

MIT's
Oldest and Largest
Newspaper



The Weather
Today: Partly Cloudy, 59°F (15°C)
Tonight: Mostly cloudy, relatively warm and chance of precipitation, 49°F (9°C)
Tomorrow: Mostly cloudy and chance of rainfall in the morning, 58°F (14°C)

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Volume 126, Number 52

Cambridge, Massachusetts 02139

Tuesday, November 7, 2006



AARON L. SAMPSON—THE TECH

Hao Ding '10 and Holly R. Johnson '07 perform with the MIT Chorallaries during the MIT Habitat for Humanity Awareness event in Boston Common on Saturday, Nov. 4. The event offered a chance to make sandwiches for the homeless and learn about Habitat for Humanity. In addition to the Chorallaries, it featured a performance by the MIT Logarithms and speakers Rebecca K. Oman '08 and Jim Greene, director of Boston Mayor Menino's Emergency Housing Office.

Faculty Share Blame After Hiring Blunder

By Angeline Wang
NEWS EDITOR

A prominent MIT professor will not be disciplined for what was deemed as "inappropriate actions" during the Institute's failed recruitment of a young female scientist earlier this year. The blame was shared among many faculty and administration, as well as on the competitive relationship between the different neuroscience units at MIT, according to a report released last week by a faculty investigative committee.

In response to the report, an advisory council was created that will oversee recruitment and hirings in neuroscience for the next few years. The report focused on the structure of the neuroscience program at MIT, as well as this specific hiring case. (The report is available at <http://web.mit.edu/provost/reports.html>.)

Nobel laureate and biology professor Susumu Tonegawa, the head of the Picower Institute for Learning and

Memory, was accused in July of bullying neuroscientist Alla Y. Karpova into declining the Biology Department's offer of an assistant professorship working at the McGovern Institute for Brain Research.

While the report admonishes Tonegawa for some of his actions during the recruitment process and acknowledges that many believe he is overly competitive, it also states that Tonegawa was, to some extent, provoked by not being included in parts of the search procedure that he should have been. The report also states that the search committee did not carry out all the steps normally expected.

The investigative committee stated in the report that "a number of mistakes were made in the handling of the controversy by faculty members, various faculty members in leadership positions, the Dean of Science, and the Administration."

Tonegawa, Page 13

MacGregor Dining Trial Now on Tuesdays

MacGregor House's dining trial will continue on its new night, Tuesday evening from 6–9 p.m., until the end of November. Additionally, the \$7 buffet menu will be adjusted to serve more popular dishes, featuring a "Make Your Own Taco" night next week. Already halfway completed, the 10-week trial will survey the demand for reopening the dining hall in the dormitory.

In October, there was an average number of 115 customers each Monday night, said MacGregor House President Adam V. Donovan '07. The decision to move it to Tuesday night aimed to gauge whether participation would be different on another weeknight. Participation was "better than we expected," Donovan said. At the end of the trial, MacGregor House residents and Campus Dining will compare the numbers with McCormick Hall's dining trial in 2004, and then decide on the feasibility of a new dining hall in MacGregor.

Based on a feasibility study conducted by Shamut Construction in the spring, a new dining hall would require a multi-million dollar and six month renovation during which MacGregor Convenience would be closed. The renovation would include installation of an operable kitchen, new ovens, new carpeting, and a general redesign of the facility.

—Hanhan Wang

Contestants Vie For 'Ugliest' Title

By Daniela Cako and Benjamin P. Gleitzman
STAFF REPORTERS

The Ugliest huMan On Campus competition, the modern day manifestation of the Ugliest Man on Campus, drew to a close Friday following a week of philanthropic competition. As of Thursday, Brandon S. Moore '09 was the top contestant with Amitai E. Axelrod '02, in second place.

Sponsored by Alpha Phi Omega, the contest encourages community members to vote monetarily for the ugliest contestant, with all proceeds contributed to the winner's charity.

"It's always a tough sell to go up to someone and say 'Hey! You are ugly!'," said UMOG Project Chairman Brian J. Pepper '08, "but this is a charity event aimed at raising money and it's not mean-spirited."

This year's contestants are three current MIT students, two MIT alumni, and a Wellesley student.

"On average, six to seven students run every year, and usually more men than women," Pepper said. Two of this year's contestants are women.

Contestant Olga Botvinnik '09 believes that her calloused feet and foul morning "death-breath" qualify her as the ugliest huMan. "My nose is also too big," Botvinnik said.

Botvinnik's charity is the Mr. Holland's Opus Foundation, which helps provide music education to children.

"A big part of my success in coming to MIT is the discipline, the learning how to learn, and the practice" it takes to be a musician, Botvinnik added.

Contestant Christina Lam, a sophomore at Wellesley, decided to run for the UMOG title following a string of posts on the "mitmit" LiveJournal, a community Web log.

"Contrary to popular opinion,

I don't flame and don't troll," said Lam, whose posts included "What is formyl aldehyde?" and an inquiry into the difference between .net, .com, and .php Web address suffixes.

Users on the forum suggested Lam run for the UMOG crown.

Lam's charity is Quincy Asian

UMOC, Page 15



ERIC D. SCHMIEDL

Brian J. Pepper '08 examines the standing of the candidates on Friday, Nov. 3, the last day of voting for Alpha Phi Omega's Ugliest huMan On Campus competition. The voting occurred in Lobby 10.

In Short

¶ **Remember to vote today!** The voting location for many people who live on-campus is at Kresge Auditorium. Find your voting location at <http://www.wheredoivotema.com/bal/myelectioninfo.php>.

¶ **The groundbreaking for NW35,** the new graduate dormitory, will be held Wednesday, Nov. 8 at 3:30 p.m. and is open to the general public. The ceremonious first shovelfuls of dirt will be turned at the Two Pacific Street parking lot, on the corner of Pacific St. and Albany St. There will be a celebration afterward in the multi-purpose room of Sidney-Pacific graduate dormitory.

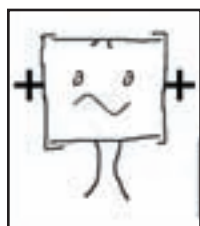
¶ **The Race-Sexuality Task Force** will meet Thursday, Nov. 9 from 3–4 p.m. in W20-028 and is open to the MIT community. Bring ideas for

discussion.

¶ **The Graduate Student Council** Academics, Research, and Careers Committee will meet Thursday, Nov. 9 from 5:30–7 p.m. in 50-220. The travel grant, the Pass/D/Fail option, mentorship, and a library update will be discussed. The meeting is open to the general public.

¶ **Full access to *The Chronicle of Higher Education*** is now offered online via MIT Libraries. On-campus users will be granted access automatically by the publication's Web site at <http://chronicle.com/>. Off-campus users can gain access with MIT certificates via <http://libraries.mit.edu/vera>.

Send news information and tips to news@the-tech.mit.edu.



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a blast at Fall
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Smell of fear, scratch-and-sniff
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WORLD & NATION

British Court Hears Of Qaida Plans For 'Black Day'

By Alan Cowell

THE NEW YORK TIMES

LONDON

A prosecutor told a court here Monday that Dhiren Barot, the most senior operative of al-Qaida known to have been captured here, had plotted "a memorable black day for the enemies of Islam" by killing "hundreds if not thousands of innocent people" in Britain and the United States.

Barot was arrested in Britain with seven others in August 2004, after a major security alert in the United States.

He pleaded guilty in October to a charge of conspiracy to murder.

The potential targets included the New York Stock Exchange, the headquarters of the International Monetary Fund in Washington and, in London, a subway train as it traveled under the Thames. Other alleged targets included Citigroup in Manhattan and the Prudential building in Newark, N.J., prosecutors have said.

He could face life in prison when two days of pre-sentencing hearings conclude Tuesday. He is also wanted in the United States.

Big Bonuses Anticipated on Wall St.

By Jenny Anderson

THE NEW YORK TIMES

NEW YORK

On Wall Street, the rich keep getting richer.

For a fourth consecutive year, year-end bonuses are forecast to be very lucrative, with the payouts rising 10 percent to 15 percent from 2005, according to Alan Johnson Associates, a leading executive compensation consultant.

Investment bankers, who give advice to corporations, are expected to experience the biggest percentage jump, about 20 percent to 25 percent this year, from 2005.

But it will again be the traders who make investment bets for their firms and those who operate in the complex world of structured products and derivatives that will take home the biggest checks this year, with top-end estimates in the range of \$40 million to \$50 million, say Wall Street executives.

"Traders are making more than bankers and that will probably continue for one more year," Alan Johnson, the managing director of the consultant firm, said. "Then it will be a horse race."

Appeals Court Weighs Prisoners' Right to Fight Detention

By Neil A. Lewis

THE NEW YORK TIMES

WASHINGTON

The Bush administration's successful effort to have Congress eliminate the right of Guantanamo prisoners to challenge their detentions before federal judges is now moving toward what may be an epic battle in the courts.

And while lawsuits on the topic are spread across the judiciary, the principal battleground, legal experts say, is the federal appeals court in Washington. The U.S. Court of Appeals has been considering for three years whether the hundreds of prisoners at Guantanamo Bay, Cuba, have the right of habeas corpus — that is, the ability to ask a federal judge to review the reasons for their detention.

But the law passed by Congress last month eliminating the habeas right supersedes almost all of the arguments that have gone before and is now the focus of the legal confrontation, government and civil liberties lawyers agree. In a ruling last June, the Supreme Court had said that an earlier measure did not eliminate habeas lawsuits that were already in the courts. However, in October, the administration used more explicit language, saying the new law retroactively blocked federal courts from entertaining habeas lawsuits by Guantanamo detainees.

Preliminary Results Predict Ortega is Headed For Victory

By Jill Replege and James C. Mckinley Jr.

THE NEW YORK TIMES

MANAGUA, NICARAGUA

Sixteen years after he left power, Daniel Ortega, a former Marxist president and the Sandinista leader who is still regarded as a sworn foe by many in Washington, appeared headed on Monday to a victory in the Nicaraguan presidential election.

Though electoral officials had yet to release final tallies from Sunday's vote, preliminary results and the country's electoral watchdog groups all predicted Ortega, who had failed twice before to gain the presidency in elections, would win a clear victory.

An Ortega win in a five-way race would mark a defeat for the Bush administration, who strongly opposed his election and worked hard to unite a fractious opposition against him with little success. The White House has said it will withdraw aid from an Ortega government.

With just more than 61 percent of the vote counted, Ortega had 38.6 percent of the ballots, about eight points ahead of the second-place

candidate, Eduardo Montealegre, a Harvard-educated financier and conservative that Washington has openly supported.

Now 60 and balding, Ortega has maintained he is no longer a Marxist, but more of a pragmatist. He has promised to keep good relations with the United States and chose a former foe as his running mate. He has also vowed to help the poor and ran a positive campaign around the themes of "peace, love and unity."

But he maintains close ties to Cuba and Hugo Chavez of Venezuela, the leftist president who has become a thorn in side of the United States. Chavez lent the Ortega campaign significant support by sending subsidized oil to Nicaragua and distributing it through Sandinista politicians.

Ortega's victory appeared to be another gain for leftists in Latin America, who, despite recent setbacks in Peru and Mexico, have also persuaded voters to abandon conservative governments in Brazil, Argentina, Chile, and Bolivia.

Although the results were preliminary, supporters of Ortega's Sandinista National Liberation Front

party set off fireworks around the city on Monday, and drove around honking horns, shouting victory slogans, and waving red and black Sandinista flags. Ortega had yet to make a statement.

Cuba immediately congratulated Ortega. "This is good for the people of Nicaragua and for the integration of Latin America," Cuban Foreign Minister Felipe Perez Roque told The Associated Press on Monday.

Ortega's opponents refused to recognize his victory until all the votes were counted. The United States took a similar stance. The State Department's deputy spokesman, Tom Casey, said on Monday that the administration would wait to comment until the Nicaraguan Electoral Commission announced who won. He also said it was too early to comment on procedural problems during the voting, noting that several groups of observers planned to file reports.

Casey said the U.S. delegation in Nicaragua had remarked on "high turnout and given praise to the Nicaraguan people for their patience and their willingness to show support for this democratic process."

Saddam is Sentenced to Death By Hanging For Past Brutalities

By John F. Burns and Kirk Semple

THE NEW YORK TIMES

BAGHDAD, IRAQ

Three and a half years after American troops captured Baghdad and ended the dictatorship of Saddam Hussein, the Iraqi court set up to judge the brutalities of his 24 years in power sentenced him to death by hanging on Sunday after finding him guilty of crimes against humanity.

An automatic appeal of the death sentence will delay it, but some Iraqi judicial officials privately held out the possibility that Saddam could go to the gallows in a matter of months, perhaps before next spring.

For Iraq's embattled Shiite prime minister, Nouri Kamal al-Maliki, the death sentence was a welcome relief from bad news and appeared to be an opportunity to score gains with his own fractured constituency. Al-Maliki

appeared on television himself after the verdict to proclaim that Saddam got what he deserved. The case that brought death sentences for Saddam and two other defendants, including one of his half-brothers, focused on the repression of a small Shiite town north of Baghdad after an alleged assassination attempt against Saddam in 1982. Against the sweep of war and terror that were the hallmarks of Saddam's rule, the case was a narrow one, involving the execution of 148 men and youths from the town of Du-jail, and what the court found to have been a "widespread and systematic" persecution of the town's inhabitants in the years that followed.

But the contrasting reaction to the verdicts, in the heavily fortified courthouse in Baghdad and across Iraq, were a testament to the bitter divisions sown by the toppling of Saddam in April 2003, and to the

country's spiraling descent since then into a near-anarchy of insurgency and sectarian killing. From Saddam and his unreconciled supporters among Iraq's Sunni minority, there was an explosion of anger and resentment.

Among the newly empowered Shiite majority, there was an eruption of joy, and volleys of celebratory gunfire from pistols and automatic weapons. As the chief judge read out the death sentence, a defiant but exhausted-looking Saddam shouted, "Long live the people! Long live the nation! Down with the occupiers! Down with the spies!" Thrusting his right forefinger into the air, then raising a heavily-thumbed Quran with his left hand, he repeatedly chanted the traditional Muslim invocation, "God is Great!" As two court bailiffs moved to hold his arms down, he called one "stupid" and demanded "don't twist my arm."

WEATHER

By Roberto Rondanelli

STAFF METEOROLOGIST

A major issue in weather forecasting is perhaps to get people to use the forecast in a way that is consistent with what a weather prediction can really achieve. It might be evident to some that forecasts have a significant uncertainty and that the accuracy of the prediction deteriorates with time. People, on the other hand, want to make decisions in advance, having the most information they can. And of course if there is a need, there are people willing to provide a service. So, if you consult some of the most popular weather related Web pages, you will be able to find a forecast 10 days or even 15 days in advance. Extensive verification studies have been conducted on these single value forecasts and there seems to be a reasonable agreement that forecasts beyond seven days do not have any significant skill above climatology. That is, you are better off taking your decisions based on what is known to be the average climate of the region for that particular day. No disclaimer about this, however, can be found on any of these Web sites.

Regarding our weather, a rapidly moving high pressure located off the Atlantic coast is bringing relatively warm advection, so temperatures will continue to rise during the next three days. A rain band currently over Florida and Alabama might get elongated over the Atlantic coast and reach our region with precipitation starting tonight and extending into tomorrow afternoon.

Extended Forecast

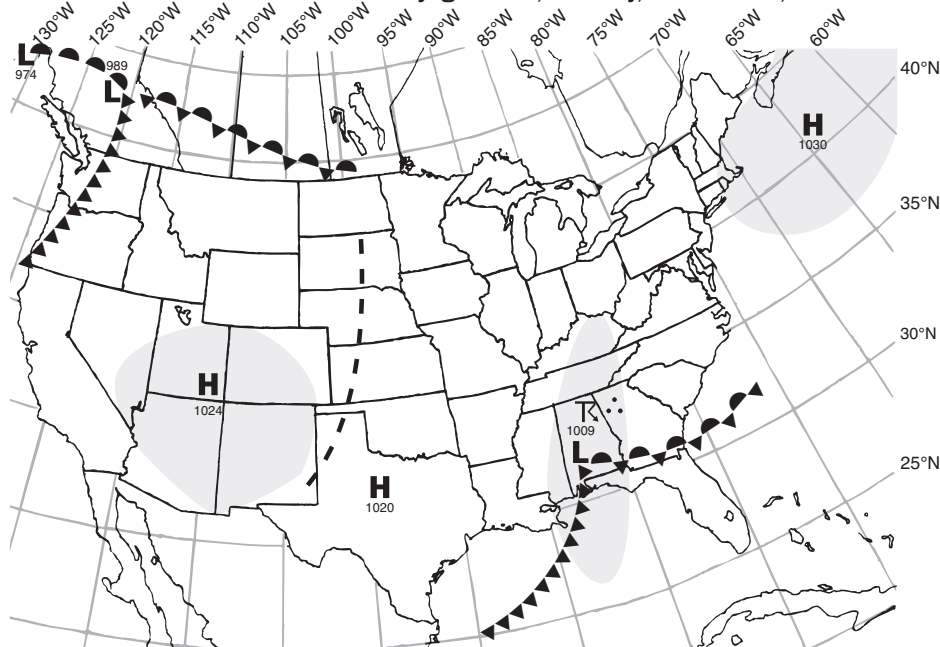
Today: Partly Cloudy. High 59°F (15°C)

Tonight: Mostly cloudy and relatively warm. Chance of precipitation. Low 49°F (9°C).

Tomorrow: Mostly cloudy. Chance of rainfall in the morning. Partly cloudy in the afternoon. High 58°F (14°C).

Thursday: Partly cloudy. Temperatures well above climatology. High 66°F (19°C).

Situation for Noon Eastern Daylight Time, Tuesday, November 7, 2006



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

Compiled by MIT Meteorology Staff and The Tech

Real Estate Bubble Bursts While Home Sales Fall Across Nation

By Vikas Bajaj
THE NEW YORK TIMES

PHOENIX

Until recently, this fast-growing area was a paradise on earth for home builders. Fulton Homes' developments, for example, were so popular last year that it was able to raise prices on its new homes by \$1,000 to \$10,000 almost every week.

"People were standing in line for lotteries," recalled Douglas S. Fulton, president of the company, one of the largest private builders in the Phoenix area. And they were "camping overnight begging to be the next number in the next lot in the next house."

No more.

Today, it is the company's sales agents that do most of the waiting.

Not only are there few new customers to talk to, but many buyers who put down a deposit are not even bothering to come back for the walk-through.

"All of a sudden, they just don't show up," Fulton said, noting that such cancellations often mean forfeiting as much as 5 percent of the price. The reason? The prospective buyers got cold feet or simply couldn't sell their old home.

The striking contrast tells the tale of a housing bonanza turned bust. Today, the number of unsold homes in the area has soared to almost 46,000 from just a few thousand in early 2005. And builders are pulling back as fast as they can.

They have little choice. Sales cancellations among big builders,

not just here but around the country, are running as high as 40 percent, double the rate a year ago.

Across the nation, new home sales are down by more than 20 percent from their peak last year. Prices fell almost 10 percent in September from a year ago. And that reported drop does not take account of the extras builders are throwing in free or at steep discounts to lure buyers, which means that effective prices are even lower.

The reversal in fortune is at its starkest here in the West. For-sale signs in some new subdivisions are so common that Janet L. Yellen, the president of the Federal Reserve Bank of San Francisco, recently described them as "the new ghost towns of the West."

Leaders of Hamas, Fatah Attempt To Finalize Talks on Government

By Greg Myre
THE NEW YORK TIMES

JERUSALEM

The Palestinian Authority president, Mahmoud Abbas, and Prime Minister Ismail Haniya failed Monday in their efforts to finalize a deal on a national unity government but planned to try again on Tuesday, aides said.

In another development, Israel began withdrawing tanks and other armored vehicles late Monday night from the northern Gaza town of Beit Hanun, Palestinian security officials said. The Israeli forces entered the town six days ago to halt Palestinian rocket fire and clashed daily with Palestinian militants.

It was not clear if all or just some of the Israeli forces were leaving, and the Israeli military did not immediately comment.

Abbas, who leads the secular Fatah movement, and Haniya, who heads the militant Islamic faction Hamas, seemed close to an agreement on a new Palestinian government that would be made up of professionals and technocrats not directly linked to either faction. The new government would seek to end the Palestinians' international isolation and win a restoration of Western assistance cut after Hamas came to power in the spring.

"There are issues to be discussed tomorrow and maybe the day after," said Nabil Aburdeineh, a spokesman

for Abbas, as the talks in Gaza City broke up Monday night. "We agreed on one thing: a national government of professionals will be coming."

Abbas and Haniya announced Sept. 11 that they had reached a tentative agreement or a unity government. But the negotiations quickly stalled with increased fighting between armed Hamas and Fatah groups, and the meeting on Monday between the two leaders was their first in weeks.

Abbas, whose headquarters are in Ramallah, in the West Bank, travels only occasionally to Gaza, where most senior Hamas leaders are based. Abbas' decision to make the trip signaled that the negotiations had reached an advanced stage.

Myspace Tests Pages In France and Germany

By Robert Levine

THE NEW YORK TIMES

A couple of months ago, Robert Basic, a 40-year-old technology consultant in Frankfurt, Germany, signed up for MySpace, the online social networking site, mostly out of curiosity.

In September, MySpace opened public test pages for Germany and France, the company's first versions in languages other than English. That month, the site had 2.5 million unique users in Germany and about half that in France, respectable numbers for a new venture.

But Basic was only briefly among them. "I'm not a typical user," he said. He became frustrated by unwanted messages and he did not care for the flashy pages.

"People here think the design is bad," he said, "and that is important for Germans."

MySpace, which was purchased by News Corp. in July, is aggressively trying to move into overseas markets, and is expected to announce Tuesday that it is expanding into Japan in a possible joint venture.

With a presence already in Britain, Australia, Ireland, Germany and France, the company plans to add 11 other countries in the coming year, said Chris DeWolfe, the chief executive.

South African Appeals Court Deals Blow to Zuma

By Michael Wines

THE NEW YORK TIMES

JOHANNESBURG, SOUTH AFRICA

South Africa's highest appeals court on Monday upheld the conviction of a Durban businessman on charges of bribing the former deputy president Jacob Zuma, casting a deep new shadow over Zuma's unannounced candidacy to become the nation's next president.

The five-judge Supreme Court of Appeals unanimously affirmed a lower court ruling that the businessman, Schabir Shaik, had illegally given Zuma more than 1.2 million rand to secure help in winning government contracts. The payments total about \$165,000 at current exchange rates, though it was more then.

The court also affirmed the 15-year prison term given Shaik, stating that proof of corruption at the highest level of the government justified the sentence.

In the most important contract, worth 6 billion rand, or \$820 million at current rates, a venture between Zuma and the French weapons maker Thomson-CSF sold four small warships to the South African Navy in 2001. The lower court ruled, and the appeals court agreed Monday, that Thomson-CSF sought to impede an inquiry into that deal by agreeing to pay Zuma 500,000 rand more annually.

"In return, Mr. Zuma would shield Thomson from investigation into their role in the much discussed arms procurement dealings, and also support its future projects in South Africa," the appeals court stated.



KILLAM FELLOWSHIP INFORMATION SESSION

Date: November 16

Time: 4 - 5 PM

Location: Mezzanine Lounge (W20)



For more information visit <http://web.mit.edu/scholarships/details/killam.htm>

OPINION

Hands Off Our Stuff!

Who owns student group property? More importantly, when student groups use their own funds to purchase property, who should have a say in how it is used? The simple answer is that MIT owns everything. But who is MIT?

Editorial

A recent dispute over the use of the Logarithms a cappella recording studio has moved these questions to the forefront of undergraduate leaders' minds. The UA hasn't made a decision about the debate and instead the issue has been forwarded to the Association of Student Activities.

According to Student Life Programs (SLP) guidelines, student organization members act as "stewards of MIT" – that is, they are the functional owners and supervisors of their groups' property. These guidelines also state that recognized student organizations "are given the autonomy and responsibility to spend their funds as the organization sees fit." We believe that the language used in the SLP Financial Policies regarding student group funds should also, by extension, apply to student group property, so that the student group that pays for property should by default also control access and supervise the use of that property.

Ultimately, student groups are in the best position to manage their funds and their property, not Big Brother in the form of the UA or the ASA or Finboard. Not only do they have more complete information, experience and understanding of their specific situations, but they also have the best incentive to see that funds are not

wasted, to maintain their equipment, and to optimize its use.

Of course funding sources do and should have some say in how the money they allocate (money which comes from everyone's student life fee) is spent. However, any restrictions on the use of the property should formally be specified at the time of allocation, and funds that student groups earn or receive independently should be under the jurisdiction of the respective groups. And as members of the MIT community, groups should be encouraged to be good citizens, and share resources within reason.

What the ASA, Finboard, and the UA do not and should not have is the ability to coerce student organizations (either by threatening their space allocations, their recognition status, or interfering with their Finboard accounts) to redistribute their property "for the greater good" (however that may be interpreted). Student organizations exist because students volunteer their free time and energy in order to create something that they find worthwhile, and that they control. A policy that threatens their autonomy would alienate students and discourage the independent initiative, creativity, and pursuit of rewarding non-academic goals that are the most valuable parts of what organizations bring to student life.

While redistributing student group resources through central planning may sound appealing (fairness! efficiency! Communism!), it would in practice be unacceptably disruptive.

Michael McGraw-Herdeg recused himself from this editorial.



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Institute Wisdom Watch

By The Tech Editorial Board



ASA General Body Meeting: Waste of time for the 300 most active people on campus. Next time, try discussing a timely issue that everyone cares about, i.e. property.



Power Outage: Why build new facilities if Facilities can't afford them?



Graduates choosing finance: Is the allure of money dulling MIT's technical edge?



40K Alcohol Grant: While we don't understand how carnivals prevent substance abuse ... hey, free party!



Underclassmen giving campaign: Hint to MIT: Hitting up cash-strapped undergrads for contributions is not going to encourage them to give after they graduate.



Borat: I like.



Fifth Sixth week flags.



Siemens Westinghouse Competition: Good job hosting the brilliant minds of tomorrow. Hopefully they'll come back.



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

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ARTS

LECTURE REVIEW

MythBusters Close Fall Festival With a Bang

Discovery Channel Hits Describe Explosions, Stardom

By Benjamin P. Gleitzman

NEWS EDITOR

*LSC Presents The MythBusters
Kresge Auditorium
Saturday, Nov. 4, 2006, 8 p.m.*

The MythBusters, Adam Savage and Jamie Hyneman, graced Kresge stage Saturday night to a packed audience, for the closing event of Fall Festival 2006. Accessorized with their customary nerdy glasses and a black beret, respectively, Savage and Hyneman immediately busted the myth that television personalities look different in real life.

Animated and chatty, both speakers were forthcoming with juicy stories of the show's maturation from BBC brainchild to American pop culture cable sensation. On their show, the MythBusters use science to evaluate the validity of myths, rumors, and urban legends, acquiring ideas from "the internets" as well as viewer e-mails.

"We basically set stuff on fire," said Savage, who has earned a reputation as the goofier of the two hosts.

"I am the way you see me on the show," Hyneman added later in a subdued tone. Hyneman is known for his construction of a remote controlled 7-Up vending machine that energetically shoots cans out of the drink slot — not to mention its tank treads, which are capable of traveling 20 miles per hour over any terrain.

"It's basically a breech-loading soda cannon," Savage said.

The two-hour presentation at Kresge was held in a question and answer format, with Danbee Kim '09 submitting preliminary inquiries while Yang Ruan '07 performed Google searches of the MythBusters' answers and projected them on a large backdrop behind the stage.

Hyneman and Savage gave away a few spoilers from upcoming shows, which include the building of three one-fiftieth scale zeppelins to test the myth that the Hindenburg disaster was caused by its flammable aluminum-oxide based paint rather than hydrogen combustion. While they did not give away the ending, the MythBusters pointed out that aluminum-oxide is one of the major components in thermite and solid rocket fuel.

"[The myth] involved a big explosion, which is part of our criteria," Savage said.

Emphasizing that they are more than two guys with explosives, both MythBusters reinforced the scientific reasons why they enjoy the show.



YUN WU—THE TECH

Mythbusters Jamie Hyneman (left) and Adam Savage (right) share entertaining insights with a staggering audience Saturday evening in Kresge Auditorium. This event was organized by the Lecture Series Committee.

"My biggest days are when theoretical data matches empirical evidence," Savage said.

The MythBusters presented a short video clip that was never aired on the Discovery channel, entitled "Facts about Flatulence." The first half of the clip, which involved a hydrogen sulfide meter and microphone sewn into a homemade pair of boxer shorts, explored the myth that girls do not pass gas. The second half of the clip, in which Savage constructed a chair with stirrups, answered the question, "Can you light your own ... output?"

Both Hyneman and Savage began their careers as special effects artists, and most of the MythBusters show is shot in Hyneman's studio in San Francisco, Calif. All models and rigs used on the show are built entirely by the

two MythBusters, although the hosts admitted to having a team of researchers investigate myths prior to testing.

"There are no elves in the background," Hyneman said.

The MythBusters' chemistry onstage was well balanced, with both speakers giving the other enough time to drive home an important point, as Hyneman would throughout the evening, or else, as Savage was more inclined to do, meander through nostalgic stories. During the second hour, one audience member asked for a hug from the duo. Requests for a signature, a photograph, and \$10 soon followed.

Younger members of the audience asked a surprising number of well-informed questions, which were fielded well by the Myth-

Busters.

"A lot of stuff we do on the show is illegal," Savage said. However, the popularity of the show has afforded the MythBusters some friends in high places — namely the Defense Advanced Research Projects Agency and the Federal Bureau of Investigation.

"When you want to blow up a cement truck, you get the FBI," Savage said.

Hyneman is also currently involved in projects with the Army, Navy, and Air Force.

The entire presentation was more reminiscent of campfire tales than a lecture from two television personalities. The MythBusters ended their lecture by discussing how the show is used to both teach and raise awareness of science in schools across the country.

INTERVIEW

Get Your Hands Dirty!

MythBuster Hyneman Advocates Hands-On Learning and Blowing Up Stuff

By Benjamin P. Gleitzman

NEWS EDITOR

Before the Mythbusters presentation in Kresge Auditorium last Saturday, The Tech called Jamie Hyneman to discuss the popular television show and how he and Adam Savage first met.

The Tech: Is it frustrating when you can't bust a myth?

JH: Hyneman: I wouldn't go so far as to say that we like it better when we can't, but we're actually interested to see what happens. We're not interested in trying to make something turn out any particular way. It is what it is.

TT: How much planning goes into a regular episode?

JH: Production here is kind of like a derailed freight train. As far as planning, it gets made up on the fly. We have sort of fast and furious brainstorming sessions. Most of what happens on the show, you see.

TT: You and Adam Savage both have very distinctive looks. Are you often recognized on the street?

JH: Oh yeah. It really strikes us when we go into different countries ... and people come up to you like you're their oldest and best friend. It's really quite disconcerting. After all, we're just a couple of geeks that like to build stuff in shops. For us to become international celebrities is about the strangest thing you could possibly imagine.

TT: Has the beret always been a fixture?

JH: I actually sort of stuck with the same

look for some decades because people remember who you are. As long as you're not wearing a clown hat or something like that to make yourself stand out, it helps if people remember you.

TT: You get to play with a lot of neat toys and explosives on the show. What do you do to relax?

JH: Pretty much the same thing we do on the show. I'm kind of notorious for [being] at the shop late at night to the wee hours of the morning. The funny thing is, you'd think we'd burn out on this stuff. If anything we're acquiring more of a passion for what we do. When we go into new situations now, we're understanding things that we wouldn't really have any reason to ... understand normally. That's the theory of a good education. That's one reason why we're excited to come to a premier school like MIT and talk about our experiences. The main interest here on the show is what we're learning. We're seriously interested with what we're doing.

TT: You've come a long way since *Robot Wars*. How did you two first meet?

JH: Adam was an employee of mine. I kept having coworkers or other employees recommend him. He's bright and he's fast but he tends to leave a wake of destruction wherever he works, which is a bit of a problem, but he's a good enough builder to make up for that. He worked with me on "Blendo," a robot from *Robot Wars*.

We like to point out that we're not even friends. We don't hang out together. We don't even really like each other, really, but we've

made a point of keeping in touch over the years.

Somebody that had done a documentary on the sport of robotic combat interviewed me and remembered me when they wanted to do a show on urban legends. I thought ... I could probably carry [the show] but I'm just too boring or laconic, and I figured I needed to get someone else involved so we could form a little contrast. I thought about who I knew that was pretty good at building but more of a ham.

TT: Do you find it odd that the show reaches such a wide base of people?

JH: I understand it on a certain level because it makes sense that watching something on a TV is attractive if it makes you think. It amazes me that the bulk of what's on TV is mindless. Personally if I watch the tube I'm just starving for good content so I can learn while I'm watching. That being said, it's just the general understanding in the American media that the stupider it is the more successful it's going to be on network TV. So we're definitely bucking the norm. We get feedback all the time from parents watching it with their kids. I have five-year-old fans and 90-year-old fans that contact us, and everybody in between. It's really quite a phenomenon.

TT: What was your favorite myth to bust?

JH: For us, the biggest deal about this is just the incredible variety of what we're being able to approach. For us it's all the same thing. It's problem solving. It's thinking. There are high marks if you blow something up or put a rocket on something, but it's like asking a parent

which of their children they like best.

TT: Do you still receive many complaints from viewers?

JH: We receive complaints and criticism all the time, but if we have someone worked up well enough to have them contact us and bitch about something, I figure we've done our job. We're not out there to educate the public at large about urban legends and what they need to watch out for. If we screw up it's fair game.

TT: Do you have any advice for budding young MIT MythBusters?

JH: Usually when I get that question about advice for young people at large, I tell them to read anything and everything you can get your hands on. MIT students are already kind of there — they don't need me to tell them that they need to be interested in a wide range of stuff and read a lot. I think many engineers ... would tend to sit and their desks or in front of their computer to nut it out without getting their hands dirty. This sort of shoot from the hip approach to building [on the show] not only gets things done quickly, but having practical experience with hands-on work allows you to internalize the problem more effectively. The facts, the figures, the data, the formulas, if you don't have practical experience it's too much of a likelihood that those two will be disconnected. If you have your own blood spattered over your tools, it tends to make things a little more accessible. There is a real value to hands-on. The facts and the figures and the formulas are crucial, and not to be denied, but you also need to get off your butt and build stuff.

INTERVIEW

Bringing the Streets to Hollywood

Writer/Director David Ayer Talks About His New L.A. Film 'Harsh Times'

By Nivair H. Gabriel
ARTS EDITOR

David Ayer is best known for the film that won Denzel Washington an Oscar — 2001's "Training Day," a morality play set in the rough streets of Los Angeles. Almost a decade earlier, however, Ayer wrote the script of "Harsh Times," which is loosely based on his childhood in South Central Los Angeles. Ayer's story focuses on Jim (Christian Bale) and Mike (Freddy Rodriguez), two childhood friends from South Central who, as adults, end up in a dizzying spiral of self-destruction. *The Tech* met with Ayer, who also directed the film, in a roundtable interview to discuss "Harsh Times," which opens Nov. 10.

The Tech: Why did [the script] take so long to get produced?

DA: Well, *Training Day* took about six years to get made. It takes a long time to get a script made. In this case, I think it took longer because I wasn't willing to compromise. I wasn't willing to back off of my vision. I wanted to direct it. If I'd given it to a more established director, it probably would have gotten made quicker. I finally decided to get a trillion mortgages on my house and write the production bills myself. Violating the first rule of Hollywood, but it worked out.

TT: So you wanted to wait until you could do it right?

DA: Yeah. It was so personal. I grew up in these neighborhoods, I was in the Service, I went through a lot of the stuff, I know people like this, I know this world — and I just didn't want anyone else to do this. I knew it was a good first-time director project because I had such a strong, specific vision. I could dial in everything in a way I think few others could.

Q: Would it be fair to say you broke another rule of Hollywood movies in that you

have a character who is dislikable in your film?

DA: I think that's really in the eye of the beholder. Structurally, narratively, it's Freddy's movie. Freddy's very likable and charismatic. I like to believe the audience has hope for Jim as long as Freddy has hope for Jim. I know a lot of Jims, and I really made this movie for people who come from my neighborhood, people who come from the inner city, people who come from the ghetto. It's another country. It might as well be another country, called Ghetto-stan, I don't know. The rules are different. People from the inner city see this movie, and they're crying — "It's art, man." This movie is for people who don't get movies made about them.

TT: I read that you filmed in 24 days. Did you want that to keep the intensity up the whole way through?

DA: I didn't have any money! 24 days was all I could buy.

Q: So you worked with first takes then? Were you able to make the movie you wanted to make?

DA: Absolutely, because we ran two cameras the whole time, and we shot on Super 16, so it really made it economical in that regard. We used a lot of bleeding-edge technology and post-processes to get every molecule of information off the Super 16 frame, so today our resolution is the same as the 35-mm print you'll see in your average cineplex. We really had to build a workflow stream from camera to final print. We built an original one and got a really good look. It was definitely running-gun. I was fortunate to have an amazing DP [director of photography] that could light for two cameras. We were in places with mirrors and stuff, and this guy was lighting for two cameras. Other DPs would have walked at that point. Again, the actors were stone-cold professionals, so they know their lines. They nail it on the first take, and then by the



Director David Ayer (right) gives notes to "Harsh Times" leads Christian Bale (far left) and Freddy Rodriguez (center).

time you get to take four, you're really seeing something special.

Q: The production design is great. Were you exacting about that?

DA: I was ruthless. I would drive people insane. Every chair, every furniture item, anything that went before a camera, I picked. I'd go through catalog books with the production designer picking everything — lamps, ashtrays. Every beer bottle, positioning of lights, everything — I'd go on the set and I'd move stuff, and spend some time absorbing it as part of my process, and take things out or add things. I was really meticulous in that regard.

TT: Can you watch it now, or are there things that annoy you?

DA: It's funny. You know, you learn to accept the movie as the movie unto itself. I think it really becomes an entity. It really takes on a life of its own. That's what I learned in editing. I was very, very green starting out, and by the time I finished the movie I felt grizzled. There's things that bother me and shots that bother me and scenes that bother me, that I would definitely do different now, but that's through experienced eyes. I've gone through the entire process now. For a 24-day shoot, and spending \$1.5 million on principal photography, it's friggin' amazing.

Q: What's harder, the inner city or Hollywood?

DA: Hollywood. Hollywood eats its dead. At least in the inner city we just bury 'em.

INTERVIEW

A Welshman in South Central

Actor Christian Bale Reveals What Drew Him to 'Harsh Times'

By Nivair H. Gabriel
ARTS EDITOR

After "Batman Begins," Christian Bale chose not to do another big-budget blockbuster. Instead, he opted for writer/director David Ayer's "Harsh Times," a personal, self-financed project that was shot in only 24 days. The star of "Batman Begins" and "American Psycho" participated in a phone conference with *The Tech* and other college press to discuss the film, which also features Freddy Rodriguez and Eva Longoria. "Harsh Times" opens on Nov. 10.

The Tech: David said you've really been attached to this script for years. What was it about his writing that attracted you so much? What do you like about his scripts?

CB: It's very personal to him, and that really comes across. [My character] is a shark, and he's a prick, and he's at the same time somebody that I like immensely in spite of himself. He's one of those people that you know is probably going to be nothing but bring bad to you. But the fact is that he's somebody who has to me a whole lot of substance and a whole lot of heart as well. He doesn't know how to show that. The piece itself just had a great momentum to it. I just felt like it was one hell of a roller coaster ride that comes to a sudden stop at the end. When I say he's a shark — you know, sharks die if they stop moving, and [my character] is like that. It just stuck with me. There are just certain scripts that you read that just stick with you. They won't leave you alone. "Harsh Times" is like that for

me. I enjoyed also my first meeting with Dave. It was meant to be a short one, and it ended up going on for like five hours — there were broken glasses at the bar that we were at afterwards. It was just, for me, a bond to the piece and to him immediately because of that. You don't really know if you're great friends with people until you've had some kind of bad argument with them and gotten through that point. With Dave everything's kind of fast. You have that experience the first time you meet him.

Q: You have racked up a really diverse group of fans during your very diverse career. What kind of

person do you think will be drawn to watch this movie?

CB: All I can say is: me! I know that I am. Beyond that, I have no clue. I'm not in marketing. I don't look at things that way. That's important, but that's not for me to consider. For me, it's just about — is that something that gets its hooks into me? Is this something that sticks with me? I hope that other people will see in ["Harsh Times"] what I saw, which is a very multi-layered movie. It apparently plays on a very simplistic level, but there's so much to it, and if you just take the time just to watch this character of Jim a little bit, you'll see. He's a very interesting, intriguing, and engaging character — not necessarily someone who you want to be spending too much time with, but definitely someone who you want to hear about. You'd like him to be a friend of a friend, because you know there are going to be great stories coming out of his life. I find him to be very bloody funny, but ultimately, there comes a point where you realize that the consequences of your actions can start to be more devastating, the more capable you become and the more power that you have. If you don't recognize that, and recognize the responsibility of that, then there can be really disastrous consequences, which is tragic, and which happens to many people, and which ends up happening to [my character]. But initially, it's a joy ride.

Q: The film was filmed in Mexico as well as L.A. How did that add to the whole theme of the film?

CB: The thing is that everything is the real deal, except for me, basically. [laughs] We shot the thing entirely on location, in and around L.A. and east L.A., and when we were meant to be shooting in Mexico, we were shooting in Mexico. We shot there for four days at the beginning. We were in a little tiny town outside of Ensenada, and we had this very generous family who gave us their house, which is a tiny, tiny, tiny little place made of breeze-blocks and corrugated iron. It really does add to the authenticity. You find that even with larger-budget movies, there's something about shooting on location that just adds that reality, which helps in every aspect of it. If you've seen the movie, you'll know that there's a fiesta scene towards the end — we just created that fiesta. We went to the town square and we invited everybody

from the town. It was free food and drink, music — everybody just partied all night and we made a movie in the middle of it all. That's great — you can't ask for better than that! We were shooting all the time on a handheld camera. There wasn't a huge crew, we didn't have mocks and stuff. It was pretty much just, "hey, look, here's the party," and we were all there. I'd kinda see Dave, give him the hand signal, he'd start rolling, and we'd start playing the scene, but in the midst of everybody else, who was just partying. You feel that when you watch a movie that's the real deal. There's no worse giveaway in the movie than when you're seeing a party scene and it's not a real party, or a nightclub scene and it's all choreographed. You just look at it and go, "Ugh, that's just awful." There's nothing like having the real people, the real locations, and that's what this movie is all about. It's inspired by Dave's life. He knows it: he lives it and lived it. Obviously you never lose complete touch with your past, but he's also moved on, as everybody must.

Q: It seems that nowadays a lot of movie scripts are trying to make some sort of statement, either about our culture or humanity. What sort of statement do you think "Harsh Times" makes?

CB: I think that's for the viewer to decide. You get a lot of movies where people will believe that there's some statement being made. You ask one person and they'll say, "yes" — you ask the next person and it went completely over their heads. In my mind, it ain't for the person making the movie or writing the book or painting the picture or anything to be telling people what they should get from it. You get what you get from it. If you feel that it's topical and it's a statement, about the country nowadays, the war, then you're going to get that from it. But there's no way that I'm going to be putting those words into anybody's mouths. My job is to actually create the character, and that's it. Beyond that, it's kind of a cheat to tell people what I was trying to do. I either achieved it, or I didn't. The movie either achieved it, or it didn't. It depends on the mood you're in when you go see it, and it depends what kind of person you are, whether you pick up on it. For me, the worst thing in the world is to hear what people were trying to do with a movie. Just do it. And people like it and they get it, or they don't.

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CONCERT REVIEW

The O.C. Meets the East Coast

Rooney and Ben Lee Rock Paradise

By Sarah Dupuis

STAFF WRITER

Rooney with Ben Lee
Monday, Oct. 30, 2006
Paradise Rock Club

My roommate loves bad pop music. She likes the stuff that's so bad it's good: Destiny's Child, 98 Degrees, and the Hiltons (both Tyler and Paris) fill our room with an odious Top-40 aroma so pungently infective it becomes catchy. As a college student bred to ingest alternative rock by parents involved in the music industry, moving into a musically-shared living space proved difficult at first, but ultimately weather-able. I've even gotten my roommate to appreciate the Irish rock band Snow Patrol. Despite our apparent compromises, so far I've been unsuccessful in dragging her to see a rock show. When I invited her to last Monday's Rooney/Ben Lee concert at Paradise Rock Club, she was initially resistant. However, as soon as I reminded her of Rooney's appearance on the first season of the popular television show "The O.C.," she changed her mind, grabbed her purse, and off we went.

The entire night was a perfect compromise between my roommate's pop affinity and my rock preferences. Ben Lee opened the show, presenting his comical style of pop rock with a tight backing band to a bevy of Australian-adoring fans. Sporting a metallic gold suit and hair that hasn't been tamed since he showed up on the Australian pop scene in the early '90s, Lee deliv-

ered his formulaic, two-to-three chord ditties. He performed with so much self-confidence that the audience was tricked into hearing depth where none existed, simply by watching Lee enjoy his own music.

Lee's excessive chattering between songs, though, never allowed the audience adequate time to soak in the afterglow of his quasi-heartfelt songs. He informed the audience that the next song would be a "sexy number," yet his voice was lukewarm at best, and sounded as though it had been drenched overnight in a vat of MySpace teen fandom.

Lee did, however, employ the audience — whom he referred to collectively as "Boston" — throughout his set. He elicited their call-and-response services during several of his songs; he relied on them almost as heavily as a member of his four-piece back up band. The greatest problem with his set was its clean accuracy — Lee's performance, although energized, was tight to the point of annoyance. Towards the end of the set, he covered Modest Mouse's "Float On," which provided an interesting contrast to his own music, but he applied the same forensic pop instrumentation that grace his original tunes in concert, and thereby missed the sloppy energy that drives the original version. Regardless, the audience, including my roommate, seemed to eat it all up, and Lee was met with much applause when he closed his set with the pop single "Catch My Disease."

The mood inside Paradise shifted dramatically as Californian five-piece pop rock act Rooney

took the stage, delivering all the raw energy that Ben Lee lacked in his set. With a more stylized, engaging, and downright cool performance, the band looked as though it had stepped straight off the California beach where the video for their first single, 2003's "Blueside," was shot. Donning the shaggy haircuts that are emblematic of their mother state, Rooney delivered the kind of sardonically catchy tunes that display not only their musical excellence and irrepressible cockiness, but also their tremendous lyrical wit.

Rooney's opening song, "Sorry Sorry," is an apologetically playful and all the while sing-along-able song detailing mild remorse for a sexual encounter that makes the female party's life "a living hell." The next song, "I'm A Terrible Person," shows the narrator giving his girlfriend's diary to his friends for a few laughs at her expense before dumping her publicly. "Daisy Duke" describes a May-December romance in which the elder male cradle-robber makes his jailbait girlfriend fall in love with him and then cuffs her to the bathtub — all delivered with as much pop sensibility as similar rock outfit Keane.

Despite their borderline-offensive chauvinistic subject matter, Rooney's egotism is one of its greatest appeals. Take frontman Robert Carmine né Robert Schwartzman, who is the son of producer Jack Schwartzman and actress Talia Shire, brother of drummer-cum-actor Jason Schwartzman, and cousin of Nicolas Cage and Sofia Coppola. The kind of glamorously fun egotism Carmine delivers on stage is reminiscent of Ju-

lian Casablancas of The Strokes fame. Carmine's arrogance, and the lyrics that reflect it, are what defined Rooney's sound and made its first album so successful.

The new pieces Rooney showcased on Monday took a drastic step away from that old material. Their guitar solos were obtrusive and reminiscent of Power Rangers theme music. The slower ballads sounded like Jet at its worst. Lyrically, Carmine fell flat — on "Tell Me," he pleads for his girlfriend to tell him that she loves him, but it just wasn't believable. This kind of sap from the same guy who unapologetically sang "I'm sorry sorry for making your life a living hell"? Carmine announced that the band was still in the process of recording its sophomore album. One can only hope they manage to write some cleverer songs between now and the release date.

Despite the disappointing new material, Rooney really put on an exciting show. Carmine clearly got off from the obvious intoxication his good genes spread to the female members of the audience, and posed every time he saw the flash of a digital camera. He even paraded around the stage with a Californian flag bearing the band's name, which drew great cheers from the crowd. The band brought Ben Lee back on stage and closed the show with an appropriate cover of the Beach Boys' "California Girls."

Ben Lee and Rooney continue to tour through November, and Rooney plans to release a new album in early 2007. Recommended for those with musical taste somewhere in between Paris Hilton and Modest Mouse.

COMEDY REVIEW

Freak Show Falls Short

New Comedy Central Cartoon Disappoints

By Tyson McNulty

"Freak Show"

Written by H. Jon Benjamin and David Cross
Comedy Central
Premiered Oct. 4, 2006

Freak Show," an adult cartoon on Comedy Central, can best be described as "just not that cool." When I sat down to watch the first two episodes, I was excited. "Freak Show" has a great premise, an interesting line-up of characters, and a credible cast of voices and writers, but to be honest, most of the gags come off as if they're trying way too hard. Of the first two episodes (the only ones I watched), the second was a lot funnier than the first one, but the first one wasn't exactly a riotous frenzy of fun. It was more of a riotous frenzy of boring. "Freak Show" will need a lot of polishing if it's going to stick around.

The pilot begins with an exposition on the formation and purpose of the Freak Squad, a cadre of sideshow performers turned superhe-

roes. They're a bit like the Justice League, but the other way around. The Squad's members are Tuck and Benny (H. Jon Benjamin and David Cross, respectively), conjoined twins who frequently argue over leadership of the Freak Squad; the Bearded Clam (Janeane Garofalo), a cross between a bearded lady and a giant, vile, soupy clam; the World's Tallest Nebraskan (Brian Stack), a tall, ugly, rambling redneck; Primi the premature baby, like Bubble Boy but smaller, purpler, and fetal-er; and the Log Cabin Republican (Jon Glaser), who qualified for a circus sideshow by being both Republican and gay. They all have "super powers": Tuck and Benny can separate at will, the Bearded Clam can spit "Bitch Juice" at unsuspecting victims, the Nebraskan can shrink six inches (yes, that's his ability), Primi can vomit in any direction with deadly accuracy, and the Log Cabin Republican can transform into Burly Bear, a sort of S&M alter ego.

The Freak Squad was formed, according to the writers, aboard Henry Kissinger's yacht

(the Wet Dream II) in 1972 when Kissinger, Richard Nixon, Augusto Pinochet, and Adolf Hitler were running out of ice for their cocktails. Frank Meinkowitz (Todd Barry), a parking attendant at the Pentagon who happened to be working aboard the yacht that day, suggested the idea of forming a task force capable of completing (ridiculous) missions such as these out of the performers in a freak show he had recently witnessed. The idea was accepted because there was "seriously little ice left." Meinkowitz currently supervises the squad and relays mission specs from the toll booth where he works outside the Pentagon parking lot.

The missions given to the Freak Squad are intentionally second-rate. In the pilot, the Freak squad must obtain a bag of the President's favorite nuts from the sole island nation which exports them but with which the United States has imposed a trade embargo due to its oppressive government (they also kill their citizens to export human blood). In the second episode, the Squad must drive the President's

Trans-Am backwards across the United States to the White House in order to decrease the odometer value and increase the car's Blue Book value. In each episode, when faced with a desperate situation, the Freak Squad transforms into a 10-story colossus which takes on different features each time — in the first episode, they become a giant male model; in the second, a massive Lady Di. In addition to their missions, they must also face sabotage at the hand of Duncan Scheisst (Will Arnett), a lackey for the mega-corporation Freak Mart, which is trying to buy out the Freak Squad's sideshow.

"Freak Show" is an assortment of ideas that sounds pretty hilarious on paper but doesn't manage to form a cohesive product. If you thought all of that might make a pretty good show, then you would have had that in common with Comedy Central when they purchased the episodes. Still, the potential is there; I'd love for my criticisms to be proven wrong by future episodes.

FILM REVIEW ★★★

Death Imitates Art in "Stranger than Fiction"

Will Ferrell More Restrained in New Comedy

By Alice Macdonald

STAFF WRITER

Stranger than Fiction
Directed by Marc Forster
Written By Zach Helm
Starring Will Ferrell, Maggie Gyllenhaal,
Emma Thompson, Dustin Hoffman, Tony Hale
Rated PG-13
Opens Nov. 10

Hey, do you want to go see that new movie with Will Ferrell? Well, everybody probably does, so what I write really isn't that important. Now that I've started, though, I might as well tell you that "Stranger than Fiction" is pretty funny — you should go see it. If you are anticipating another no-thought necessary slapstick movie from Ferrell, you will be disappointed, as this film is fairly intelligent — but still funny. The best part of the film is not our friend Will Ferrell, but the luminous supporting work by Dustin Hoffman, Tony Hale (Buster from "Arrested Development"), and several others.

Despite what I had garnered from trailers for *Stranger than Fiction*, the film is actually a love story: it explores an unlikely connection between an anarchist baker (Maggie Gyllenhaal) and the protagonist, Harold Crick (played by Ferrell, of course). The film is chock full of realistic elements and details, but the plot is just so implausible. This film is a witty juxtaposition of reality and the absurd, a fairy tale

with fantastical elements and a serious twist. The human condition is a central theme in the movie, and there is an emphasis on the principle that the only sure thing in life is death. The following questions remain, however: when will you die? How will you die? Who has the power to decide? The story contrasts the impossible (Crick hears a voice narrating his every move) with the inevitable — death.

All the realism results from the attention to detail. Each costume and set was well thought out. The vests and necklaces worn by Dustin Hoffman match his character completely. Crick resides in what appears to be the most boring beige apartment, where everything appears to be carefully selected, down to the type of phone he has to his television set to his lighting fixtures. Crick's friend Dave (Tony Hale) has a strikingly different décor, including beautiful sconces and hand made dinnerware all in the midst of a futuristic apartment. The use of food was also well done and crucial to the realism. The baked goods in Gyllenhaal's bakery teeter on pornographic, while Hoffman's character does a dance with cups of coffee throughout the movie. These details emphasize the realities of life — one has to eat, sleep, and die.

The crux of the plot is that Emma Thompson's character, Karen Eiffel, is writing a book, but the main character in the book actually exists, and is none other than the above mentioned Crick. Furthermore, Eiffel is not doing so well.



A confused Harold Crick (Will Ferrell) contemplates his life and death in "Stranger Than Fiction."

She is having a bit of a crisis, so she wears the same outfit every day, and she teeters around in an only semi-sane manner while smoking like a chimney. I found this portrayal of nicotine refreshing, as I think political correctness and health concerns have drained Hollywood of its smoke-filled glory. Ms. Eiffel also serves as a

stand-in for God, controlling Harold's life from her white-walled office in a mystery location high above him.

There is a lot more to say about this movie, but rather than regurgitating the plot, I'll just say that you should just go out and see it yourself. After all, you could die tomorrow.

CONCERT REVIEW

Beethoven Outshines Schoenberg

Christian Tetzlaff, Bookended by Grosse Fugue, Delights With Violin

By Tanya Goldhaber

Beethoven and Schoenberg
Boston Symphony Orchestra
Conducted by James Levine
Violinist Christian Tetzlaff
Symphony Hall
Nov. 4, 2006

It is rare to hear the same piece played twice in one concert, but such was the case in Saturday's Boston Symphony performance. The BSO is in the middle of a Beethoven/Schoenberg cycle, designed to compare and contrast Beethoven and Schoenberg as composers and also to give more exposure to Schoenberg, whose works tend to be sparingly performed. The program was mostly Beethoven, consisting of the Beethoven and Schoenberg Violin Concertos performed by renowned violinist Christian Tetzlaff, and paired on both ends of the program with a performance of Beethoven's *Grosse Fugue*, Op. 133. The purpose of the dual performance of the *Fugue* was to provide contrast to one of Beethoven's earlier works (the Violin Concerto) in the first half of the program, and then to contrast the composition style of Schoenberg in the second half.

The first performance of the *Grosse Fugue*

seemed slightly unstable. Although there were no obvious orchestral errors, the initial performance lacked the flare and passion so common for the BSO, as the musicians seemed to be focused mainly on staying together through the labyrinth of the piece. The work itself is very complex, and was originally the finale to Beethoven's B-flat Quartet. Preparing and performing this piece with four musicians — not to mention giving an inspiring delivery — with only four musicians would be exceedingly difficult. Performing the work with an entire string orchestra is much more difficult, so it is not surprising that the BSO seemed slightly cautious and restrained during the initial performance. The second performance, as the last work on the program, was much better, and also provided much-needed relief from the Schoenberg Concerto.

Next, I offer a rave review of Christian Tetzlaff's performance. Tetzlaff, a violinist, is not as much of a household name as perhaps Yo-Yo Ma or Itzhak Perlman, but nonetheless is a virtuoso who has garnered a significant amount of professional acclaim and has been referred to as one of the most important violinists of the decade.

The Beethoven Violin Concerto was his

debut work, performed first when he was fourteen. As a result, his performance was very personal and warm, which is exceedingly important in a work like the Beethoven Concerto. This particular concerto is difficult not so much because of its technical challenges, but because the violin is completely exposed at every moment of the piece and utter perfection is needed in order to give an effective and moving performance. While Tetzlaff was not perfect, dropping the occasional note or hitting a few octaves slightly out of tune, his performance absolutely contained the technical skill required. The Beethoven concerto, if performed well, should also send chills up the listener's spine, which this performance often did.

There were a few negatives to the performance, however. Tetzlaff has succumbed to one of the bad habits of many soloists: excessive motion. It seems as though a head bob, back-bend, or side step accompanied every change of notes or phrases. While this translates to emotional playing for those who listen with their eyes, for those who do not, the excessive bouncing was more distracting than anything. The Beethoven Violin Concerto also requires more delicacy in performance than perhaps any other major concerto in the repertoire. The

first movement at times felt a bit harsh, as if the piece were an expensive glass vase that Tetzlaff was treating slightly carelessly.

Tetzlaff also wrote his own cadenza for the piece, a risky move considering that the Kreisler and Joachim cadenzas are nearly universally performed and have become much-loved parts of the piece. Tetzlaff's cadenza was a very nice interlude, although I am not entirely sure what most of it had to do with the Beethoven Violin Concerto. Although the cadenza occasionally wandered back to a familiar theme, most of it only vaguely referenced the first movement. That aside, the performance was moving, emotional, and technically sound. The absolute highlight of Tetzlaff's performance, however, was the third movement of the Beethoven. Every complaint that could be found about the first two movements was inapplicable to the performance of the third. Tetzlaff seemed to relax a bit as well, making for a truly inspiring performance.

To be brief: I have never liked Schoenberg, and even Christian Tetzlaff could not change that. There are no apparent melodic lines, no consonant harmonies, and no dissonances that resolve to anything other than worse dissonances. That said, the Violin Concerto is very technically challenging, and I'm sure that Tetzlaff did as good of a job with it as could be expected.

To that end, the final performance of the *Grosse Fugue* was effective, as it brought a sense of relief that could only be attained by once again hearing beautiful music.

FILM REVIEW ★★★½

Late Beethoven Music Showcased in New Movie

Ed Harris Delivers Brilliant Performance as Beethoven

By Bogdan Fedeles

STAFF WRITER

"Copying Beethoven"
Directed by Agnieszka Holland
Written by Stephen J. Rivele & Christopher Wilkinson
Starring Ed Harris, Diane Kruger
Rated PG-13
Opens Nov. 10

"Copying Beethoven," the latest feature about Beethoven, has met with some ambivalent reviews, with criticism focusing on historical inaccuracies or anachronisms that have nothing to do with the message of the movie. Personally I found it to be bold, deeply inspiring, and truly marvelous.

The movie presents a fictionalized account of Beethoven's final years, focusing less on historically accurate details and more on the significance of Beethoven's late music. While the circumstances surrounding the composition of each work are all imaginary (as well as many characters), the movie portrays a very convincing version of the reality in which Beethoven could in fact have written his late masterpieces. The movie is a fantasy and although perhaps a little too heavily inspired by "Amadeus" — the famous fictionalized motion picture about Mozart — it does bring enough new elements and solid acting to stand on its own.

The premise of the plot is simple. In 1824, Beethoven (Ed Harris) is rushing to finish his Ninth Symphony. As a lot of transcription work still needs to be done, a copyist is needed. Anna Holtz (Diane Kruger), a composition student studying in Vienna is recommended and starts working with Beethoven. Anna secretly hopes not only to help with copying but also to learn from the master about composing. An unconventional relationship eventually develops between the protagonists, and this becomes the environment in which Beethoven writes his final string quartets and the *Grosse Fugue* (Great Fugue).

The simplicity of the plot is intentional and welcome as it allows the audience to focus on the soundtrack of the movie — an all-Beethoven selection featuring most of his late works. Director Agnieszka Holland does an amazing job of fitting the right kind of music to each scene, while preserving the original character, instrumentation and tempo of each piece. This is remarkable because none of the musical excerpts are adapted; they are presented in their original versions. Another intelligent choice was the limitation of the number of pieces to a select few of his later works. Fitting all of Beethoven's works into this movie made no sense. Therefore, expect no *Eroica* or *Fifth Symphony* excerpts here.

The choice of recordings used for the movie is first class, namely the string quartet selections performed by the world famous Takacs Quartet.

"Copying Beethoven" benefits from some brilliant acting. Ed Harris delivers a superb performance as Ludwig himself, full of passion, expressiveness and humor. Harris is known for preparing very carefully for each of his roles, but this time he outdid himself. In this movie, all of his gestures were convincing — especially when dealing with skills that are hard to simulate such as playing piano and violin or conducting an orchestra. Harris's natural and engaging acting is delightful, especially when portraying Beethoven's musical prowess, corny humor, and uncontrolled rage.

Opposite Harris, Diane Kruger portrays the young composition student Anna Holtz. Given the fictional nature of her character, Kruger has a more difficult time convincing the audience of her authenticity, but she nevertheless succeeds. The ability to convey both awe in the face of Beethoven's genius and the temerity to stand up to the composer when his attitude becomes selfish and rude, make Kruger's performance solid and a fitting opposite to Harris's acting.

The directing of the movie is also inspired.

Director Agnieszka Holland did not limit herself to merely telling a story about a great composer, but also tried to convey more about the meaning behind the music. The movie depicts and augments Beethoven's music with ingenious cinematography, as exemplified by the scene with the *Grosse Fugue* and the Ninth Symphony performance.

Holland is also passionate about the educational quality of the movie; not only is the movie a special tribute to Beethoven's latest works, but most of Beethoven's lines contain quotes from Beethoven's own Heiligenstadt Testament, written in 1801 when he realized the onset of his deafness and was contemplating suicide. In it, he expresses his views about the role of the artist in society, the meaning of music and its connection with the divinity. Of course, it is unclear whether Beethoven himself would have spoken like that, but hearing explicitly his musings and philosophy about life, art and religion does give us a much better understanding of what Beethoven stood for and how we should approach his music.

While not perfect, "Copying Beethoven" is a remarkable movie that will delight general audiences as well as trained musicians. The brilliant acting and inspired directing will seduce you long enough for Beethoven's enthralling music to leave an unforgettable impression on your hearts and minds. Go and watch this movie as soon as it comes out!

INTERVIEW

Ed Harris Talks About Becoming Beethoven

On Wearing Earplugs, Music Education, and Making His Dog Cringe

By Bogdan Fedeles

STAFF WRITER

At the MFA press screening of the upcoming "Copying Beethoven" movie, reviewers found out that Ed Harris himself was flying to Boston that very night to meet with the press and answer a few questions about his new movie. Given the unusual nature of the film and his incredibly powerful portrayal of Beethoven, we had quite a few questions for him. Luckily, Harris was kind enough to sit down with a few reviewers for a lengthier interview the next morning.

The Tech: Did you have any musical knowledge going into this movie?

Ed Harris: I grew up playing the baritone horn. I could read music and knew basic music terminology and I was probably familiar with a couple of Beethoven's major symphonies and the more popular piano sonatas, but I wasn't at all familiar with the bulk of his work. So it was a whole new education for me which was great.

TT: The setting of the movie was in Vienna, but it was filmed primarily in Budapest. How did that work?

EH: In Budapest we worked mostly on the sound staging — the interior stuff. Then the Ninth was shot in Kecskemet, a city south of Budapest, where they have a beautiful theatre. In Sopron, a city in the west of Hungary near Vienna, we did the exteriors and the street scenes because it had a great look for that.

TT: Did you do anything in particular to prepare to play someone who is almost completely deaf?

EH: Well, I worked a lot with ear plugs. In his final years, Beethoven had these conversation books where he would converse with people in writing. For a two hour movie, we made it to conceive that he reads lips more or less. I really did plug up my ears so I had to pay attention to people when they were speaking, to really understand what they were saying. Somebody gave me a CD that ... was showing the deterioration of what he would have been able to hear over the years, which was rather interesting to listen to. I talked to my father who can't hear a lick, but mostly it was just shutting my ears and not hearing anything; and constantly listening to his music on my iPod so that his music is in my head all the time, for months. He's been going deaf for 26 years. In [the Heiligenstadt] testament from 1801 which they found after he died in 1827, he was already talking about his loss of hearing and how it's going to affect his life, and how he's going to have to shut himself off from the society and just focus on his music. So it was a long time in coming.

TT: Did you have any anxieties about the film post-production?

EH: [There was] a longer version [where] the relationship between Beethoven and Anna seemed to have been diffused because there were a lot of other stories going on with her

character, which ultimately we needed to trim down and focus on this relationship a little more.

TT: Did you think that ultimately Anna's character was a beneficial aspect of the film?

EH: The relationship between [Beethoven and Anna] was pretty strong and one gets the sense of him passing along something to someone. Agnieszka [Holland, the director] is a strong willed woman and a fairly political one and I think that part of her point of view about the whole story was empowering this young woman. At the end of the film when [Anna] is walking out in the fields, you get the sense that this is a person who is going to have her own voice; if she is going to do anything creative at all, it will be from the place of her own purity and not just trying to copy whatever else is going on in the world, which I think it is a fairly powerful statement to make this day and age when we're just inundated with information constantly, sound and media. I do think that Anna's character in the film does allow Beethoven to express himself, whether it's rage, whether it's fear of being deaf and conducting, whether it's trying to express his relationship with powers greater than him, there's someone that he's got an intimacy with, that he can talk to.

TT: Some critics brought up that Anna's character is very good looking, (Diane Kruger was a model) and somehow in the context of the early 1800s, not many women looked like that. I was wondering if that was in any way distracting.

EH: Well, I haven't read anything but I know there have been some mixed reviews. One thing to be said about the film is that musically is very historically accurate in terms of the pieces he was working on at that time. I didn't have a problem with it — for me Diane was the actress I was working with. Yes, she's very pretty and I think she does quite a wonderful job in the movie. One of the things I think she does great is listen — there are some really beautiful moments when she's just listening to him, paying attention to him, she's wrapped. A lot of actors don't listen very well. The fact that she's beautiful and young, what can I tell you? I think there's a wonderful chemistry going on between the two of them in the film. And it's a lot more pleasant to see an attractive woman rather than a guy being the copyist. It allows for some heart to be shared and I think they become like soulmates in some sense. The fact that she's a woman and he's a man has something to do with that. There's an attraction between these people which is never summated. You feel the sensual attraction and appreciation. This is part of what the film is. I don't know how else to explain this. If people don't like it, well, they're entitled to their own opinions.

TT: The ending — did you feel at all that it

Harris Learned Violin and Piano to Become Beethoven

Harris, from Page 8

was a little abrupt?

EH: There were various versions of the movie, where that particular scene where he is dictating the Hymn of Thanksgiving from Op. 132 was not the last scene of the film. I think the film is edited in its best possible format. Even the producers and the business people involved, after the first cut of the film, they were going: "Can't you put the Ninth Symphony at the end of the movie? 'Cause that's the climax of the film." And I was: "Yeah, but didn't you guys read the fucking script? It's been this way since day one." Part of the desire of the writers was to reintroduce these later string quartets to the public, and in particular the Grosse Fugue, which is out there, man. It's 180 years old, but sounds like modern music. One of the writers' desires was to say: "Check this shit out, man." It's pretty impressive. It might be difficult to listen to, but once you get into it, it's pretty great stuff.

TT: Now that you've heard all of these late string quartets, which one or one movement of them is your favorite?

EH: I love the one that he is dictating, the Hymn of Thanksgiving. I think that's really exquisite. And depending on my frame of mind, I like listening to the Grosse Fugue, but I've got to be in a certain place, otherwise, it's insane.

TT: Do you still listen to this music?

EH: Yeah, my iPod is still loaded up with that. I have a couple of Dylan tunes, but the rest is Beethoven, primarily because it is so hard to put shit on it [my iPod]. I don't know how to use it very well. The more I listen to it, the more I appreciate it. I was talking to this fellow Jeremy [Eichler], who is the classical music critic for the [Boston] Globe about the fact that classical music in general is considered to be made for the upper crust of society, for whoever can afford tickets to the symphony, at least in this country. This is very different

from Europe; there you got cab drivers singing opera, there it's part of life. The more you listen to Beethoven, the more you realize he covers a whole range of human emotions; his stuff is earthy, strong, powerful, guttural, visceral as well as being beautiful at times and very demanding musically. Part of the problem these days is the education system in public schools. When I was growing up, we had our own orchestra in third, fourth, fifth grade. You could rent an instrument and you would play. A lot of public schools now can't afford that. They don't even have art, they don't have shit. They've got "No Child Left Behind", cramming all their kids to study for tests. That's the way it is.

TT: Do you think this movie can act as a medium to promote classical music?

EH: Let's be realistic. This film is not a blockbuster movie that's going to be seen by hundreds of millions of people. Hopefully, it'll have a life out there and reach people, and then have a life after its initial release where it's shown in colleges, schools and so on. I don't think it's going to turn anybody off to classical

music. Hopefully, it'll bring a few people in, make them more aware, make them want to go out and listen to more things.

TT: Have you seen the Immortal Beloved?

EH: I have never seen that. I know that there's also this Beethoven movie back in the '40s, which I didn't see either. I mean, if there was a videotape of Ludwig walking down in Vienna, I'd look at that. Or a recording of his voice. But there's no need for me to see another actor portraying Beethoven.

TT: So, your performance of Beethoven was completely original and not inspired by any other movie ...

EH: It was inspired by Beethoven, hopefully.

TT: You talked a little bit about the tension between the artist and the people he was trying to bring his art to, like Diane's character. Any parallels between this role of a tormented art-

ist and other roles you've done such as the one in "Pollock"?

EH: The huge difference between the two of them is that Pollock's work deteriorated in the last years of his life; his alcoholism, his psychological problems defeated him. Beethoven fought through his illness, his reclusiveness, his eccentricity, to put his music out there till the day that he died. And it got more exquisite in a way, more challenging and more revolutionary, the closer he got to leaving the planet, whereas Pollock was very much struggling to find what he wanted to do during the last couple of years of his life, if he was doing anything at all. That to me is a really big difference between the two of them. I think Beethoven was a much healthier individual; even though he was a bit out there and irascible, he had focus, energy and commitment; he was a vital guy. Pollock was tormented to the point of debilitation.

TT: How much musical training did you do before the movie and how much did it improve while doing this project?

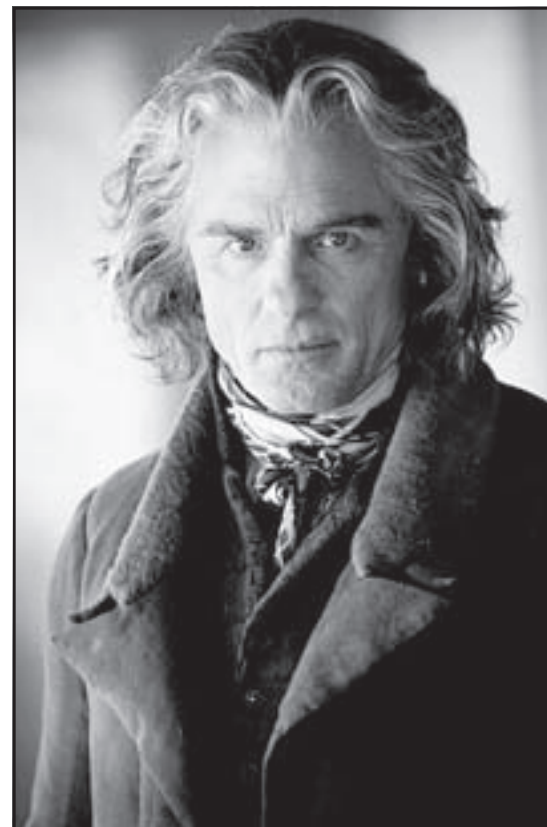
EH: I played the piano for a year prior to the film; I took lessons and practiced every day. I also took violin lessons and conducting lessons. My sense of the musical world improved somewhat. The idea was never to get great at it, but just to infuse myself with living in the world of music, that it was my life. It wasn't about being a virtuoso, that wasn't the point. I knew I wasn't going to be. But for nine to ten months of my life I lived with his [Beethoven's] music in my home all the time. That's how I enjoy working. It makes it interesting and fun for me, and it feels up my spirit or whatever, with what's important to know when trying to portray this guy.

TT: I was wondering in the movie, when you play the beginning of the Grosse Fugue on the violin, can you actually play that?

EH: Yeah, yeah, I learned that and I could play that pretty decently. That's about the only thing I can play other than "the chicken and the whatever ..."

TT: That is a pretty difficult passage.

EH: It is pretty difficult. When we were



METRO-GOLDWYN-MAYER

Ed Harris completely changed his appearance to achieve the look of Ludwig van Beethoven in "Copying Beethoven."

shooting that, we had this violin player on the set, like a coach, who I hadn't worked with. They just brought him in case I needed some help. We did a couple of takes and then I walked over to ask him how I was doing. I can't even imitate what his impression was. It was like ... so unsupportive and so dismal he couldn't even look at me. I felt like: "Fuck you, you're supposed to be helping me out". He actually did say a couple of things that helped, because the take where you see me playing is one of the later takes, so it did improve a little. But literally, my dog would go like this [puts his arms around his head] when I was practicing.

It was pretty funny. But I got to the point where I could make a decent sound. I didn't have the greatest violin in the world, no Strad or anything. It was fun though.

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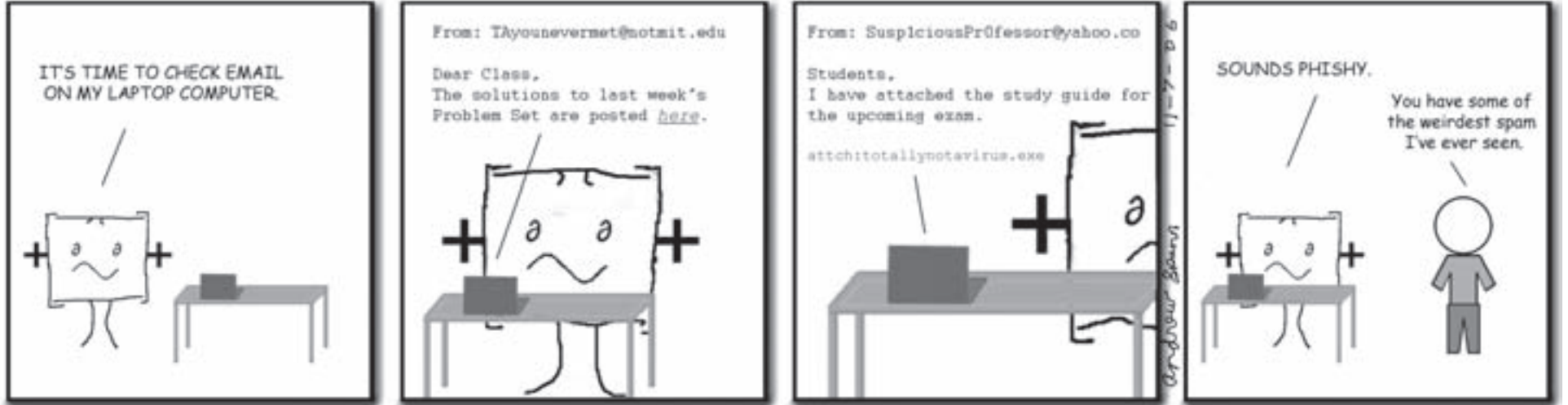
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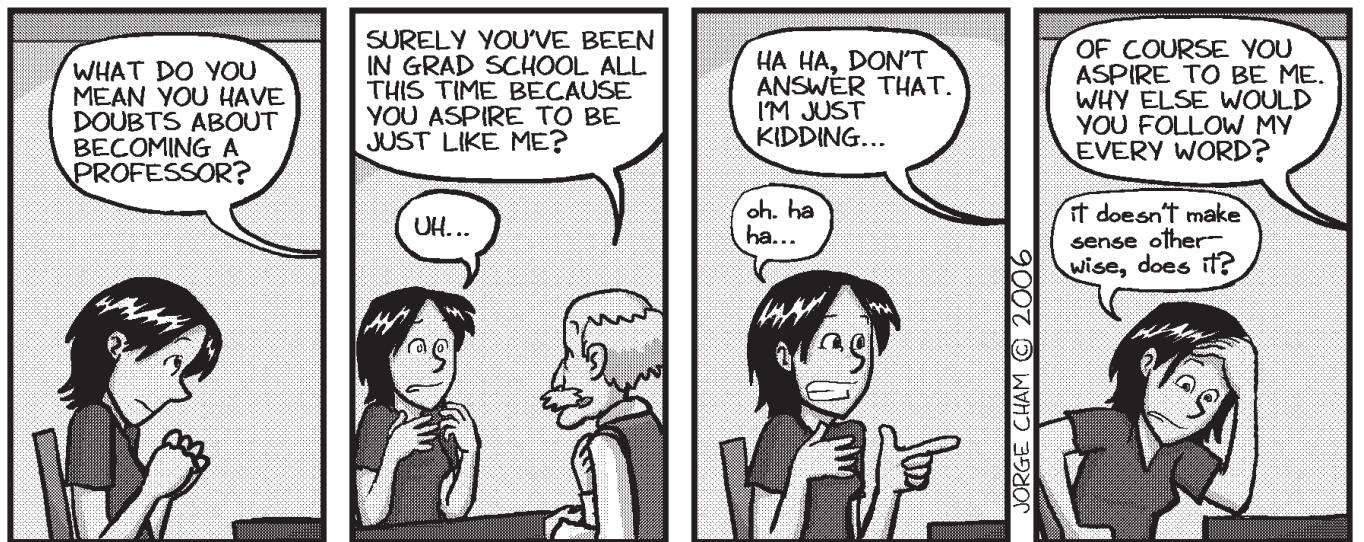
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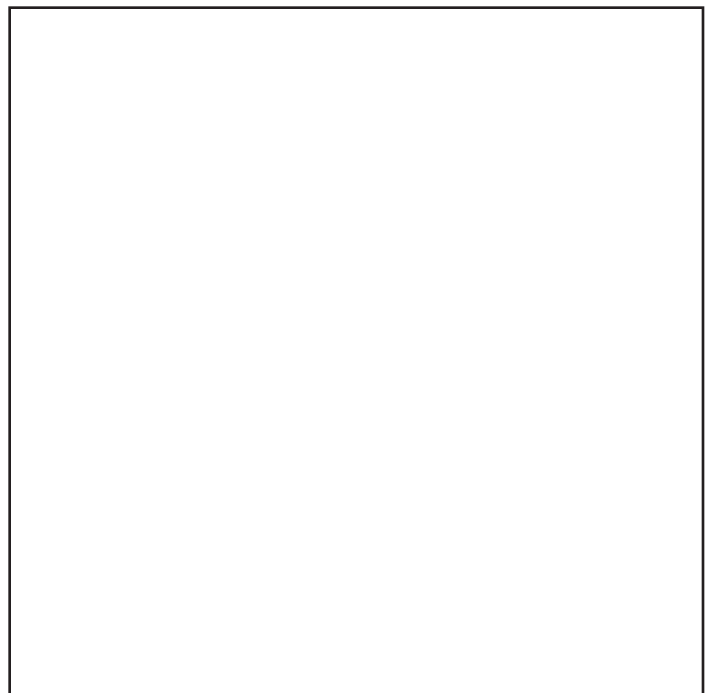
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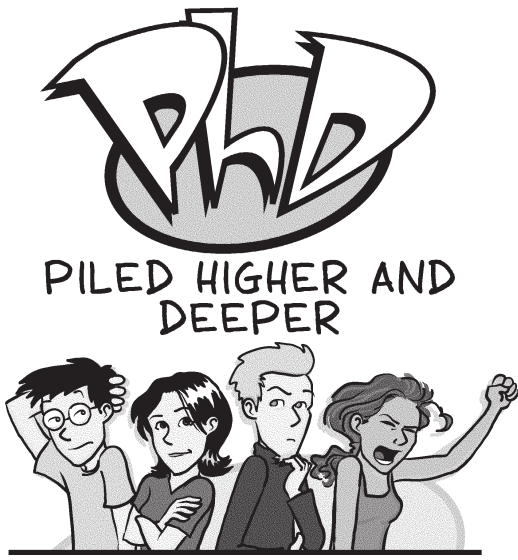
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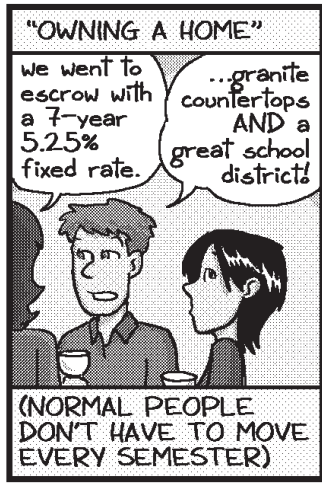
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Solution, page 15





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Diana E. Henderson is Professor of Literature at MIT. She is the author of *Passion Made Public: Elizabethan Lyric, Gender, and Performance* and the editor of *A Concise Companion to Shakespeare on Screen*.

Collaborations with the Past is published by Cornell University Press, 2006

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Smell of Human Sweat Presented to Public

By Ken Johnson
THE BOSTON GLOBE

The smell of fear hangs in the air at MIT's List Visual Arts Center. It comes from an exhibition called "Sensorium: Embodied Experience, Technology, and Contemporary Art."

In one of the galleries, the Berlin-based Norwegian conceptualist Sissel Tolaas coated wall sections with off-white paints infused with the scientifically reproduced scents of human sweat, based on samples taken from men who were afraid of someone or something. Because the chemistry of sweat reflects the emotional state of the sweater, when you rub and sniff the walls, as you are invited to do, you take in the pungent bouquet of fearful male perspiration.

The point of Tolaas's project and of "Sensorium" as a whole is partly to prompt thought about how new technologies are influencing sensory experience and, in turn, contemporary consciousness. But the show is also an argument about art. Against the traditional notion of art as a primarily visual experience, it proposes that for art to be relevant today, it needs to engage all our senses and address all the ways that our senses have been extended, amplified, and otherwise altered by new technologies.

The French artist Mathieu Briand's project has visitors enter the gallery through a white room derived from "2001: A Space Odyssey" and don futuristic headsets. The headsets have built-in video cameras and little video monitors placed right in front of your eyes; as you walk around the gallery, you see where you are going through the monitors. By pushing a button, you can momentarily switch channels and see what other headset-equipped viewers are seeing.

The machinery does not actually work very well — more often than not you get static when you try

to switch channels. But you get the idea: It's about how modern technology is constantly giving us access to what other people in other places are seeing, and it asks us to think about how that multiplication of perspectives affects our sense of who and what we are as individuals and as members of a global human hive.

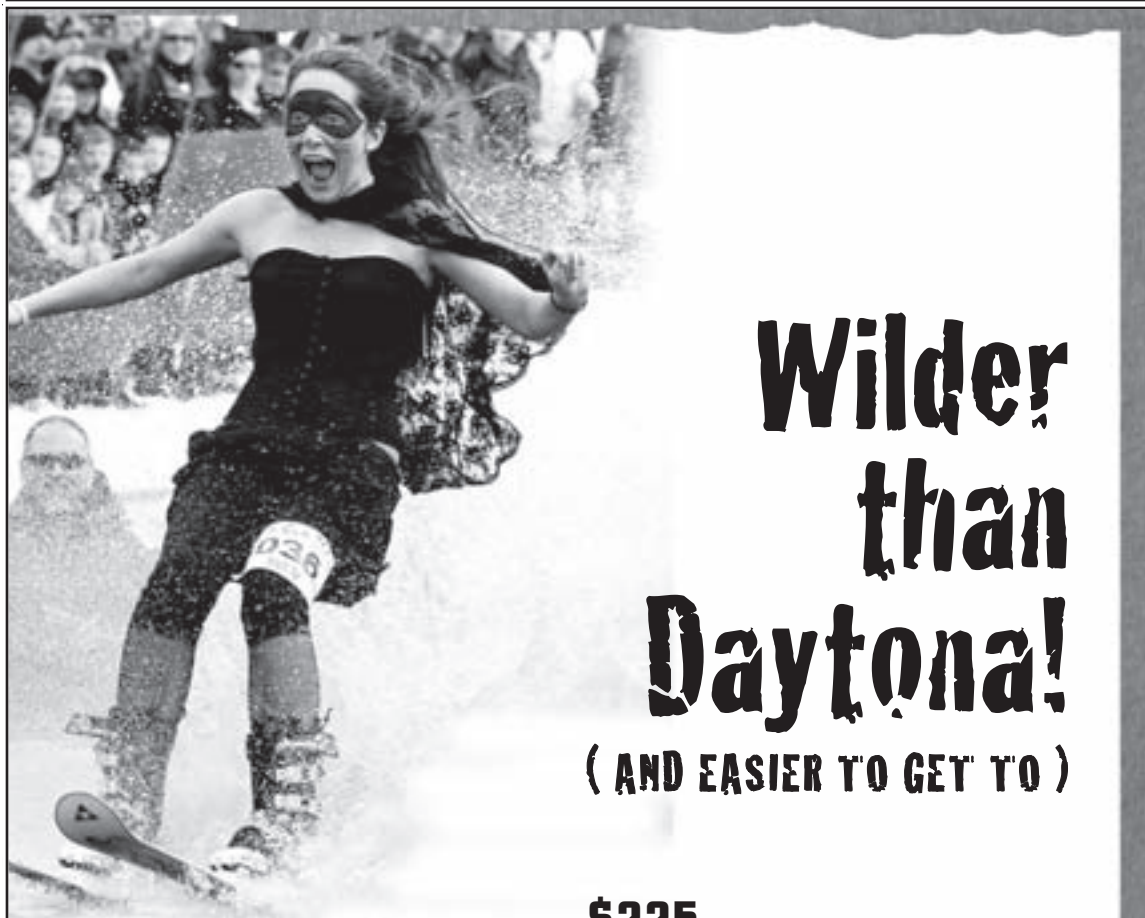
Some forms of technology make things visible that are otherwise invisible to ordinary vision. Bruce Nauman set up an infrared video camera in his studio to record what went on there in the darkness of night. A segment of the grainy, spectral recording projected at MIT shows the artist's desk and chair and the occasional mouse, moth, and cat. It's like a ghost hunter's surveillance tape.

Artists also use new technologies to create new, hybrid art forms. Ryoji Ikeda, one of Japan's most prominent electronic music composers, has created a walk-in Minimalist installation that combines sound, light, and space. Pass through the black curtains and you find yourself in a dark, narrow, 90-foot-long corridor with a horizontal red laser line projected on the far-end wall. As you make your way gingerly along the hall, you hear hissing and jingling sounds, and are intermittently startled by bursts of strobe light. If nothing else, it puts you on full sensory alert.

Technology is also commonly used to enhance forms of entertainment, and the exhibition's most immediately entertaining effort is an elaborately automated surround-sound piece of musical theater by Janet Cardiff and George Bures Miller. The widely exhibited Canadians have constructed a rustic one-room cabin filled with thousands of old vinyl records, a half-dozen turntables, and many different sorts of old speakers on shelves.

You look in through a wide front

Sensorium, Page 18



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Competition Among Units Blamed

Tonegawa, from Page 1

Biology Department Head Chris Kaiser and Dean of Science Robert J. Silbey were criticized specifically for failing to adhere to normal hiring procedures. McGovern Director Robert Desimone was also criticized for attempting to influence the decisions of the Biology Department faculty and head.

The report "accurately distributed the blame to several individuals, including myself, as well as to the flawed culture that has developed in the neuroscience program," Tonegawa said in a statement to the *Boston Globe* last week. Tonegawa and Silbey were unavailable for comment yesterday.

Kaiser said that he is "happy with the overall tone of the report, because essentially the committee took the stance that mistakes were made but did not harshly blame anyone." The report "looked to the future," Kaiser said. "It really is very positive in that sense."

The allegations against Tonegawa raised concerns about the tensions between the Institute's neuroscience units. The investigative committee concluded that "the competition and lack of communication among the different neuroscience units, especially Picower and McGovern, have led to a breakdown of this system and is impeding progress in neuroscience at MIT," the report states.

"Neuroscience at MIT has made important advances in a relatively short period of time," Reif said in message to the community last week. "It is not surprising that such rapid expansion and intense activity, spread across different academic and research units, have given rise to tensions among the units."

The report also criticized the existing reporting structure among the neuroscience units, as the McGovern director does not report to the Dean of Science, making it difficult for the dean to resolve disagreements be-

tween the groups.

The investigative committee stated in the report that "we find no evidence that gender was a motivation in Professor Tonegawa's discouragement of Dr. Karpova," however, "this case nevertheless does have gender implications," possibly making it more difficult for MIT to recruit new female faculty.

A series of confidential e-mails between Tonegawa and Karpova from May were obtained by the *Globe* and made public in late July. The e-mails show that Karpova, who was applying for her first faculty position, had considered MIT to be her top choice but was disheartened when Tonegawa described the problems that would arise because of their similar research interests and that "unpleasant competition will be unavoidable."

The report states that sending discouraging e-mails when the Biology Department Head was deliberating on whether to make an offer and after the offer was made was inappropriate, although informing Karpova that his lab would not collaborate with hers was not.

Conclusions of report debated

The faculty ad hoc committee, which was convened by Reif in July to investigate the incident and the overall structure of the neuroscience programs, interviewed about 50 people, according to committee chair Jacqueline N. Hewitt PhD '86, director of the Center for Space Research.

The committee sent an invitation by e-mail to all members of the MIT faculty inviting them to speak with the committee, the report states, including individuals involved with neuroscience outside MIT.

"The accounts we heard were complicated, and as we say in our report we made a best effort to reconstruct the events," Hewitt said in an e-mail. "We undoubtedly will hear from a number of people who would like us to clarify or revise certain points. We are happy

to receive these comments and amend our report as appropriate."

Karpova, who has since accepted an offer to run a lab at Janelia Farm of the Howard Hughes Medical Institute, said that she felt the committee was too harsh on Desimone. "He NEVER put anything ahead of my well-being," Karpova wrote in a statement to *The Tech*. "If there is one person at MIT who was involved in this situation and deserves full praise, it is him." Karpova declined to comment on other parts of the report.

"The investigative committee was clearly presented with many conflicting points of view, and I don't envy the difficult position they must have been in," Desimone said in a statement to *The Tech*. "However, I am sorry to say that the published report contains factual errors, misstatements, and omissions."

According to the *Globe*, biology professor Robert H. Horvitz, who led the faculty search, said that Tonegawa was not excluded early on. "Discussions about correcting these problems are underway," Desimone said.

Another point of view was brought up by Chi-Sang Poon, a research scientist at the Harvard-MIT Division of Health Sciences & Technology. Poon, who sent a letter to Reif and the committee yesterday, believes that Tonegawa was himself a victim of discrimination, in this case racial.

The women faculty leadership may also respond to the report, according to Hopkins. The group has not yet had time to discuss the report and decide what to tell the investigative committee.

Hopkins was unsatisfied with the focus of the report. "I thought the issue was about the treatment of a young scientist by a high-level administrator, but that does not seem to have been the focus of this report," Hopkins said.

In contrast, Brain and Cognitive Sciences Associate Professor Elly Ne-

Tonegawa, Page 14

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Group To Oversee Hirings

Tonegawa, from Page 13

divi, who supported Tonegawa during the investigation, was very pleased with the focus of the report, believing that the issue rightly went beyond the specific hiring situation. She said that it emphasized that there are rules for how hiring is done, and that the committee was harshest when people did not adhere to those rules.

Advisory committee established

Reif announced the creation of the Advisory Council on Neuroscience last week. The council will be chaired by Associate Provost Lorna J. Gibson and members of the council will come from the Biology and BCS Departments, as well as the McGovern and Picower research centers. The Dean of Science will also be a member of the council. Gibson was unavailable for comment.

According to Reif, the council will oversee the recruitment and hiring of faculty in neuroscience, will work to "develop a coherent program for neuroscience at MIT" and consider how to encourage collaboration, and will make recommendations regarding the allocation of shared resources. These tasks follow the recommendations of the investigative committee's report.

After three years, the council's role and the continued need for the council will be reassessed, Reif said in his message.

Kaiser said he felt that the advisory council is "the best possible outcome that could have come from this" because cross-departmental hires are "a very tricky thing to do," and that the Biology Department did not have a clear roadmap on how to conduct hires with the McGovern Institute.



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Past Competitor Enters Contest Following Random Milk Defeat

UMOC, from Page 1

Resources, an organization that helps bridge language and cultural barriers for members of the Asian community, according to their Web site.

Contestant Brandon S. Moore '09 ran to protect the honor of Random Hall, whose resident carton of rancid milk won the competition in 1995, 1998, 2000, 2001, and 2003.

Moore chose his charity, the Susan G. Komen Breast Cancer Foundation, after his mother's battle with the disease.

Joshua L. Pevner '08, a self-proclaimed narcissist and terrible person, is running for Hadassah, the Women's Zionist Organization of America, because "it's the only charity [he has] ever heard of."

"All the people in Random Hall are not attractive, but some-

body would sleep with [Brandon S. Moore]," said Pevner. "No one would sleep with me."

Contestant Omri Schwarz '97, a system administrator at the MIT Kavli Institute for Astrophysics and Space Research, also ran in 1994 as an undergraduate, when he came in second. Schwarz was defeated in 1995 by the Random Hall milk. While Schwarz has not had the time to participate fully by standing and soliciting donations this year, he still enjoys the competition. Schwarz's charity is the Massachusetts Society for the Prevention of Cruelty to Animals.

Axelrod is running for the Big Jimmy Fund, a memorial scholarship in honor of the East Campus and Senior House security guard.

APO has been running UMOC since in the early 1950s. While some chapters have abandoned the contest, MIT has kept the tradition. UMOC was known as the Ugliest Man on Campus until 1992 when a female ran on the idea that "being a woman made a very ugly man," Pepper said.

"For a couple of years the name was experimentally changed into Ultimate Manifestation of KOR3, and now it is the first time that the name is changing back to Ugliest huMan on Campus and coming back to its roots," Pepper added.

The polls have closed for this year's UMOC competition, and the winner will be crowned at an award ceremony today at 5:30 p.m. in 4-270.



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Solution to Sudoku

from page 11

Solution to Crossword

from page 10

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CSC Explains Two-Fold Mission, Clarifies Campus Focus Areas

This is the second of a series of weekly interviews with members of different Undergraduate Association committees. These interviews will be conducted by The Tech's news editors and members of the editorial board. A UA representative will be present during these interviews as well. Questions for the UA committee members should be sent to uaqa@the-tech.mit.edu the same week they are featured. Responses to these questions will be printed alongside the following week's interview.

This week's committee is the newly-formed Campus Sustainability Committee. The Tech talked to CSC Chair Anna S. Jaffe '08.

The Tech: What is the mission of the Campus Sustainability Committee?

Anna Jaffe: The mission is two-fold. First is to leverage MIT's stance as a global leader in technology to set the stage for what should be standard in the way of community consumables, research consumables, building design, how we educate people in a global world for a sustainable future, basically.

And then the second piece is, because we are a UA committee, of course we're interested in collecting student insight on the topic, and ideally trying to leverage student

research. To that end, we've looked at a bunch of different case studies where the constituencies of whatever it is — a company or a school or anything — have drastically changed the direction of that particular institution, or at least improved it in a radical sort of manner. Our primary goal is to engage every student on campus, and ideally also faculty and staff, and have MIT lead in six or seven primary categories.

TT: What projects are the committee currently involved in?

AJ: We have six focus areas. The first is new buildings, like the new grad dorm that's going up, potentially the energy research center that the [Energy Council] is looking to establish, and then also a radical, experimental building that is just crazy — if you could have any green building on campus, what would it look like, what would it do, how would it work? The goal for that particular subset of the committee is by the end of the year to have three completed CAD models, so that we can go the administration, we can go to students, and say, hey, this is what a potential grad dorm could look like, this is what a potential research center could look like, and this is some crazy wacky idea that we had that we thought was really cool.

The second committee subsection is looking at building retrofit. That's something that has been a topic for a while; it isn't necessarily forging new ground or anything. But they're looking at each building and working with a couple other groups on campus to do building audits, and once those audits are done trying to pick the highest leverage point to ideally minimize material energy use in current existing infrastructure. At the moment, Ashdown, and potentially even the Infinite Corridor are two focus areas just because one is a building that is about to be undergoing renovation anyway and the other is a location where many students walk and is critical to change. And so that is sort of an immediate path.

Then the third committee subsection, project area, is community consumables. We're a little village of over 10,000 people — or more depending on how far out you go. That allows us to look at all of the standard questions that any community would have to look at, whether it is transportation, food, water, what you do with your stuff, or where you get your clothing. That group is looking at all of the vendors that are at MIT and what they sell, all of the actions students take to turnover any of their equipment whether it is their computer or their ... you know, soda can. Then within that also trying to understand what galvanizes people to understand the material processes that go into everything they use on a daily basis.

Group four is looking at research consumables. We're doing awesome, groundbreaking research, but a lot of it isn't particularly clean. And so that presents a lot of opportunity to develop green chemistry and other similar practices. I think one of the P3 ... Awards [a national student design competition focusing on people, prosperity, and the planet] that the EPA [US Environmental Protection Agency] put out — two or three years ago, I think — was won by an MIT group doing green chemistry. So it's something that's been on campus for a little awhile. By looking at all of the materials and energy and ways people are used to doing research and see whether or not that can't be leveraged to some advantage, either in the form of new practices that can then spread to other schools or just on campus.

The fifth group is finance. We have a very large endowment at MIT and a couple individuals on the committee are looking at how that endowment potentially could be invested, such that we're investing in either clean development or energy or whatever it might be. That's something I'm a little bit less familiar with, but I think it's exciting. I just don't know all that much about how investment portfolios are managed. I also feel like that's a little bit different, a little bit removed from most of campus, just because we don't usually think about, you know, who we are investing in as a school.

The sixth committee project revolves around student-led initiatives. Because we're a student committee, we're excited, obviously, to engage students. So that project is the establishment of a half-million dollar grant that would then be broken down into 20 \$25,000 units. It would solicit projects that have a rate of return that would enable that endowment to be maintained. It would have to be sponsored, basically, for two years, and after two years, the rate of return should be high enough to insure it into perpetuity. Our goal with that is if 20 radical groundbreaking student projects were established every single year, it would kind of take the IDEAS competition but then apply it to MIT, and it would also enable us to tackle a bunch of these industry problems because we do manufacturing on campus, basically — you know, we do education, we have buildings, we have spaces, we have transportation. And it allows



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Sustainability Committee Born of Energy Initiative

UA Q&A, from Page 16

us to do something that as a committee we personally couldn't do — because there are 16 of us or something — but as a huge population of students or faculty with students nested among them we can do really effectively.

TT: I know this is a new committee. Do you know why the UA felt it was necessary to start the committee? Why now?

AJ: My understanding was that it came out of Hockfield's Energy Initiative. So it's like, okay, we've got globalization, we've got Hockfield telling us that as a student body we're supposed to solve the energy crisis, and there are 15, or 16, or 17 — more than you can count — of these little groups on campus trying to solve little questions, whether it's recycling or building energy use. And I feel like the UA created this group bring all those people together and allow them to have dialogue within a framework that is structured, rather than there just being this sort of disparate group that is a little bit amorphous and maybe sometimes has trouble voicing themselves to either the administration or students. So just giving more shape to something that was already there.

TT: Have you been working with some of these other groups on campus?

AJ: The interesting thing about this committee is that, even though it's an undergrad committee, we're really interested in working with grad students, because the tenure for an undergrad is four years, and the tenure for a PhD student — it could go on forever. They have a slightly longer time scale in mind when they think, okay, how are we going to try to change this place or what kind of programs are we going to set up. And, because they're doing research ... they're really interested in leading research projects, and since that's a focus of our group, we've been interfacing a lot with both undergrads and grads.

So there's S*[Sustainability@MIT Student Working Group], which is basically the graduate equivalent of the UA Sustainability Committee; SAVE [Share A Vital Earth] which is primarily, or historically has worked on recycling; SfGS, which is Students for Global Sustainability, which is a consortium of eight universities — I think their primary activity is a conference once a year between all the schools; the Sloan Energy and Environmental [Finance] Club; the Energy Club; and a bunch of others that are smaller and a little bit less established.

TT: How do you expect your work to affect students?

AJ: We've been talking a lot about how curriculum could be used to inspire students and potentially even faculty to gear their research toward questions of sustainability, whether it's energy or buildings or how to use people. ... MIT, in the best of cases, is basically educating us to design sustainably. High-level engineering is actually very detail-oriented. You minimize materials naturally, because that's sort of like the most elegant design possible. What we're trying to do with the committee is to understand how we can impact every student to take any of their classwork, whether it's in a sustainability framework or not, and apply it to some of these global, engineering, or social challenges.

... So our goal basically is to encourage every student at MIT to think with a perspective that says, hmm, you know, how is this going to not only provide a service or a product, but actually make the world a significantly better place. ...

TT: You spoke a little bit about the Energy Initiative. Can you elaborate on how the committee's work will tie into this campus-wide initiative?

AJ: ... If you look at how innovation happens in a corporate structure, you have big companies that move kinda slowly, and you have little companies that move really quickly. MIT is a very large institution, and our goal within the Energy Initiative

is to say students can move very fast. And not only can they, but they have to, because they're only here for four years. Whereas professors or people in the administration are here for a long time — and that's great because they can do things incrementally, they can have a longer perspective on how change is going to happen — but students, if they want to have an impact on this place, have to act really, really, really quickly. So we're trying to leverage both the if you're small and you're free to do whatever you want, well you can, you can do really radically different, innovative things. Whereas if you're established, you're

probably going to do something that you have done before. So, if we were going to contribute anything to the Energy Initiative, we want to push it to be even more radically-oriented than might otherwise occur.

TT: You talked about the six different focus areas. How far has the committee gotten in each of these areas?

AJ: For CAD, I've contacted the Boston Green Building Council, which we think is going to be our best

source for architects, just because they're local and they're probably going to be really excited to work with us. We haven't met with them yet. And we're hoping to have that same connection be relevant for refit design. Professionals are an awesome resource, but they're really busy. Our goal is to say, you professional person who works 9 to 5 — granted you probably work other times and I'm sure you have a family — but

are you up for meeting with us two or three times a week and maybe helping us with some of our projects? And engaging out in the community, because that's something that people always talk about. Outreach, outreach, outreach! Excellent; we will do outreach.

We wrote the proposal for the grant. So now that's just going and giving presentations and talking to a couple of people within the Institute to get them behind us. ... And that's just a process that takes a little bit of time. In terms of research and community consumables, those two are most directly tied to other groups at MIT. I think those two groups right

now are primarily just establishing a good working group and contacting professors who seem to have an interest in the topic.

The one thing that surprised me about everyone who is on this committee — because I've worked with a couple different project groups in the past — was that when I said, 'Why are you here?' everyone had an answer. ... At the same time, we're obviously still looking for other people.

TT: You said 16 members, right?

AJ: Yes, 16. So that would be two or three people per topic.

TT: How can students get involved? Is there anything else you would like to add?

AJ: They can e-mail me, they can call me. They can come visit me, but I live far away. They can write grant proposals or they can join the committee — but I think that the thing we're trying to achieve is that you don't have to be in the committee to be immediately involved in what it's trying to do. ...

One other initiative that I didn't mention is called MIT Ecology. You walk around in the middle of the winter, it's all dark, there's no green stuff, you're all depressed because you're failing done of your classes, and you're like, please, I just want to rest, I want to curl up in the sunshine, and I wish I was in a nice tropical place. So, this part of the initiative is basically going to start with just

green roofs. Grass. So you're looking down Google Earth, you can't see MIT. It's gone, it's invisible.

We feel that that would be an interesting first step, because it's pretty easy. It takes some roof restructuring and some load calculations, but at least on a number of the buildings on MIT, I'm pretty sure that it would be [possible]. ... And then ideally to build a structure over one of the them where people could come and reflect and watch ecologically systems and just be really happy, all the time. So that's one of the more friendly, do-able [projects]. And we haven't figured exactly out how that is going to be funded, whether that's something that we would raise money to do ourselves ... or whether it's something MIT would get really excited about. We've been in contact with most of the professional associations — some international, mostly in this hemisphere — who build green roofs, and we've been talking to them about the practice and the process, and who is really interested in seeing that way of dealing with rooftops become more prevalent in the United States. We figured that those were either good people to advise us or to support it as a project.

We also have two people working on education and curriculum. But in terms of tangible products, I don't know what that's going to be. ... I personally think that, of all of the pieces of a sustainable campus, that's the one that is most tackled.

“So, if we were going to contribute anything to the Energy Initiative, we want to push it to be even more radically-oriented than might otherwise occur.”
—Anna S. Jaffe '08

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NOVEMBER 10, 2006
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Division of Graduate Medical Sciences

Open House

Saturday, November 18, 2006

10 a.m.–2:30 p.m.

School of Medicine, 715 Albany Street, Boston

Attend information sessions for Master's degree programs:

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Boston University is an equal opportunity, affirmative action institution.

GMSOH

Police Log

The following incidents were reported to the MIT or Cambridge Police between Oct. 28 and Oct. 31, 2006. This summary does not include incidents such as false alarms, general service calls, or medical shuttles.

- Oct. 28:** Student Housing in Cambridge, 4:57 a.m., Wellesley College Police Department reports third party report of sexual assault. Case open.
 PLP (450 Beacon St.), 11:38 p.m., Report of Boston Police doing check of area and request that MIT police respond; parties cleared.
- Oct. 29:** Fowler St., 12:41 p.m., Report of minivan with slashed tires.
- Oct. 31:** M6 (182 Memorial Dr.), 12:46 a.m., Three subjects (two male, one female) attempted to break into office.
 Boylston/The Fenway, 2:07 p.m., Drunk male approached two female students waiting for Saferide.
 Main St., 6:28 p.m., Stop of subjects at Cherry St. and Main St.

COMPILED BY BENJAMIN P. GLEITZMAN

MIT
PUBLIC SERVICE CENTERweb.mit.edu/mitpscThis space donated by *The Tech*

Art Piece Tickles Multiple Senses

*Essays Accompany
Olfactory Artwork
Sensorium*, from Page 12

window. The set evokes a reclusive character whose story of lost love, grief, and guilt is conveyed by an intricate collage of music and words intoned by a raspy-voiced male narrator. Over its 20-minute duration, the show builds to a melodramatic rock-opera climax with lights in the cabin blinking in time to the pounding beat.

"Sensorium" is accompanied by a thick volume of essays about art, science, and technology by many writers, including the show's curators Bill Arning, Jane Farver, Yuko Hasegawa, and Marjory Jacobson. The book was edited by MIT art historian Caroline A. Jones, who professes her own densely written theoretical essay.

Jones argues that focusing exclusively on just one sense, as visual art traditionally has done, reinforces the distinctively modern drive to compartmentalize human experience and behavior and thereby make people more amenable to bureaucratic, industrial, and military control. To embrace multisensory art might be a way to defy the powers that try to break us down into manageable units. Or, as Jones suggests more modestly, it can be a way to "buy us time" to figure out what we think and feel about our brave new technologically mediated world.

"Sensorium" certainly gives us much to think and talk about. (It is perfect for a place like MIT.) But though they are all interesting in one way or another, the individual pieces it presents are not all so effective as art, which is to say not as unpredictably gripping or revelatory as they should be. Tolaas's olfactory installation and Briand's headset piece are too much like interactive teaching productions for a children's science museum. For all its Minimalist elegance and sonic sophistication, Ikeda's shock corridor resembles an amusement park funhouse attraction. And Cardiff and Miller's mechanical theater doesn't do enough to change our ideas about technology and popular entertainment or to refresh the cliché of the weird hermit's eccentric lair.

Only Nauman's comparatively boring video of his studio has the kind of hard-to-explain contrariness you want from contemporary art. The other artists are so eager to impress you with their technological and conceptual know-how that his deadpan understatement comes as a relief. The way he uses a relatively common technology to play suggestively between the visible and the invisible, the present and the absent, the animate and the inanimate, and the natural and the supernatural is slyly funny and surprisingly poetic.

This will not be the last word on or from "Sensorium." Part II, opening Feb. 8, will bring new works by four more artists and a team called R&Sic(n). Stay tuned.

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Time : Nov 10, 2006 , Friday 6:30 PM

Venue : Kresge Auditorium, Building W16

Indian Dinner : Lobdell Dining, Stratton Student Centre
(84 Mass. Ave) 6:30 pm to 8:00 pm

Cultural Show : Kresge Auditorium from 8:00 pm to 10:30 pm

Show After-party : Hulsizer Room, Ashdown House (305 Memorial Drive)

Buy tickets NOW!!! before they get sold out!!!

With dinner:

General (Non-students): \$20

Non-MIT Students: \$16

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Without dinner:

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<http://web.mit.edu/sangam/www2005/dn2006/home.htm>

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SPORTS



WILLIAM B. YEE—THE TECH

Nicholas R. LaBounty '09 tries to control the puck behind the net under pressure from two opponents. The Engineers won 5-3 against University of Vermont at a home game this Saturday, Nov. 4.

Valiants Trounce Women's Hockey

By Mindy Brauer

ASSISTANT DIRECTOR OF SPORTS INFORMATION

Amanda Nonis scored six goals to lead nationally-ranked No. 4 Manhattanville College to an 11-0 win over MIT in season-opening Eastern College Athletic Conference East women's ice hockey action on Saturday.

Alex Blackwell bolstered the Valiants' offense with four assists, all to Nonis.

Manhattanville opened the scoring 3:33 into the contest when Michelle Witz converted feeds from Jessica Zimmerman and Alex Findlay for a power-play goal.

The Valiants extended their lead by posting three goals during the next 3:25. Nonis scored her first goal of the game, which was set up by Jamie Longo and Alex Blackwell. Zimmerman then connected on Sarah Fullerton's pass for a power-play goal, which was followed by Longo scoring on Nonis' feed.

Nonis went on to raise her point total to five after registering a power-play goal, an even-strength tally, and then a short-handed score all on passes by Blackwell to give Manhattanville a 7-0 advantage after only one period.

Danielle Mazurek set up Zimmerman for the first goal of the second frame. Nonis continued to find the back of the net as she scored on Longo's feed and then helped Findlay and Lyndsay Letourneau each earn a point with her sixth goal of the night.

Courtney Flynn closed the scoring after 6:51 had expired in the third period. She recorded the Valiants' fourth power-play goal by converting passes from Jena Danzig and Cory Alcorn.

In net, rookie Maria N. Prus '10 made 37 saves for the Engineers while Manhattanville's Sophia Kokkonis stopped 10 shots in the shutout win.

The Engineers will square off against the College of the Holy Cross for their next game on Friday, Nov. 10 at 7:00 p.m.

Are you sad or depressed? Lack of energy or motivation?

The Psychopharmacology Research Program at the Cambridge Health Alliance is seeking volunteers to participate in a research study involving medications for the treatment of depression. If interested, you will receive a specialized diagnostic evaluation, and if you qualify, you may be eligible for compensation.

For more information
Please call (617) 591-6016
Or email: dsa@challiance.org



UPCOMING HOME EVENTS

Wednesday, Nov. 8, 2006

Men's Hockey vs. Daniel Webster *Johnson Ice Arena, 7:00 p.m.*

Thursday, Nov. 9, 2006

Women's Volleyball vs. Bridgewater State, NCAA Regional
Rockwell Cage, 8:30 p.m.

Saturday, Nov. 11, 2006

Rifle vs. Navy, MMA, WIT *duPont Athletic Center, 8:00 a.m.*
Crew, Foot of the Charles *Charles River, 10:00 a.m.*
Men's Ice Hockey vs. Westfield State *Johnson Ice Arena, 6:00 p.m.*

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