Trujillo Named Dean for Alcohol Education

By Ruma Arnaout News and Features Director

MIT has announced the creation of a new Associate Dean for Alcohol Education and Community Development in response to suggestions by working groups on improving alcohol policy on campus. Daniel A. Trujillo, Alcohol Coordinator for the State University of New York, will fill the position effective January 1. He will report directly to Dean for Student Life Larry G. Benedict, reviving the work of the Alcoholic Working Group and coordinating across many institute and student groups.

Trujillo said that his job is to "listen, collaborate with people, and put something in practice that will be accepted and welcomed by all members of the community."

"We were looking very much for the kind of person who would fit the climate of MIT right now," said Director of Organizational Performance and Human Resources Laura Capone, who chaired the search committee for the new dean.

New dean to tackle range of issues

As Associate Dean, Trujillo will coordinate interaction between many MIT offices, not only for alcohol education but also for other community issues like mental health.

One aspect Benedict stressed was that Trujillo was "not just an alcohol dean. That's why the community development piece is part of the title."

Polaroid Goes Bankrupt; Plans to Sell Existing Assets

Economy and Digital Competition Explain Low Sales

By Sandra M. Chung News and Features Director

The Cambridge-based Polaroid Corporation obtained bankruptcy protection in the United States Bankruptcy Court in Wilmington, Delaware on October 12.

Last June, Polaroid announced that it would lay off 2,000 employees, approximately a quarter of its 5,000-member global workforce. In September, the company reduced health benefits for some of its workers.

Polaroid intends to continue making and shipping its products while it restructures its business operations and finances and searches for buyers for all or parts of the company. Declining profits and growing debt resulting from the increasing popularity of digital camera and the nationwide economic slump have forced the company to redesign its operations and pare down employment.

Polaroid's founder, Edwin H. Land, dropped out of Harvard University in 1926 to develop commerce applications for light polarization. In 1937, he formed the Boston-based Polaroid corporation, which specialized in the use of polarization technology in such items as glasses, lamps, ski goggles, and windows. In 1939, the corporation moved from Boston to Cambridge.

Land drove creation of UROP

Land held the title of Visiting Institute Professor from 1956 until his death in 1991. In 1957, Land's famous "Generation of Greatness" speech for the Arthur D. Little chemistry lecture helped to inspire the creation of UROP.

Land's influence and support of undergraduate research also lives on in the Eloranta Undergraduate Research Fellowships. The fellowships are funded by the development of the UROP program, established 1969.

"To say that the community was-..." Trujillo said. His responsibilities will be to coordinate interaction between many MIT offices, not only for alcohol education but also for other community issues like mental health.

"This is a position that's going to cut across all of our living groups," Benedict said. "It's not just fraternity oriented but fraternity-wide."

MIT's music ensembles open the fall season

By Brian Loux Associate News Editor

Following massive student opposition to proposed mandatory dining plans, the Campus Dining Review Board will draft an alternative plan based on wider student involvement.

The Board hosted a town meeting on October 11, at which Chancellor Phillip L. Clay PhD '75 outlined plans for expanding the Campus Dining Review Board to start a brand new dining plan with more student and community input.

"Chancellor Clay told the audi-..." said Kirk D. Kolenbrander, chair-...
Anthrax Suspected as Cause of Postal Workers' Deaths  
By Thomas Frank and Elaine Povich

Two postal workers in a Washington facility that handled an anthrax-contaminated letter died last week, and two other employees there remained hospitalized for the anthrax disease, officials said. "Their deaths are likely due to anthrax," Tom Ridge, federal director of Homeland Security, said Monday while awaiting final test results on the two dead, whose names were not disclosed. Another 13 people in the Washington area, most of whom work at the same postal processing facility, have shown symptoms of anthrax and are being closely monitored and treated by health officials. The latest outbreak brings the number of confirmed anthrax infections nationwide to nine, though officials said that number was likely to rise as test results are reported in the next day. It also brought criticism from Washington Mayor Anthony Williams that federal health officials were not vigilant enough in testing postal employees and buildings after an anthrax-laced letter was discovered last week in the office of Sen. Majority Leader Tom Daschle. "There's been a lot of concern today not just from the mayor, but from everybody that perhaps the CDC would have been wiser to have taken the - environment testing and individual swabbing earlier" at the postal center, said Williams spokesman Tony Bullock, referring to the U.S. Centers for Disease Control and Prevention. After anthrax was found last Monday in a letter that a Daschle aide opened, thousands of congressional employees and many members of Congress were tested with negative results and given 10-day supplies of antibiotics. Nearly 2,000 postal employees were tested Sunday, Monday and Tuesday and given antibiotics.

But Bullock said, "If the same response had occurred there, maybe we would have less incidents now... Everybody should have the same level of treatment and response." Federal officials defended the response, saying they quickly tested a post office from where the anthrax-laced letter was delivered to Daschle and initially found no anthrax spores. But a couple of days ago, final tests from the post office showed some anthrax, said Dr. Kenneth Montague, the deputy surgeon general. "We were taking it one step at a time to determine what in fact we ought to be doing as far as tracing back," Montague said.

Dr. Ivan Ilyes, chief health officer for Washington, said health officials wanted until "the evidence chain indicated that there was anthrax present in the facility." Postmaster General John Potter announced that the Postal Service plans to "sanitize" mail, possibly with equipment that emits ultraviolet rays and which is now used on meat and medical supplies. The Postal Service also is planning to revise its procedure of cleaning sorting machines by blowing out the dust.

It was not clear how the anthrax, which is not contagious, infected the postal employees. The two postal employees who have been confirmed with inhalation anthrax are being treated at area hospitals.

Ridge said it was the probably the same letter" that caused the known anthrax cases among postal employees -- an apparent reference to the small sent to Daschle -- but added, "I can't say for sure."
Israel Spurns America, Increases Fighting in Palestinian Territory

By Tracy Wilkinson

Despite a U.S. demand for immediate talks to stop the killing of civilians, Israeli forces dug deeper into Palestinian territory Monday and widened their hunt in Bethlehem as violence spilled across the West Bank and to the Gaza Strip.

The spiraling violence threatens to undermine Sharon's bid for Arab support for his war on terrorism and his broadest military campaign against the Palestinians in many years also is jeopardizing the future of both Israeli Prime Minister Ariel Sharon's government and Arafat's Palestinian Authority.

Israel launched the unprecedented round of searches on Monday in response to a call from the Arab League's 21-member ministers' meeting to consider the imminent selection of a new president. Arafat has said he will not seek the presidency of the Palestinian Authority.

Although Palestinian officials have announced that the latest round of searches is not linked to the selection of Arafat's successor, the current state of tension over the issue is likely to precipitate violent clashes.

Arafat will be running for a second term in the presidential election, which is expected to be held in the next several months. The former Palestinian leader has been in power since 1994 and has faced increasing pressure to step down from his own party and from the international community.

The Israeli military has said it is conducting the searches to protect the lives of Israeli soldiers and civilians, and to prevent the movement of weapons and explosives into Palestinian territory.

The searches have been met with violent protests and clashes between Israeli soldiers and Palestinian demonstrators. At least 11 Palestinians have been killed and 200 wounded in the clashes.

Arafat has said the searches are a violation of international law and a violation of Palestinian sovereignty. He has called on the international community to intervene and stop the violence.

The United Nations has called for an immediate end to the violence and for the parties to resume negotiations. The U.S. has called for a ceasefire and for the establishment of a peace process.

The situation remains tense and volatile, with both sides accusing each other of violating the terms of the truce.

**Afghan Opposition Groups Will Meet In Istanbul to Plan Taliban Takeover**

By Marc Kaufman

Afghan opposition groups will meet this week in Turkey to try to form a new government that could replace the Taliban, according to Afghan officials.

The officials said the opposition would try to form a government that could replace the Taliban, according to Afghan officials.

The Taliban has been in power since 1996 and has been fighting a war against the United States and its allies. The United States has been trying to form a government that could replace the Taliban in Afghanistan.

The Afghan opposition groups have been meeting in Turkey for several months to try to form a government that could replace the Taliban.

The meeting will be attended by representatives of several Afghan opposition groups, including the Northern Alliance, the Islamic Movement of Afghanistan, and the Democratic Union of Afghanistan.

The meeting is expected to be attended by representatives of several Afghan opposition groups, including the Northern Alliance, the Islamic Movement of Afghanistan, and the Democratic Union of Afghanistan.

The meeting is expected to focus on forming a government that could replace the Taliban, as well as on forming a new government in Afghanistan.

The United States has been trying to form a government that could replace the Taliban in Afghanistan, but the process has been complicated by the Taliban's resistance and the lack of international support for the new government.
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, executive editor, news editors, features editor, and opinion editors.

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 should be sent to letters@the-tech.mit.edu. Hard copy submissions should be addressed to The Tech, P.O. Box 39709, 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.

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without Borders, put it, "it is an action that is so minor in relation to the needs, and so poorly targeted, that it is unlikely that hungry and needy people would have received any of the food." In other words, the "broad" portion of the "bombs and bread" campaign seems remarkable; the state opinion seems intent on winning international approval rather than humanitarian efficacy.

Over the past week, it also became quite clear that the drops are doing more harm than good. Because military aircraft have been used to drop the supplies, and workers on the ground have been unaware of what was being done, aid workers who attempted to help the local situation. If history predicts the future, then these attacks will likely become more harmful. Aid workers often scratch their heads. Isn't it best, they ask, to at least bring some food to Afghans, even if it's dropped from a military aircraft?

Those of us who work on humanitarian aid issues and have tracked the U.S. food drops have a clear perspective on this question. The U.S. food drops, we have found, are not a humanitarian operation. As Austin Davis, an aid director with the Nobel Peace Prize-winning group Doctors Without Borders, put it, "it is an action that is so minor in relation to the needs, and so poorly targeted, that it is unlikely that hungry and needy people would have received any of the food." In other words, the "broad" portion of the "bombs and bread" campaign seems remarkable; the state opinion seems intent on winning international approval rather than humanitarian efficacy.
AS I UNDERSTAND IT, WHEN HE FIRST CAME TO MIT AND BECAME THE MENTOR GOD IT WAS ALL ABOUT THE GAME. BUT IT WASN'T LONG BEFORE YOU COULD TELL IT WAS ALL ABOUT THE LIFE.

IT WAS AN EXCITING AND EXCITING LIFE, FILLED WITH DANCE AND GLORY. AT CLUBS, RESTAURANTS, AND EXTRAVAGANT CAMPUS GAMING PARTIES, HE BEGAN TO INFLUENCE SOME OF "THE ARCADE'S ELITE.

RUTTER THAN MICHAEL JACKSON IN A PEPSI COMMERCIAL, HIS UNIQUE STYLE OF IN-YOUR-FACE GAMING WAS WIDELY KNOWN AND EVENTUALLY TRANSLATED INTO SUCCESS ONLINE.

BUT OFFLINE, THINGS WERE FALLING APART.

COME UP NEXT: SOME D MARCH 2001: A DANGERED SPIRAL...

Cuz Clearay! Can't change the fact that I go 2 TEP, ok?!
Tired of reading dumb MIT jokes?

TO BE OR NOT TO BE, THAT'S THE ROOT OF 4b²

Then draw comics for The Tech!}

join@the-tech.mit.edu
The D. E. Shaw group is a specialized investment and technology development firm founded by a former Columbia University computer science professor. It was created to apply quantitative and computational techniques to the securities business. Today the group encompasses a number of closely related entities with more than US $2 billion in aggregate capital, but the core of our business remains the same: the systems and algorithms that move hundreds of billions of dollars a year, and the extraordinarily smart programmers and systems architects who build them.

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D. E. Shaw & Co. will be holding an information session on Tuesday, October 30 at 7 PM in Room 4-231.

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Polaroid Developed WWII Military Tools

Polaroid, from Page 1

ships were a 1969 gift from Land to the Institute in memory of Peter J. Ehrman '68, a sometime Polaroid employee. They are awarded yearly to students to pursue creative or exceptional study projects that they design or direct themselves.

Digital technology hark Polaroid

Stephen A. Benton '63, Allen Professor of the Program in Media Arts and Sciences, worked at Polaroid from 1961, when he was still an MIT undergraduate, until 1985. Benton worked closely with Land until his retirement in 1982.

Benton attributed at least part of Land's troubles to Land's departure.

"I wish I could say that things would be different today if Dr. Land were still running Polaroid, but my guess is that the days of instant photography have simply run out," Benton said. "However, it is likely that he might have been able to reinvent the company again, as he did at the end of World War Two, when it went from an optics company to a photography company."

Benton noted, however, that Land "really was resistant to the digital revolution."

Company maintains MIT ties

Company is also involved in the Center for Manufacturing Operations. The company maintains MIT ties in an MIT undergraduate, until his retirement in 1982.

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Polaroid is an industrial member of the Leaders for Manufacturing, which develops strategies to improve the performance of manufacturing operations. The company is also involved in the Center for Transportation Studies affiliates.

Program in Logistics which researches ways to improve educational programs for management of companies in the private sector.

Polaroid is also a corporate sponsor for the annual Sloan Challenge, in which teams compete to solve lucrative business problems.

Polaroid had innovative history

Land's emphasis on research and development established Polaroid's reputation as a center for innovation and invention. Throughout World War II, Polaroid developed new military technology under a U.S. government contract. Some of the company's wartime inventions included infrared filters, heat-seeking missiles fitted with miniaturized computers, and target finders.

Land's most popular invention was his development of instant photography.

The company's financial woes have forced Polaroid to cut down on its Cambridge presence by selling two of its offices in Kendall Square. Since 1999, Polaroid Corporate Headquarters have been located at a distinctive office building at 784 Memorial Drive. The building in Kendall Square which formerly served as the center of the company's operations was demolished in January of 2000.

Later that year, Polaroid sold the Memorial Drive office building to Bulfinch Companies, a Newton, Massachusetts-based real estate development company. Polaroid continues to lease its Cambridge office space from Bulfinch.

Do you feel that you lack the skills or time to become involved in a project?

Want to learn more about UROP and gain some valuable lab experience?

If you answered yes to any of these questions, then UROP's IAP Research Mentor Program may be for you. Any undergraduate who has never participated in a UROP is eligible to apply; however, preference is granted to freshmen applicants.

Since the inception of the IAP Research Mentor Program (IARP) in 1993, undergraduates whom lack research experience (pre-UROPer) are linked with upper-class experienced UROPer (Research Mentors) to work on a part-time basis throughout the month of January. Students are matched according to their research experience (pre-UROPs) are linked with upper-class experienced UROPs (Research Mentors) since the inception of the IAP Research Mentor Program (IARP) in 1993, undergraduates whom lack research experience (pre-UROPers) are linked with upper-class experienced UROPs (Research Mentors) to work on a part-time basis throughout the month of January.

Why pre-UROP? Experience. As a pre-UROP you will satisfy safety requirements and gain practical hands-on experience in an area of interest, while learning important lab skills and techniques. The program also offers the opportunity to make connections with an upperclassman, MIT faculty, graduate students, research staff, etc. This may be your chance to see what it is like to be a member of a research team. Pre-UROPs are not eligible for pay or credit during IARPs, but are given priority for direct funding from the UROP office if/when invited to join a UROP project.

On-line applications are available at http://web.mit.edu/urop/preuropapp.html. For more information or additional applications for your friends, please see the Research Mentor Program page located on-line at http://web.mit.edu/urop/mentor.html or contact Melissa Martin at x3-3002 or melmart@mit.edu.
CONCERT REVIEW

Voices Over Venue

A Cappella Groups Sing to Packed La Sala, Lobdell

By Sandra M. Chung

Saturday night’s a cappella concert, always a popular Family Weekend event, was nearly delayed by logistical problems this year. The student-organized event, which exceeded Krenge auditorium’s seating capacity last year, filled La Sala del Puerto Rico twice over. More than 45 minutes before the 8 p.m. show, the line outside La Sala extended across the second floor of the student center and looped back to the student union. Twenty minutes after the show was supposed to begin, audience members were spilling out into the hall and onto the locked radiators around the perimeter of the room. Due to the fire hazard that this presented, Campus Police arrived and ordered everyone without a chair to leave.

The Logarithyms tout themselves as “Superlogos” in Saturday night’s concert in La Sala del Puerto Rico.

The student performers rescued the evening for their fans by throwing together a second show in Lobdell. The audience, which included family members who had flown thousands of miles to see their children perform, waited patiently for the extra show to be arranged, until the concert started nearly forty minutes after it was originally scheduled to begin.

Bad planning aside, the show itself was a treat. The MIT-Wellesley Toons kicked off the show with Vertical Horizon’s “You’re A God,” with solist Charles R. Floyd ’03, and Duke’s “ALL You Want,” featuring Norciliams Teerthals ’04. Wellesley student Cecilia Lam ’03 lent her soulful alto voice to the solo on “You Got It.” The oddity of one-hit wonder Des’e was the highlight of the Toons set. In addition to their vocal talents, the Toons exhibited their wacky senses of humor in a hilarious, Halloween-themed skit based on the Scooby Do cartoon series.

The all-female Muses extended the one-hit wonder with a solid solo by Tomi J. Freire ’04 on Natalie Imbruglia’s “Torn.” Because of the similarity between the group members’ vocal ranges, harmonies on the Dixie Chicks’ wishful “Cowboy Take Me Away” and the Muses’ Chubby, a common problem for all female singing ensembles. The Muses strutted their stuff on a kitchen, feminine version of Chubby’s “It Wasn’t Me,” then pulled themselves together for “Sugar My Life” by John Pabolos. Solist Nina Heinrich’s voice started weakly, but quickly gained confidence and edge to top the Muses set.

Bo S. Kim ’04 of the Choirorale took a break from singing solo to cover the group’s “1000 Ocean.” Mira E. Wilcke ’03 brought the house down on Aerosmith’s “What It Takes,” showing a little mom singing into her guitar, all-cut solo. The Choirorale’s last number blended “Flirt” by Jean of Clay and Jon’s “It’s My Life” into a mixture of acoustic Christian and eighties pop rock that shut down the house. Rosi J. Ramon ’04 held up the Bon Jovi portion while Georgie A. Becker ’05 and Amy L. Schonhess ’03 sang the “Dust” duet. The Crossproducts, a Christian a cappella group, introduced themselves by introducing the audience to the showler, a traditional instrument consisting of a ram’s horn that is blown like, well, a horn. A distinctly ethnic version of “Blue Moon” elicited chuckling from the audience, especially parents. Cambridge-MIT Institute student Daniel J. Abramson’s baritone pipes stood out on the elegant “No Sleep ’til Havana” (“Evening of Roses”) and his solo on the upbeat “Habana Habana” (“Next Year”). The Logarithym’s high energy performance of an irreverent brand of humor capped off the night. The all-male group hammed it up with costumes and quirky poses on “Superlogos.” Cowboy Karl A. Erdman ’02 cuddled lassoed hearts with his solo on “Flood” by Tom Jones. The Logos’s skirt was an outrageous montage of send-ups of television shows, including the Jerry Springer show and various Discovery Channel nature programs. The final was an effectively choreographed R&B hit, “U Remind Me.” Chris D. Yu ’04 sang a smash hit song on the Osheband, backed up in a lead trio by Colin P. Ward ’03 and David S. Kong ’04.

Worshipping was not only the detractor from the experience. La Sala is a small, rectangular room, and the stage was centered alongside one of the longer walls, treating the privileged center section to a great view but robbing two-thirds of the audience of visual and acoustic clarity. The performers on the tiny stage were shoved up against a half dozen microphones, which were so close to one another to over-amplify the backup and drown out the soloists.

The performers took all these issues in stride, some groups attempting to compensate by pushing their background singers as far as they could. They even poked fun at the overcrowding situation with an impromptu version of “We Will Rock You,” mimicking the appropriate reference to the diversity of religious, comedic, and musical tastes on campus: The nearly disastrous overcrowding and cancellation threats gave way to fun-filled, enthusiastic performances for family and friends.

MUSIC REVIEW

Default

Falling in Place

By Ricky Rivera

Contry to popular belief, Canada has produced some good rock bands. Our Lady Peace, Stabbing Westward, the Banddass (women — the last goes on and on now. One more band can be added to this growing list. Default. The Vancouver, British Colombia natives’ debut album, The Failout, delivers straight-forward rock that is refreshing and powerful.

The first track, “Sick & Tired,” opens the album with a burst of energy that lingers until the last track, “Deny,” the song that first launched Default’s success. Their entry in the kit category “The Fallout” is an album of rock music and it stands proudly on its own. They do not worry about image or pretense. They keep it alive. They are simply four guys who like to rock, and it is quite possible that they are. A few years ago rock was proclaimed dead. Now that it has revived itself, bands like Default will be the blood supply that keeps it alive. They are simply four guys who like to rock, and they do not worry about image or pretense. As a result, The Failout is an album of rock music, and it stands proudly on its own.

The Failout was produced by Rick Parashar, a Seattle native who helped make an album in the early 90’s by the name of Ten with a group of guys who called themselves Pearl Jam.

The problem? While Default certainly stands head and shoulders above many emerging new bands, rock radio already has a deluge of husky, baritone-voiced rock bands, such as Staind, Lifehouse, and Nickelback. Default is good enough to find a place in the spectrum, is it good enough to stay there? It

is quite possible that they are.

The Logos skirt was an outrageous montage of send-ups of television shows, including the Jerry Springer show and various Discovery Channel nature programs. The final was an effectively choreographed R&B hit, “U Remind Me.” Chris D. Yu ’04 sang a smash hit song on the Osheband, backed up in a lead trio by Colin P. Ward ’03 and David S. Kong ’04.

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The Logarithym’s high energy performance of an irreverent brand of humor capped off the night. The all-male group hammed it up with costumes and quirky poses on “Superlogos.” Cowboy Karl A. Erdman ’02 cuddled lassoed hearts with his solo on “Flood” by Tom Jones. The Logos’s skirt was an outrageous montage of send-ups of television shows, including the Jerry Springer show and various Discovery Channel nature programs. The final was an effectively choreographed R&B hit, “U Remind Me.” Chris D. Yu ’04 sang a smash hit song on the Osheband, backed up in a lead trio by Colin P. Ward ’03 and David S. Kong’
The Miraculous Mandarin, a prime example of programmatic music, as the music tells not whatever story in its usual concert form, the Miraculous Mandarin is a prime example of programmatic music, as the music tells not whatever story. The coordination between the brass and the rest of the orchestra was sharp, and the orchestra as a whole was able to achieve huge dynamic contrasts excellently. The solo clarinet playing of Michael R. Heiman '05 merits mention. The solo clarinet playing of Michael R. Heiman '05 merits mention. But the mandarin evades three kinds of death by smoothing, by stabbing, and by hanging; when the girl feels pity for him and the two embrace, the immortality suddenly leaves the mandarin, as he dies in her arms.

If the entire evening featured a MITSO immensely improved over last year's version — which it did — then the performance of The Firebird was the reason why. The coordination between the brass and the rest of the orchestra was sharp, and the orchestra

### MITSO Greatly Improved in Year's First Concert

Individual solos were played very well, especially the solo cello part in the "Sarabande et Double," where the listener could actually hear the characteristic rhythm of the sarabande through the contemporary styles. The first movement, "Homage a Girolamo Frescobaldi," contains an amazing moment: a fiore brass flourish that abruptly disappears, leaving the violin playing a pianissimo chord; this effect is reminiscent of a moment in Prokofiev's Romeo and Juliet, only this time without the luxury of sonority.

Next was Notturno, a lush, romantic piece that the Italian composer Giuseppe Martucci orchestrated from a solo piano piece of his, which MITSO, led again by the warm playing in the strings, rendered wonderfully.

The final piece on the first half has something of an identity crisis. Titled Soirees Musicales (French for "Musical Evenings"). It is a five-movement piece by the English composer Benjamin Britten based on music by the Gioacchino Rossini, an Italian composer. In stark contrast to the Gandini, this piece fell almost too easily into the ears, with the frivolity of light Italian music and the blandness of mediocre British music almost too much for the forces on stage to overcome with a good performance. The musicians delivered an acceptable rendering of the uninteresting piece, from the stodgy "March" through the peaceful "Canzonetta," the jovial "Tarantella," and the jazzy "Bolero," to the dance-like "Tarantella.

As the intermission, the main course was served, though after reading the program notes to Bartok's Miraculous Mandarin, only a cold-hearted soul could still be hungry for food. Originally a pantomime but played here as the music tells not whatever story, the Miraculous Mandarin is a prime example of programmatic music, as the music tells not whatever story. The coordination between the brass and the rest of the orchestra was sharp, and the orchestra

### MITSO

and Scarlatti.

The concert concluded with Igor Stravinsky's Fireworks, a short piece with a historical significance far beyond its musical one. According to the expertly written program notes, the famous ballet impresario Serge Diaghilev, who commissioned Stravinsky to write The Firebird, Petrushka, and The Rite of Spring, was introduced to the composer and his music at the premiere of Fireworks. The piece, though short and exciting, seemed neither here nor there after the Bartok; a somewhat sloppy performance didn't exactly help finish the program off with a bang, either.

Anzolini is to be lauded for his skills in constructing a program of excellent variety and perfect length, as well as bringing out extraordinary playing by the members of the orchestra. And lauded he was, along with the rest of MITSO, by a large, appreciative crowd which even threw a few braves his way after the performance of The Miraculous Mandarin.

### Call for Student Proposals, Winter-Spring 2002

Since 1999, iCampus, the MIT-Microsoft Alliance for research in technology-enhanced education, has awarded half a million dollars to projects proposed and carried out by MIT undergraduates and graduate students.

iCampus student projects are ambitious, innovative efforts—designed and carried out by MIT students—that demonstrate the use of information technology to enhance MIT education, improve the quality of MIT student life, or make an impact on the world at large.

Preliminary proposals for student projects that will begin in spring semester 2002 are due on November 12, 2001.

For proposal criteria and information on submitting proposals, see the iCampus web site at http://icampus.mit.edu.

Questions? Send email to icampus@mit.edu.
Dueling Cats, P.D.Q. Bach, & the Miraculous Mandarin

Weekend Concerts by Chamber Chorus, Wind Ensemble, Percussion Ensemble, Festival Jazz Ensemble, MITSO

By Jeremy Baskin

This weekend, all of MIT’s major performing ensembles offered their first programs of the season. These performances, which coincided with Family Weekend, had different themes. Friday’s concert, featuring the Chamber Chorus, the Wind Ensemble, the Percussion Ensemble, and the Festival Jazz Ensemble, linked together fifteen pieces under the theme of humorous music, while Saturday’s performance of mostly 20th-century music by MITSO focused on Bartok’s suite, The Miraculous Mandarin.

Chamber Chorus

Humor has somewhat of a universal appeal; for those of us who suffer from extreme work-related stress, the emotional release of letting out a good laugh is unequalled by almost any other activity.

Bill Cutter, the director of the Chamber Chorus, and Fred Harris, the director of the Wind Ensemble and the Festival Jazz Ensemble, linked together fifteen pieces under the theme of humorous music, while Saturday’s performance of mostly 20th-century music by MITSO focused on Bartok’s suite, The Miraculous Mandarin.

The concert began with the Chamber Chorus, which offered four short works. Keeping with the humorous theme, each member adorned his or her usual concert attire with something humorous — everything from a sunglass to pirate ongs. Bill Cutter went out on a limb, wearing a white t-shirt under his tuxedo jacket.

One of the most amusing numbers was a madrigal by Kurt Weill called “Ho, Billy, O!,” featured six members of the Chamber Chorus. Weill, an admirer of Verdi, allowed with two pirate songs by Peter Schickele, a musicologist who, while he writes parodies of existing music, does so under the pseudonym of P.D.Q. Bach. An imaginary character he fondly calls Bachy’s last and least son. The pirate songs were serious music, though, and the men pulled off the proper character to come off sounding like pirates.

If the pirate songs required character, the next number showed ten times more character, and it was provided. The women’s chorus sung a comic duet for two cats written by the Italian opera composer Giacomo Rossini. The only word in the song was “meow,” which was thrown back and forth between the two halves of the chorus. The singers pronounced the word in every possible way, contorting their mouths grotesquely.

The only word in the entire piece was “meow,” which was thrown back and forth between the two halves of the chorus. The singers pronounced the word in every possible way, contorting their mouths grotesquely to achieve the “ow” part of it.

The Chamber Chorus concluded their performance program with P.D.Q. Bach’s “My Bonnie Lass She Smelteth,” a parody of “My Bonnie Lass She Smelteth.” The performers achieved humor in singing to complement the humor in the music; by accentuating unexpected syllables and drawing the audience’s attention to the accelerations and the rallentando.

Wind Ensemble

Cutter’s audience sat in complete darkness while the stagehands rearranged the chairs and music stands on stage, a brass ensemble, conducted stage to stage off John Cheatham’s Commemorative Fanfare. Without the physical and musical buffer of all the wind players in front of them, which is the usual situation of a brass player in a large ensemble, and with the misfortune of not being warmed up, the brass players sounded somewhat like a person who had taken their clothes off to take a bath but who had not yet gotten used to the water yet.

Two movements from Gordon Jacob’s Old Wine in New Bottles followed. The piece is scored for a chamber-sized ensemble involving woodwinds and brass. The humorous aspect of the music managed to come through in spite of the performance, with the exception of the oboe player, the others in the group failed to keep the tempo moving in parts, and miscalculation in the horns and timpano problems in the flutes marred the playing.

A change in pace was certainly in order, and it was delivered by the Percussion Ensemble, with two very special guests. The first was Assistant Professor Patricia Tang, the newest member of the Music Department faculty, who brought her expertise on the drums. The second was none other than Harris himself, a drummer in a former life who returned — as comfortable as ever — to the drumset.

The ensemble performed “Encore in Jazz” by Everett Firth, the legendary principal timpanist from the Boston Symphony Orchestra. A pleasant change from last year was the arrangement of the players on stage. Instead of being strewn across the back of the stage, in their normal positions for the wind ensemble, the percussion players were concentrated on one side of the stage, leading to a more intimate performance. The performers utilized dynamic variance while maintaining rhythmic precision.

None clarinetists strode onstage to play Peter Schickele’s Monocrome III. Contrary to the suggestion of the title, the piece actually had more than one color, though the timbre of the ensemble was as constant throughout. The solo part was played with extreme fluidity; the piece seemed to be neither humorous nor extremely profound, though.

The profoundity in the world came oozing out of the next piece, Alleluia, by Randall Thompson. A choral work arranged for wind ensemble, Alleluia was offered as a memorial to the victims of the November 11th tragedy, as the theme of humorous music had been chosen before the events of that fateful day.

The real humor followed, with insurance salesmen and influential American composer Peter Schickele’s Variations on America. The familiar patriotic tune had been turned upside-down by Ives, who wrote the variations as a piano piece when he was 17 years old. An organist at his church, the mischievous Ives would try to slip in the weird harmonies from his composition into the Sunday service. With all the sections fully warmed up, the Wind Ensemble played this piece excellently.

If the program was supposed to emulate an evening at a comedy club, as it has been described is the stuff that warms up the crowd, and the next work, by P.D.Q. Bach, is the main event. The fourth movement, Rondo Mocho Grando, was heard from the Grand Finale for an Awful Lot of Wind instruments. The piece started with three drawn out drumrolls and cymbal crashes; after the third cymbal crash, cymbal players, perfectly out of rhythm — threw his cymbal up in the air and let it fall to the ground in a large crash. The piece only got funnier as the real humor followed, with insurance salesman and influential American composer Peter Schickele’s Variations on America. The familiar patriotic tune had been turned upside-down by Ives, who wrote the variations as a piano piece when he was 17 years old. An organist at his church, the mischievous Ives would try to slip in the weird harmonies from his composition into the Sunday service.

As the concert closed, with a favorite tune by the great pianist and composer Thelonious Monk, called Straight, No Chaser. After a textbook rendering of the head, the audience heard the second duel of the night — the first being between two cats — this time between two trumpets. Nate Fitzgerald ’02 followed with a drum solo of his own, which finished at half the tempo it had started. The slower tempo was kept as the last player seemed to be playing whether they felt like it, all at the same time; the effect was cacophonous one of extreme dissonance.

Though the Parker tune elicited the most applause and cheering from the audience, and was probably FJF’s best performance piece of the evening, the Monk tune was certainly stretched to its limits, and the creativity paid off.

MITSO

On the heels of Friday’s successful “evening of humorous music by serious composers” featuring the Chamber Chorus, the Wind Ensemble, the Percussion Ensemble, and the Jazz Ensemble, MITSO offered a program for the MIT community and the visiting families on Saturday night at Kresge Auditorium.

The concert began with the Prelude to Act One from Verdi’s La Traviata. Right from the first notes, played sweetly by the violins and conducted intensely as always — without score — by Music Director Dante Anzolini, the listeners knew they could relax and enjoy the music, no matter what the score was to come, it was undoubtedly high. Of special note was a cello solo section near the end of the prelude; played nobly after an obligato part executed gracefully by the extraordinary cello.

A five-movement piece followed — the first of two to be heard — by the Argentinian composer Leonardo Boffi, “Canto al Sol,” and “And it will be.” Though the piece was coherent in that it had a compositional focus, the movement was extended to its limits, and the creativity paid off.

Perhaps the first half could have been more successful had it ended with the P.D.Q. Bach serenade rather than what followed, which was Dvorak’s Slavonic Dances, No. 7. Using the P.D.Q. Bach, Dvorak’s mode, which still sounds great with not all the parts played perfectly due to its humor, the Dvorak serenade required a level of refinement beyond what the wind ensemble players were able to provide, a level that had preceded it. Nonetheless, after a shaky start, the players pulled together to provide a convincing finish.
Student Involvement
In Board Increases

and staff the Dining Board, as well as run community feedback meet-
ings regarding where the dining plan is headed. "I think the board is
well on their way to meeting their goal," Capone said.

The new board contains two stu-
dents from the Undergraduate Asso-
ciation, two from the Dormitory
Council, two from the Graduate Stu-
dent Council, and one from the
Interfraternity Council.

"There is now heavy student
involvement," said Richard D.
Berlin III, director of campus dining.

Board has 45 days to design plan
Since the October 11 meeting,
the Campus Dining Board has met
twice. At the board’s first meeting,
Dean for Student Life Larry G.
Benedict reviewed the tasks given
to the student-led group. He said
that the group had 45 days in which
to design a new sustainable dining
system addressing goals such as
nutrition, flexibility, choice, and
sensitivity to pre-established dining
communities, such as language
houses.

Kolenbrander said that if a new
plan could be not decided upon, the
administration would most likely
resort to a mandatory meal plan
such as those proposed in Berlin’s
original report.

Goals stated at recent meeting
The most recent meeting devel-
oped the drafting of the Board’s
vision statement, described by
Capone as “a set of operational
goals” for MIT’s dining plan.

The Board used an amended ver-
sion of a statement drafted by
Vikash K. Manninghka '94, which
featured the three main goals of par-
ticipant satisfaction, system-wide
financial accountability, and vendor
financial accountability.

The portion regarding financial
accountability states that unreason-
able financial contributions cannot
be made by MIT, and vendors must
be accountable for their own profits
and losses. According to the vision
statement, this requires a significant
number of vendors who are willing
to participate. The plan is an about
face from the present plan, in which
Aramark is the sole provider on
campus.

The Dining Board amended the
plan to include provisions for pro-
tecting the communities present in
the current dining system.

“There was great consensus on
the vision statement, but we needed
to integrate them to our draft,”
Capone said.

Mandatory plan not dead yet
Over the weekend there was dis-
cussion on campus as to whether the
mandatory plans were dropped, fol-
lowing an e-mail sent by Dining
Board member Michael M. Mulva-
nia '03 as a summary to other IFC
members.

Some students took the e-mail to
imply that Chancellor Clay had
decided to drop the mandatory meal
plan altogether, but Mulvania later
clarified his e-mail and said that
nothing had been finalized.

Bradley T. Ito '02 said that
"there have been no promises
made" regarding a non-mandatory
dining plan. However, he noted that
Clay is looking to the Board for
another viable plan, and Kolenbran-
der is optimistic about developing
an optional meal plan.

"There are currently no propos-
on or off the table," Benedict said.

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Trujillo to Begin Job with Study of Student Culture

Trujillo, from Page 1

include addressing anonymous medical transport and town-gown relationships with Boston and Cambridge.

Specific goals to be determined

While he has a broad area of responsibility, the dean’s specific relationships with Boston and Cambridge. Specific goals to be determined

understand the MIT culture.

set of fixed strategies that must be implemented, “Trujillo wants first to figure out what is needed and to understand the MIT culture. “Decisions without student input can be ineffective or inadequate, and then they’re of no value,” he said.

When asked to identify policies that might be ineffective or inadequate, Trujillo said. “All we’re really doing is promoting the health that’s already among the students.”

Working group led to position

The idea of creating a dean to handle alcohol education and community development first arose from the May 1998 report from the Working Group on Dangerous Drinking, chartered in the aftermath of the drinking death of Scott S. Kreuger ‘01 at the Phi Gamma Delta fratraty. Specifically, the report called for “an administrative professional position, with major authority, visibility, and responsibility to address alcohol-related issues” to be established “within the Office of the President or another senior administrative office that is senior to the various office involved. This official would be responsible for developing, coordinating, and implementing educational programs about dangerous drinking and related issues.”

A later alcohol working group supported the creation of the position, according to Benedict, but, as Capone explained, the group’s work was suspended last year in anticipation of the new dean. The working group had come to a point when the new dean’s input would be needed to proceed further, Capone said.

Trujillo chosen after long search

MIT hired a professional recruitment firm to search for potential candidates, but the first three finalists selected in the spring were deemed unsuitable for MIT. The firm was then given a behavioral competency model outlining the skills and qualities MIT required in an associate dean for alcohol education, like the ability to forge consensus and involve the right people in decision-making.

The search firm turned up five candidates who met with Benedict. Two, including Trujillo, were invited back for a full day of interviews with the search committee, Undergraduate Association and Graduate Student Council representatives, and staff from RSLP and MIT Medical.

Students preferred Trujillo to the other finalist, Capone said, and Trujillo’s broad approach to student success “made him a winner” to Capone.

In his interview [Trujillo] didn’t mention alcohol. What he talked about was student success,” Capone said. “I could see that the kind of things he does would be helpful for our community.”

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MIT Crews Fare Well in Head of the Charles Regatta

By Brian Richter

MIT’s four rowing squads fared well in this weekend’s Head of the Charles Regatta. Each of the squads-heavyweight men, lightweight women, lightweight men, and open weight women—bested its performance relative to last year’s field.

The heavyweight men found themselves in front of the pack in the Championship Four event. The lightweight women moved up several places to become the fourth collegiate finisher in their event. The lightweight men finished one place in front of league rival Georgetown, which MIT lost to last fall in the Championship Four event. The lightweight women finished several places higher in the Club Eight event than last year.

Lightweight Women’s Varsity

Coming off of a very successful season last spring, the lightweight women had high expectations for this year’s Head. They raced well on Sunday, finishing 8th with a time of 18:02, almost a minute faster than their performance last year. The team was very excited to finish in front of the strong competition featured boats from five countries, including Australia and teams from all of the top North American collegiate crews.

Lightweight Men’s Varsity

The Varsity Boat raced in the Championship Lightweight Eight event on Sunday and, despite a strong headwind, posted one of their fastest times of the year with a 15:37.

Openweight Women

MIT’s Heavyweight women finished 19th in a time of 18:13 in the Club Eights event on Saturday, up sixteen places from their 35th place time last year.

Other Crews

The heavyweight men’s and lightweight men’s JV boats raced in the Club Eight division on Saturday, and posted times of 16:29 and 16:53 to finish in the middle of the field of nearly 70 competitors.

From Bow to Stern, their boat consisted of Jeffrey Greenbaum ’04, Aadel A. Chaudhuri ’04, And Z. Qadir ’04, Jeffrey T. Loh ’03, Isaac M. Dinner ’02, Michael P. Farry ’04, John C. Ho ’02, Luke Schellenberger ’02, and Shana L. Dier ’02.

“We had an amazing sprint at the end of our race when we rowed right up against the other college crews. We managed to pull off a record time,” said Ho.

MIT also entered a Men’s Youth (Freshmen Eight) and a Women’s Youth (Freshmen Eight). Both of these crews got to test their speed for the first time against other major collegiate crews. Also featured in the regatta were several MIT alumni and some boats from the graduate student loan crew.

By Hartley Rogers

MIT Professor of Mathematics Hartley Rogers continues his long-running tradition of racing in the Veteran Singles division.

Heavyweight Men’s Varsity

The heavyweight men’s entry in the Championship Four—Nicholas K. Abercrombie ’03 (stroke), Joshua G. Kabir ’03, Collins P. Ward ’03, Brian K. Richter ’02, and Jonathan L. Berkow ’03 (cox)—did not know what to expect coming into this weekend’s race. Although they had won the Head of the Ohio regatta two weeks earlier in Pittsburgh, the team faced a typically strong Head of the Charles field. This year the competition featured boats from five countries, including Australia and teams from all of the top North American collegiate crews.

Because MIT had not entered the Championship Four in previous years, the boat started towards the back of the pack, behind Yale. The Bearcats kept a tight margin on the Beavers through the first half of the course, although they lost a little ground in the last half of the course to finish in 17:11.

The Bearcats placed sixth among collegiate crews and thirteenth overall, managing to beat cross-town and league rivals, Northeastern and Boston University. The Bearcats beat other league rivals Syracuse and Rutgers as well.

Lightweight Women’s Varsity

Their lineup consisted of Eamon H. Yenes ’03, Lesley D. Frame ’04, Emily M. Craparo ’02, Julie E. Zeskind G., Marcia S. Rao ’04, Megan L. Guldbranth G., Hillary K. Rols ’02, Aditi Gang ’03, Chandra J. Claycamp ’03, Sarah K. Yenson ’03, Lesley D. Frame ’04, Emily M. Craparo ’02, and Julie E. Zeskind G.

Lightweight Men’s Varsity

“We managed to really pick up seconds coming around the 180 degree turn before Elliott Bridge,” said coxswain Nirupama S. Rao ’04.

“The bottom line, it felt great and now we are all hungry for more in the spring,” said Lesley D. Frame ’04.

Racing in MIT’s women’s lightweight boat were coxswain Nirupama S. Rao ’04, William J. Axes ’03, Michael T. Donohue ‘03, Skip Thoe ’03, Zachary A. Lavalley ’03, and Sandi R. Lin ’02.

MIT shaved over forty seconds off their time from last year, and finished in 12th place in a fiercely competitive field that was full of current and former national team rowers from around the world.

Openweight Men

MIT’s Heavyweight men’s eight powers its way to an 8th place finish. Pictured, from left to right: Nirupama S. Rao ’04 (coxswain), Megan L. Guldbranth G., Hillary K. Rols ’02, Aditi Gang ’03, Chandra J. Claycamp ’03, Sarah K. Yenson ’03, Lesley D. Frame ’04, Emily M. Craparo ’02, Julie E. Zeskind G., Aadel A. Chaudhuri ’04, And Z. Qadir ’04, Jeffrey T. Loh ’03, Isaac M. Dinner ’02, Michael P. Farry ’04, John C. Ho ’02, Luke Schellenberger ’02, and Shana L. Dier ’02.

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Notably, MIT alumn and US National Team sculler, Steve Tuck er, finished second in the Championship Single event ahead of the German sculler and behind the Olympic bronze medalist from Australia.

MIT’s Heavyweight and Light weight Men next compete at the Tail of the Charles Regatta on November 17, where they hope to capitalize on their work this fall and over the summer.

Hillary Rolls and Mike Donohue contributed to the reporting of this story.