct. 17: Live Wire with opening acts 84 West, The Audiant and Tracy Husky.
Oct. 18: Ari with opening acts Vanessa Carlton and Tigersaw.
Oct. 19: Five Eight with opening acts Car Crash Show, Kimone and the Fuzzy Pinks.
Oct. 20: Toshak Highway.
Oct. 21: The Pills with opening acts Nada Surf, the Details and U.S. Crush.
Oct. 27: Star Ghost Dog.
Oct. 30: Adfrank.

Tweeter Center for the Performing Arts (Great Woods)
885 South Main St., Mansfield, Ticketmaster: 931-2000

Nov. 16: Pantera with Kittie, Morbid Angel, \$29.50.
Nov. 21: Deftones, \$24.50.

Jazz Music

Regattabar
Concertix: 876-7777
1 Bennett St., Cambridge 02138, 617-662-5000

Oct. 13: Mili Bermejo & Claudio Ragazzi.
Oct. 14: Bruce Katz Band.
Oct. 17: Kendrick Oliver and the New Life Jazz Orchestra.

Scullers Jazz Club
DoubleTree Guest Suites, 400 Soldiers Field Rd., Boston, 617-562-4111

Oct. 13: Mark Murphy.
Oct. 15: Pio Leva.

Oct. 19: The Rippingtons.
Oct. 21: Richie Havens.
Oct. 24: Abby Rabinovitz.

Classical Music

Boston Symphony Orchestra
Tickets: 266-1492.
Performances at Symphony Hall, Boston, MA 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 Mass. 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.

Oct. 19, 21 at 8 p.m., Oct. 20 at 1:30 p.m.: Stravinsky: Concerto for Piano and Winds; Saariaho: Chateau de l'ame, for soprano, eight female voices and orchestra; Beethoven: Symphony No. 4. Ilan Volkov, conductor; Olli Mustonen, piano; Valdine Anderson, soprano; Members of Emmanuel Music, Michael Beattie, Chorus Master. Pre-performance talk given by Robert Kirzinger. Call for ticket prices.

Nov. 2, 3, 4, 7 at 8 p.m.: Mozart: Piano Concerto No. 23 in A, K.488, Mahler: Symphony No. 5. Christoph Eschenbach, conductor and piano. Pre-performance talk given by Barbara Barry. Call for ticket prices.

Chameleon Arts Ensemble
Nov. 5 at 4 p.m. at the First and Second Church, 66 Marlborough Street in Boston's Back Bay (Arlington Stop on the Green Line): The Chameleon Arts Ensemble of Boston presents chamber music by Francis Poulenc, Krzysztof Penderecki, and Johannes Brahms. Tickets \$28, \$20, \$14, discounts available for students and seniors. For tickets or more information, call 617-427-8200 or visit <http://www.chameleonarts.org>.

Brahms Violin Sonatas
Oct. 22 at 7 p.m. at the Longy School of Music, Edward M. Pickman Concert Hall, 27 Garden St, Cambridge. Eric Rosenblith, violin performs all three violin sonatas by Johannes Brahms. With pianist Heng-Jin Park, an affiliated artist in the MIT music department. Free. For more information, call

617-876-0956 or visit <www.longy.edu>.

Dracula: The Music and Film

Nov. 9 at 7:30 p.m. Philip Glass and the Kronos Quartet perform live music to a presentation of the 1931 classic film starring Bela Lugosi. At the Orpheum Theater (1 Hamilton Pl., Boston). Tickets \$50, \$35, and \$25. Call 876-4275 to order.

Theater

Side Man

Through Oct. 14, Wed.-Thu. at 7:30 p.m., Fri.-Sat. at 8 p.m., Sat. at 4 p.m., Sun. at 3 p.m.; Oct. 11 at 2 p.m.: Warren Leight's *Side Man*, winner of the 1999 Tony Award for Best Play. At the Lyric Stage, 140 Clarendon St., Boston (Arlington T Stop on the Green Line). Directed by Spiro Veloudos. Tickets \$36-\$24. For ticket information, call 617-437-7172.

Comedy Connection

Mon.-Wed. at 8 p.m.; Thurs. 8:30 p.m.; Fri. and Sat. 8 p.m., 10:15 p.m.; Sun. 7 p.m. The oldest comedy club in Boston showcases big-name, national comedians on weekends and up-and-coming local talent during the week. At 245 Quincy Market Place, Faneuil Hall, Upper Rotunda, Boston. Admission \$10-\$8 (weekend prices vary). Call 248-9700 for more information and a complete schedule.

Sun. Oct. 8, 22, 29 at 9:15 p.m.: Black Comedy Explosion, hosted by Jonathan Gates.

Sat. Oct. 13, 8 p.m. and 10:15 p.m., Sun. Oct. 14, 10:30 p.m., Mon. Oct. 15, 7 p.m.: Tommy Davidson of "Booby Call" and "Woo".

Sat. Oct. 20, 8 p.m. and 10:15 p.m., Sun. Oct. 21, 7 p.m.: Dom Irrera Comedy Central's "Off-sides" and Showtime's "Off-Sides".

Sat. Oct. 27, 8 p.m. and 10:15 p.m., Sun. Oct. 28, 7 p.m.: Jim Breuer of "Saturday Night Live" and "Half Baked".

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

Institute of Contemporary Art

955 Boylston St., Boston, 02115, (617) 266-5152 (Hynes Convention Center T-stop). Features a wide variety of contemporary conceptual art with shows which emphasize artists from outside the United States. Admission \$6 adults, \$4 students and seniors, free to children under 12 and members. Admission free on Thursday evenings. Wheelchair accessible.

Isabella Stewart Gardner Museum

280 The Fenway, Boston. (566-1401), Tues.-Sun. 11 a.m.-5 p.m. Admission \$10 (\$11 on weekends), \$7 for seniors, \$5 for students with ID (\$3 on Wed.), free for children under 18. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m.

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 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>

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.

Other Events

Boston Faces

"A visual rendering of Boston through the art of portraiture". Through Oct. 28 at the Boston Public Library, Copley Square. Local artist Channing Thieme presents a fascinating exhibit comprising four-year's of portraits of Boston's inhabitants. The portraits encompass a wide range of people of all races and occupations, including a restaurant owner, a construction worker, an artist, a dominatrix, and a student. Free.

Ringling Bros. and Barnum and Bailey

Oct. 13-22. "The Greatest Show on Earth" is returning to the Fleet Center. Fun for the whole family! \$37 (VIP), \$25, \$16, and \$11. Call Ticketmaster 931-2000.

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.

Art of Film Festival

Oct. 19 at 6 p.m.: *Charlotte* (dir. Frans Weisz, The Netherlands/Germany, 1980, 90 min.). Three elements of Salomon's life come together in this powerful film: the young Salomon's love for her inspirational voice teacher Alfred Wolfsohn (Derek Jacobi), her struggles to understand the tragic legacy of suicide on the maternal side of her family, and the evolution of her work as an artist. "*Charlotte* conveys the anxiety and despair of the times, and one woman's heroic attempts at self-liberation: the extent of the strength of an individual against the overpowering tide of history" (San Francisco Jewish Film Festival).

Best Commercials of 1999

Located in Remis Auditorium. Tickets \$7, \$8.

British Advertising Films of 1999

Oct. 20, 21, 27, 28: (80 min.). Now in its 24th year, this annual collection of television ads reveals the British to be the true masters of the advertising film.

World's Best Commercials of the Century

Oct. 20, 21, 27, 28: (86 min.). An homage to the age of consumerism, this program celebrates the best of the best: those ads creative enough to communicate an idea, and powerful enough to provoke emotion. Broken into five sections, World's Best runs the gamut from racy to cheeky to downright sincere. Overall, the program offers an insightful glimpse into the ever-changing history of this omnipresent medium.

October
13, 2000

COMICS

The
Tech

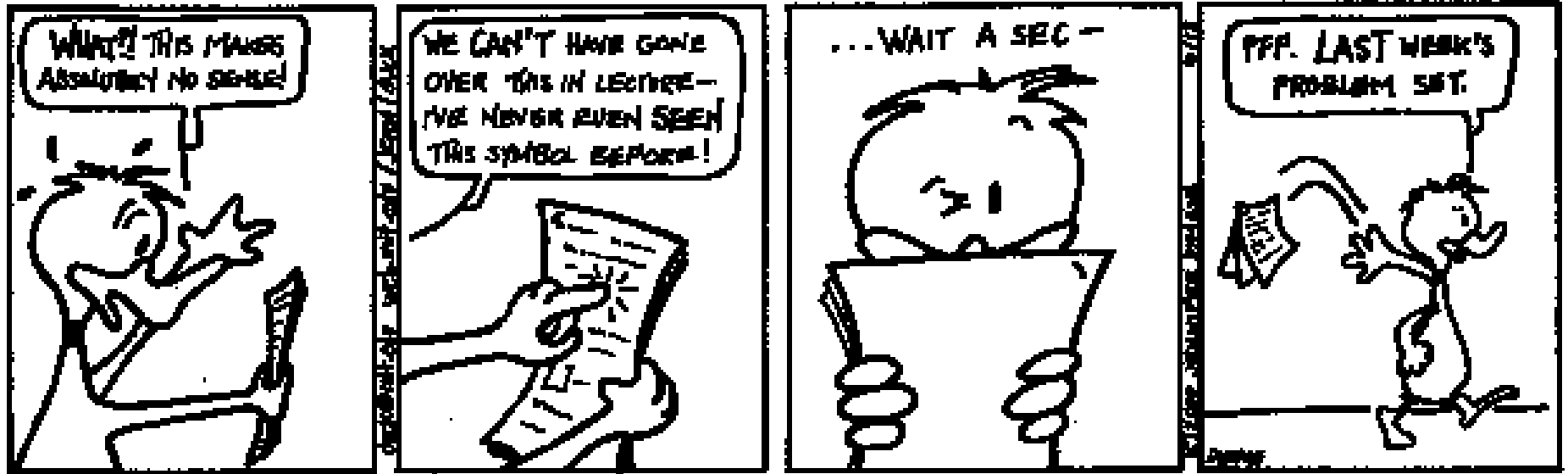
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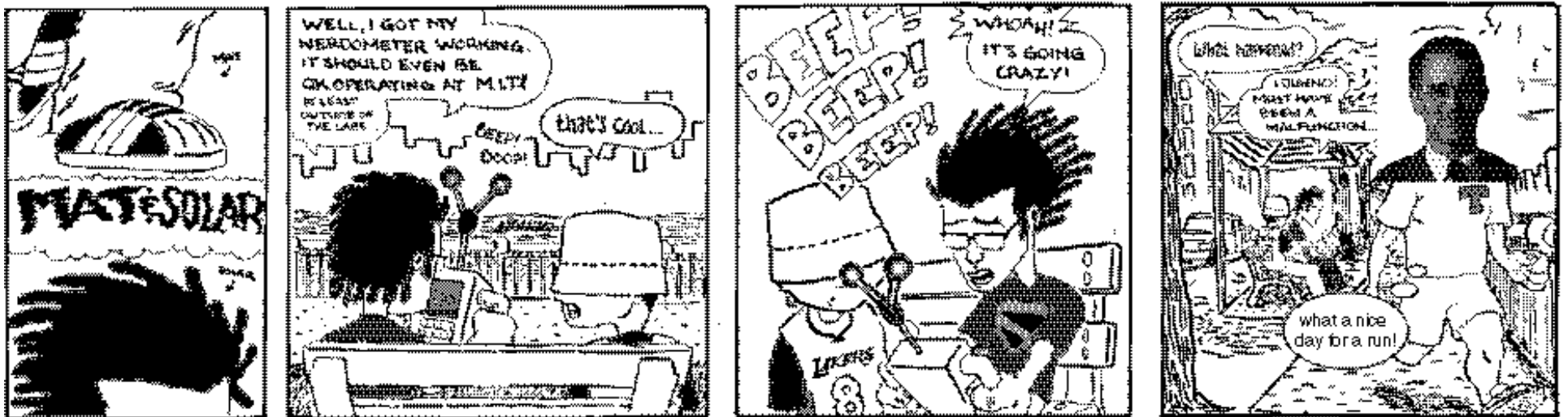
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Down with Science

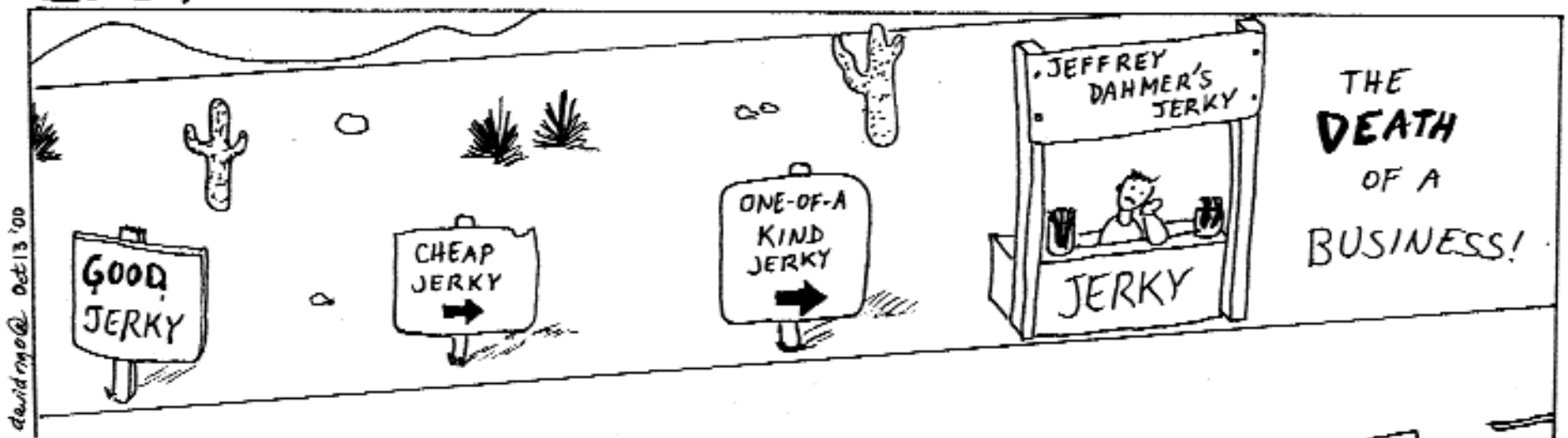
by Jennifer DiMase



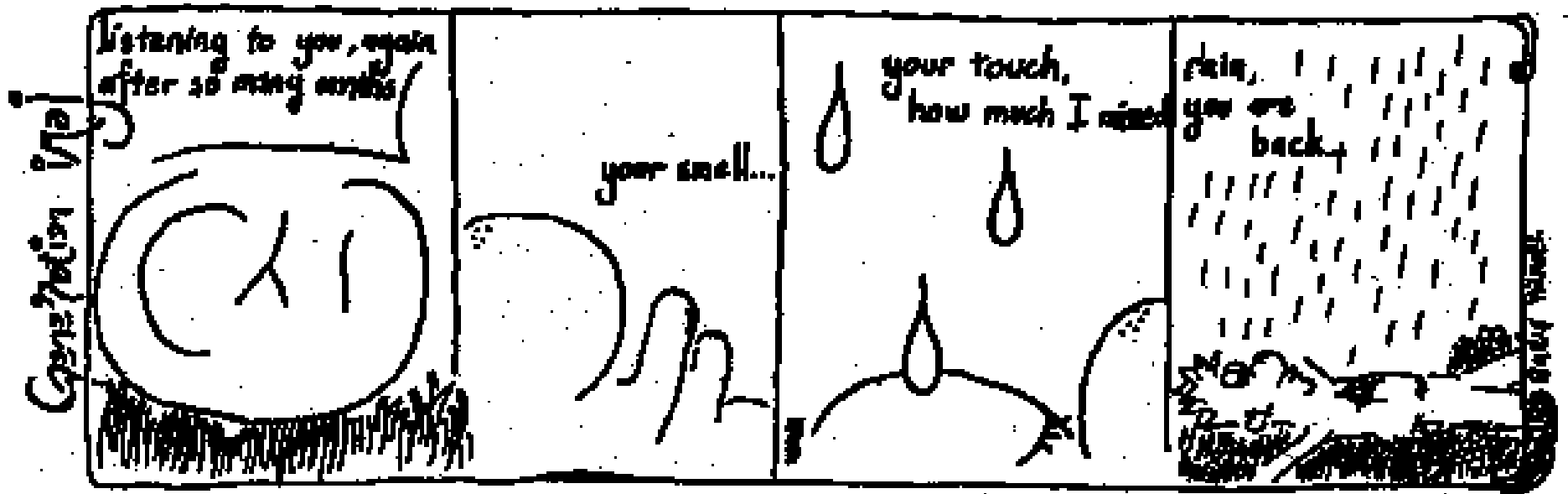
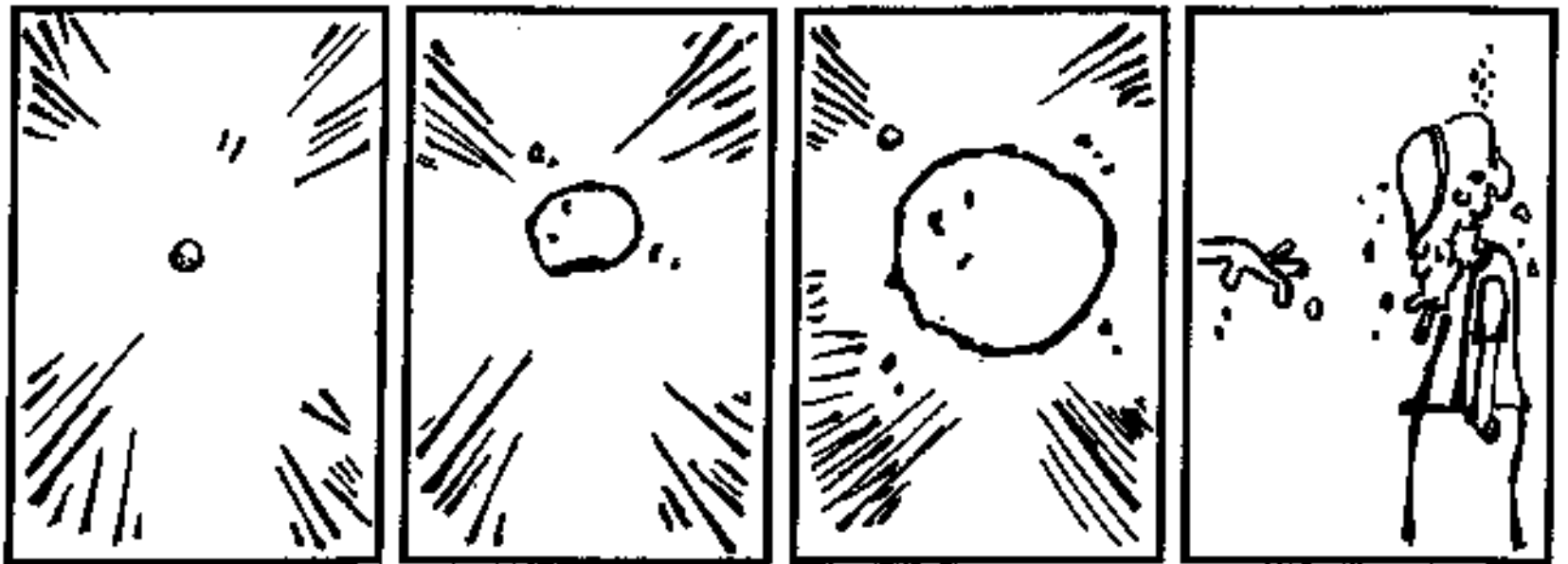
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END; BY DAVID



By Guan-Jong (John) Chen
**Tech
Life**



Crossword Puzzle

**Fun With
Clip Art**
Aaron Isaksen

"I never can remember how much cyanide to put in before that greasy son of a bitch motherf**ker can taste it."

Dilbert® _____ by Scott Adams



FoxTrot _____ by Bill Amend



TechCalendar

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

Friday, October 13

9:00 a.m. - 5:00 p.m. - **Mary A. Harman: Breaking the Mold.** A series of images using multiple print processes to explore issues of women's individuality and saneness. free. Room: Rm E52-466. Sponsor: Sloan School of Management.

9:00 a.m. - 5:00 p.m. - **Peace Through Humor: Visions of Peace from the Hands of Children.** Exhibition of paintings, hosted by MIT Hillel. Curated by Maureen Kushner. free. Room: W11, Religious Activities Ctr, 40 Amherst St. Sponsor: Hillel, MIT.

10:00 a.m. - 5:00 p.m. - **Flashes of Inspiration: The Work of Harold Edgerton.** An interactive exhibition celebrating the life and work of MIT legend Harold. \$5; \$2 students/seniors; \$1 children 5-18; free with MIT ID. Room: MIT Museum, N52 2nd floor. Sponsor: MIT Museum.

11:00 a.m. - 5:00 p.m. - **Blood Drive.** Donate blood to the American Red Cross and help save lives. free. Room: La Sala on the second floor of the Student Center (W20). Sponsor: American Red Cross Team and Network, Blood Drives.

12:00 p.m. - 1:30 p.m. - **Orientation to Computing at MIT.** This seminar provides basic, non-technical information about the MIT computing environment. Topics include: telephones and voice mail, operating systems, supported software and recommended hardware, the campus network, security, computer-related health issues. free. Room: N42 Demo Center. Sponsor: Information Systems.

3:00 p.m. - **Baseball vs. Massasoit Community College.** free. Sponsor: Department of Athletics.

3:00 p.m. - 4:00 p.m. - **"Biotechnology in the New Millennium".** The second of a new lecture series concerning biotechnology, made possible by Dr. Noubar Afeyan of Newcogen Group and former student in MIT Chemical Engineering. free. Room: 66-110. Sponsor: Chemical Engineering.

3:00 p.m. - 4:00 p.m. - **"Bigger Isn't Always Better: Opportunities in mesoscale fluid, chemical, and heat transfer systems".** free. Room: Rm 3-133, refreshments following in 1-114. Sponsor: ME Seminar Series.

4:15 p.m. - 5:15 p.m. - **Discrepancy of Hypergraphs and Geometry.** Refreshments will be served at 3:30 PM in room 2-349. free. Room: 2-338. Sponsor: Combinatorics Seminar. Department of Mathematics.

5:30 p.m. - 6:00 p.m. - **MITSFS weekly 'meetings'.** While these are, technically, meetings, it is nigh-forbidden to conduct Real Business at them, as they're really social events. Imaginary Business, however, is allowed. Usually a dinner trip follows. free. Room: MITSFS Library, W20-473. Sponsor: Science Fiction Society, MIT.

6:00 p.m. - 8:00 p.m. - **Halloween Potluck Party.** All MIT families are welcome to join the party. Please bring a dish to share (~8 servings). Everyone is encouraged to come in costume. There will be trick-or-treat for the children and pumpkin carving for the adults. free. Room: 10-105. Sponsor: spouses&partners@mit, MIT Medical. MIT Japanese Wives Group.

6:00 p.m. 00 a.m. - **Tech Songs, 1903.** Institute Archives and Special Collections: Object of the Month illustrates how MIT students of 100 years ago found a common bond and an outlet for frustration in songs about undergraduate life. free. Room: Hallway exhibit case across from Rm 14N-118. Sponsor: Institute Archives and Special Collections.

6:00 p.m. - 9:00 p.m. - **GCF International Potluck.** The Graduate Christian fellowship is sponsoring an international potluck. Bring a dish from your state/country of origin, or come even if you can't bring a dish. There will be lots of food, skits, games, prizes, and live music. free. Room: Student Center West Lounge (W20-201). Sponsor: Graduate Christian Fellowship.

7:00 p.m. - **LSC Presents American Psycho.** Friday, October 13 at 7 & 10 pm, and Sunday, October 15 at 7 pm. 26-100. Christian Bale, Reese Witherspoon, Jared Leto. Patrick Bateman (Bale) is a Wall Street nobody by day and a homicidal maniac by night. With no motive whatsoever, he kills girlfriends, coworkers, prostitutes just about any woman. In the vein of Wall Street or In the Company of Men, this brilliant film exposes the essential meaninglessness behind the 1980s and the greed it entailed. Horror, drama. Rated R for strong violence, sexuality, drug use and language. 101 minutes. \$2.50. Room: MIT Room 26-100. Sponsor: LSC.

7:30 p.m. - **LSC Classics Presents Cool Hand Luke.** Luke (Paul Newman) is sent to a prison camp, where he gets a reputation as a hard man. The head of the gang hates him, and tries to break him by beating him up. It doesn't work, and he gains respect. His mother dies, and he escapes, but is caught, escapes again, and is caught again. Will the camp bosses ever break him? \$2.50. Room: MIT Room 10-250. Sponsor: LSC.

10:00 p.m. - **LSC Presents American Psycho.** Friday, October 13 at 7 & 10 pm, and Sunday, October 15 at 7 pm. 26-100. Christian Bale, Reese Witherspoon, Jared Leto. Patrick Bateman (Bale) is a Wall Street nobody by day and a homicidal maniac by night. With no motive whatsoever, he kills girlfriends, coworkers, prostitutes just about any woman. In the vein of Wall Street or In the Company of Men, this brilliant film exposes the essential meaninglessness behind the 1980s and the greed it entailed. Horror, drama. Rated R for strong violence, sexuality, drug use and language. 101 minutes. \$2.50. Room: MIT Room 26-100. Sponsor: LSC.

- **Women's Crew - MIT INVITATIONAL.** free. Room: B.U. Bridge. Sponsor: Department of Athletics.

- **Men's Cross Country - NEIAA CHAMPIONSHIPS.** free. Room: Franklin Park. Sponsor: Department of Athletics.

- **Women's Cross Country - NEW ENGLAND CHAMPIONSHIPS.** free. Room: Franklin Park. Sponsor: Department of Athletics.

Saturday, October 14

12:00 p.m. - 5:00 p.m. - **Flashes of Inspiration: The Work of Harold Edgerton.** An interactive exhibition celebrating the life and work of MIT legend Harold. \$5; \$2 students/seniors; \$1 children 5-18; free with MIT ID. Room: MIT Museum. Sponsor: MIT Museum.

1:00 p.m. - **Women's Soccer vs. Mount Holyoke College.** free. Room: Steinbrenner. Sponsor: Department of Athletics.

1:00 p.m. - **Women's Tennis - Mount Holyoke College.** free. Room: Briggs Tennis Courts. Sponsor: Department of Athletics.

4:30 p.m. - **Women's Soccer Alumnae Game.** free. Sponsor: Department of Athletics.

6:00 p.m. 00 a.m. - **Tech Songs, 1903.** Institute Archives and Special Collections: Object of the Month illustrates how MIT students of 100 years ago found a common bond and an outlet for frustration in songs about undergraduate life. free. Room: Hallway exhibit case across from Rm 14N-118. Sponsor: Institute Archives and Special Collections.

6:00 p.m. - 9:00 p.m. - **MIT-Harvard Coming Out Week Barbecue.** Is the MIT community a little too small? Come on out and meet the family from the other side of town. Enjoy a nice fall evening with food and the opportunity to meet members of the Harvard undergraduate and graduate lgbt community. free. Room: Johnson Barbecue Pits. Sponsor: Friendly Alliance of Queers and Straights, GaMIT, Gay/Lesbian/Bisexual Graduate Student Coffeehouse, LBGT Issues Group. Sloan LGBT.

7:00 p.m. - **MITHAS Concert.** Sunil Kumar Mungi, Hindustani vocalist. With Hemendra Mahavar, tabla and Kapil Trivedi, harmonium. Presented by MITHAS (MIT Heritage of South Asia). \$15; \$12 students/srs/MITHAS/NE Hindu Temple members. Room: Wong Auditorium. Sponsor: MITHAS.

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.

7:00 p.m. - **LSC Presents U-571.** Saturday, October 14 at 7 & 10 pm, and Sunday, October 15 at 10 pm. 26-100. Matthew McConaughey, Bill Paxton. It's 1942, and the Nazis have started to gain the upper hand in World War II, thanks in part to Germany's use of a new kind of code that the Allied Powers' best experts can't decipher without a German Enigma machine. An American submarine is sent to raid a stranded German U-boat that has one of the devices. The raid goes horribly wrong, and the American crew is stranded on the disabled German sub, trying to stay alive in the face of German attackers. Action. Rated PG-13 for war violence. 115 minutes. \$2.50. Room: MIT Room 26-100. Sponsor: LSC.

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Sunday, October 15

10:00 a.m. - **Women's Tennis vs. Bates College.** free. Room: Briggs Tennis Courts. Sponsor: Department of Athletics.

11:00 a.m. - 2:00 p.m. - **Shotokan Karate Open Seminar.** See <http://web.mit.edu/shotokan/open-workouts.html> for more information. free. Room: Du Pont Wrestling Room. Sponsor: Shotokan Karate Club. Other Martial Arts clubs.

12:00 p.m. - 5:00 p.m. - **Flashes of Inspiration: The Work of Harold Edgerton.** An interactive exhibition celebrating the life and work of MIT legend Harold. \$5; \$2 students/seniors; \$1 children 5-18; free with MIT ID. Room: MIT Museum. Sponsor: MIT Museum.

6:00 p.m. 00 a.m. - **Tech Songs, 1903.** Institute Archives and Special Collections: Object of the Month illustrates how MIT students of 100 years ago found a common bond and an outlet for frustration in songs about undergraduate life. free. Room: Hallway exhibit case across from Rm 14N-118. Sponsor: Institute Archives and Special Collections.

7:00 p.m. - **LSC Presents American Psycho.** Friday, October 13 at 7 & 10 pm, and Sunday, October 15 at 7 pm. 26-100. Christian Bale, Reese Witherspoon, Jared Leto. Patrick Bateman (Bale) is a Wall Street nobody by day and a homicidal maniac by night. With no motive whatsoever, he kills girlfriends, coworkers, prostitutes just about any woman. In the vein of Wall Street or In the Company of Men, this brilliant film exposes the essential meaninglessness behind the 1980s and the greed it entailed. Horror, drama. Rated R for strong violence, sexuality, drug use and language. 101 minutes. \$2.50. Room: MIT Room 26-100. Sponsor: LSC.

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Monday, October 16

8:00 a.m. - 5:30 p.m. - **Materials Day.** A celebration of research in the materials community at MIT. Materials Day centers around a full-day workshop, this year entitled "Growing Opportunities: Where Materials and Biology Converge." Six talks will explore recent advances in biomaterials research at MIT. A poster session, open to UROPs, grad students, and postdocs, will be held at 3:30-5:30 p.m. See our web page for a detailed agenda and registration information. free. Room: Kresge Little Theatre, Stratton Student Center (see web site). Sponsor: Materials Processing Center.

9:00 a.m. - 5:00 p.m. - **Mary A. Harman: Breaking the Mold.** A series of images using multiple print processes to explore issues of women's individuality and saneness. free. Room: Rm E52-466. Sponsor: Sloan School of Management.

9:00 a.m. - 5:00 p.m. - **Peace Through Humor: Visions of Peace from the Hands of Children.** Exhibition of paintings, hosted by MIT Hillel. Curated by Maureen Kushner. free. Room: W11, Religious Activities Ctr, 40 Amherst St. Sponsor: Hillel, MIT.

12:10 p.m. - **GABLES Lunch with a Woman's Focus.** The lunch is an opportunity for gay, lesbian, bi-sexual, and transgendered MIT staff and faculty to gather in a social environment to meet and greet one another. It is also a venue for us to talk about issues of interest to the MIT and the larger glbt community. Our colleagues and friends from the wider community are invited to join us. Room: TBA. Sponsor: GABLES.

1:30 p.m. - 4:30 p.m. - **Web Publishing Overview (formerly HTML Demo).** This three-hour lecture/demonstration session gives an overview of the electronic publishing process as it works at MIT, focusing on: how to code files using HTML tags (HTML is the HyperText Markup Language, the standard for publishing on the Web), and how to upload files to the Athena system for delivery through MIT's primary Web server, web.mit.edu. free. Room: N42 Demo Center. Sponsor: Information Systems.

3:30 p.m. - 5:00 p.m. - **"Gauge-bundle basics".** free. Room: Room 2-146 (starting time changed this week only). Sponsor: Differential Geometry Seminar. M.I.T. Department of Mathematics.

4:00 p.m. - 6:00 p.m. - **Digital Hype and Digital Divide: Lessons from India.** STS Colloquium. free. Room: E51-095. Sponsor: STS.

4:00 p.m. - 5:00 p.m. - **Soft, Smooth and Under Control: The Promise of Low Impedance Robotics.** free. Room: Edgerton Hall, 34-101. Sponsor: EECS, 10.978 Seminar.

4:00 p.m. - 5:30 p.m. - **The Technology Base for the 21st Century.** NASA Administrator Daniel Goldin appears in the System Design and Management Program's Distinguished Lecture Series. The title of his presentation is The Technology Base for the 21st Century. Free. Room: E51 Wong Auditorium. Sponsor: Engineering Systems Division. System Design and Management Program.

4:30 p.m. - 7:00 p.m. - **Car Design: The Creation of Everlasting Beauty.** Ferrari Designer to Speak: Sergio Pininfarina Reception to follow: 6pm Media Lab Atrium Ferrari cars on Display. free. Room: BLD 10 RM 250. Sponsor: CC++ (the Car Research Group). Society of Automotive Engineers, Ferrari of New England.

6:00 p.m. 00 a.m. - **Tech Songs, 1903.** Institute Archives and Special Collections: Object of the Month illustrates how MIT students of 100 years ago found a common bond and an outlet for frustration in songs about undergraduate life. free. Room: Hallway exhibit case across from Rm 14N-118. Sponsor: Institute Archives and Special Collections.

7:00 p.m. - 9:00 p.m. - **BENILDE, THE VIRGIN MOTHER.** The story of an 18-year old girl brought up in isolation, who claims her pregnancy is due to divine intervention. J. Hoberman writes that taken at face value, Benilde is a film about society's response to a miracle. Based on the play of the same name by one of Portugal's most noted writers, Jose Regio. Directed by Manoel de Oliveira. With Maria Amelia Aranda, Jorge Rolla, Varela Silva and Gloria de Matos. free. Room: 10-250. Sponsor: Portuguese Student Association, International Film Club. Minda de Gunzburg Center for European Studies, Harvard University.

FEATURES

77 Mass Ave. Crosswalk Chirp



By Helen Lee

What is small and yellow and chirps like a bird? That's right: it's the rectangular box that produces the beeping sound that signals when pedestrians can cross at 77 Massachusetts Ave. It plays a small but definite part in MIT's culture, from students counting the number of beeps per crossing; to arguing over which chirp they prefer; to keeping Bexley residents awake when they sleep with the window open.

The crossing signal was installed at the crosswalk over ten years ago, according to David Ryan, traffic engineer of the City of Cambridge. The sound was originally bells and buzzes, but was changed to the current chirping sound in order to be less disruptive to Bexley residents. The type of sound at the crosswalk has changed twice in the past year. Last spring the cuckoo sound was replaced by a chirping sound, and it returned to the cuckoo sound a few weeks ago.

When discussing the sound, students give comments from the bored to the overly enthusiastic. "I think the

bee-boop is a more sophisticated sound than the chirping," said Rome Portlock '01. "I started MIT with the bee-boop and I'm glad I'm going to end it with the bee-boop."

Grant Kristofek '02 also prefers the cuckoo noise. "The chirping noise could be confused with a bird," Kristofek said.

According to Danielle Smith '02, a Bexley resident, "It sounds more like some space laser gun than a chirp. Or maybe a bird with a prosthetic voicebox."

Although the signal is a topic to make lighthearted comments about for many, it also serves a serious purpose. Paul Parravano, co-director of the office of government and community relations, is blind and depends on the signal to let him know when it is safe to cross. "It adds a level of independence and safety for me," Parravano said.

For blind individuals, getting around in a busy city can be difficult and dangerous. Other major crossings in Cambridge have these signals as well, along with different chirps for north-south and east-west crossings at intersections. The city has also worked to modify and lessen the impact of the sounds so as not to disturb residents near those intersections.



ROSHAN BALIGA—THE TECH

The chirping boxes at the 77 Mass Ave. crossing provide a valuable signal for the blind in addition to being a source of amusement for many MIT students.

Volunteerism on Campus

Perspective of Eric Schlemann

By Amal Dorai

The streams of problem sets and papers seem infinite at times. Everyone at MIT has a lot of work to do, and few people have loads of spare time. The intense environment is a lot of what makes MIT, MIT. As a result, students do not always have the time to pursue things they might be interested in.

Students who take large chunks of their time to do significant activities may not do as well in their classes as others who devote all their free time to studying. However, students who contribute to their community through volunteer work often have a far more rewarding experience than another 0.2 points on their GPA.

Until this fall, Eric Schlemann was the Office Manager of the Undergraduate Association. He frequently interacted with students involved in student government, from the UA and ASA to the IFC and European Club, thus developing a strong feel for the MIT student body. He recently offered his opinions on the state of volunteerism at MIT.

"If everyone volunteered and contributed to the community at large, everyone would benefit from the collective efforts," said Schlemann. "But the academic curve tends to favor those who study harder than their classmates, since grades are determined on an relative rather than absolute scale."

In his role with his new employer, Brass-Ring Systems, Schlemann interviews candidates for employment. "Students should never worry about risking tiny losses in GPA to pursue activities they care about. In fact, when I'm hiring someone, I'd much rather see someone who has taken the time to pursue something outside their classes, even if their GPA is half a point lower," said Schlemann. "When I'm looking for an employee, a well-rounded candidate with experience working with a team toward a common goal is far more relevant to their role in a compa-

ny than their grades in college."

Academics will always be first and foremost at MIT, a philosophy that has been key in building the reputation we have. Yet the Institute can definitely take steps to encourage students to pursue volunteer activities outside of class, whether they are Institute-affiliated or not. One thing that is important to preserve, however, is the idea that students should be involved in activities because they want to contribute their ideas and efforts to a cause, not because they want to bulk up their resume. Students who feel that they have to do extracurricular activities often wind up grumpy about what they're doing and take no special joy in it.

A simple solution to the small participation in volunteer activities is to make them mandatory in some way. Schlemann's first volunteer experience was as part of his senior project at a Jesuit high school, where he volunteered in a day care for underprivileged children.

"If I hadn't been made to do this, I don't know if I would have ever gotten drawn into volunteering," says Schlemann, who works seven days a week yet still manages to fit in a few hours here and there to volunteer work.

Yet on the flip side, if students are forced to undertake some sort of community service project, the activity loses all meaning for them and descends to the level of the GIR, yet one more requirement for graduation. At that point, students who may have volunteered by themselves and loved it tend to become grumpy about their work since it is mandatory.

The fact remains that students who graduate only having paid attention to their grades and coursework have not received a very full experience from their undergraduate years. MIT can let this continue as it has, or it can find creative ways to bridge the gap between its world-class academics and activities for students to get involved in.

THE BIG RACE 2000

The Future of Social Security

By Derrick Carpenter

STAFF REPORTER

Much of the presidential debate nearly a week ago across the river attempted to display the wide variances of opinion between Vice President Gore and Governor Bush, specifically in the areas of spending for Social Security. However, since both candidates support the further development of the program, they share many common ideas to achieve that goal. As a result of the differences among party lines, a few subtle distinctions do exist, but it is doubtful that any gain or loss of support for either candidate will be achieved by further debate on the subject.

Both Bush and Gore support the partial privatization of Social Security, which would allow people participating in the program to invest a small portion of their income taxes in the stock market. However, Governor Bush does oppose the ability of the government to directly invest Social Security in the market. The two nominees both support the elimination of the Social Security earnings limit, which the president signed into law on April 7, 2000, a bill designed to allow employed seniors to continue to work without losing any of their Social Security benefits.

Although Gore supports an increase in benefits for widows and the elimination of the "motherhood penalty," a cutback in benefits for women who stop working temporarily to raise children, both of the candidates otherwise support the current system of conditions of benefits for widows, widowers and the disabled. Furthermore, Gore and Bush support placing a "lock box" on payroll taxes in order to prevent borrowing against the trust fund of the Social Security program.

Vice President Gore supports using part of the Social Security surplus, \$2.2 trillion of it, to maintain the program and further pay off the debt, which would save billions of dollars in interest. If this were in effect, Gore asserts that this saved money could be spent to ensure the extension of the current program until at least 2050. Gore additionally supports pension portability and the formation of "Retirement Savings Plus Accounts," upheld by private financial institutions. These accounts would operate much like traditional IRAs and 401K's, but would permit tax-deductible contributions of up to \$2,000 a year.

Bush is focusing his Social Security arguments toward younger voters, claiming to provide more privacy and therefore the possibility of greater output of the program. Gore speaks to the more general, retirement-concerned public, claiming that his program would best ensure the overall safety and best extend the lifetime of the system.

However, the foundations of their views arise from the same set of ideals. The debates to come, existing in a format of less formality than the first, will be decisive events for each candidate to clearly site the differences in his program and prove that his is superior. Otherwise, the very debatable topic will not provide any serious help for still undecided voters.

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First Name _____
Middle Initial (optional) _____
Place of Birth (city, country) _____
Date of Birth (write out like 3 May, 1979) _____
Permanent Address (city, country) _____
Type vehicle(s) you can drive - check: auto, motorcycle, light truck, heavy truck, passenger bus. **Airmail my completed ID.**

NEED A STUDY BREAK?

BLUE MAN GROUP

WIN TICKETS TO BLUE MAN GROUP!
Special "Back to College" Performance
Thursday, October 26th, 8PM+
Winners also invited to an exclusive pre-performance party at **Boston Billiards**

Enter online at www.thephoenix.com or at the Blue Man Group booth at COLLEGEFEST Oct. 14 & 15th at Hynes Convention Center!
(Restrictions apply + College ID Required + Call 617.426.6912 for more details)



By Pey-Hua Hwang and Sagara Wickramasekara

Ig Nobel

Nobel celebrations from Thursday continued as the Ig Nobels moved from Sanders Theatre at Harvard University to MIT's 26-100 lecture hall for Saturday's Ig Nobel Lectures. The event was not as packed as the ceremonies but still managed to capture the feel of Thursday's spectacle. From acclaimed pianist Leonid Hambro to Ambient Zebra in their low-tech Dig-gery-Doo and high-tech Thermin duo, the range of musical styles echoed the range of subject matter.

Five of this year's winners came to discuss their work in greater detail than Thursday night's time limit allowed. The topics ranged from "Quantum Computers from Flying Frogs" to a translation of a Dutch narrative of sex in an MRI tube, which led to a discussion of how human sexual anatomy has been misrepresented in modern textbooks for hundreds of years.

Though the lectures, unlike the awards ceremony, were not filled with random interruptions and "demonstrations" by Ig Actors, they weren't overloaded with technical jargon either.

Andre Geim had some Physics Theorem transparencies but he pulled them away before they could ruin a student's weekend by reminding them of problem sets. On a lighter note, the lecture on a program designed to stop cats from sending e-mail provoked a surprisingly involved question answer session that mentioned topics as far reaching as ultrasonic sound and animal rights.

Overall, an amazing feat was accomplished. There were five whole lectures without a single student falling

asleep, and on a Saturday afternoon as well.

In addition to the talks, the Great Intelligence Debate from the ceremonies continued. This time the audience kept score rather than the Nobel Laureates. The Smartest Harvard Undergraduate, Paul Berman, had speaking skills which seemed to have matured from his appearance on Thursday in his match against Mensa.

The Smartest MIT Undergraduate Osman M. Bakr '01 trounced MIT Professor Jerome Lettvin by giving a rousing rendition, complete with imitation voice, of President Clinton's speech on how he did not have relations with Monica Lewinsky. However, the crowning moment for MIT was when the Smartest MIT Undergraduate defeated the Smartest Harvard Undergraduate by creating his own language of noise which obviously flabbergasted the Harvard Undergraduate into speaking Spanish as well as commenting "This debate was rigged." Intelligence does not necessarily mean that Harvard students are good sports.

The afternoon ended with a flourish of musical humour as Leonid Hambro proceeded to teach the audience about how a performer's bow is a good indication of their playing style, how conductors get their nicknames such as "flycatcher," and how "Happy Birthday" and the Navy Anthem "Anchors Aweigh" could be made to sound like Mozart, Beethoven, Chopin, and even Ragtime.

The amount of sound the small upright piano put out was no match for the applause Hambro garnered for mixing America and Russia's national anthems and told how that an attempt at integration and desire to bring peace to the world got him expelled from high school.

In the same vein as his analysis of other performer's bows, Hambro's final Ig Nobel bow reflected the ability for science to be transmogrified from the cold data of the laboratory to the warm laughter of the Ig Nobels.

Ig Nobel

By Vladimir Zelevinsky
STAFF WRITER

The Ig Nobel prizes (for research that can not or should not be reproduced) for the year 2000 were awarded on the evening of October 5 at the Sanders Theatre (Harvard University) in an atmosphere of glamour and refinement. The plethora of glittering literati was surpassed only by the glittering literati.

The fashions alone would put to shame the most swanky designers, including such tasteful and appropriate outfits as a young lady dressed in a bear skin, a gentleman wearing a chemical model of C₂H₅OH on his head, a couple wearing a shapely (here defined as "possessing some kind of a shape, but for the life of me I have no idea what shape that is") silvery dress. One dress for two of them, that is. The high point of the evening fashion was certainly provided by a lady and a gentleman, each wearing not much in the way of clothing but several coats of body paint (gold and silver, respectively). In contrast, the cloak made of bubble wrap looked positively sedate, even when tastefully accessorized by a plastic lawn flamingo.

Speaking of bubble wrap: the Duck brand bubble wrap was declared the Official Substance of the ceremony, and each guest was thoughtfully provided with a free square foot of said substance. Resulting popping sound, echoing, resonating, and reverberating through the Saunders Theatre throughout the evening, did bring forth a feeling of closeness and camaraderie, which would also benefit such bubblewrapless occasions as the sessions of Supreme Court and 8.01 lectures.

The evening did not limit itself to the awards only. The other spiritually refreshing and mentally nourishing items on the day's palate included: the Gala Entrance Parade of the Audience Delegations; the Win-a-Date-With-a-Nobel-Laureate Contest; and last, and most certainly least, The Great Intelligence Debate, which pitted against each other such disparately desperate (or desperately disparate) parties as the Smartest MIT Undergraduate (Osman Bakr '03, selected as such in a random drawing), a joint team of three real genuine honest-to-goodness Nobel Prize laureates, and the ex-president of Ecuador, who all competed against each other and were finally bested by a nine year old Natasha Rosenberg (a.k.a. Miss Sweetie Poo), in a series of debates that went on and on and on, very much like this sentence.

The evening also included the world premiere of a three act opera, "The Brain Food Opera", which was, in the case you didn't quite get it, an opera, and that dealt with, of all the things, brain food. Touching upon such disparate subjects as nutrition, intelligence, and family matters, the libretto also proved to be innovative in the stale field of poetry by employing such effective and original rhymes as "Barracuda / would make me shrewda" and "Medula Oblongata / would make me smarta".

After the awards (see the full list below) were announced (to the bewilderment and shock of the audience, many of the awardees were actually physically present to receive them), the evening drew to a close, during the rousing third act of "The Brain Food Opera", when the audience was cheerfully pelted by (fake) fish brains. We understand this is the latest custom in the most refined houses of Europe.

(clockwise from far left)

- Dean Kamen, inventor of the IBOT, wordlessly trounces three Nobel Laureates in an intelligence debate.
- An obnoxious Harvard student, Naomi Stephen, is wheeled from the stage.
- Three Nobel Laureates order pizza as the ceremonies drag on.
- Three performing scientists fire ping pong balls into the crowd during a "Moment of Science."
- The stage is swept clean with a blast of nitrogen.
- The annoying, Miss Sweetie-Poo, Natasha Rosenberg, announces her boredom to a bothered Professor Pek van Anandel.
- Attorney William J. Maloney interrupts a demonstration of Professor Anandel's study of sexual arousal using Magnetic Resonance Imaging.
- The British Royal Navy is awarded the Peace Prize for replacing live ammunition with sailors who shout "Bang!"
- Jim Bredt, the human spotlight, illuminates a prize winner.
- Margot Button sings of the health merits of eating brains.



Photography by
Pedro Arrechea
Greg Kuhnen



GAMIT Presents Coming Out Week 2000

By Melissa Cain

STAFF REPORTER

National Coming Out Day, on October 11, is an annual event to encourage gay, lesbian, bisexual and transgendered people to be open about their sexuality. This week is Coming Out Week at MIT and there are several programs that have been organized to encourage more discussion about sexuality.

Jason Parris, general coordinator of the Gays, Lesbians, Bisexuals, Transgendered, and Friends at MIT (GaMIT), said that the purpose of Coming Out Week is two-fold.

"First, and foremost, [the purpose is] to try to create an environment where people feel safe and secure enough to come out of the closet. Second, a major goal of the week is to educate people, both gay and straight, about the importance of being able to feel comfortable being oneself."

Parris sees GaMIT's job during the week as sending "one message loud and clear, 'It's okay to be gay, and it's okay to be open about it.'"

"People that aren't out already tend to have a hard time coming out at MIT," Parris said. "MIT has a tolerant, but not necessarily accepting student body."

Ricky A. Gresh, program administrator for residence life and student life programs (RLSLP) at MIT says that one of the most important reasons for Coming Out Week is that "there is a lot of value in *knowing* that MIT supports such events, whether or not one actually goes."

Gresh said that there are definitely prejudiced people in the MIT community, "but there are also a lot of allies."

During Coming Out Week, GaMIT has had a Coming Out Support Group Meeting, a Study Break, and a booth in Lobby 10 all week. The Coming Out Support Group is a regular event which takes on special emphasis this week.

In addition, lbgt@mit hosted a Rainbow Reception for faculty and students to give them an opportunity to meet LGBT and friendly members of the MIT community.

Parris judges the success of the week simply: "If we succeed at all in making the campus a bit more queer friendly ... that is a great success."

Gresh agrees, saying that, "If not a lot of people come to events, that does not mean there isn't enormous value in being visible and publicizing events."

If you have been in a closet all week and did not realize what was going on, it is not too late to get involved. The last event of this year's Coming Out Week is the Harvard-MIT barbeque in the Johnson Barbeque Pits on Saturday from 6-9 p.m., so come out (and join the fun).

Coming out week was organized by: GaMIT, MIT-FAQS (The MIT Friendly Alliance of Queers and Straights), the MIT Rainbow Coffeehouse, GABLES (Gay, Bisexual and Lesbian Employees and Supporters), lbgt@MIT, and Residential Life and Student Life Programs.



Chair of the LGBT Issues Group Carol Orme-Johnson (far right) presents queer and queer-friendly faculty and staff. Looking on from left to right: James Collins from Counseling and Support Services, and Dean for Student Life Larry G. Benedict.

EKATERINA OSSIKINE

Queer Resources Around Boston

LBGT and LBGT-friendly places

1. Diesel Cafe (Davis Square)
2. Someday Cafe (Davis Square)
3. Club Cafe
4. Garden of Eden (open-air tables)
5. Francesca's Cafe
6. Kendall Square Cinema
7. Lava Bar (Kenmore)
8. Grand Opening! (Coolidge Corner, near Coolidge Corner Theatre)
9. The Theater Offensive (BCA — Tremont Street)
10. New Words Women's Bookstore (Inman Square)

Best Club Nights

1. Manray (near Central Square) on Thursday nights
2. Avalon Sundays,
3. Mondays at Axis: 'Static' (18+ gay dance night. Drag show.)

Suggested LBGT-themed books

For a complete list, see <<http://www.mit.edu/~gamit/reading.html>>

1. *Prayers for Bobby*
2. *1 in 10 and 2 in 20*
3. *Geography of the Heart*, by Fenton Johnson
4. *Islamic Homosexualities: Culture, History, and Literature*, edited by Stephen O. Murray
5. *Stone Butch Blues*
6. *Bastard Out of Carolina*
7. *The Well of Loneliness*, by Radclyffe Hall
8. *Rubyfruit Jungle*, by Rita Mae Brown
9. *Am I Blue? Coming Out from the Silence*, edited by Marion Dane Bauer
10. *Love Makes a Family* (photos)

Suggested LBGT-themed movies

1. *Beautiful Thing*
2. *Ma Vie en Rose*
3. *Lilies*
4. *Boys Don't Cry* (and the less mainstream *The Brandon Teena Story*)

— Compiled by Laura Dean

Queers on Campus Not an Underrepresented Minority

By Fred Choi

STAFF REPORTER

A recent issue of *Rolling Stone* was lying around the dining room of TEP last week. In it was an article about a student at the University of Wyoming who was faced with the ordeal of coming out to his fraternity brothers. Later on one of the guys in my house mentioned it to me and we had a good laugh about it because TEP is so queer-friendly that it made the article seem outdated and Wyoming seem ridiculously provincial in comparison.

I had to stop and remind myself that the sad truth of it is that TEP is part of only a small group of queer-friendly places on campus. Even though we live in Cambridge, Boston, and MIT, places that are far away from the stereotypically homophobic Midwest or Southern parts of the United States, such issues are still highly relevant. There are certainly some places on campus which are queer-friendly, but I believe that the majority of places on campus are either openly homophobic or merely silent on the issue, a stance which I believe is equally unwelcoming.

Case in point: This past summer as part of the Orientation Committee on

Sexual Issues, I helped put together a Guide to the FSILGs on campus which identified themselves as being queer-friendly. The numbers are encouraging but still show we have a long way to go. It's fantastic that all six of the independent living groups chose to appear in the guide and that four of the five sororities participated. However, at the same time only 3 of the 15 undergraduate dorms and language houses requested to be put on the list, and most disheartening of all is the fact that of the 28 fraternities, only three chose to participate.

The basic fact of the matter is this: a large minority of the population is non-heterosexual and homosexuality, bisexuality, and transgenderism is widespread across all cultures, ethnicities, and personalities. Nationally, non-heterosexuality is the second-largest minority, close behind African Americans (according to a recent article on the upcoming election which appeared in *Time* magazine), although I suspect that at

MIT it's likely the largest minority behind Asians.

If you consider the math it should be obvious that the chance that one of your close friends must be queer are high. It should also be obvious that if you're living in a place where you never hear about someone talking about his boyfriend or her girlfriend or you never see two girls or two guys holding hands or you never see couples of the same gender at a dance together, then you're living in a place in which people feel unwelcome and that they have to hide their true nature. Such places are restricting and suffocating and there are a substantial number of people who are

being deprived of their basic human rights of completeness, openness, and lack of shame.

One of the reasons that I value the current housing system so highly is that if I hadn't had the opportunity to find a place that I felt completely at home, I wouldn't have felt that I could "come out" and finally become a complete person. Granted, the particular living group I chose made this task even easier, but I believe that, regardless of the particular location, a person who feels completely comfortable with her surroundings

and completely accepted by the people she lives with will eventually realize that she doesn't need to waste any more time living a closeted, pseudo-life but can finally open herself up and live like she wants to live.

To conclude, I just have three things to say. If you're queer and closeted, trust your friends and take the leap. Even if you think your friends may not be accepting right away, have faith in the strength of your friendships and realize that it may take time to gain complete acceptance and for both of you to get used to having the fact made known, but that it's definitely worth it. If you're straight, I ask that you demonstrate compassion by being open-minded enough to be accepting of non-heterosexuals. At the very least, be tolerant and acknowledge the fact that we are all human beings and that we all share our common humanity and deserve to be treated with dignity and respect. And lastly, to everyone I'll just end by saying: have a great Coming Out Week!

If you're straight, I ask that you demonstrate compassion by being open-minded enough to be accepting of non-heterosexuals. At the very least, be tolerant and acknowledge the fact that we are all human beings.

Gay Life at the Institute

Personal Accounts of Coming Out

The following articles were submitted by homosexual students at MIT. Two chose to remain anonymous. The Tech respects this decision and is publishing them without a byline. While it may seem peculiar that during Coming Out Week people would choose to remain closeted, it is apparent from reading the articles that coming out is not a one-step process. In writing these articles, the authors offer their insight into coming out and queer life on campus and in the outside world. Happy Coming Out Week!

— Katie Jeffreys, Features Editor

Coming In

I see her at a party, the smooth transition of her jaw bone to her neck, the smile gleaming as she laughs uproariously at something her friend said. I resolve to meet her, walk in her general direction, maybe dance with her? Palms sweating, heartbeat suddenly racing. Then I stop. I suddenly realize I have no clue what to say or do around her. I don't want to come on too strong, nor refrain from showing interest. I spaz a little. Is this outfit too feminine? Is asking for her phone number too masculine? Are these terms even relevant? I lean against a wall and watch her while I sip a whiskey and coke, thinking, "What do women want in a woman?"

Isn't it what everybody wants? Someone to spend time with, care for, love, kiss? It seems really simple to me. But I must be missing something since I haven't ever had a real girlfriend. Yes, I've gone out with a few women, but they all fizzled out for some reason or other that I still haven't figured out. I do have my suppositions though.

Maybe I shouldn't have sent Allisa flowers after the 3rd date. Rene? I think she was in it for the sex (broke my heart). And Janice? Well, I just couldn't figure out her signals, etc. Also, there have been various promising cute women at nightclubs who give me their phone numbers, well their phone number and that of their boyfriend, hoping for a threesome. That makes great sex but not a great relationship.

The bottom line is that I don't think I have a feel for how homosexual dating is supposed to go; and I would really like to figure it out. I think I get too nervous around women. Men? No problem. I know how to go about heterosexual dating, and I've been able to date pretty much every man I've had a faint interest in.

Women, though, are an absolute mystery. I always thought it was pretty much the same as

heterosexual dating. I dress up for dates — that means I put the lab gear aside (baggy jeans, t-shirt.com, and sneakers) and wear something flattering. If I do the asking, I pay. I flirt, smile, and really enjoy getting to know someone. Maybe the crossover from heterosexual flirting to homosexual flirting isn't so direct.

So, what I am debating this week is not coming out to my friends or family or the world but whether or not I should start coming in to the gay community and go to GAMIT social events, Diesel Café Saturday nights, and Axis Sunday nights. I feel as though I am in the same position as the thirty-somethings, wondering if they should place the personal ad or go to singles mixers to meet someone.

Shouldn't I be able to meet a woman "normally" (perhaps the wrong word)? I would much prefer to meet a woman in a setting where the fact that we are both gay isn't the reason we meet. Couldn't I meet her at a motorcycle rally, or at a nightclub, or in one of my classes, or through a friend of a friend? It's a subtlety that is really important to me. I don't want to be in a relationship where the focus is that we are gay or moreover my girlfriend is focused on being gay

(no Women's Studies majors please).

I think I can improve my chances of meeting the right girl in one of the following two ways:

1) Pick up on the stereotypical social cues and go for it (i.e. she looks like a dyke, I'll start a conversation).

2) Like the thirty-somethings, realize I won't run into someone by chance and plan outings at social mixers.

I've chosen the latter for now. This week, I've decided to Come In — take part in some of the LBGT activities, appreciate the fervor that some women take in being gay, hope that my mildness isn't disappointing or aggravating, and perhaps meet a smart, beautiful, and cool woman.

What I am debating this week is not coming out to my friends or family or the world but whether or not I should start coming in to the gay community and go to GAMIT social events, Diesel Café Saturday nights, and Axis Sunday nights.

On Being Myself

When I was twelve years old, I was met with a startling reality — to put it bluntly, men turned me on. At twelve, this is a horrifying thing to have to deal with. I definitely didn't consider myself gay yet, for from what I "knew," homosexuality was evil and revolting, and I wasn't about to be either one. I felt like I — a then homophobic person — had just discovered that I was the antichrist.

I couldn't be gay; I just couldn't. I couldn't live knowing that masses of people will unquestioningly and perpetually hate me more than anything (I'm the kind of person who cares a lot about how others perceive me), and further, I already felt alienated enough among my peers, as if I needed this too. So I did what I guess most would do: I not only hid it, I fought it. I was going to use every bit of strength I had to act, think, and be heterosexual, and more importantly, not be gay. So, for the time being, I was straight (with issues, of course, but I was "handling" them).

That was my life in a nutshell until I was about fifteen. In terms of public perception of homosexuality, little had changed. Many religious groups still insisted that homosexuals would burn in the fiery furnaces of hell, while the Neo-Nazis were far more interested in "cutting out the middleman" in that respect. Yet at the same time, gay-rights activists continued to justify their lives and lend support to other homosexuals.

Society was becoming increasingly gay-accepting, and although society was not explicitly saying "come on out," I could tell that the environment I was in was becoming more inviting to homosexuals. So, in that way, society "invited" me to come out. I went over all of these things day in and day out for three years; three years of fighting my sexuality. Toward the end of that three years the idea of admitting I was gay entered my mind about a million times a day, but I always quickly shot it down. Then one day in chemistry class, I just gave up. I gave up the fight. I sat there ignoring the teachers' lecture on Acid/Base solutions and in my head I said, "Yes. Yes I am. I am ... it" (I couldn't quite think the word yet).

I had been so adamant about being straight for so long; how could I just suddenly give up? In retrospect, I realize that it stemmed from two things. First, (I know this doesn't sound like a legitimate reason, but it really was) I was simply a hormonal teenage male; denying every single sexual impulse I ever had, and this could only go on for so long.

Second, I was so tired of putting so much energy into fighting, for incessant internal conflict for three years is tiring. I needed to be at peace with myself, a way I hadn't felt since my innocent childhood, and that outweighed any possible rejection by strangers in the future.

As for what happened after I came out to myself, nothing happened. At least, nothing happened externally. I was out to myself, but not others; I was only fifteen, and I wasn't ready to tell other people; that was literally a matter of safety. I had hoped that coming out to myself would simplify my overly-complex life, but with the death of one conflict came the birth of another.

Because I didn't think that then was the right time to come out (or now either, for that

matter), I had to continue my false, heterosexual act. So, my life is still in conflict: I talk to my best friend about how sexy Salma Hayek is when inside I (barely) conceal my desire to make love to him; whenever I go online, I absolutely must be alone so no one will see anything that would reveal myself; when me and my guy-friends act gay with each other as a joke, I laugh and play along on the outside, but inside part of me can only think about how I would love to be gay for real with some

of them; as I type this essay, I constantly turn around to make sure there isn't someone standing over me, reading and terrified.

But, this turmoil is better, I suppose, because at least now I know who I am. At first, I was in no way glad about who I am; I downright hated it, but I knew there was nothing I could do — I tried to fight it, and look where that had gotten me. I prepared myself for a low-level and meaningless life. But time healed that wound and I grew out of it. I now can say out loud "I am gay" (when I'm alone) and be comfortable with it. And despite the fact that next to no one knows I'm gay and I don't plan to change that very soon, I look forward to what I hope will be a fulfilling and open life. I'm glad I admitted to myself that I'm gay.

By coming out to myself, I've also learned a couple of things that will serve me well later in life. First, I've learned that it is impossible to fight who you are. No matter how hard or long you try, it will eventually come out of you in one manifestation or another. But also, I've learned that if you can't accept yourself, then you can't enjoy life because you'll be so preoccupied with your dissatisfaction of yourself that you will let it pass you by, and that is perhaps the most startling reality of all.

I was out to myself, but not others; I was only fifteen, and I wasn't ready to tell other people; that was literally a matter of safety. I had hoped that coming out to myself would simplify my overly-complex life, but with the death of one conflict came the birth of another.



Ricardo Ramirez '02 and Jason Parris '02, members of GAMIT, participate in a symbolic marriage to honor National Freedom To Marry Day.

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Victims of Racial Profiling Relate Their Experiences

Profiling, from Page 1

ten other incidents of racial profiling and called for an end to these practices. "Every Cantabrigian should be able to walk the streets unmolested if he or she has done nothing wrong," Reeves said.

Dennis Benzan, a former aide in the Mayor's Office and candidate for state representative in 1998, told the panel how he was arrested for having an unleashed dog and subjected to a humiliating traffic stop by the State Police. "All of these incidents make you feel, unless you're somehow able to battle it psychologically, that you're inferior," Benzan said.

Incidents anger residents

Several speakers at the meeting referred to two particular incidents in Cambridge last year to show the extent of racial profiling in the city.

One speaker, the mother of a boy charged with assault and battery against a police officer after reports of a fight at Jefferson Park last year, argued that Cambridge police do not care about minority concerns. "I hope one day the city of Cambridge will have a police commissioner who is sensitive to the community," said Valerie Conward. Conward's son and the others charged were found not guilty, and Conward said she will sue the city of Cambridge.

Other speakers complained about the decision by the Cambridge School Department to search a group of minority students for evidence of gang activity. One parent said she no longer sends her children to Cambridge public schools because of the shock the searches have caused her.

The Cambridge Police Department was rocked last year by revelations that some officers were taught that pepper spray has less of an effect on certain minority groups whose cultures feature spicy foods. Cambridge Police Commissioner Ronnie Watson promptly apologized after the *Cambridge Chronicle* reported on the pepper spray



PEDRO ARRECHEA—THE TECH

Cambridge resident Dennis Benzan talks about racial profiling as Cambridge Police Review and Advisory Board chair Alan Price looks on.



PEDRO ARRECHEA—THE TECH

City Councillor Marjorie Decker addresses last night's forum on racial profiling in Cambridge.

instructions last year.

State to gather data on profiling

Massachusetts has joined a growing number of states studying the racial profiling issue. Under a new state law, sponsored by State Senator Dianne Wilkerson (D-Boston), police forces in Massachusetts will record information on a driver's race and gender when making a traffic stop. The information will be used by the state to study whether police departments in the state engage in racial profiling.

The Registry of Motor Vehicles

is also required to prepare educational material instructing motorists how to behave during a traffic stop, and what to do if motorists believe they are victims of racial or gender profiling.

Profiling an issue at the Institute

In the past some members of the MIT community questioned whether racial profiling was involved in the arrest of Theodore Bell for trespass in the Student Center. Bell, a former Toscanini's employee who is African-American, was arrested despite having an MIT

escort at the time.

Racial profiling is an important issue for the American Civil Liberties Union, who are working to end the practice around the country. Susan M. Buchman '01, founder of the MIT campus chapter of the ACLU, believes that the nation must work hard to eradicate profiling practices from police departments.

"This issue is important because although we have to acknowledge that many individuals still hold racist beliefs, it's really horrifying that even in the 21st century, such

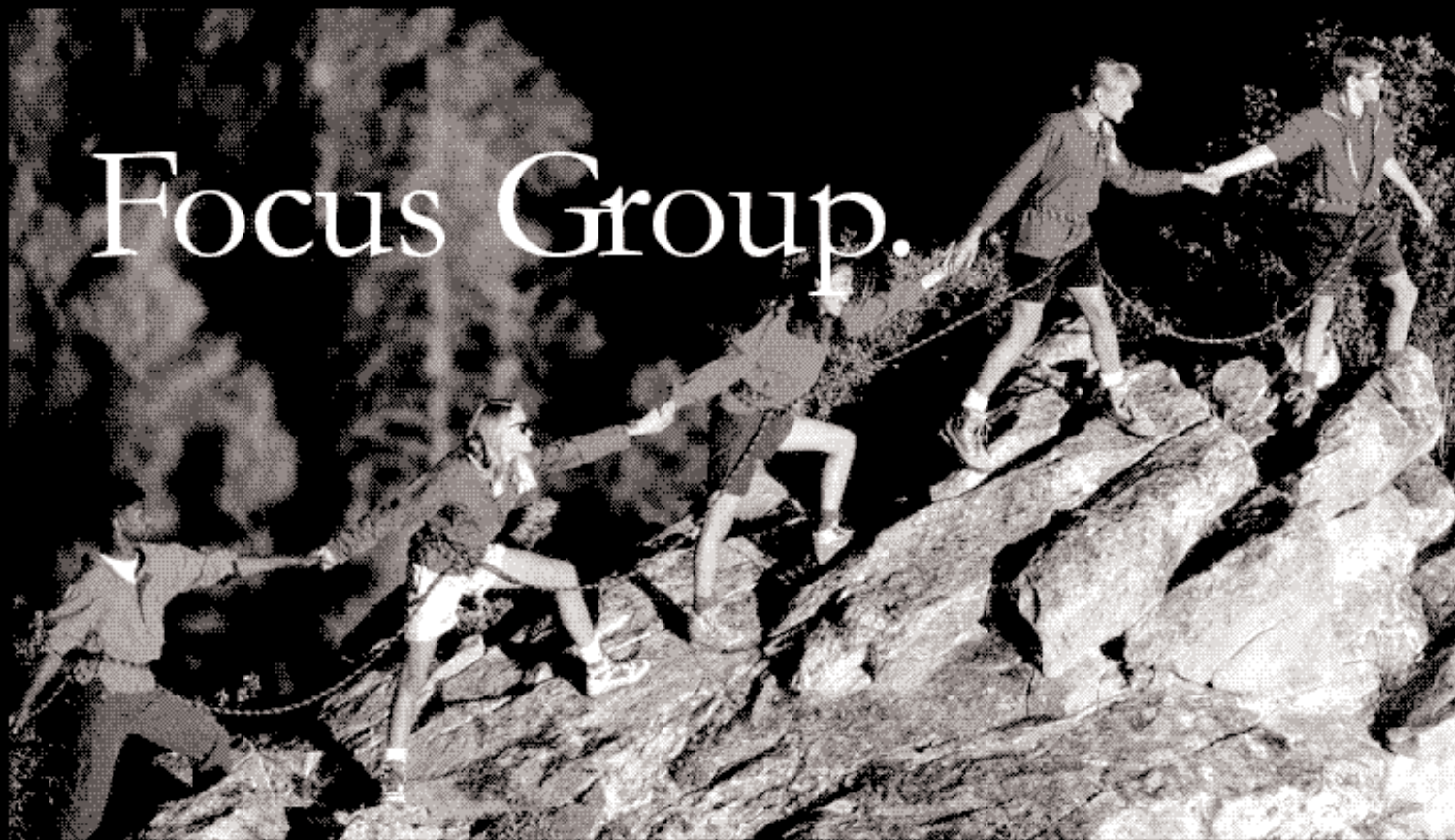
beliefs might still be an element of the criminal justice system itself," Buchman said.

However, Buchman cautioned that not all officers engage in profiling tactics. "It's easy to demonize law enforcement as a whole, but I think that's very unfair. For the most part, the issue has progressed to the point where police officials are no longer denying racial profiling occurs, and have begun tackling the problem of how to correct it," Buchman said.

Melissa S. Cain contributed to the reporting of this story.

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Colleges Worried About Their Drinking Reputations

Homeruns.com, from Page 1

license. "I could see some potential problems with a delivery service to campus," he said.

Daniel F. Pokaski, chairman of the Boston Licensing Board, stated many of the universities that spoke out against Kozmo.com acted on their own volition, then cooperated with the Boston Police when asked.

"Most of the universities are very sensitive about whether or not they are perceived as not strict on underage drinking," Pokaski commented. Similarly, Boston Police did not notify universities about Homeruns.com.

"I was surprised Somerville let [Homeruns get their license]," said Pokaski. "We are going to discuss with the [Alcoholic Beverage Control Commission] whether or not Homeruns will be allowed to deliver into Boston ... The Boston Police, Licensing Board, Alcoholic Beverage Control Commission, and the

local universities will continue to get the message across that underage drinking won't be allowed."

Many students, however, do not think the new delivery service will have major implications. "I think this will change very little," said Victoria K. Anderson '02. "Those who wish to illegally obtain alcohol will get it by some means. [Homeruns] may be a new option, but it would not add to the problem of underage drinking."

Kozmo.com failed to get permit

Kozmo.com planned last year to obtain a permit to sell alcohol from its Allston-Brighton area warehouse, which is owned by Harvard University.

After a number of protests from Harvard, Boston University, Boston College, concerned citizens and police, Kozmo.com decided not to go forward with its bid for a license. "It was operated out of a building we own, so we took particular interest in Kozmo.com selling alcohol," said Kevin McCluskey, Harvard University's director of community relations.



SAMUDRA VIJAY—THE TECH

Homeruns.com, a web-based grocery delivery service, has a license to deliver alcohol in some local towns.

Harvard's main reason "was the significant number of college students in the Allston-Brighton area. Our neighbors and especially our police captain were very worried about the implications of alcohol being distributed in the neighborhoods," McCluskey said.

Both Harvard and BU said that

no action was taken against Homeruns.com's alcohol license because, unlike Kozmo.com and the Allston-Brighton warehouse, Somerville was not one of the surrounding neighborhoods. "There is not a direct connection with Somerville," McCluskey said.

Though Somerville may be dis-

tant, it is far from unconnected. Homeruns.com delivers all throughout Boston via its Somerville warehouse, thereby doing business in Boston without actually being based there. It is because the company is not directly in the city of Boston that Homeruns dodged most of the concerns that foiled their rival Kozmo.

Kozmo.com declined to comment on the recent actions of Homeruns.com. "We have always been committed to customer feedback, which was the reason we chose to add alcohol to our menu in the first place," said Matt Higgins, a Kozmo.com representative.

Kozmo does offer alcohol in the Seattle area, where according to Higgins "[business] has been very successful and it has worked well with the community." Kozmo also has plans to add alcohol to its menu in other areas of the country as well.

Kozmo has always had a strict policy on alcohol sales," said Higgins. "We never deliver to campus addresses, which is the policy in Seattle and would have been the policy in Boston." Higgins added that even without an alcohol license, Kozmo has continued to grow both nationally and in the Boston area.

Outcome yet to be seen

Arguably, what protesters feared would come from Kozmo.com may come from Homeruns.com. However, this will not allow beer to be available come each collegiate whim. Homeruns.com delivers the day after the order is placed, and could not serve impromptu parties. Although Homeruns.com has yet to say whether or not it will deliver alcohol to campus, it does promise strict carding.

While the Boston Police has not taken any action against Homeruns.com as of yet, they do plan to take legal action before any delivery is made. "I think that it is not legal for Homeruns.com to sell alcohol anywhere but Somerville, but that is just my opinion," Pokaski said. "We will have to litigate."

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Solution to Crossword Puzzle

from page 14

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Boston Herald Buys Cambridge Chronicle

Strategic Move Gives Herald a Foothold To Compete Against Globe in Cambridge

By Sagara Wickramasekara

Last Wednesday, the Boston Herald officially bought Community Newspaper Co., putting it in possession of more than 100 additional newspapers including the Cambridge Chronicle.

The deal is believed to have cost \$150 million and expands the readership of the Herald-CNC pair to 2.1 million.

"We want to get in there and understand the business better," said Herald spokesperson Pat Purcell at a press conference last Thursday. The CNC extends far beyond Boston and makes a perfect complement to the Herald's inner-city readership. Though Fidelity Capital, former owner of CNC, wasn't actively trying to sell the newspaper chain, they were more than willing when Purcell came to them.

"As we looked at the opportunity ... we felt for the benefit of the communities, the advertisers, the employees and the business, this was the best news at the time," said Steven P. Akin, president of Fidelity Capital.

The Herald isn't the only newspaper trying to extend its reach. A few weeks ago, the Globe West made its debut, extending the Boston Globe's reach outside of Boston into the suburbs. A similar purchase was made last year by the New York Times Co. (owner of the Globe) for the Worcester Telegram & Gazette.

The Herald-CNC combination gives the Herald more of a foothold and allows it to try to compete with the Globe by expanding on CNC's territory.

"It certainly will extend the battle, and it makes the Herald a much more effective competitor," Purcell said. Richard Gilman, publisher of *The Boston Globe*, said he's "not surprised by this; they had to do something, and neither of the companies was in a particularly favorable competitive position."

In a memo, however, Gilman said, "This is not a defensive move to protect the Herald's interests. It's an offensive move designed to attack ours," the memo said.

For the time being, the CNC will operate independently. "Herald officials need to look at the company before making any decisions," Purcell said.

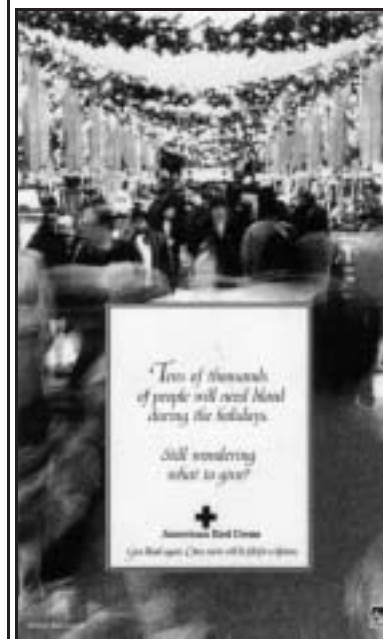
There are worries that perhaps local newspapers with overlapping circulation under CNC may be combined or that the community feel of each newspaper will be lost under the new ownership, but the joining of the two doesn't mean that the individuality of the newspapers has to be forsaken. There are other promising new possibilities such as merging the production facilities to offer more cost-effective and efficient publishing for all under the Herald-CNC umbrella that will benefit future growth while keeping the feel of the different publications.

Both CNC and the Herald now are looking forward to the future. Kirk Davis, President of the CNC, called this merger "an unbeatable media combination," and said "I'd be happy to be involved" with the new owners.

Purcell is confident in the new competitive edge gained by the merger. "Let the battle be joined," he said.

Community Newspaper Co. publishes four dailies, 88 weeklies, 15 shopping, eight specialty and one Internet publication.

"As we looked at the opportunity ... we felt for the benefit of the communities, the advertisers, the employee and the business, this was the best news at the time." – Steve P. Akin, President of Fidelity Capital, former owner of Cambridge Community News, Inc.



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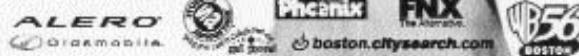


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HASS Hopes Fund Will Improve Morale

Gift, from Page 1

the celebration of the school's anniversary. "It's nice to throw a party, but it doesn't make [the school] feel any less marginal. [The establishment of the fund] does, in a very substantive way, and I think [Vest] was sensitive to that."

Khoury suggested that through this gift Sahin and MIT may be setting a larger example. "[I believe] the committee believed that the world of the humanities in general needs a major shot in the arm nationally and by establishing the Kenan Sahin Fund in SHASS the world of higher education and the public will stand up and take notice. Nowhere else has such a gift been deployed for the humanities in quite the same way and the fact that it is happening at MIT makes it all the more visible."

Olivier J. Blanchard, professor of economics and the head of the Economics department, said that his initial reaction to the announcement was "extreme happiness."

"The initial Sahin gift was incredibly generous. The fact that \$75 million goes to the [HASS] school, and some portion of it goes to economics, shows the commitment of MIT to the school in general, and to the department in particular," Blanchard said.

SHASS had real need for money

Hildebidle said that the SHASS needs the money. "It's our turn and it's our birthday," he joked, explaining more seriously that SHASS faculty members lack amenities other MIT professors take for granted.

"We suffer as a faculty from salaries at the low end of the scale and a lack of support staff," Hildebidle said, noting that full professors having a secretary was the norm in other departments.

Hildebidle also noted that "we have lots of computer technology and no one to help us when it breaks."

Just under one-third of the fund is earmarked for faculty, though the details have yet to be worked out, Khoury said. "We have not yet determined whether the new chairs will be used to hire new faculty or to reward and retain our best faculty who are already here. Of course, it is possible to imagine a mixed strategy here."

Blanchard noted that "the additional professorships and graduate fellowships are exactly what we

need at this point."

In addition to graduate fellowships, the Fund will provide for a variety of educational initiatives, including the master's degree program in Comparative Media Studies, a new master's degree program in Science Writing, and increased support of the MIT International Science and Technology Initiatives (MISTI), among others, Khoury said.

Hildebidle said that faculty members had been brainstorming other uses for the fund as well.

Douglas L. Kriner '01, a major in SHASS, suggested that some of the fund be used to bring the MIT Libraries' collection of humanities and social science books up to a similar level as its science and engineering collection. He said he was frustrated by having to rely so heavily on Harvard's libraries, which can only be accessed by cross-registered students, for his senior thesis.

Sloan will house economics

Blanchard said that the new economics space is still in the planning stages. It's "much too early to tell" what the final space will look like, Blanchard said. "But we have been short of space for a while, and this will solve our problems."

Khoury said that the design and site for the proposed new Sloan School buildings will be decided "in the next few months."

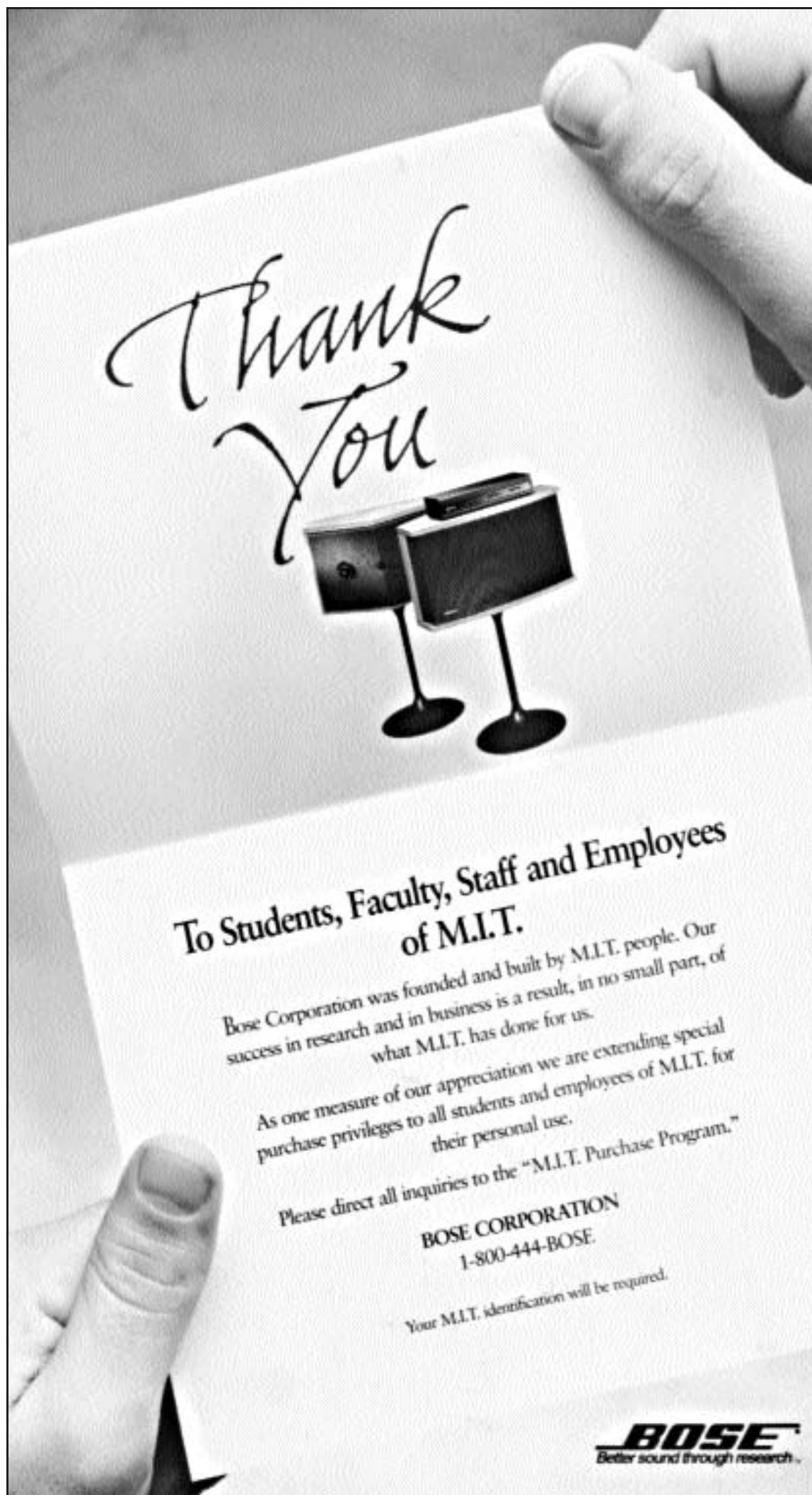
"The Sahin Fund will enable Economics to acquire either new space in close proximity to the new Sloan building or in the new Sloan building," Khoury said.

Khoury emphasized that the Economics department will remain within the SHASS and will not merge with Sloan. However, he said, "this will mean even closer ties between MIT Economics and Sloan which will give MIT a certain competitive advantage and new synergies in the areas of economics and management."

Khoury said the project should be completed in three to five years.

The HASS school employs 156 full-time faculty and 105 senior lecturers and lecturers. There are 221 undergraduate majors and 323 graduate students enrolled at the school, which also boasts three Nobel Prize winners and two Pulitzer Prize winners.

The remaining \$25 million in the Kenan Sahin Presidential Strategic Fund will be used by the president of MIT for one or more major initiatives important for the Institute.



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CCRR MIT Committee on
Campus Race Relations

Candidate Robinson Speaks at Institute

Jack E. Robinson Takes a Moderate Stance On Many Social Issues in his Senate Run

By Naveen Sunkavally

EDITOR IN CHIEF

Down in the polls, without a campaign manager, and without the backing of the Republican establishment, GOP hopeful Jack E. Robinson pushed forth his grassroots campaign for the U.S. Senate with a stop at MIT on Tuesday.

"Anything is possible," said the 40-year-old former airline executive and Harvard graduate, pointing to his ability to get onto the ballot with only a month to collect signatures and to the 42,000 votes he amassed at the September primary.

Robinson spent most of his speech reiterating his platform to the handful of audience members in attendance.

On many issues Robinson embraced a decidedly moderate position, trying to appeal to voters on both sides of the spectrum.

For example, on abortion, Robinson said he is personally pro-life but would not try overturn Roe v. Wade.

Robinson said he is for "gun safety, not gun control," but supports the Brady Bill and the assault weapons ban.

He said he supports gay and lesbian rights but maintained that marriage should be preserved as an institution between men and women.

Robinson said that "affirmative action is good as long it's not abused" and doesn't amount to nothing more than a quota system.

On other issues, Robinson took the traditional Republican stance.

On education, his number one priority, Robinson said he is in favor of vouchers because they will introduce competition that will force public schools that are failing to either shut down or become better. In addition, vouchers give the poor access to the best schools, Robinson

said.

On national defense, Robinson echoed George W. Bush in saying that America is at its "worst state of readiness since Pearl Harbor" and that its troops need to be better paid to increase morale.

Robinson also lobbied for cuts in the capital gains tax, more prescription drug benefits, and a manned mission to Mars by 2010.

Robinson's grassroots campaign

Robinson announced his bid for the Senate in March and was able to get a spot on the ballot after an appeal. After collecting the necessary 10,000 signatures to place him on the ballot, his opponent Senator Edward M. Kennedy challenged his signatures, dropping Robinson's total number of valid signatures to 9,986. However, Robinson appealed and gained a spot on the ballot.

Since then, Robinson has toured every town and city in Massachusetts, as part of a grassroots campaign he has termed the "Reform Express." His largely self-financed campaign has been unable to attract many donations, and he has made his campaign headquarters a website, <http://www.robinsontechnology.com>.

Chris D. Smith '01, a treasurer of the MIT College Democrats and the president of the Society for Political Awareness, organized the event. "[We've] been part of an effort to re-establish Republicans on campus ... I think it helps both parties" to be exposed to different viewpoints, he said.

Smith pointed to Robinson's interest in having a manned mission to Mars as soon as possible as one particularly appealing part of his platform.

"I think it will be very difficult for him to win," Smith said, "but I think he's in politics to stay."

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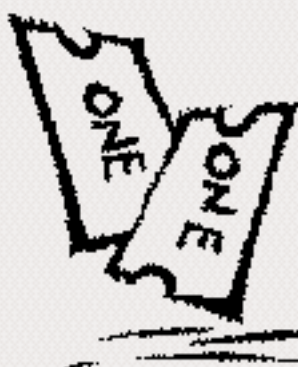
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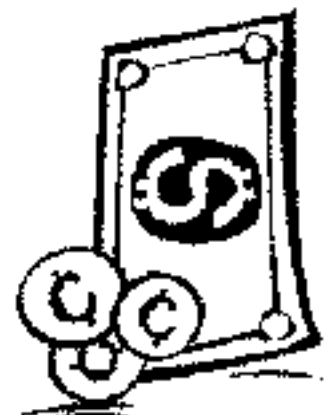
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Students Urge Community to Follow Mideast Issue

Middle East, from Page 1

issues, not just MIT issues. "We are people who can make a difference in the world around us. When it comes to the Middle East, the USA has invested time, effort, and money in peace in the region. So Americans in particular have to be concerned with and know what role their country is playing and what it is doing or not doing to promote a real, lasting, and just peace."

"If people in the Middle East would have peaceful demonstrations rather than violence, it would be a step in the right direction." – Andy Tarsy, Anti-Defamation League

"By protesting, I hope to maybe draw people's attention to what is going on. Palestinians and Israeli Arabs are being killed by Israeli bullets ... and the death toll is still rising. That is unacceptable, it is an outrage, and should stop," Ayaso said.

Andy Tarsy, Civil Rights Director for the Anti-Defamation League, was also present at the protest, although he disagreed with the protesters. "If people in the Middle East would have peaceful demonstrations rather than violence, it would be a step in the right direction," Tarsy said.

"Arafat cannot remain silent in the face of the murder that happened in the Palestinian police station this morning," Tarsy said, referring to the most recent escalation of tensions in Israel in which two Israeli soldiers were killed by Palestinians.

One protester said that she was there because "the media is misrepresenting what's happening in Israel, and Israel is occupied land. So there's a lot of confusion for the American people about what's going on there."

Tensions in Israel and the West Bank exploded on September 28, when Likud party leader Ariel Sharon visited to Haram al-Sharif and the Temple Mount, sites holy to Muslims and Jews, accompanied by 1000 armed Israeli policemen. Palestinians began throwing rocks, which were met by Israeli tanks, rockets, and live bullets.

The violence has claimed the lives of almost 100 people — most of them Palestinians and Israeli Arabs, according to CNN. Victims include the twelve-year-old Rami Aldura, who was hiding when shot to death with an Israeli bullet, and two Israeli soldiers, who were stabbed to death by a mob at a Palestinian police station.

The United Nations passed a resolution condemning excessive and lethal use of force by Israel; the United States was the only country to abstain from the vote. Israeli and Palestinian leaders Ehud Barak and Yasser Arafat expect each other to tell their people to stop the violence, and intervention by US and UN peacemakers has so far been fruitless.

Student activism at MIT is tested

The recent escalation of violence in the Middle East has motivated some students at MIT to act. Aside from participating in local protests, members of MIT's Arab Student Organization and Muslim Student Association set up booths in Lobby 10 and the Student Center Wednesday and yesterday, providing information and asking students to sign a petition condemning the Israeli army's use of lethal force to control

riots.

MIT's Hillel and Israeli Students Club did not sponsor any similar events. One Hillel officer said that the group may decide to plan an event in the near future.

"In between the world of problem sets and labs, we're trying to force people to take notice" of the violence, said Omar T. Abdala '03, an organizer of yesterday's booth, entitled "Stop the Killing in Palestine." We were definitely trying to focus at the issue at hand: that there are people out in the streets [in Israel, Gaza, and the West Bank] that are being shot at."

When asked whether information booths serve a useful purpose to MIT students, Kishore V. Kuchibhotla '02 said that "what it does do is spark people to start talking, and that's good." Kuchibhotla suggested that a next step could be to sponsor an event where speakers on both sides of the issue could talk.

The booths generated hours of heated discussion about the violence in Israel and the West Bank, as students stopped by to see what was going on. Most armies put down riots by wearing shields and armor, and maybe use clubs and teargas, said Esosa O. Amayo '02. "Where else in the world do you have car patrols with live bullets?"

Some students viewed the booth's message as aggressive. "I think this whole thing is provoking more conflict between Muslims and Jews at MIT," said David G. Seif '04. "The focus of this booth should not be to make Israel look bad, but to point out on both sides what is wrong."

"It's a very good thing for students here to try and educate each other," said Michael B. Krypel '01. "But I think they need to be aware of disseminating just as much propaganda as the media does."

"As an American, we are unbelievably naïve about these world issues ... I'm pro-Israel, but there's no excuse for subjugating other peoples," said MIT campus minister Brian Diver. The media and politicians "may have cleaned it up, but it's a flat out war between two nations," he said.

These last two weeks of protests and information booths about a non-MIT issue has been unusual for MIT

"I think most of us do have a social conscience; a lot of the problem is practical. Most of us are too hosed to care. ... We are denied that [international] outlook because of the workload here." – Iqbal Shamsul '01

students. Some wonder whether MIT students are as active on global issues as they should be, or whether protests here on campus have any effect at all.

"I think most of us do have a social conscience; a lot of the problem is practical. Most of us are too hosed to care," said

Iqbal Shamsul '01. In fact, Shamsul said, because of its large international student population, MIT has a unique outlook on global issues. "We are denied that outlook because of the workload here," Shamsul said.

Vigil was a show of solidarity

A vigil was held at Harvard on Tuesday, sponsored by Harvard's Society of Arab Students. About 200 people attended. Sam Ternin, an organizer of the event, explained that the event was "to commemorate the deaths of all the civilians due to the violence in the Middle East.



JACQUELINE T. YEN—THE TECH

Harvard junior Ambika Patni holds a candle at a Tuesday night vigil organized to commemorate those who died in recent violence in Palestine. The vigil was sponsored by Harvard's Society of Arab Students.

Ternin mentioned that he was a Jewish member of the SAS, and that the vigil was intended to be apolitical. "This is to express sorrow for

the dead and injured, and to express solidarity with their family and friends," he said.

This was not a protest. "Protests

can serve a purpose," Ternin said, "but protests tend to alienate." "Members of our community know people who have died and they wanted to share their grief," Ternin said.


People from a diverse range of backgrounds attended the vigil; not only Jews and Arabs but also people with no personal connection to the Middle East attended.

When asked what students here can do about the violence in Israel, Ternin said that "the main thing is to be aware of what's going on." After being informed, Ternin urges people to get a second opinion. "Before doing anything, they should try to find views that are not their own," Ternin said. Then, people should try and attend rallies, and let their voice be heard. "Finally, they have to be respectful of other people's opinions."

Allegra Pacheco, an Israeli human rights lawyer and fellow at Harvard, spoke at the vigil. "The way to end the violence is to provide equality in Israel," she said. Pacheco will speak at MIT on October 25.

Maya, a woman who attended the vigil said that what is happening in the Middle East is "an appalling cycle of violence that really needs the international community to take a very firm stand." The violence against Palestinians "is a massacre ... not just a moral problem but something that will lead to full-fledged war."

"I urge everyone to follow the news, not just the American news but European and Middle Eastern ... this is not an issue that concerns only the Middle East; this is really a human issue," Maya said. Furthermore, people who stand silent against Israel's policies "are really digging the grave of Israel" by not questioning current practices there, Maya said.



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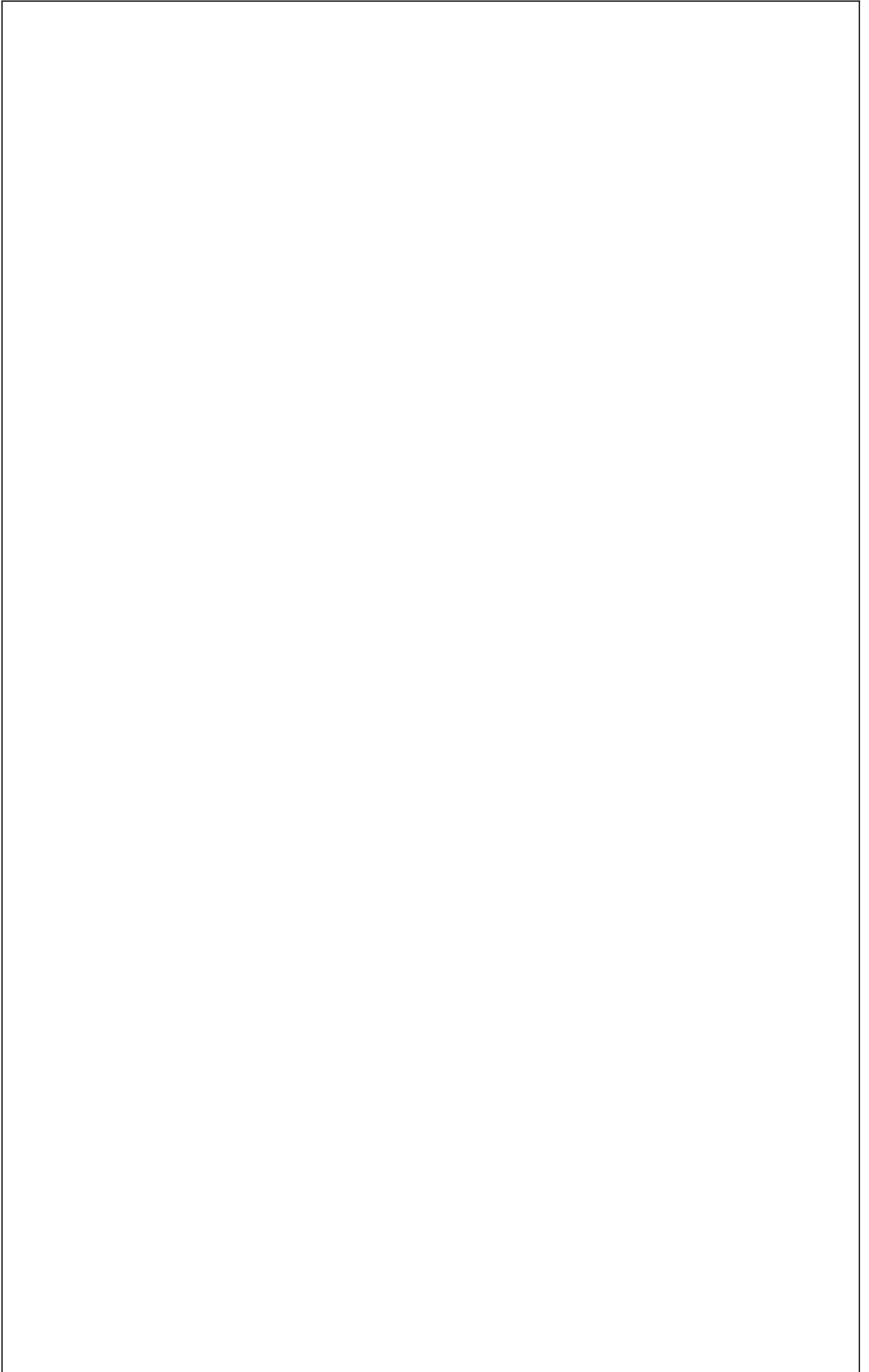
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Beavers Nearly Upset Division III Champions

By Alvie Loreto
STAFF REPORTER

After enduring a crushing 33-7 loss at the hands of UMass-Dartmouth two weekends ago to drop to 0-4, it seemed as though the last thing the young, ailing MIT football team needed was a follow-up exam at the hands of 1999 New England Division III Champion Bridgewater State. Victory escaped their grasp again but this check-up may be just what the doctor ordered.

Against the Bears, the MIT offense delivered a breakthrough performance that brought hope and inspiration to the struggling team as it moves into the second half of the season. In the end, however, Bridgewater's trademark big-play capability allowed them to squeak by the Beavers with a 28-24 victory.

Led by young quarterback Philip M. Deutsch '04 and a solid performance by their offensive line, MIT (0-5, 0-3 NEFC Boyd) rallied from an early 14-0 deficit to take a 24-21 lead with under 8 minutes to play in the game. But a 45-yard touchdown run by Bridgewater's Jason Imlach saved the home team from the upset.

Beavers stay close in first half

The Bears (4-1, 4-0 NEFC Boyd) jumped to a 14-0 lead at the end of the first quarter, thanks to touchdowns by 1999 All-NEFC selections Chris Carr and Seto Berry. Carr caught a 74-yard touchdown pass from quarterback Patrick Callahan at 7:43, while Berry rushed for an 8-yard score at 2:05.

Carr proved to be the biggest thorn in MIT's side, hauling in 3 receptions for 120 yards despite suffocating coverage by Beaver cornerbacks Angus Huang G and Alvan Eric P. Loreto '01, while Berry made his presence felt by rushing for 104 yards on 25 carries.

For their first few offensive drives the Beavers looked as though they would endure another frustrating game. Their first four series combined to produce four total yards, and on the fifth MIT squandered a golden opportunity to score by losing a fumbled snap exchange at the BSC 1-yard line.

Displaying resilience, however, the Beavers struck at 3:52 of the second quarter on the first of Deutsch's two touchdown passes

to wideout Robert R. Owsley '02. Following the recovery of a Berry fumble by Tech defensive lineman Thomas J. Hynes '02, the MIT offense drove 29 yards in 6 plays before Deutsch hit a slanting Owsley for the 16-yard score. The extra point failed, leaving the score at 14-6 heading into halftime.

Richardson leads Tech defense

The third quarter showcased the strength of each team's defense, as six consecutive drives failed to put more points on the scoreboard. For BSC, the playmakers were linebackers Dave Dungan and Mike Higgins, who finished with 10 and 9 tackles respectively.

Instrumental in slowing the Bears down was MIT outside linebacker James C. Jorgensen '01, who registered 9 tackles and caused numerous play disruptions with his speed into the backfield. Defensive lineman Brian C. Alvarez '03, who notched 6 solo tackles, was another key in frus-

trating the Bear option attack.

Yet no defensive player for either team shone brighter than MIT defensive back Kevin R. Richardson '01. The hard-hitting safety from Owings Mills, MD was named the NEFC Defensive Player of the Week for his spectacular all-around effort against the defending champs. Richardson was everywhere on the field, making play after play to keep the Bears from settling into their rhythm. In keeping with the weekly plan of the Beavers, Richardson confused the opponents by blitzing on some plays, dropping into coverage on others, and playing like a linebacker on others. His mind-boggling game statistics were reflection of his amazing versatility and athleticism: a fumble recovery, a pass breakup, 2 kickoff returns for 33 yards, and 11 tackles, 9 of which were unassisted and 3 of which came in the backfield for losses.

Yet despite the strong perfor-

mance of Richardson and the rest of the Beaver defensive unit, Bridgewater still managed to find its way into the end zone with 44 seconds left in the third, thanks to a 42-yard reception by Carr. The big play set up a 4-yard Carr touchdown catch on a perfectly thrown ball into the corner of the end zone by Callahan. Carr's second touchdown of the day stretched the lead to 21-6 at the outset of the fourth quarter.

4th quarter fireworks not enough

In the final period, the Beaver offense exploded, while the Bears hung on for dear life. Deutsch opened the quarter with his second TD pass to Owsley, this one a 28-yarder. Facing a two-point conversion situation, MIT punched it in on a shifty outside run by Deutsch, bringing the score to 21-14.

Just three plays later, Tech linebacker Daniel J. Bush '01 recovered a fumble deep in Bear territory. The Beavers could not move the ball closer, but kicker Kevin M. Ferguson '02 connected on a 29-yard field goal to bring the team to within four.

Sensing hesitation in their opponents, the MIT defense roared to life, stopping the Bridgewater offense cold on the next series to force a punt. On the first play of next series, MIT grabbed the lead on a sparkling 65-yard touchdown scamper by Deutsch up the opposing team's sideline. The long run was the crown jewel of Deutsch's shining performance, which earned him a spot on the NEFC Weekly Honor Roll. He finished the day 13 of 24 for 127 yards, with 99 more yards gained rushing.

More importantly, the steadily improving freshman restored self-confidence in his ability, which will undoubtedly pay dividends for the Beavers in the upcoming weeks. Nevertheless, MIT's storybook ending was foiled by Imlach on the Bears' next offensive opportunity.

After BSC converted on a fourth-down situation, Imlach took a pitch left and cut back through a sea of bodies, eluding the pursuing Tech linebackers. The junior back then shook three tacklers, including one at the goal line, to give the Bears the lead back. The fired-up BSC defense then remained strong for the rest of the game, keeping the Beavers out of the end zone and winless for another week.

Nichols College Next for Beavers

By Alvie Loreto
STAFF REPORTER

MIT's next foe is Nichols College (4-1, 3-1 NEFC Boyd), who is enjoying a solid season under second-year coach Bill Carven. The Bison are loaded with returning talent, which helped them notch a season-opening victory over heavily favored Bridgewater.

The win over BSC was the first of four straight until they were upset last week by UMass-Dartmouth. Nichols looks to atone for last week's performance, as well as avenge a 1999 18-14 upset loss at the hands of MIT that shattered their NEFC title hopes.

Running back Matt Fox, arguably the best running back in the NEFC, leads the run-oriented Bison offense. Fox, who rushed for 2,287 yards the past two years, has continued his spectacular ways this year by averaging 147.0 yards in the first five games.

The line Fox runs behind is big but slow, but the Nichols passing attack is above par. Bolstered by the addition of junior Division I transfer Jarrod Rouanzoin at quarterback, the Bison go to the air often in long yardage situations. The primary target in the passing attack this year has been senior tight end Steve Malcolm.

For the second straight year the Nichols defense hovers near the top of the conference in every team category. The defense is led in the middle by fifth-year senior linebacker Chris Burun. Burun, who is a team captain, led the team with 77 tackles in 1999.

Big defensive lineman Myles Fayle is an excellent athlete up front (62 tackles last year), and cornerbacks Courtenay Jackson and Lavar Gary have made it tough for an opposing offense to go to the air.

This week the MIT run defense faces its toughest test of the year, and its ability to bottle up Fox and force Nichols to the air will determine the outcome of the game. The Beaver offense made significant strides last week and should carry a higher level of confidence into this week's matchup. If Deutsch continues to display an accelerated learning curve, MIT has an excellent shot at notching the upset that barely eluded them last week.

X-Country Third At Wellesley

By Melanie Harris
TEAM MEMBER

The women's cross country team travelled to Wellesley to race on one of the area's most gorgeous courses.

With the course beginning on a field and then heading into a slightly up and down path through the woods colored with the rainbow leaves of New England autumn, tracing the edge of a beautiful lake, and then ending with an uphill back onto the field, the team could not help but agree with their coach as they ran through the crisp, misty air that "This is cross country."

The race started out fast, but the Lady Engineers ran smart and were quick to position themselves before the course narrowed. Martha Buckley '04 and Katie Huffman '04 continued to work well together for strong races with places of 7th and 8th, and times of 20:17 and 20:21. Marissa Yates '03 was on pace with several Wellesley and Tufts runners at the beginning of the race but left them behind around the two-mile mark to make her move on other unsuspecting competitors to finish 16th with a time of 20:56.

Melanie Harris '01 tried to keep Marissa and in sight as long as possible, which aided her in placing 21st with a time of 21:27. And Christina Cosman '01 competed after sleeping very little the night before to place 26th with a time of 21:53.

Chi-An Wang '01, Caitlin Gaffey '02, Crystal Russell '03, and Sarah Cotton '04 used the pack attack to their full advantage to finish within 9 seconds of each other. Their respective times were 22:17, 22:14, 22:23, and 22:16. Julie Pinkston '04 and Helen Huang '01 also worked together to finish close to each other with times of 22:51 and 23:01.

The team placed 3rd overall, behind Wellesley and Tufts, but achieved their goal by doing better than the team did at the meet last year.

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SPORTS

Volleyball Captures Tournament

By Paul Dill
TEAM COACH

The women's varsity volleyball team did not drop a single game this past weekend on its way to winning the Eastern CT State Univ. Tournament for the first time since 1994.

In pool play, MIT first faced a conference rival, the U.S. Coast Guard Academy. The Engineers took the match 3-0 (15-11, 15-12, 15-8) led by Kelly Martens '03 with 17 kills, Christina Almodovar '02 with 43 assists, and Sau-jin Yi '01 with 15 digs.

The Engineers then continued to roll right over Endicott College 3-0

(15-1, 15-10, 15-8) led by Barb Schultze '02 with 11 digs and Lauren Frick '03 with 9 kills and a 50 percent hitting percentage.

In their final match of pool play, MIT took on formerly highly ranked Plymouth State College. MIT sent a strong statement to the ranking committee by again winning 3-0 (15-4, 15-9, 15-13). Martens again led the way with 14 kills, while Amy Mok '02 and Jill Kaup '03 added 8 and 7 kills respectively to the effort.

The finals saw the Engineers face conference rivals Wheaton College for the third time this season. The result was the same again as MIT dominated the match from start to

finish winning 3-0 (15-2, 15-9, 15-5). Martens earned a spot on the all-tournament team while Almodovar earned the tournament MVP award.

On Tuesday night, MIT continued their strong roll by beating Smith College on the road 3-0 (15-2, 15-9, 15-10). Nydia Clayton '04 led the way with 20 kills while Almodovar dished out 42 assists.

This victory brought the Engineers to a 5-1 record in conference and an overall record of 17-6. MIT is currently ranked #9 in the New England Region out of 64 teams. The next home match for MIT is on Tuesday, October 17th, vs. the U.S. Coast Guard Academy at 7 p.m. in Du Pont Gymnasium.



YI XIE—THE TECH

Nick Nestle '04 passes a Springfield defender on his way to the net. Nestle contributed a goal, and MIT pulled away with a close 3-2 victory.