

# Classes Start Today

MIT's  
Oldest and Largest  
Newspaper



### The Weather

Today: Rainy, windy, 45°F (7°C)  
Tonight: Rain ending, 28°F (-2°C)  
Tomorrow: Mostly sunny, 32°F (0°C)  
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Volume 123, Number 1

Cambridge, Massachusetts 02139

Tuesday, February 4, 2003

## MIT Campus Reacts To Shuttle Disaster Mourning Students, Faculty Pay Respects

By Nathan Collins  
NEWS EDITOR

As somber students, faculty, and staff of the Department of Aeronautics and Astronautics entered to pay their respects, many stopped to write their thoughts and condolences in an empty book that sat at one end of the room.

Photographs of crew of the space shuttle Columbia had been projected on a screen in the Learning Laboratory, and the STS-107 mission patch and a group photo framed the book.

After a week of signing, "we're going to send it to the astronaut corps in Houston," said Ian A. Waitz, the deputy department head.

The event, Waitz said, was an "opportunity for people to come together and share some thoughts." After Department Head Edward F. Crawley ScD '80, Waitz, and other professors spoke, the crowd broke up into smaller groups to talk about the accident.

For some in the crowd, the loss was personal. Charles M. Oman PhD

'72, a senior research engineer, knew Laurel Clark, a mission specialist on Columbia. Oman had worked with Clark's husband, John, a Navy flight surgeon.

Oman remembered fondly how Clark had a penchant for proper grammar and quality writing and that "she was absolutely committed to the idea of long-duration spaceflight."

"It's obviously an enormous loss," Oman said, noting that Clark left behind an eight-year-old son. Hers "was a life well lived," he said.

Astronauts "are prepared to sacrifice their lives" to further science, Crawley said. He compared space travellers with early Polynesian pioneers, who would "either find the next island, or they probably would not return."

Crawley said that more astronauts come from MIT than from any other nonmilitary institution. "MIT is a place about learning," he said. "Let us remember the tremendous sacrifice

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## 6.270 Dominated by 'Victor Brar'

By Jennifer Krishnan  
EDITOR IN CHIEF

"Victor Watson Brar," the robot created by Kenneth J. Jensen '03 and Rhett Creighton '02, dominated the field and won this year's 6.270 Autonomous Robot Competition.

"We were really excited," Creighton said. "We had a really fast robot." Many of the other robots were "good proofs of concepts," but they needed more time, he said.

Jensen said their strategy was to "keep it simple, stupid."

When their imminent victory became clear, Jensen and Creighton celebrated by stripping off their *Junkyard Wars* jumpsuits. Creighton continued by tearing off his T-shirt and smashing his robot.

"Victor Watson Brar" featured an attacker, which ran much faster than most of the other robots, attached to the main body of their robot by a wire. The attacker moved quickly to the opponent's side of the table, blocking any motion by the other robot.

"I don't see how, if their robot works, how we can actually beat it," said Yuran Lu '05, just before his team faced "Victor" in the final

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STANLEY HU—THE TECH

Rhett Creighton '02 rips off his T-shirt in jubilation at Kenneth J. Jensen '03 and his victory in 6.270. Their robot defeated "Kamikaze Puppy" 2-1 in the final round of the competition.

### THEATER REVIEW

## Finally, A Reason To Stay Awake in 10-250 Richard Feynman Comes to Life in QED

By Amandeep Loomba  
STAFF WRITER

QED, a play about his life, so engaging, and what

QED

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10-250  
Jan. 30, 7 p.m.  
Written by Peter Parnell  
Directed by Jon Lipsky  
Starring Jeremiah Kissel, Jordan Dann

When someone asks you which famous scientist from the past you'd like to have dinner with, how do you respond? Would it be Albert Einstein, who rose from humble beginnings to change the face of physics? Or would it be Richard Feynman, who'd probably take you out to a strip club afterward?

Feynman's utterly remarkable persona is a large part of what makes



JINA KIM—THE TECH

Jeremiah Kissel plays the role of physicist Richard Feynman in the staged reading of QED, a play by Peter Parnell. The play, based on the writings of Richard Feynman, was the main feature of an evening that celebrated Feynman's life. It was hosted by the Museum of Science and the MIT Office of the Arts in 10-250 on January 30.

## Disconnected Registers Finally Post Old Charges

By Lauren E. LeBon  
ASSOCIATE NEWS EDITOR

they weren't aware of this," McDonald said.

Cash registers disconnected from the MIT Card Office resulted in delayed TechCASH charges last month, as the Office finally posted saved transactions as old as September 2002 to student accounts.

A cash register in Walker Memorial and two in the Lobdell Food Court had accumulated the charges — dating from September and October 2002 respectively — but because the registers were disconnected from the office, the transactions were not applied until Jan. 7, 8, and 27, said John M. McDonald, the assistant director of enterprise services.

Normally, MIT's cash registers report transactions to the Card Office through a telephone line. But when the phone line is not connected, transactions are stored in the cash register.

### Newer vendors inexperienced

Vendors were expected to report when their cash registers went offline, but "the new vendors weren't experienced with the equipment, so

McDonald added that there will be educational sessions held for vendors so that they will be able to recognize when cash registers are offline. This information will now be reported to the Card Office daily.

"I can't say they'll perform any better," McDonald said, emphasizing that any system is prone to human error. "We're sorry that it happened. It's up to us to make sure this doesn't happen again."

The Card Office has posted an explanation of the card problems on its Web site, at <http://web.mit.edu/mitcard/techcash.html>.

Several students said they were suspicious after significant charges appeared on their accounts when they were sleeping or not using dining facilities, on the three days in January.

Alicia Y. Zhou '06 received an e-mail about the confusing charges and checked her online account balance.

"I noticed that about 50 dollars had disappeared on my account and it clicked," Zhou said.



Get your charm on at MIT's IAP.

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Comics

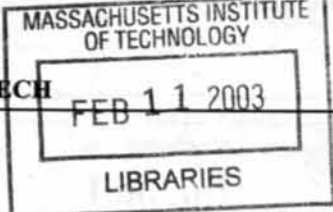
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NEWS

The Simmons dining hall opened, but fire inspectors locked Sponge residents out of four lounges.

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# WORLD & NATION

## WorldCom to Lay Off 5,000 More Employees, Cut Spending

THE WASHINGTON POST

WASHINGTON

WorldCom Inc. announced Monday that it will lay off 5,000 employees and reduce operating costs in an effort to cut spending by \$2.5 billion a year.

The nation's second-largest long-distance company is cutting costs as it prepares to emerge from bankruptcy later this year. Most of the layoffs will be in the corporate and administrative staff, the company said in a statement.

WorldCom spokesman Brad Burns said details of the workforce reduction are still being worked out and it is not yet clear how many of the company's 6,000 Washington area employees will be included in the latest wave of layoffs. But he said the company expects to continue to have a "major presence" in Ashburn, Va. Last year WorldCom laid off 17,000 employees, reducing its workforce to 60,000.

In addition to cutting 8 percent of its workforce by the end of this month, the company plans to trim \$1.5 billion in costs by shutting down parts of its vast fiber-optics networks and rerouting data and voice traffic through underused facilities. WorldCom said customers will not be affected by changes in its network.

## U.S. Airways Posts \$794 Million Loss

THE WASHINGTON POST

U.S. Airways, which has been operating under bankruptcy protection since August, said Monday that it lost \$794 million in the fourth quarter, its 10th consecutive quarterly loss.

The Arlington, Va.-based airline's loss narrowed to \$11.67 per share from a record-breaking loss of \$1.15 billion, or \$17.07 per share, in the same period a year ago.

Revenue for the period increased slightly, to \$1.61 billion, compared with \$1.57 billion a year earlier.

U.S. Airways also trimmed its annual loss, to \$1.65 billion, or \$24.20 per share, from \$2.12 billion, or \$31.48 per share, in 2001. But the airline's revenue slid nearly 16 percent, to \$6.98 billion, during the year, from \$8.29 billion in 2001.

U.S. Airways, the nation's seventh-largest carrier, said it expects revenue to continue to decline, by nearly \$10 million a month, because of the drastic fare cuts it has implemented along with several other major airlines.

## Russia Puts Space Tourism Program on Hold

LOS ANGELES TIMES

MOSCOW

Russian officials said Monday they have put the country's space tourism program on hold because of the space shuttle catastrophe, but vowed to continue flying tourists to the International Space Station for cash once questions over the shuttle's future are resolved.

"This is good money for Russia, and we do not plan to end tourist flights under any conditions. Naturally, at present, all commercial launches have been delayed for an indefinite time," Russian Space Agency spokesman Sergei Gorbunov told the Interfax news agency.

Russia's space agency reaps a reported \$20 million per tourist flight. Flights of the U.S. space shuttle are suspended pending the results of the investigation of the Columbia disaster, and Gorbunov predicted the shuttles could be grounded for two years, meaning tourist flights would also be on hold for that long.

"The Americans must decide what they really want to do. They have not made any official addresses to Russia. Negotiations are underway only on the level of technical specialists of the two countries," Gorbunov said.

# NASA Investigation Focuses On Heat Build-Up, Insulation

By Eric Malnic and Matt Lait  
LOS ANGELES TIMES

HOUSTON

A day after losing space shuttle Columbia and its crew, NASA appointed a panel Sunday to investigate the tragedy, and said a more detailed analysis of the mission's final minutes had focused on a sharp buildup of heat on the left side of the craft shortly before it disintegrated.

In a highly technical, 90-minute televised briefing, Ron Dittmore, the shuttle's program manager, said technicians with the National Aeronautics and Space Administration had more closely examined the seven minutes before Columbia lost contact with Houston's Mission Control Saturday morning.

As the spacecraft passed over eastern California toward its planned landing in Florida, temperatures began to soar, rising 20 to 30 degrees in the left wing wheel well and, a minute later, rising 60 degrees on the left side of the fuselage, above the wing.

"We are gaining confidence that it was a thermal problem," Dittmore said. But, he added, "it is too early for me to speculate on what all that means. ... I don't have any

smoking gun."

Four minutes later the craft, which was flying on autopilot, began to pull to the left, computerized controls compensating for increased drag, or wind resistance, on that side of the shuttle. The drag could have been caused by problems with one of the tiles that provide insulation from the 3,000-degree heat, he said.

"Does that mean something to us? We're not sure," Dittmore said. "It could be indicative of rough tile; it could be indicative of scratched or missing tile."

NASA investigators have ruled out several other potential causes, including an on-board fire, major structural failure and terrorism.

Meanwhile, NASA said remains of several of the seven astronauts had been recovered and identified from the massive swath of debris left in Texas and Louisiana by Columbia's breakup, which began more than 200,000 feet above the earth at a speed of 12,000 mph. No one on the ground was injured, though health experts continued to warn that toxic material on the debris could be dangerous.

A memorial service for the seven victims — David Brown,

Rick Husband, Laurel Clark, Kalpana Chawla, Michael Anderson, William McCool and Ilan Ramon — is scheduled Tuesday at the Johnson Space Center here. President Bush will attend the event.

In Washington, a senior administration official said Bush, in a spending plan being sent to Congress Monday, plans to seek a \$469-million increase in NASA's current \$15 billion budget. And Sean O'Keefe, NASA administrator, appeared on several television programs to defend the agency's work, insisting that the agency had not cut corners on safety and pledged an aggressive investigation into what went wrong. The independent investigative panel named Sunday will be headed by retired Navy Adm. Harold W. Gehman Jr. Officially known as the Space Shuttle Mishap Interagency Investigation Board, it will meet for the first time Monday morning at Barksdale Air Force Base in Bossier City, La.

James N. Hallock '63, the Aviation Safety Division Chief of the U.S. Department of Transportation, was also named to the panel. Hallock earned an SB, SM, and PhD in physics from MIT.

# President Unveils \$2.23 Trillion Budget, Projects Huge Deficit

By Ken Fireman  
NEWSDAY

WASHINGTON

The Bush administration Monday unveiled a proposed \$2.23-trillion federal budget for 2004 that would cut taxes anew, boost spending for the military and homeland security — and run the largest deficit in history.

Administration officials blamed the projected \$307-billion deficit for the fiscal year beginning Oct. 1 on a confluence of several factors beyond their control, especially the need to beef up spending on security in the wake of the Sept. 11 terror attacks.

They said the deficit, while a record in absolute terms, was relatively small as a percentage of the total economy and would shrink

over the following four years as economic growth strengthened.

"The president has chosen as his top priority the safety of Americans," said Mitch Daniels, the White House's top budget official. "A balanced federal budget remains an important priority for this president. And the budget we present today, even with all the new initiatives, shows deficits bottoming in this year and moving back in the direction of balance."

But Daniels and other officials made no predictions of a return to fiscal surplus any time soon, as they had only a year ago. They also acknowledged that their proposal did not include any spending for a possible war in Iraq, which could further swell the deficit by tens of

billions of dollars.

Democrats immediately attacked the proposal as the product of "the most fiscally irresponsible administration in history," as Senate Minority Leader Tom Daschle (D-S.D.) put it. They complained that President Bush was asking for sacrifices from the middle class in the form of constrained spending on many domestic programs while showering new tax cuts on the wealthiest Americans.

Sen. Hillary Rodham Clinton (D-N.Y.) poured scorn on the administration's contention that the deficits were caused by increased spending on the military and homeland security, and not by the president's \$1.35-billion tax cut that was enacted in 2001.

# WEATHER

## Return to Winter

By Nikki Privé  
STAFF METEOROLOGIST

A low pressure system will sweep through Boston today, bringing rain and strong gusty winds with it. The warm front associated with this system will keep temperatures mild during the day, with highs into the 40s F (7°C). The cold front will pass by later in the evening, bringing a return to the cold, dry weather that has been prevalent for the past few weeks. The remainder of the week will see highs around 30°F (-1°C) and overnight lows in the teens. Clear skies will dominate until Friday, when another period of unsettled weather is possible.

If you thought that last month was a bit chilly, you were correct. The average monthly high temperature for January was 6.1°F colder than normal, with 18 days having a high temperature below freezing. Snowfall, however, was also considerably below normal, with only 4.2 inches of snow recorded at Logan airport, much less than the average January snowfall of 13.3 inches.

### Extended Forecast

**Today:** Rainy and windy, with gusts up to 30 mph possible this afternoon. Highs around 45°F (7°C).

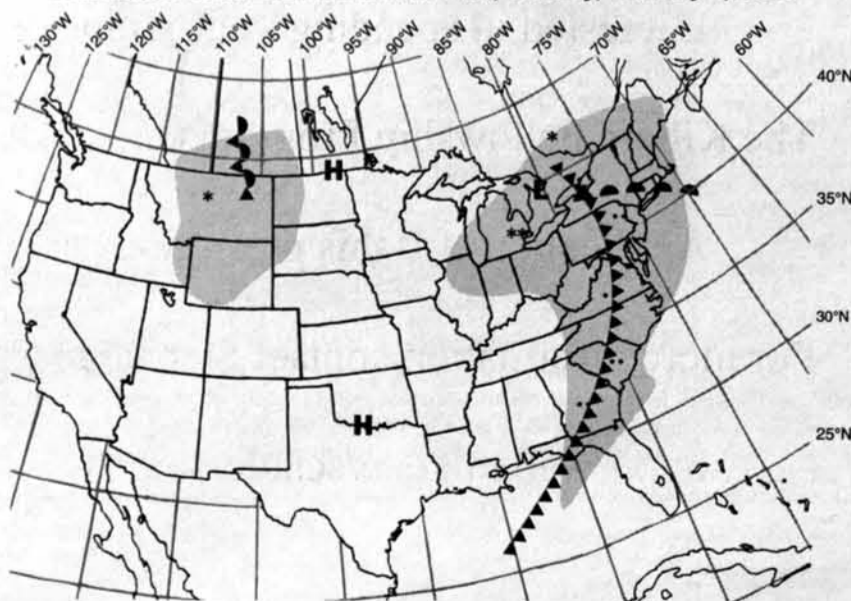
**Tonight:** Rain ending with clearing skies, lows in the upper 20s F (-2°C).

**Wednesday:** Mostly sunny and continued windy, highs around 32°F (0°C). Overnight lows near 15°F (-9°C).

**Thursday:** Cloudy with possibility of snow, highs near 30°F (-1°C).

**Friday:** Chance of snow, highs in the mid 20s F (-4°C).

Situation for Noon Eastern Standard Time, Tuesday, February 4, 2003



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

Compiled by MIT Meteorology Staff and The Tech

# Powell to Share Iraqi Military Intelligence with United Nations

By Robin Wright  
LOS ANGELES TIMES

WASHINGTON

Secretary of State Colin L. Powell will share intercepted conversations among Iraqi officials about their weapons programs and photographs of suspected mobile biological weapons labs when he takes the U.S. intelligence dossier on Iraq to the United Nations this week, U.S. officials said Monday.

"We've got a strong case. We'll convince a lot of folks and move many off the fence. The lay of the land will look very different after Powell has made his presentation," a well-placed U.S. official predicted.

In his presentation on Wednesday, Powell may reveal intercepted discussions in which Iraqis talk about moving weapons-related material and brag about inspectors missing items, U.S. officials said. The administration on Monday was still deciding which material to declassify.

Intercepts are one of the most sensitive forms of U.S. intelligence, in part because they reveal means of data collection that might tip off subjects and close off ways to gather vital information.

Iraq's suspected mobile biological weapons laboratories have been a focus of U.S. intelligence efforts for years; locating them has become a top concern of Pentagon planners. But little is known publicly about their number or appearance.

Experts have said Iraq may have installed fermenters, spray dryers, centrifuges and other supporting gear with refrigeration capacity in the labs. The vehicles have distinguishing characteristics that would be visible in the sort of satellite photos Powell is expected to present, according to a U.S. official who spoke on condition of anonymity. He declined to elaborate.

U.S. intelligence agencies claim the Iraqi regime uses mobile labs to hide biological weapons by disguising them as ordinary tractor-trailers or even recreation vehicles, which have been dubbed "Winnebagos of Death."

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# Bush Vows to Continue Exploring Space, Increasing Shuttle Funding

By Anne Q. Hoy  
NEWSDAY

WASHINGTON

President Bush Monday vowed to continue space exploration in the wake of the Columbia shuttle tragedy, as Congress raised questions about whether cost overruns at other NASA programs hampered the shuttle's safety.

"While we grieve the loss of these astronauts, the cause of which they died will continue," Bush said during an appearance at the National Institutes of Health in suburban Maryland Monday. "America's journey into space will go on."

Bush again paid tribute to the lost seven-member crew, saying they will be remembered for "their achieve-

ments, their heroism and their sense of wonder." The president added, "Their 16-day mission held the promise of answering scientific problems that elude us here on Earth."

Earlier, Bush received a 45-minute briefing in the Oval Office from National Aeronautics and Space Administration Administrator Sean O'Keefe. O'Keefe, a former Navy secretary and former director of the Office of Management and Budget, reviewed the chronology that led to the disaster and he and Bush spoke about the surviving families and morale at NASA, especially among members of the next shuttle crew, White House spokesman Ari Fleischer said. O'Keefe then met Monday night

behind closed doors with 16 key congressional leaders.

Even before the catastrophe, Bush had called for increasing spending on the shuttle program to \$3.9 billion from \$3.2 billion, a level included in the fiscal 2004 budget sent to Congress Monday. The president's budget proposal requested a smaller overall increase for NASA, seeking \$15.5 billion, a \$469 million increase, for fiscal 2004. The added shuttle funding would come from planned cost savings in other NASA programs.

Fleischer did not rule out possible requests for additional funding. He said the administration "is making no conclusions" whether funding affected safety.

## Quarantine on Donated Blood Expanded

LOS ANGELES TIMES

ATLANTA

Non-emergency surgeries were postponed and hospital officials in parts of the South kept a close eye on blood supplies Monday after the American Red Cross expanded a quarantine issued when an unidentified white substance was discovered in bags of donated blood.

Federal health officials worked to identify the particles, which first were spotted in 110 bags of donated blood in Atlanta late last week, prompting the Red Cross to quarantine almost all of its inventory across Georgia and parts of South Carolina.

On Sunday, officials in Nashville quarantined about two-thirds of the agency's blood supply for the Tennessee Valley region — covering mid-Tennessee and parts of Illinois, Kentucky and Missouri — after a similar substance turned up in 10 bags there. The quarantine applied to blood that was stored in bags manufactured by Baxter Healthcare Corp. of Deerfield, Ill., which also produced the collection bags in which the substance was discovered in Georgia.

Testing by the federal Centers for Disease Control and Prevention indicated that the particles were not infectious, officials said. The Red Cross said it had received no reports of harm to any patients.

## AOL Time Warner Warns of Increased Debt

THE WASHINGTON POST

AOL Time Warner Inc. has notified credit rating agencies that its \$25.8 billion of debt will increase by several billion dollars in coming months, prompting a warning from Standard & Poor's Corp. that the media giant will face mounting financial pressure and a possible drop in its creditworthiness this year.

In the next few months, the company must add \$2.1 billion in debt to restructure the finances of its cable television operations, up to \$800 million in debt to purchase an outstanding stake in America Online's European operations, and \$800 million in debt linked mostly to development of AOL Time Warner Center, the company's new, 53-story Manhattan headquarters.

The company's efforts to reduce its massive debt hinge on raising billions by selling a portion of its cable television operations and other businesses. But analysts said weakness in financial markets, and uncertainty over the prospect of war with Iraq, could complicate or delay those deals. If that happens, the company's creditworthiness would decline, its cost of borrowing would increase and its bond rating would be slashed, analysts said.

The company recently renegotiated the terms of its outstanding loans to avoid any technical violation of existing debt agreements related to its falling net worth, according to Wayne H. Pace, AOL Time Warner's chief financial officer.

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# OPINION

## No Greater Hero

Chances are, when we MIT students were very small, we thought NASA was something amazing. The space agency embodies our own spirit, the passion to explore, to learn, to see what's out there. As we grew up, most of us decided we would pursue other things than outer space.

### Editorial

Maybe computers fascinated us, or we couldn't stop thinking about how we think, but a few of us looked up at the night sky and couldn't take our eyes away. Most of us are at MIT because we like exploring, and so we understand instinctively those who could not remove their gaze from the stars. Somewhere in our minds, the part of us that still sees with four-year-old eyes, there is little as moving as a Saturn V launch and no greater hero than an astronaut.

There are those who think that the astronaut's time has passed. Some critics complain that space travel is unsafe. Two major accidents haunt even young minds, and the space program has seen many lives lost. Indeed, there can be no doubt that space travel is dangerous. It has been said that the most hazardous part of space travel is the time from just before liftoff to the time just after landing.

Others argue that the science is of little value. Who cares, after all, what happens to mice finding their way through a maze

while orbiting the earth?

As scientists and engineers, we should constantly ask, "what happens if I do this?" Columbia carried eighty experiments that asked this question. It is at the core of our human curiosity. Our worst trait is our fear of things new and different — the instinct that allows "what dangers await?" to overwhelm "what if?" Our greatest heights are achieved in the wonder and the joy of discovery. Space travel embodies this, the finest expression of humanity. Many have suggested we abandon manned spaceflight, but to abandon our exploration would be to deny our best instincts. We would accept defeat in the constant struggle to improve as a species.

With the events of last Saturday, we must be vigilant to maintain wonder over fear. The President has expressed his support for the space program, but there can be no doubt that NASA will yet again come under fire. At MIT, we know the value of exploration for its own sake. We must show our support for our childhood heroes and what drives them, lest we forget what drives us, too.

Seven astronauts died high over Texas Saturday morning. Seven men and women, heroes all — let's do right by them, and keep exploring everywhere there is something wonderful and new, and do it for the sake of discovery.



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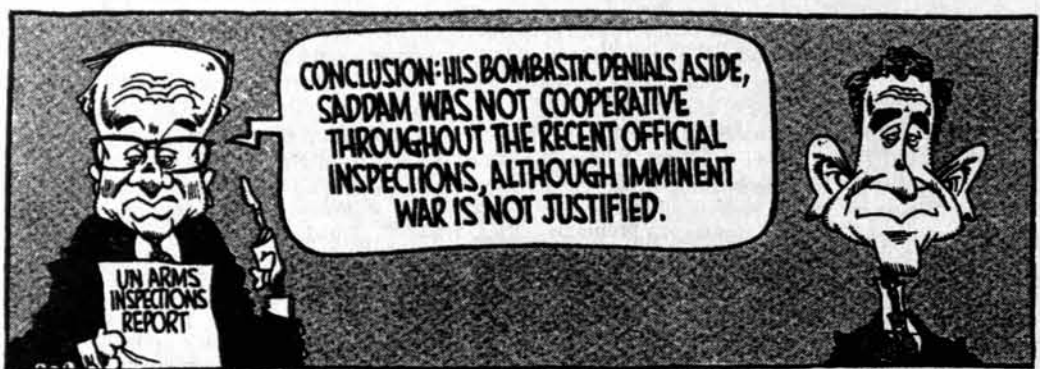
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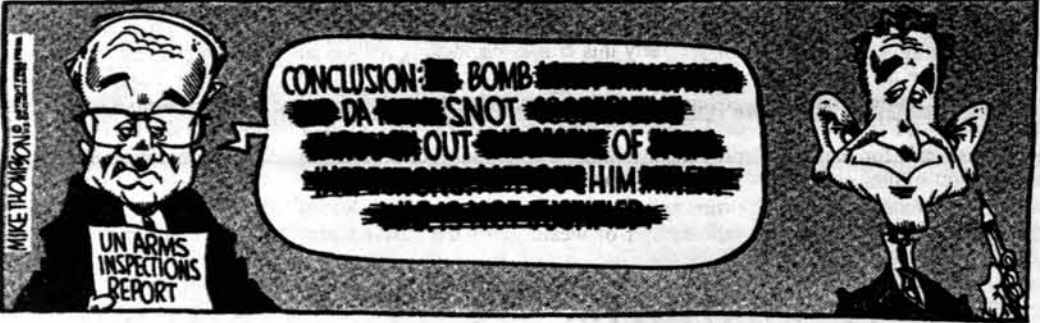
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**Letters to the editor** are welcome. Electronic submissions are encouraged and should be sent to [letters@the-tech.mit.edu](mailto:letters@the-tech.mit.edu). Hard copy submissions should be addressed to *The Tech*, P.O. Box 397029, Cambridge, Mass. 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.

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# What Happened To George W. Bush?

Ken Nesmith

I recall watching President Bush's speech at the Republican National Convention and thinking that if nothing else, he was energetic. He had a youthful passion and energy that fit his image as a new, less tainted force in the political world. He was a political outsider, a regular guy from the ranch, granted a special place in politics by, shall we say, "nominal" qualifications. Watching his most recent State of the Union address, most agreed that he's visibly aged during his tenure. A bit of his down to earth, regular-guy spirit seems to have fallen by the wayside as well.

Bush seemed tired, his words delivered with exhaustion. His brown eyes twinkled from a less animated face as he offered his well-crafted lines with what seemed to be more effort than usual. Bush's speech directly addressed criticisms levied against his work as president. He promised billions to fight AIDS in Africa, he stepped up the war on bioterror at home, he declared a bit of success in the fight against al-Qaida. His message, however, especially as it related to domestic affairs, seemed tired and strained by beltway fatigue; his commitment to a world of self-sufficiency, good and evil, and free Americans seemed weathered by gradually more prevalent compromises and sacrifices of principle.

The first half of Bush's speech appeared designed to address predictions that he, like his father, would face political death by devoting attention to foreign questions (in this case, almost the same single foreign question) at the cost of maintaining domestic and economic affairs. He certainly did address domestic affairs, but he did so in a way that I doubt he would have three years ago. In this speech, Bush made a laundry list of new government initiatives, expenditures, and programs, each with high prices, and each with noble goals. The problems he sought to address are certainly genuine problems: addiction, education, energy needs, health care needs, and so forth. Never before, though, has Bush thought it right or appropriate to turn to the government to spend federal money to solve the problems of the individual, especially in matters that are little more than a question of individual choice. Yet we heard Bush call for massive expansion of medicare; \$400 billion over ten years. We heard him call for federal funding to help fight drug addiction, and for a hydro-

gen car project strikingly similar to the one Clinton started that Bush canceled. We heard a call to create a new nationwide federal mentoring program for children. Again and again, for half an hour, we heard about something Bush considers to be a problem, and we heard of his new federal program and corresponding federal expenditure designed to address it. What happened to George W. the rancher, the young Republican from Texas, who shivered at the thought of big government?

But this wasn't the end of the surprises. While massively raising spending, Bush would like to — guess what? — cut taxes, harder and faster. Yet he discussed the cuts with less certainty and conviction than he perhaps once did, working to defend their legitimacy during a down economy. He spoke simply: in hard times, the last thing the government needs to do is take more of your money, he told us. Economic strength, he continued, will come when individuals can work, produce, and consume, with as little interference as possible. (He also made the useless statement that he'd like every man and woman in America who wants a job to have one, an obvious impossibility.)

There we have it; two approaches to government. The latter is Bush's traditional conservative approach: leave citizens free to solve their own problems, free to make their own choices, and free to keep the fruit of their labor. The former is straight out of left field. Since when does Bush believe in making Washington solve everyone's problems? Did we not hear him rail against this precise approach to government in the years leading up to his election? Have we not heard every last Republican railing against Clinton for eight consecutive years for precisely this crime, abandoning individual responsibility? They now shoulder the federal government with that same burden.

Want to be a neoconservative, free-market proponent, blamer of the poor, believer in the individual American citizen, hater of big government? Fine, do it. Want to be a leftist redistributer of wealth, building new govern-

ment programs as fast as you can think of them, spending taxes as fast as you can take them? Fine, do it. But don't be both. They are mutually incompatible positions. Living a contradiction isn't good form.

Bush seems to have moved quickly from insightfully recognizing problems Americans face today to believing that he can solve them with the help of the federal government; or perhaps his advisers simply told him to say all this. He did seem much more comfortable with his discussions of foreign policy, and especially his discussion of Iraq, although details on plans for North Korea were tragically lacking. Bush addressed the Middle East well. He attacked Iran's government while pledging support for the students protesting for democracy in that country. He discussed Iraq's failure to do anything right during the last decade of disarmament, again identifying the government as the problem and the people of Iraq as part of the solution. He catalogued the weapons they have, the weapons they're pursuing, and their failure to cooperate with the inspections process. Conservatives remain loathe to acknowledge our role in giving Saddam weapons of mass destruction and overseeing their use in the eighties, greenlighting his invasion of Kuwait, and proudly flaunting international law while damning him for the same. Still, a new Iraq successfully built on freedom and democracy may very well be best for both Iraqis and the rest of the world.

We saw a different George W. at this State of the Union address. I don't know what happened to the old one. Sure, he still flubbed some lines, and had a nice cowboyish reference to killing people by saying they're "no longer a problem," but it's just not the same. What happened to his energy? And where did all those government programs come from? The closest he could come to talk of restraining spending was a promise to not grow discretionary spending more than 4 percent; not exactly a huge money-saving move. Bush's popularity has been falling in the past few months. North Korea is going to be a bell of a problem for him, not to mention the world. The economy is slipping again in a double-dip recession. Suddenly, nothing seems certain — certainly not Bush's political philosophy, nor his once assured re-election.

*Since when does Bush believe in making Washington solve everyone's problems? Did we not hear him rail against this precise approach to government in the years leading up to his election?*

## Bad Politics, Bad Business

Guest Column  
William Li

On Sunday, Jan. 26, 2003, at 8:52 a.m., a Taiwanese China Airlines plane made history when it landed at Shanghai Pudong International Airport. The Boeing 747-400 became the first Taiwan civilian airliner to touchdown in mainland China since 1949, when Taiwan separated itself from the rest of China. The 240 passengers, most of whom were Taiwanese businessmen eager to return home to their families for the Chinese New Year, left to cheering crowds and a celebratory lion dance, as 180 reporters from 70 countries looked on. The passengers were welcomed in similar fashion as the plane returned to Taipei's Taoyuan airport, completing the historical round-trip.

In the days leading up to this first of what will be 16 indirect cross-strait round trips, scheduled to run between Jan. 26 and Feb. 10, I was nearing the end of my month long China vacation, of which I spent most in Shanghai. Naturally, I couldn't help but become somewhat interested, at least in all hoopla surrounding the event. However, after a little research on Chinese history and current China-Taiwan relations, I truly appreciated how the airliner made history. Then again, at the same time, the whole affair was quite amusing, even laughable.

It should be noted that the Taiwanese airliner carried with it no passengers when it made its historical landing at Pudong Airport. Also, instead of flying directly to Shanghai from Taipei, it stopped over in Hong Kong for two hours, as was required of it, before heading for China. Likewise, on the return trip, carrying its passengers, the plane made another stopover in Hong Kong. While the 1,000

km separating the two cities could have been covered in one hour and fifteen minutes with a direct flight, passengers had to endure four hours and forty minutes on account of the stopover. It should also be noted that only a month before this landmark flight, a lack of cooperation kept the scheduling process stagnant. It was not until Jan. 7 that exact flight plans finally passed Taiwanese authorities.

Until now, the Taiwanese government required all cross-strait passengers to not only stop over in either Hong Kong or Macao, but also change planes, further delaying the trip. This stubborn ban on direct flights is meant as a protest against China's refusal to grant the island its independence. This unwillingness to

establish a direct route is a symbol of distrust and antagonism towards the other side as well as a means of advancing the island's political agenda. By creating a barrier to cross-strait exchanges, Taiwan hopes to discourage relationships its people might establish with China, for such associations

between the two sides make it difficult for Taiwan to make a convincing declaration for independence.

These worries by the Taiwanese government are not without cause. After all, it is difficult for anyone to resist the market potential in China, especially now that it is a member of the World Trade Organization. As MBA degrees become the norm and the country focuses on business, coupled with tremendous scientific and technological advancements, China is certain to attract foreigners from all around the world. Currently, 300,000 Taiwanese reside in Shanghai. Moreover, the Taiwanese, with a population of 22 million, paid nearly 3 million visits to China this past year. Given the highly cautious attitude with which Taiwan regards China, the change in flight

plans, even if temporary, is quite a significant gesture. This bodes well for future Taiwan-China relations.

However, this whole matter is quite silly, at least from a business standpoint. None of the scheduled 16 trips are profitable for any of the six participating Taiwanese airlines. The flights are still not attractive to travelers because it still makes the time-consuming trip to Hong Kong. Also, because of the late announcement of flight plans, most travelers booked other flights well in advance.

It surprises me that the Taiwanese government would force its own airlines to lose profits for performing the notable service of returning the Taiwanese in China home to their families for the biggest holiday of the year. However, the Taiwanese government costs its businesses and its people money all year round, by stifling direct links such as travel. The cost of the unnecessary stopover at a third location to the airlines is passed on to the traveler. The increased ticket price lowers ticket sales and profits for the airlines. In pushing its political agenda, the Taiwanese government is neglecting the interests of its own people.

As history has witnessed repeatedly, the will of the people is inevitable. Despite the political stalemate, 2002 was a breakthrough year for the two sides in non-governmental exchanges. For starters, China replaced the United States as Taiwan's top export country. From entertainment to religion, the two sides have also shared a healthy cultural exchange. Clearly, the two sides have a lot to offer each other, particular as they share similar, if not identical, cultures.

China has declared that in this new year, it will push for more direct links with its neighboring island in key areas. These changes, should they further encourage the kind development we have witnessed this past year between the two sides, ought to take precedence over any obsolete political agenda that conflicts with the interests of the people.

William Li is a member of the Class of 2006.

# This Space For Rent

Andrew C. Thomas

Our society is blessed with the power of debate, the notion that people are allowed to disagree. This is not some mere token blessing, however; it represents the freedom of thought, a crucial yet often overlooked right of the people of this country.

It should be no mystery, then, that attempts to control thought are always present in our daily lives. Political and social thought processes are always vulnerable to attack; economic thought is even more difficult to defend against in this day and age.

Just over a week ago, 800 million people across the world sat down in front of their televisions to be bombarded by advertising. Budweiser led the way with their campaign, saturating the public with images including an upside-down clown apparently drinking beer through the wrong end. Michael Jordan sold underwear on a grand scale, when in previous years he had sold shoes with a cartoon rabbit. Somewhere within this aerial bombardment, to the amazement of many, was a football game. After so much time, I continually find it interesting to see how many people are being drawn to this so-called "World Championship Event" for its typically mediocre sports value or for continued indoctrination.

Even around us, we see a continued leasing of the world's space for commercial information. Times Square has been a shrine to the likes of King Midas for decades. New York taxi cab companies want to start adding television screens to their vehicles, probably not for the entertainment of their passengers but for additional advertising revenue. Even some cabs have advertising placed on their roofs, for the enjoyment of passers-by. Though the news briefs and sports scores are very useful, the consumer has effectively lost control over how he receives this information.

Call me paranoid, but the new projector system in Building 3 frightens me equally. Its function is to inform the MIT community of upcoming events. While it is certainly being put up with the best of intentions, it completely removes the element of choice from the MIT consumer. I can do without seeing the large blue screen as I walk down the Infinite, or its reflection in the Lobby 7 windows, as can many in the community.

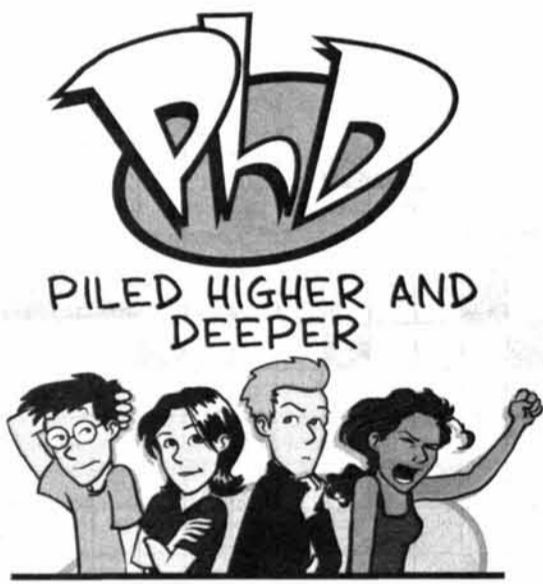
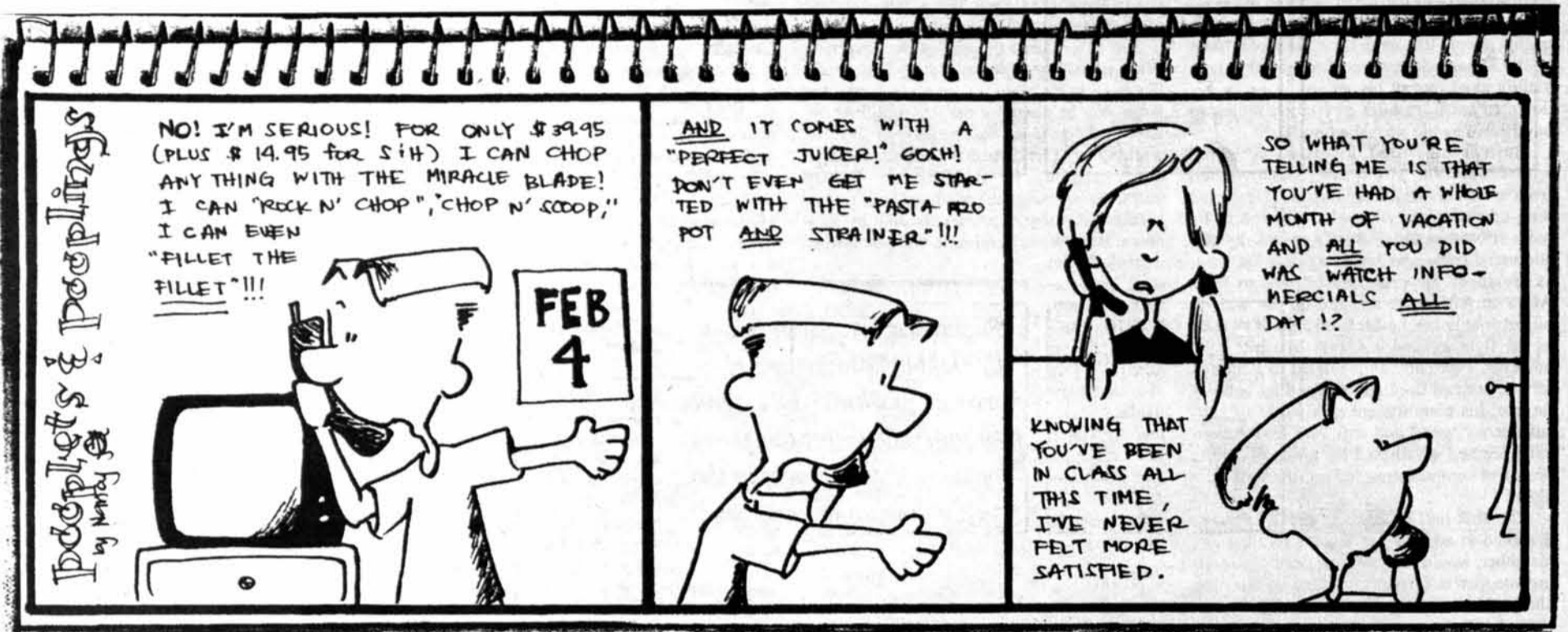
Has the entire world of thought been co-opted by forcefully applied economics? One can only wonder. Too much attention is paid to those media that rely on instant gratification. The internet is infested with pop-up advertisements, now replete with sound and video for increased annoyance value, making legitimate surfing more and more difficult. A technology heralded as the beginning of free information has incessant advertising as its price.

Far be it for me to assume what people want, but we still have access to a wonderful source of information — direct human interaction. I find it sad that conversation used to be an art. Certainly, though, a good heated debate can be vigorous, stimulating, and still get more than two people involved. Got a pertinent issue, or a keen observation, or even a complaint about the quality of food at your favorite restaurant? Drop it. Make an impassioned case. Then, wait for the next person to add their point of view.

They said *what* about the Red Sox, you think to yourself? Hold back your urge to smack the Philistine in the mouth. Calmly explain to them that, despite their troubles in past seasons, Pedro, Nomar and Shea will make this one the season to remember. Make positive points whenever possible. Resist the urge to call David Wells a red-neck; simply explain that his days of quality pitching are behind him. Informed, elegant debate is that easy. Maybe in the end, you'll realize that maybe this issue has more than two sides, and that your collective attention should be paid to the Angels or the Athletics. Ignore the fact that baseball's intellectual property is owned by Coors Light and Mastercard, and you have a bona fide discussion. You might have actually learned something.

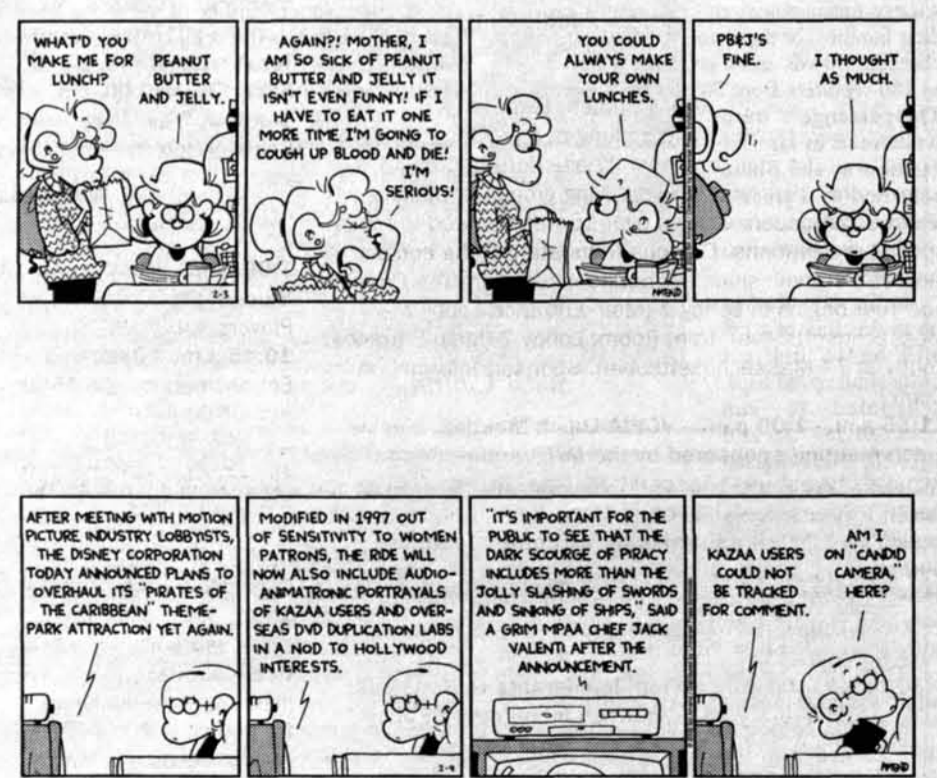
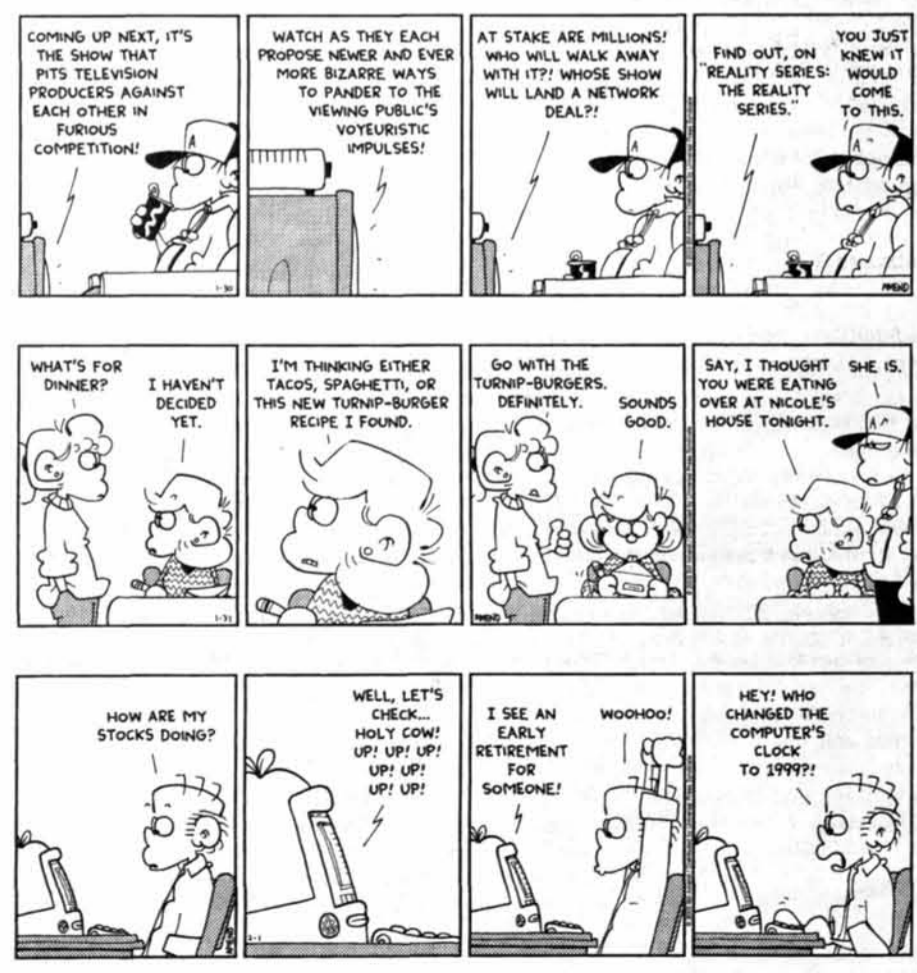
Don't hold back. Keep talking about it all. Get someone's attention and let them know what you think, then wait for their feedback. It's a time-honored technique. And it works beyond sports — like here, on this page, twice a week.

Just take care with who you tell what you know. I hear some of those Yankees fans carry brass knuckles.



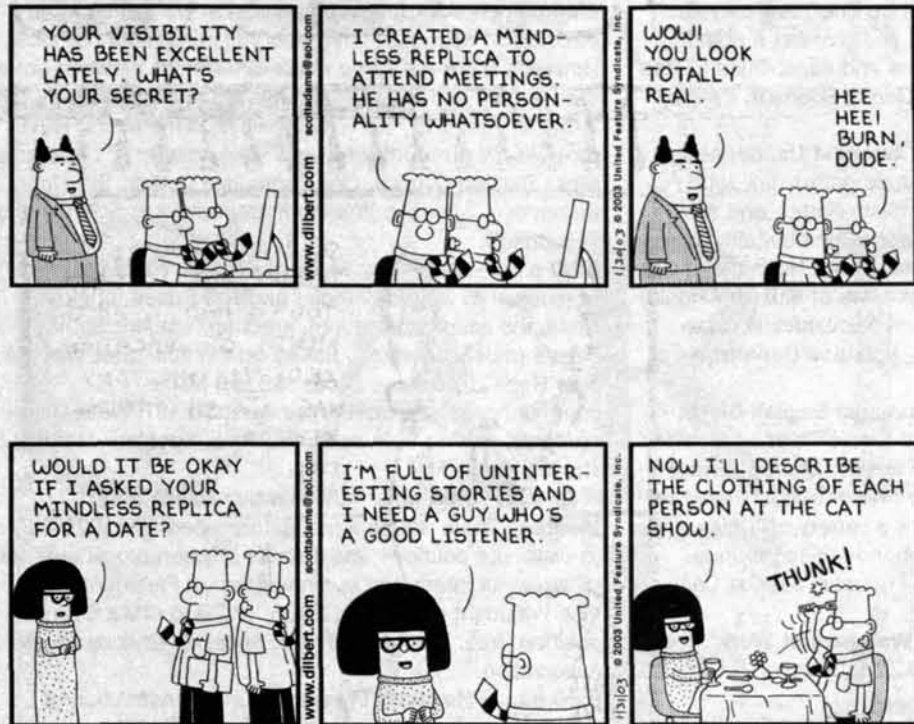
## FoxTrot

by Bill Amend



# Dilbert®

by Scott Adams



## Crossword Puzzle

Solution, page 19

### ACROSS

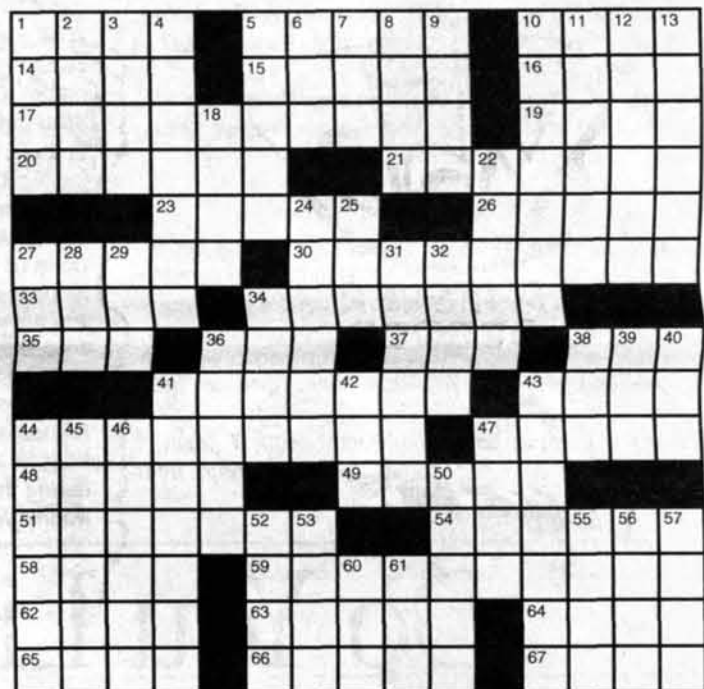
- 1 Splits roughly
- 5 Waffle topper
- 10 Turner of heads?
- 14 Sandwich cookie
- 15 Sphere of action
- 16 English river
- 17 Liquid meal
- 19 Damon or Dillon
- 20 Guarantee
- 21 Connubial
- 23 Raised banks along canals
- 26 Related on mother's side
- 27 Holding cells
- 30 Sommelier
- 33 Between jobs
- 34 Singer Martina
- 35 Guy's date
- 36 Mauna \_\_\_\_\_ volcano
- 37 Recent electees
- 38 Was introduced to

### DOWN

- 1 Judge's garb
- 2 The \_\_\_\_\_ Duke (Wellington)
- 3 Church seats
- 4 Possible to explain
- 5 "60 Minutes" man
- 6 Cen. units
- 7 Early car
- 8 E pluribus \_\_\_\_\_
- 9 Dad
- 10 Thin layers
- 11 Incarnation of Vishnu
- 12 Write a score
- 13 Buck's horn
- 18 Cinnabar and galena
- 22 Marsh grasses
- 24 Arizona pol
- 25 Deli hero
- 27 Fishing lure
- 28 Clare of "Bleak House"
- 29 Queasy
- 31 Certain monastery
- 32 Coal holders

### ACROSS

- 34 Rossini opera, "\_\_\_\_\_ in Egitto"
- 36 Carnation spot
- 38 Wharton School deg.
- 39 North Pole toiler
- 40 Vietnamese New Year
- 41 Pins for slots
- 42 Court divider
- 43 Stimulation
- 44 Secret plotters
- 45 Gum arabic tree
- 46 Mace source
- 47 Liability
- 50 Bel \_\_\_\_\_ cheese
- 52 Wanes
- 53 Govern
- 55 Blood fluids
- 56 Dines
- 57 Eyelid woe
- 60 Cow's regurgitated chew
- 61 Suds container



# Events Calendar

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

Visit and add events to Events Calendar online at <http://events.mit.edu>

## Tuesday, February 4

- 7:00 a.m. - 10:00 a.m. - Utopia Auditions.** free. Room: Student Ctr Rm 491. Sponsor: Gilbert and Sullivan Players, MIT.
- 10:45 a.m. - Campus Tour.** Student Led Campus Tours are approximately 90 minutes long and provide a general overview of the main campus. Please note that campus tours do not visit laboratories, living groups or buildings under construction. Groups over 15 people need to make special reservations. Campus tours start at the conclusion of the Admissions Information Session. The Campus Tour begins in Lobby 7 (Main Entrance Lobby at 77 Massachusetts Ave). free. Room: Lobby 7 (Main Entrance Lobby at 77 Massachusetts Ave). Sponsor: Information Center.
- 11:55 a.m. - 1:00 p.m. - VCPIA Lunch Meeting.** Weekly lunch meeting sponsored by the MIT Venture Capital & Principal Investment Association. free. Room: Tang Center. Sponsor: MIT Venture Capital and Principal Investment (VCPI) Association, MIT Entrepreneurship Center.
- 2:45 p.m. - Campus Tour.** free. Room: Lobby 7 (Main Entrance Lobby at 77 Massachusetts Ave). Sponsor: Information Center.
- 4:30 p.m. - 6:00 p.m. - From Immigrants to Refugees: Civic Assimilability and American Immigration Policy.** A session of the Rosemarie Rogers Seminar Series, hosted by the Inter-University Committee on International Migration. Professor Ueda's talk will be followed by a dialogue with Dr. Westy Egmont on "The Obligation and Opportunity of Public Education Regarding Immigration." free. Room: Tufts University, 160 Packard Avenue (Morrow Room). Sponsor: Center for International Studies.

- 6:00 p.m. - 7:30 p.m. - Toastmasters@MIT Evening Meetings.** 77 Mass. Avenue, Cambridge, Building 2, Room 2-131. free. Sponsor: Toastmasters.
- 8:00 p.m. - 10:00 p.m. - International Film Club - Film Seminar.** Educational Film Screening. free. Room: 4-237. Sponsor: International Film Club.

## Wednesday, February 5

- 7:00 a.m. - 10:00 a.m. - Utopia Auditions.** free. Room: Student Ctr 20 Chimneys. Sponsor: Gilbert and Sullivan Players, MIT.
- 10:45 a.m. - Campus Tour.** free. Room: Lobby 7 (Main Entrance Lobby at 77 Massachusetts Ave). Sponsor: Information Center.
- 11:45 a.m. - 1:30 p.m. - Deshpande Faculty Workshop.** The Deshpande Faculty Workshop provides practical advice and a forum for discussing issues unique to faculty considering starting companies. Lunch will be provided. free. Room: Contact us for invitation. Sponsor: Deshpande Center for Technological Innovation.
- 12:00 p.m. - 1:00 p.m. - Web Accessibility: Making Web Sites and Software Accessible to Persons with Disabilities.** Learn about MIT's new policies and guidelines for insuring accessibility to online information and services for people with disabilities. This session shows examples of accessible and inaccessible design, and covers HTML coding techniques and tools that can help make your site or application ADA-compliant (i.e., in conformance with the Americans with Disabilities Act and similar regulations). Room: N42 Demo. Sponsor: Information Systems.
- 12:00 p.m. - 4:00 p.m. - Rainbow Lounge Open.** MIT's

resource lounge for lesbian, bisexual, gay, and transgendered members of the community offers a place to hang out, various activities, and a lending library during its open hours. free. Room: 50-306. Sponsor: lbgt@MIT.

**12:00 p.m. - 1:30 p.m. - Johannesburg Summit on Sustainable Development and Its Aftermath.** The World Summit on Sustainable Development has been described as disaster averted: opportunity lost. The press were unkind to the Summit, but this was perhaps unfair. Such meetings compel governments to address sustainability issues and, despite the attitude of countries such as the United States, some genuine progress was made, notably on fisheries, sanitation, biodiversity, renewable energy, and harmful chemicals. Nonetheless Johannesburg was in many respects a monumental failure. It did not recognize the character of the threats facing the Earth as a whole, nor suggest ways of coping with them. Where should we go next with sustainability? In this seminar Sir Crispin Tickell, noted diplomat, environmental activist, and author (*Climate Change and World Affairs*), will present his suggestions of how this question might be more successfully addressed in the future. We invite you to bring your lunch. Light refreshment will be provided. free. Room: E40-496. Sponsor: Laboratory for Energy and the Environment, The Environment at MIT Web Site.

**2:45 p.m. - Campus Tour.** free. Room: Lobby 7 (Main Entrance Lobby at 77 Massachusetts Ave). Sponsor: Information Center.

**5:00 p.m. - 7:00 p.m. - Opening Reception: Betsy Cullen: Day Dreams.** Reception for opening of exhibit of black & white photographs captured on infrared film and printed on watercolor paper to create dream like imagery. Show

Events Calendar, from Page 7

on view through March 12. free. Room: The Dean's Gallery, Sloan School of Management, Rm E52-466. Sponsor: The Dean's Gallery, Sloan School of Management.

**6:00 p.m. - 9:00 p.m. - Start-up Clinic.** Discover how to present a plan to potential investors at the MIT Enterprise Forum of Cambridge's Start-up Clinic. Two pre-selected companies present their business plans and receive feedback from a panel of experts and the audience over an informal dinner. The key learning points include how plans and presentations are evaluated; what investors and evaluators look for, and how to fine-tune plans and presentations. The event will be held at 6 PM the MIT Faculty Club. Registration fee is \$35 for Forum Members and \$45 for Non Members and includes dinner. Pre-Registration is Required. For more information or to register, visit:

<<http://www.mitforumcambridge.org/calendar/index.htm>> or call 617-253-8240. free. Room: MIT Faculty Club. 50 Memorial Drive 6th Floor. Sponsor: MIT Enterprise Forum of Cambridge, Inc.

**7:00 p.m. - 9:00 p.m. - Spring Kick-off.** free. Room: E51 Wong Auditorium. Sponsor: MIT \$50K Entrepreneurship Competition.

**7:30 p.m. - 10:30 p.m. - HTC film series.** Theme is documentary films, more information to come. free. Room: 3-133. Sponsor: History, Theory and Criticism of Architecture and Art.

**8:00 p.m. - Weekly Wednesdays @ the Muddy Charles Pub.** Meet your fellow social graduate students at the Muddy Charles Pub located in the Walker Memorial Building. What will be there for you? \$1 drafts, a variety of beers, wines and sodas, lots of free wings, Sox on the screen. Bring IDs. free. Room: Muddy Charles Pub. Sponsor: Edgerton House Residents' Association, MIT Entrepreneurship Center, TechLink, Wing It.

**8:00 p.m. - 10:00 p.m. - IFILM Film Seminar.** Screening of a movie followed by a discussion. free. Room: 4-237. Sponsor: International Film Club.

**8:30 p.m. - 11:30 p.m. - Swing Dancing.** No partner required. Beginners welcome. free. Room: Student Center 2nd floor. Sponsor: Lindy Hop Society.

Thursday, February 6

**10:00 a.m. - 3:00 p.m. - TBP Career Fair.** Land a job at the largest spring career fair at MIT! Hundreds of company come to campus every year to recruit from our undergraduate and graduate student body. Internships, part-time and full-time positions are offered. Visit the careerfair website to learn more. free. Room: Rockwell Cage. Sponsor: Tau Beta Pi, Mass Beta Chapter.

**10:45 a.m. - Campus Tour.** free. Room: Lobby 7 (Main Entrance Lobby at 77 Massachusetts Ave). Sponsor: Information Center.

**12:00 p.m. - MIT Chapel Concert: Pentimento.** Eric Haas, Renaissance flute & recorders & Olav Chris Henriksen, archlute) performing: Bizzaria - avant-garde music of the 16th & 17th centuries: Sonatas, passaggi and dances by Bassano, Cabezon, Cima, Galilei, Melij, Ortiz, Ruffo and others. free. Room: MIT Chapel. Sponsor: Music and Theater Arts Section.

**12:00 p.m. - 1:00 p.m. - BrioQuery Quick Start.** Learn how to download, install, and set up BrioQuery on your desktop. Learn how to download and process a standard report. An overview of the features and capabilities of BrioQuery will be given. Room: N42 Demo. Sponsor: Information Systems.

**12:30 p.m. - 2:00 p.m. - Music Amongst Us.** Concert of Faculty and Staff. Performers include professors John Fernandez, Stephen Senturia and William Porter, and staff members Jose Arguello and Rebecca Chamberlain, plus guests Anny Cheng, Jennifer Gruzca, Yaya Huang, and Ole M. Nielson. Featuring the compositions of Mozart, Chopin, Fine, Quilter, as well as Professors Fernandez and Jarzombek. free. Room: Killian Hall. Sponsor: Department of Architecture.

**1:00 p.m. - 3:00 p.m. - Conversational English Class.** Join us for a free conversational English class for international students and spouses at MIT. Most attendees are women able to speak freely who desire to increase their English skills. Class covers a variety of topics including American culture and holiday descriptions. free. Room: W11 Board Room. Sponsor: Baptist Campus Ministry.

**1:00 p.m. - 2:00 p.m. - Weight Watchers at Work!** free. Room: Women's Lounge-Room 8-219. Sponsor: Weight Watchers.

**1:00 p.m. - 6:00 p.m. - Rainbow Lounge Open.** MIT's resource lounge for lesbian, bisexual, gay, and transgendered members of the community offers a place to hang out, various activities, and a lending library during its open hours. free. Room: 50-306. Sponsor: lbg@MIT.

**2:45 p.m. - Campus Tour.** free. Room: Lobby 7 (Main Entrance Lobby at 77 Massachusetts Ave). Sponsor: Information Center.

**3:30 p.m. - 5:00 p.m. - LCS Dertouzos Lecture.** "Conundrum of Systems." free. Room: 34-101. Sponsor: Laboratory for Computer Science.

**4:00 p.m. - 5:30 p.m. - Iraq and North Korea: A Former Insider Assesses U.S. Policy.** A talk by Robert Gallucci, Dean of Georgetown's School of Foreign Service and Ambassador at Large and Special Envoy on proliferation and disarmament issues during the Clinton Administration. This is a particularly timely and important event—Gallucci was the chief negotiator of the 1994 Agreed Framework with North Korea. He also was one of the founders of UNSCOM, the first UN inspection agency in Iraq, as well as one of the first inspectors to go to Iraq during the 1990s. He will take audience questions. free. Room: Wong Auditorium, E51. Sponsor: Center for Inter-

national Studies.

**5:00 p.m. - Squash vs. Tufts University.** free. Room: Squash Courts. Sponsor: Department of Athletics, Physical Education and Recreation.

**7:00 p.m. - 9:30 p.m. - Managing Up Without Politics - Effective Entrepreneurship within the Organization.** Entrepreneurship can benefit us in many more ways than starting up independent ventures. For example, we can practice entrepreneurship within companies, or we can be more effective by applying entrepreneurial mindset at our jobs. However, there are some major differences between entrepreneurship and intrapreneurship. RSVP before 5 p.m. of 2/5/03. Fee: \$15/\$25 - members/non-members; RSVP receives \$5 discount. Students: free with RSVP. Room: Mass Biotech Council, One Cambridge Center, 9th Floor, Cambridge. Sponsor: Women Entrepreneur in Science and Technology.

**8:00 p.m. - Star Wars: Musical Edition.** World premiere of musical by Rogue Shindler and Jeff Sues (original lyrics and script adaptation), graduate student Stephen Peters (music arranger). Based on the film "Star Wars: A New Hope" by George Lucas. \$9, \$8 MIT community/other students/seniors, \$6 MIT/Wellesley students. Room: Sala de Puerto Rico. Sponsor: Musical Theatre Guild, MIT.

**8:00 p.m. - 9:00 p.m. - UA Election Candidates' Meeting.** There will be a mandatory meeting in W20-400 to distribute petitions and discuss election procedures for all students interested in running for UA President and Vice President or a 2004, 2005, or 2006 Class Council position. free. Room: W20-400. Sponsor: Undergraduate Association.

**8:00 p.m. - Hamlets.** Dramashop's deconstruction of Shakespeare's drama, directed by Janet Sonenberg. A theatrical experiment designed to explore issues in Shakespeare's challenging play about existence, identity, memory, choice, responsibility, leadership, and relationships. We take the protagonist and make him truly central: there are only Hamlets on stage, and all of the other characters are played as projections of Hamlet's perception and memory. \$8, \$6 students. Room: Kresge Little Theater. Sponsor: Dramashop.

**9:00 p.m. - 10:00 p.m. - Coffee Hour.** Food and drink - an Ashdown tradition. free. Room: Hulsizer Room (W1). Sponsor: Ashdown House.

**10:00 p.m. - 11:59 p.m. - Movie Night.** Movie and food - free for all!! free. Room: Big TV Room (W1). Sponsor: Ashdown House.

**11:59 p.m. - Campus Disc Golf.** Do you like tossing a disc? Do you enjoy friendly competition? Or if you're just up for midnight antics, then come on out! Meet outside the Student Center on the front steps, and don't forget to bring a disc! Don't hesitate to come, newcomers are always welcomed - We meet every Thursday at midnight. Questions, contact Daniel Turek, macgyver@mit.edu. bring your own disc! Room: Student Center steps. Sponsor: Campus Disc Golf.

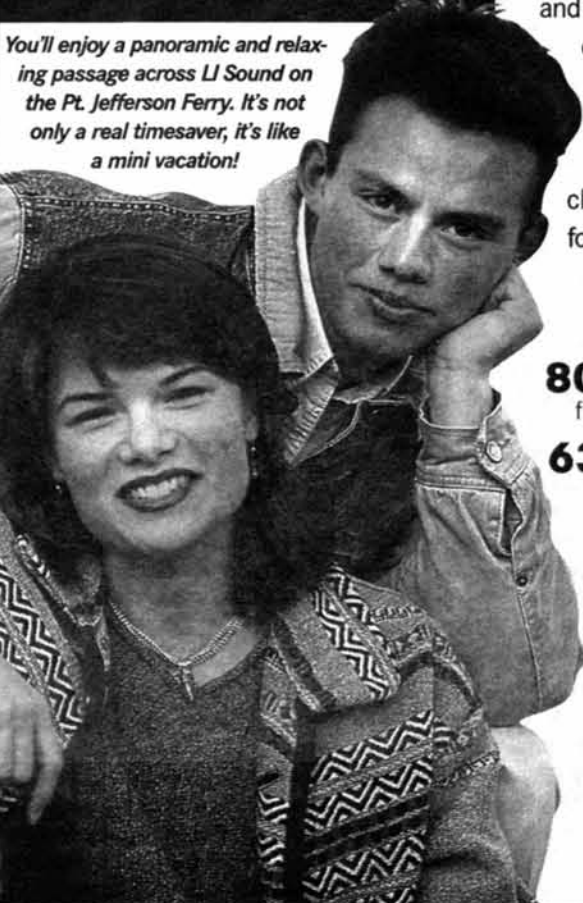
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| Newton         | 1:20 p.m.    | 5:05 p.m.      | Riverhead     | 6:10 a.m.    | 10:35 a.m.   |
| New Haven      | 3:30 p.m.    | 7:10 p.m.      | Rocky Point   | 6:35 a.m.    | 11:00 a.m.   |
| Bridgeport     | 4:00 p.m.    | 7:30 p.m.      | Pt. Jefferson | 6:55 a.m.    | 11:20 a.m.   |
|                | (4:30 ferry) | (8 p.m. ferry) |               | (7:30 ferry) | (Noon ferry) |
| Arrive         |              |                | Arrive        |              |              |
| Pt. Jefferson  | 6 p.m.       | 9:30 p.m.      | Bridgeport    | 9:00 a.m.    | 1:30 p.m.    |
| Rocky Point    | 6:20 p.m.    | 9:50 p.m.      | New Haven     | 9:20 a.m.    | 1:50 p.m.    |
| Riverhead      | 6:45 p.m.    | 10:15 p.m.     | Newton        | 11:15 a.m.   | 4:00 p.m.    |
| Southampton    | 7:10 p.m.    | 10:35 p.m.     | Boston        | 11:45 a.m.   | 4:15 p.m.    |





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Visit [mit.edu/environment](http://mit.edu/environment) and let us know what you think. And bookmark these special sections:

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**GSC General Council Meeting Tomorrow!**

February 5th Wed 5:30pm GSC Office 50-220 Walker Memorial

*Agenda*

Vote on Budget Changes, Advocacy: Rents, Stipends, Dental Lobbying for Tax Exemption on Stipends, Representative Updates  
Announcements: GSC Elections, Career Symposium, Gender Identity Proposal  
**Dinner will be provided! Enjoy a beer at the Muddy Wednesday!!**



**You just can't miss GSC Orientation!!**

**Be a leader! Contest in GSC Elections**  
Committee Chair elections:  
Nominations open Feb, Elections at March Committee Meetings  
Officer elections:  
Nominations open March, Elections at April GCM  
Email [gsc-request@mit.edu](mailto:gsc-request@mit.edu) for details!

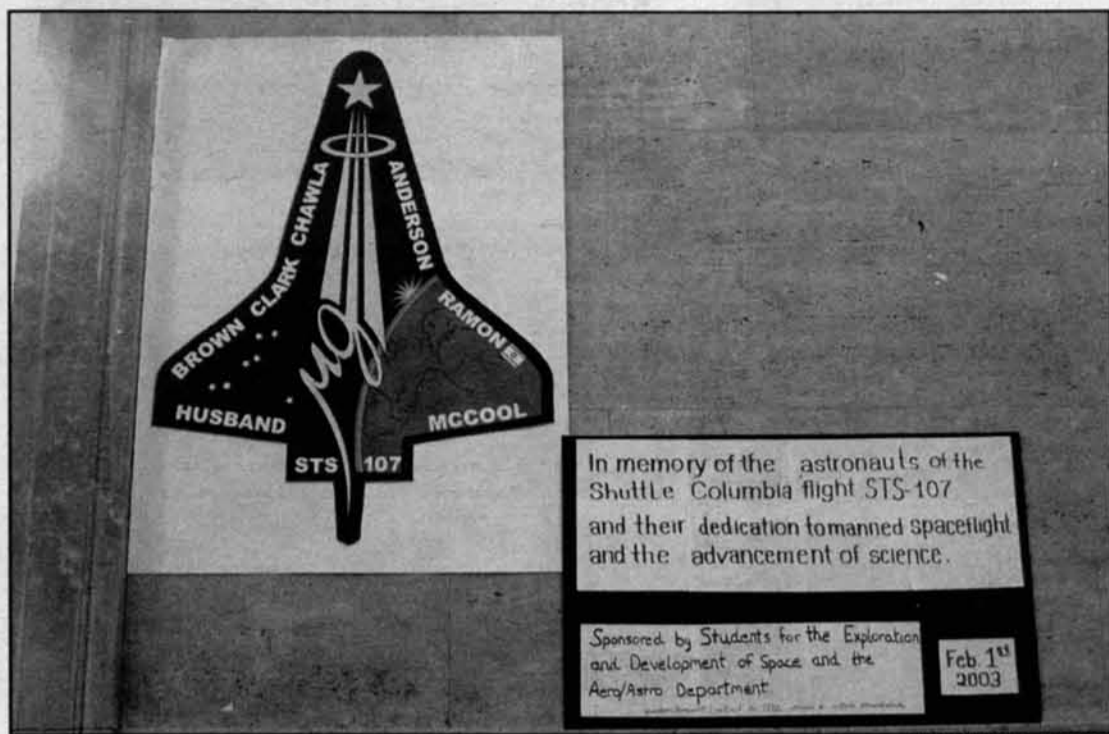
- GSC Spring Orientation 2003 Schedule**
- 2/3 Mon Bowling Night Meet at 4.45pm GSC Office
  - 2/5 Wed General Council Meeting 5.30pm GSC Office
  - 2/7 Fri Night out on town Meet at 8.00pm Ashdown House
  - 2/8 Sat 9pm 3rd Annual Jungle Party Ashdown House
  - 2/24 Mon Boston Celtics vs. Houston Rockets Basketball Game Meet at 6pm GSC Office



- GSC Funding Board Deadlines**
- 2/7 Fri 5:00pm Spring Applications Deadline
  - Applications due at GSC Office, Walker Memorial 50-220
  - 2/12 Wed 5:30pm Spring Allocations Meeting, GSC Office
  - 2/13 Thurs 5:30pm Spring Allocations Meeting, GSC Office
  - 2/18 Tue 5:00pm Fall Reimbursement Deadline
  - Applications due at SAFO Office, Student Center W20-547

Check our Web page <http://gsc.mit.edu> for further information

# MIT Alumnus to Serve on NASA Investigative Board



DANIEL BERSAK—THE TECH

The Students for the Exploration and Development of Space and the Department of Aeronautics and Astronautics erected the mission patch of STS-107 in Lobby 10 last night in memory of the astronauts that lost their lives Saturday.

Shuttle, from Page 1

... and let us learn so we can do it better in the future."

### Astronaut, investigator at MIT

Jeffrey Hoffman, a senior lecturer, was an astronaut from the early days of the shuttle program and was in Houston when the shuttle broke up. He had gone to a celebration at his former synagogue and was to speak about Ilan Ramon, Israel's first astronaut.

After Columbia missed its landing, Hoffman said he "knew right away it was bad. It's not like an airplane." Space shuttles, he said, operate on rigid schedules.

In addition to initial grief, "given the way it happened, there was a disbelief," because liftoff was considered the most probable time for an accident, Hoffman said. "We can never forget that space is a harsh environment" that doesn't tolerate error, he said.

Re-entry, Hoffman said, is usually a wonderful time. Re-entry is "spectacular ... you're in a fireball." Astronauts experience "an incredible light show" combined with "this bizarre feeling of weight coming back," he said.

While not close with the Columbia crew, Hoffman knew them all, he said. "It's like a big family down there," he said. "It's horrible for

everybody."

Hoffman said he is happy the investigation is being done openly. "Everyone's determined" to find and fix problems.

### Covert served on Challenger panel

Professor Emeritus Eugene E. Covert ScD '58 was a member of the Rogers commission, which investigated the explosion of the space shuttle Challenger in 1986.

Word of Saturday's accident came to him as he ran morning errands. When he got home around 11 a.m., "suddenly the telephone started ringing and it has rung incessantly ever since" from calls from the news media, he said.

A key advantage over the Challenger investigation, Covert said, was that debris landed on the ground. Much of the Challenger debris fell into the ocean, making recovery difficult and hindering analysis of the shuttle's explosion.

"I think NASA and the other investigators will get to the bottom of this, but there is a possibility we'll never know what happened," Covert said.

Those investigators include an MIT alumnus, James N. Hallock '63, who was named Sunday to serve on NASA's Space Shuttle Mishap Interagency Investigation Board, to be headed by retired Navy Adm. Harold W. Gehman Jr. Hallock earned an SB, SM, and PhD in physics from MIT. (See "NASA Investigation Focuses On Heat Build-Up, Insulation," page 2.)

### Community reacts to pain

The MIT community reacted with similar heartache to news of the Columbia accident.

President Charles M. Vest wrote in an e-mail that he learned of the incident when his daughter called him after his morning jog.

"My wife and I watched [the news] and it was immediately apparent that a disaster had occurred," Vest wrote. "I just found it heartbreaking to think of the loss of all these fine people."

"I think it's a very sad accident," but it is impetus "to go even further," said Jean-Benoit Ferry G, a graduate student in the Department of Aeronautics and Astronautics.

Ferry said he hoped the accident would not stop the space program, a sentiment echoed by other students.

Sandi S. Lin G said that Saturday reminded her of the Challenger accident. It "just brought me back to that time."

Despite the risks, space travel

"should be a priority," Lin said.

Isaac B. Feitler '04 heard the news on the radio. "I woke up listening to [National Public Radio]. It took about five minutes before I realized what they were talking about."

"I feel sad about it," Feitler said. Despite the fact he didn't know the astronauts, and even though they knew the risks, "being around here, at MIT especially, [we feel] a kinship with the astronauts."

Feitler said that NASA should continue to send astronauts into space.

JoHanna N. Przybylowski '05, president of the MIT Students for the Exploration and Development of Space, said that the group had found space for a temporary memorial in Lobby 10. "It'll be an enlargement of the shuttle patch," she said.

"We had an open office," Przybylowski said. "NASA TV was on," and students came in to watch the coverage and talk.

Some students reflected on how the current shuttle disaster came to be. "Part of the problem," said Joy Sumner, a Cambridge-MIT Institute exchange student, "is people are beginning to see space travel as an everyday thing."

Of course, space travel is not an everyday thing. Hoffman said that, on the last night of his first shuttle flight, he looked out a window toward an earth shrouded in night. "I saw this bright trail below me," he said. As an astronomer, Hoffman knew this was a meteor, but he second-guessed himself — you look up at meteors, not down.

Then he realized he was floating above the atmosphere.

"I'm up in space ... and then I thought, that's what we're doing tomorrow," Hoffman said. The next day, he and his crew hurtled shining through the atmosphere and landed safely home.

# Sorority Rush Draws Freshmen

By Tiffany Kosolcharoen

About 150 freshman women are participating in sorority rush, which is taking place primarily in the spring for the first time this year. The number of participants is down from the 200 students who registered for sorority rush in the fall 2002.

"Moving the [recruitment] to February has a very different atmosphere from holding it during Orientation," said Sara Pierce '03, the Panhellenic Association's vice president of recruitment. "Everyone has an idea of the campus and the sororities' image on campus, so they can make a more informed decision."

During the fall 2001 recruitment, 126 women were offered bids into sororities. "We expand the number of bids to the number of women who are interested," Pierce said. "The number of students registered as of last Saturday is about the same as last year."

### Some freshmen reluctant to move

Of the freshmen rushing sororities, many have shown reluctance to move into the houses because of the timing of this year's recruitment.

"Once you get settled down in the dorms and know people, there is no need to move," said Catarina Bjelkengren '06. Recruitment "would be better if it were held at the beginning of the year during the fraternity rush because everyone is more open to meeting new friends."

"I had something going on during sorority rush, and the process is long," said Sandra Yu '06. "I live in Burton Connor and joined the Asian Christian Fellowship, where I met a lot of my friends."

"To get up and move to a sorority right before this new semester would be too much of a hassle," said Christine A. McEvelly '06. "Sororities should recruit at the beginning of the year when we are trying to meet new people."

Other freshmen have found that they no longer wish to join a sorority,

sororities "are far away and expensive," said Sarah S. Wu '06. "Plus, I'm already settled in an all-girls dorm," McCormick Hall.

"I found that sisterhood is not for me," said Tracey K. Liu '06, who participated in several Panhel events. "If they had it at the beginning, maybe I would have been more interested. I am already satisfied with my friendships."

### Women explore new friendships

"I hang out at my friend's fraternity, and they are close with a sorority, so I want to join," said Alice K. Zelman '06. Satisfied with her dormitory, Zelman said, "I'm definitely taking the nonresidential option, because East Campus is a nifty place and I'm really happy there."

Zelman added that she would not prefer a fall recruitment. "There is too much going on in the fall for a freshman to make an informed decision about joining a sorority then."

"I never imagined meeting so many people in such a short amount of time," said Min Deng '06. "Some people might not be interested in a sorority because they have already established themselves in the dorm, but I'm still seeing if a sorority is right for me."

### Recruitment process new this year

In addition to moving the event to February, sorority rush has undergone several other changes.

"Compared to the [week-long] Orientation, the events are separated by a week in the middle, so we have to adjust events based on the schedule," Pierce, the vice president of recruitment, said.

"The thirteen recruitment counselors are disaffiliated with their sororities throughout the first semester to give freshmen a more unbiased view of the sororities," said Assistant Recruitment Chair Karen A. Ritter '04. To stay impartial throughout the first semester, "we weren't allowed to wear our sorority shirts and I did not attend as many of the social events in

my sorority," Ritter said.

"I dorned in the Panhel office these past few nights because I have to keep my affiliation secret," Pierce said. "Although it was hard initially, it is really rewarding to help other [freshman women] find a home away from home," she said.

Instead of the traditional Women's Convocation following Killian Kickoff to mark the start of the sorority rush, freshman women attended an information night at Walker Memorial last Friday. Freshmen were assigned to a recruitment counselor, then gathered again on Saturday for the first round of rush, where women visited each of the sororities to narrow down their choices.

During the recruitment, potential members are urged to attend all rounds to be in contention for bids, which will be issued on Feb. 10.



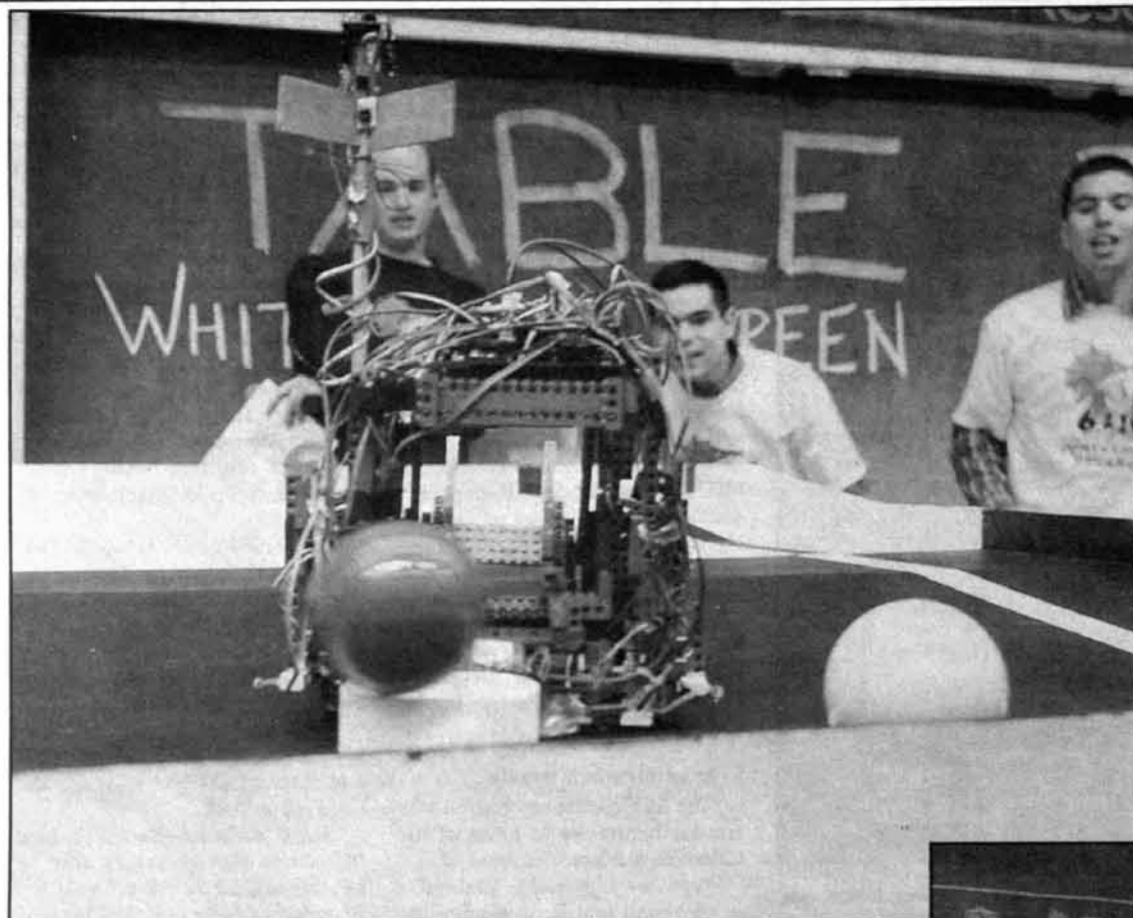
TIM SUEN—THE TECH

MASLab commentator Chris Batten G holds a microphone to the Red Can Afficionado, built by Ron Choy G and Sally Ling.

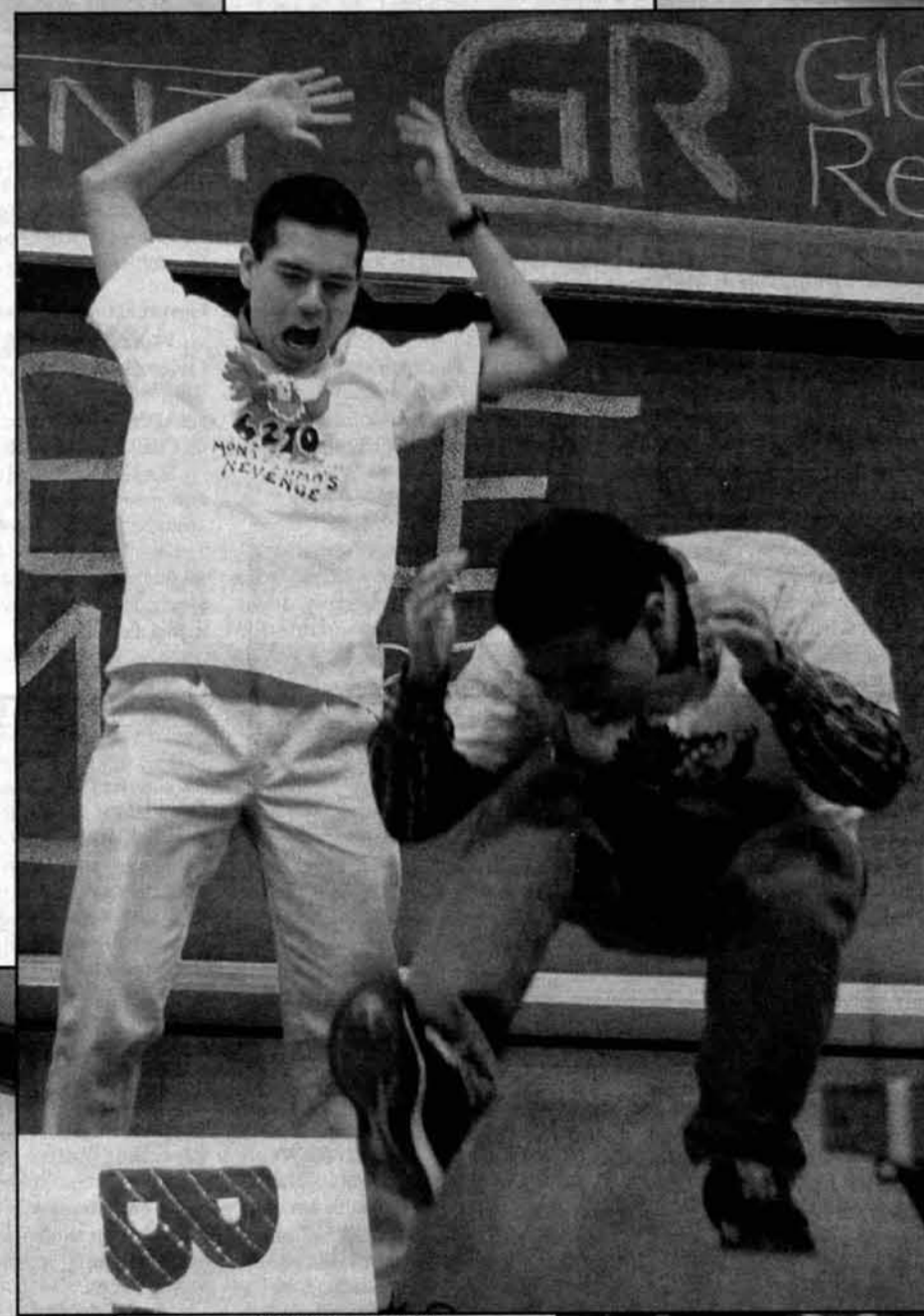
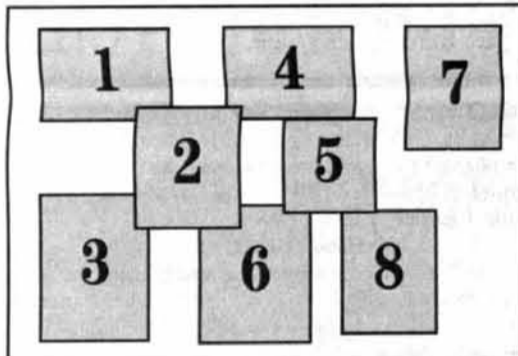


DONG WANG—THE TECH

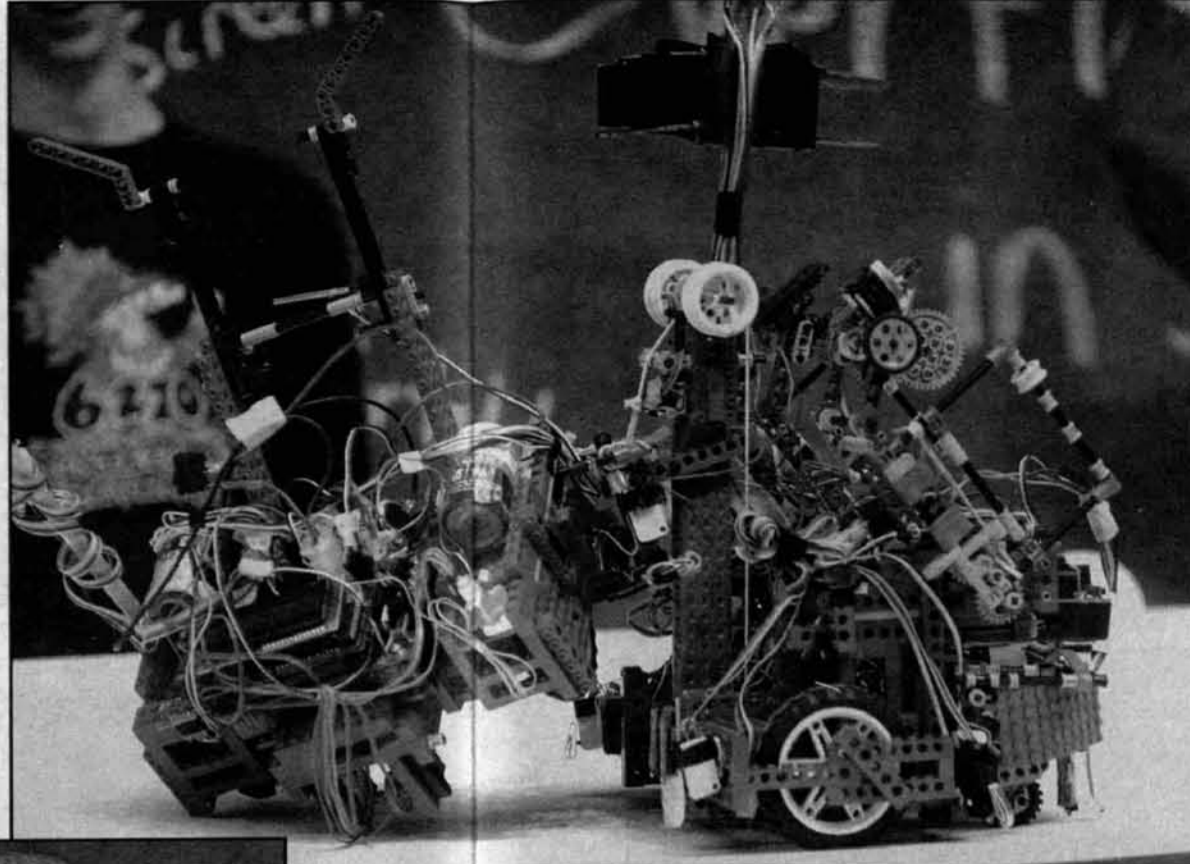
From left to right, Huiping Jiang G, Qitao Wang G, and Peng Yu G make dumplings in celebration of the Chinese New Year on Feb. 1. Dumplings are traditionally prepared for Chinese New Year.



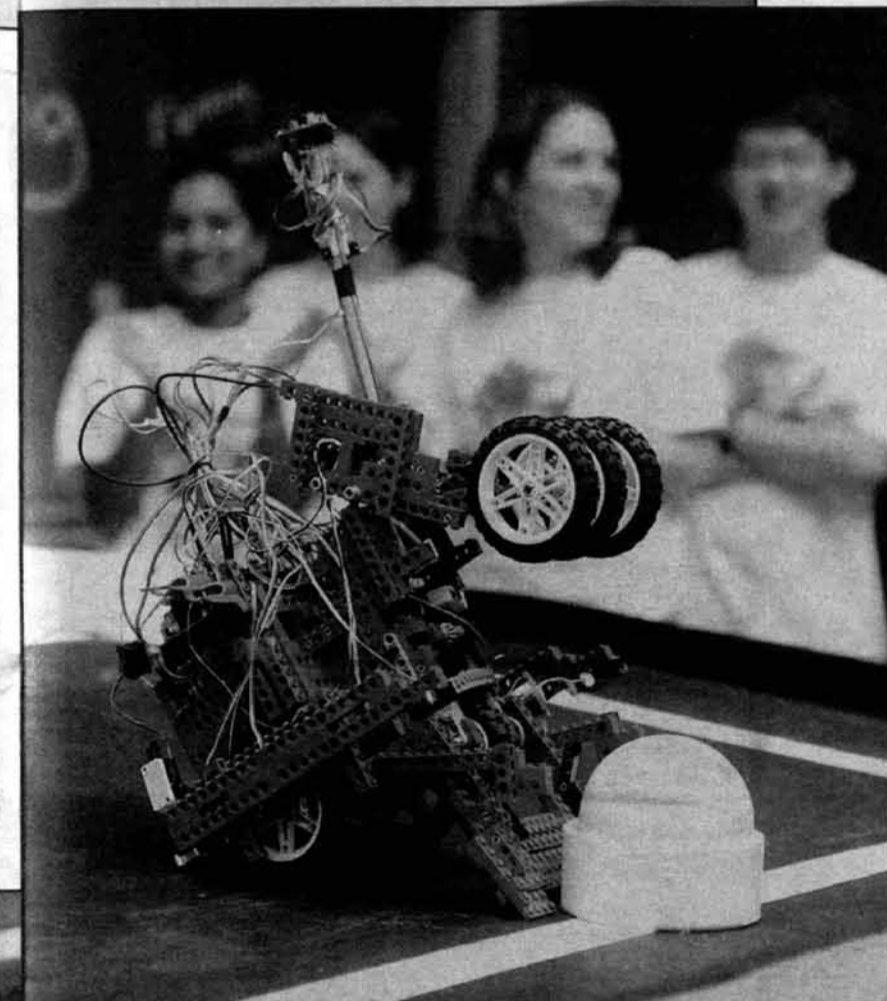
(1) "The Bane" narrowly misses the island in the lava pit. Placing the appropriate ball into the cup netted teams four points. "The Bane" was one of only two robots to approach the island. (2) Its creators, Aaron Mazzeo '03 and Brian Mazzeo '05, react to the missed opportunity to score.  
 (3) "R2D2," "Lobo," and (8) "Johnny Five," featured in the *Short Circuit* series of films, appeared along with other pop-culture robots outside of 26-100 in protest of the 6.270 robotics competition Thursday. The display was accompanied by literature demanding the repeal of Isaac Asimov's Second Law of Robotics, which states "A robot must obey the orders given it by human beings."  
 (4) "Fork Off," created by Alex Boutaud '04, Jim Roewe '04, and Ethan Fenn '04, transforms 6.270 into a round of BattleBots as it flips over its opponent.  
 (5) "Kamikaze Puppy," built by Jaime Lien '05, Yuran Lu '05, and Shuang You '05, scores in the island for four points. The only robot to succeed in placing its ball into the island, the team received a standing ovation for its efforts.  
 (6) Organizer Emily Chi '04 assists "Ziggurat," a placebo built by Samuel I. Davies '03 and herself, as it raises a Lego pyramid out of a platform of blocks.  
 (7) Rhett Creighton '02 and Kenneth J. Jensen '03 celebrate their victory over "Kamikaze Puppy" in the final round of the competition.



STANLEY HU—THE TECH



STANLEY HU—THE TECH



STANLEY HU—THE TECH



STANLEY HU—THE TECH

## 6.270 Proves Difficult This Year

6.270, from Page 1  
 round.

**'Kamikaze Puppy' gets ovation**  
 But it was "Kamikaze Puppy," created by Lu, Jaime Lien '05, and Shuang You '05, that earned a standing ovation from Thursday night's crowd. "Kamikaze Puppy" successfully

placed a ball on the island in the "lava pit," a feat attempted by few and accomplished by no others that evening, though two other robots managed the task in Round 1 earlier that week.  
 Lu said the team was gratified by the applause "The first two rounds we basically won by luck," Lu said. "We hoped to actually get it in the cup so people would see what our robot would actually do."

be advantageous toward the end of the month, when demand for the two practice tables was high.  
 "Victor" also went faster, Jensen said, because they ran it off the Handy Board, which ran off a nine-volt battery, instead of using the larger, lower-voltage Hawker batteries recommended by the teaching assistants.  
 Jensen had initially been opposed to running the attacker off the Handy Board's power, but Creighton made the change while Jensen was asleep, Creighton said.

### Points hard to come by

Scores were low in this year's contest, and several of the matches ended with neither robot scoring any points, recorded as a loss for both teams.

Even the robots created by MIT alumni from Microsoft and Analog Devices, pitted against each other during an intermission, failed to score.  
 "A lot of people underestimated how hard it would be just to grab and move a ball," Creighton said.

"At first, when I got the packet describing the set-up, I thought it looked like it was going to be kind of easy, [and] that the strategy would be easier than last year," Lu said.  
 But when they got to building it, the "practicalities of getting the robot up and down the hill and into the cup [made it] actually pretty difficult," he said.

Contestants laid part of the blame on the size of the balls. Lu estimated that the balls this year were "about 50 percent larger" than those used in last year's 6.270 contest, and Creighton said balls were "larger and more massive" than those used in the annual 2.007 contest.

### Hill posed challenge this year

The playing field was a "three-tiered hill," according to the contest program. At the start of each round, four white balls and four green balls were positioned on the highest plateau, and the robots started on the middle plateau. While the positions of the balls were always the same, each team chose the color arrangement of the balls closest to the other team.

Robots scored by moving balls of their assigned color either to the middle plateau or into a cup with a two-inch-high rim, located on the lowest plateau.

### Contests nothing new for top team

Creighton and Jensen are no stranger to contests. Creighton appeared on *Junkyard Wars* and won one episode.

Creighton also competed in both 2.007 and 2.670, winning the latter. "But I don't think anyone has won the triple crown" of 2.007, 6.270, and 2.670, he said.

### Robot, team unconventional

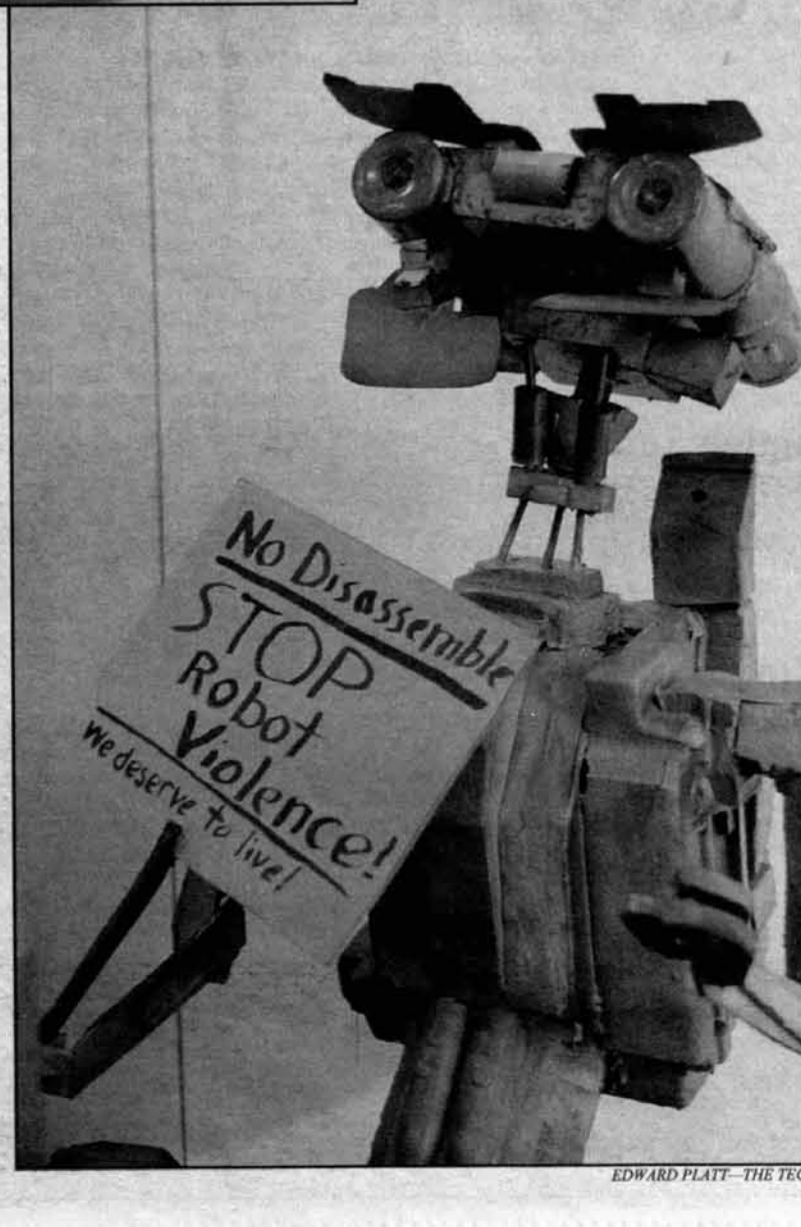
Before the final round began, Creighton explained to the audience that upon receiving the contest specification, he and Jensen had immediately built their own practice table. Creighton said this proved to



EDWARD PLATT—THE TECH

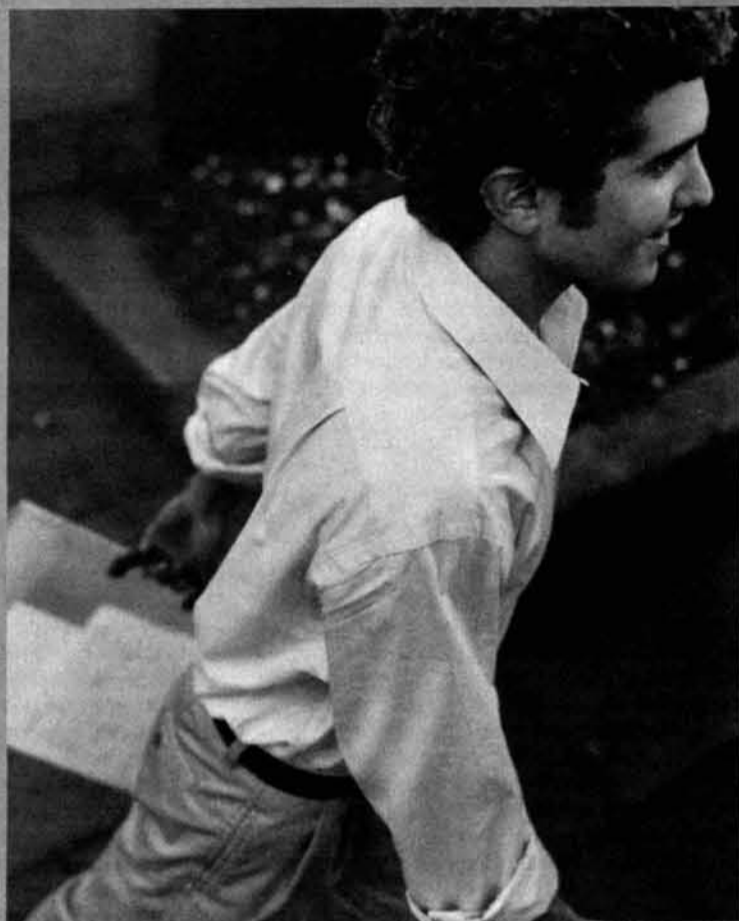


JONATHAN WANG—THE TECH



EDWARD PLATT—THE TECH

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# THE ARTS

## CONCERT REVIEW

### British Night at the BSO

Sir Neville Marriner Finally Returns to Boston

By Jeremy Baskin

ARTS EDITOR

Boston Symphony Orchestra  
Sir Neville Marriner, conductor  
Lynn Harrell, cello  
Symphony Hall  
Jan. 28, 8 p.m.

In England, something funny happened on the way to creating the world's most expansive empire in the last millennium. The military and economic supremacy that Britain enjoyed for the 18th and 19th centuries somehow never ushered in a similar supremacy artistically, or at least in terms of classical music.

Okay, quick, name your three favorite British composers of all time. Can't come up with one? How about German? Or Austrian? Or Russian? Or French? These last ones are much easier, which might give you the impression that English music ranks about on the same level as its cuisine, rather than its illustrious political and military history.

There are nevertheless exceptions to this perception of England being a void of classical music. Over the years, England has given us the music of Handel, Purcell, Britten, Elgar, Vaughan Williams, and Holst (though the first, and most famous, item on



**Sir Neville Marriner is one of the world's most prolific conductors.**

that list deserves a large asterisk as he was most definitely a German by birth who nevertheless spent most of his productive life in London).

But enough beating around the bush. Last week, the Boston Symphony Orchestra presented an almost completely British program. All of the pieces, and even the guest conductor, Sir Neville Marriner, hailed from Great Britain. Only the cello soloist, Lynn Harrell — and, of course, the BSO musicians — were born elsewhere.

The most impressive work on the program was Edward Elgar's *Cello Concerto in E minor*. This work, though in my opinion not as impressive as its equally romantic though definitely Slavic counterpart, Antonin Dvorak's *Cello Concerto*, is one of the masterpieces in the cello repertoire. The Elgar concerto was perhaps made most famous by a series of coincidences. It was featured in the most famous recording made by a young, breathlessly attractive Jacqueline du Pre, who would later succumb to multiple sclerosis.

The BSO soloist, Lynn Harrell, gave the piece an expert interpretation. Harrell, a New Yorker by birth who has undertaken one of the most active solo careers since resigning his principal's chair in the Cleveland Orchestra in 1971, has an aggressive style that was well-suited to the demanding Elgar score. He

does, however, have a tendency to finish his loud strokes at the end of phrases with an arrhythmic accented flourish.

In addition, the softer and slower parts, particularly in the second and third movements of the concerto, gave Harrell the opportunity to exhibit his tremendous bow control. While the orchestra was playing, he nodded his head along rather vigorously, showing an intense involvement with the music. According to Harrell's biography, one of the two cellos he plays on is a "1673 Jacqueline du Pre Stradivarius." I wonder if last Tuesday night I heard the same cello that forever linked du Pre with Elgar?

The Elgar concerto was preceded by Sir Michael Tippett's rather unimpressive *Concerto for Double String Orchestra*. This semi-tonal work lacks both a clear melody and a soul, though violin and cello solos in the second movement provided a much-needed break between the constant barrage of eighth-notes. The Tippett work is the kind of piece that makes you want to turn away from Britain forever, just like fried tomato slices and a partially uncooked fried egg on stale whole wheat toast at 6:30 a.m. in Heathrow airport (which, by the way, I did have once, and it set me back £6.50).

After the intermission, we heard Ralph (pronounced "Rafe" — leave it to the British to make something seemingly easy become unnecessarily complicated) Vaughan Williams' *A London Symphony*. Vaughan Williams, an intensely programmatic composer, is at his best when painting pastoral scenes.

Now, there aren't too many pastures in London, but there are certainly a lot of churches, which means that the chimes and harp were used a lot in this symphony, notably at the cheery beginning and at the eerie ending. In between, the composer paints pictures of scenes in London. The most memorable part of the piece, led capably by the amazingly prolific British conductor Sir Neville Marriner, was a viola and clarinet dialogue in the second movement.

The thing about programmatic music that is sometimes the scene-painting gets in the way of the music. Great composers can achieve both the storytelling and the music-making, but — like a poem where the rhymes are contrived — programmatic music can fall into the trap of having the audience be able to say, "Okay, the trombone sounds like a car horn. So what?"

Who knows what the 21st century will bring for England? Geopolitically, it hasn't been weaker in centuries. Maybe this could be the beginning of a musical renaissance?



**Cellist Lynn Harrell has an active solo and teaching career.**

## EVENT REVIEW

### A World of Wines To Tempt Your Palate

Annual Boston Wine Expo Caters to Your Yuppie Taste

By Sonja A. Sharpe

STAFF WRITER

12th Annual Boston Wine Expo  
World Trade Center Boston  
Feb. 1 and 2  
\$92 for the weekend

The Boston Wine Expo is a hedonistic event like no other. It is, quite simply, the largest consumer wine event in the entire nation, consisting of a two-day extravaganza that includes not only wine tasting but also seminars, chef demonstrations, food specialties, wine accessories, and more.

The most popular event in the Wine Expo is the public Grand Tasting, which is held on both Saturday and Sunday from 1 to 5 p.m. At a cost of \$70 for one day (\$60 in advance) and \$92 dollars for both days, the Grand Tasting is certainly not the cheapest route to go if your only goal is to drink yourself into a stupor, but if you have even a remote interest in wine, the entrance ticket is actually a bargain.

The Grand Tasting truly lives up to its name. More than 440 wineries from all around the world are represented here, lined up in an enormous hall filled with table after table of vintners eager to tempt you with more than 1,800 types of wine. Sample a *Bordeaux* from France, a *Riesling* from Germany, a *Chardonnay* from California, or even a *Sauvignon Blanc* from New Zealand.

Better yet, sample wines from places that you do not normally associate with wine. One of the most surprisingly good wines featured at this year's Grand Tasting was a white blend from Hungary (Woodcutter's White 2001), and the best port I tasted was actually a white port from Finger Lakes in New York (Goose Watch Winery). With such a large selection, even the most discriminating oenophile is bound to find something worth their interest at the expo.

To enhance your wine tasting experience at the Grand Tasting, however, you need to come prepared. You should arrive early, at the start of the Grand Tasting, to avoid some of the crowds, and also to check your coat. The coatroom will close when it reaches capacity, and you do not want to carry your coat around with you all day.

Your afternoon will also be much more enjoyable if you bring your own bread (one or two French rolls from Au Bon Pain are super for this) and a bottle of water. This will allow you to cleanse your palate between tastings and will also help prevent you from becoming completely blitzed by the end of the afternoon. There is no need to bring a wine glass, though, as one is included in the price of the ticket. Riedel glasses are also on sale at the event, for those who simply must have a fine glass for wine tasting.

Aside from wine, the Grand Tasting also offers a large selection of specialty foods to enjoy. Cheeses are provided by The Great Cheeses of New England, and breads and various dips and spreads are provided by many other vendors. Sample hummus, honey, pasta sauces, butter, pears, and other treats from the

many tables that line the perimeter of the hall. There are also cigar, glassware and wine accessory vendors, ready to provide the serious wine enthusiast with every possible wine need, from small wine racks and novelty items to full custom-designed walk-in cellars. Artisans are also on hand to showcase their work, everything from greeting cards to sculptures to custom fireplace mantels, all with a wine-related motif.

Chef demonstrations are also given throughout both afternoons, providing samples of delicious delicacies to complement the abundance of available wines. This year, Rachael Ray from the Food Network was one of the celebrity chefs, giving mouth-watering cooking demonstrations on both Saturday and Sunday. Other top chefs included those from restaurants in the Boston area, such as Sage, Les Zygomates, Truc, Icarus, and Grafton Street, just to name a few.

Since the Wine Expo boasts one of the highest concentrations of yuppies in Boston, Audi and Chris Craft were also on hand this year to showcase their new models. Audi displayed its A4 convertible and an A6, while Chris Craft showcased one of its newest speedboats. The Wine Expo also provides a cigar lounge, where recently acquired cigars from the vendors at the Grand Tasting can be enjoyed. Although located on the upper level away from the Grand Tasting hall, the cigar lounge is easy to find, as you only have to follow the cloud of smoke up the stairs and into the lounge area.

For those interested in learning more about wine, the Boston Wine Expo also offers various seminars on everything from spotting bargain bottles to tasting specific varietals or wines from specific regions. This year, wine educator and Master of Wine Mary Ewing-Mulligan, author of the popular book *Wine For Dummies*, held daily seminars on both the basics of white wine and the basics of reds, for those who are just beginning to appreciate wine. There are also seminars on cheeses and cigars, and how they can complement wine. Tickets for individual seminars ranged from \$20 to a pocket-emptying \$100 for a Dominus vertical tasting.

The Boston Wine Expo is really a fantastic event that should be fun for anyone who has even a passing interest in wine. Some words of caution about the expo are in order, however. Most importantly, you must be 21 to enter, and IDs are checked at the door. Also, Massachusetts law prohibits anyone from buying a bottle of wine at the expo or taking one outside.

Massachusetts state police are present in significant numbers at the event, so do not expect to be too successful if you plan on breaking any of these policies. That said, the Wine Expo enables you to sample so many wines that you are bound to walk away with a list of fantastic ones that you can legally purchase at any number of liquor stores in the Boston area. If nothing else, the Boston Wine Expo will provide you with a relaxing and entertaining afternoon full of fine wine and excellent fare, and will leave you with a broader appreciation for the large variety of wines produced throughout the world.

## INTERVIEW

### The Art of Being Swell

Michael Cunningham: The Man Behind *The Hours*

By Allison C. Lewis

ARTS EDITOR

Michael Cunningham's remarkable novel, *The Hours*, won the 1998 Pulitzer Prize and was made into an award-winning film with Nicole Kidman, Meryl Streep, and Julianne Moore. I had the opportunity to speak with Cunningham on the phone Friday.

Cunningham was honestly friendly though a bit haughty, perhaps because he's sure of himself. But who wouldn't be after having written a prize-winning novel? He exuded pleasant confidence, a personality trait I'm drawn to, and something that makes Michael Cunningham one swell guy. One swell writer, to be exact.

"Everybody says they're a writer," he says.

"Why do you write?"

"I just do."

"Inspiration?"

He talks about his background. He was a high school student in Los Angeles, obsessed with an older girl who said to

him, "Have you ever thought of being less stupid?" She told him to read Virginia Woolf. That's when Cunningham first read and first loved *Mrs. Dalloway*. He admires the "beauty, complexity, [and] music" of Virginia Woolf's writing, and so his fascination with writing and reading began. He had wanted to write about the "profound transforming experience of reading a book," and *The Hours* sprang from this idea.

When comparing the book with the movie, Cunningham says he is hugely satisfied with the movie, though it has a life of its own. He first watched the movie in a "deranged" state.

"[Watching the movie for the first time was] surreal, the strangest experience ... I couldn't put it together." By the second watching, he began to realize it's a "work of art unto itself." A work of art worthy of awards, for sure.

But he didn't enjoy the Golden Globes: "Not that much fun, ... not a party at all," he explains. For Cunningham, the after-parties were more worthwhile. He danced with Nicole Kidman and Jude Law.

When writing *The Hours*, he focused first on characters, writing about all kinds of people, based on the traits of people around him. "Composites," he says. "Laura Brown is based [loosely] on my mother." Then there's the subtle theme of homosexuality in his writing. He explains, "As a

gay man, I write about what I know." He also calls himself "absolutely a feminist" and loves his "sisters."

But writing *The Hours* held certain difficulties. Number One: Solitude. Which is why he loves living in New York. He never feels quite alone with "everybody in the world right out in the streets." Number Two: Accepting that "this is the best I can do." He explains that his work never turns out as planned and feels that it could always be better.

So, how was he able to tackle Virginia Woolf? How could he justify transforming her into a character, or taking on her writing style in his novel? Cunningham says he was terrified and embarrassed and found the task hugely daunting. He ended up, however, with one incredible novel.

*The Hours* is a day in the life of three amazing women — "brilliant, tormented, inspired, complicated," in his words. They convey a "sense of certain hope that survives the worst that can happen to people." But why women?

"Because I am a woman," he says, only half-jokingly. He goes on, "I'm only interested in writing about people different from me ... these are three brilliant, complicated women full of difficult emotion. [The story is] not easy, no light."

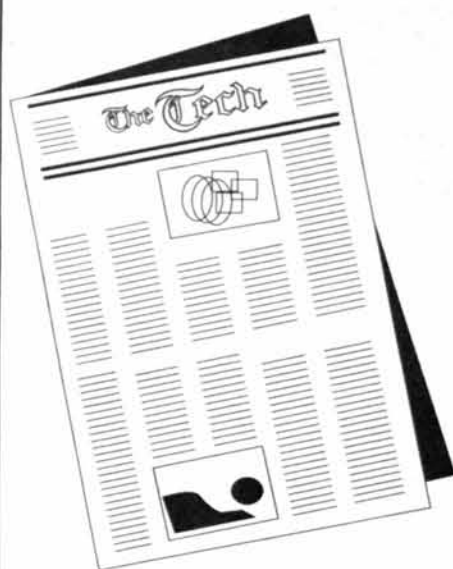
And so he was surprised to find his "quirky" book and the subsequent movie become successful works of art. "It's so difficult to produce anything good," he says.

But Cunningham has written something good. He's a writer, in every way, shape, and form. And, lucky for me, he's also a pretty cool guy to talk to.

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### FILM REVIEW ★1/2

# Confessions of a Deranged Mind

Clooney's Directorial Debut as Dopey as its Subject Matter

By Jed Horne

STAFF WRITER

*Confessions of a Dangerous Mind*  
Written by Charlie Kaufman  
Directed by George Clooney  
Starring Sam Rockwell, Drew Barrymore,  
Julia Roberts, and George Clooney  
Rated R

**W**hat do you do if you're middle-aged, unhappy, and your legacy is the sum total of two mediocre TV shows hailed not for their vision

but for being the death of the medium?

Chuck Barris, apparently, secured his ticket to posterity by alleging in his memoirs that he was a contract hitman with the CIA. Not to be outdone, George Clooney, tired of acting in lousy remakes of movies from the 1960s, shifted to directing a movie about lousy TV shows from the 1970s. The results are predictable: a sophomoric new-wave period piece with occasional flashes of flair that provide intermittent entertainment but are ultimately as empty as the subject matter they pretend to illuminate.

*Confessions of a Dangerous Mind* is a liberal adaptation of Barris' memoirs, chronicling his rise from deserved mediocrity to contract killer to infamous TV producer of *The Dating Game* and *The Gong Show*, widely considered the nadir of American television entertainment. Sam Rockwell (*Welcome to Collinwood*) plays Barris — a smirking asshole from Philadelphia who has about as much difficulty selling his program ideas as he does keeping his pants on.

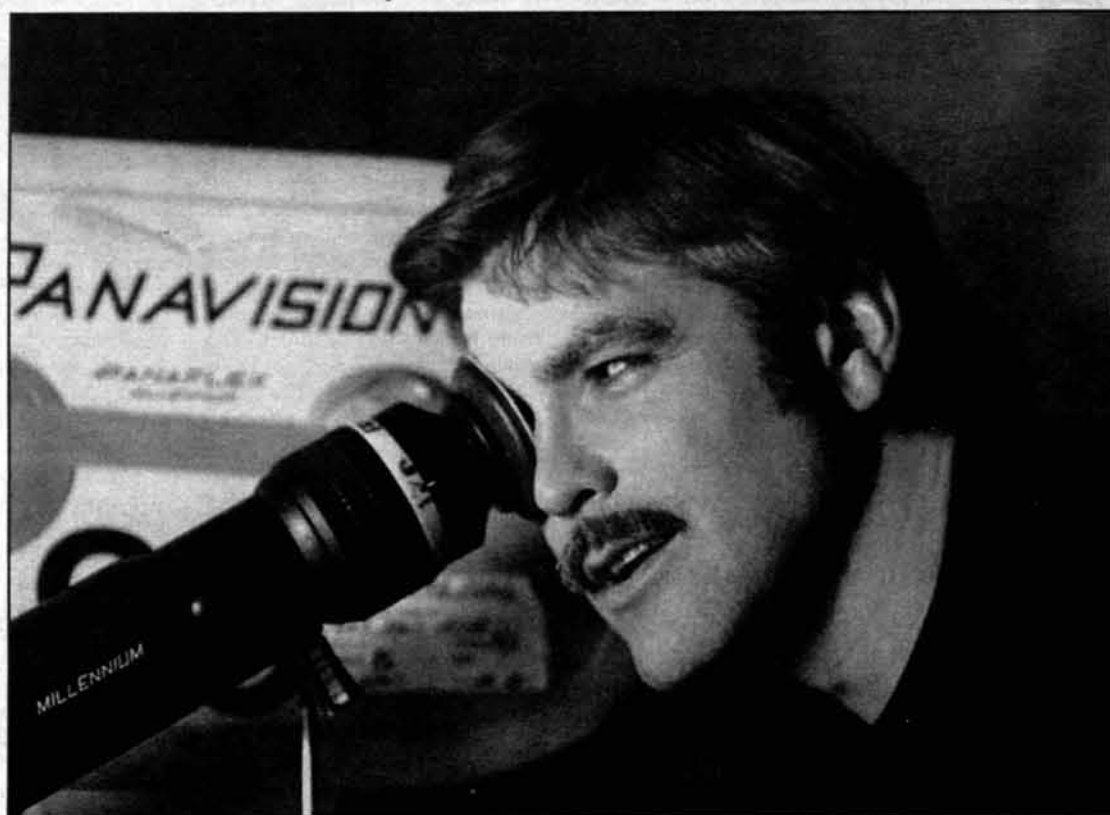
His career wallows in the toilet until he's offered a job by CIA operative Jim Byrd (George Clooney). Inexplicably, his shows take off at the same time, and Chuck is left juggling his co-dependent girlfriend (Drew Barrymore) and the woman-of-mystery from his alter ego's life (Julia Roberts).

Why anyone would take this seriously is beyond me, but despite trying his damndest to pretend not to, Clooney can't seem to get over this idiot's foibles and insecurities. The real problem is that the "two lives" theme only works if there are really two lives to work with. In this case, one is probably imaginary, and the other is remarkably pedestrian — some schmuck who can only succeed by making an ass of himself who doesn't recognize that true love is right under his nose. Who cares?

Given what they have to work with, the

*Adaptation*, which came out late last year.

Unless you're a member of the secret cult of Chuck Barris fans that actually read the book, the chief draw of this film is the cinematography, a hallucinatory montage of now cliché overexposed and off-center shots. Like most hallucinations, however, they prove uneven and unreliable. Fault Clooney's directorial inexperience if you want, but you can't make a movie out of gimmicky editing and tricky camera work — an unfortunate oversight of too many stinkers in recent memory. But, to be fair, some of it works pretty well,



Jim Byrd (George Clooney) stars in *Confessions of a Dangerous Mind*.

actors do admirable jobs. Sam Rockwell is remarkably skilled at looking stupid and being a jerk, and Drew Barrymore (her vixen days over, alas) plays the infinitely forgiving enabler as well as anyone could. Julia Roberts and George Clooney, not my favorite actors, are given blissfully little screen time to ruin. Charlie Kaufman, who everyone assumed was brilliant after *Being John Malkovich*, has revealed himself to be mortal after scripting this movie and the admittedly even worse

including faux-documentary interviews with Dick Clark and the real Chuck Barris.

If pressed to find a high point to *Confessions*, I would probably point to its inadvertent success at taking '70s and '80s nostalgia to task, revealing the true spirit of the era to be a mixture of narcissism, delusion, and self-pity. Judging by the continued appeal of kitschy retro garbage like *Night Rider* lunch boxes and *Ninja Turtle* t-shirts, that's a lesson worth learning. Otherwise, don't waste your time.

### DANCE REVIEW

# Storks, Tutus, and Children

Anna Myer and Dancers Present Two World Premieres

By Fred Choi

STAFF WRITER

*Anna Myer and Dancers*  
Jan. 31, Feb. 1, 8 p.m.  
Tsai Performance Center

**T**he Boston-based troupe Anna Myer and Dancers presented two world premieres and three other works this past weekend at the Tsai Performance Center. Having founded her company a little more than a decade ago, Anna Myer provided a program that gave a compelling review of her idiosyncratic yet personable work thus far and generated anticipation for future works.

The program opened with "Unlocking," a work commissioned by the FleetBoston Celebrity Series, which featured a generally bright, Torkian score by Boston composer Dana Bryton. On the dimly lit stage a solo dancer in white immediately presents Myer's instantly recognizable vocabulary, comprising gestures which oftentimes appear to be abstracted representations of natural movements.

From Myer's seemingly inexhaustible supply of eye-catching, surprisingly eloquent gestures, this piece included an upraised arm with the hand curved to suggest a beak, accompanied by a stiff one-legged "stork" pose, suggesting awkwardness and tension; an arm with a half-closed hand folded and placed on the chest, close to the nearest shoulder, as if holding and stroking a wounded animal; and a torso bent back with arms outstretched, unfolding towards the sky as if in ecstasy.

Myer's language takes some getting used to, but once it is more familiar her works res-

onate with depth, intelligence, and heartfelt emotion. It becomes apparent only as the first piece unfolds that the colors of the costumes are significant. The opening section features a dancer in white and one in black; then the stage becomes populated with several dancers in gold and translucent white, and finally one in red, who spends the majority of her first moments on stage simply watching the others.

The dancer in black repeatedly jumps on the backs of others in a gesture that could be interpreted as playful but in this context feels curiously sinister. Although the work, one of Myer's most concretely narrative, was intended to be a statement on birth, death, and loss, it also allows for other convincing interpretations, such as an exploration of the ideas of purity, evil, and passion.

"The Presence of that Absence," featuring dancers Jennifer Polyocan and Liz Santaro, the other premiere of the program, certainly evoked an atmosphere, but ended before it could evoke an emotion. Similarly, "Wine and Roses" had sections which were certainly suggestive, including a trio featuring dancers of distinctly different sizes who made poses full of braggadocio and a quintet featuring two mixed couples and one female who seemed intentionally conspicuous in her lack of a partner. However, the impetus of the overall piece seemed difficult to fathom.

The duet from "Quintet to Brahms," one of Myer's most praised pieces (and deservedly so), received a wonderfully adept performance by Bess Rouse and Rick Vigo: Rouse, in a stiff white tutu, and Vigo, in red, danced with the perfect combination of fluidity and sculpted shapes, the stylistic elements which are at the core of Myer's choreography. The perfor-

mance evoked all the emotion of classical ballet, if not more, but in a beautifully singular language.

The final piece of the program, "BlueBird No. 173," unfortunately crossed the dangerous line between honest emotion and oversentimentality. Using children in any art form immediately puts anyone in the audience other than doting parents on their guard, and at first Myer's choreography was creatively successful.

The children made their appearance lining up in a row at the back of the stage while three couples, the women in brightly colored dresses and the men in casual shirts and pants, danced in front of them. Soon afterwards, each child seated herself in front of one of the seated adults, and then each adult scooted forward and placed his or her head on the child's head. The naturally discomforting reaction to the ambiguous gesture, which suggested menacing closeness as much as comfort, was quickly dispelled as the rest of the work progressed.

Gestures like the one in which a child runs to an adult who lifts and swings the child up in her or his arms did little to move the piece beyond the nostalgia and sentimentality of the music that accompanied it, which included the early '60s pop song "Blue Velvet" and country and western songs. The piece evoked the classic America of such works as *Oklahoma* and those by Steinbeck, but lacked the counterbalancing darkness of those works and the successful mix of emotion and artistry found in Myer's other works on the program.

For more information on upcoming performances, visit the company's Web site at <[www.annamyerdancers.org](http://www.annamyerdancers.org)>.

FILM REVIEW ★★★

# Racism Down Under

*Rabbit-Proof Fence Chronicles Treatment of Half-Castes*

By Julie J. Hong

*Rabbit-Proof Fence*  
Written by Christine Olsen  
Based on the book by Doris Pilkington Garimara  
Directed by Phillip Noyce  
Starring Everylyn Sampi, Tianna Sansbury,  
Laura Monaghan, David Gulpilil, Kenneth  
Branagh  
Rated PG

**R**abbit-Proof Fence, a true story based on Doris Pilkington Garimara's novel, is unlike any Australian film I have seen. Director Phillip Noyce, who has in his credits *Patriot Games* and *Clear and Present Danger*, presents something entirely different; we are literally miles away from Tom Clancy.

*Rabbit-Proof Fence* takes place in 1931, during Australia's "stolen generations" period. Under the Aborigines Act, the government, specifically Neville, the Chief Protector of Aborigines, essentially has complete control over the indigenous people. Mixed Aborigine and European children, known as half-castes, are taken from their homes to be trained for domestic work with the eventual goal of eliminating this unwanted third race.

Like the Australian desert in which it takes place, *Rabbit-Proof Fence* might appear to be lacking many things: there is no action, mystery, suspense, special effects, or sex, and there are only traces of humor. It sounds like what you have left is a documentary; however, *Rabbit-Proof Fence* remains one step away by focusing on the plight of three girls, sisters Molly and Gracie and their cousin Daisy, half-castes who are taken 1,200 miles away from their home and challenge the system by fighting their way back.

Unlike many based-on-a-true-story films, *Rabbit-Proof Fence* is not embellished, nor does it contain slanted propaganda. Its storytelling is straightforward and honest as it addresses the issue of racism. The Aborigines, because of their dark skin and "Neolithic

tools," are viewed to be inferior in every way to the European settlers. When the girls escape, Moodoo the Tracker hunts them using the same method the girls use to catch animals for food — following footprints or tracks in the dirt.

The girls are prey to the government, reminiscent of the slaves in America who were also hunted like animals when they escaped. The irony, however, is that Molly, the eldest of the three girls, though explicitly not deemed so, is far more clever, resourceful, and ingenious than Neville had anticipated.

Molly outwits the white authorities on multiple occasions and permanently damages the reputation of the Half-Caste Re-Integration Program. The girls' ordeal through the Australian desert to return home is accented by Peter Gabriel's earthy soundtrack. It manages to accompany the film while remaining unobtrusive.

The film also successfully depicts the traditions of the Aborigine people, subtly catching the art of tracking, their belief in the spirit

bird that looks after them, and the women singing together — perhaps prayer, perhaps comfort — after the girls are taken.

With the exception of Kenneth Branagh as the well-intentioned but badly misinformed Neville, the cast is made up entirely of virtual

unknowns. The girls, particularly Molly, speak far more with their eyes than their voices. Their ability to act is convincing enough, though this film has the worst exhibition of fake crying I've ever seen.

In the case you are wondering, the rabbit-proof fence, once the longest fence in the world (spanning from the north to the south shores of Australia), is a wire fence that separates rabbits from the farmland.

*Rabbit-Proof Fence*, although definitely worth watching, does not require the big screen. Save yourself some money and rent it instead.



*Rabbit-Proof Fence* tells the story of three Aboriginal girls who have been taken away from their families to become domestic servants.

FILM REVIEW ★★★

# Spider Weaves Discomfort

*Director David Cronenberg Identifies With Protagonist In His Latest Flick*

By Robin Hauck

*Spider*  
Directed by David Cronenberg  
Written by Patrick McGrath  
Starring Ralph Fiennes, Miranda Richardson,  
Gabriel Byrne  
Rated R

I t's never comfortable seeing the inside of a deranged man's head. Whether cooped up in a shabby room with Raskolnikov or sitting in a blood-spattered Manhattan apartment with Patrick Bateman, dread usually trails the reader's fascination. David Cronenberg's *Spider*, an adaptation of the gothic novel by Patrick McGrath, does not apologize for or alleviate that discomfort. Rather, it is the point, embodied in the eponymous protagonist played by Ralph Fiennes, and in the lonely London he inhabits.

Like *Crime and Punishment*, *American Psycho* or Neil Jordan's *The Butcher Boy*, *Spider* endears us to our hero before plunging us into the depths of his lunacy. Spider (a nickname from his mother) is Dennis Cleg, who arrives in the East End of London after twenty years in a mental institution. Cronenberg follows every distracted step as Spider makes his way to a barren halfway house run by the fierce Mrs. Wilkinson, (Lynn Redgrave).

Fiennes' performance is so complete that the nervous rustling of his fingers inside his cluttered pockets and the shuffling of his heavy black shoes demand the full attention of the camera. Best known for dialogue-heavy roles in films such as *Sunshine*, *The English Patient* and *The End of the Affair*, Fiennes' work here is pure physicality. Spider does not talk but mumbles; he does not interact but retreats.

Even when Fiennes is sitting still, his shifting, twitching and mumbling reveal the chaos beneath the surface. One of the film's best lines comes when Spider is sitting beside Terrence (John Neville) in the halfway house. Mrs. Wilkinson protests when she sees "Mr. Cleg" is wearing four collared shirts under his

vest and coat.

"But the clothes maketh the man," Terrence feebly argues, (every man in the house is terrified of Redgrave's Wilkinson) "and the less there is of the man, the more the need for clothes."

Once inside his dingy room, Spider begins to unravel. Writing in a tiny notebook, in obsessive, incomprehensible hieroglyphics,

sively since *Dead Ringers* (1988), chose a low-contrast filmstock to reflect Spider's schizophrenic consciousness.

Andrew Sanders' art direction and Denise Cronenberg's costume design complete the sense of despair, decay and distrust that characterizes Spider's world. The only unfortunate production element is the overbearing score by Howard Shore, quite disappointing consid-

anyone insane. His beautiful mother (Miranda Richardson) takes repeated abuse from his pub-crawling father Bill (Gabriel Byrne). When Bill meets the "fat tart" Yvonne (also played by Richardson) at the pub one night, the abuse escalates and Spider's world implodes. Young Spider, played with disarming rigidity by Bradley Hall, watches his father bring the loud drunken Yvonne into the bed where his mother used to sleep.

It's a twisted joke Cronenberg plays on us, as Richardson as Yvonne — bleached blonde with garish makeup and black teeth takes the place of Richardson as virtuous Mrs. Cleg. The good mother / bad mother dichotomy rivals that of *Fatal Attraction*. In fact, there is a misogynist pulse that beats through the entire film. Yvonne becomes everywoman in Spider's twisted Oedipal logic, and it gives the film the chance to blame all life's evils on the fall-en woman. But then Spider's "logic" is illogical, and in the end we're not even sure if Yvonne ever really existed.

When asked about the film, Cronenberg told a French journalist — "I am Spider." Coming from a director such identification is normally downright nauseating, but in this case it rings true. Cronenberg has always been fascinated by the gap between surface and reality, creating metaphors for the artistic process and lifting up rugs to see the bugs crawling underneath. *Spider*, like his other adaptations of "unfilmable" books — *Naked Lunch*, *Crash* — is distinctively Cronenbergian: relentless, beautiful and sad. If you can take a little discomfort, *Spider* weaves a lot in return.



Spider (Ralph Fiennes) attempts to reconstruct his life in a little room.

Spider attempts to reconstruct his fractured past. Cronenberg's cinematographer, Peter Suschitzky, with whom he's worked exclu-

ding his Oscar-winning music for *Fellowship of the Ring*.

The past that Spider recalls would make

## THEATER REVIEW

# Star Wars Far Out

## MTG Presents Musical Edition of Cult Classic

By Erik Blankinship  
and Sagara Wickramasekara

*Star Wars: Musical Edition*  
Sala de Puerto Rico  
Jan. 30, Feb. 1, 7, 8, 8 p.m.; Feb 2, 2 p.m.  
Written by Rogue Shindler and Jeff Suss  
Music Arranged by Stephen Peters  
Musical Theatre Guild

Opening night for *Star Wars* — new, old, or special edition — has become a festival of homemade costumes and faux light saber battles for the other camping costumed fans. Activities to pass the hours include trivia contests, trading tips on costume designs, and filking (which is folk singing a la fandom — think homemade Dr. Demento and you are cleared for hyperspace).

On opening night of the *Musical Edition* it was quiet compared to the intergalactic hubbub surrounding premieres of every other *Star Wars* "Edition." Then we were ushered into the theater and beheld an elevated, to-scale Millennium Falcon cockpit. The opening revue number, "Trilogy Tonight" to the music of Sondheim, spilled costumed characters dancing across stage, replete with Jawas, Imperials, Gronk droids, and Greedo.

Then it made sense. The fans have incorporated and taken their street theater onto the stage.

Enter the *Star Wars: Musical Edition*, in which the fans are the show and other fans cue to see them on stage! Add sold-out shows into this mix and this coming weekend there might

be tents and sleeping bags around the Student Center as fans clamor to get the remaining tickets. (The Musical Theatre Guild has reserved fifty or so tickets for each show available that day, so make sure to get there early).

Given the creators' love for the material, it is not surprising that there is great attention to story details. For example, scenes with Luke cut from the film but rumored in fan magazines and Web sites are included in the *Musical Edition*. At the beginning of the musical, I thought we might actually follow Luke to Toshi Station to get those power converters. This is the fun of seeing a presentation by fans who care as much about *Star Wars* as you do: there is a heartfelt care and camp in their editorial decisions about what they want to see in *Star Wars* and what's funny. Take for example Luke finding the holographic message from Princess Leia and asking, "are there are any more women in there?" They even let Han shoot first! This is the special edition you were waiting for.

Faithful to its title, the show sings its way from Tatooine to Yavin Four with an impressive number of musical parodies. For the most part, the songs are not the laugh-a-line lyrical works of Weird Al Yankovic, with the exception of "Multipurpose Service Droid," sung by C-3PO (Nori Pritchard '06) and the random denizens of a Jawa sandcrawler. Rather, the authors cleverly fit the screenplay's lines into verses from existing musicals, turning tunes like Andrew Lloyd-Webber's "Music of the Night" into the Jedi theme "Music of the Knight" to having a ghostly Bail Organa reassure the Princess in "Don't Cry for Me Princess

Leia."

If you know the tunes and you know the lines, there is an enjoyment in hearing how the two often fit snugly together. If you don't know your musicals by heart, then there are times when you don't get the whole joke but it's still pretty funny.

As is appropriate for the genre, the audience praised the sets and the special effects. Each new scene change brought "oohs" and "aahs" and giggles from the audience. When the aforementioned Millennium Falcon opens up to reveal its interior, some people began to applaud, and rightly so — it is impressive! The low-budget nature of the effect makes things ever funnier: floating droids are held aloft by fishing rods, hyperspace is a light show, and the opening title crawl is revealed with an overhead projector. R2D2 is a wheeled toy constantly moved around by C-3PO using kicks, shoves, and shaking to simulate R2D2's mind of its own and brought a great deal of applause and laughter from the crowd.

The cast really loves the material, and they are very enthusiastic about playing it up to their sell-out crowds. Amy Schonsheck '03 as Leia is able to belt out her lyrics with super *Star Wars* force, and has mastered the nuances of Leia's gestures and gait. She performs her holographic mes-

sage repeatedly as if she were the recording itself. Chewbacca (Derek Herrera '92) was a crowd favorite, hamming it up for the audience by groaning whenever Han (James Kirtley) breaks into song.

The only problem with this show is that with masked characters singing; often lyrics were muffled and difficult to hear or understand. In fact, Nori, who plays C-3PO, passed out on stage during a dress rehearsal (since then a larger opening was cut into her C-3PO mask). But the muffled voices are a small technical issue and don't diminish from the overall enthusiasm and fun of the show.

The MTG has done a great job selecting and producing this musical and letting us laugh along with our friends from that galaxy far, far away.



Stephanie Cavagnaro-Wong '06 (front, as Red Leader), and Todd Radford G (rear, as Luke Skywalker) fight against the Empire in the Musical Theatre Guild's *Star Wars: Musical Edition* last week in La Sala de Puerto Rico.

# A Tale of Feynman's Freeform Thinking

QED, from Page 1

packed 10-250 to capacity last Thursday night for a staged reading of the play. As Alan Alda pointed out after having played Feynman in the original run of the play, "Feynman's personality is so strong that if he was played by a three-foot-high dwarf of the opposite sex, you would still think it was Feynman up there."

Which is not to say that Jeremiah Kissel's performance and Jon Lipsky's direction of *QED* in 10-250 were irrelevant or not engaging. On the contrary, they both brought the perfect atmosphere to a story that covers an astonishing amount of territory and myriad themes that seem at first to be as unorganized and shuffled about as the mess of papers on Feynman's desk.

But it's when Feynman's papers are falling to the ground and scattering most haphazardly that he's most in his element. *QED*'s elegance lies primarily in its structure. Mirroring the theories that describe the subatomic world in which Feynman worked, the play follows an indefinite, probabilistic route. And it is greatly to the actor's credit that he so convincingly handles such a breadth of thematic material

without a strict chronology or order.

Much of the play's material is derived from a recent collection of Feynman's talks and lectures, *The Pleasure of Finding Things Out*. It is this pleasure that drives Feynman in all his endeavors, and it is what he constantly falls back on. The pursuit ranges from the blind, giddy excitement for discovery that led to the development of the atomic bomb (and the regret that followed) to the grand experiment of death and its unknown results. Asking his doctor to bring him out of anesthesia if he begins to slip away during an operation, Feynman says, "If I'm gonna die, I wanna be there when I do." Just to see what it's all about, I guess.

For Feynman, there was no need for formalism or distinctions between fields of academia. There was no reason not to try to figure out why a Frisbee wobbled when thrown. There was no reason not to devote time to learning how to draw. And there was no reason not to practice by sketching the ladies dancing in the local strip club.

Feynman's freeform thinking and his complete ignorance of any and all boundaries are precisely why his life works as well on stage as it does in memoirs or even textbooks. In the world of *QED*, art and science are not two sides of the same coin, but two ways of pursuing the same dream of exploration.

Wandering between worlds allowed Feynman to make his most important contributions and discoveries. For example, Feynman pointed out that the real problem that caused the Challenger tragedy was not its construction, but a breakdown in communication between levels in the management hierarchy at NASA. Feynman's creativity allowed him to approach the problems of Quantum Electrodynamics (QED) with a novel geometric model that allowed for "sweeping [the infinities] under

the rug."

*QED* excellently covers all of these ideas. But it is even better at exhibiting the vitality that came out of Feynman's range of interests. The character of Miriam Field, played charmingly by Jordan Dann, displays this vitality in its purest form. It is not entirely obvious whether her interests lie in the world of gluons and quarks or in Feynman himself.

One of the play's most memorable moments features Feynman describing how a flower only becomes more beautiful as you learn about the science behind it. For me, it brought to mind a statement made by the Victorian thinker John Ruskin, who said, "Remember that the most beautiful things in the world are the most useless; peacocks and lilies, for instance." When I think about it now, I realize that Feynman couldn't disagree more with that statement. Maybe in a smoke-filled club in heaven, the two of them are sharing a beer talking about it right now.

## FOOD REVIEW

## Surely You're Joking, Mr. Rancatore

### Feynman-Flavored Ice Cream a Unique Treat

By Amandeep Loomba  
STAFF WRITER

As if a free play about one of the most revered people to ever graduate from MIT wasn't enough, after the performance of *QED* in 10-250, the audience was treated to a panel discussion and free samples of a new flavor of Toscanini's ice cream, created in Feynman's honor.

Though the highlight of the panel was easily the brief bit of bongo drumming and Professor Marvin Minsky's memories of Feynman's unique perspectives on the PC/Mac debate, nothing quite beats free ice cream.

*QED*, along with all of the other works still being published and produced in Feynman's memory, proves that Feynman himself is more than just a flavor of the month. Nevertheless, Gus Rancatore, the founder of Toscanini's Ice Cream, sought to honor Feynman with a unique ice cream based on a story from Feynman's life.

Briefly, the story goes like this: Feynman is at a party at Princeton University. He's checking out the ladies when he's asked, "Would you like cream or lemon in your tea?" When he replies, "Both," the hostess says, "Surely you're joking, Mr. Feynman!" And the title of a best-selling book is born.

The new ice cream flavor itself is a blend of tea,

cream, and lemon flavors. Like Feynman, it is entirely unique, and not entirely pleasant at first. The lemon is subtly tart, and quite unexpected in such a mix against the rich flat base of tea flavor. The taster's tongue will have difficulty deciding whether it is experiencing a true ice cream or some sort of frosty Italian ice-like concoction.

The overall taste is far from saccharine, though. The variety of tastes present is subtle, and tends to linger for a bit, especially on your lips. It is not a flavor you will soon forget.

The flavor is as yet unnamed, but I humbly offer a few suggestions:

- QEDelicious
- Tanu Tuva Treat
- Tech Treacle
- QEC (Quantum Electro-Crematics)

Who was it that said, "All the flavors of ice cream that can be invented have been invented?" Whoever it was, Feynman would have thought he was a complete bonehead, as the statement flies in direct opposition to Feynman's view of the world, in which discovery and understanding are the never-ending pursuits in the course of a lifetime. The latest innovation in ice cream may not perfectly embody Richard Feynman, but the quest to find a flavor that does is certainly in the right spirit.

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# Sponge Dining Opens, Atrium Lounges Close

By Jenny Zhang  
ASSOCIATE NEWS EDITOR

Four large lounges in the upper levels of Simmons Hall, previously open to students, have been closed off because inspectors from the City of Cambridge believed that their atriums would be unsafe in the event of a fire.

Fire safety rules require that the windows can be opened for ventilation purposes in case of fire. This rule and "the unusual shape of the atria required that mechanical opening devices be put on the windows," said Simmons Housemaster John M. Essigmann.

The building's design calls for the fire alarm to automatically open the windows, allowing smoke to escape. But this system has not yet been fully installed.

"Hopefully it will be ready by the end of the week," said Housemaster Ellen Essigmann. "It is my under-

standing that the control boxes for regulating the windows are in and hooked up with mechanical parts that open the windows," she said.

Students had been using the lounges since the building opened last fall, until Cambridge inspectors found out.

"Some students were a bit upset and put up signs, because these were spaces we had last term," said Simmons President Vikash Gilja '03. "We just have to wait it out."

"We had been using the atria because there was a miscommunication with inspection people," Ellen Essigmann said.

"We had believed that we could use the large atria as long as we kept the windows open for ventilation and blocked off the stairs with unsafe railings," she said.

"We found out one and a half weeks ago that they did not want students in those atria," she said. "They were serious, and inspected last week to make sure the spaces were clear."

## Simmons dining hall to open

Meanwhile, the Simmons dining hall partly opened on Sunday, with full operation expected to begin in a week.

"After receiving our certificate of occupancy from Cambridge on Friday, the space was set up for dining on Sunday," said Housemaster John M. Essigmann. "The students found the food very good, the turnout was excellent, and people seemed to enjoy the overall feel of the dining hall," he said.

The Simmons dining hall is currently serving food buffet-style. "We look to opening the full kitchen this coming Sunday," John Essigmann said.

The opening of the dining hall, originally set for mid-November, was delayed because of "the unusual architecture of the building, combined with difficulty scheduling contractors," John Essigmann said.

"I'm a big fan of dining halls because everyone can use them and get together," said James Humphries '03. "This is important especially when the term starts."

## Multipurpose room not yet open

Construction on the multipurpose room on the first floor has been delayed because of water leakage.

"The stage is designed for many purposes, ranging from lecture to dance performance," Gilja said.

"Because of water leakage in some lower parts of the bleachers, we had to stop installing the audio and visual equipment," Ellen Essigmann said, adding that she hopes the room will be complete by the end of February.

Simmons can only receive temporary occupancy certificates until the entire building is complete.

"The lack of communication bothers me," Humphries said. "I don't feel they are getting information to us promptly, but understand that some things aren't ready because it's the first year."



LIZ ZELLNER—THE TECH

Georgene M. Hilb '04 jumps off the block at the start of the butterfly race. The MIT women's swim team won against Tufts University last Tuesday night, 152-148.



EDWARD PLATT—THE TECH

Senegalese percussionist Lamine Touré engages in an energetic Sabar solo. Touré performed with Mélissa Edoh '03 last Friday in Killian Hall. The performance was the culmination of a year of studies in Sabar drumming.

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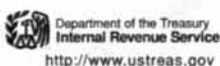


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# The Best Way to an MIT Degree? Major in Charm

By Ricarose Roque  
ASSOCIATE FEATURES EDITOR

When it comes time to leave MIT, you can flaunt your brass rat to the outside world, impress them with your knowledge, and shock them with your masochistic work ethic. But do you have what it takes to master the intricacies of social etiquette and charm?

## Feature

From flirting and table manners to waltzing, Charm School opened its doors last Friday, filling the Student Center with soothing jazz while educating the nerdy masses of the MIT community in the dos and don'ts of social interaction, networking, etiquette, and even dating.

In its tenth year, Charm School featured over 30 classes with 50 volunteers consisting of faculty, staff, and students.

While polishing social skills, students earned one "credit" for each class and redeemed those credits later in the day. Six credits were needed for a "bachelor's degree," eight for a master's, and 12 for a "PhD in Charm."

"Charm school is something an MIT student must accomplish before they graduate," joked Rebecca Deng '03, who earned her PhD in charm.

### School covers every detail

Charm School offered a variety

of classes, covering every possible detail, teaching students how to accessorize and dress, even offering a "conversational formula" in the class "How to Tell Somebody Something They'd Rather Not Hear."

"I think these classes are a public service," said Residential Life Associate Anthony E. Gray PhD '01, who taught the Joke Telling class. "There are a lot of bad joke tellers out there in the world."

Besides maintaining Charm School's spirit of fun, comprehensive classes were offered in networking, interviewing, and schmoozing to "big shots."

"I think it's wonderful that students here are working on their social graces," said Thomas E. Stephenson, a technical instructor who teaches the "How to Work a Room" class in Charm School. "I've gone to several conferences and I've noticed that not all the people there really knew how to work a room, especially the engineers," he said.

Charm School also sought to polish the rhythm and beat of students, as the MIT Ballroom Dance Team volunteered its talents and offered lessons in swing, waltz, merengue, foxtrot and rumba.

"The waltz was so much fun. Now I'm really interested in doing more dance," said Emily P. Wang '06, who took both the waltz and



MIT Sailing coach Francis E. Charles Jr. shows Eric Chemi '05 how to tie a variety of practical knots.

foxtrot classes.

### Students master art of etiquette

Etiquette classes were not limited to the usual class in table manners and formality, but also covered the fine points of cell phone and PowerPoint etiquette. With Valentine's Day inching closer and closer,

the dating etiquette class received much attention.

"It was very interesting and helpful," said Chip Vaughan G. "It was nice to get some of the girls' opinions on dating."

The class covered the sensitive issues of dating such as who should take the check, where to go on the first date, what not to talk about over dinner, and whether or not you should give that first date kiss.

"It really depends," said Lincoln Lab staff member Ryan Parks. "All in all, it's really important to be yourself."

"You could tell that the class was mostly geared towards guys," said Sasha R. Manoosingh '03, who offered her own suggestions during the class. "It helps the guys a lot, especially the clueless ones."

### Fashion show bigger than ever

After a long day of classes, Charm School took over Lobdell Food Court for its Fashionably Loud Fashion Show, complete with a catwalk, DJ, and clothes donated from the Coop, Tello's, Keezer's, and Jacob. Katie Clapp of the Campus Activities Complex, one of the fashion show coordinators, also featured her handmade handbags in the show.

The show had 14 student models strutting across the catwalk in a variety of ensembles, including business, casual, and eveningwear.

"It's weird to see people you know in a completely different context," said Elvio A. Sadun '05.

Commencement followed the fashion show, with the graduation address given by "Dean of Charm" Larry G. Benedict.

"Charm school is very helpful to the students here," Benedict said. "It offers everyday kind of advice."

### Charm School an MIT tradition

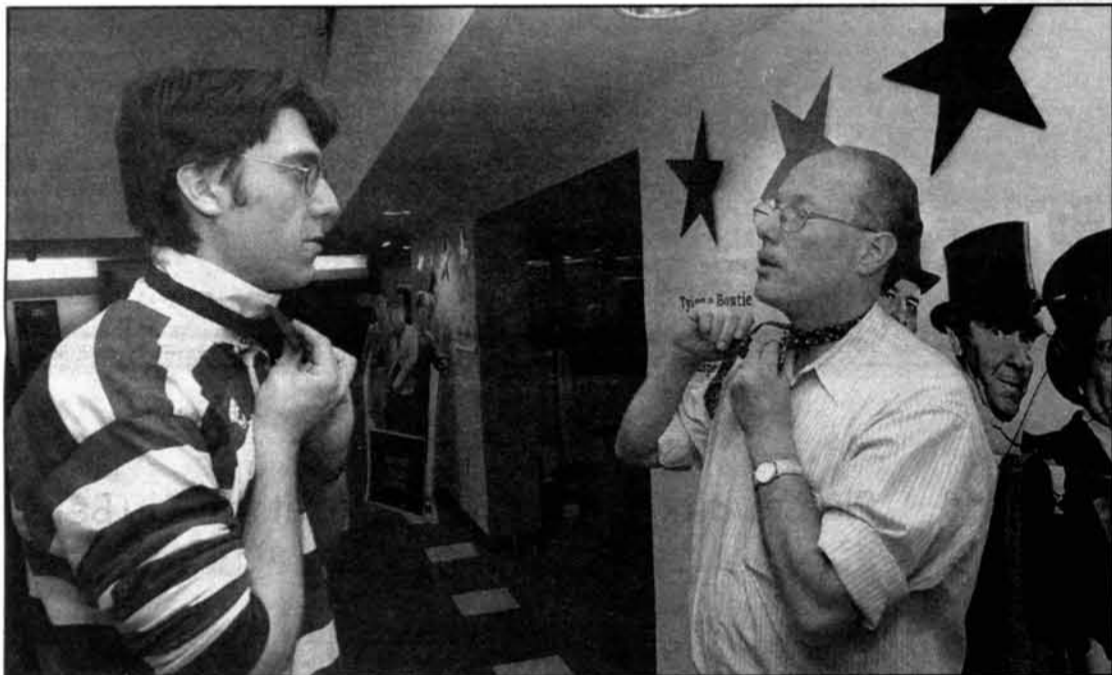
Founded a decade ago by Professor of Literature Travis R. Merritt, Charm School has become an MIT tradition, promising a lasting future in the community.

"Charm School teaches the community important lessons that everyone needs to know," said Linda D. Noel, a Charm School co-coordinator. "It's also a fun way for faculty and staff to interact with students in a way that they may not normally get to interact with them."

Charm School has also received much outside attention.

"High schools have called us, telling us that they want to start their own charm schools," Noel said. "Our Charm School has also inspired other universities."

"When some people find out that I work at MIT, they immediately ask me if I've ever attended Charm School," said Thomas E. Robinson. "It's funny to tell them that I actually organize it."



Len Goldstein of Keezer's clothing store shows Joseph R. Daneille '06 how to properly tie a bow tie.

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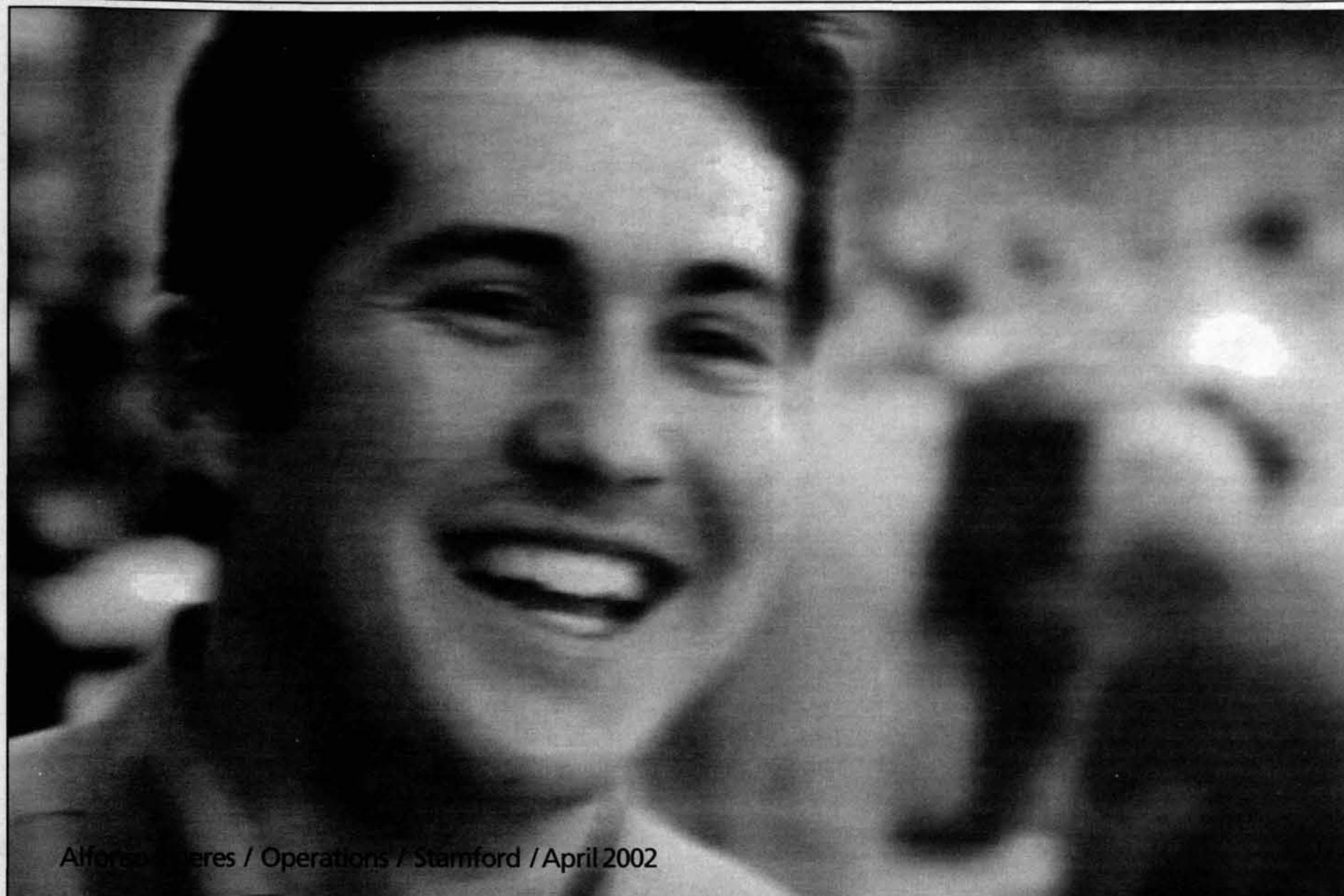
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Fahad H. Kajani '05 and Alicid D. Boozer G hosted Fashionably Loud, this year's installment of the annual Charm School Fashion Show.

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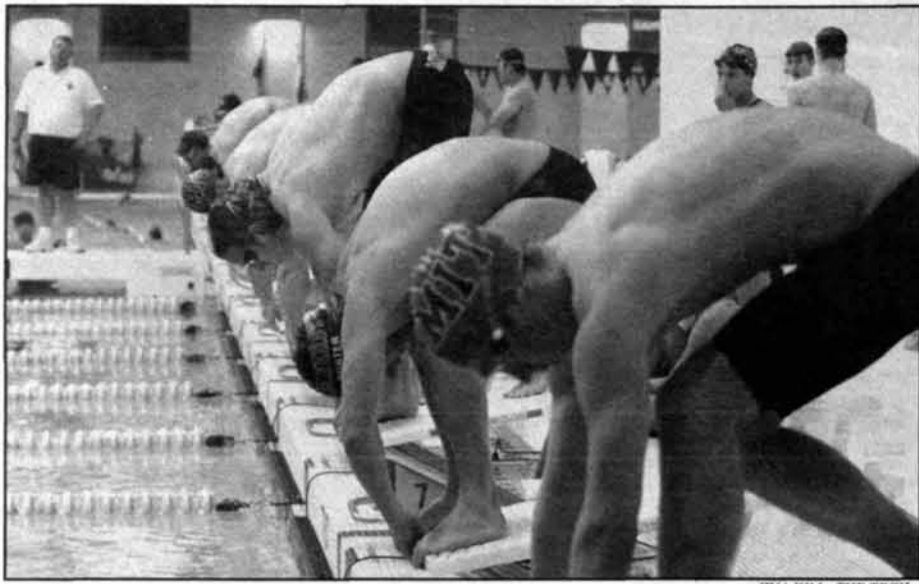
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[www.ubswarburg.com](http://www.ubswarburg.com)

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JINA KIM—THE TECH

The MIT and Amherst College men prepare to swim the 50-meter freestyle. MIT men's swimming lost to Amherst 107-177 last Saturday.



TIM SUEN—THE TECH

Claire Shinkman, as the fire chief, Bob Mussett, as Mr. Smith, and Youngsun Cho '05 perform in the MIT Community Players' reading of *The Bald Soprano*.



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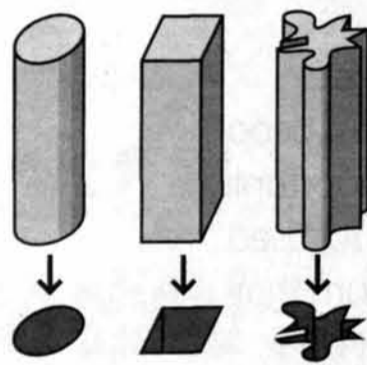
Killed by a drunk driver on February 27, 1994, on Bell Blvd. in Cedar Park, Texas.

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The D. E. Shaw group will interview on campus on Tuesday February 21. To apply for an interview, log on to <http://web.mit.edu/career/www/oncamprec.html> by February 7 or send a resume and a cover letter stating your GPA and standardized test scores to [oncampus@deshaw.com](mailto:oncampus@deshaw.com) by February 13.

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