Sloan School to Build Headquarters

By Helana Kadyszewski

MIT President Charles M. Vest recently announced the approval of a location for the $250 million construction of new, more centralized headquarters for the MIT Sloan School of Management and the MIT School of Humanities, Arts, and Social Sciences.

Sloan officials began initial planning on the new facility early in the summer of 1997. Currently, more than 1,100 graduate and undergraduate students at Sloan are housed in 9 buildings on the eastern end of MIT’s campus, near Kendall Square.

"We are delighted to be moving forward and to finally have our site," said Lucinda Hill, director of Sloan Capital Projects.

Three new buildings proposed

The new site, adjacent to the current Sloan headquarters at 50 Memorial Drive, will be the cornerstone of Management Science (Course XV), as well as the new face of MIT’s east campus. Current plans call for the erection of three new buildings on the site.

"We are aiming for a world class facility, to match our world class department," said Richard Schmalensee ’65, dean of the Sloan School.

The site was selected with the guidance of Ruble Yudell Architects & Planners, and Sasaki Associates. Construction will require the relocation of the Dibner Institute for the History of Science and Technology and the Bundy Library, which are both currently housed at 38 Memorial Drive.

Growing Sloan needs expansion

The $250 million project, which is now in the early design stage, will be completed in two phases. The first phase will cost an estimated $125 million, and will entail the construction of a facility which will provide much-needed student and faculty community space. Preliminary plans are already under way for dining, study and lounge areas, a few classrooms, meeting rooms, and Sloan, Page 16

Sloan School of Management is expected to leave its current home in the Alfred P. Sloan Building at 50 Memorial Drive by 2005.

OpenCourseWare Program Begins Web-based Pilot

By Vincent Chen

The OpenCourseWare initiative, a 10-year, $100 million project to make materials from nearly 2,000 classes available online, recently moved into a pilot phase that will make a limited number of classes available on the Internet.

The OpenCourseWare (OCW) Transition Project Team, headed by Laura F. Koller, a multimedia producer for the Center for Advanced Educational Services, and Kyoung Han, a consultant, began working with a few pilot departments in October, including the Department of Biology (Course VII) and the Department of Linguistics and Philosophy (Course XIV). The transition project will run until March 2002.

The goal of the preliminary phase is to determine how OCW will work, what improvements need to be made to the original plans, and which site layout will work best.

"We have to start to develop a good understanding of the processes that will be required for ultimately producing OCW web sites for all the courses at MIT," Koller said.

The test program is designed to help determine the best method for transferring course material to the Internet while giving some choice to faculty members.

The pilot classes will also address any usability issues. "We'd like to figure out an integrated interface ... so people outside the MIT environment will be able to easily navigate to the MIT web site and find the materials they are looking for," Koller said.

Departments selected for diversity

Fifteen departments expressed an interest in being included in the test program, said Professor Steven B. Lerman ’72, chair of the faculty and chair of the OCW Interim Management Board. A few departments were selected, based on whether they "gave us a diversity of faculty, diversity in web savvy, [and] a diversity in teaching styles," Lerman said.

Other factors taken into account included whether or not the department had resources in place to help faculty develop web content. The goal was to include some departments that have proven resources, such as Course VII, and some that do not, such as Course XIV.

Much like Mechanical Engineering Tool (2.670), which builds robot students, Mechanical Engineering Tool (2.670) allows students to design and build remote-controlled, soccer-playing machines for an IAP contest. The program focuses on not advanced mechanical engineering skills, but rather on providing students with a good understanding of the engineering process.

The contest is intended to be "somewhat simple but at the same time demonstrate basic manufacturing processes," said Raymond L. Speth ’03, a member of the development team for DME.

The contest is similar to the Autonomous Robot Design Competition (6.270) and who would be overwhelmed by the diversity of diversity in web savvy, [and] a diversity in teaching styles," Lerman said.
WEATHER

Extended Forecast
Today: Cloudy turning to partly cloudy by mid-afternoon. High 47°F (8°C)
Tonight: Partly cloudy and chilly. Low 35°F (2°C)
Wednesday: Partly cloudy. Windy. High in the upper 50's.

WEATHER

Spores Discovered at Pentagon

Rental Boxes at Post Office Branch Found To Contain Anthrax

By Carol Morello and Rick Weiss

Anthrax spores have been found at a small branch of the U.S. Post Office and at a number of other locations around the country today, and preventive antibiotics are being offered to more than 200 people who were near the boxes.

Especially high levels of anthrax were found at a rental box on the upper level of the Post Office branch in Brentwood, Md., one used by a member of the U.S. Postal Service.

Anthrax spores are being offered to more than 200 people who rent boxes there.

The boxes, which were first noticed on Tuesday, were inside a rental box, one used by a member of the Postal Service.

The Centers for Disease Control and Prevention took 17 samples from the box on Tuesday and said they were positive for anthrax.

Anthrax spores are being offered to more than 200 people who rent boxes there.

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Europeans Describe Hijackers As Elite, Sophisticated Group

By Peter Finn

The Washington Post

European investigators say they increasingly believe that the Sept. 11 hijackers and their support network in Europe made up a carefully chosen and tightly insulated group that had little if any contact with other al Qaeda terror cells in Europe and learned from past terrorist failures while planning the attacks.

Better educated, less visible because of their comfort in the West, and firmly committed to a goal over years, the hijackers were a group apart from the young, poorly educated men who nurtured their anger in European slums but repeatedly failed to pull off plans for atrocities in Paris, Rome, Los Angeles and Strasbourg, France.

Mohamed Atta, suspected as a leader of the bombing plot, was a city planner, fluent in German, English and Arabic, who held advanced degrees. During the years he lived in Hamburg, Germany, he supported himself with a variety of legitimate jobs. Members of a terrorist cell broken up in Milan, Italy, typically supported themselves through such crimes as drug dealing, Italian authorities say.

For investigators, the hijackers' isolation, even within the world of al Qaeda, makes the Sept. 11 plot more difficult to deconstruct and potential attacks more difficult to avert. "It's like a ghost in front of you," said a senior French official.

While Western investigators say they believe the Sept. 11 plot was approved by al Qaeda, they continue to struggle to piece together its internal organization. Who specifically conceived the plot? How did the group of 19, coming from different parts of the world, with some already in the United States, coalesce? What was the internal command structure among the 19 members and between them and Afghanistan?

"Clearly, there was a very good analysis of the United States and what can be achieved" there, said Roland Jacquard, a French terrorism expert with close ties to his country's intelligence services.

Gunman Opens Fire on Crowded Jerusalem Bus, Killing Two Teens

By Mary Curtiu

The Washington Post

A Palestinian fired an M-16 rifle repeatedly into a crowded bus at a busy intersection here Sunday afternoon, killing two teenagers and wounding dozens of other people while planning the attacks.

"We don't want to remain in Area A," said government spokesman Daniel Seaman, speaking at the scene of Sunday's attack. "But all the evidence is that [Palestinian Authority President Yasser] Arafat is determined this kind of behavior by Islamic Jihad and Hamas." The Palestinian Authority condemned the shooting in a statement and ordered its security forces to arrest anyone involved.

A Palestinian fired an M-16 rifle repeatedly into a crowded bus at a busy intersection here Sunday afternoon, killing two teenagers and wounding dozens of other people while planning the attacks.

Israeli Prime Minister Ariel Sharon told his Cabinet on Sunday morning that he had canceled a planned visit to the United States, and a scheduled meeting the next Sunday with President Bush, saying the volatile security situation there was "unsurmountable." Sharon said the prime minister fears Israel's pullout from West Bank towns could spark fresh attacks.

Police said the gunman was 24-year-old Khater Shweiki of the West Bank city of Hebron, whom they described as a "known member" of Islamic Jihad. The radical organization, which has carried out a string of deadly suicide attacks inside Israel, claimed responsibility for the shooting in a leaflet.

- MIT Medical's Mental Health Service has walk-in hours every weekday from 2-4pm
- Visits are free for MIT students

You are not alone

Brought to you by the Student/Staff Mental Health Task Force: e-mail mh-taskforce@mit.edu
OPINION

Daylight Savings Time!

Did we remember to turn back the clock...

Oh, never mind.

Guess everyone's had enough talk of tricks lately.

TREAT! TREAT! TREAT!

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.

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 should be sent to letters@the-tech.mit.edu. Hard copy submissions should 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.

To Reach Us

The Tech's telephone number is (617) 253-1541. E-mail is the easiest way to reach any member of our staff. If you are unsure who to contact, send mail to general@the-tech.mit.edu, and it will be directed to the appropriate person. The Tech can be found on the World-Wide Web at http://the-tech.mit.edu.
Still a War on Terrorism?

Getting Swept Up by War Frenzy

Akhshay Patil

I'm starting to get scared. Not of terrorism — I'm scared of terrorism, but I'm also starting to get scared of what our nation seems intent on doing in its war on terrorism. On October 26, President Bush signed into law an anti-terrorism bill that passed the Senate 98-1 and the House of Representatives 357-66. While the intentions behind this bill are wonderfully laudable, the end result sends shivers down my spine. We are sacrificing the very rights and freedoms that we seek to protect with our war on terrorism. In our effort to vanquish the enemy, we are killing our cause.

A measure that was almost put in the bill was an "electronic terrorism" bill by the Recording Industry Association of America.

Those patriots in the recording industry finally realized that CDs were electronic terrorism, and wanted Congress to give them the power to access your hard drive and delete whatever files offended them. If they mistakenly deleted some system files or innocuous personal files, the victims would have limited legal action, because MP3 files are the heart of electronic terrorist music.

Unfortunately, this integral component of the anti-terrorism bill was not passed. I'm sure that none of us will be sleeping securely tonight, knowing that there are terrorists among us.

This is just one glaring example of how we are starting to get carried away. The more we feel like we're at war against terrorism, the more we have young men and women around the world poised to "fight for the American way of life." We lecture each other on tolerance, and then fail to practice it. Anyone with a turban and/or brown skin has become a suspicious character who might be trying to kill us all with anthrax.

In a speech to the U.S. Conference of Mayors, Attorney General John Ashcroft had this to say to our nation: "Let's remember the terrorists among us be warned: if you overlap your visa — even by one day — we will arrest you. If you violate a local law, you will be put in jail and kept in custody as long as possible. We will use every available statute. We will seek every prosecutorial advantage."

Now, correct me if I'm wrong, but last time I checked, terrorists don't go around carrying signs proclaiming their occupation. Perhaps that has changed — if so then I'm sorry, nuclear power, his company regularly employs more citizens of said nation and amasses them in the heart of America's computer industry. Did I mention that his "company" causes him to take numerous flights across the country? Very suspicious. Sounds like a threat to me... that, or a Silicon Valley startup, whatever.

Of the nineteen terrorists actively involved in the tragedy of September 11, three of them, three of them, were believed to be in the country illegally, two of them, two of them, overstayed their visa. In an effort to cure an infected tumor, we're amputating an entire leg. This is not a victory.

I agree wholeheartedly that terrorism is a danger that must be addressed. Seek revenge if you must, but only on those responsible; wide measures and actions can only hurt us. In the war on terrorism we must not sacrifice those very rights and freedoms we seek to protect.

Those Damn Yankees

Vivek Rao

Every October and, this year, November, along with changing leaves and falling temperatures, comes the baseball playoffs. And because MP3 files are the heart of electronic terrorist music.

Major networks like NBC, FOX, and ESPN continue to focus their attention on the Yankees; this year, the New York-Oakland divisional series dominated prime time, while other series were left in relative anonymity in the late afternoon slots.

When the Red Sox finally take the title, they have no doubt that Yankees fans will turn away from the team and hide their team wins championship. To be sure, the Yankees have their own fan base, but to hate them as America's team is foolish. Yet major networks like NBC, FOX, and ESPNS continue to focus their attention on the Yankees, often neglecting other more interesting and intriguing matchups. This year, the New York-Oakland divisional series dominated prime time, while other series were left in relative anonymity in the late afternoon slots.

To listen to announcers call a Yankees game is torture as well. Alleged experts at analyzing baseball, they will almost always focus on New York's players and, even more so, manager Joe Torre. Often, they will acknowledge a great play by an opposing player with merely a passing word, only to give us their mindnumbing praise for Derek Jeter's latest "clutch" hit or Paul O'Neill's "intensity." Never was this more apparent than in our recent CD-ripping debate. It is this nauseating and unrelenting completing of the Yankees that makes them even more irritating.

Perhaps the most irritating aspect of the Yankees is their fans. One of my most lasting memories of baseball is staring disbeliefingly at my television after a drunken Yankees fan fell onto the backstop from the balcony seat, just sat there while the crowd cheered him on. Now, while that is probably not your typical New York fan, one thing that does unite most, or even all of them, is their arrogance and overconfidence. Just because their team wins championships doesn't make them loyal and knowledgeable. The Yankees go on their unenlightened tour of the country.

The Yankees are a talented baseball team, no doubt, yet they are too wealthy, too showcased, too confident and arrogant to be all likeable. They are like the Big Brother of Major League baseball, using their unfair advantages to make their way into the spotlight and win championships. Maybe if you institute a salary cap and initiate revenue sharing, that would level the playing field. Maybe if you ensure that all teams get as much exposure as the Yankees, maybe then if the Yankees are still as successful and "popular" as they are now, they'll give them their just credit, but until that day, all I can say is that the Yankees suck.

Write for The Tech and Be Heard!

join@the-tech.mit.edu

Object to Objectivism?

A War With Pacifism?

November 6, 2001

THE TECH Page 5

OPINION
OMG did u c her 2day? she looked good! Ew, what is happening to this university.

Oh chill man. Weird crap like that happens. She probably just didn't do her laundry 4 a month. she's out of.

No way! look! not only was she dressed cute, she had perfume. Also she was obviously just on her way 2 kiss u up 2 the prom.

Dude!! U R BOTH totally WRONG! did u not c she ALSO look like FIVE pounds? CLEARLY what happenpez was she glossy exzozm.

ONE REALLY LOOSE
June 3, 96

I'd like you to meet.

Come on!

Ouch! But go over and say hi! Here...

What are you doing?

Hi...

YOU ARE SO DEAD!

AND CONCLUSION

Moon and Ringo had psycopathic visions in their eyes at all times.

I can feel our friendship melting together.

The whole world is coming.

Little did they realize that the work was a white frod expedition.
Like to Doodle?
Like to Amuse People?

Draw Comics for The Tech!

join@the-tech.mit.edu
Events Calendar

Visit and add events to Events Calendar online at: events.mit.edu

Theater and Arts

Japanese Tea Ceremony Lessons. The Japanese Tea Ceremony Lessons take place on Tuesdays at McCormick Hall (50 Memorial Drive, Cambridge) from 12:30 PM to 1:30 PM. These lessons aim to teach the basics of Japanese tea ceremony, including the Art of the Tea Bowl. Tickets are available online. 

Theatrical and artistic events are produced to raise money and to transform consciousness. This is MIT's first year joining the college campuses) will be donated directly to organizations that work to end rape, battery, female genital mutilation, and sexual slavery. Find out more at http://vday.mit.edu.


The Thirsty Ear Pub is located in the Ashdown House basement. Enter through the courtyard. Hours: Monday: 8 p.m. - 12 a.m, Tuesday-Thursday: 8 p.m. - 12 a.m, Friday: 8 p.m. - 1 a.m. Must be over 21. Proper ID required.

Tuesday, November 6

11:00 a.m. - 3:00 p.m. - ANU Workshop: "The MIT Latino Student Union: What is It? What is 'It' All About?". The MIT Latino Student Union is a student organization that promotes the interests of Latino and Hispanic students at MIT. The workshop will provide an overview of the organization's mission, activities, and impact on the MIT community. Free. Location: 10-250. Sponsor: MIT Latino Student Union.

1:00 p.m. - 3:45 p.m. - "Aeronautics in the 20th Century: An Aerial Portrait". Presentation by Assistant Professor of Mechanical Engineering and MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics. Free. Room: 2-105. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.


5:30 p.m. - 7:30 p.m. - "Creativity and Designing the Future". Lecture by Professor of Architecture. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

Thursday, November 8

1:00 p.m. - 2:30 p.m. - "The MIT Campus: Mimesis, Modernity, and Modernism". Lecture by Professor of Architecture. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

4:30 p.m. - 5:45 p.m. - "The Myth of the Olympic Spirit: An Examination of the Olympic Movement". Lecture by Professor of Political Science. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

3:00 p.m. - 6:00 p.m. - "The Myth of the Olympic Spirit: An Examination of the Olympic Movement". Lecture by Professor of Political Science. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

5:30 p.m. - 7:30 p.m. - "Creativity and Designing the Future". Lecture by Professor of Architecture. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

Friday, November 9

12:00 p.m. - 1:00 p.m. - "The Myth of the Olympic Spirit: An Examination of the Olympic Movement". Lecture by Professor of Political Science. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

4:30 p.m. - 5:45 p.m. - "The Myth of the Olympic Spirit: An Examination of the Olympic Movement". Lecture by Professor of Political Science. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

3:00 p.m. - 6:00 p.m. - "The Myth of the Olympic Spirit: An Examination of the Olympic Movement". Lecture by Professor of Political Science. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

5:30 p.m. - 7:30 p.m. - "Creativity and Designing the Future". Lecture by Professor of Architecture. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

Saturday, November 10

12:00 p.m. - 1:00 p.m. - "The Myth of the Olympic Spirit: An Examination of the Olympic Movement". Lecture by Professor of Political Science. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

4:30 p.m. - 5:45 p.m. - "The Myth of the Olympic Spirit: An Examination of the Olympic Movement". Lecture by Professor of Political Science. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

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5:30 p.m. - 7:30 p.m. - "Creativity and Designing the Future". Lecture by Professor of Architecture. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

Sunday, November 11

12:00 p.m. - 1:00 p.m. - "The Myth of the Olympic Spirit: An Examination of the Olympic Movement". Lecture by Professor of Political Science. Free. Room: 10-155. Sponsor: MIT Interdisciplinary Graduate Program in Aeronautics and Astronautics.

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Is This the Star Trek I Remember?
Director's Cut is a Whole New Enterprise

By Eric J. Plosky

With the Director's Edition DVD release today of Star Trek: The Motion Picture, the oldest film in the Star Trek franchise becomes the newest—and, arguably, the best. The project originated in 1968 with William Shatner (Kirk), Leonard Nimoy (Spock), and DeForest Kelley (Bones), along with producerGene Roddenberry, who wanted to transform the Star Trek television series into a feature film. The movie was released in December 1979, and it remains a beloved film in the franchise.

Roddenberry's original vision was to tell the classic Star Trek story, to inspire its audience with the epic nature of the film, most of this material was narrated by none other than Orson Welles. “It will startle your senses,” “Who imagines,” and “will challenge your intellect.” There is a trailer for the director’s cut, which is a short promo for the new edition.

No trekking to Davis Square. The fixed menu helped to facilitate the evening, as we never had to wait for our food to be prepared. A well-presented warm but- terly moist and tender without tasting fishy. The salmon was served with a mild salsa that did not overpower the dish, and the nutty toasted pumpkin seeds were wonderfully moist and tender without tasting fishy. The salmon was served with a mild salsa that did not overpower the dish, and the nutty toasted pumpkin seeds were wonderfully moist and tender without tasting fishy.

The soundtrack to The Motion Picture's is a stand-out.

The best of all the songs is "Dig In," but the event did not leave him bitter as one may guess. Instead, it inspired the upbeat song "Bank Robber Man." The lyrics in this track are rather simple, and the police sirens in the background get a bit annoying, but nevertheless it is a rather catchy summer song.

Upon hearing "Pay to Play," one gets the feeling that there is a mistake: it sounds like something Kravitz would have accidentally found its way onto this new CD. Paying the track off as new material is definitely a mistake, and though the lyrics are different, the sound makes this track one of the few mistakes on the disc.
CONCERT REVIEW
The Black Crowes
Orpheum Theater, Tuesday, October 10, 2001

If the Black Crowes were a band with mediocre musicians, the technical prob-
lems that dogged them last show last night might have ruined the show completely.
The Orpheum Theater’s lousy acoustics further garbled Chris Robinson’s lead vocals, which are barely intelligible on many tracks in the first place. But the fact that the crowd by finishing the opening set with their classic cover of Otis Redding’s “Hard to Han-
dle” (“that’s all right, but ten cent love”) was reduced to “ten cent love.”

Fortunately, the Crowes know how to be a good band. And when they do come on stage and time again not to hear radio versions of the Crowes’ greatest hits, but to listen to Chris Robinson’s emotions through the instruments and capture the crowd’s attention instantly. The Orpheum audience strained to hear Rich Robinson’s guitar and back into the crowd, turning him into a surreal presence on stage.
The Crowes played a good check off their new “Lions” album, including “Midnight From the Inside Out” to open the show, the super-bluesy “Greasy Grass River”, the trippy “Cosmic Friend,” and the soon-to-be-classic “Soil” in the encore. It’s a testament to Chris Robinson’s power as a songwriter and the Crowes’ fans’ willingness to be unusually blues-influenced at times and extraordinarily hard-driving at others. “Soil” Singing is purely Black Crowes southern blue rock.
The crowd seemed decidedly less interest-
ed in the new material than selections from older albums. Southern Harmony is mar-
mately well-represented, and the band per-
The show ended with a fantastic encore. The Rolling Stones’ classic “Can’t You Hear Me Knockin’” was the usual extended instru-
mental jam. Ironically, the Crowes’ version of the Crowes’ version of the Stones’ Sticky Fingers album.

Though the Black Crowes will not blow listeners’ minds like a U2 stadium show, they’re tough to beat for good rock’n’roll.

REVIEW RESTAURANT
Mantra
It’s All in the Details
By Vinny Yang
San Francisco, November 3, 2001

There’s an air of exclusivity to Mantra, the new French-Indian restaurant downtown.
And just not because of the prices (exorbitant as they are). The wait was difficult even finding the entrance on that darkened side street between Washington and Tremont. And once we located the tall glass door, marked — just barely — by a small, unlit brushing metal sign and tucked behind a modest potted tree, I wasn’t able to find the way in, opening a service door in the basement that led to a garage whose door was boarded up. We came to our rescue and graciously seated us, though we arrived nearly an hour before our reservation time.

Mantra’s interior is arresting: the low red couches that add a touch of glamour to the dark space; the granite walls that give the room a modern, professional look. The high ceiling and granite walls belie the building’s older age. Though Mantra’s interior is arresting, the low red couches that add a touch of glamour to the dark space; the granite walls that give the room a modern, professional look. The high ceiling and granite walls belie the building’s older age.

The centerpiece of the room is a large mural, painted on a wall. On closer examination, we discovered that this was not a mural at all, but a piece of canvas, printed with the words “Mantra” in large letters on one side and a design of abstract shapes on the other. The canvas was stretched across a rectangular frame and hung on the wall. The frame was made of metal and glass, and the overall effect was very modern and sophisticated.

The wine list is quite extensive, but prohibitively expensive. Bottles range from a handfull at $35 to a Fonseca 1994 at $150. A bottle of red wine was chosen, but the price was still prohibitive. Each wine was then decanted into a small glass, and the decanting process was repeated until the wine was ready to be poured into the glass. The decanting process took a considerable amount of time, and the result was a beautiful, smooth, well-flavored wine.

Dessert at Mantra, while excep-
tional, do not inspire the same rap-
lent, do not inspire the same rap-
lent, do not inspire the same rap-
lent, do not inspire the same rap-

Jump Little Children

Band Rocks Paradise with Varied Setlist
By Christine Fry

Jump Little Children
Paradise Rock Club
Thursday, November 1, 2001

Jump Little Children will be amazing,” the lead singer for Dishgraffic Courage, the second of two opening acts, told the crowd packed into the Paradise Thursday night. But amazing does not even begin to describe the band’s two-hour performance.

Jump Little Children’s set consisted of a broad spectrum of material running from the early “Licorice Tea Demo’s“ to their most recent release, Fertigo. The songs represented Jump’s eclectic musical style, in which the influences of other bands, their classical training and their travels in Ireland. Their melodies ran from the galvanizing “echoing vistas” of Cathedrals to the playful squalor of “You Can Look.”

The concert began with the lofty “Vertigo.” The album version’s mood could be said to have an underlying classical influence. With the group’s notable energy, they were able to look like old friends. With the group’s notable energy, they were able to look like old friends. With the group’s notable energy, they were able to look like old friends.

The second of two opening acts, told the story of the group’s notoriety. According to the lead singer Jay Clifford, the band’s future will be amazing. He says that people will not only be interested in the music, but also in the story behind the group.

The members of the band can be found in the crowd enjoying the music and stuff. You don’t want the biggest record deal as far as money goes, you just want to make sure that the people at the label really support your band and the music and stuff.

TT: You guys are touring with Alien Ant Farm — what’s it like?
AR: Those guys are great. As far as musicians go, they’re probably the best musicians out there. So far this tour’s been going amazing. They’re just a cool band to tour with.

TT: Where are you guys right now?
AR: Uh. [pause] Cleveland. [Laughter]

TT: Tell me about your songwriting process.
AR: Well, our songwriting process is pretty collective. When someone comes into the studio with a riff or a part, it gets like critiqued and diced up and put back together by all the members of the band. We really try to make sure that the band writes the songs, not just one person. And then, you go into the studio and [Producer] Jay Baumgardner (Papa Roach, Alien Ant Farm, Drowning Pool) makes it sound like a recording I’m not sure if he’s a technical expert, but he’s on the underbelly of corporate music.

TT: How was Ozzyfest?
AR: Ozzyfest was great. It was like a rock and roll bootcamp for us — you’re out there all these heavy hitters in the music world, getting to watch them every day and hang out with them. It was a sort of like our introduction into this whole world because it was like our first major tour.

TT: Did you get to meet Ozzy?
AR: No. Ozzy would do funny things. Like he would jump rope every day outside of this little tent that they would build for him. I actually got to meet Tony Iommi on night at an after-party tour. It’s just a treat to be able to play with those guys and watch Black Sabbath every day.

TT: I read that you guys had a DJ in the band before. What’s it sound like?
AR: When we had the DJ, we didn’t really have that sort of band. Our songs hadn’t really been developed in a melodic sense very much. At that time, we were sort of a mish-mash of all the other stuff there was out there at the time. Like heavy music and a little hip hop here and there. After Joe stopped doing that, it kind of gave us a chance to not only beef up our sound with another guitar, but also create our own sound. We just wanted to get as far away from the rap-rock scene as possible, because it’s been done and other bands do it better than us anyway.

TT: If you did a cover, what’d it be?
AR: Jennifer Lopez, one of her songs.

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 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.
A Fall Concert that Rises Above Expectation

By Rich Redemske

Directed by Irwin Winkler
Written by Mark Andrus
Starring Kevin Kline, Kristin Scott Thomas, and Hayden Christensen
Rated R

The success of a movie often depends on the writer's intent in creating it. For example, though 

their idea was to create a story about a dying man's last attempt to mend his relationship with his son, 
as well as the help of a medley of odd, unnecessary characters, the two build George's house as they rebuild themselves.

The main plot is enriched to a certain degree by a love story that develops involving Sam's self-identity issues, George's ex-wife Robin's (Kristin Scott Thomas) troubled second marriage, and George's personal battle with the ghost of his abusive father. Perhaps the movie would have been more satisfying if Andrus had chosen to focus more on these main characters and their issues (a play which helped make his previous movie, As Good as it Gets, so successful), rather than weakening the focus of his story with a slew of extra, one-dimensional supporting characters.

Perhaps the strongest part of the movie is Kevin Kline in one of his rare dramatic roles. Though this

is not Kline's best film by any means, he does a wonderful job of turning otherwise cheesy movie grupos into powerful dialogues. Hayden Christensen, on the other character with his constant, annoying whining. Sam seems more akin to a spoiled seven-year-old than a troubled teen glimpsing with the purpose of life. The acting was reasonably well-done, given the restrictions of the screenplay.

Ultimately, the movie fails because of this screenplay. The story is essentially a hybrid

between "life-changing" movies like Jerry Maguire and "dying-character" movies like StepMom. Disappointingly, Life as a House fails to explore themes or even character traits beyond what these two movies and similarly themed others already have. Instead, it relies on too many cliched "it's-ever-too-late!" moments to fuel the audience. The acting, while not as bad as one would expect, is certainly not spectacular.

The Jabberwocks were now in Arlington, so the Chorallaries, after a brief huddle, decided to make some quick changes.

The Jabberwocks current location (they were somewhere between Central and Harvard)

was a success. Unfortunately, the results fall short of his original spec, as the movie relies too heavily on recycled material from previous movies and not enough on original character development. The Jabberwocks from Brown University, got to the Chorallaries to make some quick changes.

The Jabberwocks arrived safely and the concert continued to stream into the 8 p.m. show, one of the group member's commented, "Weck whoever designed this city," and the audience cheered. The 8-o'clock set featured a somber and an ecclesiastic array of popular tunes. The highlights were "Paperback Writer," by the Beatles, which was performed with lots of energy and even a slight English accent by Sam Maguire. "Cheeseburger in Paradise" by Jason Siegel, and "Chessexer in Paradise" by Jimmy Buffet, performed by Jason Dolos.

The Jabberwocks then returned with just as much energy as before as Leah Kline, Prone 04, sang "Mamma Mia" by the A-Teens while Tai and Aneel Krishnan '03 got their groove on as flyboys. This song actually had all of the Chorallaries dancing along and their enjoyment in performing was infectious. Along came another skit, this time unabashedly promoting their CD Polter. Face. The mood mellowed with the subsequent rendition of "My Lover's Gone," by the Beatles. The Chorallaries had Krishnan singing "I'll Be Me" by the Beatles, and a female version of the Beatles' "It's All Been Done." The mood mellowed with the subsequent rendition of "My Lover's Gone," by Dido. The chorus seemed a little bit nervous at first, but they settled in and delivered a beautiful performance. The mood mellowed with the subsequent rendition of "My Lover's Gone," by Dido. The chorus seemed a little bit nervous at first, but they settled in and delivered a beautiful performance.

The most memorable part of the evening was the final song, "Life as a House," performed with a special guest, Mira E. Wilczek '03, as they dedicated "The Park" by Uriah Heap. Bates was again the soloist, and displayed some impressive vocal control as he sang the song, to the victims of the September 11 bombing. The mood soon lifted as Mira E. Wilczek '03 provided the energy and even a slight English accent by Sam Maguire. "Cheeseburger in Paradise" by Jason Siegel, and "Chessexer in Paradise" by Jimmy Buffet, performed by Jason Dolos.

The Chorallaries then returned with just as much energy as before as Leah Kline, Prone 04, sang "Mamma Mia" by the A-Teens while Tai and Aneel Krishnan '03 got their groove on as flyboys. This song actually had all of the Chorallaries dancing along and their enjoyment in performing was infectious. Along came another skit, this time unabashedly promoting their CD Polter. Face. The mood mellowed with the subsequent rendition of "My Lover's Gone," by Dido. The chorus seemed a little bit nervous at first, but they settled in and delivered a beautiful performance. The mood mellowed with the subsequent rendition of "My Lover's Gone," by Dido.

The Chorallaries decided to sing "three special songs," because the audience had been so patient, and the groups the Toons, the Logarithms, and the Mystics provided by Maggie A. Sullivan '03 and Emily C. Vincent '04 also blended seamlessly with Bates in this reflective piece. However, the mood soon lifted as Mira E. Wilczek and Cherng possess that rare ability to the group, but he certainly didn't show it, as he provided a solid ending to the set. The group ended their set with a singing of the the traditional MIT drinking song with all of their alums. Their encore "Here With Me" by Dido was sung by Premo, who set up the calm and soothing mood that began the medley which started with "Flood" by Jar of Clay sung by Geoff A. Becker '05. However, it was soon overtaken by the rock and roll of the second song in the medley, "It's Me My Life" by Ben Jovi, sung by Ross I. Rommess '04. Becker, often overtaken by his dux partner Amy L. Schwochuck '03, has potential but needs to work on his projection. For their first concert of the year, and with eight new members, the Chorallaries did not fail to keep their energy, choreography and skits entertaining. This group is certain to bring more innovative musical renditions throughout the rest of the school year; one can certainly look forward to their next concert with even higher expectations.
A High-Tech Operatic Makeover

Tod Machover Gives Opera a New Face

By Bence Gleviczky

Professor Tod Machover's opera Resurrection is getting its Boston premiere tomorrow at the Shubert Theatre. The Tech caught up with the busy composer at his Media Lab office to ask him about his music, MIT, and things in between.

I'm arriving for my interview with Tod Machover just a few minutes early. His assistant, sitting in a glass cubicle in the transparent space that is the fourth floor of the Media Lab, politely tells me that "Tod is in a meeting, but I'll e-mail him and tell him you're here." "You mean he is not in the building?" I naively ask her, afraid that my appointment will not be honored. She points to another glass enclosure, where I make out a group of people who are deep in discussion. Professor Machover may be ten feet away, but we will converse with him via e-mail. This sure is MIT, and Tod Machover fits right in.

"Thank you if you read his resume. An education at the famous Juilliard School of Music in New York with Elliott Carter was followed by a seven year stint at Pierre Boulez's institute for contemporary music in Paris. Several prominent compositions ensued, among them an opera based on the Chinese novel called "Vivaldi," which the New York Times called "the most famous achievement in operatic science fictions." The whole modern opera involves more involved projects, and one that in many ways epitomizes his approach to music, is his work on Hyper-instruments, the most famous of which is the Hypercello he designed for virtuoso cellist Yo-Yo Ma. "With Joe Chung, I had started the development of Hyperinstruments at the MIT Media Lab in 1996," Machover writes in a program note. "Our purpose was to enhance and expand performance virtuosity through technological development techniques that would allow the performer's normal playing technique and interpretive skills to shape and control computer extensions to the instrument, thus combining the warmth and 'personality' of human performance with the precision and clarity of digital technology. In fact, the whole Hyperinstrument idea is an extension of my general musical philosophy, to convey complex experiences in a simple and direct way.

By placing physical sensors on the cells, bow, and on Yo-Yo Ma's wrist and fingers, and by feeding the output of these sensors into a computer, Machover's Hypercello allows us to measure, evaluate, and respond to many different aspects of the cellist's performance. At times it would electronically transform the sound of the cello, while at other times it would add new sounds to the cello, sounds always extending the cellist's capacity to influence the soundscapes of his own performance.

Resurrection - a not-so-old Tod

While Machover has made a name for himself as an avant-garde composer who tirelessly works to push the envelope of music, he is no stranger to the stage. Born in 1943, he has been the composer of several operas. His most famous opera, which was adapted for the stage by Sarah Ruhl, and which was presented at the MIT Media Lab in 1996, is Resurrection. The opera tells the story of Prince Nikolayev, who is called to serve as a juror in a murder trial where one of the accused is the prostitute Maslova. The Prince recognizes Maslova as his aunt's servant, whom he seduced and impregnated in a tumultuous moment of his youth. When Maslova is wrongly convicted and sent to Siberia, Prince Nikolayev's reawakened guilt propels him to give up everything and follow her.

It's a story of the redemption and resurrection of the main characters' moral and spiritual lives, and Machover has created a score that in many ways match the grandeur of Tolstoy's moral tale. When I ask him to promote Resurrection to The Tech's readership, he smiles and says, "It's probably my best piece; it's filled with melodies and has a story with a dramatic impact? I'd like for people to go for the music and the opera alone, but MIT students will also be able to look down into the orchestra pit and ask some questions about how the electronics works and how it blends into the score."

Resurrection is presented by the Russian Lyric Opera and opens tomorrow November 9th. It's showing until the 20th of November. Tickets are normally $31-$33, but given the strong MIT connection, MIT faculty and staff can purchase tickets for 50% off the ticket price of select seats with valid ID. Students with valid ID can purchase selected tickets (mostly in the balcony) for $13 at The Shubert Theatre Box Office, 265 Tremont Street, Monday-Saturday 10am-6pm.
Interim Board Seeks Executive Director

The OCW Interim Management Board is currently conducting an ongoing search for an executive director. The Interim Management Board is led by Lerman, Physics Department Head Marc A. Kastner, Assistant Provost and Director of Academic Computing and Libraries Ann J. Wolfert, and Associate Dean of Engineering Professor Dick K.P. Yue '74.

In addition, one class will be chosen from each of six other departments: Physics (Course VIII), Electrical Engineering and Computer Science (Course VII), Urban Studies and Planning (Course XI), Ocean Engineering (Course XIII), the Sloan School of Management (Course XV), and a program in Speech and Communication.

"Our objective is to sample a number of courses from several departments on campus," Koller said. "We want to develop an understanding of the range of the types of course materials that are produced for students taking classes at MIT.

OCW seeks executive director

The OCW Interim Management Board is currently conducting an ongoing search for an executive director. The Interim Management Board is led by Lerman, Physics Department Head Marc A. Kastner, Assistant Provost and Director of Academic Computing and Libraries Ann J. Wolfert, and Associate Dean of Engineering Professor Dick K.P. Yue '74.

"The interim management board is basically charged with carrying the initiative forward...until it has a full-time executive director," Lerman said. "It has to recruit and hire a full time executive director for OpenCourseWare.

The interim management board hopes to find a permanent executive director in the near future. "By the end of the calendar year we will have announced a person to be the executive director of OpenCourseWare," Lerman said. "The transition team...will be developing websites for maybe 20 to 30 courses as the early test phase rolls out."
CAMPUS CONSTRUCTION UPDATE

MEDIA LAB EXTENSION: As demolition of Buildings E10 and E20 begins, the generation of some noise, dust, and vibrations may occur. Jersey barriers will be installed, providing a temporary walkway along Ames and Amherst streets.

MEMORIAL DRIVE: Construction activity associated with the installation of traffic signals has begun at two locations intersecting Memorial Drive, at Wadsworth Street and Endicott Street. Construction will continue through December. On-street parking will be restricted during this time.

LOBBY 7 RESTORATION: Interior scaffolding will remain in place, as installation of the glass blocks for the new skylight has been completed. Construction continues at the 77 Mass. Ave. exterior entrance to repair the cracked limestone facade. Scaffolding has been erected, and foot traffic may be affected.

SIMMONS HALL: Continuing placement of concrete may generate noise and affect vehicular traffic. Also, waterproofing is being applied to the exterior of the building. Two-way traffic in front of the project continues in narrowed lanes.

ZESIGER SPORTS & FITNESS CENTER: An increase in the use of movable cranes and the delivery of concrete may result in congestion of access to the Johnson Athletic Center and Kresge Auditorium. Pedestrian and vehicular traffic may be affected.

VASSAR STREET UTILITIES: Underground utility work is progressing across Amherst Alley. The sidewalk leading to the Johnson Athletic Facility will be closed during the installation of a fire protection line. Pedestrian traffic will be rerouted to the north side of Vassar Street. Excavation continues behind NW30 and progresses eastward to NW14 to install hot water piping. Access to the rear of these buildings will be severely restricted.

For information on MIT's building program, see http://web.mit.edu/evolving

This information provided by the MIT Department of Facilities
Second Phase Needs Additional Funding

Sloan, from Page 1

a business center.

Schmalensee also mentioned the possibility that some form of housing might be incorporated into the final design.

"Right now we are still assessing the needs of the Sloan School, and our neighboring faculty and students in the Economics Department, along with the School of Humanities, Arts, and Social Sciences," Schmalensee said. "We've done a lot of preliminary design, but we're still looking to refine it."

Jimmy C. Chang '02, president of the Sloan Undergraduate Management Association, was glad to hear that the project is finally moving forward. "I think the expansion is necessary," he said. Chang said that the growing popularity of management as an undergraduate major was one reason for the expansion, and hopes that the expansion will make a management minor more feasible.

"In the long run, this is the best move for the Sloan Community," Chang said. "We have discussed the idea of offering a minor in course 15, but the question has always been, Can we accommodate all the interested students?"

Alumni funding drives project

The second phase of the project, which will involve construction of more classrooms, research labs, and administrative space, will be dictated by the success of fundraising efforts.

"If the building plans and the funding fall into place as we expect them to, I see us moving the faculty and the students into the new building beginning in the fall of 2006," Hill said.

Schmalensee is optimistic that financial support from alumni and other Sloan fundraising campaigns will keep the project moving forward.

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DME Serves as Pilot For Pre-Orientation

Robots, from Page 1

and 6.186, DME has "less room for creative design because the project is so short," Speth said. However, in addition to building soccer-playing robots, participants will have the chance to get to learn more about mechanical engineering from an insider perspective.

Through informal breakfasts and luncheons, freshmen can interact in a "relaxed but directed atmosphere with upperclassmen, alumni and faculty," said Professor of Mechanical Engineering John G. Pappalardo, the program's faculty advisor and sponsor.

Other aspects of the program include tours of mechanical engineering labs and off-campus tours of engineering and manufacturing facilities.

Even though part of the program's goal is to attract students to mechanical engineering, Thompson said that the greater goal is to help freshmen discover their real interest and to "improve the quality of the freshmen experience."

"We would rather have 30 happy freshmen in Course VI than 30 unhappy ones in Course II," Thompson said.

DME to become pre-orientation

The organizers intend IAP version of DME to be a transition to a full pre-orientation program for Course II. "Pre-orientation is going to be a lot different," Thompson said. "There will be more space available ... We will be able to fit everyone in the Pappalardo Lab."

The program will also run four days instead of five.

Thompson originally envisioned a counterpart to Ocean Engineering's Discover Ocean Engineering pre-orientation program (DOE). As a participant in the freshman pre-orientation Discover Ocean Engineering program, Thompson found the experience "amazing and wonderful" and wanted to start a similar program in her major.

UROP

Attention Experienced UROPers!

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We are looking for experienced UROPers from all departments and labs to apply to serve as Research Mentors to freshmen. This is a wonderful opportunity to gain teaching experience and give something back to the community.

What is the IAP Research Mentor Program (IRMP)? IRMP links undergraduates who have never done a UROP ("pre-UROPers") with upperclass students who have at least one year of UROP experience ("Mentors"). The aim is twofold: to provide experience to students who want to begin a UROP but either lack the technical background, or are not ready to make a formal commitment to a project and to concurrently give upperclass students a taste of what it is like to teach a beginner.

Applications are available from the UROP website at http://web.mit.edu/urop/meetingirmp.html or in the UROP Office (7-104). For more information, contact the UROP Office at x3-7306 or <urop@mit.edu>.
Sarah E. Mendelowitz '03 outmaneuvers her defender to shoot on the WPI goal during the Engineers' first appearance in the Eastern College Athletic Conference Quarterfinal round. MIT defeated WPI 4-2, but lost to first-seeded Keene State in the semifinal match of the tournament. The women finished their best season ever with a 14-6 record.

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In this pathbreaking book, the eminent philosopher Robert Nozick rethinks and transforms the concepts of truth, objectivity, necessity, contingency, consciousness, and ethics. Using an original method, he presents bold new philosophical theories that take account of scientific advances in physics, evolutionary biology, economics, and cognitive neuroscience, and casts current cultural controversies in a wholly new light. Nozick brings together the book's novel theories to show the extent to which there are objective ethical truths.

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