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THE ARTS

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The purpose of education

We begin our education believing that the facts we learn and the technologies we master are the foundations for our careers. But changes in careers are common and technologies become obsolete quickly. In fact, alumni records show that it is likely for many of us to work in multiple fields or to change work roles entirely. We may move from engineering and science into non-technical areas such as marketing or general management.

The ability to do excellent work in a range of fields and to meet diverse challenges with clear bold thinking and creative solutions to the hallmark of a good education.

However, to work effectively in fields that are new to us we cannot rely on facts and technologies that may have become obsolete or are not applicable. We must depend on fundamental thinking and problem solving skills that are effective in any discipline and in working on virtually any type of problem.

These skills are analogous to the basic skills, strength and coordination that a successful athlete must have to compete in a variety of sports. These skills are taught in depth, to obtain insight, to find creative solutions, and to rigorously test the solutions, and to rigorously test the solutions.

For the scientist or engineer the heart of the learning process is finding and solving interesting problems. This is as true if the subject is quantum physics, as it is in managing a company. With proper mentoring, mental struggle of dealing with a difficult and important problem results in the development of mental skills that cannot be learned in any other way and that are applicable to a wide range of new situations.

The skills we learn are an acute ability to observe all aspects of a problem, to integrate a wide range of knowledge, to analyze in depth, to obtain insight, to find creative solutions, and to rigorously test the solutions.

These problem solving skills are taught by a fine teacher no matter what the subject. For maximum benefit the student must realize the importance of these skills to his or her education and must consciously focus on developing them not only in every course in college but over a lifetime of learning.

*Note:* Each year the Bose Foundation sponsors a one year fellowship (approximately $35,500) for a first year graduate student in electrical engineering and computer science. Please see your faculty advisor for more information or write: Heather Sweeney, Bose Foundation, The Mountain, Framingham, MA 01701-9168. Deadlines for application: February 10, 1994.

**Bose Foundation**

Malice

A clever, but underdeveloped plot dooms Malice to mediocrity. The movie centers around an egotistical, young doctor with a God complex (Alec Baldwin). The doctor saves the life of a college student who is raped, then he rents a room from one of the college’s deans (Bill Pullman) and his wife (Nicole Kidman). But what starts out as a thriller about a killer on a college campus, ends up as a confusing story with a plot line that has more twists than a bag of pretzels. Kilman and Balwin act well, but Pullman also suffers from the Hollywood syndrome of unnecessary violence and pointless sex. Neither help the plot any, and often they are completely out of character. As a thriller, this movie fails miserably. As a mystery, it fails too. I don’t think anyone can be expected to come close to figuring this movie out. -Patrick Mahoney, Loswe Cheri

**Cool Runnings**

Wooxy Allen’s latest tale of ingil-ridden New York intellectuals tells the story of a bheid-rundered book editor (Allen) and his energetic but bored wife (Diane Keaton) as they become involved in solving an alleged murder case. As in any Allen film, sexual tension complements the action, with old friends Ted (Alan Arkin) coming on to Keaton’s character, and sexpot author Marcia (Anjelica Huston) setting her sights on Allen. The result is a satisfying ending. For once, the hype was worth the wait. -Deborah A. Levinson.

**Jurassic Park**

Michael Crichton’s dinosauric epic translates well to the big screen (not surprising given that the book read like a screenplay), and Steven Spielberg does a good job in meta- morphizing the dinosaurs from horrible cutesies to malevolent predators. Despite fine acting from Sam Neill and Laura Dern as an archaeologist and his paleobotanist girlfriend, the dinosaurs, both animatronic and computer-generated, are clearly meant to be the stars of the film. Most realistic of the menagerie is the slick velociraptor lolling on her side. Least, the herd of grazers that stampede across a field as its two children run for cover. It’s good to see Jeff, a talented actor and star of many British and Australian films (including My Brilliant Career) play the role. But it is necessary to give the film a few plot points after her success in Ram- bles, and to get the expense they so richly deserve. Jurassic Park isn’t a stellar filmmaking but its individual elements add up to make it a whirlwind, entertaining ride.

**The Fugitive**

Demolition Man

The film version of Edith Wharton’s novel comes in on the conflict by Newt Leever (David Day-Lewis), who must balance the rigid social code of 1870s New York in his passion for Ellen Olenska (Michelle Pfeiffer), his fiancée’s independent and intellectual sister. Despite the Victorian setting, it is obvious the work of director Martin Scorsese, who specializes in movies about people’s struggles to make decisions. The directing is meticulous and the sense of authenticity is impressive. The chemistry between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow- erful, but the camera focuses on the internal struggle between Day-Lewis and Pfeiffer is also pow-...