

Goosebeary's Closes After Food Poisoning

By Jeffrey Greenbaum
STAFF REPORTER

After MIT Medical and Cambridge Hospital treated four MIT students and two members of the community for food poisoning last week, Cambridge Inspection Services closed the Poppa & Goose restaurant and the Goosebeary's food truck.

Both the Goosebeary's food truck and the Poppa & Goose food truck prepare their food in Poppa & Goose's kitchen every morning. Inspectors visited Poppa & Goose restaurant on Tuesday, and subsequently gave the restaurant a list of sanitation violations.

"This is the worst that any food company can experience," said Tony Vo, a vendor at Goosebeary's.

Four students report illness

Last Tuesday, four MIT students and two members of the community reported cases of food poisoning after eating at the Goosebeary's food truck. All six ordered chicken teriyaki.

Although all recovered, some required overnight hospitalization. "I heard that one chap was in [MIT Medical] for two nights," said Cambridge-MIT Institute exchange student Ben Firbank, who stayed at MIT Medical for a night and a day. Two people sought the attention of the Cambridge Hospital.

"I think that I will give the food trucks a miss for awhile," Firbank said.

This is not the first time that Goosebeary's has been the alleged

source of food poisoning at MIT. In 1997, the Goosebeary's truck was believed to be the cause of a dysentery outbreak affecting half a dozen students, apparently because of a faulty warming oven.

Unsanitary conditions discovered

Inspectors from Cambridge Inspection Services visited Poppa & Goose after learning of the illnesses. Although no cases of food poisoning

resulted from eating at the restaurant itself, inspectors closed the restaurant after discovering a few alarming unsanitary conditions. These included an infestation of the storage room, inadequate hand washing, and poorly washed pots and pans.

Given the volume of business, the inspectors recommended that Poppa & Goose add more space in the kitchen. An inspector told Vo

that "the kitchen is too tight for the level of mass-volume business since things stack on top of each other," Vo said.

As a result, "we are redesigning the restaurant so we can have more space for the kitchen," Vo said. "We are going to take our time to get it right." However, Vo also said that he hopes to bring the food truck

Food truck, Page 19



MICHAEL F. LIN—THE TECH

The Poppa & Goose restaurant on First Street, which provides food to the popular Goosebeary Asian food truck, was closed last week after Cambridge Inspection Services found health code violations.

Sept. 11 Donations Top \$23K Students Aid Effort

By Kevin R. Lang
NEWS EDITOR

After weeks of collecting on and off campus following the September 11 terrorist attacks on New York City and Washington, D.C., MIT has reported a donation of \$23,227 to the American Red Cross Disaster Relief Fund.

Donations were solicited from MIT students, faculty, and staff over the weeks following Sept. 11.

Fundraising efforts were coordinated by the MIT Public Service Center, which recruited the help of several student groups to assist with the effort. Undergraduate Association President Jaime E. Devereaux '02 said that the UA approached the PSC at the beginning of the semester asking for ways to help on campus, and the September 11 relief effort provided a perfect opportunity.

"Basically, the PSC contacted us to help promote [the relief effort] and help get some people," Devereaux said. "We were looking for a way to help out."

Students help collect donations

Devereaux and Graduate Student Council President Dilan A. Seneviratne worked with the PSC to organize volunteers at collection sites. Students were involved in staffing collection booths in Walker Memorial, Lobby 10, and the Student Center lobby.

"They basically needed our help in getting people to work at the booths and to get the word out that this was there," Devereaux said.

Devereaux said that there was no set schedule for collections, but that efforts were prepared to go on as long as people kept donating money.

"I know it went longer than expected," Devereaux said. "People felt a need to be able to help out with something."

The Interfraternity Council was also involved in the fundraising effort. IFC Community Service Chair Daniel J. Yoo '03 coordinated collections from fraternities, sororities, and independent living groups, which were pooled with donations collected on campus.

Red Cross donations top \$150M

To date, the American Red Cross has collected \$153.8 million for Sept. 11 relief efforts. Approximately half of this money is allocated for "immediate disaster relief", which includes cash grants to families of those lost or missing after the attacks, childcare, feeding, counseling services, and nursing services for families who had loved ones in the World Trade Center, and relief centers for emergency workers at ground zero.

Vaginas, Uncovered

By Brian Loux
ASSOCIATE NEWS EDITOR

The last thing Ruth M. Perlmutter '04 expected last Wednesday night was to walk into a lecture room and be greeted by 30 people. Strangely enough, the same thing occurred the next night.

Feature

"I never imagined that we would be able to even get a total of 30 women auditioning for *The Vagina Monologues*!"

In total, 64 people auditioned for roles in MIT's production of *The Vagina Monologues*. Female students and faculty were invited to audition for one of the twenty soliloquies about female sexuality. "Surprisingly, there were many people just from the Boston area who came to audition," said Perlmutter, the campus coordinator and co-producer of the play at MIT.

Another co-producer worried that even such an attention-getting performance would go largely unnoticed at MIT. "I was nervous that people would be too busy or apathetic to try out," said co-producer Shereen S. Katrak '04. "Not only was I surprised by the numbers of auditioners, but the passion of performances as well."

The result is even more impressive considering that other college campuses from around the nation were only able to recruit one-third that much support. "I have heard that most other schools were only able to get 20 to 25 people to come and audition," Perlmutter said. Arizona State University, with a student body of about 50,000, was the only other school to report auditions totaling more than 60 participants as of November 12.

Popularity on campus a mystery

The success of the auditions has lead those close to the play to question why it became so popular. Some say a highly visible poster campaign was behind the surprising interest. Posters around campus included phrases such as "Vaginas Wanted" and "Do you have a vagina?" in large, bold print.

Monologues, Page 16

Stallman to Receive \$830K Takeda Award Promotes Open Computing

By Eric Berry
STAFF REPORTER

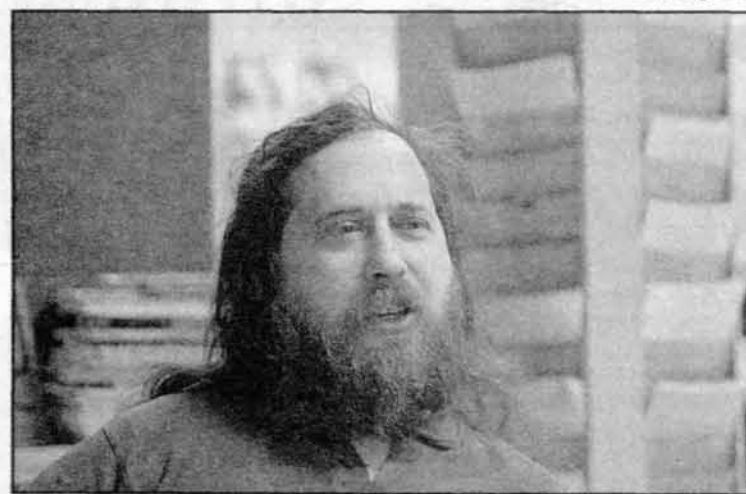
Software pioneer and MIT research affiliate Richard M. Stallman has been named as a co-winner of the 2001 Takeda Award for Techno-Entrepreneurial Achievement for Social/Economic Well-Being.

Stallman shares this award with Linux inventor Linus Torvalds and TRON open architecture developer Ken Sakamura. Each of the winners

will be awarded 100 million yen, currently about \$830,000, at a ceremony in Tokyo on December 4.

According to the Takeda Foundation's web site, this year's award serves to honor "The origination and the advancement of open development models for system software — open architecture, free software and open source software."

Stallman, Page 15



MICHAEL F. LIN—THE TECH

Richard M. Stallman, a research affiliate at the MIT Artificial Intelligence Laboratory and founder of the Free Software Foundation, is a winner of the \$830,000 Takeda Foundation Prize.



Resurrection
features classic
style in a
modern opera.

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Comics

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OPINION

Dan Tortorice compares the
recessions of two world capitals,
New York City and Tokyo.

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WORLD & NATION

Plans for Terrorist Chemical Attacks in Europe Foiled

LOS ANGELES TIMES

SPIEZ, SWITZERLAND

As the United States focuses on Osama bin Laden's suspected efforts to obtain chemical weapons, European authorities say they have uncovered evidence of plans for chemical attacks by North African terror groups loosely affiliated with bin Laden's al-Qaida organization.

Officials say the groups are trained by al-Qaida and are tied to terrorists involved in the foiled 1999 Los Angeles International Airport bomb plot and other conspiracies from Canada to Eastern Europe.

One plan to test a poison gas weapon in France was disrupted by European intelligence agents in March, officials said. The foiled test was an apparent prelude to unspecified future attacks.

The terrorists wanted to try out what they called "the product" — a vapor that suffocates victims when inhaled. Authorities believe the product was hydrogen cyanide, a potentially lethal substance commonly used in metallurgy and gas chambers.

In a conversation secretly tape-recorded by Italian counterterrorism investigators, one of the plotters declared: "We have to be like snakes. We have to strike and then hide."

Khatami Sees Negative Outcome If Taliban Is Forced Out

LOS ANGELES TIMES

NEW YORK

Iran's President Mohammad Khatami warned Monday that forcing the Taliban out of Kabul or ending its rule altogether probably would not end the fighting — or the Taliban's presence — in Afghanistan.

"Even if the Taliban is ousted in Kabul, I'm sorry to say, my feeling is that Afghanistan will enter into a period of long warfare," he told a small group of reporters at a breakfast meeting.

The Taliban almost surely would launch a guerrilla war from the mountains and caves of Afghanistan, targeting opposition forces, a new government and any foreign presence deployed to help return order to the war-ravaged country, he predicted.

Iran is particularly sensitive about the ongoing conflict because it has the second-longest border with Afghanistan, after Pakistan. Iran's position on Afghan issues is considered pivotal to a peaceful resolution, in part because, along with Russia and India, it is among the three largest backers of the Northern Alliance.

British to Release More Evidence Pointing to Bin Laden

THE WASHINGTON POST

WASHINGTON

The British government plans to release additional evidence Wednesday implicating Osama bin Laden in the Sept. 11 attacks on the Pentagon and World Trade Center, British and U.S. officials said Monday.

The officials said the new dossier, which updates a bill of particulars laid out by Prime Minister Tony Blair on Oct. 4, will rely heavily on statements bin Laden has made in videotapes since military strikes began hitting Afghanistan. Some of the tapes have not been publicly released, the officials said.

The new white paper will also include information about past terrorist activity that bin Laden is accused of backing, the officials said.

"The case against bin Laden is airtight, but it's important to keep communicating that," a White House official said Monday. "Every time bin Laden speaks, his isolation only grows."

As with the previous report, the new information will come from the British government, which has consulted with U.S. officials.

Airliner Crashes in Queens, Killing All 260 Passengers

By Beth Holland

NEWSDAY

NEW YORK

A jetliner with 260 people aboard plummeted into Queens Monday, killing all aboard and leaving at least six people missing in Belle Harbor, a neighborhood still torn by grief from the World Trade Center tragedy.

On a crystalline November morning, American Airlines Flight 587 — bound for the Dominican Republic and running more than 70 minutes late — took off from John F. Kennedy Airport at 9:14 a.m. and crashed three minutes later, destroying at least six houses and damaging about six others in the cozy enclave called home by generations of Irish and Jewish families.

Authorities did not definitively rule out terrorism as the crash's cause. But by Monday night, a senior Bush administration official said, "It's looking like it's not a terrorist attack."

Marion Blakey, chairwoman of the National Transportation Safety Board, agreed, noting, "All information we have currently is that this is an accident."

Many in the area said they witnessed the plane's demise. "I heard a plane that didn't sound right. It was rumbling," said Susan Locke, publisher of The Wave newspaper in Rockaway Beach. "I looked out of



GARY FRIEDMAN—LOS ANGELES TIMES

Firefighters search the rubble of American Airlines Flight 587.

the window, and I saw the silver front of the plane nose-dive to the ground.

"Then," she said, "plumes of black smoke were everywhere."

Some barely escaped death when the plane crashed, as dangerous debris scattered across a wide area.

Residents of the Rockaways, still deep in mourning for the scores of firefighters and other residents of the peninsula who perished in the World Trade Center attacks, could hardly believe their eyes.

"Oh, God, it was so horrible," said Eileen Dolan, who was headed home after walking her dog on the beach. "There were flames. There were flames coming out of the

plane, and then it fell."

Later, Mayor Rudolph Giuliani would say in a news conference that all aboard the plane were believed dead, while at least six people on the ground, and perhaps as many as eight, were dead. He noted that while he didn't want to "minimize" the crash, it could have "been far worse — even the way in which the plane landed in one defined area" minimized the damage, he said.

Meanwhile, Roberto Valentin, a Dominican ambassador at large, said he believed 90 percent of Flight 587's passengers were Dominican, headed to their native land.

Anthrax Found in More Offices

By Janet Hook

LOS ANGELES TIMES

WASHINGTON

Trace amounts of anthrax have been found in the offices of three more U.S. senators, bringing to 11 the number of senators' suites found in recent days to be contaminated.

All 11 are in the Hart Senate Office Building, where an anthrax-filled letter was opened Oct. 15 in the office of Senate Majority Leader Tom Daschle, D-S.D.

The amounts found were small enough that federal officials are not recommending antibiotic treatment for people who worked in or visited the offices — as they did for people in Daschle's suite.

"There is no health risk," said Lt. Dan Nichols, spokesman for the U.S. Capitol Police.

David Sandretti, press secretary for Sen. Barbara Boxer, D-Calif., said anthrax traces were found on a table in the senator's mail room. FBI officials notified her staff of the discovery Sunday night and said that investigators did not believe the traces were the result of a contaminated letter being sent directly to Boxer. Instead, Sandretti said, they seemed to be the result of cross-contamination from another letter.

Boxer's office is in the same wing of the Hart building as Daschle's, an area considered at the highest risk for exposure because it

shares a ventilation system with the area where the anthrax-filled letter was opened.

Sens. Jon Corzine, D-N.J., and Richard G. Lugar, R-Ind., were also notified Sunday night that anthrax traces were found in their offices.

The Hart building has been closed for business since Oct. 17. Senators and their staffs have been working out of temporary offices scattered around the Capitol complex. Congressional officials have yet to decide how to decontaminate the building.

That decision may be complicated because anthrax traces have been discovered in so many different locations in the building.

WEATHER

Weather's Crystal Ball

By Gregory Lawson

STAFF METEOROLOGIST

Living in New England, you might have noticed that weather forecasters are not always right. However, if you come from the Pacific Northwest, you might actually think forecasters around here do a pretty good job, at least comparatively.

The difference is relatively easy to explain — A. weather generally travels from west to east and, B. we have more and better weather observations over land than over the oceans. Hence, we in the northeast have a great advantage over our west coast counterparts. But all weather forecasters have it pretty easy compared to climate forecasters.

Yes, a growingly popular field is long term weather prediction. Currently our government issues several forms of climate forecasting, with some products extending out to over a year! While they cannot tell you authoritatively whether it is going to rain on commencement day next June, by examining the behavior of low frequency variability in the observed weather patterns, they can predict probabilities of certain regions differing noticeably from climatology. This is where phenomena like El Niño come into play and are extremely important.

Just so you know, it being an El Niño neutral (meaning between El Niño and its phase opposite La Niña) period, New England is forecast to have slightly below average temperatures and average precipitation activity through April. So, if they're right, don't expect an exceptionally snowy winter!

In the short term, the temperatures will slowly rise from last night's frigid conditions as a high builds into the area and passes out to sea. Shortwave activity could bring some light rain Wednesday, but chances are better that it will remain dry.

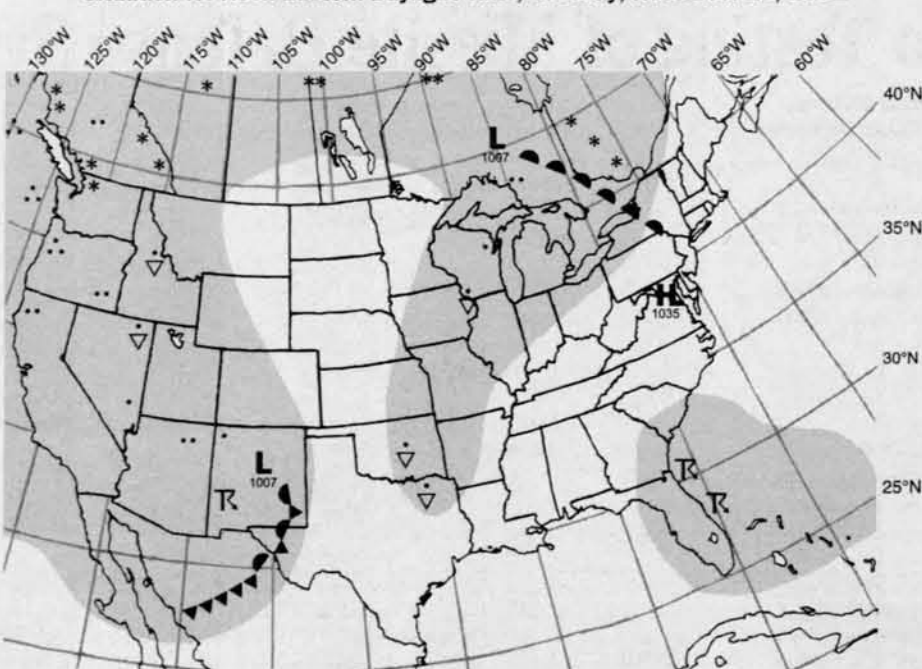
Today: Clear skies. Northwestern breeze. High of 50°F (10°C).

Tonight: Partly cloudy. Winds shift to southwesterly. Low 40°F (4°C).

Wednesday: Variable cloudiness. Slight chance of rain. High of 58°F (14°C). Low of 43°F (6°C).

Thursday: Scattered clouds. Southerly winds. High in the low 60s F (15-17°C).

Situation for Noon Eastern Daylight Time, Tuesday, November 13, 2001



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

Compiled by MIT Meteorology Staff and The Tech

Northern Alliance Troops Near Capital, Push Westward to Iran

By Paul Watson
and Maura Reynolds

LOS ANGELES TIMES
JABAL-US-SARAJ, AFGHANISTAN

Opposition forces firing a barrage of artillery and rockets fought their way close to the Afghan capital on Monday after intense U.S. B-52 strikes blasted huge holes in the Taliban's front lines.

Northern Alliance forces also pushed westward all the way to the Iranian border and encircled the northern city of Kunduz, a strongly pro-Taliban area, alliance officials said. After three days of fighting, the alliance now appears to control half of Afghanistan.

Following several hours of relentless U.S. airstrikes that began Sunday night, Northern Alliance forces launched their long-awaited offensive toward the capital, Kabul, on Monday morning. After about 10 hours, they had stopped approximately one mile from the city, the alliance's foreign minister, Abdullah, told reporters. A second unit of

6,000 soldiers battled north of the capital and came to within 3 1/2 miles, he said.

Taliban soldiers withdrew from Kabul in trucks heading toward their eastern stronghold of Kandahar, he said. According to at least one report, U.S. fighter jets strafed them as they fled.

At the Pentagon, officials said alliance advances were encouraging, and they acknowledged that Taliban troops appeared to be fleeing the capital. Even so, they stressed that the situation remained "fluid" and said there was a substantial possibility of a counterattack that could wipe out some of the gains.

It was not apparent how far the Northern Alliance intended to press the offensive. The United States had earlier advised the alliance not to seize the capital until a plan for a post-Taliban government is laid out. In New York, representatives of Afghanistan's six neighbors, plus the United States and Russia, were meeting to try to devise such a plan.

Northern Alliance forces had stopped their advance on Kabul not because of Taliban resistance but "because we didn't want to move in," Abdullah said. Some members of the Northern Alliance's leadership council met Monday night to decide whether to proceed into the capital Tuesday.

The regions of Afghanistan still under Taliban control, largely in the south along the border with Pakistan, are for the most part ethnic Pashtun, a group from which the Taliban draws most of its support. If a popular uprising does not get rid of the Islamic fundamentalist rulers in the south, the country could end up partitioned.

The alliance says its gains in the last few days show that it can deal with terrorists and the Taliban on its own, without the need for a large number of U.S. ground troops in Afghanistan.

"I hope that this problem will not be prolonged throughout the winter," Abdullah said.

U.N. Aid Suffers Heavy Damage During Attacks by Military Forces

By Alissa J. Rubin

LOS ANGELES TIMES
ISLAMABAD, PAKISTAN

Humanitarian aid for starving and displaced civilians fell victim over the weekend in parts of Afghanistan to all three forces battling in the country — the ruling Taliban, the opposition Northern Alliance and the U.S. military — United Nations officials here reported Monday.

The incidents, which occurred in Bamian province, where U.S. warplanes struck, and in the opposition-held northern city of Mazar-e-Sharif, put in sharp relief the lack of security for civilians.

The damage from U.S. bombing occurred when shrapnel hit a convoy of 22 World Food Program trucks parked beside a road near the town of Shaspuhl, in an area of central Afghanistan that remains under Taliban control. Two of the vehicles were destroyed and others were damaged after at least one bomb hit. There were no casualties.

The trucks were carrying 330 tons of food, which is enough to feed between 40,000 and 45,000 people for a month, said Lindsey Davies, a spokeswoman for the U.N. program. Only about 20 percent of the food is still usable, she

said.

Davies said the convoy had not been targeted by the planes but had been damaged by the flying shrapnel. U.N. officials immediately used a hot line to U.S. Central Command headquarters in Tampa, Fla., where targets are designated, to let American officials know about the incident, Davies said. Aid organizations have been careful to inform the U.S. military about when they are traveling and by which routes, she added.

Other reports by U.N. officials painted a picture of Mazar-e-Sharif as a violent and unpredictable place during the last few days, as Taliban forces retreated and the Northern Alliance gained the upper hand. The city fell to the opposition forces Friday.

"We have had reports of violence, looting, abductions and uncontrolled free-lance gunmen," Davies said.

The World Food Program also lost food in Mazar-e-Sharif, when a warehouse that contained 89 tons of oil, sugar and high-energy biscuits was looted by armed gunmen. It was unclear whether they were affiliated with combatants or merely were looters taking advantage of the chaos.

UNICEF's operations were par-

ticularly hard hit in Mazar-e-Sharif. Northern Alliance soldiers commandeered a convoy of 10 agency trucks carrying water pumps and tents for displaced civilians. The vehicles are believed to be in the possession of a local alliance commander, said Chulho Hyun, a spokesman for the organization. UNICEF officials have been trying to make contact with the commander to retrieve the trucks and check on the welfare of the drivers, all local Afghans.

Taliban forces also took UNICEF vehicles in the city. In a separate incident, armed men broke into the relief agency's office and stole computers, satellite phones and furniture, Hyun said.

"This makes it difficult for us to work in Mazar-e-Sharif," Hyun said. "The children in that region, given the urgent situation and the onset of winter, are in great need, and this adds to the difficulties of helping them."

The world body will undertake a security assessment Tuesday of routes between the city and the border with Uzbekistan, about 35 miles north, to see whether it is safe to send aid to northern Afghanistan in the next few days, said Stephanie Bunker, a spokeswoman for the United Nations' coordinating office.

Musharraf Warns of Return To Anarchy in Afghanistan

LOS ANGELES TIMES

NEW YORK

Pakistani President Pervez Musharraf warned Sunday that Afghanistan faces imminent "anarchy" if squabbling ethnic and tribal factions don't move quickly to form an alternative government now that the opposition Northern Alliance is forcing the ruling Taliban into retreat.

"The worst-case scenario is if you achieve military objectives like just now and there's no political arrangement or no rehabilitation strategy on the ground," he said in an interview with the Los Angeles Times. "There will be a vacuum — and there will be anarchy returning to Afghanistan."

Too much military progress by the Northern Alliance's ethnic minorities could end up alienating the country's dominant Pashtun population, said Musharraf, who faulted all sides of the deeply fragmented country.

"Over-strengthening" the Northern Alliance, which has taken strategic Mazar-e-Sharif and other northern towns in the past three days, also risks slowing the political strategy and potentially forcing the Pashtun to side with the Taliban, he said. The Taliban are overwhelmingly Pashtun, and winning the support of key tribal leaders and commanders is considered crucial to ousting the rigid Islamic regime.

"If all the effort is concentrated behind the Northern Alliance, and its army seems to be succeeding everywhere, that will strengthen (Pashtun) unity," he said. "That will be very dangerous."

On the eve of an emergency U.N. meeting of Afghanistan's neighbors plus the United States and Russia, Musharraf said the United Nations needs to play a more active role in helping to cobble together a broad-based coalition government. But the general, who came to power in a 1999 military coup, cautioned against trying to impose any formula on the Afghans.

"The Afghans have to crystallize a strategy for themselves, and we can only facilitate (the transition)," he said.

U.S. Skips U.N. Conference On Nuclear Test Ban Treaty

THE WASHINGTON POST

UNITED NATIONS

The Bush administration Sunday boycotted a U.N. conference convened by Secretary General Kofi Annan to encourage states to ratify a global treaty banning nuclear weapons tests.

The decision to sidestep the three-day event represents the latest demonstration of U.S. opposition to the 1996 Comprehensive Test Ban Treaty, which has been signed by 161 countries, including the United States, and ratified by 85.

President Bush has made it clear that he will never submit the treaty to the U.S. Senate for ratification. But some delegates were miffed that the United States had chosen to snub many of its closest allies at a time that it is seeking to build a coalition to fight terrorism.

The decision brought an end to weeks of debate within the Bush administration over the wisdom of accepting an invitation to attend the conference as an observer. "We're not attending," a senior State Department official said Sunday. "This is a meeting for ratifying states and we've made it clear we're not going to ratify."

The State Department had initially favored sending a low-level delegation to avoid a diplomatic confrontation. But the Pentagon hoped that a U.S. boycott would contribute to hastening the death of the nuclear pact.

The nuclear accord has long been a target of U.S. conservatives. In 1998, the Republican-controlled Congress voted 51-48 to reject a bid by then-President Clinton to ratify the pact. Bush and his advisers have argued that the treaty is impossible to verify and that it might need to test weapons to ensure the safety and reliability of the U.S. nuclear arsenal.

Russia, which has ratified the treaty, warned that the resumption of atomic tests could restart the nuclear arms race. Igor Sergeev, a special assistant to President Vladimir Putin, proposed Sunday that the United States consider new negotiations aimed at improving the ability to verify treaty violations.

Telling Lie Produces Changes In Brain, Researchers Find

WASHINGTON POST

Telling a lie produces tell-tale changes in the brain, researchers announced Sunday at a neuroscience conference in San Diego.

Brain scans of volunteers asked to tell lies showed changes as the subjects tried to suppress what they knew was true. The result might eventually form the basis of highly accurate lie-detector tests, scientists said.

Unlike conventional polygraphs, which assume that liars are anxious and that such anxiety causes measurable changes in skin and blood pressure, brain scans offer even cold-blooded liars little opportunity to cheat since people cannot mask the mental processes responsible for lying.

"We see that a neural network is engaged when someone tries to deceive," said Ruben Gur, a professor of neuropsychology at the University of Pennsylvania, where the research was conducted. "The components of that network are both the tendency to suppress telling the truth and the emotional response involved with the act of deception."

"A procedure like this is very likely in the future for lie detection," he said. Compared to conventional polygraph tests, Gur said the brain scans "can be much more powerful."

That's because skilled liars show less anxiety than novices and can sometimes pass polygraph tests, while truthful people can be intimidated into showing anxiety and be branded as liars. There are also physiological differences between people that can lead to polygraph unreliability.

Trying to separate liars from truth-tellers has been the bane of investigators from ancient times. Philosophers have wrestled with the origins of untruthfulness and psychologists have struggled to characterize the mental processes involved in lying.

Bush-Putin Summit May Soon Lead To Testing of Missile Defense System

By Dana Milbank
and Karen DeYoung

THE WASHINGTON POST
WASHINGTON

On the eve of a three-day summit between President Bush and Russian President Vladimir Putin, Bush administration officials are optimistic the Russians will agree to allow the United States to test a missile defense system without formally withdrawing from the 1972 Anti-Ballistic Missile Treaty.

Both sides are also likely to announce drastic reductions in their nuclear arsenals, and to increase economic, proliferation and anti-terrorism cooperation, officials said.

Despite the momentous nature of such moves, however, administration officials are quick to say they do not expect a formal accord that both parties would sign. Administration officials dismissed the notion of a joint communique from the two presidents as "Cold War-style." In keeping with their distaste for arms treaties and their desire to keep their

options open on missile defense, administration officials said any agreements would likely be announced "on separate pieces of paper" that would be informational in tone.

"I wouldn't expect any particular arrangements to come out of any particular meeting," said National Security Adviser Condoleezza Rice said when outlining this week's meetings.

The United States hopes to unilaterally reduce its nuclear warheads, and administration officials have set the optimum number somewhere around 2,000. Both countries currently have around 6,000 warheads, and the Russians have already been moving toward unilateral reductions.

"I have a number that I'll share with him, and it is going to be substantially lower than today's weaponry," Bush told Russian reporters Monday. "And I presume he'll have a number that he'll share with me." Bush said the United States will reduce its arsenal

"regardless of whether he were to or not."

In the new "partnership" both are seeking, neither country wants a confrontation over the 1972 ABM treaty. Although the Bush administration has declared it obsolete, officials said the United States has proposed a deal under which it would proceed with its missile defense tests, but keep the Russians informed. In exchange, the Russians would refrain from declaring the tests to be treaty violations.

"The question is whether Putin is prepared to have a wink and a nod" in place of a formal agreement, said one person familiar with the proposal. Such an understanding would allow Putin to claim victory in preserving a treaty that, just months ago, Bush declared he was prepared to tear up.

Putin has made favorable comments about linking a modified ABM to deep arms cuts, and over the weekend declared he was "very optimistic" about such an approach.

OPINION



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Institutional Wisdom Watch

by The Tech editorial board



- ↑ New Sloan location: Now course 15 students have to walk even farther.
- ↑ Traffic light on Memorial Drive: If this had been done earlier, someone wouldn't have been hit by a car this term.
- ↻ Construction in front of McCormick: After the detours, you'll see that it is going downwards.
- ↑ Panhellenic secession: Above the remnants of Deli Haus, we hear the war cry, "Secede from the union that is the IFC; fight the powers that be!"
- ↔ Infinite Buffet: The food was on a mobius strip, but we couldn't get to it.
- ↑ Rudy: IW wonders if Rudy will leave Bloomberg the keys to the Batcave.
- ↔ NECCO: MIT's plans for Candy House fall through when offices get first pick.
- ↓ City Council: When they say rock the vote, they don't mean lame stuff like the BSB?
- ↓ Goosebeary's shut down: Bring it back, unless Aramark can match it for price and taste.
- ↓ Delts & Signs: welcome to the town of ...?
- ↓ Counterpoint sex survey: IW wonders if there's something in the milk at Random Hall.

Letters To The Editor

Apology Is In Order

Although I am not enrolled in 3.091, I, like many other MIT students, watched the video replay of the November 5 lecture. I watched in order to see the poor behavior displayed by certain students talking in class. And poor behavior is exactly what I saw.

However, it didn't come so much from the students, who perhaps were being disrespectful, as it did from Professor Sadoway himself. In a horribly rude lecture, which disrupted the class much more than the talking, Professor Sadoway suggested that, at the next lecture,

he should bring blankets and milk for the students, whom he called kindergartners. It is ironic that someone trying to express the importance of maturity and restraint should demonstrate such a lack of those qualities in his own actions.

And what did he hope to achieve with this important tirade? That's simple. For some reason, he thought he could facilitate learning by embarrassing a room full of students. He was trying to make an example out of a small few in order to keep the others in line. But what Professor Sadoway fails to realize is that the vast majority of students don't need to be

"kept in line." They are already willing participants in class, and to lecture them like he did only shows contempt for their efforts.

Furthermore, this is a slap in the face to the students of 3.091. They do not deserve to be insulted, should not have to put up with insults, and should have left class the moment their professor decided to stop teaching and start ranting.

It's time for Professor Sadoway to follow his beliefs and set a good example of decent, mature behavior. And he can start by apologizing.

Zachary D. Perez '05



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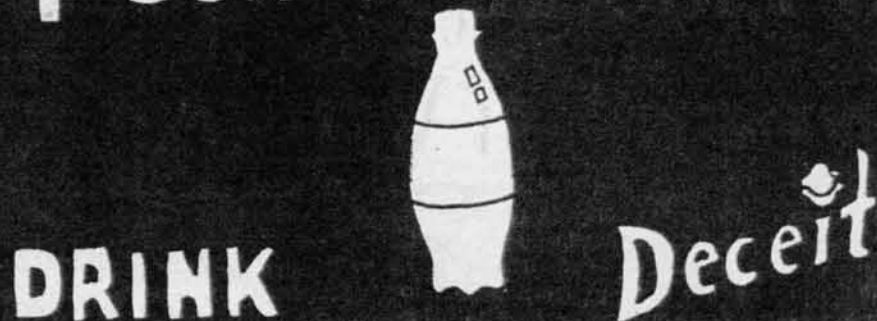
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OBEY OUR MARKETING SCAMS



Soda Pop Culture

Philip Burrowes

New products usually come and go at the Institute's dining outlets, but a host of beverages have arrived since the year started and seem here to stay. Even aside from the new tastes (or lack thereof) they suggest some interesting trends in the soft drink industry. Of course, trends in any industry so dominated by a couple of major corporations might be little more than one coherent corporate philosophy. Nevertheless, there seems to be a push on all fronts to put a twist on the conventional soft drink, in other words, to build a different, if not better, mousetrap.

The frequent banality of this change is no more evident than in Coke and Pepsi's suspiciously close launches of lemon-flavored products. "Diet Coke with Lemon" hit the Midwest in September, and graced Aramark outlets but a month later. Pepsi successfully tested "Pepsi Twist" last year in Minnesota and Texas, but only kicked up national production over the summer. As a result, it appeared Pepsi's product — which, unlike Coke's, has both normal and diet versions — was a mere copycat. Either way, as any visitor to the company's Atlanta museum can attest, Coke was a fruit-flavored tonic decades before the era of Pepsi Light, let alone Wild Cherry Pepsi.

Speaking of which, Pepsi introduced a cherry-flavored variant on its Mountain Dew brand called "Code Red." Promising a taste "as real as the streets," the Red Dye #40-laden pop has been promoted on a very different line than its less mellow, more yellow ancestor. Instead of extreme sporters, basketball superstars Chris Webber and Tracy McGrady team up for a television spot where they go to school on

some unsuspecting playground ballers, then incongruously sip some soda. Not since McDonald's became an official sponsor of the Olympics has a product so unsuitable for sports been associated with athletics. Given Busta Rhymes' recent allusion to the original Dew's ram-butting commercial in his video for "Break Ya Neck," it's doubtful whether the Code Red actually reaches an untapped market, but who can tell what conglomerates are thinking?

Reluctant to rest on its laurels, Pepsi has begun dispensing an energy-drink form of Mountain Dew called "Amp," suggesting that Code Red may have only been the beginning. In any case, going for \$2.29 a pop at Pritchett, this "Red Bull" knock-off even sports the same size can as the preeminent "energy-drink." Unable to claim it gives us wings, Amp instead compels us to "get plugged in." Apparently its marketing drive is starting at universities, perhaps because the Midwest is

Pepsi's 'Code Red' is marketed by basketball superstars. Not since McDonald's became an official sponsor of the Olympics has a product so unsuitable for sports been associated with athletics.

passee. Look out, though; the can warns that this expensive combination of vitamins and herbal essences is not for children.

While Pepsi has been looking into stomping out the KMX Company, Coke acquired Mad River Traders, and promptly set out to topple Pepsi's own Sobe brand of healthy refreshment. Their take on herbally enhanced, many-flavored soft drinks goes by the name "Natural Fusion," either due to its "all-natural" claim or because the fusion has, naturally, been done before. Besides Sobe, Snapple's "Elements" line has been all over the concept.

Mad River tries to distinguish itself by keeping (putting?) pulp in the mix, and as a result comes off more like a "Nantucket Nectars" reject than a novel or enriching experience.

Best of show goes to Glacé's "Vitamin Water." Most bottled waters are inherently pretentious; their premise is they're naturally better than common tap water. Vitamin Water still thinks it's better — its under-construction web site is <<http://www.drinkbetterwater.com>> — but it at least admits you have to add something to water besides mountain dirt to make it anything special. What really helps it stand out is not the promise of actual nutrition (is Siberian ginseng better than American ginseng?), but rather the flavor descriptions on the bottle labels. Imagine all the oddity of a Sobe bottle cap, taking up the length of a whole label. Gotta catch 'em all.

Although not a drink, Dilberitos have been another notable addition to the vegetarian options on campus. These tiny — "hand held" is the official euphemization — microwavable wraps make it easy to eat 100% of the USRDA for 23 essential vitamins and minerals. More importantly, they're backed by Dilbert creator Scott Adams, so you get to hear his soul selling out with every bite. Will his new meat alternative, "Protein Chef," be far behind? Probably, but it's both kosher and vegan, so what's not to like?

No doubt some of these products seem pretty disgusting to you. That doesn't mean you shouldn't get out of your Walker-frequenting rut and try some of them. When you stick to a set pattern, you miss out on all the innovations springing up around. Perhaps some Diet Coke with Lemon is just the drink to wash down the Hawaiian chicken at Jump. Or maybe, just maybe, Amp actually works, and you'll have a new favorite all-nighter catalyst. Until, at least, MacGregor starts stocking "White Lightning Jolt"... one can always dream.

Ode To the Porcelain Palace

Akshay Patil

My bathroom experience here at MIT has been an interesting one. The bathrooms in my dorm are strategically placed around each floor in order to minimize distance and crowding. Of course they're all co-ed, which is always interesting for me after many years of sharing a bathroom with one other person who, although female, happens to be my sister. One positive thing about sharing a bathroom with lots of people is that my dental hygiene has improved. I'll go into the bathroom all ready to brush my teeth and find someone else at the other sink already engaged in their oral cleansing activity. Wordlessly, and often without eye contact, I place my brush into my mouth and the contest begins. There is only one objective: I must finish after my opponent does. If I fail, one more resident of my hall will think that I'm an unclean leper who doesn't properly brush his teeth and probably eats trash for breakfast. It's a horrible stigma that I would only wish upon my greatest of enemies. At that moment, my bathroom becomes an arena in which I must defend my honor and preserve my aura of cleanliness.

Sometimes I am spared, and my opponent is near the end of their cleansing. Those are the easy victories. The real contest comes when the brushing starts right as I enter the ring. That's when I know I have an ordeal of mintiness in front of me. Tirelessly I will scrub away, lather (question of the week: does toothpaste lather, or does it just foam?) overflowing from my mouth as I intently watch my adversary out of the corner of my eye. Often when I am far past my point of normal brushing, false hope will leap into my heart when they stop to spit, and then, in a move of unadulterated torture, my hope is crushed as they bring the toothbrush back into a mouth wearing a smirk

of pure evil. How my gums want to just scream at that point. But the tribulations are well worth it in the end when the toothbrush leaves teeth for the final time, and I am free. Free to rinse, free to finally put in my contacts, free to finally retire my trusty tool until I must call upon it again to defend my honor.

Yes, there are battles to be fought in a shared bathroom and as the saying goes, "If it doesn't kill you, it can only make your gums stronger." Another quirk of having a shared bathroom is that it is cleaned every day during

Those are the easy victories. But the real contest comes when the brushing starts right as I enter the ring. That's when I know I have an ordeal of mintiness in front of me.

the week. Unfortunately, it does not get cleaned over the weekend, being the period of time during which people decide to imbibe magical elixirs and worship at the porcelain pedestal. It is most definitely not a fun thing to wake up and to be able to gauge how big of a party it was last night by observing how many of the toilets have remnants of devotee offerings. The worst part being that all said parties happen on Friday or Saturday nights, meaning that my entire hall has a whole wonderful weekend ahead to appreciate the aftermath. For this reason alone, I would consider banning parties over long weekends. Is the merriment really worth the price?

Showers are also an area of interest in a shared bathroom. Everything works out fine and dandy as long as everyone showers at different times, but the moment people start showering at the same time, the whole system breaks down. On Tuesdays and Thursdays I have class at 11, meaning that I get up at 10 in order to shower and trek to class. Unfortunately, another resident in my hall also wakes up at 10 for class. And we each like the same shower. Needless to say, we both now wake up at 6 a.m. in order to ensure that we get the shower first. It's silly, but a man's got to do what a man's got to do to make sure that he gets his shower in the morning. The 6 a.m. shower time does come in handy on those days when hot water is hard to find. You need those extra hours as you systematically work your way through the dorm in search of a showerhead with hot water and some sort of water pressure. Showers on such days are inevitably a choice between being blasted by arctic water or killed by hot "Chinese" water torture. If one does succeed in finding the holy grail of showerheads, he must then face the indignation of having other people in the bathroom wonder who in heavens he is and why he sports a lopsided "fro" on his head.

College bathrooms have given me many enriching experiences and taught me much about life. I have become aware of a whole realm of strife and conflict that I never knew existed in this place the British call the "lavatory." Thanks to a shared bathroom, my teeth are receiving better care than ever before. I've learned to pay close attention to a toilet before using it, and I now know the near-death experience that is a cold shower in the morning. My time here at MIT has taught me to appreciate the finer things in life. To never take for granted the pure pleasure one finds in friends, nature, food, art, music, and two-ply toilet paper.

A Tale of Two Recessions

Dan Tortorice

Two cities, Tokyo and New York City. Centers of the two largest economies in the world; both economies now mired in recession. Comparisons between the two economies and the recessions are all over the media. But these comparisons are faulty, for Japan's recession is due to structural problems, while the United States' recession is due to a temporary shortfall in demand.

The talk began on Tuesday when the Federal Reserve cut the fed funds rate to 2%. This is the rate at which banks loan to each other. The Federal Reserve requires banks to keep a certain fraction of their deposits in reserve. When a bank does not have enough reserves to meet its requirement, it borrows from other banks and does this at the fed funds rate. Now if the Federal Reserve wants to lower this rate, it buys bonds from banks and gives them money for the bonds. This increases the supply of reserves that banks have. Since they have more reserves, they are more willing to loan them to other banks, and so the interest rate (the monetary encouragement they need to agree to give the loan) falls.

But the important result is that there are more reserves. So banks will make more loans, pumping more money into the economy. How do we know they won't hoard the reserves? This is simple. When they loan the money they make a profit. Since banks want to make as much money as possible — is there any entity other than banks for which this is less true, other than maybe Microsoft? — they'll loan out the reserves. How do we know that people will be willing to take out the loans? That's simple too. The increased supply causes the interest rate to fall, encouraging more people to borrow, until enough people are willing to take up the excess reserves.

So what does all this have to do with Japan? In Japan, this stimulative policy is no longer available. Their interest rates are essentially zero. You can't lower them any more. And now since U.S. rates are at 2%, people are afraid we've lowered them too much, that we're going to get down to zero and no longer be able to stimulate the economy. That we're going to end up like Japan, mired in a ten-year recession. But this fear is unfounded.

Let me explain why the story you hear from the media is wrong. Take this quote from a CNN article: "Japan's big problem was that fiscal stimulus was not there," said Robert Macintosh, chief economist at Eaton Vance Management. "They haven't coordinated monetary policy with fiscal policy. That's what we're doing differently, and that's why we won't have the same problem." Mr. Macintosh has his facts wrong. Japan had huge fiscal policies. In trying to stimulate the economy, the Japanese built bridges to unpolluted islands. If Mr. Macintosh wants us to think that Japan did not try to stimulate its economy with fiscal spending, how does he intend to explain Japan's huge budget deficit? An arithmetic error?

It is possible that the United States will end up lowering its interest rates to zero. But this will not put us in the same boat as Japan. The U.S. recession has all the portents of a recession caused by a shortfall in demand: a sharp decline in investment and falling consumer confidence. The great thing about a recession caused by a shortfall in demand is that eventually it will go away. Demand always responds to prices. Eventually prices have to adjust to get people wanting to buy the production of the economy. Eventually supply needs to be equated with demand.

So why then hasn't the Japanese recession gone away? Simply because it's not a demand-based recession. Japan's economy has seen essentially zero growth for ten years. It hasn't been contracting, just stagnating. Part of economic growth is about finding out how to do more with less. Japan's economy is restricted by structural facts; for example, it's very difficult to fire someone there. Factors of production don't move freely enough through the economy. As a result, it's difficult to optimize resources to achieve productivity gains. It is these structural problems which afflict Japan's economy, and monetary policy is unable to solve these problems.

So you'll probably hear more "America is going to become like Japan" comparisons in the next few months as the Fed continues to lower interest rates. Don't listen to them. America's problems are temporary, and Japan's are structural.

THE ARTS

CONCERT REVIEW

Resurrecting Opera

MIT Professor's Latest Opera Features Cliché Story, Superb Score

By Bence P. Olveczky

STAFF WRITER

Opera often seems like an anachronistic endeavor consisting of outdated and irrelevant stagings of long-gone composers' works. Thankfully, the Boston Lyric Opera bucks the antique opera trend by presenting *Resurrection*, a piece by a composer who is very much alive — MIT Professor Todd Machover of the Program in Media Arts and Sciences. This overdue effort by the BLO illustrates in an entertaining two and a half hours how the contemporary and the classical can blend into a harmonious and melodious mix.

Machover, who heads his own research program at the Media Lab, is widely recognized for his innovative approach to music and instrumentation. His two previous operas, *Valis* and *Brain Opera*, were both written for electronic instruments and expanded the term "opera" in new and interesting ways. *Resurrection*, an opera based on a 19th century novel by Leo Tolstoy, is a more traditional piece that is classical in both its orchestration and its theme.

Resurrection tells the story of Prince Nekhlyudov, who is called to serve as a juror in the murder trial of one of his previous "conquests," the prostitute Maslova. When Maslova is wrongly convicted and sent to Siberia, Prince Nekhlyudov's reawakened guilt compels him to give up everything and follow her.

Unfortunately Tolstoy's spirit is lacking in the opera, which becomes a somewhat moralizing retelling of the novel's storyline. The first of two acts includes snapshots of the trial interspersed with flashbacks from the young prince's flirtations with Maslova. The trial is the starting point for the true theme of the opera — the spiritual and moral "resurrection" of an aristocrat faced with the emptiness of his complacent and decadent lifestyle.

Through the Prince's spiritual journey Machover wants to show that it is possible to strive for betterment and change, even in a morally corrupt society. But changes, he suggests, must happen "one by one," through showing compassion and love toward those around us. These are noble ideas indeed, but to invigorate such moral truths with meaning and relevance requires an artistic genius on par with Tolstoy's. In its absence, the message, however profound and well-meant, comes across as just another cliché.

The libretto, written by Laura Harrington from the Department of Music and Theater Arts, lacks the lyricism, depth, and subtlety of Tolstoy's novel, making the introductory scenes

seem more banal than catalytic. Particularly unfortunate is a rape scene in the middle of the first act. Sex never works well on stage, and Prince Nekhlyudov's vulgar and violent seduction of Maslova is certainly no exception.

Machover's talents as an opera composer are evident in the tailoring of the music to dramatic changes in atmosphere and mood. The melodious, expressive music superbly follows

the weakest link is probably Carleton Chambers in his role as Prince Nekhlyudov. He certainly looks the part, being both young and handsome, but his baritone is weak and unsteady and fails to infuse the role with the gravity it so clearly needs.

Christopher Larkin's secure and passionate musical direction blends the electronics with the traditional instruments in a seamless and natural

way, making the orchestra sound acoustic and much larger than it actually is. Machover's stated aim of using electronics to enhance and expand the musical experience offered by a traditional orchestra is fully realized here.

The artistic direction, on the other hand, is a mixed bag. The stage is framed throughout the performance by an I-beam structure functioning as a stylized proscenium arch. Its only apparent role is to make the already small Shubert Theater stage even smaller. Designer Erhard Rom mixes his rather abstract approach with plenty of realism, especially in the first act, when another symbolic I-beam construction in the shape of a tilted cross opens up to reveal a realistically painted backdrop of a forest. In the second act, which takes place in Siberia, the esthetic flair of the production is more subdued and also more consistent.

Lean Major's stage direction, seemingly coarse and commonplace in the somewhat fragmented first act, also becomes more compelling in the second act. Especially poignant is Maslova's lullaby in the middle of the second act, hauntingly performed by Christine Abraham on a stage that effectively evokes the coldness and desolation of the Siberian landscape.

All in all, "Resurrection" is a valiant and ambitious effort. While it may fall short of the creators' original intentions, it is an entertaining and thought-provoking production that testifies to the fact that contemporary opera is alive and well, and thriving here at MIT.

Resurrection plays at the Shubert Theatre through November 20. Tickets are \$31-151; half-price tickets are available for MIT faculty and staff with valid ID. Selected seats are available to students for \$15.



JIM CALDWELL

Professor Todd Machover's *Resurrection* is running at the Shubert Theatre until Nov. 20.

the main characters' spiritual evolution. The feeling the music evokes is always heartfelt, never obvious or trivial.

The singers in BLO's production are mostly up to par, with the leading ladies as the stars of the evening. Mezzo-soprano Christine Abraham (Maslova) steals the show with her powerful and emotionally radiant voice. Kerri Marcinko is perfect for the role as Princess Missy Korzhagin, the Prince's intended bride. Her somewhat squeaky soprano is just what this caricature of an upper-class seductress needs.

Less compelling are the male singers, and

MUSIC REVIEW

John Williams Falls Short of Wizardry

'Harry Potter' Soundtrack Enjoyable, But Nothing New

By Suki Dorfman

Ever since my mom brought home a copy of *Harry Potter and the Sorcerer's Stone*, I've been an avid fan of the book. On the very day that *Goblet of Fire* was released, we received it in the mail from Amazon. I've raved about J.K. Rowling's books to my peers, fighting off skeptics. Naturally, I leapt at the chance to hear the soundtrack for the upcoming movie, *Harry Potter and the Sorcerer's Stone*.

John Williams, composer of the unforgettable themes from *Star Wars*, *ET*, *Raiders of the Lost Ark*, *Jaws*, and *Jurassic Park*, was probably the most obvious choice to write the score. His sound has become the epitome of the modern movie theme. With all the fame and attention *Harry Potter* is receiving, one only expects to see big Hollywood names turn out to add their skills. Williams is only one of a number of such behind-the-scenes stars.

The music sounds appropriately mysterious and magical, and fits its subject well. "Entry into the Great Hall" starts with medieval castle fanfares and choral awe to paint the scale of the inside of Hogwarts, in Harry's first view of the Hall. "Diagon Alley" invokes an image of a street from a fairy tale, complete with cute smoking chimneys poking out of thatched store roofs. Williams incorporates chimes and whistles reminiscent of trains in "Platform Nine-And-Three-Quarters."

Slightly disturbing ghostly singing changes the mood in "Christmas at Hogwarts," reminding us this isn't the ordinary cozy Christmas

hearth-it's a wizard school. "The Quidditch Match" opens with a strongly military tone as the opposing teams must be getting ready for their broomstick battle. This is followed by music that could fit the pomp of opening ceremonies, and then with tense flying chase music for the game itself.

"Leaving Hogwarts," mostly constructed of



a slower version of the theme, portrays a happy ending beautifully while keeping Harry's sadness at leaving clear.

"Hogwarts Forever" is particularly interesting to anyone familiar with *Harry Potter* in book form. Rowling tells us that, when it came time to sing the Hogwarts School of Witchcraft and Wizardry alma mater, it was entirely disorganized. Everyone sang the lyrics with whatever rhythm and pitch they wished to sing. The result was a mess with some finishing the song

long after others. John Williams' grand brassy rendition of the theme gives us little hint to how the movie deals with this scene.

Best of all is the main melodic motif, the recurring "Hedwig's Theme." It rings in quietly at the start to create a misty "Once upon a time ..." beginning, right out of any fairy tale. Other instruments take up the line as the music builds. The violins mimic Hedwig the owl's flight. Brass accents seem to highlight Hedwig's tight turns in her flying. Throughout the soundtrack, this melody recurs, tying the scenes together.

Unfortunately, the music Williams has written for *Harry Potter* is strongly reminiscent of his other works. The themes from *Hook* and *ET* were stuck in my head after listening to the typically John Williams orchestral swells.

In particular, the sentimental-sounding "Leaving Hogwarts" seems directly parallel to Williams' background to the scene when Peter Pan and his children are flying home in *Hook*. Although pleasant, fun, and well-written as most of Williams' work, this score is just not as memorable as his other masterpieces. The feel of the opening theme resounded of Danny Elfman's *Nightmare Before Christmas* theme. Both are darkly dreamlike to describe fairy-tale worlds, so both use similar instrumentation and harmony.

Listening to music created for *Harry Potter* intensifies one's interest in watching the movie. However, the book and the story are more captivating than the soundtrack ever could be. When I go to see *Harry Potter and the Sorcerer's Stone*, it won't be because of John Williams; it will be all J.K. Rowling's fault.

MUSIC REVIEW

Enigma's LSD

Electronic & Choral
Avant Garde, Enigma
Releases Greatest Hits

By Eric Chemi

Enigma's latest album, *Love Sensuality Devotion — The Greatest Hits* proves to be a delightful mix of electronic and new age music. In addition to the collection of past hits, Enigma's latest single "Turn Around" is also featured on the album.

The average mainstream music listener today probably confuses Enigma with Enya, and thinks of Enigma as the girl who sings that one song "Return to Innocence" which always gets played on those "Pure Moods" television commercials. In fact, Enigma is the work of Michael Cretu (a.k.a. Curly MC), whose extensive use of keyboards and sampling leads to this unique blend of music. He sings most of the male vocal roles, while the female singing parts are filled by his wife, Sandra Cretu. She is the one who does sing in "Return to Innocence," which is also on this album, but the creative force driving Enigma is definitely her husband Michael. In general, however, most of the songs do not extensively use vocals.

The songs spread out among a wide range of tastes. Chants, quiet instrumental sounds, electronic beats, and a distinctive pop-sound accurately describe the variety of sounds that can be heard on the album, or even in just one Enigma song. "Gravity of Love," is a great example of portraying Cretu's skill at merging these sounds. The song begins with slow-paced vocals from Ruth Ann-Boyle that could even pass off as being the basis for a more mainstream tune. After about a minute, chants pick up in the background, and a few seconds later subtle whispers begin to reverberate. The mix among these sounds stays throughout the rest of the song.



Those who are familiar with the work of Delerium will find Enigma's work to be in much the same style. One striking example of this similarity is from Enigma's "Sadness Part 1." The chant that begins the first three seconds of this song will remind listeners of the opening to Delerium's "Silence." But then the chants abruptly give way to a persistent drum line that is reminiscent of Delerium's "Euphoria," also off their album *Karma*. In addition to just this one example, the Enigma's sound in general is as close to Delerium as any other musical group out there. However, this album proves to be more upbeat and exciting than expected, and is certainly not the same as any other work, standing alone in its uniqueness.

The album's songs can be separated into two groups: those that revolve around heavy synthesized electronics and chants, and those that are primarily structured around the vocals. Most of the songs belong in the former category. If listened to from start to finish, a few transitions between songs would be missed.

Overall, the sounds blend well together into one complete album. For the majority of people who are unfamiliar with Enigma's music, this greatest hit compilation is definitely worth a listen. Over the past decade Enigma has churned out enough hits (yes, even radio hits) that at least some of them are familiar and, what's more, they are sure to please any listener.

For a more intense fan of new age — one already familiar with the Enigma's earlier music — this album only contains one new song, but the convenience of having such a great collection on one CD is in itself a good reason to buy. There is no mystery to this Enigma — this album is a keeper.



ERIKA BROWN—THE TECH

Little Buttercup, played by Katherine Bryant, gasps at the startling revelation that serves as the climax for Gilbert & Sullivan's classic "H.M.S. Pinafore." The play continues its run next Friday, Saturday, and Sunday in La Sala de Puerto Rico.

MUSIC REVIEW

Double Trouble Doubles Success

Montreux Recordings Trace Ascent of Vaughan and Band

By Amy Meadows
STAFF WRITER

When Stevie Ray Vaughan made his debut at the Montreux Jazz festival in 1982, he was booed off the stage by the Swiss audience. Vaughan and his band, Double Trouble, were a blues act from Austin, Texas. He returned nearly 3 years to the day, a triumphant success. The 1985 audience adored Vaughan, who by then had a few hits to his name. On the live album, he remarks that Montreux gave him his first boos and his first Grammy.

The double album *Live at Montreux* captures both of these performances. Even in 1982, Vaughan was a well-practiced and traveled guitarist. He had toured extensively on the southern blues circuit. By the time he died in a plane crash in 1990, Vaughan was acclaimed as one of the best blues guitarists in history. In the decade since then, no one has filled the void left by Vaughan in the blues world.

Although Vaughan was disliked by the 1982 audience, his performance was earnest and energetic; he displayed not only practice, but raw emotion and skill. Vaughan and Double Trouble showed an enormous range, from the silly "Give Me Back My Wig" ("Give me back my wig/honey, let your hair grow out") to the subtle and sad "Texas Flood."

The 1982 Montreux festival also proved to be a big break for Vaughan and the band. In the audience were David Bowie and Jackson Browne; Vaughan's performance impressed Bowie so much that he invited Vaughan to play guitar on his record *Let's Dance*, a departure for Vaughan, but a hugely successful one. Vaughan also played on Bowie's tour to promote the album.

Jackson Browne allowed Vaughan and Double Trouble to use his studio, free of charge. This allowed the band to complete *Texas Flood*, an album that eventually won wide critical acclaim.

When Vaughan returned to the

Montreux stage in 1985, he was a conquering hero. His performance in 1982 was strong, and the 1985 one was even stronger. His energy and vitality permeates all the songs, even the sad, slow blues numbers. The album begins with two upbeat, rock-like numbers, "Scuttle Buttin'" and "Say What!" He moves into the slow and sad traditional blues numbers with "Tin Pan Alley" (with Johnny Copeland) and "Ain't Gone 'N' Give up on Love."

On the 1985 disc, Vaughan has matured into a guitar virtuoso. By that time, he had several hits, including "Pride and Joy," under his belt. The 1985 show is twice as long as the 1982 one, and his performance makes it clear that Vaughan enjoyed the reversal in attitude of his listeners.

Stevie Ray Vaughan and Double Trouble are captured at the beginning of their careers on the *Live at Montreux* discs. The compilation is both a fascinating history for longtime fans, and a good introduction for new listeners.

MUSIC REVIEW

The Great Depression

DMX rises to the Occasion

By Ashley Robinson
STAFF WRITER

DMX has returned. Correction - the original DMX is back, and better than ever. His new creation, *The Great Depression* rivals his first album, *It's Dark And Hell is Hot*, and makes up for the disappointment of his second and third albums, *Flesh of my Flesh*, *Blood of my Blood*, and ... *And then there was X*.

Born Earl Simmons in Yonkers, NY, X has led a life that would cause the hardest rappers to flinch. In and out of foster homes as a kid, followed by jail as an adult, DMX draws upon his troubled life for musical inspiration. This raw passion shows in every song, whether a tale full of murder and malice or one of his signature prayers. The last time the rap industry witnessed such honesty was with the late Tupac Shakur. The charm of Tupac and DMX lie in their ability to make you feel their pain and cry along with them.

The Great Depression will satisfy every rap fan that is a little tired of hearing about platinum and girls shakin' their derrières. The simple, yet powerful "Who We Be" examines life on the streets and the emotions that goes along with it. Nothing more than basic beat overlaid with a primitive rhyme, this song invokes deep thinking on the highest level.

Die-hard fans will be happy to hear "Damien III," a saga that has been continued from previous

albums. It all started with "Damien" on *It's Dark And Hell is Hot*, where X befriends the devil's advocate in hopes of improving his life. The story continues on *Flesh of my Flesh*, *Blood of my Blood* in "The Omen", featuring Marilyn Manson. Filled with the usual eerie beats and melodies, X finally realizes the error of his decision and denounces the devil.

Continuing on with the good vs. evil theme, it wouldn't be a DMX album without a dose of spirituality. "The Prayer IV" puts most preachers to shame as X gives his thanks and promises to better his life. DMX finishes off the album with a conversion with God that carries the gift of inspiration that transcends all religions.

Tracks like "Trina Moe" and "We Right Here" balance out the serious weight *The Great Depression* bears. They have a playfulness that listeners will appreciate while trying to digest the other songs. If there were any shortcomings to this album, "Bloodline Anthem" and "I'm a Bang" are them. The lyrics were up to par, yet for some reason X attempted to cross rock and rap. True, there have been some successful mixes of the two genres, but DMX fails to pull it off. Yet, you have to appreciate the courage it takes to introduce rock into one of the most hardcore rap albums of the year.

The Great Depression is an emotional roller coaster DMX fans will gladly ride. With his infamous gruff voice, DMX elicits anger, sadness, and reflection.

MIT Emile Bustani Middle East Seminar Presents

Dr. AHDAF SOUEIF
EGYPTIAN WRITER (London)
Author of *In the Eyes of the Sun* and *The Map of Love*

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Tuesday, November 13, 2001

4:30 - 6:30 p.m.

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MIT Department of FACILITIES

CAMPUS CONSTRUCTION UPDATE

VASSAR STREET UTILITIES: Night work has begun on utilities for Simmons Hall and will continue through November 16. This work will take place between 7 p.m. and 3 a.m. The louder work will be timed to take place earlier in the evening.

MASS. AVE. STORM DRAINS: The City of Cambridge will install drains along the portion of Albany St. from Mass. Ave. to Pacific Street. In order to complete the work, this section of Albany Street will be closed to regular traffic from 7:30 a.m. to 3 p.m., Monday through Friday, from November 12 through November 30.

MEDIA LAB EXTENSION: Jersey barriers will be in place along Ames and Amherst streets to provide safe walkways once demolition of E10 and E20 begins.

ZESIGER SPORTS & FITNESS CENTER: Roof work, dry wall framing, rough plumbing, casting of floor slabs, and fireproofing are in progress. Noise due to heavy equipment operations may occur between 7 a.m. and 5 p.m.

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

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

For information on MIT's building program, see <http://web.mit.edu/evolving>
This information provided by the MIT Department of Facilities



Alien Ant Farm energizes the crowd with its rendition of Smooth Criminal last Thursday at Axis.

KAILAS NARENDRA—THE TECH

CONCERT REVIEW

Alien Ant Farm Invades Axis

Band Brings Hard Rock, Power Ballads, and Michael Jackson to Boston

By Jennifer L. Ford

The stage is black, and all in Axis, though packed to capacity, are still. Then, with no warning, the quiet is broken by a familiar melody—the theme from *Close Encounters*. A deep voice comes over the loudspeakers, “and now Alien Ant Farm!” The crowd is quiet no longer, and they get even louder when the band they’ve all come to see, Alien Ant Farm, walks out on stage. The lead singer, Dryden Mitchell, walks over to the mike and says “I want to thank you guys for coming out here to support our music.”

And then the band begins to play...

They launch into their first song, “Courage,” and the crowd goes mad; the mosh pit fills with guys rhythmically trying to kill each other. I am standing aloof from the crowd and as far away from the pit as is possible without actually standing outside the building. I have come prepared to cast pitying glances on the thrashing youths who had come to see a band like Alien Ant Farm. I had known that the band would be playing for them, not me. But suddenly, as the band starts screaming the chorus “I never said you were a mistake at all/ You’ve got it all wrong/ You’re misunderstanding,” I know the band is playing for me as well.

They play their second song, “Universe,” to great effect, and when they begin the third, the obligatory girl gets up on someone’s shoulders and bares her breasts to the stage.

Dryden pauses for a split second and stares at her, mouth agape, then continues singing “Sticks and Stones.”

The band then plays “Stranded,” “Whisper,” and “Calico” in quick succession, and just when we think it can’t get any better, they switch to their mellow side, prefacing their

Even the boys in the pit had to stop and marvel at their versatility. One minute they play hardcore metal, and the next they sound reminiscent of Counting Crows.

next song with “If you hate your boyfriend or girlfriend, this is your song.”

Then they begin “Attitude,” my favorite song on their album, *ANThology*. As they crooned “Your solitude is welcome, welcome/ Your attitude is welcome, welcome/ You are welcome,” even the boys in the pit had to stop and marvel at their versatility. One minute they play hardcore metal, and the next they sound reminiscent of Counting Crows.

They play another mellow song, “Death

Day,” a track about a guy wanting to kill his girlfriend, and then switch back to the hard stuff; the pit boys are getting antsy. The band plays “Movies,” a song that many of us in the audience have specifically come to hear. We sing along with Alien Ant Farm for the chorus, “I want you to be free/ Don’t worry about me” and shout an enthusiastic “hell yeah” when bassist Tye Zamora asks if we liked the song. When queried, we vow to watch the video on MTV when it comes out; for this band, we would do anything.

While we are still settling down from a rendition of “Movies” that sounds, like all the songs they have played thus far, exponentially better live than on their album, Dryden launches into “Flesh and Bones,” the third track on *ANThology*.

The band completes this song and thanks us profusely for listening to their music and coming out to see them. We can they are almost finished, and everyone knows exactly what the next song will be. Zamora yells, “You knock me off of my feet now baby! Woo hoo!!” and they play “Smooth Criminal” to end their set.

The crowd jumps up and down in unison, and sings along. The song is performed excellently, complete with Michael Jackson-esque strutting and crotch grabbing. And then, all too quickly, it’s over. They leave the stage with another polite, “thanks, guys,” and as we all exit the Axis, we know the only proper response is, “Alien Ant Farm, you are welcome.”

CONCERT REVIEW

Pat Martino

Guitarist Plays Regatta

By Jorge Padilla

STAFF WRITER

Pat Martino Trio

Regattabar

Friday, November 8, 2001

Please help me welcome to the stage, The Pat Martino Trio!” And with that, the famed guitarist and his trio took the stage and let it rip for almost an hour and a half straight. The end of each tune was followed by a ten second break, leading to another.

Alongside Martino were Byron Landham on drums and, as Martino puts it, “the one and only” Joey DeFrancesco on organ. The performance was nothing short of spectacular, as each band member showed off a tinge of his virtuosity. Each new solo brought to the club a new attitude. The performance was seven memorable tunes long—all diverse and intense from start to finish.

The first tune was a fast-paced, modern swing tune led by Martino on the head and the first few choruses of solo. Martino wasted no time in cementing his style upon the audience. Martino takes a very linear approach to his solos.

That night, as always, he was able to seamlessly connect an array of notes to create a distinct melodic statement. Keeping to the middle range of the guitar, with an occasional high note run, Martino also largely played with improvised riffs in his solos. His ability to play around with riffs was one of my favorite aspects of his playing. It was a beautiful thing to see and hear.

With each new riff came a distinctive expansion by Martino, with the trio catching on immediately. Every time this happened, not only with Martino, the intensity about the club skyrocketed.

I cannot say enough about DeFrancesco, the organist. He was quite different from Martino in that he carried Martino’s musical statements to the extremes. Where Martino was a reserved, middle range cat, DeFrancesco owned the full range of the keyboard. He went from one end of the spectrum to the other.

Starting most of his solos with very sparse ideas, he energized the club as the solo progressed. DeFrancesco subtly stretched out the melodies for in longer intervals until reaching an apex of musical energy that had the club reeling with excitement. In all, He was the master of manipulating the electronic advantages of the organ to better express his ideas.

Drummer Landham was no exception to the greatness of the performance. In fact he made sure the group was moving forward the entire night, never once letting down his guard. He kept a Tony Williams-like energy as he swung hard on the ride cymbal and complimented each of his bandmates’ ideas, taking advantage of every time he and the band traded fours and eights. His drum licks also consisted of the rhythmic ideas previously played by his bandmates.

The music selection also made for a very enjoyably night. The music ranged from slow to fast swing to ballads. He included tunes such as “The Great Stream” from his 1976 New York album, *Live*.

MOVIE REVIEW★★½

Skip the Romance and Rape Me

Sex and Violence Overwhelm in Pointless, Political Pornography

By Jed Horne

STAFF WRITER

Written and Directed by Virginie Despentes and Coralie Trinh Thi

Starring Karen Bach and Raffaella Anderson

French cinema seems desperately in search of an edge. *Baise Moi* (Rape Me) is, so far, the pinnacle of a trend that began about two years ago and has recently reached full force with this year’s widespread release of two movies, *Intimacy* and *Baise Moi*. These films blur the line between pornography and cinema.

The two stars of *Baise Moi* were reportedly found in a documentary about porn stars called *Exhibitions 1999*. Karen Bloch (*An American Girl in Paris*) and Raffaella Anderson play Nadine and Manu, a latter-day Thelma and Louise-style duo with bigger guns and better bodies. Ostensibly involved in a drug-smuggling plot, a disillusioned prostitute (Nadine) pairs up with a porn star (Manu) in a cross-country rampage of sex, violence, and a little self-discovery. That’s about it for plot in this hour-and-a-quarter

long movie, basically a vehicle for some of the most explicit sex and violence ever produced. For anyone who’s seen the cult favorite *The Doom Generation* and Russ Meyer’s classic *Faster Pussycat Kill Kill*, think a cross between the two with French subtitles and you’ve got it. For anyone who hasn’t, well, there’s really nothing with which to compare it.

The movie was shot with a digital camera (a staple of mainstream pornographers these days), and features an intriguing but somewhat pasted-over soundtrack of punk rock and techno. But the cinematography and production, like the plot, are lost causes in a movie that features close to a death a minute and sex scenes that put Jenna Jameson to shame. Did you ever wonder why the music in *Debbie Does Dallas* is so cheesy? Easy: nobody’s listening to it. The cinematography in *Rambo*? Same reason. I guess I felt after I watched the movie that the gut-wrenching violence and occasionally titillating sex made their points early on, but eventually began to detract from the validity (and the screen time devoted to) the legitimate points the movie had to make.

Don’t get me wrong—I’m all in favor of sex and violence in movies. But when a cinematic tradition that has produced such masterpieces as Renoir’s *Grand Illusion*

and Buñuel’s *The Discreet Charm of the Bourgeoisie* is reduced to social criticism vis-à-vis pornography and an orgy of violence (Manu even sodomizes one of her victims with the barrel of her gun before killing him), I have to admit I’m a little worried.

At least this movie doesn’t sink into the pretentious (and typically French) excesses of my vote for 1999’s worst movie: *Romance*, also starring a porn star (Italian stud Rocco Siffredi), and also featuring hardcore sex. In *Romance*, the star of the film wanders the streets of Paris talking about how she wants to be raped. In this film, the two characters do most of the raping themselves. Which statement is a bigger step backwards for female empowerment is not an issue I’m prepared to answer.

And *Baise Moi* has a sense of humor. The bourgeois intellectual who tries to understand their pain? Gets killed. The fumbling bald man whose premature ejaculation ruins a would-be jump in the sack with the duo? He gets killed too. Interestingly enough, it seems the only man in this movie who isn’t killed is the poor sap who suggests that Nadine and Manu go down on each other. He’s merely ejected from the room, mid-coitus.

If you can’t handle a graphic display of sex and violence (I almost walked out of *Caligula* when I first saw it, that’s as good a standard bearer on this count as any), then don’t see this movie. If you want to get off, go rent a porno. But if you’re willing to have your gut wrrenched more than a few times on the way to a film experience that’s more rewarding than not, check it out. If nothing else, Jerry Falwell probably disapproves.

November 13,
2001

COMICS

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Tech

FUN

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PAGES

matsolar



INSTITUTE MADNESS!

ALISON WONG



ONE SCREW LOOSE

JOSIE SONG '05



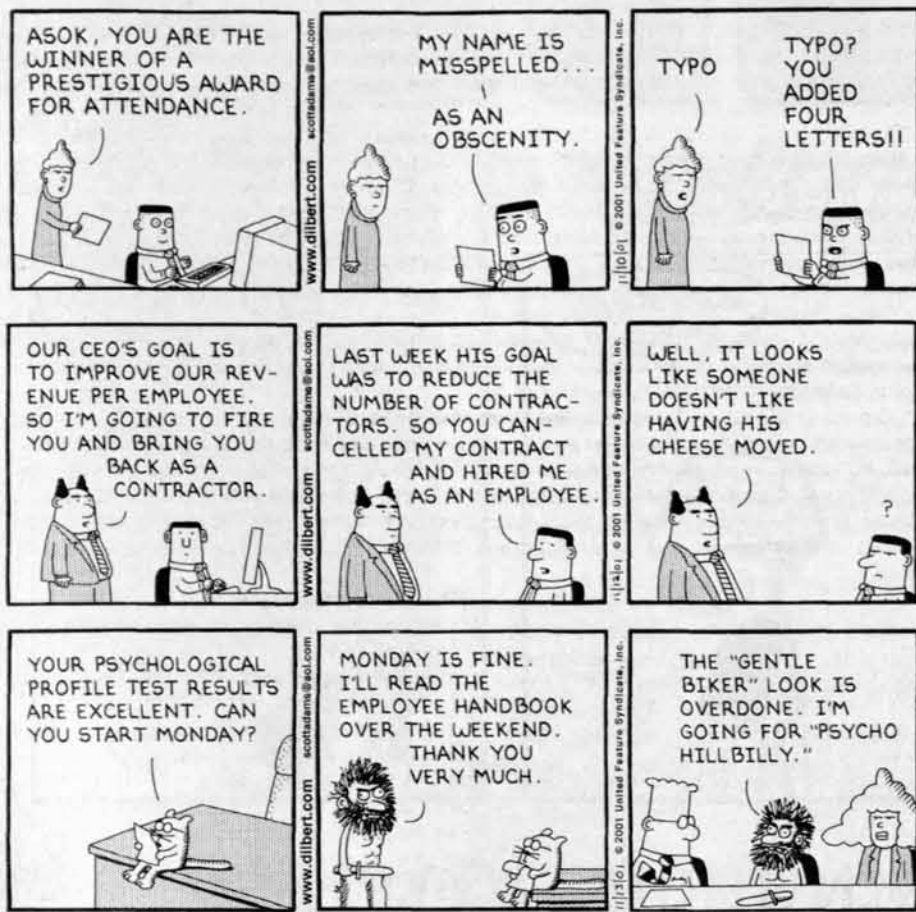
FoxTrot

by Bill Amend



Dilbert

by Scott Adams



Crossword Puzzle

Solution, page 18

- ACROSS
- 1 Whelp

4 "Shane" star

8 Gasoline figure

14 Dos Passos trilogy

15 On a cruise

16 Package

17 Obstinate

19 Expanses of land

20 Squeeze

21 Network of "Sesame Street"

23 Potash

24 Morays

25 Church singers

27 Light on one's feet

30 Parched

31 Baseball birds

33 Greek cross

34 Prearrange an outcome

36 Synagogue scrolls

39 Wears away
- 40 Ace location

44 Took the bait

45 Name anew

46 Ebullience

49 Emblem

51 Moreno and Gam

52 Turkish bread?

53 Kid

55 Obvious toupee

56 Marsh wader

57 Popeye, e.g.

60 Making a payment deduction

62 Comic Booster

63 Tooth display

64 David Roth

65 Became uptight

66 Hankerings

67 Make a blunder
- DOWN
- 1 Questioned persistently

2 Loan shark

3 Without much color

4 Maiden

5 Hardwood tree

6 Of the oracle of Apollo

7 Diary

8 Make a choice

9 Jung or Sagan

10 Cafeteria stack

11 Admitted to a group

12 Snare

13 1994 U.S. Open winner

18 NASA outpost

22 Sandy deposit

25 More crude

26 Does cobbling

28 Quickness contest

29 A few laughs

31 Different

32 Wait on

34 Juan Capistrano

35 Unknown John

36 Bathing places

37 Ron in Mayberry

38 Member of a service club

41 Mix

42 Christian ritual

43 Curio shelves

46 Manly

47 Person with pressing problems

48 Cattle feeder

50 Tomlin and Pons

52 Net-judge's call

54 Treat for Rover

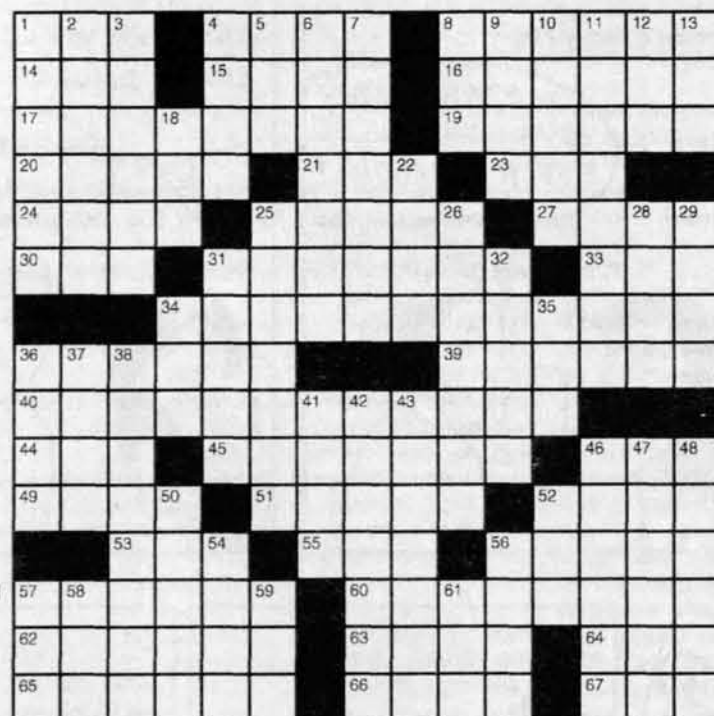
56 Painter Holbein

57 Matched grouping

58 Alternative to lager

59 Embarrassed

61 Open container



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Questions? contact PE Office: 253-4291

Events Calendar

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

Tuesday, November 13

10:00 a.m. - 4:00 p.m. – **Shop to Stop Hunger!**. Help curtail hunger on Tuesday, November 13th, by donating non-perishable food! Please put your food donations in the box outside of Laverdes. The food will be delivered to a Boston Food Bank. . free. Room: MIT Student Center Lobby. Sponsor: Hillel, MIT. Public Service Center.

11:00 a.m. - 3:00 p.m. – **Japanese Tea Ceremony Lessons**. The Japanese Tea Ceremony Lessons take place on Tuesdays at McCormick Hall (320 Memorial Drive). Come anytime between 11 A.M. - 3 P.M. The fee is \$3 for students, \$5 for others. New students are welcome at any time during the semester. Each student will receive individual instruction based on his or her level of experience. The best way to learn the ceremony is to attend lessons on a regular basis. If you are interested, you are welcome to observe a class and to speak with Mrs. Wada about the lessons.. \$3 for students, \$5 for others. Room: McCormick Hall. Sponsor: spouses&partners@mit, MIT Women’s League.

12:00 p.m. - 1:00 p.m. – **Filemaker Pro Quick Start**. This class introduces users to the FileMaker environment and its functions using an existing database as a model. . free. Room: N42 Demo Center. Sponsor: Information Systems.

12:00 p.m. - 1:00 p.m. – **Telephone and Voice Mail Quick Start**. If you are new to MIT or want to learn more about the features on your telephone and voice mail, this class is just what you need. Instructors will explain features which will help you get the most out of these useful tools and talk about the most common problems and where to go for help. Attendees will learn what features are available on different phones and classes of service. You will also be able to try features on telephones in the classroom. . free. Room: E19-732. Sponsor: Information Systems.

12:30 p.m. - 2:00 p.m. – **Sept 11 and Aftermath: Post-Traumatic History**. Part of an on-going seminar series on “September 11 and Aftermath” sponsored by the Department of Architecture. free. Room: 7-431 (AVT). Sponsor: Department of Architecture.

4:00 p.m. - 5:00 p.m. – **Semiar: Deterministic Control Systems with LabVIEW Real-Time**. LabVIEW Real-Time is based on the LabVIEW graphical programming environment. With LabVIEW, users can quickly develop applications with function blocks that are wired together in a format very analogous to engineering flow-charts. The architecture of abVIEW Real-Time allows users to easily develop a deterministic control system. In order to ensure determinism, we have to offload any time-critical task from the Windows OS and delegate it to a real time engine, or target. We will therefore have two systems ? the first system will be windows based. On this machine, called the host, we will develop our application. When we are ready, we can download the application to our target processor. This second processor is running a Real-Time operating system. It has the job of executing our code, controlling any connected I/O, and communicating back to the host machine. If we’d like, we can maintain a user interface for the ongoing embedded application. If not, we can deploy the application and gather back information as required. Various hardware architectures will allow different communication protocols between the host and target machines, such as TCP/IP or datasocket over ethernet, VI server, or peek/poke over shared memory.. free. Room: 1-350. Sponsor: Engineering & Environmental Mechanics Group.

4:00 p.m. - 5:00 p.m. – **Nanostructures Seminar Series**. Title of Talk: TBA. free. Room: 34-401A (Grier Room); Refreshments served at 3:45 pm.. Sponsor: Nanostructures Laboratory.

4:00 p.m. - 5:00 p.m. – **MTL VLSI Seminar**. Effects of Substrate Resistances on the Performance of Silicon Radio-Frequency Circuits. free. Room: 34-101. Sponsor: MTL VLSI Seminar.

4:00 p.m. - 5:00 p.m. – **The Arsenic Crisis in Bangladesh: Geochemical and Hydrologic Controls on Arsenic Mobility in Groundwater**. free. Room: Rom 3-270. Sponsor: Fluid Mechanics Seminars.

4:15 p.m. - 5:30 p.m. – **GTL Seminar**. Solid Freeform Program and Structural Ceramics in Engines. free. Room: 31-161. Sponsor: Gas Turbine Laboratory.

4:30 p.m. – **“Readings and a Conversation”**. A session of the Emile Bustani Middle East Seminar. free. Room: E51-095. Sponsor: Center for International Studies, Center for Bilingual/Bicultural Studies.

4:30 p.m. - 5:30 p.m. – **“Dirac operators on manifolds with corners”**. Organizers: M. Hopkins, R. Melrose, H. Miller and I.M. Singer. free. Room: 2-131. Sponsor: Topology and Analysis of Manifolds with Corners. Department of Mathematics.

6:30 p.m. – **Transformations: Real and Imagined**. Architecture lecture by James Stewart Polshek, architect, NY.. free. Room: Rm 10-250. Sponsor: Department of Architecture.

7:00 p.m. - 1:00 a.m. – **LIVE JAZZ and Ladies Night at the Thirsty Earl**. The MIT Festival Jazz Ensemble continues their monthly appearances at the Ear. The show starts at 9 pm. And as always, Tuesday is Ladies Night at The Thirsty Ear Pub, with special Tuesday-only beverage offerings. The Thirsty Ear Pub is located in the Ashdown House basement. Enter through the courtyard. Hours: Monday: 8 p.m. - 12 am, Tuesday - Thursday: 7 p.m. - 1 am, Friday: 4 p.m. - 1 am. Must be over 21. Proper ID required.. No cover for the ladies (or the guys). Room: The Thirsty Ear Pub. Sponsor: The Thirsty Ear Pub.

Wednesday, November 14

8:30 a.m. - 4:30 p.m. – **2001 MIT Information Technology Conference**. The 4th Annual Information Technology Conference will bring together MIT faculty, researchers, and industry experts to discuss key themes in wireless technology, data and information systems management; data and information systems monitoring; and the futures of computing including DNA, quantum, biological, and molecular.. free to MIT community.. Room: Tang Center. Sponsor: Office of Corporate Relations/ILP.

11:00 a.m. - 12:00 p.m. – **Optics** . The Never-Ending Saga of Nonlinearities in Fiberoptic Systems. free. Room: 34-401B (Grier Room). Sponsor: Optics.

11:00 a.m. - 12:00 p.m. – **Wearable Signal Processing: The Last Meter**. Technology is allowing computers to become increasingly personal and portable. Several intriguing issues arise from this trend including the potential for new ways of interpersonal communications which may be humorous, intriguing, fanciful and perhaps even unpublishable, but in any case are technologically interesting. In this new era “I see what you’re saying” can take on a whole new meaning. . free. Room: Rm. 34-101. Sponsor: Digital Signal Processing Group.

12:00 p.m. - 1:00 p.m. – **TSM (ADSM) Backup Software Quick Start**. Learn how to download, install and configure TSM, formerly ADSM, for backing up your files to a secure server over the network. Discuss your TSM questions with technical staff. . free. Room: N42 Demo Center. Sponsor: Information Systems.

12:00 p.m. - 1:00 p.m. – **Artists-Behind-The Desk: Bonnie Cochran, flute..** Concert by Bonnie Cochoran, MIT Card Office support staff member.. free. Room: Killian Hall. Sponsor: Working Group on Support Staff Issues.

12:10 p.m. - 1:00 p.m. – **Physical Oceanography Sack Lunch Seminar**. “A Model of Multiple Stable Climate Regimes” free. Room: 54-915. Sponsor: Physical Oceanography.

3:00 p.m. - 5:00 p.m. – **spouses&partners@mit: Thanksgiving Dinner**. Celebrate the American way with a turkey and all of the side dishes. Recipes will be provided. We will meet in the West Dining Room in Ashdown House (305 Memorial Drive) at 3:00 P.M. . free. Room: Ashdown House - West Dining Room. Sponsor: spouses&partners@mit.

4:30 p.m. - 5:30 p.m. – **30th Lester D. Gardner Lecture**. Prof. Pelegrin is president of FEDESPLACE (France), former director of Ecole Nationale Supérieure de l’Aeronautique, and director of Centre d’Etudes et de Recherches de Toulouse. He will speak about constraints on advancements in aviation technology.. free. Room: 34-101. Sponsor: AeroAstro. New England Section of the American Institute of Aeronautics and Astronautics.

5:00 p.m. – **Stephen Alter: Talk and Reading..** The MIT Writer-in-Residence presents his newly-released memoir, “Sacred Waters: A Pilgrimage Up the Ganges River to the Source of Hindu Culture.”. free. Room: Rm 14E-304. Sponsor: Program in Writing and Humanistic Studies.

5:30 p.m. – **“Natalie Jeremijenko: Recent Works”**. Talk by Natalie Jeremijenko, information visualizer, technoartist and educator.. free. Room: Rm 3-133. Sponsor: History Theory Criticism Forum, Department of Architecture.

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

7:00 p.m. - 9:00 p.m. – **MIT Objectivist Club general meeting**. The MIT Objectivist Club’s general meetings. We discuss topics in philosophy and how they relate to different aspects of our world today. This term, we will also be having weekly study sessions, probably in epistemology, the philosophy of knowledge.. free. Room: 10-280 (Oct. 3), 4-144 (Oct. 10-Dec. 12). Sponsor: MIT Objectivist Club.

7:30 p.m. - 9:30 p.m. – **Renaissance Dancing**. There are many forms of Renaissance Dancing that we practice. From Italian balli to courtly pavans to English country. We dance them all with flair and fun. Dress is common street clothing. No experience necessary; instruction is provided. free. Room: W20 (Sala or 407 or 491). Sponsor: Society for Creative Anachronism.

8:00 p.m. - 10:30 p.m. – **IFilm Movie Seminar**. Each IFILM Movie Seminar examines one international movie: a foreign movie or a movie made by an American independent producer. Each educational screening is preceded by an introduction and followed by a small discussion. ALL MOVIES HAVE ENGLISH SUBTITLES. Details are announced on the IFilm web page at <http://www.mit.edu/~ifilm> .. free. Room: 4-237. Sponsor: Graduate Student Council, International Film Club.

Thursday, November 15

8:30 a.m. - 12:00 p.m. – **2001 MIT Information Technology Conference**. The 4th Annual Information Technology Conference will bring together MIT faculty, researchers, and industry experts to discuss key themes in wireless technology, data and information systems management; data and information systems monitoring; and the futures of computing including DNA, quantum, biological, and molecular.. free to MIT community.. Room: Tang Center. Sponsor: Office of Corporate Relations/ILP.

11:45 a.m. - 1:30 p.m. – **Working Group on Support Staff Issues**. Monthly meeting of the Working Group on Support Staff Issues. We act to continuously improve the working environment and perception of Support Staff at MIT. We do this by: identifying issues that concern Support Staff, forming groups on these issues that conduct research, recommend actions to the appropriate parties; follow up regarding implementation; and communicate results to Support staff; by providing networking opportunities for Support Staff; by sponsoring events. . free. Room: Grier Room, 34-401A. Sponsor: Working Group on Support Staff Issues.

12:00 p.m. – **MIT Chapel Concert: Leonora Quartet**. Elizabeth Abbate, violin; Barbara Englesberg, violin; Kenneth Stalberg, viola; Joel Cohen, cello. Ravel’s Quartet; Piazzolla’s Four for Tango.. free. Room: MIT Chapel. Sponsor: Music and Theater Arts Section.

12:00 p.m. - 1:00 p.m. – **Test-Taking Strategies**. Learn the mechanics of taking tests at MIT, including how to prepare for tests and how to approach specific types of problems.. free. Room: W20-400. Sponsor: Learning Strategies.

12:00 p.m. - 1:00 p.m. – **Element K Hands-On Workshop**. Is web-based training for me? Spend an hour in an instructor-led workshop. Learn how to get started using web-based training, explore what is offered and ask questions. For more information about web-based training at MIT, see <http://web.mit.edu/is/training/wbt> . free. Room: W89-125. Sponsor: Information Systems.

4:00 p.m. - 5:00 p.m. – **TBA**. free. Room: 54-915. Sponsor: MIT Atmospheric Science Seminars.

4:15 p.m. – **M.I.T. Physics Colloquium**. free. Room: 10-250. Sponsor: Physics Department.

4:15 p.m. - 5:15 p.m. – **Management of Internet Data Streaming Environments Under Peak Rate Pricing** . ORC Fall Seminar Series. Seminar followed by reception in E40-106.. free. Room: E56-270. Sponsor: Operations Research Center.

4:15 p.m. - 5:30 p.m. – **Three-Dimensional Vortex Filament Simulation of Mixing in a Transverse Jet**. Sloan Automotive Laboratory/Energy Systems Seminar Series. free. Room: 31-161. Sponsor: Sloan Automotive Laboratory.

4:15 p.m. – **Financing Your Idea**. As part of the Biomedical Engineering Seminar Series, the Harvard-MIT Division of Health Sciences and Technology presents the second of four seminars on how to take your ideas to market. Bob Higgins, an investor in many successful health care service, medical technology, and information technology companies will discuss how to finance your ideas.. free. Room: E25-111. Sponsor: HST.

5:00 p.m. – **authors@mit - Downtown: Its Rise and Fall, 1880-1950. ROBERT FOGELSON DOWNTOWN:its Rise and Fall, 1880-1950** *Downtown* is the first history of what was once viewed as the heart of the American city. It tells the fascinating story of how downtown—and the way Americans thought about downtown—changed over time. By showing how businessmen and property owners worked to promote the well-being of downtown, even at the expense of other parts of the city, this book gives a riveting account of spatial politics in urban America.-Robert M. Fogelson is Professor of Urban Studies and History in the Department of Urban Studies and Planning at the Massachusetts Institute of Technology. *Downtown* is published by Yale University Press, 2001.. free. Room: MIT 7-238, Rotch Library. Sponsor: The MIT Press Bookstore. MIT Libraries.

6:30 p.m. – **Third Wave Feminism and the Arts**. Organized by Anita Chan and Cynthia Conti.. free. Sponsor: Women’s Studies Program, Comparative Media Studies.

7:00 p.m. – **Ilan Stavans: “On Borrowed Words: A Personal Journey from Yiddish to Spanglish.”**. Talk and book signing by the author of the newly published book “On Borrowed Words, A Memoir of Language.” Part of a series on *The Language of Power/The Power of Language*. Ilan Stavans is the author of “On Borrowed Words, The Hispanic Condition,” “The Riddle of Cantinflas,” and “The One-Handed Pianist and Other Stories,” as well as the editor of “The Oxford Book of Jewish Stories” and a dictionary of Spanglish. He is the recipient of a Guggenheim Fellowship and the Latino Literature Prize. His latest book, “On Borrowed Words, A Memoir of Language,” discusses Yiddish, Spanish, Hebrew, and English, each of which has been Stavans’ primary language at various points in his life. In this memoir, he reflects on his cultural heritage from his birth in Mexico, through his years as a student activist, a young Zionist in Israel, a student in theology in New York to his career as an academic and writer. Stavans is the Lewis Sebring Professor of Latin American and Latino Cultures at Amherst College. free. Room: Rm 4-231. Sponsor: Foreign Languages & Literatures, Center for Bilingual/Bicultural Studies.

7:00 p.m. – **poetry@mit: John Godfrey**. John Godfrey, whose books include “Midnight on Your Left” (The Figures, 1988), “Dabble” (Full Court Press, 1982) and “How to Give Yourself a Clean Shot” (distributed nationally by The Needle Exchange), was born in northernmost New York State in 1945. He attended schools over a criss-cross pattern from the then Territory of Hawaii to Vermont, and graduated from Princeton University in 1967. While an undergraduate he began publishing poems in mimeo mags on The Lower East Side of Manhattan, where he lives to this day. He has taught workshops at the Poetry Project at St. Mark’s Church-on-the-Bowery, and in 1984 was a poetry fellow of the General Electric Foundation in conjunction with the Coordinating Council of Literary Magazines. His poems have appeared in such magazines as *The Paris Review*, *The Harris Review*, *The World*, *Adventures in Poetry*, *Un Poco Loco*, *Mag City*, *Ghandhabba*, *Tangerine*, *Rocky Ledge*, and others. Currently, he is working as an angel of mercy with homebound AIDS children in inner Brooklyn. Before signing on as a Public Health Nurse in Pediatric Infectious Diseases he received a degree in nursing from Columbia University.. free. Room: Rm 14E-304. Sponsor: Program in Writing and Humanistic Studies.

7:00 p.m. - 9:00 p.m. – **Talk by Ilan Stavans**. “On Borrowed Words: A Personal Journey from Yiddish to Spanglish”. free. Room: Building 4, Room 231. Sponsor: Foreign Languages & Literatures, Center for Bilingual/Bicultural Studies.

8:00 p.m. - 10:30 p.m. – **IFilm Movie Seminar**. Each IFILM Movie Seminar examines one international movie: a foreign movie or a movie made by an American independent producer. Each educational screening is preceded by an introduction and followed by a small discussion. ALL MOVIES HAVE ENGLISH SUBTITLES. Details are announced on the IFilm web page at <http://www.mit.edu/~ifilm> .. free. Room: 4-237. Sponsor: Graduate Student Council, International Film Club.

8:00 p.m. – **An Evening of One-Acts**. Dramashop production of student-written and directed plays: “Crush” by C. Scott Ananian (G, *electrical engineering & computer science*) and Whitney E. Boesel (’03, Writing & Humanistic Studies); directed by Julia Zeitlinger. “Funtastic World” by Dan Katz (’03, mathematics); directed by Brandy Evans. “Unfocused” by Anand Sarwate (’02 electrical engineering & computer science); directed by Deb Lui (’02, architecture); assistant directed by Jennifer Miller (’04, biology).. \$8, \$6 students w/ID and senior citizens. Room: Kresge Little Theater. Sponsor: Dramashop.

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Startups Can Obtain Capital From Unlikely Sources

By Michael Parduhn

This is the third in a series of articles that deal with issues related to starting a new business.

Column

During the dot com boom, the focus on financing had been venture capitalists (VCs). In the aftermath of the dot coms, entrepreneurs are still using VCs for funding, but not exclusively. Ponder this, what is the most overlooked source of funding?

The initial stage of a start-up is typically funded through "credit card" financing. What is this? Well, when entrepreneurs need to photocopy their business plan, they charge it! When they need to travel to see a potential customer, they charge it! When they need to buy components to build a prototype, they charge it! This gives the founders ten thousand dollars or so to help with ramp up costs. This type of financing can be also take the form of home equity loans for those who own a house. Other related sources of funding include bank loans and government programs.

Another source of early funding comes from friends and family. This source allows the founders to raise some seed money from those people

who have the confidence that the money will be wisely used. An added benefit is that friends and family won't require much in the way of due diligence, which is the process that VCs use to investigate your business before investing. Depending on the family, the founders might be able to raise another ten thousand dollars each. Even more, if someone has a rich uncle.

Using these sources, a start-up can possibly raise between tens of thousands to a hundred thousand dollars. This is a great start for a set of founders who are following their dream. However, we are only half way through alternate sources of funding.

The next step for some start-ups is Angel investing. Angel investors typically put in tens to hundreds of thousands of dollars, and are individuals who have been there, done that, and have a lot of cash as a result. They are looking to stay involved in the excitement that surrounds a start-up, without having to be involved in the nitty-gritty day-to-day operational issues. Angels might give advice and provide contacts, but they also provide cash. Angels are people who are connected in their industry and are trying help folks who are in the same position that they were once in: having a great idea, a lot of enthusiasm,

and in need of some cash to get the company off the ground. Angels typically require some amount of due diligence, but they are typically knowledgeable about the industries they are investing in, so they know what will and won't fly.

So, what is the source of financing that is most overlooked? Revenues. That's right, companies can actually sell a product or service for money to real living, breathing, customers. Go figure! This was a completely foreign concept during the dot com frenzy, when the concept was king and companies with actual revenue where looked down upon and profits were the kiss of death. But this is how a lot of companies have started. So how does this work? Well, a start-up that has a great solution to a problem will go out and find a company that needs their solutions. The start-up then con-

vinces this potential customer that they can solve the problem, and with just a little money up front to cover some costs, build the "customized" solution. The start-up then builds the product, which solves the problem, and receives a nice sized payment on delivery. You might say, "So what? What good does that do?" Well, now the start-up has a working prototype, revenues, and a satisfied customer in the industry. These are three items that every start-up dreams of. Additionally, they have cash on hand since the founders are initially earning sweat equity instead of a salary. In the end, a start-up might end up with tens of thousands of dollars in cash.

But don't get me wrong, VCs are a good source of funds for a start-up. A good VC will provide more than cash too. They provide the contacts with potential customers and help

you build out the management team. Overall, they can bring a new venture to the "next level." So once a start-up has flushed out the details of its business plan and maybe have some customers, it might be the time to talk with VCs. But keep in mind that the VCs do significant amount of due diligence and are very savvy investors. Gaining funding from VCs takes a lot of time from the management of the company and will take several months to make a decision. VCs do take a significant portion of the company's equity, and some control of the company. But if a start-up needs millions of dollars, VCs are the way to go.

Parduhn is a graduate student in the Alfred P. Sloan School of Management, and serves as the lead organizer for the MIT \$50K entrepreneurship competition.

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Thursday, November 15



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Mr. Garry Maskaly

Department of Materials Science and Engineering

Mr. David Oertel

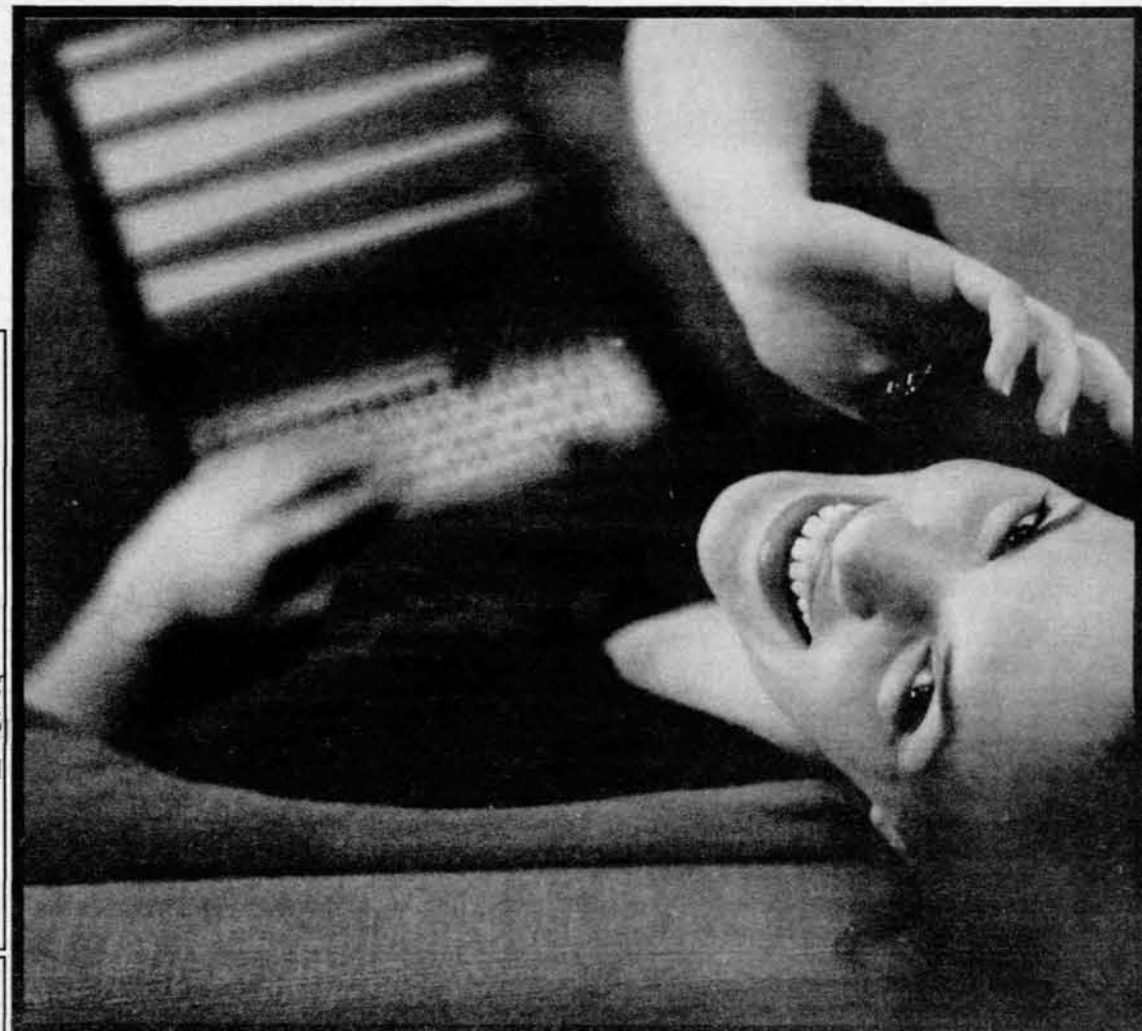
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Mr. Joel Rosenthal

Department of Chemistry

are four of 21 Hertz Foundation Fellows chosen from a field of 570 applicants to receive a five year, \$250,000 Graduate Fellowship Award in the Applied Physical Sciences. The Hertz Foundation would like to extend its congratulations to Massachusetts Institute of Technology for attracting these Fellows to their graduate programs.

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Events:

- **Informational Booth With Multimedia Presentations:** free Qurans, free literature and free food – Lobby 10, Nov 13-15, all day
- **Poster Gallery:** Lobby 10, Nov. 13-15, all day
- **Lecture with Shaker El-Sayed:** Nov. 14, 7-9PM, Rm 35-225*

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Thursday, November 15

Noon

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Stallman Promotes Free Software Cause

Stallman, from Page 1

Prize allows time for other goals

Stallman said he plans to keep the prize money and "invest it one way or another." He said his primary goal is to live off the prize money so that he can devote his time to continue his not-for-profit work leading the Free Software Foundation, developing the GNU operating system, and campaigning for social change in the way software is written and distributed.

The award is sponsored by the Takeda Foundation, a Japanese group dedicated to promoting engineering as a tool for improving society. The Foundation is run by leading Japanese academics and business leaders, and it counts MIT Dean of Engineering Thomas L. Magnanti as an advisor.

In 1990, Stallman was awarded a \$240,000 fellowship by the John D. and Catherine T. MacArthur Foundation, often known as a "genius grant."

Stallman known for free software

Stallman has been recognized for his work leading the GNU operating system development project, and for starting the free software movement. GNU is an acronym for "GNU's Not Unix," a reference to the fact that the popular Linux operating systems actually operate off of GNU.

The GNU project began in 1984 when Stallman resigned his position at MIT's Artificial Intelligence Lab-

oratory to develop a free Unix-like operating system by piecing together freely available software programs, and writing those components that were needed.

He later founded the Free Software Foundation, and Stallman said he firmly believes that people "deserve the freedom to use and modify software" for any purpose and to "make software do what they want." Commercial software, he believes, "undermines democracy" while free software provides people with the choices needed for a true democracy.

Stallman hopes that software companies will eventually shift their source of income to custom software, support, and custom installations rather than proprietary software. "It is not impossible to make money from free software," Stallman said.

While advocating free software, Stallman has been actively contributing to the free software community. His invaluable contributions include Emacs, the omnipresent text editor, and the C programming language compiler for GNU.

Stallman critical of MIT policies

Stallman also expressed his negative views on MIT's compliance with the ideals of the Free Software Foundation. "MIT never made a commitment to release free software," Stallman said. "MIT gets software patents that prohibit free software."

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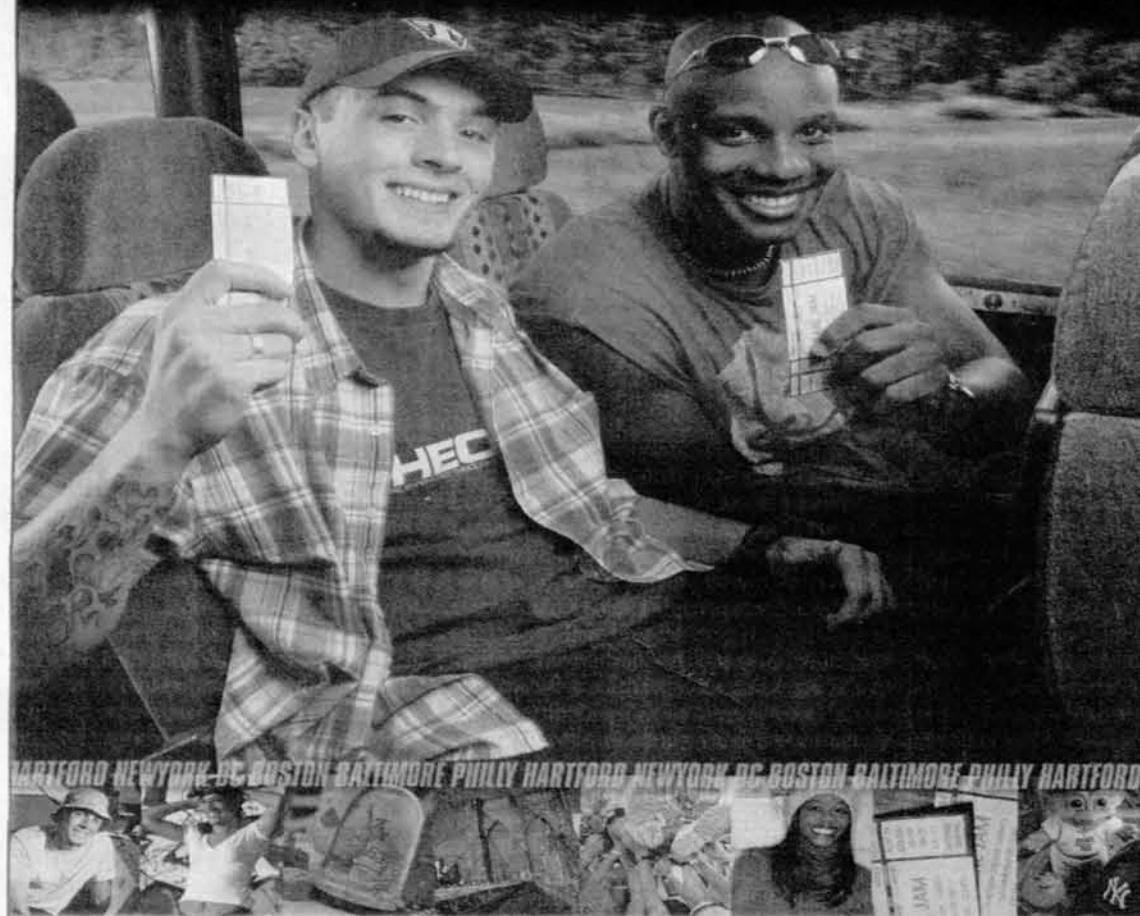
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Monologues Reach MIT, Other Colleges

Monologues, from Page 1

Like some auditioners, Kay M. Tye '03 was moved by the flyers. "I thought they were so funny that I just had to check it out," she said. "It wasn't really until I went there that I thought of [women's rights]."

One of the more eye-catching and controversial posters has the logo of the Volkswagen corporation with the line "Vaginas Wanted," playing on the company's old slogan. "The posters were meant to be out there," Perlmutter said. "I know that they were exceptionally hard to miss and I think that helped a lot."

Most auditioned because of the strong message the play carried. "I read the book last spring and felt it was a powerful piece for women's rights," said Erin R. Rhode '04. "My friends from drama troupe told me about the play. Once I heard about it, there was little question that I would try out."

Perlmutter suggests that the good and the bad of MIT policy may have aided their success. "We had a really easy time getting a venue booked and publicizing while other schools had a hard time writing vagina on their posters," she said. "However, I think people showing up wanting to vent frustration shows that MIT hasn't done enough for women's rights."

Some who signed up decided not to audition after seeing the content. "I decided that I wasn't comfortable enough saying the speech in front of a large audience," said Ines A. Sherifi '04.

"It does take guts to talk about your vagina and fake an orgasm in front of just 30 people," Katrak said. "It was hard for me and it was in front of people that I knew."

Play part of nationwide campaign

MIT joins hundreds of other college campuses in the first off-broadway run of productions of *The Vagina Monologues*. The play, written by Eve Ensler, is a series of monologues ranging from rants about suppressed sexuality in western societies to the abuse and oppression women face in Islamic fundamentalist governments such as the Taliban. The play was an incredible success on Broadway, drawing celebrities such as Calista Flockhart and Donna Hanover, ex-wife of New York City Mayor Rudolph Giuliani.

Ensler and other activists helped organize a college campaign for V-Day, a movement committed to ending violence against women. Ensler licensed the rights to the script for free to any college campus wishing to produce a student-run production of the play. The productions nationwide are supposed to run in a one-month block starting on Valentine's Day of 2002.

"I read the book with [co-producer Richa Maheshwari '04] and we were both very moved," Katrak said. "I first looked for support on MIT before I thought about signing up as campus coordinator ... but once I felt that I had enough backing I found that Ruth was already working on the project. So we teamed up."

Perlmutter had a similar story. "After I read the book the back of the book had a section stating 'if you want more information go to www.v-day.org' and there I realized the college project had no MIT division, so I signed up on a whim," said Perlmutter. "I just new that the cause was real."

MIT men stay behind the scenes

Ensler has put quite a few restrictions on the play, however. Only women can produce, act, and manage the play. Men can only work as stagehands. Furthermore, lines in the play cannot be altered in any fashion unless stated otherwise. "Overall I think it's fair because she did write the play and we need to be respectful of her wishes," Perlmutter said. "The fact that she's allowing people to perform it is honorable and sends a powerful message of caring over money."

"The entire work goes to charity to help stop domestic abuse and internationally promote women's rights," said Perlmutter. "I know a lot of people on campus feel good about doing things to benefit charity."

As of November 12, 414 college campuses from the United States and Canada have signed up to participate in the movement. All of the Ivy League schools except Brown and Yale have pledged to participate, as well as large state schools such as UCLA and Florida State.

MIT is one of ten Boston area schools that will stage a production. Wellesley College is not on the list to stage their own performance.

For more information, visit <http://www.v-day.org>.

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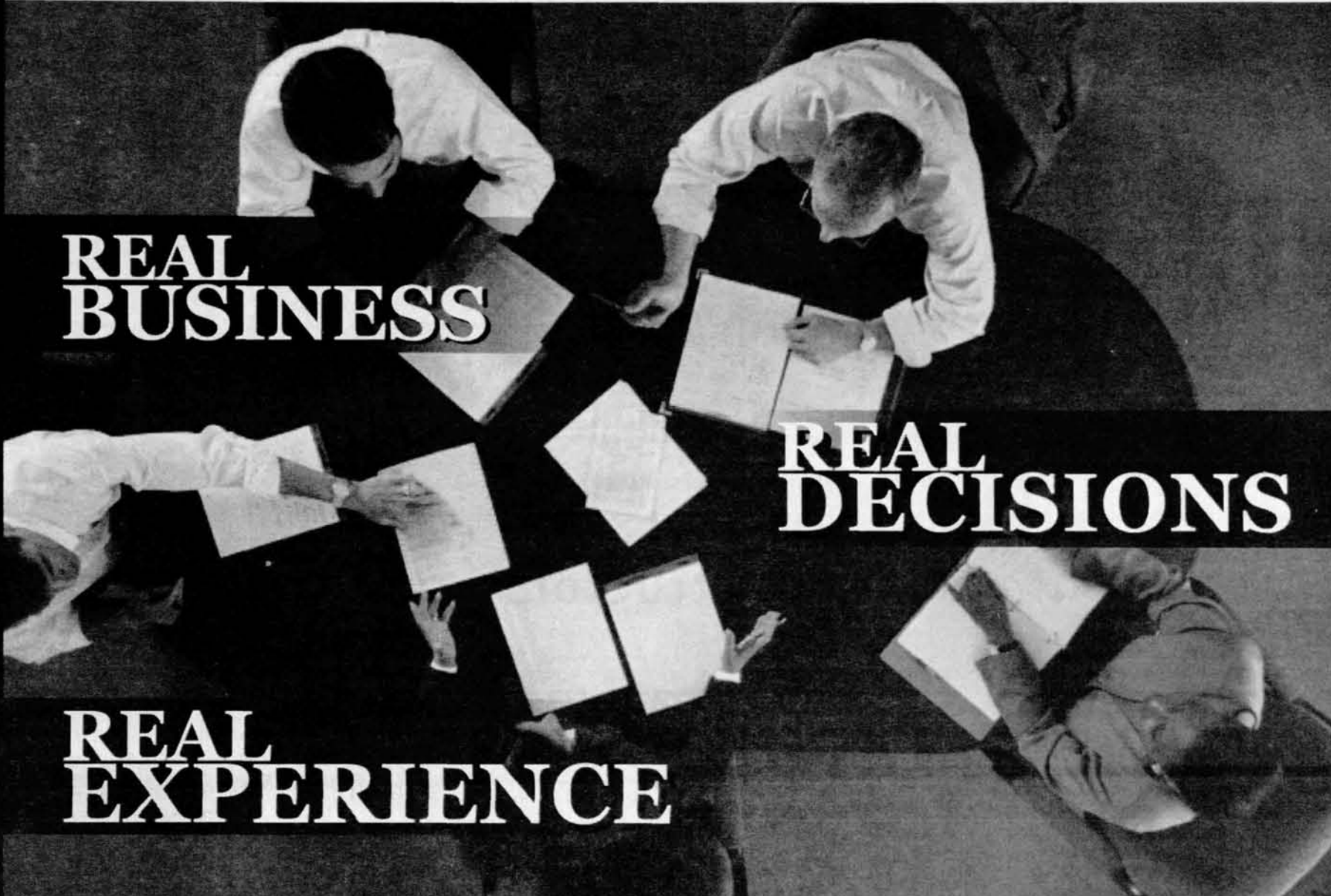
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Solution to Crossword

from page 10

PUP	LADD	OCTANE
USA	ASEA	PARCEL
MULISHLY	TRACTS	
PRESS	PBS	LYE
EELS	CHOIR	SPRY
DRY	ORIOLES	TAU
	STACK	THEDECK
TORAH	S	ERODES
UPON	ESSLEEVE	
BIT	RETITLE	VIM
SEAL	RITAS	LIRA
RIB	RUG	HERON
SAILOR	REBATING	
ELAYNE	GRIN	LEE
TENSED	YENS	ERR

Competitors Solicit Goosebeary's Clients

Food truck, from Page 1

back to MIT by Wednesday.

In addition, Goosebeary's will remove six or seven items from its menu. "We want to streamline the process by making it less complicated [in the kitchen] with fewer items to prepare," Vo said.

Vo said that Goosebeary's will remove items that are less popular such as the fried fish. Chicken teriyaki will not be removed. "We want to concentrate on what we serve well," Vo said.

Competitors expect boom

With the absence of the Goosebeary's truck, other food trucks that operate by near the Building 68 anticipate an increase in business. Because Goosebeary's truck serves a large volume of food, Joe Capuzzo, owner and chef of Jose's Mexican Restaurant, said that this will affect his business positively. "Now, I'm going to increase my volume percentage ... since I am here to service the faculty and students," Capuzzo said.

"[Goosebeary's] food is good ... and their lines are long. They have no excuse since they have such a large volume of food," Capuzzo said.

Capuzzo said he expects MIT students, faculty, and staff to try

other food trucks and discover the newer trucks, including his own. "Of the four trucks, I am the best of them. It just takes time to prove it," Capuzzo said.

Fawaz Aburubayh, a vendor at Jerusalem Falafel's food truck, was surprised by how busy he was on Friday. "When [Goosebeary's] is not here, everybody else becomes busy," Aburubayh said.

Aburubayh said that "maybe I need some more food" to take advantage of Goosebeary's absence.

Students mixed on food trucks

Despite the recent problems, some loyal Goosebeary's customers said that they will not be affected will resume eating at Goosebeary's when it returns. "I go to Goosebeary's five times a week," said Johnny T. Yang '04. "I do not think that Aramark is the most sanitary, either."

On Friday, when Goosebeary's was missing for the first time, some of its customers decided that they were not interested in eating at other food trucks. "I skipped lunch because they were not there," said Ali Z. Jiwani '03.

Some Goosebeary's customers said they would take a break from eating at the food trucks altogether. "It makes the food trucks seem sketchier to me," said Irene J. Lo '03.

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SPORTS



Christina S. Park '02 scores a point with a back kick during the 26th Annual National Collegiate Taekwondo Championships.

MIT Senior Excels At Taekwondo In National Collegiate Tournament

Wins Gold at Sparring, Earns Top Seed in Collegiate Team Trials

By Gina Kim
TEAM MEMBER

Christina S. Park '02 represented MIT in the 26th Annual National Collegiate Taekwondo Championships in Austin, Texas. Teams from over 100 universities competed in this tournament, which is the highest level of competition for collegiate Taekwondo in the country.

The forms competition commenced on the evening of Friday, October 26, beginning with the color belt divisions, then moving to the championship black-belt division. In forms, each competitor performs a set of choreographed blocks, punches, and kicks, and is judged on a ten point scale based on balance, power, agility, and control. Park took the gold by a tenth of a point in women's third degree black belt forms.

body or head. Two out of three judges must simultaneously agree on a point for it to count.

Though this was Park's first Collegiate Nationals, she entered the women's Middleweight division with confidence in her experience, having medaled at Nationals and U.S. Team Trials last year. Her first match was against a competitor from Oklahoma State, whom she dominated 6-0 in the first round. After the first round, Park returned to the ring to find that her opponent had forfeited.

Her semi-final opponent, from George Washington University, could not figure out Park's game, consistently walking into back kicks and being knocked back. The final score of 14-1 carried Park into the finals.

The finals match of the Middleweight division, towards the end of the tournament, drew a large crowd. Park's opponent, from Kirtland Community College, was last year's Heavyweight silver

medalist. The Middleweight division was new to both competitors, as Park had just recently moved up from Welterweight. However, the weight difference did not faze Park, as she controlled the match through the three rounds, dominating her opponent with several head shots and back kicks. Even though computer problems resulted in scoring discrepancies, the match could not be taken away from Park in the end, and she won the gold.

The first place finish at this level qualifies Park as the number one seed going into the Collegiate Team Trials, which will be held in Kansas City, Missouri in April. The top six competitors in each division will fight in a round-robin tournament to determine the Collegiate National Team member in each division to represent the United States in the World University Taekwondo Championships this June. Park's achievements add to the continuing success of the MIT Sport Taekwondo Club.

Men's Hockey Team Begins Season, 2-0

By Matthew P. Van Horne
TEAM MEMBER

The MIT men's ice hockey team began a new season looking to build upon their successes from the past three years. After winning the Northeast Collegiate Hockey Association title for each of the past three years, they started out their season with two great wins.

On Friday November 2, the team hosted Daniel Webster College in Johnson Ice Arena. Playing to one of the largest crowds an MIT athletic team has seen in a while, the Engineers came out with a fury against the other team.

The scoring began halfway into the first period with a big face-off win by Parker E. Larson G to line-mate Adam J. Vokac G deep in the offensive zone. Vokac slid the puck back to Marc A. Dagenais '03 at the blue line, who teed it up for a blast over the goalie's right shoulder.

Daniel Webster set the score even with a goal shortly into the second period, which just barely beat goalie Kevin J. Johnson '02.

This would not keep the Engineers down for long as Vokac and Larson teamed up to put in a power play goal with just over a minute left in the second period. This lead was enough for the team, as stifling defense and a powerful offense generated over 65 shots for MIT and barely over 20 shots for Daniel Webster. The outcome of the game was sealed as Dagenais gained control of the puck deep in his zone and passed it to fellow defenseman Nicholas A. Nielsen '03, who hit Vokac for a shot from inside the defensive zone into the empty net at the other end. Johnson played an excellent game in goal in his first start at MIT.

Third period puts MIT past WPI

Last Wednesday, MIT hoped to continue their winning against long-time rival WPI. The Engineers have gone 7-0-1 against WPI in their last eight meetings, and MIT did not want to give up their first loss to WPI

that night. With a few players injured or bruised, MIT came out a little flat in the first period, and WPI was fired up and ready to take advantage of whatever they could get.

A goal by Larson from Vokac and Neilson opened up the scoring for the game just over halfway through the first period. However that was not enough to keep WPI out of the game for long. With less than two minutes to go in the period, WPI banged a rebound in past goalie Matthew P. Van Horne '02 for their first goal of the game. They followed just a minute and a half later with a power play goal walking out of the corner.

This was a tough end to a slow period, but MIT was just getting into the flow of the game. The second period was a defensive battle, as neither team was willing to give up anything in their end. The teams left the ice after this period tired, with the score still at 2-1 in favor of WPI.

A motivating speech by coaches Mark and Jimmy O'Meara in the locker room between periods proved to be enough for the team, as they took the ice in the third period with a purpose.

Gregory M. Mahowald '02, Dagenais, and Neilson took control of the corners and delivered some crushing hits to the WPI players to rile up the team and the crowd.

Larson, Neilson, and the rest of the MIT team showed their determination as they fought to bang in their second goal on a rebound shortly into the period. This goal by Larson was the boost the Engineers needed to put the game away.

Just two minutes later, a three-on-two break for MIT generated a shot and two rebound opportunities, the last of which found its way to the back of the goal courtesy of Austin S. Morris '03, with assists from Mahowald and Daniel C. Alix '05. From that point on, the defense tightened up and didn't allow WPI any more good chances to get back into the game.

The Engineers have two more road games before their next home game against Bryant College on Thursday, November 29th.

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John Hwee, an instructor from the Shotokan Karate Club, demonstrates precision control techniques on an audience member during the Japanese C-function last Thursday. Hwee's punches and kicks stopped an eighth of an inch in front of the woman.

AARON D. MIHALIK—THE TECH