

Gantcher Center on display

Neighborhood children let loose in new facility

by DAVID ATTANASIO
Contributing Writer

Children played and frolicked in the Gantcher Family Sports and Convocation Center yesterday as the University hosted a large event to display the new

facility to the neighborhood youth. Invitations were extended to the families of Tufts' Medford campus employees and to families that live in the area surrounding the Gantcher center.

"We wanted the [local] community around here as well as the campus community to have the chance to see the facility the way it will be used," said Director of Community Relations Barbara Rubel.

Approximately 200 people attended the event, which was replete with entertainment for the children. Various athletic teams organized games in soccer, baseball, tennis and volleyball. Children not interested in sports also could get balloon creations from a clown, say hello to Jumbo, or watch the Traveling Treasure Trunk perform.

The event was a collaboration between the Athletic Department, University Development, and Community Relations with the entire effort promoted by Vice President of Arts, Science, and Technology Mel Bernstein. Celeste Mahoney of University Development and Rosalie Hunt of the Stewardship Office were responsible for the organization.

Most of those running the event's activities were volunteers affiliated with the women's tennis team, softball team, women's track team, or the cheerleading squad.

To give attendees a sense of the facility's purpose, all of the dividing nets were lowered, creating four isolated fields in the center of the track. The volunteers set up



Photo by Julie Sulman

Local children enjoyed themselves at the new center, getting their faces painted and playing with the clowns.



Photo by Julie Sulman

The Gantcher Center, which was officially opened last Monday, was host to a community open house yesterday.

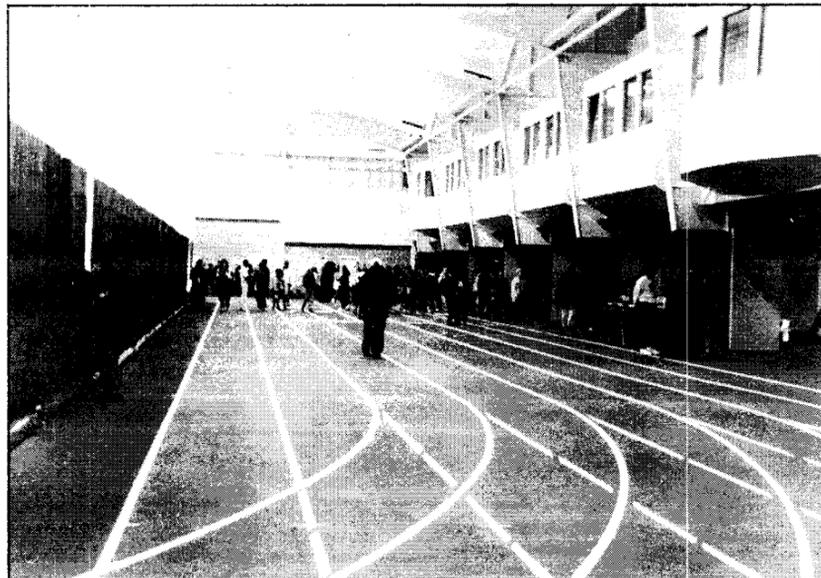


Photo by Julie Sulman

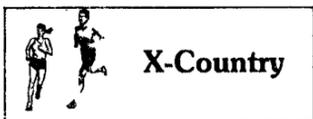
The new indoor track inside the Gantcher Center.

Men's, women's teams qualify for National Championships

by JON JAPHA

Daily Editorial Board

It was a fortuitous weekend for both the men's and women's cross-country teams, as each



qualified for Nationals at the NCAA New England Regional Championships in North Dartmouth.

The women surprised many by placing third, behind only Middlebury and Williams. While Tufts was far away from the top two teams in the standings, it still beat Amherst by four points, and will be traveling to Wisconsin next weekend for Nationals. Leading the way for the Jumbos was senior Cindy Manning, who placed fifth overall with a time of 17:33.00. Manning has led the team the whole season and the star runner did not disappoint at the qualifying race.

Senior Caitlin Murphy was behind Manning, finishing tenth with a time of 18:04.00. Tufts placed a third runner in the top 20, junior Leslie Crofton, who took 18th, running the 5,000 meter course in a time of 18:19.00.

Like the women, the men's team will also be running in Wisconsin next weekend at the National Championships, due to its second-place finish at the qualifying match. Tufts scored 102 points, which did not put a lot of pressure on powerhouse Keene State (59), but was good enough to top rival Williams, which finished with 114 points.

"We're really happy with second place," junior David Patterson said. "It was good to beat Williams, they're a big rival, and a lot of guys had solid races."

Leading the way was junior Matt Lyons, who finished sixth overall with a time of 24:38.63. Like Manning, Lyons has led his team the whole year, and this race was no different. Behind Lyons

was senior Steve Kaye, whose time of 25:09.22 was good enough for a 15th-place finish.

In a great example of the strong pack running the cross country team emphasizes, the Jumbos had runners in the 25th, 26th, and 30th spots. Patterson led this group with a time of 25:29.88, just ahead of senior Pete Rodriguez, at 25:34.83. Right behind these two was sophomore Jason Mann, whose time of 25:39.03 was enough for Tufts to place five runners in the top 30.

Both teams are thrilled with the triumphs at the Regional Championships, but neither feels that the work on the season is over. Both will train hard this week in preparation of Nationals, and should be competitive in Wisconsin.

"We're really looking forward to going," Patterson said. "We've known that we should make Nationals the whole year, so we're ready to run the race. We know that we can do well."

sports for the children in these fields.

Most of the children participated in one of the sports. The women's tennis coach, Jim Watson, supervised tennis, setting up a match with three kids and one Tufts student.

Of the activity, he said, "Kids are coming in randomly and we are trying to get them interested in the game. All of them have played pee-wee baseball and they think it's baseball."

Volleyball was also popular, with several kids playing using a tennis net. Three student volunteers organized and ran a suc-

cessful game, which the kids enjoyed.

Amy Gelender, who helped organize the game, said of the event, "Basically, it's just a day where local kids can enjoy the new gym at Tufts."

Based on the number of kids participating, baseball was the most popular sport. Like volleyball and tennis, Tufts students organized the baseball game, which took place in the confines of a net-less tennis court. A student pitched, and the children hit the ball with a large, flat bat

see GANTCHER, page 16

Careening cab crashes into column

by JACOBSILBERBERG

Senior Staff Writer

A cab crashed into a section of the fence across from Robinson Hall late last night as it careened down the hill between Miner Hall and the back of Tisch Library.

There were no passengers in the taxi when the accident occurred at 4 a.m. Saturday morning. No one was injured, but there was major damage to the taxi cab, as well as to one of the columns supporting the fence. A car parked on College Ave. was pelted by bricks knocked from the fence's base.

"If [the driver] was intoxicated, he would have been subject to arrest, but this was just human error," said Douglas Mazzola, Tufts University Police Sergeant.

The driver apparently became lost and tried to turn around behind the library's

loading dock. He misjudged the paved area, driving onto the dewy grass, and slid down the hill, out of control.

The sliding taxi destroyed a metal pillar designed to prevent cars from driving down the path behind the library, as well as severely damaging the wrought iron fence, and its brick base.

Tufts Police, Tufts Emergency Medical Service, and Cataldo Ambulance responded to the accident and a local towing company removed the taxi.

The driver was not injured, but was transported to Somerville Hospital for x-rays.

The cab is owned and operated by Union Transportation Service, based in Cambridge. A company spokesman refused to release the driver's name and withheld comment.

News Briefs



Tensions rise as World Trade conference approaches

SEATTLE — Judging from the fierce debate being waged in church basements, labor temples and City Hall, this laid-back home for Gore-Tex-clad, latte-sipping software developers has become the front line in a battle over the fate of civilization.

The landmark meeting of the World Trade Organization doesn't begin here until Nov. 30, but in a real sense it is under way. For months, the citizens have been passionately lobbied for and against the WTO by activists and officials from near and far.

There is street theater, guerrilla training and mudslinging. The White House has dispatched Cabinet secretaries here to sing the praises of trade. The Internet sizzles with protest rhetoric. And Seattle police are on alert, given the riots that have erupted in Geneva and other cities where the WTO has met recently.

Protesters are headed here from around the globe, including France's anti-McDonald's crusader Jose Bove and India's feminist author Vandana Shiva. There are rumors that militant groups in London and elsewhere plan to infiltrate the nonviolent protests.

It's a commentary on the profound change afoot in the world economy that a gathering of trade bureaucrats has become an international magnet for protesters and a street-level referendum on the power of the WTO.

Terror comes without warning in Chechnya

EKAZHEVO, Russia — At least they could have given warning, thought Lena Baisayev as the windows of her kitchen blew in, the plaster cracked all around, and shrapnel crashed through the wall in the room where her four-year-old usually sleeps.

It was Oct. 26 in Samashki, a town in western Chechnya. For three weeks, it had been battered by Russian artillery, tanks, and jet bombers. Most of the time, Baisayev and her extended family of 23 men, women, and children counted on the whisper of a jet or the distant booming of artillery to give them a few seconds head start on descending to the basement. But not this time. The thunderous explosion from a rocket shook Cooperative Street before anyone had a chance to move.

Down the road, the town soccer team's goaltender and an old man named Ramzan were dead. Baisayev's family survived, but it was time to leave. They fled by bus to Ekazhevo, a small town here in Ingushetia, the slender Russian region west of Chechnya where about 200,000 Chechens have taken refuge.

"We had been bombed before, but we saw (now) there was not even the illusion of safety. The basement was not a choice," said Baisayev, a Russian woman who married into a Chechen family.

Dozens of civilians in the town have been killed or wounded. Residents spend days and nights in basements. Commerce is at a standstill. Even tending cows, which often grazed in the hills above the town, has become prohibitively dangerous.

Congress is arena for high-tech clash

WASHINGTON — As it moves toward adjournment, Congress finds itself in the place it least likes to be: in the middle of a stormy, complex dispute between two financially well-heeled corporate interest groups.

On one side are Internet companies such as America Online (AOL), furious about a provision in a pending bill that specifically denies them the same blanket rights as cable television operators to retransmit movies, sporting events, and other entertainment over their medium.

On the other side are Hollywood studios, Major League Baseball, the National Football League, cable operators, broadcasters, music companies, and others who want to restrain the Internet providers until rules for their use of copyrighted material can be worked out.

The disagreement also has split senior Republicans. House Commerce Committee Chairman Thomas Bliley Jr. (R-Va.), charged last week that he had been blindsided by the provision, which was attached to a major bill setting rules for satellite television operators.

The complex technical and legal issues seem unlikely to lend themselves to a quick resolution in a forum dominated by lobbyists and lawyers. But as the worlds of computers, television and cable converge, the clash seems to some a taste of high-tech battles Congress will have to arbitrate in the next century.

When Internet companies got word of the provision a week ago, they sought help from Bliley. On Wednesday he fired off a letter to Rep. Howard Coble (R-N.C.), chairman of the Judiciary subcommittee that helped draft the bill, warning that the provision could "unfairly discriminate against online providers."

Compiled from the Los Angeles Times-Washington Post News Service and College Press Exchange

The Daily Weekend Weather Forecast

Today	Tonight	Tomorrow
		
Windy, cold, flurry? High: 45	Cold Low: 30	Windy and cold High: 40

An intense low pressure center over the Canadian Maritimes will blast cold air into Tufts through Wednesday. This air is on a direct flight from the North Pole, obviously moderated substantially, but still quite cold. Winds will be strong as well, gusting over 40 mph. There is a chance of a scattered sprinkle or snow flurry the next few afternoons.

— Weather forecast by Daily Washington Correspondent Andrew Freedman

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Features

When Hell freezes over

I hate November. The weather is ugly, it gets dark really, really early, and the time of the year is, for some inexplicable reason, just not conducive either to building on friendships, random hookups, or expanding one's social network (Could it be argued that those are all one and the same?). People are just not at their happiest around this

Featuring...

Dan Barbarisi



time of year, and the reason is the season. I bet they don't have these kind of problems in Peru. They probably just hate June. I'm what one would call a "climatist," were there to be such a group. I'm convinced that the climate of a region has a fundamental influence on everything from how a culture evolves to whether or not people go out and get smashed on a Friday night. Unfortunately, due to the odd nature of the academic calendar, this seasonal influence hits a college campus especially hard. November is a different kind of time for every class, but it universally sucks. For freshmen, November is the time when college is no longer new, when you realize you *do* actually have to do a little work, and when you suddenly notice that

the people you've adopted as your friends in the past two months are basically going to be your group for the next four years, for better or for worse. For sophomores, November is the time when you're forced to reassess your situation, and decide whether or not you're happy with where your college experience has taken you. Should you live off campus next year? Should you go abroad? Should you commit yourself to that organization? Should you be so frustrated with your roommate? And why is it so goddamned dark outside? As a junior, I think November is just depressing. No particular reason. It's just the shock of the cold that's the problem. I don't have an issue with December or February. By that time, I've come to accept winter, and the snow even looks kinda pretty. The onset of the cold, however, just makes it that much harder to get out of bed for a Friday morning class. It becomes an insurmountable barrier, physically holding me back from tramping across campus to visit a friend; I'd rather just sit in bed and whine about how I hate the cold. I can't wait to be an old, retired Jew living in Miami and playing golf all day. My grandparents have got it made.

About the only good thing about November is that a bazillion babies are born, due to its being nine months after Valentine's Day. I know I'm not the first person to hate November. For the thousands of years that people somehow survived without central heating, November has signaled the onset of the brutal cold, often accompanied by famine. As Robert Byrne wisely said, "Winter is nature's way of saying 'up yours'." And it's so true.

The onset of winter has, historically, done more than just make people unwilling to go out at night, however. While sitting here, I'm starting to realize the larger implications of climatic change, and the effect it's had on civilization and empire building throughout history. Alright, let me break it down. Cultures that have had a dramatic seasonal change, meaning an 80-degree summer and a 20-degree winter, have had to work harder over the summers to prepare for the winter, producing and building so as not to starve through the cold winter months. This requires some degree of systemic organization, and probably contributed to the early rise of what we consider government in the colder regions.

Along those same lines, I imagine that the expansionist empires of the world have been motivated, in some part, by a hatred of the cold. Look at Russia — all they ever wanted was a nice Caspian Sea resort area. Genghis Khan realized that Mongolia was not exactly South Beach, and so he went southwards looking for a nicer place to hang his battleaxe. And let's not forget the Vikings — they were just tired of the cold in Scandinavia, and figured a move to England would do wonders.

Perhaps it's not really seasonal change that is the problem, though, because look at the Ancient Egyptians — one of the earliest civilizations to create a state-level government, and it's pretty toasty along the Nile. The Nile, however, is the key there. In the same manner that cultures had to prepare for winter, the Egyptians had to prepare for the Nile to flood each year, and had to plan their lives around that. Allow me to modify my little theory to state that climatic hardship, not just seasonal change, is the key impetus behind settlement and civilization building.

Anyway, back to my original rant. November. I think part of the problem is that there's just nothing to look forward to. I mean, there's Thanksgiving, but frankly, my mom's cooking sucks. The holidays are too far away, Halloween just barely finds its way into October, and the football season gets to that point where you realize that the Jets suck yet again. The one saving grace of this depressing month is Veteran's Day. See? War really is a good thing.

Alright, I'm off to go sit next to my heater, contemplating the icicles forming around my cerebral cortex...

Dan Barbarisi is the Associate Editor of the Daily. He is cold.

Tufts doctor helping umpires to keep their eyes on the ball

by NEAL McMAHON

Senior Staff Writer

Upset about the Red Sox unfortunate playoff exit this year at the hands of those annoying New York Yankees? Think it may have had something to do with bad calls by the umpires? So does Dr. Carmen Puliafito, chairman of the ophthalmology Department at the Tufts University School of Medicine.

After attending every Red Sox playoff game at home, Puliafito was so disgusted by the bad calls that he promptly decided to offer free eye surgery to any Major League Baseball umpire, including those who were fired in the last year. An avid and dedicated Sox fan, Puliafito is determined to ensure that neither his team, nor any other team for that matter, ever receives this type of officiating again.

"The umpires have created a crisis, and emergency actions are needed," Puliafito said in a press

release.

The Red Sox were hurt by multiple questionable calls throughout this year's American League Championship Series, and ultimately lost in five games to the Yankees. Two of the most notable mistakes, in games one and four, were later acknowledged by the respective umpires. Rick Reed and Tim Tschinda each admitted that they had blown calls in the series, which ultimately convinced Puliafito to take action. As a result, Puliafito, who is also the director of the New England Eye Center and a



Photo by Kate Cohen
Umpires are invited to receive corrective eye surgery at the New England Eye Center.

world-renowned authority on ophthalmic lasers, will give eye care to any umpire who steps forward. This includes eye examinations, prescription lenses, and

possibly even laser surgery.

"I'm willing to give away services at both the Wellesley and Boston locations to ensure the Sox get a fair shot at the World Series," he said.

Puliafito, a pioneer in the field of laser eye treatment and holder of two United States patents, is convinced that many Major League umpires are secretly nearsighted. The New England Eye Center has already treated several sports officials who were diagnosed with this condition, many of whom had been working without glasses or contact lenses.

The center was one of the first see UMPIRES, page 11

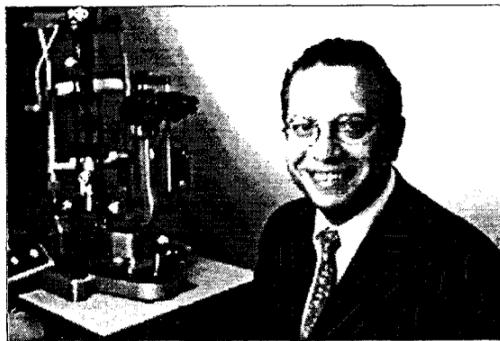


Photo courtesy of the New England Eye Center

Dr. Carmen Puliafito

Universal health care topic of teach-in at the Medical School

by JACOB SILBERBERG

Senior Staff Writer

Tufts medical students held a teach-in Saturday, hoping to strengthen the universal healthcare movement.

The teach-in, held in the Sackler building on the downtown Boston campus, was entitled "Do We Have a Movement?" and featured six panelists from the healthcare industry. It was the first of what organizer Rishi Manchanda hopes will be many open discussions on working towards a universal healthcare system.

Panelists began by agreeing on the need for universal healthcare and exploring ways to achieve it. Each panelist delivered a five minute commentary and then yielded to questions from the audience.

Later in the day, break out sessions were convened for panelists and participants to focus their discussion. In break out sessions, the discussion centered on whether or not a movement for universal healthcare really exists, and how the movement can be solidified.

"How did we ever come to a position where a bureaucrat not having a medical training, not knowing anything about my patient, can second guess me?" asked Dr. Alan Meyers, a pediatrician from Boston Medical Center who was one of the panelists.

The majority of the panelists and the audience — which included over 50 healthcare students and professionals from throughout Boston — agreed that the best solution to today's health care problem is a single-payer healthcare system where the federal government would insure all Americans.

"These days there's been a total [perversion] of how health care dollars are spent, healthcare cannot ever be a free market... The current system is oriented towards competition toward price while the government struggles to regulate," said panelist Debbie Socolar, who studies insurance statistics. She suggested as much as 25 percent of healthcare costs are administrative.

Socolar speculated that for Massachusetts, whose per capita healthcare spending of \$5,000 is the highest in the world, everyone in the state could be insured by a single payer system, and \$1 billion would still be saved.

Socolar said savings could be made both in administration and in purchasing of prescription medicine. Many European countries and Canada negotiate purchases from pharmaceutical companies at great discounts based on their large purchasing power. With America's fractured healthcare system, no single entity yields that degree of leverage in negotiation.

Many panelists opposed for-profit hospitals that takeover non-profit hospitals. Meyers is currently working with the Ad Hoc Committee for Universal Healthcare to ban such takeovers.

They are pursuing a ballot initiative in Massachusetts, collecting signatures on petitions in an attempt to meet filing dates this month.

The teach-in came just one day before the *New York Times* reported that Medicare spending fell in 1998, the first time ever since the program's inception in 1965.

Proponents of single-payer universal healthcare see HEALTH, page 11



Photo by Jacob Silberberg

Rishi Manchanda

MONDAY EVENING		① - TIME WARNER ② - OVER AIR CHANNELS ③ - TUFTS CONNECT											NOVEMBER 15, 1999		
	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	12:30	
BASIC CHANNELS															
WGBH ②	Newshour With Jim Lehrer	Boston	Keeping Up	Antiques Roadshow	New York (In Stereo) (Part 2 of 5)	Charlie Rose (In Stereo)	Nature "Horses" (In Stereo)								
WBZ ④	News	CBS News	Hollywood Sq.	Ent. Tonight	King	Ladies Man	Raymond	Becker	Family Law (In Stereo)	News	Late Show (In Stereo)	Late Late			
WCVB ⑤	News	ABC Wild News	Patriots Pre-Game	Who Wants to Be a Millionaire?	NFL Football New York Jets at New England Patriots. (In Stereo Live)	News	Nightline								
WLVI ⑤⑥ ⑥	Sister, Sister	Fresh Prince	Friends	Nanny	7th Heaven "...And Expiation"	Safe Harbor (In Stereo)	News	Friends	Nanny	Change-Heart	Change-Heart				
WHDH ⑦	News	NBC News	Wheel-Fortune	Jeopardy!	World's Most Amazing Videos	Law & Order: Special Victims	Dateline (In Stereo)	News	Tonight Show (In Stereo)	Late Night					
WSBK ③⑧ ⑧	Judge Judy	Judge Judy	Seinfeld	Frasier	Moesha	Parkers	Grown Ups	Malcolm-Eddie	Star Trek: Voyager (In Stereo)	Blind Date	Ricki Lake (R) (In Stereo)	Paid Program			
WFXT ②⑤ ⑨	3rd Rock-Sun	Drew Carey	Simpsons	Drew Carey	Time of Your Life (In Stereo)	Ally McBeal "Heat Wave"	News	Simpsons	Home Improve.	Newsradio	Unhappily				
WABU ⑥⑧ ⑩	Supermarket	Shop 'Til Drop	Family Feud	Family Feud	Hope Island	Touched by an Angel	Diagnosis Murder "Rescue Me"	Twice in a Lifetime (R)	Newlywed Gm.	Dating Game					
WENH ⑪	Newshour With Jim Lehrer	Business Rpt.	Antiques Road	Granite State	Crossroad	Antiques Roadshow (R)	Lords of the Mafia (In Stereo)	Cabin Country	Tony Brown	Instructional Programming					
WGBX ④④ ⑫	Arthur (R)	Business Rpt.	Newshour With Jim Lehrer	American Experience	Masterpiece Theatre "The Final Cut" (R) (In Stereo) (Part 1 of 2)	World News	Boston	Spirits of the Jaguar (R)							
WNDS ⑤⑤ ⑭	Simpsons	Judge Lane	News	Real TV	*** Marked for Death (1990, Drama) Steven Seagal, Basil Wallace.	News	Hollywood Sq.	Wheel-Fortune	Jeopardy!	Jerry Springer (R)					
CABLE CHANNELS															
A&E ②⑤	Simon & Simon	Law & Order "Promises to Keep"	Biography: Stone Austin	Investigative Reports	Poirot	Law & Order "Switch"	Biography: Stone Austin								
CNBC ③①	Edge	Business Center	Upfront Ton.	Hardball	Rivera Live	News With Brian Williams	Hardball (R)	Rivera Live (R)							
CNN ③⑤	Worldview	Moneyline Newshour	Crossfire	World Today	Larry King Live	Newsstand	Sports Tonight	Moneyline	Larry King Live (R)						
COM ②⑨	Saturday Night Live	Daily Show (R)	Stein's Money	*** Bull Durham (1988, Comedy-Drama) Kevin Costner.	Strangers	Upright Citizen	Daily Show	Stein's Money	Saturday Night Live						
CSPAN ④④	House of Representatives	House of Representatives	Prime Time Public Affairs							Prime Time Public Affairs (R)					
DISC ②①	Your New House	Wild Discovery: Lowland	On the Inside "Attack Sub"	Building Hoover Dam (R)	Skyscraper at Sea (R)	On the Inside "Attack Sub" (R)	Building Hoover Dam (R)								
EI ④⑤	Coming Attr.	News Daily	Fashion Emer.	Model (R)	Talk Soup	Scandals	True Hollywood Story "Halston"	End of the World Fashion	Howard Stern	Howard Stern	Behind the Scenes (R)				
ESPN ③⑩	(5:45) Sportscenter	Monday Night Countdown	Figure Skating Skate Canada.	ESPNNews	Sportscenter										
ESPN2 ⑤⑤ ③⑨	Motor Sports	Legends-Road	RPM 2Night	Dog Show	Bowling Eliminator. (R)	Billiards: Ultimate Nine-Ball	Billiards: Tour. of Champions	Snowboarding	Snowboarding	RPM 2Night	Boxing: Friday				
HIST ⑤① ⑦⑤	Science at War (R)	20th Century (R)	Killer Submarine	Top Secret Missions of the CIA	Motorcycles	History's Lost & Found (R)	Killer Submarine (R)								
LIFE ②⑦	Golden Girls	Golden Girls	Intimate Portrait	Beyond Chance (R)	Close to Danger (1997, Drama) Rob Estes, Stan Cahill.	Golden Girls	Golden Girls	Oh Baby (R)	Mysteries						
MTV ③⑥	Global Groove	MTV Jams	Beat Suite	TRL Wanna	TRL (R) (In Stereo)	Head Trip	Total Global Request (In Stereo)	Loveline (In Stereo)	Return of Rock	Return of Rock					
NECN ⑤⑨ ④③	New England This Evening	NewsNight	New England This Evening	CEO Corner	PrimeTime-New England	One Game	NewsNight	PrimeTime-New England (R)							
NICK ②④	All That (R)	Catdog	Hey Arnold!	Rugrats	Thornberrys	Rocket Power	Brady Bunch	Brady Bunch	Brady Bunch	Brady Bunch	Brady Bunch	Brady Bunch	Brady Bunch	Brady Bunch	
SCIFI ⑤④ ⑦⑦	Hercules: Legendary Jrmys.	Outer Limits "Worlds Apart"	Outer Limits "Quality of Mercy"	Outer Limits "Voyage Home"	Outer Limits "Promised Land"	Poltergeist: The Legacy	Friday the 13th: The Series								
TNT ③②	Due South "Bird in the Hand"	ER "Welcome Back, Carter"	WCW Monday Nitro (In Stereo Live)							*** 1/2 The Wraith (1986, Fantasy) Charlie Sheen, Nick Cassavetes.					
TOON ④⑧ ⑦②	Batman-Series	Scooby Doo	Scooby Doo	Dexter's Lab	Ed Edd	Chicken	Bugs & Daffy	Tom and Jerry	Flintstones	Cowardly Dog	Chicken	Batman-Series	Dragon Ball Z		
USA ③③	Baywatch (In Stereo)	JAG "Angels 30" (In Stereo)	Walker, Texas Ranger	WWF Raw	WWF War Zone	Walker, Texas Ranger	Silk Stalkings (R) (In Stereo)								
WTBS ②②	Roseanne	Roseanne	Fresh Prince	Fresh Prince	*** Father of the Bride (1991, Comedy) Steve Martin.	** Men at Work (1990, Comedy) Emilio Estevez, Charlie Sheen.	Chimp	Savage Bees							

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Arts & Entertainment

Controversial 'Dogma' requires a leap of faith

by JON MARDEN
Contributing Writer

Normally, any movie that features Alanis Morissette in any type of acting role should be skipped, but Kevin Smith's new movie, *Dogma*, is an exception.

Filled with characters from Smith's three other movies, *Clerks*, *Mallrats*, and *Chasing Amy*, *Dogma* is essentially a story about faith. When Cardinal Glick (George Carlin) an-

nounces a new program called "Catholicism Wow!" he also introduces a loophole that would allow fallen angels to return to heaven. Loki (Matt Damon) and Bartleby (Ben Affleck), the two Angels of Death, must now travel from Wisconsin, their purgatory, to Red Bank, New Jersey, to find their way back "home." If they are able to do so, they will prove God wrong, and therefore wipe out existence, as we know it.

The only person who is able to prevent these two from reaching their destination is Bethany (Linda Fiorintino), a Christ/Mary-like character. A worker at an abortion clinic, she is visited one day by Metatron (Alan Rickman), the voice of God, and given the task of stopping Bartleby and Loki. Helping her along are two prophets, Jay (Jason

Mewes) and Silent Bob (Kevin Smith), Rufus (Chris Rock), the 13th Apostle, and Serendipity (Salma Hayek), a muse turned stripper.

Bartleby and Loki, in their excursion across America, lay waste to anyone who

they believe has sinned. An adulterer is killed on a bus, and the entire Board of Directors of the Mooby Corporation is exterminated for worshipping a false idol; both are at-

tempts by the angels to start the Apocalypse a little early.

Dogma, even before its release, had its share of controversy. Its religious content automatically made it fodder for many Catholics who took offense at its debasement of many sacred figures, including Glick's proposal of changing the church's symbol from the crucifix to a thumbs-up "Buddy Christ." Rufus talks of God as a woman and of Mary as someone with many husbands. Religious banter is coupled with the offensive language and the raw sex talk that is prevalent in all of Smith's movies, excessive marijuana smoking, and a demon made of excrement. It is easy to see why there would be so much objection to it.

If you look beneath the crudeness of the

Dogma
Starring: Ben Affleck, Matt Damon, Linda Fiorintino, Alan Rickman, Jason Lee, Chris Rock, and Salma Hayek
Rating: ★★★★★



Matt Damon and Ben Affleck, who won Oscars for their work on 'Good Will Hunting,' team up again in 'Dogma.'

language, however, you will see an assertion of Smith's beliefs. It is apparent that he thinks faith comes not only to those who go to church every Sunday. Those who live in a specific unalterable mindset are unabashedly mocked by all of the characters, including God herself (Alanis Morissette).

There are scenes that do appear to go over the line of good taste, including one in

which Jay proclaims he has received something special because of kissing God, but they do nail home Smith's proclamation about faith. When Silent Bob uses a golf club to kill a demon, Bethany replies that the conceited Cardinal Glick "would bless his driver to get a better score." It's a direct knock on what should and shouldn't be blessed, and how people use God for unholy things.

The only negative aspects of *Dogma* occur when either Rufus or Metatron preach uncontrollably about what exactly faith entails. They go on rants that last as long as ten minutes and make those sections of the movie drag. The last thing anyone needs is Chris Rock talking about morality in his nasal whine.

Dogma isn't a departure from Smith's other three movies by any means. He still loves his extra long, extra dirty sex talk between characters and there still seems to be a special place in his heart for New Jersey. The fact that he has taken on such a heavy topic as religion does give him a sense of maturity, but he'll always be a 17-year-old if he continues using toilet humor as a means of making people laugh.

Impressive performances and powerful story light up the screen in 'Light it up'

Usher Raymond stars in a 'Breakfast Club'-type flick for the '90s

by REBECCA McCORMICK
Contributing Writer

Light It Up is most comparable to the adolescent hit movie *The Breakfast Club*. This film, however, is set in a neglected high school in Queens, as opposed to a sunny suburban school. Produced by Tracey Edmonds, this film exhibits the many dynamics found within today's youth. The group of high schoolers we meet con-

sists of a student council member, a punk rocker, a hustler, a star basketball player, a gangbanger, and a gifted artist. All of these students band together and take over the school, looking to find a voice in a world

that otherwise trivializes their needs and desires.

Usher Raymond, the popular R&B vocalist, gives a very profound and emotional portrayal of a student who has just lost his father. Raymond

Light It Up
Starring: Usher Raymond
Rating: ★★★



Usher Raymond and Rossario Dawson struggle to handle the precarious situation which they've created

is the stabilizing factor in the movie, as he manages to hold all the students together, while simultaneously facing the challenges of coping with his father's death. Forest Whitaker gives an equally powerful performance as the police officer taken hostage who is eventually swayed by the passion and trauma found within the students background. These two characters who are characterized as foes in the beginning of the story, evolve into friends who manage to come to an understanding about their own past experiences.



The young actors of 'Light It Up' band together to fight for a good education, respect, and more.

Other stars include Vanessa Williams and Rosario Dawson, both of whom try to make the situation as peaceful as possible. As the negotiator, Williams tries to appease the students' rather unusual demands that include fixing broken windows, replacing old books with newer editions, and testing teachers once a month, a personal favorite

see LIGHT, page 12

Mr. Smith goes to New Jersey

Some of the most entertaining, innovative, and controversial films of this decade have been made by the jack of all trades writer, director, producer, actor Kevin Smith. Smith is a New Jersey native and his work reflects his keen understanding of the wonderfully American suburban subculture. Despite the Garden state's obvious stereotypes, he manages to portray it in a positive light, something that could only be done by someone who truly comprehends the strange mindsets of its natives. Although he's only made four feature films to date, Smith has established a strong, almost cultish following from Generation X. He has established a unique style that is all his own, combining pop culture references and recurring characters such as Jay and Silent Bob. An avid comic book collector, Smith sold his comic book collection for money to film *Clerks* in 1994. Luckily, the film was a success, and he managed not only to buy back his beloved collection but also to open a comic book store, Jay and Silent Bob's Secret Stash in Red Bank, N.J. Before seeing *Dogma* in the theaters, be sure to check out his past films listed below.

Clerks: Filmed entirely in black and white, this film displays its small \$27,000 budget with pride. The film focuses on one long day in the life of the convenience store clerk, Dante Hicks, and his super vulgar buddy Randall who works in the video store next door. It is surprisingly realistic, extremely funny, and bizarre at the same time. This film established Smith as a favorite among disenfranchised suburbanites. Even though the ending might be a bit vulgar, this is not one to miss.

Mallrats: This mildly entertaining film exhibits the director's fascination with the life of so many New Jersey youth who spend more time at the mall than their homes. The story follows two best friends, both dumped by their girlfriends, who seek revenge while running into a slew of odd characters along the way. Keep an eye out for Shannon Doherty as Renee and Ben Affleck as an evil men's clothing store employee. Not one of his best, but a fun time nevertheless.

Chasing Amy: A little more serious than Smith's previous two works, but no less vulgar or funny. Ben Affleck, Jason Lee, and Joey Lauren Adams star in this hit film. The movie earned him the respect of many movie critics. The story of a struggling comic book artist who falls in love with a lesbian only to find out that her sexuality is... how shall we say, a tad bit ambiguous. This film was popular in the theaters but became even more popular when it hit the video stores.

— by Alison Damast and Rob Lott

Sports

Middlebury exacts revenge on Jumbos in ECACs

Panthers defeat men's soccer team 3-1 in semifinals of tournament

by NEAL MCMAHON
Senior Staff Writer

The Tufts men's soccer team's season came to a close on Saturday in Middlebury, Vt., as the Jumbos

Men's Soccer	
Tufts	1
Middlebury	3

fell to the top-seeded Panthers, 3-1, in the semifinals of the ECAC Tournament. The squad had been very successful recently

Middlebury 3, Tufts 1

Scoring: M, Chris Wenger (Peter Soden) 25:47; M, Brian Lavin (unassisted) 36:38; M, John Giannacopoulos (Jahi Rohrer) 39:24; T, Alfred Burris (Matt Adler) 85:19.
Saves: T, Steve McDermid 5; M, Brian Hamm, 2.
Shots: T, 8; M 19.

against Middlebury in must-win situations, defeating the Panthers in the last regular season game in each of the last two seasons. In both cases, the win more or less assured an ECAC berth for Tufts.

"We were certainly optimistic coming in," senior tri-captain Andre Pelletier said. "We've proven in the past that we can beat them, so I didn't feel that we were as big of underdogs as other people may have thought."

But the third time was not the charm for these Jumbos, as they simply could not shut down Middlebury's potent offense on Saturday. The Panthers more than doubled the Jumbos in the shot count, 19-8, and all three of their goals came in the first half of play. Freshman midfielder Alfred Burris was credited with the lone Tufts goal, on an assist from senior tri-captain Matt Adler.

The first 20 minutes of the contest were a different story, however, with the Jumbos controlling the game. The squad had several quality scoring opportunities in that time, but failed to convert.

"We carried the level of play for the first 20 minutes or so," Pelletier said. "There were a lot of really good scoring chances that we didn't take advantage of. If one or two of those chances had found their way into the back of the net, it would have been a whole different ballgame."

The tides were turned, though, once the Panthers got themselves on the board. The hosts scored on a head ball off a corner kick at 25:47, beating Tufts junior keeper Steve McDermid.

"They really weathered our storm when they scored that first goal," Pelletier said.

Middlebury would strike again a little over ten minutes later, putting in a rebound that would prove to be the game-winner. The Panthers then added some insurance just before the 40-minute mark, scoring off another rebound for their third goal in less than 15 minutes.

"Being down by one goal is

one thing," Pelletier said. "But then they scored another right away, and the third soon after that. When you're up by three goals, it's a whole new game. They didn't even have to pressure us. All they had to do was sit back and basically play long ball."

The Jumbos picked up their play again in the second half, culminating in Burris' goal at 85:19.

"We started well and finished well," Pelletier said. "It was the time in between when we made our mistakes. Just a few defensive lapses on those occasions resulted in their goals, which cost us the game."

Adler set up Burris at the 18-yard line, and he promptly blasted it home. The freshman's goal was his fifth of the season, making him the team's third-leading scorer, with ten points.

"Burris really came into his own in the second half of the season," Pelletier said. "As a result, he earned the chance to start in several games down the stretch."

Including Burris, four freshmen ended the season ranked among the team's top seven in scoring. Steve Clark, Matt MacGregor and

Garrett Dale were second, sixth and seventh, respectively. "Our young guys really stepped it up this year and gained valuable experience in the process," Pelletier said. "At least four of them were thrust into the spotlight due to injuries, which can be a tough thing to deal with. But now, several other people in the conference know who they are. Without them, this could have been a real down year."

Women's Soccer

Tufts	1
Middlebury	3

Tufts women's soccer team's season came to an abrupt end. After a slow start, a result of numerous injuries to key players, the Jumbos shifted into high gear to put together an impressive winning streak. Tufts faltered a little down the stretch, missing out on a possible NCAA Tournament berth, but coach Martha Whiting's team finished with a 9-5-1 record, a strong performance for her first



The departure of Eden Hauslib and other key seniors will put the spotlight on a strong group of freshmen next season.



Photo by Eric Anderson

Freshman Alfred Burris' goal was not enough for the Jumbos, as they fell to the Middlebury Panthers who knocked off Tufts 3-1 in the ECAC semi-finals.

Playoff loss to Clark ends strong season

In her first season as coach, Martha Whiting's team is successful

by BEN OSHLAG

Daily Editorial Board

With a 2-1 loss to Clark University in the opening-round game of the ECAC Tournament, the

season at the helm.

The Jumbos started off the year slowly, going just 3-2 in their first five games, despite opening the season ranked first in New England and fifth in the nation.

After two shutout wins over Babson (2-0) and WPI (5-0), the Jumbos suffered their first defeat at the hands of Connecticut College. Junior tri-captain goalkeeper Randee McArdle was injured during the first period of the game, leaving her with a deep thigh bruise. Sophomore Mara Schanfield filled in, but the Jumbos could not stop the Camel attack, and the team lost 2-0.

Tufts rebounded with a 4-0 win over Gordon, dominating its opponent and coasting to the victory. Schanfield made the first start of her career and was called on for two saves en route to the shutout. The team would go on to

drop its next game, however, losing 2-1 to the Colby White Mules in a rematch of last year's NCAA first-round game, which the Jumbos took 4-1.

Sophomore Lynn Cooper tallied her third goal of the season in the 25th minute, just 15 seconds after Colby scored its second goal. Tufts could not find the net for the remainder of the game, however, as the Colby defense held on for the win.

"We started out really shaky," Whiting said. "We had a lot of injuries at the beginning of the year, and that definitely hurt us. We had some key people out, and we went 3-2."

"Those two games at the beginning of the year [against Conn College and Colby] were ones I'd like to have back," she continued. "I think that if we could have played those games when we had everyone healthy and when we started to play the way we could play, we would have done so much better than we did. We came out flat, looked like we were scared, and couldn't get anything started."

After the loss to Colby, Tufts altered its mindset, devoting all its time to hard work and fundamentals instead of worrying about records and standings. The decision paid off, as the team went on to play to a scoreless tie against perennial powerhouse Wellesley College. Not only did the Jumbos keep Wellesley's high-powered team out of the net, but also they dominated the game, out shooting their opponents 24-8.

The team then went on to win

stronger than the NCAAs, as four NESCAC teams qualified for the semifinals. From that perspective, it was great that we even made the tournament. We had a mild upset against Bates at their place, but then fell short against Middlebury. That's the way the ball bounces.

"Overall, our season was undoubtedly a success. We overcame injuries and stayed upbeat the entire way."

five straight matches, racking up victories against Bates, Bowdoin, Trinity, Anna Maria, and Curry, outscoring its opponents 19-2 in the process. Cooper led the way with five goals and three assists over the stretch, including a hat trick against Curry.

The Jumbos needed overtime to finish off Bates, coming back from a 1-0 deficit in the first half to put away the Bobcats. Cooper scored with three seconds remaining in the opening period to tie the game, and freshman Elizabeth Tooley knocked in the game winner just shy of ten minutes into the first overtime.

Tufts then got revenge for one of its three losses last year, shutting out the Anna Maria Amcats 2-0. Tooley added her second goal in as many games, while Cooper contributed with two assists. The following Saturday, the Jumbos faced off against Bowdoin, who went on to make the NCAA tournament. Tufts shut down the Polar Bear offense and coasted to a 3-0 win. McArdle recorded her fifth shutout of the year, making three saves on the day.

Following a week off, the Jumbos finished a three-game home stand with a match against Trinity. The team fell behind by a goal early on, but sophomore Becky Mann equaled the score with a goal just ten minutes later. The Jumbos then rallied midway through the second period, scoring two goals in 59 seconds to put away the Bantams. Senior Dorianne Sharlip added a pair of

see WOMEN, page 16

Sports

Jon Japha

A list of my own

Now that everyone's coming out with his "best of the century" lists, I figured I had to get into the action. I've only been around for the last fifth of the century, though, so this list will only cover the past 20 years. But don't worry, this is *the* list for the sports fan who has only been around since the '80s.

Most of the sports pundits are telling you the best athletes and the best teams, but I am going deeper than that in handing out my best of the century awards. I'm looking at embarrassing moments, the worst players and teams, bad predictions, bad coaching, and bad refereeing. Sports have not been all negatives, though, so I'll look at the most graceful athlete, the scariest athlete, the most comical athlete, best game, best year, best sport, and best coach.

I'll look at defining moments, ridiculous moments, and memorable moments. Most importantly, though, I'm looking at the plays, players, and games that have defined sports in the last 20 years of the century, and because I'm biased, the best 20 years of the century. So, without further adieu, I present The Last One-Fifth of the Century Awards.

Mile High

Most perfectly sculpted athlete: In the last 20 years, athletes have gotten stronger, faster, and more powerful, but Bo Jackson stands out over everyone. In the age of speedy defensive players, he could outrun any of them. He had the hand-eye coordination to hit a 90 mile per hour slider longer than a cricket match. It's been said that when he walked through a locker room, other athletes would turn around and look at the Greek god in a jock strap who was walking by. He had muscles that made concrete look flimsy. He could run, catch, hit, and throw as well as anyone else in the past 20 years, and he did them all without an off-season.

Least sculpted athlete: John Daly can also hit the ball a mile but, unlike Jackson, he hits up the Red Label and Kentucky Fried Chicken with about as much power. There is no question that pound-for-pound Daly may be the antithesis of Bo. Sure, he's won two major championships, but he looks like a chain-smoking, heavy-drinking, good old boy. He weighs in at a generous 190 pounds, which isn't horrible for a middle linebacker, but not too impressive for a 5'11" golfer.

Worst play: I hate to do this to the Red Sox fans, but there's no argument here. Not many people have a chance to win the most elusive and famed championship in the history of sports only to watch the ball roll between their legs. So, without much competition, Bill Buckner's error against the New York Mets in Game Six of the 1986 World Series will forever go down as the worst play of the century.

Most embarrassing moment for any professional athlete: See Bill Buckner, above.

Worst broadcaster: After reviewing this category for a while, the judges have decided that there is no way to sort through all of the potential candidates to find a winner. It was just too tough to give the award to Bill Walton when Ahmad Rashad kept throwing out softball questions to athletes. How do you give the award to Brent Musburger when Joe Theisman can't keep his mouth shut?

Best broadcaster: This one was easy. Bob Costas has been this generation's answer to Howard Cosell, except that Costas' face is a little friendlier to the television. Costas is smart and eloquent, and he can argue a point with the best of them. He has a story for every situation, and an encyclopedic knowledge of baseball history. Most importantly, though, he keeps his partner Joe Morgan from talking through the entire game.

Most comical athlete: Dennis Rodman's on-court antics, his marriage to himself, and his marriage to Carmen Electra (we're still not sure which marriage is more comical) all make Rodman a close runner-up to Mike Tyson. The iron in Mike's nickname is better suited for the bars he spends most of his time behind. He's been in the cell for sexual assault, among other crimes, and once got written up for bad behavior for throwing a television set.

Athlete I'd pick first to be on my side in a bar fight: As comical as Tyson is, he can still beat the daylight out of anyone. Tyson hits with such ferocity he could probably scare a Hummer into submission.

Athlete I'd pick last to be on my side in a bar fight: This one has to go to Mo Vaughn. Forget about his physical stature, he sat in the comfort of the clubhouse this summer when his Angels were brawling with the Cleveland Indians.

Record that won't soon be broken: Cal Ripken, Jr.'s consecutive game record should be pretty secure as players become more and more pampered. These days, a guy will sit out a game if his personal secretary has a muscle strain.

Stupidest quote: Again, this is an award that could go to a number of players, but Shaquille O'Neal wins this one. He once told a reporter something to the effect of, I've won at every level, except for the pros and college. The Lakers didn't know, but they signed not only a great center, but a great philosopher, too.

Graduating at the top of Bill Gates' school of business: Michael Jordan proved to everyone that an African-American athlete was more than just a spectacle, and could market himself into a worldwide icon.

Graduating at the bottom of Bill Gates' school of business: Richie Phillips, the head of the umpire's union basically negotiated 22 of his clients out of a job.

Lesson we continue to learn at the end of the century: No matter how big the contracts get, they will always get bigger.

Tufts loses to Middlebury 22-10, seniors leave disappointed

Team finishes season 4-4

by RUSSELL CAPONE

Daily Editorial Board

The football team ended its season with a disappointing 22-10 loss to the Middlebury Panthers on Saturday. The loss, once

again fueled by careless Jumbo turnovers, marked the final collegiate game for the team's 16 seniors.

The outcome was less than desirable for the Jumbos, and the seniors in particular, as quarterback Chris Fahy played less than half the contest in his last collegiate game, and top receiver Jon Troy finished with his lowest yardage total of the season. Five Tufts turnovers and a solid performance by the Middlebury offense, high-back fullback Tim Kaufman is part of a strong senior class that lost its final game, 22-10 to the

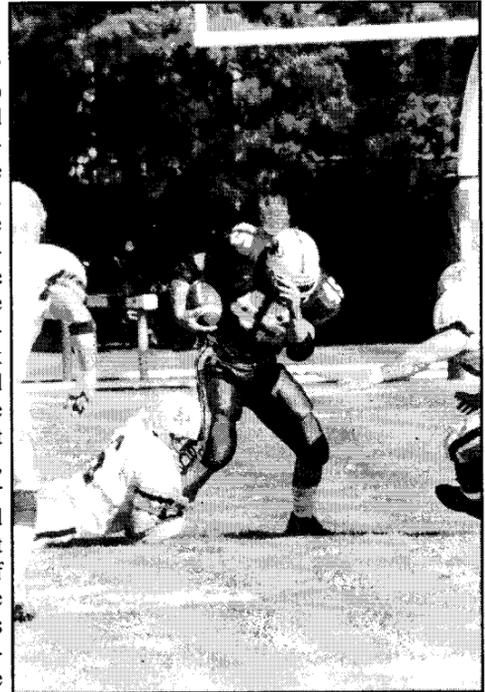


Photo by Kate Cohen

terback John Middlebury Panthers Saturday. Wenner's three touchdown passes, added to the Jumbo demise. Despite the low-key performances from some of the team's more reliable players, the Jumbos had ample opportunity to win the game.

Following a dismal first half in which the team fell behind 15-7, the Jumbos were the first team to strike out of the locker room. A late third-quarter drive brought Tufts into Middlebury territory, and the Jumbos eventually found themselves with a first down on the Panther 34. Freshman quarter-

back Scott Treacy, inserted for Fahy early in the second quarter, could not find an open receiver and took off, scrambling for 26 yards with the aid of a Troy block. With the ball on the eight-yard line, the Jumbos could not find the end zone, but kicker Howie Rock provided some relief with a 22-yard field goal that brought the team to within five.

The Jumbos' opportunities did not end there. On the final play of the third quarter, fresh-

see FOOTBALL, page 17

Football

Middlebury 22, Tufts 10

Middlebury	6	9	0	7	—	22
Tufts	7	0	3	0	—	10

1st Quarter

T- Renato DePaolis 63 run (Howie Rock kick), 13:17.

M- Goldsmith 24 pass from Wenner (kick failed), 5:03

2nd Quarter

M- Sanchez 13 pass from Wenner, (run failed), 13:41.

M- Hegstad 27 field goal, 1:21.

3rd Quarter

T- Rock 22 field goal, 4:09.

4th Quarter

M- O'Neil 27 pass from Wenner (Hegstad kick), 12:07.

Team Statistics

	Middlebury	Tufts
first downs	18	18
total yards	397	326
rushing yards	208	182
passing yards	189	144
comp-att-int	19-31-0	15-37-2
sacked-yards lost	3-23	2-9
turnovers	8-32.4	6-35.8
fumbles-lost	1-1	3-3
penalties	7-55	4-36

Individual Stats

Rushing: Middlebury -- Sanchez 27-146, Craig 8-46, Wenner 7-16. Tufts -- DePaolis 15-109, Routhier 7-48, Treacy 10-43, Kaufman 1-3, Fahy 2-(21).

Passing: Middlebury -- Wenner 19-31-0-189. Tufts -- Fahy 11-24-0-117, Treacy 4-13-2-27.

Receiving: Middlebury -- O'Neil 5-73, LoSauro 5-35, Sanchez 3-30, Goldsmith 2-30, Creedon 2-13, Campbell 1-11, Davis 1-(3). Tufts -- Troy 5-50, DePaolis 4-28, Cicchillo 3-42, Treacy 2-15, Kaufman 1-9.

Strong Panthers' defense shuts down Jumbos' offensive threats

Seniors Troy and Fahy ineffective in Saturday's game

by JON JAPHA

Daily Editorial Board

Shortly after Tufts' 22-10 loss to Middlebury on Senior Day, the Jumbo seniors took the field one

Football Notebook

last time for a group photo. For two seniors, though, it was difficult to crack a smile for the picture. Both Chris Fahy and Jon Troy, cornerstones of the Tufts

offense all season, did not have much to laugh about after the game, as they both mysteriously went silent in their final game in Brown and Blue.

The disappearing acts were for different reasons, but the fact that neither one could really get going was a glaring reason behind Tufts managing only ten points. Troy, who has broken or tied almost every Tufts receiving record in his illustrious career, was all but

shut down by an aggressive Middlebury defense. The senior wide receiver had only five catches for 50 yards, well off his average.

"I just didn't play my best game," Troy said. "And it was unfortunate because it was our last."

Give the Panthers credit for creating a game plan to shut down Troy. On long yardage or third downs, Middlebury would put a defender on the line of scrimmage to bump Troy, preventing him from getting into his pattern quickly.

"That extra defender bumping me at the line worked pretty well," Troy said. "I had a tough time with that."

While he was quick to deny that coach Bill Samko's decision to replace Fahy with freshman Scott Treacy, only to bring back Fahy in the fourth quarter, had an affect on his game, it was clear that Troy's play was altered.

Just because he was not getting as many catches did not mean that a player of Troy's stature would go quietly, however. Troy threw a number of impressive downfield blocks that sprung running backs Renato DePaolis

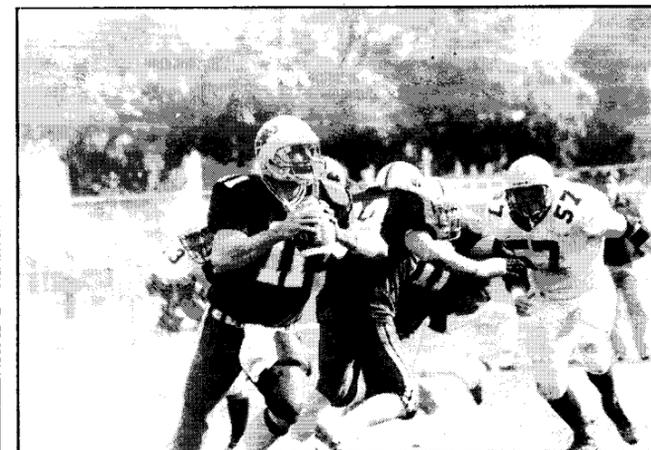


Photo by Kate Cohen

Senior quarterback Chris Fahy was ineffective in the final game of his career, as he was benched by the coach and harassed by a quick Middlebury defense.

see NOTEBOOK, page 16

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Off the Hill

Winfrey's lectureship at Kellogg rekindles graduate business school debate

TMS Campus News Service

Prof. Don Haider was working at Columbia University's business school years ago when the famed Arthur Goldberg arrived in a limousine, ready for action.

The former United Nations ambassador, labor secretary, and Supreme Court justice had touched off a sensation among students when he agreed to teach at the Ivy League school in New York.

Alas, as Haider recalls it, Goldberg bombed.

"He told them everything he knew in the first class," said Haider, a one-time Chicago mayoral candidate who now teaches at Northwestern University. "By the time he got to the tenth class, he was talking to himself."

These days, Haider and his fellow faculty members at Northwestern's Kellogg Graduate School of Management are casting a critical eye on another famous success story.

The jury's still out on media tycoon Oprah Winfrey, who along with long-time beau Stedman Graham is teaching the popular course, "Dynamics of Leadership."

Winfrey's latest role as "Prof. Winfrey" at a top-ranked school spotlights a source of tension in the booming realm of graduate business programs.

Some worry a growing reliance on practitioners for classroom instruction could overshadow the scholarly mission of academic research and original thinking on business topics.

Indeed, Winfrey's side job at Kellogg has prompted a gut-check among the business school elite. True to her talk-show roots, Winfrey has set tongues wagging about whether top B-schools are in danger of going soft in their quest for publicity, big-money donations, and high scores in the closely watched *Business Week* rankings.

No question, Winfrey isn't everyone's academic ideal. "On the face of it, it's not Chicago's style," said Mark Zmijewski, deputy dean at the University of Chicago's Graduate School of Business. "Our most famous people teaching in a classroom are Nobel Prize winners."

While neither Kellogg nor any other top-20 program is in danger of becoming a vocational school, some believe celebrity-dazzled students might be at risk of getting shortchanged in the long run.

"I worry that some schools are placing their primary emphasis on what the students want to learn," noted Ilker Baybars, senior deputy dean at the Carnegie-Mellon business school in Pittsburgh. He wouldn't name names, but he added, "The academic degree programs ought to be more than that."

Yet Winfrey has found at least some support among her new colleagues at Kellogg, who say the presence of the show-biz star is fitting at a school known for its emphasis on marketing and group activities — never mind if her academic credential is a bachelor's degree from Nashville's Tennessee State University.

Said Haider, a Columbia Ph.D and Kellogg professor of public management, "Oprah thus far has been a brilliant move."

Added Roger Myerson, a Harvard Ph.D and Kellogg professor of decision sciences, "We were delighted."

Ravi Jagannathan, a Carnegie-Mellon Ph.D and

Kellogg professor of finance, echoed the sentiment, "The university is a blend of things."

Naturally, as Jagannathan pointed out, the final analysis will come after the course ends Nov. 30, and student evaluations are tabulated, "You have to wait and see," he noted.

A glance at the syllabus for Winfrey's "Dynamics of Leadership" reveals a moderate workload, grounded in both academic and popular treatments of the somewhat fuzzy subject matter.

Winfrey gets a rare second billing behind Graham, who has taught part-time at Kellogg before and sold the school on the idea of team-teaching a leadership class with his significant other. Each is said to be earning the standard rate for an adjunct professor, not quite \$5,000, while students pay \$25,872 in annual tuition.

Neither Graham nor Winfrey would comment for this story.

The pair have assembled a 475-page packet of readings for the course, which encompasses ten, three-hour sessions held at a steeply tiered lecture hall on the Evanston, Ill., lakefront campus.

Their selections range from a case-study of Washington Post Co. to a one-page article, "Emotional IQ, A New Secret of Success."

Several chapters of Graham's 1997 book, *You Can Make It Happen* supplement the 335-page textbook, *Principle-Centered Leadership*, by Stephen Covey, best-selling author of *The Seven Habits of Highly Effective People*.

Discussion subjects such as "Understanding Yourself as a Leader" might seem familiar to fans of Winfrey's TV talk show, and 26-year-old Kellogg student Jeff Jones concedes that part of the class amounts to "self-help" on an elevated scale.

No surprise, Winfrey sets the mood. "She's funny. She's personable. She keeps the atmosphere light. It's much more interactive than most classes," said Jones, who is among 110 second-year MBA students in attendance. "Prof. Graham takes quite a serious, academic approach. It's a fairly rigorous class."

So what's the message? "The biggest point is that not every successful leader is born," Jones said. "They develop. They set a goal and look inside themselves."

They also make powerful friends, as evidenced by the recent guest lecturer at the Winfrey-Graham class: Amazon.com mastermind Jeff Bezos.

Leadership courses, along with those on entrepreneurship, have become staple fare for practitioners teaching at B-schools — much more so than economics, finance, or other traditional fields.

Nontenure-track faculty frequently get tapped for courses requiring special expertise, too, such as derivatives, real-estate, or, lately, E-commerce.

Meantime, programs are expanding fast, in part because of the surging economy, but also because the annual *Business Week* rankings have put a premium on greater size, some say.

Schools need a critical mass of students to make recruiting trips more productive, pleasing the corporate headhunters who form the most important voting bloc in the rankings, according to Maury Hannigan, a New York-based consultant to recruiters.

National/World News

New Colombian drug traffickers use technology

Los Angeles Times-Washington News Service

BOGOTA, Colombia—A new generation of Colombian drug traffickers, light-years ahead of the traditional Medellin and Cali cartels in using the Internet and other modern technology, has sharply increased cocaine production and smuggling in the past two years despite growing budgets for law enforcement, according to senior US and Colombian intelligence officials.

These officials in the United States and Colombia said the nimble new organizations and their high-tech gear are reversing the gains of earlier years that crippled older, better known cartels. Despite having more resources than ever before, the officials acknowledged they are finding out little about the new organizations that now control the multibillion dollar business of producing cocaine and heroin in Colombia and moving it, mostly through Mexico, to consumers in the United States.

"It is a whole new generation of traffickers who have carefully studied and learned from the mistakes of the groups that went before them," said Gen. Rosso Jose Serrano, director of the Colombian National Police who oversaw the dismantling of several major drug cartels. "They maintain an extremely low profile, they mix their licit and illicit businesses, they don't carry out terrorist acts, and they operate in small, autonomous cells. They are much harder to fight than previous groups because they are much harder to find."

Unlike the previous organizations, the new Colombian traffickers contract out most of their jobs to specialists, who work on a job-to-job basis rather than as part of an integrated structure that would be easier to detect, the sources said. Most Colombian cocaine is sold in bulk to Mexican drug trafficking organizations, which also have undergone major changes in the past several years. They assume the risk of transporting it to the United States and distributing it.

"When you take out the leadership of an organization now, you find that underneath there is really not an integrated structure," one US official said. "It is smart guys going through their Rolodexes and calling up people for specific jobs... They are smarter, less visible and cause us all kinds of trouble."

The traffickers have greatly expanded the cultivation and improved the quality of coca—the raw material for cocaine—in Colombian territory controlled by Marxist-led guerrillas or right-wing paramilitary groups. A senior US Justice Department official said the estimate that Colombia produced 165 metric tons of cocaine in 1998 "will at least double and maybe triple" in 1999.

At the same time, the official said, cocaine production in Peru and Bolivia has declined because coca cultivation has dropped significantly in both countries. Until two years ago, Colombian drug cartels relied heavily on coca grown in Bolivia and Peru to produce cocaine, but they now grow more high-grade coca than either of the other two Andean nations.

This means, according to US and Colombian officials, that over-

all drug production is rising significantly and more cocaine than previously estimated is moving into the United States.

Colombian drug traffickers now control most cocaine production from the raw material to the finished product, enhancing their profits.

The boom in Colombian cocaine production comes as the United States has ratcheted up aid to the beleaguered government of President Andres Pastrana. In 1999, the United States provided Colombia with \$289 million in aid, mostly to the police and military to fight drug trafficking. The Clinton administration is preparing to request a supplemental bill early next year of at least an additional \$1 billion over the next three years.

Unlike the previous waves of drug traffickers, who were allied

mostly with far-right paramilitary squads, the current leadership prospers by dealing with all sides in the Colombian conflict.

Most coca is grown in the southern and western regions, where the government has no real presence and where the Revolutionary Armed Forces of Colombia (FARC) makes millions of dollars by protecting the coca fields, taxing cocaine production, and guarding laboratories and airstrips. Paramilitary groups allied with the army also profit from the cocaine trade by protecting trafficking routes and running laboratories in areas.

The clearest window into the changes and growth in Colombian and Mexican drug trafficking structures was provided by Operation Millennium, a joint US-Colombian operation that netted 31 drug traf-

fickers last month, including several identified by the Drug Enforcement Administration and Colombian police as kingpins who moved more cocaine than Pablo Escobar of Medellin or the Rodriguez Orejuela brothers in Cali.

Among the most important, according to the DEA, were Alejandro Bernal, Fabio Ochoa, and Orlando Sanchez-Cristancho. Sanchez-Cristancho, wanted for murder in Colombia, is in custody in Fort Lauderdale, Fla. The man identified as the group's main Mexican operative, Armando Valencia, has eluded arrest.

US and Colombian officials said Bernal's operation kept in touch by using Internet chat rooms protected by firewalls that made them impossible to penetrate. Each part of the operation fed its information on the

day's sales and drug movements to a computer on a ship off the coast of Mexico, the officials said, so that if one computer were taken down, it would be impossible to trace the rest of the network.

The traffickers also had access to highly sophisticated encryption technology, far beyond what law enforcement has the capacity to break quickly, sources said. One US official said it took some of their best computers 24 hours to crack a 30-second transmission by the traffickers, making the exercise pointless. They used sophisticated cellular phone cloning technology, stealing numbers assigned to legitimate users, using them for a short period of time, then moving on to new numbers.

see DRUGS, page 19

CIA launches student recruitment drive

Los Angeles Times-Washington Post News Service

CHARLOTTESVILLE, Va.—University of Virginia senior Ameer Arvind Patel speaks fluent Gujarati and Spanish, has high grades in international politics and finance, and longs to travel in exotic lands. Her dream job?

"I'd love to join the CIA," declares the 20-year-old Louisiana native.

"We'll be in touch," promises CIA recruiter Bob Park, studying her resume at a minority-student job fair on the Virginia campus. "You're the kind of person we want."

America's premier spook shop is looking for a few good spies. Lots of them, actually. Not to mention hundreds of analysts, computer programmers, engineers, linguists, scientists, and other specialists in what the CIA is calling its biggest recruitment drive since the Cold War buildup in the early 1980s.

Other members of America's covert intelligence community, including the National Security Agency, which conducts electronic eavesdropping around the world, and the Defense Intelligence Agency, which studies foreign military forces, also have gone public in the hunt for fresh faces. Like the CIA, their recruiters are hitting colleges coast to coast this fall, offering everything from signing bonuses to complimentary popcorn.

The goal is to reinvigorate America's battered cloak-and-computer corps after years of budget cuts, hemorrhaging staff, flagging morale, and high-profile screw-ups. The key reason: growing awareness in Washington that

global threats still exist, even if the Soviet Union doesn't.

George Tenet, director of the CIA, argues that the world is more dangerous today because new alignments have yet to replace the bipolar boundaries of the past. "As a result, I

"We're not looking for James Bond. We have to make that very clear to people. You never see James Bond sitting down the next day and drafting the cable of what he did the night before. Or asking for approval for his next move. But that's what we do."

—Gil Medeiros, head of CIA recruiting

believe the potential for surprise is greater than at any time since the end of World War II," he warned in a recent speech.

To meet the need, Congress approved about \$29 billion in 1999 spending for the 13 US intelligence agencies. Exact figures are classified, but officials say that the sum is close to the Cold War record. Most goes to the NSA and the National Reconnaissance Office, which builds and maintains America's spy satellites.

And far more spending is likely. The Clinton

administration has asked Congress to allocate funds to build the next generation of image and signal collection satellites, as well as other major intelligence investments, over the next five to seven years.

In the meantime, recruiting secret agents—or even secret accountants and mail clerks—is no picnic. Angry protests and bomb threats, once common when the CIA and its brethren came to campus, are now rare. But other problems persist.

"It's tough," says an official at the NSA, an agency so hush-hush that its initials sometimes are said to mean No Such Agency. "We say, 'This is an exciting place to work. We can't actually tell you what we do. But trust us.' That's a hard sell."

The NSA claims to be America's, and perhaps the world's, largest employer of mathematicians. "The challenge is to use probability, statistics, Fourier analysis, Galois theory, stochastic processes, and other techniques to outwit the world experts in creating or breaking codes and ciphers," an NSA recruiting sheet explains helpfully.

"We've never had a competition with anyone for mathematicians except academia," said Deborah Bonanni, NSA head of human resources. "Now Microsoft is hiring mathematicians. We're a little concerned about that."

With few exceptions, intelligence agency salaries are below Silicon Valley standards. An entry-level NSA linguist earns about \$30,000, a computer scientist about \$38,000. Two of the

see CIA, page 19

Swedes forced to face neo-Nazi movement

Los Angeles Times-Washington Post News Service

STOCKHOLM, Sweden—No one took much notice of the hundreds of hate crimes against immigrants over the past few years that besmirched the image of Sweden as a bastion of tolerance and serenity.

Nor did many here rise up in anger over the execution-style slayings of two police officers who foiled a bank robbery by neo-Nazis in May, or the car bombing a month later that seriously wounded an investigative reporter who had been documenting this country's white supremacist movement.

But when a mild-mannered warehouse clerk was gunned down in his Stockholm apartment last month after protesting the election of an avowed neo-Nazi to the board of his trade union, Swedes got the message that every open-minded person is a potential enemy or victim of racist radicals.

Three gunmen fired six bullets

into the head of Bjoern Soederberg on Oct. 12 after the warehouse worker for an office supply company disclosed to newspapers that the man elected to represent his union shop, Robert Vesterlund, was the publisher of two racist periodicals and participated in white supremacist rallies.

Vesterlund was forced to resign before the shooting, for which three neo-Nazis in his inner circle have been arrested and charged.

"Bjoern wasn't an anti-Nazi crusader. He was just an average guy who did what any decent person would have done, which is to stand up and confront something that is wrong," said Anna-Clara Bratt, editor of the *Arbetaren* labor journal. "Almost 90 percent of

Swedish workers are trade union members, so his murder served as a warning call that anyone could be next."

Before Soederberg's killing, Bratt said, Swedes tended to avert

their eyes from the ugly assaults and harassment of immigrants and refugees, who now make up as many as one million of Sweden's

8.9 million residents.

Since 1995, there have been at least four murders of foreigners attributed to neo-Nazis, and police have investigated hundreds of racially motivated attacks each year, said Margareta Lindroth, deputy director of Sweden's SAPO security forces.

Attacks such as those on the police officers and journalist like-

wise were brushed off by most Swedes as occupational hazards.

Sociologists and historians attribute the recent surge in neo-Nazi violence to desperation among a small but powerful minority that has come to realize it cannot penetrate the established political parties and win converts to its anti-immigrant and racist message.

Unlike in Austria, where the ultra-nationalist Freedom Party won the second-largest number of votes in parliamentary elections last month with toned-down rightist rhetoric, the vast majority of Swedes array themselves among parties firmly on the political left.

"Neo-Nazi activists today realize there is no way they can ever arouse the Swedish masses. The majority of Swedes will never get behind the national socialist banner of racial revolution," said political scientist Matthias Gardell, a

see NEO-NAZIS, page 19

NEW COURSE**PRESIDENTIAL FORUM AND COURSE:****LEADERSHIP FOR ACTIVE CITIZENSHIP**

President John DiBiaggio will be leading a weekly course on Leadership for Active Citizenship this spring term.

PS 100/UEP 294. Leadership for Active Citizenship.

Exploration of alternative styles and strategies of leadership with an emphasis on leadership to address community problems. Examination of competing theories of leadership applied to case studies. Guest speakers from a broad range of fields -- electoral politics, government agencies, business, philanthropy, arts, nonprofit organizations, social movements, and education. The course will help students to reflect on their community service and other civic experience, and to refine their values and skills of active citizenship. Assignments will include readings, short papers, and keeping a journal.

Time: Z5 Block. FRIDAYS 1:30 - 4:15 p.m.

Enrollment: The course will be limited to 50 undergraduate and graduate students. Students are invited to apply to participate. If you wish to apply, submit a brief (one-page) statement that describes: (1) Your community service and/or other experience addressing community issues.

(2) What you aim to learn by taking the course. (3) Your personal goals with respect to leadership and active citizenship. Include your student ID #.

Submit your application electronically or on paper by Monday, November 22, to Dean Rob Hollister, Ballou 3rd floor. E-mail: rhollister@infonet.tufts.edu

Applicants will be notified on November 23 whether they are selected to participate.

Teaching team: Teaching the course together with Dr. DiBiaggio will be Rob Hollister, Dean, Graduate School of Arts and Sciences, and Badi Foster, Director of the Lincoln Filene Center for Citizenship and Public Affairs, and Filene Professor of Citizenship and Public Affairs.

Community forum: The guest speakers will talk at a community forum preceding each class session. Students who are not taking the seminar are invited to attend these forums.

SCHOOL OF THE MUSEUM OF FINE ARTS

&

TUFTS University

**STUDIO
ART COURSES**

SPRING 2000

Courses Offered Spring 2000

**Held on the Tufts Campus and at
SMFA, 230 The Fenway, Boston**

SCHOOL OF THE MUSEUM OF FINE ARTS &

Studio Art Courses

The School of the Museum of Fine Arts, in cooperation with the department of Art and Art History at Tufts University, offers a broad range of studio art courses to Tufts University students. Courses in drawing, painting, design, calligraphy, photography, sculpture and watercolor (at both basic and intermediate levels) are taught on the Medford campus. Advanced and specialized courses are taught at the School of the Museum of Fine Arts, 230 The Fenway, Boston, MA 02115.

Courses taught at the Museum School take place weekdays, evenings, and on Saturdays. For information on additional Museum School courses not listed in this booklet, call the Museum School Continuing Education Office at 617-267-1219.

Fine Arts Distribution

Studio art courses fulfill the University's arts distribution requirement. Two 1.0 CV credit courses will fulfill this requirement, but the total number of studio courses which may be taken by Tufts students as electives is not restricted. Art History majors may apply two studio credits toward the fulfillment of the Fine Arts concentration requirement.

Art Education Alternatives

Tufts undergraduate students who are interested in the studio arts have the following alternatives through the Tufts/Boston Museum School affiliation:

1. Studio Art for Art Distribution Requirement

Students who have an interest in art, primarily as a means of rounding out their personal development, should take at least the two credits which will satisfy their arts distribution requirement in studio art courses. It would also be advisable for them to take as many additional courses as would be necessary to take one art medium through to an advanced level. This experience will give them a good insight into and understanding of the creative process as well as a strong background in the craft of the medium they have studied.

2. Studio Art Minor

Students who are very interested in art, but have a stronger interest in another subject and do not want to work towards a BFA or a combined BA/BFA degree, can minor in studio art. The minor requires the student to earn 5.0 Tufts credits in studio art courses. One credit must be earned by taking the Art as Process course (Two semesters at Tufts or one semester at the Museum School). An additional one half credit must be earned by taking a drawing course. This requirement can be waived and another course substituted, if the student's studio advisor believes that the student has had sufficient background in this medium. The balance of 3.5 credits can be earned by taking any of the studio art courses offered at Tufts or the Museum School. Additional information on the minor can be obtained by contacting Patrick Carter at Tufts x2014.

3. BFA and BFA with Teacher Certification

Students interested in art as their vocation will normally work towards getting a BFA degree. This is a joint program with the Museum School in which a student takes approximately three quarters of their courses in studio art and art history and one quarter in liberal arts subjects. Students in the BFA program can also take courses for teacher certification.

This teacher certification program takes an additional one half year beyond the BFA to complete. Students interested in this program should call (617) 267-1218 for more information.

4. BA/BFA Combined Degree Program

Students who have equal interests in studio art and another subject can work towards a combined degree. For example, they may get a BA in Art History or any other concentration offered at Tufts, and a BFA in studio art. This program takes five years. Information on this program can be obtained by calling Robin Rosiak at 369-3610.

Course Levels

Studio art courses taught at Tufts (FAM courses) are divided into two categories, "Foundation" or "Introduction" courses which are the first courses that students should take in a given medium, and "Intermediate through Advanced" courses which are for students who are beyond the beginning level. Students may repeat a course for as many semesters as the student wants to continue in the course. All courses taught at the Museum School (FAMB courses) are primarily multiple level courses and can be taken repeatedly.

Course Counseling

Students who have questions about studio courses or need help in planning a comprehensive program of study should contact Patrick Carter at Tufts x2014. Questions can be answered over the phone or an appointment made to meet at the Fine Arts Department at 11 Talbot Avenue. During the period of registration, Mr. Carter will be at 11 Talbot Avenue at times that will be posted. When classes are in session, he is available at 11 Talbot Avenue on Tuesday and Thursday mornings.

Registration

Students enrolling in any FAM or FAMB studio course listed in this catalog preregister at Tufts through the regular Tufts registration procedure using the course numbers listed in the Announcement of Courses booklet.

Waiting Lists

A large number of courses normally end up with a waiting list. This should not discourage students from adding their names to the waiting list. It has been our experience that from 1/4 to 1/2 of those students who preregister never show up to class, therefore just about everyone who is on a waiting list gets added into a class. Those on waiting lists should show up for the first two classes. We save space for all those who preregister through the second class meeting. At the second class meeting we fill all the vacancies with those on the waiting list.

Dropping or Adding Courses

Space in a course for preregistered students is held until the second class session. If a preregistered student does not show up for either the first or second class session, his or her space will be filled by a student on the courses' waiting list.

During the first two weeks of class a student may add or drop courses with a drop/add form. During the third and fourth week a course may be added or dropped only by filing a properly signed petition with the appropriate Dean at Tufts. A properly signed petition is signed by the student's advisor plus the course instructor, Patrick Carter, Tim Grinder or Robin Rosiak at the Museum School. If this

procedure is not followed, either a grade of NG or a failing grade may be given.

Studio Locations

Course meeting places are indicated in this catalog adjacent to the course descriptions. Most courses meeting on the Tufts University campus meet in the studios located on the main floor of Lane Hall. All Photography courses meet in the darkroom located in the basement of Jackson Gym. Courses which meet at the Museum School, 230 The Fenway, Boston will have their studio locations posted in the lobby of the Museum School.

Calendar Differences

The calendars of the Museum School and Tufts University may not exactly coincide. Tufts students taking courses which meet at the Museum School in Boston are expected to participate fully in those courses and will be responsible for assigned work during periods of calendar conflict. Courses which meet at Tufts follow the Tufts University calendar.

Changes

Information contained in this bulletin is subject to change.

Questions

All questions should be directed to the Continuing Education office at the Museum School by calling 267-1219.

Course Materials

Students will need to supply most of the materials they will use in the studio courses. The only courses which deviate from this are the Clay/Ceramics and Art as Process courses in which all of the materials are supplied to the students.

Class Cancellation

Classes held at Tufts are cancelled whenever Tufts cancels classes. Classes held at the Museum School are cancelled by the Museum School. If classes are cancelled at the Museum School it will be broadcast over radio stations WHDH (AM), WBZ (AM), and WCRB (FM). A message will also be put on an answering machine at 369-3685 which can be called to check on cancellations.

Parking at the Museum School

The parking lot and garage at the Museum are available for the use of students taking courses at the Museum School. Students have to pay the same rate as Museum members who have validated parking tickets. This rate is

available to students upon presentation of their Museum School ID to the parking lot attendant when they pay for their parking. After 3:30 and on Saturdays, there is a flat fee for student parking. Call the Parking Garage Office at 369-3657 for information.

Studio Use at Tufts

Students may use the studios in Lane Hall when the building is normally open and when classes are not in session.

Darkroom Use at Tufts

The Art Department's darkroom can only be used by Tufts students currently enrolled in photography courses that meet either at Tufts or the SMFA. The darkroom hours will be posted in the darkroom. The darkroom can not be used when a class is meeting.

Studio Use at the Museum School

The studios at the Museum School are available for Tufts students to use from 8:00 AM to 12:00 Midnight, Monday through Sunday, providing that they are not being used by scheduled classes.

Woodshop, Metals and Stained Glass

These shop areas can only be used when a monitor is present and only those students who are enrolled in the classes in the medium may use the facilities. Hours are posted.

Transportation to the Museum School

Shuttle Bus

A shuttle bus that runs between Tufts, the Museum School and the New England Conservatory of Music is available to students taking courses at the Museum School. A copy of the shuttle bus schedule can be obtained at the Fine Arts Department Office at 11 Talbot Ave. or at the Academic Affairs Office at the Museum School.

Driving From Tufts to the Museum School

Take Broadway from Powderhouse Square towards Boston.

Follow Broadway (up and over Winterhill) until you get to route 28 (Monsignor McGrath Highway).

Take a right onto Route 28 and follow it until you get to Storrow Drive (just beyond the Science Museum).

Take a right onto Storrow Drive and go West two exits to the Back Bay/Copley Sq. Route 28 exit. This is a left hand exit.

Then, almost immediately take a right onto Beacon St. and follow it to Massachusetts Avenue.

Take a left on Mass. Ave. and follow it until you get to Huntington Avenue at Symphony Hall.

Take a right on Huntington Ave. Follow it about 5 blocks to the Museum of Fine Arts, which will be on your right.

Just beyond the Museum, take a right onto Museum Road. The Museum School is at the end on the left.

From the Museum School to Tufts

Follow the Fenway toward Storrow Drive, but take the Commonwealth Ave. exit.

At the bottom of the exit ramp, continue straight ahead, cross Commonwealth Avenue, and take first right onto Marlborough Street.

At the next intersection, take a left onto Massachusetts Avenue.

Follow Mass. Ave. cross Harvard Bridge and the Charles River to the Cambridge side. Take a right onto Memorial Drive.

Follow Memorial Drive along the river to Msgr. McGrath Highway (Route 28).

Take a left on Msgr. McGrath Highway to the Medford Street/Highland Avenue Exit where you will exit to the left from Route 28.

Immediately after the exit, bear left at traffic lights on to Highland Avenue.

Follow Highland Ave. until you get to Davis Sq. From there take a right onto College Ave. and follow it through Powderhouse Circle to Tufts.

MBTA

Take Bus, #94 or #96, from the Main Gate at Tufts to the Red Line T station in Davis Square. Take the Red Line to Park Street station. At Park Street, transfer to the outbound Green Line for the Huntington Avenue ("E" line) streetcar. Get off at Ruggles/Museum stop. Walk one block up Museum Road which runs beside the Museum of Fine Arts. The school is at the end of the block on the left, opposite the Museum's parking lot.

SPRING 2000 COMPARATIVE CALENDAR

	TUFTS UNIVERSITY CLASSES	SMFA EVENING CLASSES	SMFA DAY CLASSES
Jan 15	CLASSES BEGIN	CLASSES BEGIN	CLASSES BEGIN
Feb 21	HOLIDAY - NO CLASSES	HOLIDAY - NO CLASSES	HOLIDAY - NO CLASSES
Feb 24	SUBSTITUTE MONDAY SCHEDULE FOR THURSDAY AT TUFTS AND MUSEUM SCHOOL		
Mar 3	FACULTY DEV. DAY - NO CLASSES		
Mar 18-27	SPRING RECESS - NO CLASSES	SPRING RECESS - NO CLASSES	SPRING RECESS - NO CLASSES
Apr 17	HOLIDAY - NO CLASSES	HOLIDAY - NO CLASSES	HOLIDAY - NO CLASSES
Apr 21			LAST DAY CLASS
May 1	LAST TUFTS CLASS		
May 15		LAST EVENING CLASS	

TUFTS UNIVERSITY STUDIO ART COURSES

SPRING 2000

Department & Course	Number	Time & Location	Instructor
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Department & Course	Number	Time & Location	Instructor
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Anatomy (See Drawing)

Animation (See Computer/Electronic Art and Film Animation)

Art as Process

Art as Process	FAM 003-B	Y5	F	9:30-12:30	LANE	Goss
Art as Process	FAMB 003-1	W1W3	M, W	6:30-9:30	SMFA	Siegelman

Calligraphy

Calligraphy	FAM 005-A	W2W4	T, TH	6:30-9:30	LANE	Broman-Wright
Calligraphy: Inter. to Adv.	FAM 006-A	W2W4	T, TH	6:30-9:30	LANE	Broman-Wright

Cartooning (See Drawing)

Ceramics

Ceramics Foundation	FAMB 012-1	W1W3	M, W	6:30-9:30	SMFA	Yabe
Ceramics Foundation	FAMB 012-2	W2W4	T, TH	6:30-9:30	SMFA	Orser
Beginning Ceramics: Hand-Building and Construction	FAMB 013-1	SAT	S	9:00-12:00	SMFA	McCall

Crosscurrents

Survival and Business Skills for the Visual Artist	FAMB 007-01	W2	T	6:30-9:30	SMFA	Belton
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Drawing

Introduction to Drawing	FAM 024-1	Z5	F	1:30-4:30	LANE	Lyman
Foundation Drawing	FAM 026-A	Z1Z3	M, W	1:30-4:30	LANE	Metcalf
Foundation Drawing	FAM 026-B	ZZZ4	T, TH	1:30-4:30	LANE	Carter
Foundation Drawing	FAM 026-C	W1W3	M, W	6:30-9:30	LANE	Fisher
Foundation Drawing: I Can't Draw	FAM 026-D	W2W4	T, TH	6:30-9:30	LANE	Daborn
Perspective Drawing	FAM 063-1	W4	TH	6:30-9:30	LANE	Lyman
Anatomy: Muscles	FAMB 002-1	W5	F	6:00-9:00	SMFA	Syrbick
Cartooning/Caricature	FAMB 010-1	SAT	S	9:00-12:00	SMFA	White
Drawing Into Painting	FAMB 028-2	W1	M	6:30-9:30	SMFA	Fields
Introduction to Drawing	FAMB 023-B	W2	T	6:30-9:30	SMFA	Lyman
Beg. Through Inter. Drawing	FAMB 026-1	W1W3	M, W	6:30-9:30	SMFA	Metcalf
Advanced Drawing	FAMB 028-1	W2W4	T, TH	6:30-9:30	SMFA	Flynn
Approach and Process: Inter. to Adv. Drawing	FAMB 027-1	SAT	S	9:00-12:00	SMFA	TBA
Portrait Drawing and Painting	FAMB 073-A	W2	T	6:30-9:30	SMFA	Carter
Intro. Through Inter. Drawing: Initiating Imagination	FAMB 025-1	SAT	S	9:00-12:00	SMFA	Takahashi

Electronic Arts

Macromedia Director	FAMB 031-1	SAT	S	9:00-12:00	SMFA	McKeown
Intro. to Java Programming and Computer Graphics for Artists	FAMB 030-1	W2W4	T, TH	6:30-9:30	SMFA	Aroush
Introduction to Computer Art	FAMB 033-1	SAT	S	1:00-4:00	SMFA	Hiser

Film/Animation

History of Animation	FAMB 038-1	W1	M	6:30-9:30	SMFA	Cafazzo
Animation I	FAMB 037-1	W4	TH	6:30-9:30	SMFA	Cafazzo
Super 8mm Filmmaking	FAMB 036-A	W2	T	6:30-9:30	SMFA	Kaylor
Super 8mm Filmmaking	FAMB 036-B	W4	TH	6:30-9:30	SMFA	Kaylor
Super 8 II	FAMB 036-C	W1	M	6:30-9:30	SMFA	Price

Glass

Stained Glass	FAMB 090-1		S	9:00-12:00	SMFA	Bushway
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Graphic Design

Color	FAMB 016-1	SAT	S	1:00-4:00	SMFA	FitzPatrick
Introduction to QuarkXPress	FAMB 043-A	SAT	S	9:00-12:00	SMFA	TBA
Children's Book Workshop	FAMB 011-1	SAT	S	1:00-4:00	SMFA	White
Illustration	FAMB 046-1	W1	M	6:30-9:30	SMFA	Landry
Design: Visual Dynamics	FAMB 019-1	SAT	S	9:00-12:00	SMFA	FitzPatrick
Intermediate Illustration	FAMB 046-A	W1	M	6:30-9:30	SMFA	Lang

Graphic Design (cont.)

Drawing for Graphic Design	FAMB 021-1	W2W4	T, TH	6:30-9:30	SMFA	Derr
Design: Foundation	FAM 020-1	Z1Z3	M, W	1:30-4:30	LANE	FitzPatrick
Design: Inter. to Adv.	FAM 021-1	Z1Z3	M, W	1:30-4:30	LANE	FitzPatrick
Graphic Design	FAM 039-A	W1W3	M, W	6:30-9:30	LANE	Pape
Graphic Design: Inter. to Adv.	FAM 040-A	W1W3	M, W	6:30-9:30	LANE	Pape

Metals

Jewelry and Small Objects	FAMB 049-1	W2W4	T, TH	6:30-9:30	SMFA	Priest
Beg Through Adv. Casting	FAMB 050-1	W3	W	6:30-9:30	SMFA	Burfield

Painting

Introduction to Painting	FAM 052-1	Y5	F	9:30-12:30	LANE	Belton
Introduction to Painting, Cont.	FAM 053-1	Y5	F	9:30-12:30	LANE	Belton
Foundation Painting	FAM 054-1	ZZZ4	T, TH	1:30-4:30	LANE	Stopforth
Inter. to Advanced Painting	FAM 055-1	ZZZ4	T, TH	1:30-4:30	LANE	Stopforth
Foundation Painting	FAM 054-2	W1W3	M, W	6:30-9:30	LANE	Levin
Inter. to Advanced Painting	FAM 055-2	W1W3	M, W	6:30-9:30	LANE	Levin
Watercolor	FAM 093-A	Z1Z3	M, W	1:30-4:30	LANE	Finnegan
Watercolor: Inter. to Advanced	FAM 094-A	Z1Z3	M, W	1:30-4:30	LANE	Finnegan
Figure Painting and Portraiture	FAMB 064-1	SAT	S	9:00-4:00	SMFA	Gibbs
The Painter's Workshop	FAMB 062-A	W2	T	6:30-9:30	SMFA	de Campos
Introduction to Painting	FAMB 057-A	W3	W	6:30-9:30	SMFA	Carvajal
Foundation Painting	FAMB 059-1	W2W4	T, TH	6:30-9:30	SMFA	Zonies
Painting in the 21st Century: A Course for Beginners	FAMB 062-B	W2	T	6:30-9:30	SMFA	Adams
Inter. Through Adv. Painting	FAMB 061-1	W1W3	M, W	6:30-9:30	SMFA	Anderson
Watercolor	FAMB 094-1	W2	T	6:30-9:30	SMFA	Whitman
Watercolor: Spirit of Nature	FAMB 095-1	W3	W	6:30-9:30	SMFA	Sloss

Papermaking

Papermaking: Beyond the Surface	FAMB 065-1	SAT	S	9:00-12:00	SMFA	Baik
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Photography

Foundation Photo.	FAM 064-A	Z1Z3	M, W	1:30-4:30	Jackson	Angier
Foundation Photo.	FAM 064-B	W2W4	T, TH	6:30-9:30	Jackson	Bresler
Foundation Photo.	FAM 064-C	ZZZ4	T, TH	1:30-4:30	Jackson	Mussina
Photography and the Computer	FAM 065-A	ZZZ4	T, TH	3:50-6:50	Jackson	Wetmore
Inter. to Adv. Photography	FAM 067-1	W1W3	M, W	6:30-9:30	Jackson	Angier
Foundation Black and White Photography	FAMB 066-1	W1W3	M, W	6:30-9:30	SMFA	Mussina
Inter. to Adv. Black and White Photography	FAMB 067-1	W2W4	T, TH	6:30-9:30	SMFA	Mussina

Printmaking

Etching	FAMB 074-1	W2	T	6:30-9:30	SMFA	Scott
Lithography	FAMB 047-1	W1	M	6:30-9:30	SMFA	Brennan
Mixed Media in Printmaking	FAMB 075-1	W4	TH	6:30-9:30	SMFA	Brennan
Monoprinting	FAMB 077-A	W3	W	6:30-9:30	SMFA	Ober
Monoprinting/Monotype	FAMB 077-B	SAT	S	9:00-12:00	SMFA	Siegelman
Screenprinting: The Whole Story	FAMB 087-1	W1	M	6:30-9:30	SMFA	Kaplan

Sculpture

Sculpture: Foundation	FAM 077-A	Z1Z3	M, W	1:30-4:30	LANE	Star
Sculpture: Inter./Advanced	FAM 078-A	Z1Z3	M, W	1:30-4:30	LANE	Star
The Long Pose	FAMB 085-1	W2	T	6:30-9:30	SMFA	Krcmar
Figure Sculpture: Material and Method Alternations	FAMB 084-1	W4	TH	6:30-9:30	SMFA	Krcmar

Sound

Sound I: Intro. to Sound	FAMB 086-1	W2	T	6:30-9:30	SMFA	Moulton
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Video

Introduction to Video	FAMB 091-1	W2	T	6:30-9:30	SMFA	Strom
Music Video and Commercials	FAMB 093-1	SAT	S	1:00-4:00	SMFA	Hudson

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SCHOOL OF THE MUSEUM OF FINE ARTS &

ANATOMY (SEE DRAWING)

ANIMATION (SEE COMPUTER/ ELECTRONIC ART AND FILM ANIMATION)

ART AS PROCESS

Art as Process **FAM 003-B**
Goss, CV: .5 **Fri. 9:30-12:30**
Prerequisite: None **(Y5) LANE**

This workshop is for beginners as well as advanced artists who want the challenge of investigating ways of making art. We focus on the creative process rather than on a planned and calculated end product. The unpredictable is encouraged. Exploring and experimentation in painting, drawing, sculpture and printmaking (monotypes) is emphasized.

Projects include the transposition of 2D and 3D forms, as well as innovative ways of interpreting environmental stimuli, and unconventional use of materials and space. This course is taught by a team of instructors and visiting artists. This unique course exemplifies the open and exciting approach to art at the Museum School. Students working on a minor in studio art must take 2 periods or 1 CV of Art as Process. This can be done by taking FAM 003 for 2 semesters or FAMB 003 for 1 semester.

Art as Process **FAMB 003-1**
Siegelman, Rosenberg, CV: 1 **Mon. & Wed. 6:30-9:30**
Prerequisite: None **(W1W3) SMFA**

This workshop is for beginning to advanced artists who want the challenge of investigating new and unique ways of making art. Focusing on the creative process rather than on a planned and calculated end product, this class encourages the unpredictable. Exploration and experimentation in painting, drawing, sculpture, and printmaking (monotypes) are emphasized.

Projects will involve combining various media as well as innovative ways of interpreting environmental stimuli, and unconventional use of materials and space. Unique in Boston, this course is taught by several instructors, a teaching assistant, and a variety of visiting artists. This class exemplifies the open approach to making art taught at the Museum School. It will be a particular asset to those assembling a portfolio, exploring the idea of a professional art career, or wanting to expand their creative abilities.

CALLIGRAPHY

Calligraphy **FAM 005-A**
Broman-Wright, CV: 1 **Tue. & Thur. 6:30-9:30**
Prerequisite: None **(W2W4) LANE**

This course introduces a way of seeing line, form and space and the basics of design through pen-drawn letters. Concentrating on the basic Italic letterforms and touching on the Square Roman capitals, emphasis will be on developing rhythm and freedom of line, as well as layout and design. Several projects will be completed in the semester, exploring the expressive possibilities of contemporary calligraphy.

Calligraphy: Inter. to Adv. **FAM 006-A**
Broman-Wright, CV: 1 **Tue. & Thur. 6:30-9:30**
Prerequisite: FAM 005 **(W2W4) LANE**

This course is a continuation of the previous one. The student will acquire a working knowledge of other existing scripts, based on historic examples, and will incorporate each one in a creative design using color and decoration. As a culmination of the semester's work, students will design, write and bind a manuscript.

CARTOONING (SEE DRAWING)

CERAMICS

Ceramics Foundation **FAMB 012-1**
Yabe, CV: 1 **Mon. & Wed. 6:30-9:30**
Prerequisite: None **(W1W3) SMFA**

Ceramics Foundation **FAMB 012-2**
Orser, CV: 1 **Tue. & Thur. 6:30-9:30**
Prerequisite: None **(W2W4) SMFA**

This course, an introduction to the sculptural, painterly, and functional approaches to ceramics, will explore techniques in wheelthrowing and construction for handbuilding. In addition, we will examine the basic use of fire, glaze at low and high temperatures, and raku. This course is for beginning through advanced students.

Beginning Ceramics: Hand-Building and Construction **FAMB 013-1**
McCall, CV: .5 **Sat. 9:00-12:00**
Prerequisite: None **(SAT) SMFA**

Clay is a tactile material with an amazing range of possibilities. To experience the full scope of handbuilding in clay, we will work with various glazes in combination

with porcelain, stoneware, earthenware, and colored clays. In addition, we will explore a variety of construction techniques. Demonstrations or slide presentations will provide technical instruction as well as creative inspiration. All techniques are open to personal interpretation. Handbuilding and glazing methods are applicable to functional, decorative or sculptural ceramics.

CROSSCURRENTS

Survival and Business Skills for the Visual Artist **FAMB 007-1**
Belton, CV: .5 **Tue. 6:30-9:30**
Prerequisite: None **(W2) SMFA**

This unique course addresses the special questions that artists face in careers in the fine arts. What does marketing mean to a fine artist? Is public art a real opportunity? How do I get grants? How do juries work? What are my legal rights? What about insurance? How do I find a studio and keep it? What is an art consultant? What about alternatives to commercial galleries? Learn from the people who know. Coordinated by a professional artist, each session will have a guest speaker who is a well-seasoned professional in his/her field. You will learn how to photograph, frame, ship, and install your work; how to keep books and to file your taxes; how to put together your resume, slides, and presentation package; how to approach a gallery; and you will hear from other artists about how to "survive in the meantime." The printed material from this course can be used as a resource throughout the working career of an artist. For advanced students and working artists

DRAWING

Introduction to Drawing **FAM 024-1**
Lyman, CV: .5 **Fri. 1:30-4:30**
Prerequisite: None **(Z5) LANE**

This is an introductory course in drawing which is offered for half credit. Emphasis is placed on drawing as a creative tool and as a means of learning to see.

Problems will center around rendering, composition, the use of perspective, design, and the figure. A variety of materials will be used in specific assigned problems.

Foundation Drawing **FAM 026-A**
Metcalf, CV: 1 **Mon. & Wed. 1:30-4:30**
Prerequisite: None **(Z1Z3) LANE**

Drawing is a fundamental skill that plays an important role in all areas of visual art. For centuries, the sketch has given concrete realization to the thinking mind. In fact, the ability to draw has proven useful in a wide range of non-art fields. During the semester, you will discover some of the key elements and methods that form the foundation of the drawing process. Our focus on the basics will include an investigation of line, shape, tonal values and volume. We will use direct observation and invention to approach an array of subjects, including the figure, objects and your own imagination. Structured in-class activities and demonstrations will give you an experience of the tools that are essential for both sharpening your vision and finding your own expressive voice.

Foundation Drawing **FAM 026-B**
Carter, CV: 1 **Tue. & Thur. 1:30-4:30**
Prerequisite: None **(Z2Z4) LANE**

This beginning course in drawing will cover the principles of drawing including gesture, draftsmanship, 3D concepts, planes (simple and complex), perspective, anatomy, tone and modeling, two-dimensional observation, proportion and measurement, positive and negative space, placement and value composition. The course is structured and new problems and exercises are given for each class. The study of drawing will be treated as an individual personal experience where all students should see their abilities and potential by semester's end. Students learn to observe factually and respond creatively as principles of draftsmanship and expressive abilities are developed simultaneously.

Foundation Drawing **FAM 026-C**
Fisher, CV: 1 **Mon. & Wed. 6:30-9:30**
Prerequisite: None **(W1W3) LANE**

This course is for all students with an interest in drawing, even those who haven't taken a drawing course before. Students will build a solid foundation of drawing skills through a series of exercises, both traditional and experimental. Students will also be introduced to a variety of materials (charcoal, conte, and pencil). Visual sources include objects, interior spaces, and the human figure. Gestural and analytical skills will be developed through quick and sustained drawing; the descriptive and aesthetic qualities of line, value, shape and texture will be explored. Each student will be encouraged to express and develop his/her own potential. Students are expected to attend every session and to carry out every project. Attendance is important. Homework will be assigned.

Foundation Drawing: I Can't Draw

Daborn, CV: 1 **FAM 026-D**
Prerequisite: None **Tue. & Thur. 6:30-9:30**
(W2W4) LANE

This course is designed for those who have had unhappy learning experiences earlier in their education and believe that they cannot draw. By creating a friendly, non-judgemental atmosphere, we will prove that the fundamentals of drawing can be learned by anyone willing to slow down and leave all that left brain activity outside the studio door. Prerequisite: A sense of humor and an open mind.

Perspective Drawing **FAM 063-1**
Lyman, CV: 1 **Thur. 6:30-9:30**
Prerequisite: None **(W4) LANE**

This course is designed for art students who want to give their work a greater degree of realism through the use of perspective and for students interested in architectural design and rendering. The course teaches the methods used by artists to give convincing illusion of 3D volume and space on a 2D surface. This is accomplished by the employment of parallel and converging lines, the determination and control of size, the location relationships among 3D forms and the representation of light and the resulting prediction of shadow shapes for the clarification and enhancement of visual images. The conventional representational vocabulary of single, double and multiple vanishing points along with measuring points, scale, etc., will be explained and illustrated in demonstrations and assigned problems. Problems in perspective will be regularly assigned and must be completed by the student outside of class. This course may be repeated.

Anatomy: Muscles **FAMB 002-1**
Syrbick, CV: .5 **Fri. 6:00-9:00**
Prerequisite: None **(W5) SMFA**

Anatomy study is best suited for students who have had at least a beginning course in drawing. Anatomy: Muscles is the second part of a two-part study, with the skeleton being the focus of the fall course. Since the study of musculature requires considerable reference to the skeleton, it is strongly recommended, although not required, that students first take Anatomy: The Skeleton or its equivalent. This course is designed to assist the student in improving his/her concept of the human figure by studying the muscle structure and how it affects the surface appearance. Students should also gain an improved sense for observation, proportion, perspective, planes, structure, volume, weight, space, clarity of articulation, as well as for the visual dynamics of body movement and resultant formal changes. Class periods include drawing from models (gesture and long pose), illustrated lectures, observation from models, the skeleton, plaster casts, etc., and slide lectures. In order to enable students to develop a working knowledge and full comprehension of the musculature, there will be periodic long studies from models where students, with the help of the instructor, can test their memory of the muscles in relationship to the skeleton, to each other, and to the surface form. Homework is required: one hour minimum per week.

Cartooning/Caricature **FAMB 010-1**
White, CV: .5 **Sat. 9:00-12:00**
Prerequisite: None **(SAT) SMFA**

Throughout the history of art, the distortions and interpretations of the figure, employed in what we call "cartooning," have been the rule rather than the exception. With the exception of Western Europe, from the Renaissance until the invention of the camera, the figure has often been treated symbolically with little importance placed on accuracy or realism. A trip to the museum will reveal that if this definition is applied, the ancient European artists, the Persians, Chinese, Japanese, African, Indian artists (both new world and old), and Picasso, Matisse, Hoffman, etc. ad infinitum were ALL cartoonists. The class will be approached with this in mind. We will start with caricature. A model will be used. We will have one field trip to the MFA and one to the Museum of Natural History at Harvard where we will study the animals, and later employ our studies as "cartoons." We will study the use of hands as guides to action, and the basic animation of the figure. We will then illustrate a poem in the form of a comic strip or a comic book.

Drawing Into Painting **FAMB 028-2**
Fields, CV: .5 **Mon. 6:30-9:30**
Prerequisite: Intro. Drawing **(W5) SMFA**

The goal of this class is to make the transformation from drawing into painting a focused, challenging, and experimental process. Using water-based paints and drawing every other week from the model, students will explore methods and techniques that will connect the function of drawing with painting. This course is for individuals with one or more years of drawing experience. Class discussion and critique will be an important aspect of this class.

TUFTS UNIVERSITY STUDIO ART COURSES **SPRING 2000**

Introduction to Drawing
Lyman, CV: .5
Prerequisite: None

FAMB 023-B
Tue. 6:30-9:30
(W2) SMFA

This course is an introduction to figure drawing as a creative function and as a means of learning to see. It covers various drawing techniques, such as perception, perspective, modeling, space and articulation. Using models as subject matter and as a point of departure, problems concerned with rhythm, movement and gesture are presented to develop the student's response to form. Design is stressed and the use of a variety of media encouraged.

Beginning through Intermediate Drawing
Metcalfe, CV: 1
Prerequisite: None

FAMB 026-1
Mon. & Wed. 6:30-9:30
(W1W3) SMFA

Whether you're a beginner or someone who wants to recapture the drawing experience, this course will meet your needs. Because drawing is at the heart of a wide range of visual expression, you will be encouraged to experiment with a wide variety of approaches and materials. Basic drawing skills will be developed through studio activities that also explore the exciting relationship between subject matter and personal expression. The human figure, small objects, and your own imagination will be the sources for drawings done in class. Bring paper and your favorite media to the first class.

Advanced Drawing
Flynn, Wright, CV: 1
Prerequisite: Inter. Drawing

FAMB 028-1
Tue. & Thur. 6:30-9:30
(W2W4) SMFA

Individual imagery grows from a process that is not premeditated and relies on instinct, invention, and honest interpretation. The focus of this course will be to stimulate personal definitions of what may or may not be seen. This is a course for those who wish to challenge their drawing knowledge while provoking a curious attitude towards image-making. An investigation of materials will be encouraged and a tactile vocabulary will be emphasized. A model will be used for content and reference, as well as the room, some objects—even the air. Critiques and class discussions will take place weekly. Both sessions are required for continuity and clarification of ideas.

Approach and Process: Intermediate to Advanced Drawing
TBA, CV: .5
Prerequisite: Intro. Drawing

FAMB 027-1
Sat. 9:00-12:00
(SAT) SMFA

Drawing may be approached in unlimited ways. In this class, we will explore the development of abstract images by using a diverse range of processes. As a result of the investigation of new processes and approaches, and through the use of individualized methods, techniques, and strategies, you will develop a better understanding of the connection between process and outcome. Throughout the course, group discussions and individual critiques will offer additional directions for your work.

Portrait Drawing and Painting
Carter, CV: .5
Prerequisite: None

FAMB 073-A
Tue. 6:30-9:30
(W2) SMFA

Portraiture is both specific and general, timely and timeless. It tells us about a specific individual while, at the same time, telling us something about us all. The portrait, whether a painting or drawing, involves technical, organizational, spiritual and philosophical concerns basic to any work of art. The initial objective is to produce a physical resemblance to the model, but it is even more important to progress toward the elusive "other" inner life (sometimes at the expense of physical likeness). Several approaches will be introduced in order to help discover an appropriate direction which is natural and personal. Students will use drawing materials such as charcoal and graphite, and fast-drying media such as acrylics, ink washes, and water-based paint.

Introduction Through Intermediate Drawing: Initiating Imagination
Takahashi, CV: .5
Prerequisite: None

FAMB 025-1
Sat. 9:00-12:00
(SAT) SMFA

This course will simultaneously explore technique, materials, and the imagination. Each session we will focus on a different mode of drawing (traditional figurative, drafting, collage, and mark-making, among others) and different tools and materials (ink, acrylics, tracing paper, graph paper, ruler, wires, French curves, compass, and other non-traditional materials). There will be a word or phrase dedicated to each session that will serve as a point of departure and will connect ideas and materials as well as provoke your imagination and inspire you to develop your own process. Artistic transgressions and creative interpretations are highly encouraged and supported through individual and group critiques. Through a series of exercises and projects, this course seeks to integrate important skills and knowledge of drawing tools and materials into a creative process that gives form to your imagination.

ELECTRONIC ARTS

Macromedia Director
McKeown, CV: .5
Prerequisite: See Desc.

FAMB 031-1
Sat. 9:00-12:00
(SAT) SMFA

This course teaches students how to use the multimedia authoring software Macromedia Director, which combines image, text, animation, video, sound and user interactivity. We will focus on the effective presentation of ideas and the development of well-crafted and effective user interfaces. We will deal with distributing Director movies on CD-ROM and using Shockwave on the World Wide Web. Students will be expected to develop individual projects. Students must have previous experience in computer graphics, particularly Adobe Photoshop; experience in video, digital audio and 3-D modeling and rendering is also useful.

Introduction to Java Programming and Computer Graphics for Artists
Aroush, CV: 1
Prerequisite: See Desc.

FAMB 030-1
Tue. & Thur. 6:30-9:30
(W2W4) SMFA

In recent years, the World Wide Web has grown enormously as a medium involving artists and designers. Its main shortcoming, however, has been that the tools for Web design were limited, allowing Web artists to provide only static feedback to the user. Over the years, several techniques were developed to overcome this limitation, but each technique had its own shortcoming. Enter Java, the new programming language that is hailed as the vehicle that will take the Web to its next frontier, a language that will put life into Web pages and is limited only by the imagination of the artist. In this course, you will learn the fundamentals of 2-D and 3-D computer graphics, using Java programming to create computer graphics on the Web. We will use MS Windows-based computers, but the skills you learn will be transferable to other platforms. Assignments and homework will be given each week, and students will complete a final project. Although this course is an introductory Java programming course, students must have a basic knowledge of how to operate a computer (e.g. word processing).

Introduction to Computer Art
Hiser, CV: .5
Prerequisite: See Desc.

FAMB 033-1
Sat. 1:00-4:00
(SAT) SMFA

This class will use the computer as a unique tool for creating art and for developing a personal language. Using QuarkXpress and Photoshop, you will scan, import, process and combine images and text, with an emphasis on experimentation, exploration, and innovation. We will cover the fundamental techniques of Quark and Photoshop, including scanning and output, creating large formatted documents, and integrating the programs to produce creative images. Though this course will concentrate on the basic skills and techniques of digital technology, it will move towards some of the more creative possibilities available to the individual student. Prerequisite: students must have experience with the Macintosh computer.

FILM/ ANIMATION

History of Animation
Cafazzo, CV: .5
Prerequisite: None

FAMB 038-01
Mon. 6:30-9:30
(W1) SMFA

This course explores how animation began and how it has grown, branched out, faded, and risen. We will examine styles and techniques of the ground-breaking mavericks within the studio systems and the innovative independents experimenting on shoestring budgets, from the ongoing influence of the comic strip to the mass production of animation for television. Animating, reading, and writing assignments will be an ongoing part of the curriculum. Screenings will include films by the famous and infamous, as well as best loved and rarely seen shorts (along with a feature or two). Materials fee: \$50.

Animation I
Cafazzo, CV: .5
Prerequisite: None

FAMB 037-1
Thur. 6:30-9:30
(W4) SMFA

This course develops basic skills of animation. Inexpensive alternative methods of animating are taught, bringing high-quality, personal animation within reach of the independent animation student. Basics of animation theory, motion, and technique are learned through a series of demonstrations and exercises. Problems in abstract and natural motions, physics, and metamorphosis will be solved by the animator in flipbooks. Line animation, cels, pixillation, rotoscoping, cycles, lip synchronization, and drawing onto film are covered. Experimentation with various media, such as pastel, watercolor, Xerox, cutouts, clay, and sand is encouraged. Prior knowledge of filmmaking or drawing is not necessary. Work is done in both Super 8mm and video (VHS format).

Super 8mm Filmmaking
Kaylor, CV: .5
Prerequisite: None

FAMB 036-A
Tue. 6:30-9:30
(W2) SMFA

Super 8mm Filmmaking
Kaylor, CV: .5
Prerequisite: None

FAMB 036-B
Thur. 6:30-9:30
(W4) SMFA

This course will introduce beginning students to the technical and aesthetic aspects of Super 8mm film production. It assumes that the student has little or no experience with the process of making films. Super 8mm is an exciting, inexpensive format using equipment that is lightweight and easy to learn. After students become familiar with the equipment, emphasis will be placed on filming and editing the moving image, as well as understanding how to put a simple idea or story together on film. Spontaneity and experimentation will be encouraged.

Super 8 II
Price, CV: .5
Prerequisite: None

FAMB 036-C
Mon. 6:30-9:30
(W5) SMFA

From its inception the Super 8 format has been used to create a wide variety of films from home movies to music videos, features and beyond. Due to its low cost and versatility, Super 8 offers wonderful opportunities for the serious film artist. This course will serve as a continuation of "Super 8 Filmmaking." Students will work on projects of their own design and are expected to complete a final project with sound. In addition to further exploring filmmaking concepts through in-class screenings and discussion, we will cover techniques for creating multilayered soundtracks, the use of video as a film tool, and more. Students will be encouraged to work with the soon-to-be extinct sound filmstock and we will discuss the possibility of a collaborative class project. In addition, we will talk about how to get your films out into the world.

GLASS

Stained Glass
Bushway, CV: .5
Prerequisite: None

FAMB 090-1
Sat. 9:00-12:00
(SAT) SMFA

This course is open to both beginning and advanced students. Beginning students will be taught the process of producing leaded glass panels while becoming acquainted with the variety of visual experiences possible through the interaction of glass and light. Advanced students will be encouraged to explore different techniques such as sandblasting, painting, laminating, and layering. As students become more familiar with the technical aspects of the medium, the course will shift its principal focus to the art of glass, emphasizing color and light and the translation of students' ideas into the language of glass. Materials are not included in the tuition. Glass and other supplies are purchased by the student from the school as needed.

GRAPHIC DESIGN

Color
Fitzpatrick, CV: .5
Prerequisite: None

FAMB 016-1
Sat. 1:00-4:00
(SAT) SMFA

This course concerns itself with the fundamentals of color creation, functions and application. It is a useful course for anyone who wants to understand and use color more effectively in any media. A free, personal view of color harmony is developed through appreciation of color as a phenomenon. You will learn how color opens up the possibilities of creating illusions of space and light. Through a series of exercises utilizing your respective expressive values, you will discover how one color influences others. The power of color as a creative, expressive, visual device can be more effectively used given the understanding this course provides. Beginning students will develop a solid, basic foundation while advanced students will receive specific knowledge and direction. No prerequisites.

Introduction to QuarkXpress
TBA, CV: .5
Prerequisite: See Desc.

FAMB 043-A
Sat. 9:00-12:00
(SAT) SMFA

QuarkXpress provides quick and effective integration of text, typography, photographs, illustration and varied graphic elements. In this course, you will be shown not only the program's functionality, but also its use in the advertising and graphic design industry. We will begin with a basic introduction to Quark, and then proceed with exercises that will apply your knowledge in creating various projects ranging from ads, brochures, identification systems and posters. Prerequisite: a thorough working knowledge of the Macintosh computer.

Children's Book Workshop
White, CV: .5
Prerequisite: None

FAMB 011-1
Sat. 1:00-4:00
(SAT) SMFA

The objective of this workshop is the creation of a children's book "dummy" which will be suitable for submission to a publisher. Each manuscript will be continually cross-critiqued by the other students as well as

SCHOOL OF THE MUSEUM OF FINE ARTS &

the instructor until it is sufficiently polished. Topics discussed will include subject matter, relations with editors/publishers, communication with children, page layout, role models, attention to current social issues, attention to parents' concerns, relation of visual presentation to text, and comparisons with children's literature of the past.

Illustration **FAMB 046-1**
Landry, CV: .5 **Mon. 6:30-9:30**
Prerequisite: None **(W1) SMFA**

This intensive course in pictorial communication emphasizes idea and visual metaphor development, and the development of personal style, through weekly homework assignments and in-class critiques. Slide lectures on idea generation, design and color theory, and the work of illustrators as well as painters and sculptors of interest to illustrators, are a regular part of the course. Class projects include theoretical assignments and the illustration of editorials, short stories, book jackets, posters, and a children's book. Students may also bring their own personal projects to the course. The course is designed to be responsive to individual student needs and to accommodate both beginners seeking foundation skills as well as more advanced students developing portfolios.

Design: Visual Dynamics **FAMB 019-1**
FitzPatrick, CV: .5 **Sat. 9:00-12:00**
Prerequisite: None **(SAT) SMFA**

This course provides a working knowledge of the elements of design, their use, and the tools that will allow these elements to give form to ideas and strengthen one's work. The elements of design—line, shape, form, texture, pattern, space, and color—integrate materials with the subject and the emotional content of one's work. The selection of design principles, when applied to the elements, organizes a composition into a unified whole and gives form to the expressive idea being communicated. Within a problem-solving format, we will emphasize the discovery and use of design principles, encouraging you to make choices, to question the known and the unknown, and to discover personal conceptual methods of problem solving. Media such as pen and ink, graphite, colored pencil and collage will be used to develop skills and knowledge that has a direct application to all disciplines. This is an excellent course for visual artists of all levels of experience. Whether you are drawing in the sand or cyberspace, this course will improve your results.

Intermediate Illustration **FAMB 046-A**
Lang, CV: .5 **Mon. 6:30-9:30**
Prerequisite: FAMB 046 **(W1) SMFA**

This course will continue the exploration of illustration—art that exists in a special partnership with the written word—by simulating the experience of a freelance illustrator working with various art directors. We will discuss the text and ideas before beginning sketches, and then receive feedback on sketches before proceeding to finished art. Weekly assignments will cover a variety of written material, both fiction and non-fiction, for different audiences, and range from small whimsical spot illustrations in black and white to larger color pieces. Students will have the opportunity to work in a variety of traditional and non-traditional techniques. Each class will consist of: presentation of a topic, samples of artful illustration, critiques of assignments, and studio working time. For those interested, the final project could be a mock-up of a children's book or another group of related illustrations of the student's choosing. At the end of the semester, we will discuss practical tips for preparing a portfolio and showing it in the "real world."
 Prerequisite: Beginning Illustration or equivalent, or some drawing experience.

Drawing for Graphic Design **FAMB 021-1**
Derr, CV: 1 **Tue. & Thur. 6:30-9:30**
Prerequisite: None **(W2W4) SMFA**

The ability to draw is an important skill for graphic designers, illustrators, and cartoonists. This course will use traditional and contemporary drawing materials to explore fundamental aspects of drawing and composition, including color, half-tone, line, shape, and perspective. The emphasis of the course will be on developing figurative and non-figurative drawing skills that focus on narrative and the use of visual images to express stories and textual ideas. Projects may include children's book illustrations, spot illustrations, caricature and cartooning, poetry illumination, design layout, narrative visual expressions, and more. The objective of the course will be to develop fundamental drawing skills through the exploration of a broadly defined narrative concept.

Design: Foundation **FAM 020-1**
FitzPatrick, CV: 1 **Mon. & Wed. 1:30-4:30**
Prerequisite: None **(Z1Z3) LANE**

Art seeks visual solutions in what is often called the design process. This course provides a working knowledge of the elements of design and the tools that can strengthen one's work and give form to ideas. Using line, shape, form, texture, value, color and space, you will learn the principal guidelines that build composition. You will be encouraged to make choices, encouraged to question from the known to the unknown, and to expand your creative problem solving abilities. Media such as pen and ink, graphite, colored pencil, paint, collage and relief will be used to develop skills and to give knowledge that has direct application to all art disciplines. The prerequisite is an interest in what you want to say, and how you want to say it. This is an excellent program for anyone working in, or just starting out in, the visual arts.

Design: Inter. to Advanced **FAM 021-1**
FitzPatrick, CV: 1 **Mon. & Wed. 1:30-4:30**
Prerequisite: None **(Z1Z3) LANE**

This course is a continuation of Design: Foundation and is intended for the serious student who wants to develop 2-D and 3-D design skills. Elements of design encountered in Design: Foundation will be re-examined to see how they can be used in new situations, including commercial applications. The use of a variety of media and participation in critiques is encouraged.

Graphic Design **FAM 039-A**
Pape, CV: 1 **Mon. & Wed. 6:30-9:30**
Prerequisite: None **(W1W3) LANE**

This is a commercially oriented course in visual communications that will cover conceptual design, visual literacy, and the principles of design. Students will work individually on realistic communications projects with attention given to layout, typography, production and computer competency. This course includes problem solving analysis, creative concepts, and basic computer skills using Freehand software. This course is designed to accommodate both the beginner and more advanced students through a series of presentations, class critiques and field trips.

Graphic Design: Inter. to Adv. **FAM 040-A**
Pape, CV: 1 **Mon. & Wed. 6:30-9:30**
Prerequisite: None **(W1W3) LANE**

This is an advanced course in advertising design covering complex design techniques, practical applications of new materials and current communications theory. Students will work individually on graphic design problems and will further develop their awareness of how design enhances communication in all printed media, along with building computer competency. Class critiques, lectures and trips to printing houses are an important part of the course and regular attendance is imperative.

METALS

Jewelry and Small Objects **FAMB 049-1**
Priest, CV: 1 **Tue. & Thur. 6:30-9:30**
Prerequisite: None **(W2W4) SMFA**

Metal is an exciting, versatile material with which to work. Its natural properties allow it to be bent, formed, cast, stretched, forged, embossed, cut and polished, providing you with countless creative possibilities. This course will focus on the use of non-ferrous metals (silver, brass, bronze, nickel, and copper) for the purposes of making unique jewelry and small sculptures. During the semester you will develop the skills to design and create your own objects. Talks and demonstrations will assist beginning students in understanding basic techniques such as surface textures, sawing, piercing and finishing as well as more intricate procedures such as silver soldering, simple stone setting and forming. A variety of hands-on exercises and individual projects will help beginning students to become proficient in the craft. Students with prior experience are encouraged to challenge their abilities by creating pieces of their own design and by developing both a personal statement and an understanding of metal as a creative medium. You will also discuss and view demonstrations of specialized techniques such as scoring, hinging, faceted stone settings, anodizing reactive metals and repousse. Advanced students will also explore more complicated techniques such as repousse, scoring, hinging, faceted stone setting, and anodizing reactive metals.

Beg. Through Adv. Casting **FAMB 050-1**
Burfield, CV: .5 **Wed. 6:30-9:30**
Prerequisite: None **(W3) SMFA**

Casting in metals is the primal exploration of the four basic elements: earth, air, fire and water. This course offers beginning and advanced students the chance to explore and express personal imagery through metals and casting. We will begin by learning (or reviewing) the process of creating wax replicas to be transformed in metal, as well as by exploring the process of finishing pieces. Throughout

the course, we will explore abstract exercises such as casting in water/ice, cuttlefish bone, and natural and found objects. Whether you choose to focus on object making or body adornment, we will address issues of sculpture and the empowerment of the object. This course will focus on small-scale projects.

PAINTING

Introduction to Painting **FAM 052-1**
Belton, CV: .5 **Fri. 9:30-12:30**
Prerequisite: None **(V5) LANE**

Beginning and experienced painters will explore painting issues and techniques in a playfully serious way. Process, not product, is stressed. Experimentation and openness are required. Students learn to enjoy painting by mastering basic skills. Working in either oil or acrylic paints, students explore the basics of how to build a painting, including concepts of line, value, color, composition of 2D and 3D space, etc. We will work with the live model, still life, etc., as the interests of the class dictate. Work is done during class time. We will also see contemporary work in local galleries and museums. Previous drawing experience is preferred but not required. Instruction will have multiple entry points for varied levels in the course.

Introduction to Painting, Continued **FAM 053-1**
Belton, CV: .5 **Fri. 9:30-12:30**
Prerequisite: None **(V5) LANE**

A continuation of Introduction to Painting.

Foundation Painting **FAM 054-1**
Stopforth, CV: 1 **Tue. & Thur. 1:30-4:30**
Prerequisite: None **(Z2Z4) LANE**

This course is an introduction to the basic methods and materials of oil painting. The course emphasizes the importance of searching for and finding personal responses to the process of painting; therefore no prior experience is required.

Drawing in black, white, and gray will provide the foundation and framework for the development of paintings. Oil paint is used in exploring a wide range of subject matter, from underlying construction of pictorial abstraction to still lifes and the human figure. Work in progress is discussed consistently with each individual and with the group as a whole. The purpose of the course is to develop a broad understanding of color, shape, structure and space, and to establish a sense of richness and pleasure involved in the often extraordinary process of making art.

Inter. to Advanced Painting **FAM 055-1**
Stopforth, CV: 1 **Tue. & Thur. 1:30-4:30**
Prerequisite: FAM 054 or review by faculty of a portfolio consisting of at least 15 works.
(Z2Z4) LANE

This course is an extension of Painting: Foundation with a strong emphasis on independent work and personal directions. The exploration of materials, scale, and content are decisions to be made through discussions with studio faculty. Assignments are set during the first two weeks of the semester to establish a broad visual framework and the grounds for a pictorial dialogue. The aim of the course is for students to produce an independent body of work which will be discussed, formulated and established in dialogue with faculty while in progress.

Foundation Painting **FAM 054-2**
Levin, CV: 1 **Mon. & Wed. 6:30-9:30**
Prerequisite: None **(W1W3) LANE**

This is an introductory course in the theory and practice of painting. Projects include direct studies from both still-life objects and the live model, using oil or acrylic paint. Emphasis will be placed on understanding the use of color, light, composition and paint handling. Specific painting assignments will be given and class critique will take place regularly.

Inter. to Advanced Painting **FAM 055-2**
Levin, CV: 1 **Mon. & Wed. 6:30-9:30**
Prerequisite: FAM 054 **(W1W3) LANE**

This course builds on Painting: Introduction or Foundation, and is intended for students with some painting background. Instruction is specifically designed to meet the individual needs of the students, to develop their technical skills and increase their expressive visual vocabulary. Projects are designed to offer students in-depth involvement in color, space and composition.

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Watercolor **FAM 093-A**
Finnegan, CV: 1 **Mon. & Wed. 1:30-4:30**
Prerequisite: None **(Z1Z3) LANE**

An introduction to watercolor painting for beginners. The basic techniques and the characteristics innate to the watercolor medium will be explored. Frequent exercises will develop the individual's understanding of the medium in technical, expressive, and historical terms. Great watercolorists will be studied. There will be a trip to see masterpieces from the Museum of Fine Arts' watercolor collection. Basic skills will include watercolor techniques, light (indoor and outdoor), figure-ground relationships, and color (mixing, layering, theory, perspective).

Watercolor: Inter. to Advanced **FAM 094-A**
Finnegan, CV: 1 **Mon. & Wed. 1:30-4:30**
Prerequisite: None **(Z1Z3) LANE**

Students will develop the expressive and technical skills acquired the first semester and expand their understanding of the elements that work together to make a painting. Note: Continued course may be taken for credit an unlimited number of times.

Figure Painting and Portraiture **FAM 064-1**
Gibbs, CV: 1 **Sat. 9:00-4:00**
Prerequisite: None **(SAT) SMFA**

Strengthen your oil painting skills by working with the human face and figure. No matter what your approach to painting may be, the discipline of working from the model strengthens your eye and hand and sharpens visual perceptions. Draftsmanship, color and value, composition, paint handling, and materials will be addressed in individual and group critiques. With visits to the school library, and occasional trips to local galleries and museums, we will look at examples of portrait and figure painting throughout the history of art, especially this century and today, in relation to each student's unique painting style and goals.

The Painter's Workshop **FAM 062-A**
de Campos, CV: .5 **Tue. 6:30-9:30**
Prerequisite: None **(W2) SMFA**

This course will introduce you to traditional painting materials and techniques. Through lectures and demonstrations, you will receive practical information about preparing a canvas and panel, using painting mediums, working in oils using underpainting and glazing methods, and egg tempera painting. You will apply these techniques in class by painting and drawing from direct observation of still-life setups and from imagination. Some basic realist drawing experience is helpful. Some materials will be provided and a list of additional materials will be given out at the first class.

Introduction to Painting **FAM 057-A**
Carvajal, CV: .5 **Wed. 6:30-9:30**
Prerequisite: None **(W3) SMFA**

This course will introduce the beginning student to the technique and expressive potential of paint (oil or acrylic). By creating a painting, you will learn the process of how it evolves. Students will develop their visual perception and expressive capabilities as well as a working knowledge of the materials and techniques of painting. Projects will include still-life, landscape and figure. An independent project will be encouraged. Issues of drawing, color, light, space, composition and the orchestration of a painting will be addressed. Instruction is individualized with periodic class critiques.

Foundation Painting **FAM 059-1**
Zonles, CV: 1 **Tue. & Thur. 6:30-9:30**
Prerequisite: None **(W2W4) SMFA**

Assuming students have no prior experience, this structured course starts with the basics of color mixing, brush handling, use of media, stretching canvas, etc., but quickly advances to more challenging problems. It is a broad introduction to painting, with many theories and techniques presented through specific assignments. Painting, realistic or abstract, is approached as image-making to communicate ideas visually. To know only one way to make images can limit the scope of ideas one can express and the future directions one can take. Therefore, technical methods range from the monochrome underpainting, glazing and scumbling of the old masters to more contemporary "wet-on-wet" techniques. The theories we will explore emphasize visual thinking and the need to fully utilize, coordinate, and relate all elements, such as form, color, space, scale, and proportion, to one effect in order to communicate strongly and effectively and to fully realize ideas. Considerable information is given, much with historical background and illustrations. Homework is optional. Materials will be discussed at the first class.

Painting in the 21st Century : A Course for Beginners **FAM 062-B**
Adams, CV: .5 **Tue. 6:30-9:30**
Prerequisite: None **(W2) SMFA**

Pop Art fused art with life. It satirically expressed popular culture through a blend of painting, pre-existing images and reproductive processes (photography, printmaking, etc.). Beginning to paint, after Pop Art, requires an understanding of the tools and inspirations of the past while discovering those of the present. This course is for beginning painters and artists who want to acquire not only fundamental painting skills, but a conceptual understanding of contemporary approaches to painting. We will emphasize basic skills with an openness towards new ways of seeing and working. Using acrylic, oil or watercolor we will focus and develop your skills, techniques and imagery while exploring alternative ways of seeing and making paintings. We will use a variety of painting surfaces and materials, making paintings from life (still-life, models) or from pre-existing imagery (collages, photos, cartoons, digital or print media). Projects will focus and develop your own content and use of materials. There will be suggested readings, visiting artists, discussions, critiques and visits to the museum.

Intermediate through Advanced Painting **FAM 061-1**
Anderson, CV: 1 **Mon. & Wed. 6:30-9:30**
Prerequisite: Intro. Painting **(W1W3) SMFA**

This class is predicated upon a delight in and a fascination with painting. Students are expected to have already achieved some mastery of basic painting skills which will be built upon throughout the semester. The class will allow for both an individual, workshop-type situation as well as an opportunity for group projects for those students that need more structure. You will be free to pursue your own interests and modes of expression. Emphasis will be placed on developing your own tastes and sensibilities as painters so that you may achieve an increasingly sophisticated level of mastery. Models will be available for those who desire to work from the figure, although any mode of expression is acceptable. Both individual and group critiques will be conducted throughout the semester. We will explore work by other artists as well as engage in dialogue about what it means to be a painter as we move into the 21st century.

Watercolor **FAM 094-1**
Whitman, CV: .5 **Tue. 6:30-9:30**
Prerequisite: None **(W2) SMFA**

This painting course is open to beginning through advanced students who have taken at least one figure drawing class. The focus of the course is on color, drawing, and composition. There are, however, exercises to help students develop familiarity and skill with paint, paper and brushes. Experimentation with other water-based media (such as gouache and acrylic) as well as work with drawing materials and collage is encouraged. Weekly assignments are given and students should plan to devote at least one hour outside of class time for these assignments. This course emphasizes learning to see and development of individual expression.

Watercolor and the Spirit of Nature **FAM 095-1**
Sloss, CV: .5 **Wed. 6:30-9:30**
Prerequisite: None **(W3) SMFA**

Using an Eastern approach to the watercolor medium, this course focuses on expressing a vision and spirit of nature through the technique of layering transparent color. You will be challenged to discover new aspects of the medium by working from both abstract and literal observations of nature and light. Inherent in this course is an Eastern attitude that emphasizes the infusion of one's spirit into the brush, both in terms of the traditional brushstroke and through a broader, more atmospheric approach. There will be a short discussion period in each class which will concentrate on the technique and background of watercolor as well as student critiques. The course is open to all levels of students.

PAPERMAKING

Papermaking: Beyond the Surface **FAM 065-1**
Baik, CV: .5 **Sat. 9:00-12:00**
Prerequisite: None **(SAT) SMFA**

This course will introduce you to contemporary approaches to using pulp and paper, combined with mixed media techniques. We will focus on sheet forming, innovative pulp painting techniques, vacuum table casting (embedding, revealing, embossing images on paper), contemporary sculptural techniques and shaped-screen laminating. Through technical demonstrations and slide presentations, you will receive practical information and skills in working with this diverse medium. You will have an opportunity to work on a project based on your interest. No previous papermaking experience is required.

PHOTOGRAPHY

Foundation Photo. **FAM 064-A**
Angier, CV: 1 **Mon. & Wed. 1:30-4:30**
Prerequisite: None **(Z1Z3) Jackson**

Foundation Photo. **FAM 064-B**
Bresler, CV: 1 **Tue. & Thur. 6:30-9:30**
Prerequisite: None **(W2W4) Jackson**

Foundation Photo. **FAM 064-C**
Mussina, CV: 1 **Tue. & Thur. 1:30-4:30**
Prerequisite: None **(Z2Z4) Jackson**

These foundation courses will cover fundamental aspects of photography as a means of personal expression: craft, seeing/perception, design, critiquing, history and hard work. The acquisition of basic skills in the craft of photography necessary to make technically good black and white prints will be emphasized along with the development of a photographic aesthetic. Critiques will be held to assist students in judging their work. The course will also give basic historical information to provide a context in which the students will be working. Students will be introduced to electronic imaging if time permits. Students must have a manually adjustable (non-automatic) 35mm camera with a 50mm lens and provide film and printing paper. The school will provide chemicals and darkroom facilities. Approximate cost of supplies will be \$150. Three to six hours per week of lab time outside of class will be provided.

Photography and the Computer **FAM 065-A**
Wetmore, CV: 1 **Tue. & Thur. 3:50-6:50**
Prerequisite: See Desc. **(Z2Z4) Jackson**

This course is an introduction to the techniques of electronic imaging as they relate to the practice of photography. Students will learn the basics of digitizing, image editing, and manipulation with Adobe Photoshop. In addition to regular assignments and critiques, there will be frequent class discussions of critical and historical issues raised by the introduction of the computer into the practice of photography. Pre-requisites: Some familiarity with computers is desirable, but not absolutely necessary. Successful completion of a foundation level photography course (or equivalent) and the ability to work independently in the darkroom is required.

Inter. to Advanced Photography **FAM 067-1**
Angier, CV: 1 **Mon. & Wed. 6:30-9:30**
Prerequisite: FAM 064 or FAM 066 **(W1W3) Jackson**

This course presumes a basic working knowledge of photographic materials and processes: how to expose and develop film and how to print the negatives. The technical aspect of the course is geared toward finer control of exposure and materials. Development of visual ideas will be emphasized, and individual and group critiques will be arranged in order to broaden both personal approaches and a fuller understanding of the medium. Class attendance is mandatory and group participation is highly encouraged.

Foundation Black and White Photography **FAM 066-1**
Mussina, CV: 1 **Mon. & Wed. 6:30-9:30**
Prerequisite: None **(W1W3) SMFA**

This course introduces the camera and darkroom as creative tools. Students are taught to use various types of cameras and related equipment, to properly expose and develop film, and to create proficient black and white prints. After the fundamentals are covered, we will shift our emphasis to photography as a visual language. Class critiques of work from photo assignments, slide lectures, photographic books and exhibitions will provide a forum to critically discuss photography as an art in both personal and cultural terms. Classes will be equally divided between the classroom and supervised darkroom sessions.

Intermediate to Advanced Black and White Photography **FAM 067-1**
Mussina, CV: 1 **Tue. & Thur. 6:30-9:30**
Prerequisite: FAM 064 or FAM 066 **(W2W4) SMFA**

This course is for students who wish to refine their competency with the camera and darkroom, as well as further develop their photographic work. Advanced film exposure and development techniques will be covered. Weekly supervised darkroom sessions will assist students in refining the subtle aspects of printing. Critical issues pertaining to photography will be explored through assignments, critiques and illustrated lectures. During the second half of the semester, emphasis will be placed on the creation of a cohesive body of work. Motivated students interested in a more independently based course of study and support are also encouraged to enroll. Prerequisite: Foundation Photography or by consent of the instructor.

SMFA & TUFTS STUDIO ART COURSES

Etching
Scott, CV: .5
Prerequisite: None

This is a course for intermediate to advanced students who wish to explore the medium of etching in greater depth, as well as for beginning students who want a thorough exposure to the range of possibilities the medium has to offer. Aside from learning the basic techniques of hard ground, soft ground and aquatint, there will also be demonstrations of sugar lift, white ground, chine colle, multiple plate color printing and registration, color viscosity printing, photo etching, and relief etching techniques. Students are encouraged to bring ideas into class that they are interested in working on. Students unsure of their choice of imagery will discover problems to work on as a result of individual discussion in class with the instructor.

Lithography
Brennan, CV: .5
Prerequisite: None

This course is for students interested in learning the varied methods and techniques of fine art lithography. Students will work on lithographic limestone and aluminum plates and explore direct drawing, transfer images, and photo collage methods. Demonstrations and lectures are an ongoing part of this course. There will be individual instruction as well as group discussions based on your printed images. Advanced students as well as beginning students are encouraged to take this course. Homework assignments are not given; however, sketches, drawings, and ideas for prints should be done outside of class time. Lithography demands practice and concentration. To make mistakes and to accept them is part of this learning experience.

Mixed Media in Printmaking
Brennan, CV: .5
Prerequisite: None

This course is offered to both beginning and advanced students who are interested in working in and learning a variety of printmaking processes. Students will have the entire studio at their disposal and are encouraged to expand existing skills and create a woodcut, bite an etching plate or discover the excitement of collagraph printing. Demonstrations will be given throughout this course, along with individual discussions of works-in-progress. Discovering what you want to express, and the best way to say it in print, is our goal.

Monoprinting
Ober, CV: .5
Prerequisite: None

This course will focus on the wide variety of techniques available to those interested in a painterly approach to printmaking and how printing can be used to expand one's range of expression. Although the monoprint may be unique, much can be made of the "ghost"/retirage image and the counter-proof as students learn to develop their ideas in series. In addition to technical demonstrations (oil and water-based colors, viscosity printing, multi-plate printing and registration, chine colle, dry-point, etc.) there will be ongoing individual consultations and critiques to assist students in developing personal ideas and approaches.

FAMB 074-1
Tue. 6:30-9:30
(W2) SMFA

Monoprinting/Monotype
Siegelman, CV: .5
Prerequisite: None

Monoprinting and monotype are exciting ways to combine drawing and painting with printmaking. Both are ways of making single unique prints through uncomplicated means, and both act as a natural introduction to printmaking. Each is a versatile and flexible medium offering a wide range of possibilities for personal expression. The class is run as an open studio where students are encouraged to experiment and thoroughly explore the medium. Demonstrations of monoprinting techniques in black and white and color will be given, leaving ample time for work, group discussions, and critiques. Individual attention will be emphasized to help students discover which methods are most suitable to their own creative process and expression.

Screenprinting: The Whole Story

Kaplan, CV: .5
Prerequisite: None

This course will provide students with the opportunity to explore some of the most current and innovative technology within the world of printmaking and screenprinting. Color separations, large-format printmaking, and the use of computer applications in the screenprinting process will form the heart of this course devoted to exploring the breadth of screenprinting opportunities. We will also examine traditional screenprinting techniques in order to provide students with an understanding of the full spectrum of screenprinting approaches. No printmaking or computer experience is required to take this course. All are welcome.

SCULPTURE

Sculpture: Foundation
Star, CV: 1
Prerequisite: None

In this course a basic vocabulary of sculpture will be covered in a series of projects designed to demonstrate formal values and stimulate personal expression. Simple methods and materials will allow us to experience a variety of approaches—abstract, conceptual, figurative-to-artmaking. The course progresses from simple exercises, to working from the model, to whatever conceptual distance students can travel.

Sculpture: Inter./Advanced
Star, CV: 1
Prerequisite: FAM 077

A continuation of Sculpture: Foundation.

The Long Pose
Krcmar, CV: .5
Prerequisite: None

One life model, one pose, fifteen sessions. This course focuses on the complete evolution of a figurative sculpture, from initial clay studies, armature construction and clay modeling, through mold-making and plaster-casting. Halfway through the course we take a four-session "break" to model and cast a life-size portrait of the model. The Long Pose is designed for the intermediate or advanced student with some experience in sculpting the human form. Experienced students are strongly encouraged to evolve independent approaches within the course format. During the model's rest breaks we will explore basic aspects of anatomy, the figure in art history, and the role of the human form in late 20th century sculpture.

FAMB 077-B
Sat. 9:00-12:00
(SAT) SMFA

Figure Sculpture: Material and Method Alternations
Krcmar, CV: .5
Prerequisite: None

Students will work to develop an understanding of human anatomy and gesture in a variety of materials. We will be working directly with the model whenever materials permit, but will also be using our own clay models as studies when necessary. Basic working skills in various media are taught, including clay, wax, wire, direct plaster, carved plaster, basic mold making, direct wood construction, and found object assemblage. Designed for beginning and intermediate students, this course may also benefit the advanced sculptor seeking new possibilities with figure.

SOUND

Sound I: Introduction to Sound

Moulton, CV: .5
Prerequisite: None

This beginning course will explore, through creative projects, basic audio principles and sound hardware. Projects will focus on varied sound pieces for installation, performance, video/film, web, and audio CD. This course is designed for musicians, artists and persons involved in multi-media work who would like a basic knowledge of sound and acoustics. No experience is necessary. This course also requires six hours of additional studio time. Each student must pay an additional \$25 lab fee for this course.

VIDEO

Introduction to Video
Strom, CV: .5
Prerequisite: None

Introduction to Video consists of a series of intensive workshops designed to develop the skills to become a technically proficient and thoughtful video maker. Through hands on instruction in camera composition, lighting, sound and editing (both digital and analog) students produce individual projects. We will survey and analyze current trends in video and digital art practices through frequent screenings, readings and discussions and will explore a wide range of possibilities for video art production including single channel, installation, performance, activist work and interactive technologies. The course will provide access to equipment such as hi-8 cameras, straight cut editors, and Media 100 non-linear editing systems. No previous experience required.

Music Video and Commercials
Hudson, CV: .5
Prerequisite: None

This course will explore specific forms and practices in music video and commercial genres. Students will use both video and film sources to create images for compositing and editing on the computer. The software for editing and special effects includes Media 100, Adobe Premiere and Adobe AfterEffects. Shooting will be encouraged in the studio as well as on location (Sony 3-chip, hi-8, digital and super-8). Beginning with a written treatment, each student will create storyboards, shoot and edit, and create special effects. We will screen and discuss examples of current media productions as well as student work. No previous experience is necessary.

FAMB 084-1

Thur. 6:30-9:30
(W4) SMFA

FAMB 086-1

Tue. 6:30-9:30
(W2) SMFA

FAMB 091-1

Tue. 6:30-9:30
(W2) SMFA

FAM 093-1

Sat. 1:00-4:00
(SAT) SMFA

Doctor fed up with bad calls

UMPIRES

continued from page 3

in the nation to offer laser vision correction to myopic patients, and it includes a staff of several very experienced and qualified refractive surgeons. These surgeons have worked with tools such as the excimer laser, which revolutionized eye treatment in 1995, since its conception.

Puliafito's center was designated as a trial center for this particular laser, before the Food and Drug Administration gave its approval of the device. As a result, the surgeons are experts in using the excimer laser, employing knowledge that they gained during its trial period and from using the laser for almost five years. Puliafito himself has received numerous awards in the area of laser vision correction, and has also been recognized by *Boston Magazine* as one of the best ophthalmologists in the city.

The Laser Vision Center of Wellesley opened in 1999, in order to compensate for the overflow of patients needing laser correction surgery at New England Eye Center. Puliafito, a Harvard graduate, serves as director of both centers. He is also editor-in-chief of *Ophthalmic Surgery and Lasers* and is the current president of the Association for Research in Vision and Ophthalmology.

"We have conducted the research studies to prove that laser vision correction works, and now it's time to reach those who need surgery most," he said.

Puliafito did receive an inquiry from an amateur umpire, who works in Racine, Wis. The umpire asked if he qualified for the eye care offer, but Puliafito was forced to say no, since his offer only applies to major league umpires. Even so, Puliafito said he would offer the man a discount if he sought treatment at the New England Eye Center.

"Good luck had nothing to do with the Sox getting to play during the postseason," he said. "But, bad calls by umps with bad vision definitely ended a good thing too soon. Maybe the instant replay should be an option. But, if we can't fix the game, let's fix the eyes of the refs calling the game."

Major League Baseball's only comment on the situation thus far has been to say "how amusing" Puliafito's offer is.

"The crisis may be over, but the need for emergency actions still exist," Puliafito said. "If there's any segment of the population who can benefit from laser vision correction, it's umpires."

If Major League Baseball isn't fully committed to solving this problem, then, at least Dr. Carmen Puliafito is.

Panelists say minorities to benefit from health care law

HEALTH

continued from page 3

hope this news will belie critics, who point to government inefficiency.

The panel was moderated by Manchanda, who encouraged participation by the audience, emphasizing the interactive nature of the teach-in.

"Often times the discussion about healthcare is delivered by experts to a passive audience. We want to change the format so interaction takes place between the audience and the experts," Manchanda said.

Manchanda is a member of Students for Health Access Reform and Equity (SHARE), who sponsored the event, borrowing the teach-in model from the Student Non-violent Coordinating Committee of the 1960s.

SHARE was founded at Tufts Medical School last year and has grown to include chapters at Harvard and Boston University. Manchanda was one of the founders.

"The event is an effort to start some momentum to build some alliances, to move towards connecting students and healthcare workers," Manchanda said.

Towards the end of the panel discussion, an undergraduate Pre-Medicine and Biotech Engineering undergraduate from MIT asked why so much attention centered on universal coverage and not on health.

"I came into medicine because

I wanted to address the inequalities of society. Once everyone has healthcare, you can work with communities to improve health. After years and years of medical school, I don't want to step into a crummy system," said panelist Ted Lee, a second year MD and PhD student and member of American Medical Students Association.

In a breakout session Manchanda said, "In school right here, it is hard to keep my mind on the goal [of universal healthcare]. I get bogged down in specific classes and subjects. I thought medicine was a way to be progressive, revolutionary."

For several, the importance of universal healthcare is access by minorities. "Even though lots of the discussion on healthcare focuses on coverage, access is just as important," said Socolar.

"It's a matter of changing perspective. [Latinos] don't think to bring a child to the doctor when he is healthy. And why shouldn't the doctor go to the child?" said Neenah Estrella-Luna, a student of Public Health at Boston University focusing on the Latino community in California where she once served as an administrator.

The movement for universal healthcare is trying to redirect one-seventh of the national economy. Participants compared the impact of this change to the civil rights movement and the abolition of slavery.

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Unfamiliarity benefits film

LIGHT

continued from page 5
of the crowd.

Eventually, the nation itself is forced to listen to the students and ally themselves with their righteous cause. The most surprising aspect of this film is the emotional intensity of the young actors, especially Usher Raymond. His ability to project his traumatic life experiences was most evident in the tears shed by most of the audience. The story is most engrossing because of its "real" topics. It speaks of issues that many individuals in today's society face such as teen pregnancy, abuse, academic neglect, drugs, and poverty.

The movie manages to present its story directly without the "sugarcoating" process that can often take place when discussing important or controversial issues. The film was refreshing because it was not limited to one race or ethnicity, but rather, it dealt with many diverse backgrounds. While watching this movie one forgets the color and socialized categorization of the characters, and instead focuses on the tumultuous conflicts and interrelationships. Surprisingly, the film does man-

age to take an otherwise depressing topic and add humor in all the right places. This comic relief offered a pleasant deviation from the dark lighting of the rooms and the intensely serious subject matter.

Though it involves a situation with which many people are unfamiliar, the film is not at all intimidating. In fact, this film is all the more intriguing because it is outside the realm of familiarity. The story isn't extremely deep, romantic, or adventurous. It is just one of those good slice of life films that gives the world an invitation to experience something different to which they may or may not be able to relate. I'm sure many of us have seen movies that we liked, but couldn't necessarily relate to, like *Titanic* (unless you are about 100 years old). Perhaps the judge of a good movie is its ability to seduce the viewer, even though its theme isn't popular or familiar. The film could only invoke distaste if the viewer chooses not to broaden his or her perspective on society and culture. Writer Craig Bolton should get credit for his touching story. *Light It Up* is an entertaining and engrossing film.

CLS 092 Ancient Egypt

Everyone has heard of the pyramids, the mummies and the Pharaohs of ancient Egypt. But, would you like to learn about what really happened there? Who were the ancient Egyptians? Why did hundreds and thousands of them labor to build the pyramids, which are the largest stone structures ever built by human hands? What was the source of the Pharaohs' fabulous wealth? Why did the Egyptians mummify their dead? How did the treatment of women in ancient Egypt differ from that in contemporary societies? What kind of interactions did Egypt have with neighboring civilizations such as Nubia and Syria-Palestine? This course will examine these and other intriguing questions. It is a unique, one-time opportunity offered to Tufts students, which will take advantage of several special exhibitions at local museums. No prior background or knowledge is necessary.

Cross-listed: ARCH 052/HIST 015

Prerequisites: none

Prof. Peter Der Manuelian A3+ (TuThurs 3:50-5:05)



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ASIAN AMERICAN MONTH

For the Week of November 15 - 20

Monday, November 15

Game Show: Asian American Jeopardy!

Faculty and students compete on teams to test their knowledge on Asian/Asian American topics. Come cheer them on!

7:00 p.m., Hotung Café

Sponsored by Asian American Center

Film Series: "The King and I"

9:00 p.m., Pearson 106

Sponsored by Thai Club

Tuesday, November 16

Panel Discussion: Interracial Relationships

Informal discussion with Boston-area couples sharing perspectives on cross-racial and cross-cultural issues

8:00 p.m., Hillel Center

Sponsored by Japanese Culture Club and Asian American Center

Wednesday, November 17

Tinikling Night

Learn how to do this national dance of the Philippines with bamboo poles.

7:30 p.m., Wren Hall Lounge

Sponsored by Filipino Cultural Society

Thursday, November 18

Chaplain's Table: "Era Beginnings, Era Ends:

Millennialism in Japanese Religious History,"

with Professor Gary Leupp, History Dept.

Dinner and discussion.

5-7:00 p.m., Dewick-MacPhie Conference Room

Sponsored by the Chaplaincy

Friday, November 19

Film Series: "Rumble in the Bronx"

8:00 p.m., Pearson 106

Sponsored by Hong Kong Students Association

Saturday, November 20

Pan-Asian Culture Show - "DestinAsian"

\$3 admission fee

9:00 p.m., Dewick-MacPhie Dining Hall

Sponsored by Asian Community at Tufts,

Co-Sponsored by Asian Student Organizations

Don't forget!

Pan-Asian Fashion Show

Nov. 30, 8 p.m., Hotung Cafe

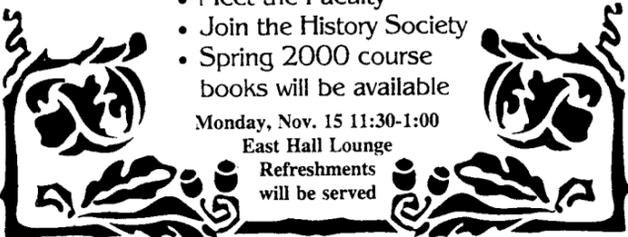
Asian American Month is coordinated by the Asian American Center.
For more information, call x73056



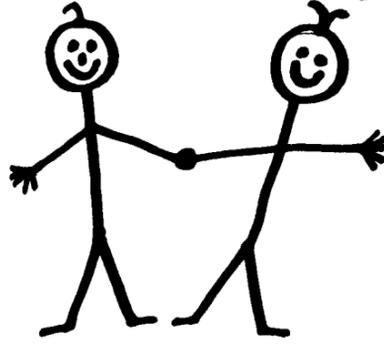
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 - Join the History Society
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- Monday, Nov. 15 11:30-1:00
East Hall Lounge
Refreshments will be served



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GRADUATE SCHOOL INFORMATION FORUM

Tuesday, November 16, 1999

Part 1: Applying to Graduate School Panel
4:00 - 5:00PM Alumnae Lounge, Aidekman Arts Center

A panel presentation focusing on what you need to know about applying to grad schools in the Arts & Sciences/Engineering fields (not just Tufts programs). Helpful strategies and advice will be given by professionals in the field of graduate school advising.

Part 2: Tufts Graduate School Fair
5:00 - 7:00PM Remis Sculpture Court, Aidekman Arts Center

A chance for you to meet informally with representatives of various Tufts graduate programs in Arts & Sciences/Engineering, and the Sackler School.

All students are welcome to attend one or both programs. Refreshments served!

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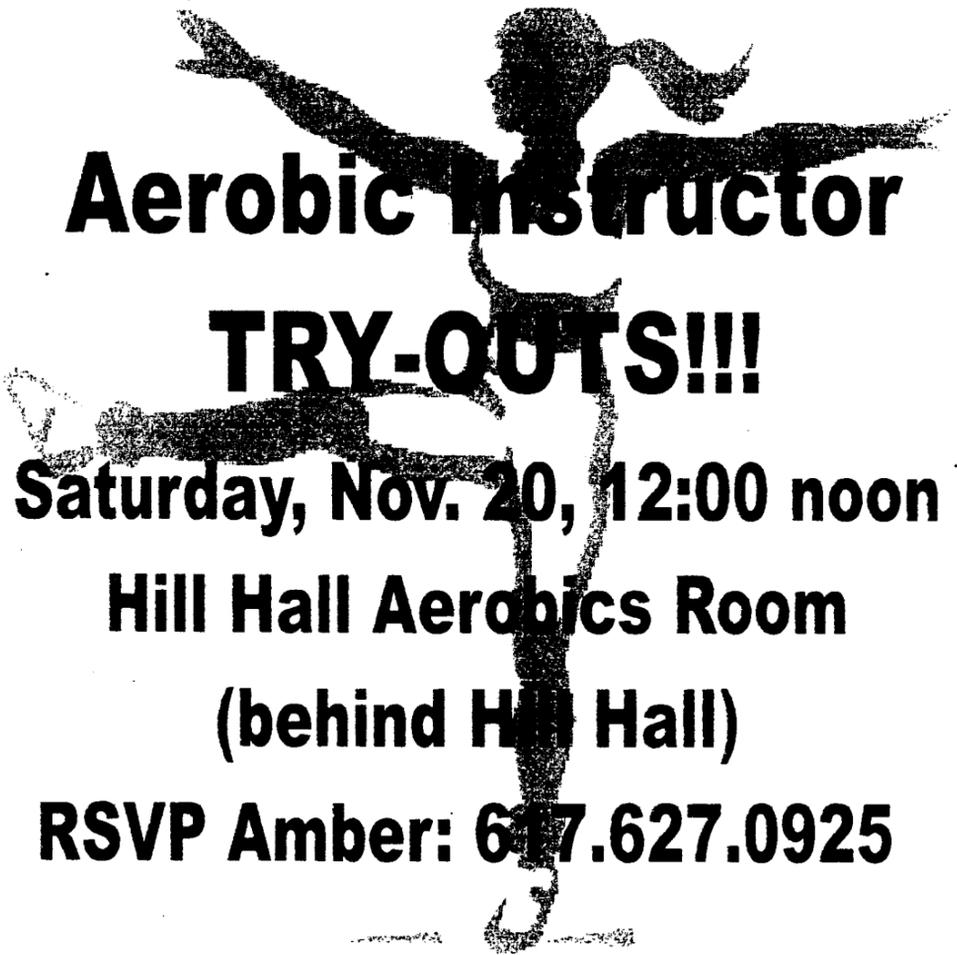
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Asian American Month - November 1999

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Monday, November 15 - 7 p.m.
Hotung Café, Campus Center

featuring

Professor Gerald Gill, History
as our "Alex Trebek," and faculty contestants

Professor Robert Gonsalves, Electrical Engineering

Professor Michael Reed, Biology

Professor Christina Sharpe, English

Faculty will play on teams with students. Students interested in being a contestant or helping out with the program should stop by the Asian American Center, Start House, 17 Latin Way. For questions, please call the Center x73056.

Clinton begins trip with hope for Cyprus breakthrough

Los Angeles Times-Washington Post News Service

ANKARA, Turkey — Buoyed by the announcement that long-divided and occasionally warring Greek and Turkish Cypriots had agreed to resume talks intended to bring about their reconciliation, President Clinton began a daunting mission Sunday to promote democracy and political stability in Europe's troubled southeastern corner.

In a carefully orchestrated announcement, relayed by the United Nations and by the White House staff already in Ankara while Clinton flew here, leaders of Greek and Turkish Cypriots said they would resume preliminary talks suspended two years ago.

The talks are intended to produce "meaningful negotiations" toward resolving the decades-old division of Cyprus. Progress on Cyprus is one of the President's remaining, and major, foreign policy goals during his final year in office.

"I hope these Cyprus talks will bring us one step closer to a lasting peace," Clinton said to reporters aboard Air Force One. "A negotiated settlement is the best way to meet the fundamental interests of the parties, including real security for all Cyp-

riots, and an end to the island's division.

"A very hard road lies ahead. The Cyprus problem has been with us for a long time — far too long," he added. "But today, we have new hope."

Clinton arrived here in the Turkish capital just before midnight on a ten-day trip to the edges of the continent's most politically and economically ragged neighborhoods.

With a last-minute stop scheduled in Kosovo at the trip's end next week, Clinton will have touched down over the past six months at nearly half a dozen countries or provinces that were once part of Yugoslavia, taunting Slobodan Milosevic from the corners of the Yugoslav president's former domain.

The Greek Cypriot leader, Glafcos Clerides, and the Turkish Cypriot leader, Rauf Denktash, last met two years ago. Clerides is the president of Cyprus. Denktash is the leader of the self-declared Turkish Cypriot state, where Turkey has deployed approximately 30,000 soldiers and which is recognized only by Ankara.

Since 1974, the Mediterranean island south of Turkey has been divided into the government-controlled southern two-thirds and the Turkish Cypriot north-

ern third. In the past, Denktash has insisted on international recognition of the Turkish Cypriot territory as the price for resuming talks.

The White House and the United Nations announced that the two sides will confer in New York on Dec. 3. Under the protocol established for the talks, they will be in separate rooms, with a diplomat, Alfred Moses, the US envoy to Cyprus, shuttling between them.

The decision to resume the talks "is an important and encouraging step," Samuel "Sandy" Berger, Clinton's national security adviser, said aboard Air Force One.

But the tenuous nature of the potentially budding relationship was evident hours later when unconfirmed reports circulated that Denktash was already backing away from the agreement.

Earlier efforts at even preliminary negotiation have failed quickly, and Clinton said he wanted the new round "to last long enough to get to direct negotiations and a substantive result."

The US goal is the creation of an internationally recognized state made up of the two communities — Greek and Turkish — with a high degree of autonomy, said David Leavy, a spokesman

for the National Security Council.

The Clinton administration sees three factors contributing to the apparent willingness of the two leaders to resume their talks: a thaw in Greek-Turkish relations, stemming at least partially from what is being called "seismic diplomacy" as each country has helped the other in the wake of recent earthquakes; the approach of Turkey and Cyprus to the cusp of membership in the European Union; and economic stagnation in the Turkish Cypriot community.

The Turkish Cypriots, a senior Clinton administration official said, "have a standard of living that is significantly less than that of people on the southern part of Cyprus. Bringing them back into the world through a settlement would make for a major improvement in their lives."

Clinton's trip is scheduled to take him on Tuesday to Izmit, Turkey, where an earthquake in August killed 17,000 people — another temblor, in Duzce, killed more than 300 people last week — and then to Istanbul; Athens, Greece; Florence, Italy; Sophia, the capital of Bulgaria; Skopje, the Macedonian capital; and, finally, Kosovo, a province of the dominant Yugoslav republic, Serbia.

The journey is heavy on summery: The president will meet the leaders of 53 countries, members of the Organization for Security and Cooperation in Europe, on Thursday and Friday in Istanbul.

Next weekend, he will spend Saturday night and Sunday at a meeting of centrist leaders, fellow practitioners of his so-called "third way" politics, in Florence.

The tour, coming as it does after the 78-day US-led air war on behalf of Kosovo, has been arranged to focus attention on the demands of "stability in the Balkans, democracy in Serbia, reconciliation in the Aegean, a settlement on Cyprus and integration of Russia into the global community," Berger said Friday.

Turkey, at the crossroads of Asia and Europe, is playing a role at least as important as it did during the Cold War, Berger said.

"Turkey, by reason of geography, by reason of demographics, by reason of religious diversity, will either be in the 21st century a bridge, a democratic bridge of stability between East and West, between the Islamic world and the non-Islamic world, or it will be a source of instability, of conflict, both with respect to its neighbors and the region," he said.

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Seniors end careers with lackluster performances

NOTEBOOK

continued from page 7

and John Routhier, as well as Treacy.

"When we're not throwing the ball as much, it's fine with me," Troy said. "It just means my job changes, and now I have to block more and help them get a few more yards at the end of a run."

Treacy, more of an option quarterback than a pocket passer like Fahy, does not throw the ball enough to get Troy involved in the offense, and down by 12 points in the third and fourth quarter, Tufts' only chance was to get Troy into the mix.

Samko tried to get the passing game going in the fourth quarter, reinserting his senior quarterback after Treacy's second interception, but it was too little, too late.

Neither Fahy nor Troy wished to comment on the shuffling of quarterbacks.

"It's the coach's decision," Troy said. "And we play with what he decides."

Fahy, whose 117 yards were a far cry from his high average of passing yards, could not get any-

thing going on his first drive after coming back into the game, going 1-3 and having to punt. The passing game looked better the next time out, as Fahy completed consecutive passes of nine, 11, and ten yards, before the drive stalled at the Middlebury 44-yard line with two incomplete passes and a DePaolis fumble.

Fahy got the ball back one last time and racked up three passing first downs, including 17 and 13-yard strikes to Troy. A sack and three straight incomplete passes, though, ended any hopes of reducing the deficit.

Fahy attributed much of Tufts' lackluster offensive performance to Middlebury's defense.

"They were fired up. They were playing for a 6-2 record and second place in the conference, and they wanted it more," said the quarterback, whose career as a starter at Tufts ends at 4-4. "They have a quick, aggressive defense, and we had trouble with it."

Throughout the game, it appeared that Fahy never had quite enough time to wait for a receiver to get open. Though the offensive line, comprised of four se-

niors and a sophomore, played hard, the quarterback probably needed just a few more seconds for his receivers to work against a fast Panther defense.

"I believe that it doesn't matter how good defensive backs are, with enough time, a quarterback will find an open receiver," Fahy said. "And at the beginning of the game, I didn't have enough time."

"At the end, though, when we started keeping backs in to block, and stunted our guards and tackles to cut off their pass rush, I had time, and I started to find open guys."

Of course, by then, Tufts had already fallen down 12 points, and despite many comeback efforts this season, there would be none in store for the Jumbos on the final game of the year.

While the Jumbos finished 4-4, Troy's legacy will not be tarnished by the final game. He will still be regarded as one of the greatest athletes in Tufts' history. For both offensive stars, though, it is a shame that they have to end their impressive careers in such an unimpressive manner.

Whiting excited for next year

WOMEN

continued from page 6

assists to help the team to the win.

The Jumbos took on Curry the following Tuesday, facing a team with a weak record and little desire to play. Their attitude showed in the play of the game, as Curry managed just one shot on the day. Tufts, on the other hand, had 35, with nine of them finding the back of the net, including seven in the first half, to give the team an extremely lopsided win.

The team then went from one extreme to the other, as it traveled to Williams, who was 9-1-1 at the time, for its next game. After 73 minutes of scoreless play in the rain, Williams was able to knock in two quick goals. Cooper scored five minutes later to cut the margin in half, but the score would turn out to be the only one on the day for the Jumbos, as they suffered their third loss of the season.

Tufts rebounded quickly, however, recording its eighth shutout of the season in defeating Brandeis 2-0. The Jumbos resumed their offensive dominance, out shooting the Judges 41-1, while senior tri-captain Jesse Thomas and classmate Sarah Stevens netted the two goals. Stevens also picked up an assist on Thomas' goal.

The women finished up their season with their Homecoming matchup against Amherst. Both teams were fighting for possible NCAA bids, and the game went down to the wire. Junior Sara Yeatman scored for the Jumbos late in the first period, with senior tri-captain Eden Hauslaib getting the assist. The Lord Jeffs tied the game in the 66th minute, and then added the game-winner with just 97 seconds remaining in regulation. Despite its strong play, the team once again left the field with a loss.

"Those two games, [against Williams and Amherst], were games where we fought really hard," Whiting said. "The thing that disappointed us all is that they weren't better than us. They were good games that we just didn't happen to win."

The loss assured the team that it would not earn an NCAA bid, but, as expected, it did make the ECAC Tournament, only to lose to Clark in the first round.

The two teams played a scoreless first half, but Clark netted a goal just 48 seconds into the second period and extended its lead to two in the 55th minute. Cooper put in her ninth goal of the year in the 63rd minute to cut the lead to one, but despite strong play down the stretch, Tufts could not put another in.

"We didn't play our best game against Clark," Whiting said. "They were faster than us as a team, and I think that hurt us in the end. We just seemed like we couldn't get started, and they took

advantage of it. We fought to the end, though. We kept at it and kept at it the entire time, but we just couldn't really get anything started, and couldn't finish any of the chances that we had. On that day, the better team won the game. We only have ourselves to blame."

"It's hard when it's over so quickly," Whiting continued. "I thought we had a good year, and for it to be over in a flash like that is just hard to take."

Despite the early-round exit, Whiting is still happy with her team's performance.

"One of the things that I was really proud of the team for this year was the intensity that they played with all year," she said. "Every day they came out to play. The work rate in practice was tremendous. Every drill and every game that we played, people just worked their tails off, and that showed in the games. We came ready to play no matter who the team was."

The Jumbos will lose seven players for next year, including six seniors and graduate student Jeanne Kehrberger, who played this year after sitting out the '98 season with an ACL injury. The losses will affect the Jumbos the most on the offensive side of the ball, as the team will lose three of its top four scorers, and almost 46 percent of its total '99 offense.

"It's a huge class, and I think that they had a huge impact on the year," Whiting said. "I'm sure they wanted the year to go differently, but I thought they did a great job of making it their team. They pushed the team to work as hard as they could and do the best they could."

"We're going to miss them. It's always sad to see the seniors go, and I know its disappointing for them to end their season on a note like the Clark game."

Tufts will return just one of its starting forwards in Cooper, but if the past two seasons are any indication, she will be able to lead the way on offense. After just her sophomore season, she has amassed 48 total points, including a team-high 19 goals scored, equal to that of senior Amanda Nagler.

The team will remain deep at the midfield positions, and will also return three of its four starting defensive backs. In addition, Whiting is very excited about this year's freshmen returning as sophomores for next year's season.

"The freshmen were great," she said. "They came in and seemed to fit right in with everybody. They're all good players, and they all contributed. I'm really excited about them being sophomores next year with a season under their belt."

Whiting will also have a year under her belt, and hopes to improve upon this year's strong campaign.

Cookies and clowns make day fun for kids

GANTCHER

continued from page 1

and ran around the miniature baseball field.

The kids playing sports seemed to be thoroughly enjoying themselves. They were enthusiastically running around and excitedly yelling. Some kids who were not participating in the organized sports took it upon themselves to create their own track event. The Tufts cheerleading squad eventually took over and organized formal races.

Quite a few children skipped participating in sports to wait in line for a balloon animal from the colorfully dressed clown.

To round out the event, a band with a keyboard player, a bass guitarist, and a saxophonist performed to entertain the adults. The organizers had also arranged for a selection of snack foods that reflect the fall season, such as apples, cookies, and cider.

According to the organizers, the event met all of their goals. While attendance fell short of the 250 people the organizers were expecting, the event served as a pleasant and informal introduction of the facility to the Tufts community.



Jumbo greets a young visitor.

Photo by Julie Sulman

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Jumbos looking forward to next year, Samko lauds 15 departing seniors

FOOTBALL

continued from page 7

man cornerback Evan Zupancic recovered a Wenner fumble to give Tufts the ball at the Middlebury 29. The team's fortunes did not last long, however, as Middlebury senior Steve Kelly intercepted Treacy's pass on the ensuing play.

"I wish we had that call back," Samko said of the decision to throw the ball. "We should've run it."

Tufts forced the Panthers to punt on the following possession, getting the ball back quickly, but Renato DePaolis fumbled on a pitch from Treacy, as the Jumbos turned the ball over on the first play once again.

The turnover allowed the Panthers to strike, as Wenner completed a 27-yard touchdown pass to junior Devon O'Neil two plays later. The pass, deflected and almost intercepted by Zupancic, brought the score to 22-10 with just over 12 minutes remaining in the game.

The Jumbos turned the ball over on the following possession, as Kelly picked off another Treacy pass. Two possessions later, the team drove its way to the Middlebury 44 but once again could not capitalize, as DePaolis fumbled for the second time in the quarter, virtually ending any hopes the team may have gar-

nered of a last-minute comeback.

"All of the turnovers really hurt us," Fahy said. "They took us out of our game plan."

Fahy re-entered the game midway through the fourth, sparking a couple of lengthy drives, but it was too little, too late for Tufts. Treacy and DePaolis' two turnovers apiece drove the nail in the coffin, and the seniors could not save the day.

The Jumbos, who had defeated Middlebury each of the last two years, dropped to .500 not only on the season, but in team history as well. Tufts' all-time record is now 451-451-46.

Troy was held to just 50 yards receiving (44 of which came from Fahy), while Fahy completed 11 of 24 passes for 117 yards. Senior running back John Routhier, once again playing with a broken arm, rushed for 48 total yards.

Afterwards, Samko and his players were upset with the scoreboard, but satisfied with the team's effort level.

"I'm disappointed in the outcome but, like every game, we played hard today," Samko said.

"We gave our best effort, but some things didn't go our way," Routhier said.

While the Jumbos were battling from behind throughout the second half, they were not in that position throughout the entire game. Tufts put the initial

points on the scoreboard with a huge play in the opening minutes of the game.

After winning the toss and electing to receive, the Jumbos found themselves at their own 15 to start the game. The team went straight to DePaolis for three consecutive rushes, and he responded in a big way on the final run. The sophomore broke free and ran 63 yards for a touchdown, his longest rush since a 72-yarder in the season opener, putting Tufts up 7-0. Despite the fumbles, DePaolis finished with his best performance since the 200-yard day against Hamilton, rushing 15 times for 109 total yards.

"Renato did good things, but you can't turn the ball over twice," Samko warned.

Middlebury would score late in the first, after a Fahy fumble gave the Panthers the ball on the Tufts 24. It took two plays for Wenner to find the end zone, this time to tight end John Goldsmith. The extra point kick by Nils Hegstad failed, and the Jumbos remained up 7-6. The first quarter ended in the middle of a lengthy Middlebury drive, and the Panthers struck again early in the second on a 13-yard pass from Wenner to running back Bryan Sanchez. After a failed two-point conversion, Tufts trailed 12-6. The Panthers tacked

on a field goal before halftime to go up 15-7.

Tufts could not contain Sanchez all day, as the junior finished with 146 yards rushing on the day, in addition to 30 receiving yards. Sanchez, the leading rusher in the NESCAC this year, finished the season with 861 yards rushing. Wenner also had a solid game for the Panthers, completing 19 of 31 passes for 189 yards and the three touchdowns. Treacy completed just four of 13 passes for 27 yards, and the two costly interceptions, but also had 43 yards rushing and 15 yards receiving. After the game, Samko stuck by his decision to put the freshman in the game.

"I don't regret putting Scott in at all, not one iota," Samko said.

With its fourth straight win, Middlebury finished the year at 6-2, marking the team's best finish since the 1992 season. Williams defeated Amherst on Saturday, enabling the Panthers to finish the season in second place in the highly-competitive NESCAC. Williams (7-1) captured the crown once again, while Amherst, Wesleyan and Trinity (5-3) finished tied for third. Tufts (4-4) finished sixth and Bates seventh (4-4) by virtue of Tufts winning the head-to-head matchup. Colby finished 3-5, followed by

Bowdoin at 1-7, and Hamilton at 0-8.

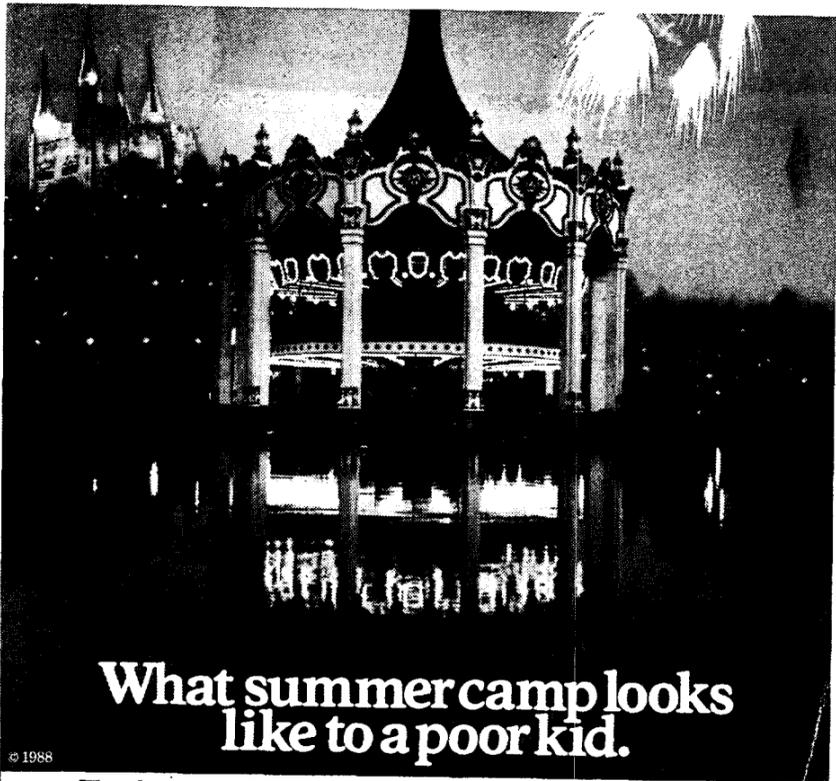
"Realistically, I thought .500 was a good goal coming into the season," Samko said. "I thought it would be somewhat of a rebuilding year. The effort this season was terrific."

Samko also lauded this year's senior class. "This is a great group," he said. "This program has gained a lot of respect in the last couple years, and that's a testament to them. I'm not disappointed in them. I'll love them forever."

Other than Fahy, Troy, and Routhier, four members of Tufts' strong offensive line played their final games on Saturday. Mo Glynn, Tom Ensminger, Jake MacDonald, and Brian Lundquist all finish quality careers.

Rounding out the departing Jumbos seniors are Larry Burns, Robby Cataldo, Jesse Cornely, Tim Kaufman, Mike Mancini, Todd Reily, Derek Thompson, and Sam Velishka. Despite dropping four of its last five and the loss of the seniors, the team's outlook remained high Saturday, as several key youngsters return next year with more experience under their belts.

"We'll have a chance to be competitive again," Samko said. "We have to rebuild the offensive line, but I'm confident we'll be competitive."



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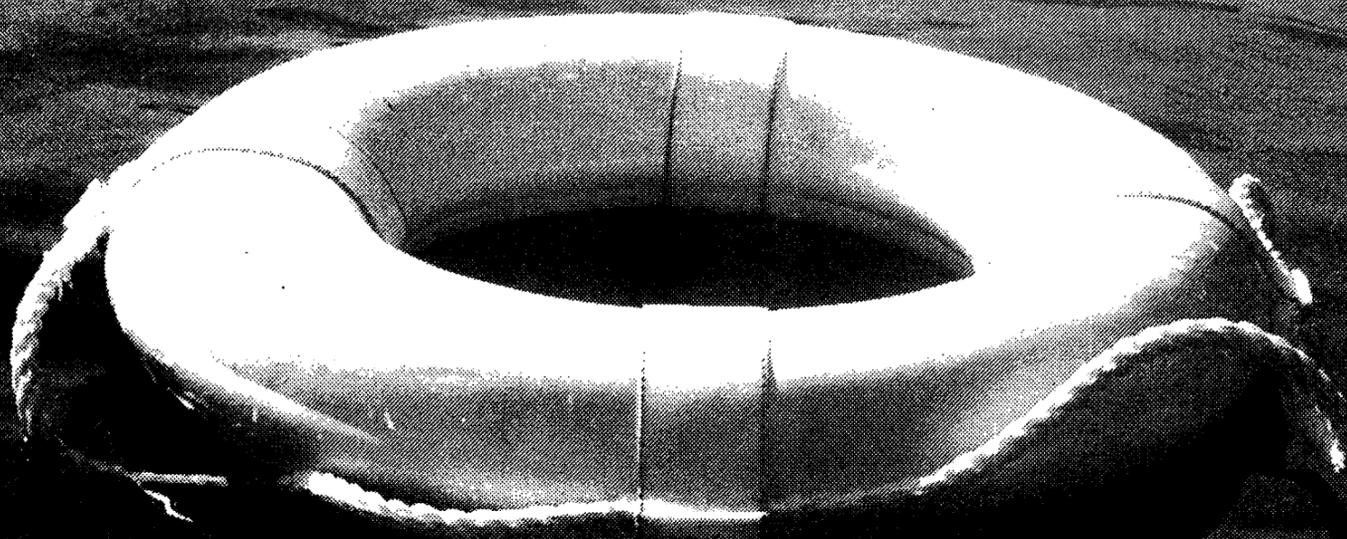
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CIA reaches out to graduating students

CIA
continued from page 9
agencies, the CIA and NSA, can offer signing bonuses and other perks as incentives for mid-level, more-experienced hires.

Thanks in part to a clever series of newspaper and magazine ads, America's best-known intelligence agency is besieged with applicants this year. That's a far cry from the sieges CIA recruiters faced a decade ago at elite schools such as Middlebury College in Vermont.

"I had a sit-in and protesters there chanting, 'Stop the killing, stop today, we don't want the CIA,'" recalls Bryan Peters, the CIA's New England recruiter. "It's very

disruptive to hear that when you're trying to recruit people."

But Peters has been invited back to Middlebury as well as scores of other schools that once shunned the CIA.

Budget cuts, early retirements and a hiring freeze slashed nearly one-fourth of the CIA's work force in the early 1990s and overseas operations were especially hard hit. Although official figures are secret, the CIA is believed to have about 16,000 employees, including fewer than 1,000 operatives abroad.

The agency now hopes to hire 30 percent more clandestine agents and case officers. So it quietly is reaching out to lawyers, bankers,

and other mid-career professionals looking for a new line of work. Applicants must be US citizens, younger than 35, able to speak a (preferably obscure) foreign language, and willing to work a day job as cover for nocturnal espionage. Salaries start from \$33,000 to \$51,000. Baccarat-playing thrill-seekers need not apply.

"We're not looking for James Bond," warns Gil Medeiros, head of CIA recruiting. "We have to make that very clear to people. You never see James Bond sitting down the next day and drafting the cable of what he did the night before. Or asking for approval for his next move. But that's what we do."

Drug traffickers take advantage of Internet

DRUGS
continued from page 9

These new techniques helped the traffickers move hundreds of tons of cocaine over several years before being detected. DEA officials and Colombian authorities said Bernal's group, working with Valencia, shipped 20-30 metric tons of cocaine every month to the United States.

Only days before the arrests last month, Barry McCaffrey, the Clinton administration's drug policy director, estimated 350 metric tons of cocaine from the entire Andean region was entering the United States every year. "This group was shipping what previous intelligence estimates had

shown to be everything entering the United States," a US official said. "Numbers are all estimates, but clearly we have a lot more coming in than we thought."

Many changes in drug trafficking strategy, law enforcement officials said, are driven by past successes in bringing down drug trafficking organizations.

"We estimate there are several hundred small cartels now operating in an atomized fashion," said a Colombian intelligence official. "Several of those groups fed into the organization we dismantled. But there are several other people out there as big as Bernal, who can put loads together from small organizations, and we don't even have them identified."

Until Operation Millennium, US officials said they had not even heard of Valencia, one of the biggest drug transportation operators in Mexico.

Law enforcement's big break came in December 1998, when the DEA, with a warrant, searched the south Florida home of Carlos Jaramillo, one of the organization's top US operatives, according to Colombian and US officials. The DEA seized Jaramillo's computer and found a host of information on the group's computer connections.

"It really opened our eyes," said one US official. "What we saw raised serious concerns that law enforcement won't be able to access traffickers' communications."

Swedes deal with neo-Nazis

NEO-NAZIS
continued from page 9

University of Stockholm professor who has written extensively on Sweden's racist radicals.

Like other analysts, he estimates the number of neo-Nazi activists as no more than a couple thousand, of which perhaps 50 are believed to be willing to carry out serious crimes. But their relatively small numbers and fragmentation makes them all the more dangerous, he said, as marginalization intensifies their "paranoid view of themselves as white warriors facing extermination."

The Internet allows Sweden's racists to form bonds with US white supremacist groups, emboldening the Nordic extremists by giving them the sense of belonging to a broader community, said Gardell. Sweden also has become the international production and marketing center for racist music cassettes and CDs whose sales on the Internet help finance the extremists' activities, he said.

But Gardell believes Sweden's radicals made a tactical error in attacking Soederberg, as the 41-year-old clerk's killing inspired the first broad anti-racist backlash. Tens of thousands took to the streets in marches across Sweden late last month to demand a government crackdown on neo-Nazis.

Some political parties have called for a ban on public activities by racists and nationalists and a

formal prohibition against membership in organizations openly espousing fascism.

A recent poll by the SIFO Institute published in Dagens Nyheter, a prominent daily newspaper here, showed 69 percent of respondents backing a criminal ban on right-wing extremism — the first hint of majority support for free-speech restrictions in modern Sweden.

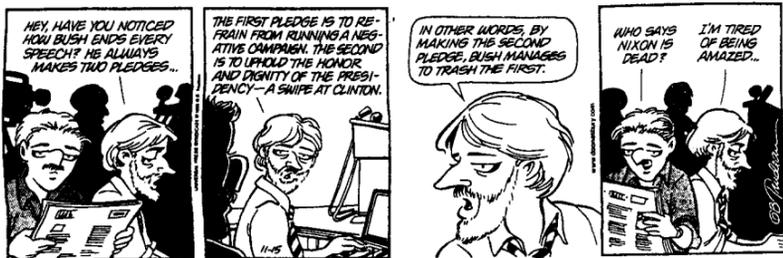
But most leftists and liberals, who have controlled the power structure for decades, argue that a ban would do little more than drive the extremists underground.

"We already have laws against murder and bombing. We think the laws are sufficient, they just need to be practiced," said Ulla Hoffmann, a member of parliament from the Left Party. "What is at issue is free speech. If we start by forbidding Nazis to talk, the next ones silenced will be the Communists and other leftist parties."

What national leaders need to do to fight against the neo-Nazi resurgence, Hoffmann said, is guide the country through a long-overdue confrontation with its World War II role.

Although Sweden ostensibly remained neutral during the conflict, officials have conceded over the past decade that the country supplied the Third Reich with iron ore for its munitions factories and allowed Nazi troops to pass through Sweden en route to attacks on other countries.

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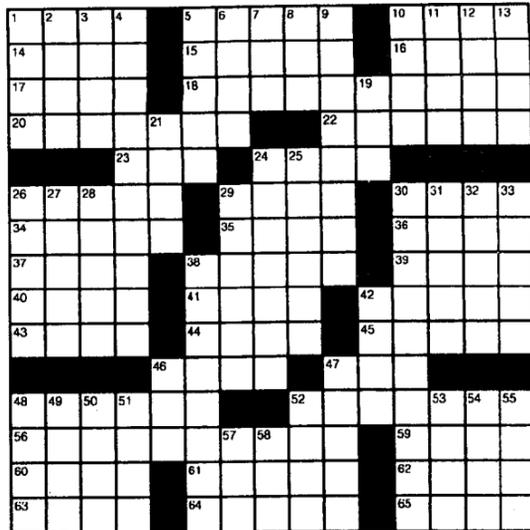
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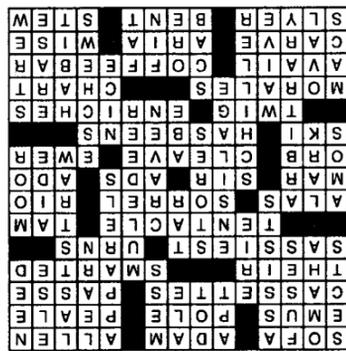
Daily Crossword

- ACROSS**
- 1 Take care of
 - 5 Ship's poles
 - 10 Obstacle
 - 14 Pennsylvania port
 - 15 Sheep-ish?
 - 16 Tramp
 - 17 Sedimentary material
 - 18 Aired
 - 20 Pesky critter
 - 22 Handrail posts
 - 23 Primary color
 - 24 High-pitched instrument
 - 26 Featherlike structure
 - 29 Different
 - 30 Coke or Pepsi
 - 34 Desert spring
 - 35 ___ over (study)
 - 36 Mimic
 - 37 Design
 - 38 Referenced
 - 39 Stick with a stick
 - 40 Congressional aide
 - 41 Landed
 - 42 Spinet, e.g.
 - 43 Filled with reverence
 - 44 Shoot wide
 - 45 Tryon novel (with "The")
 - 46 Catch sight of
 - 47 Grounded bird
 - 48 Little angel
 - 52 Heroic deed
 - 56 Make payment for
 - 59 Bancroft or Meara
 - 60 Very dry
 - 61 Fragrant shrub
 - 62 Roosevelt's successor
 - 63 Be dull
 - 64 Loafs about
 - 65 Son of Seth
- DOWN**
- 1 Polanski film
 - 2 Composer Satie
 - 3 Cairo's river
 - 4 Resolute
 - 5 Changed address
 - 6 Declare
 - 7 Infraction of the faithful
 - 8 Letters that explode
 - 9 Jerry's sitcom
 - 10 Writer Irwin
 - 11 Record
 - 12 Cain's brother
 - 13 Valhalla VIPs
 - 19 Christopher or Peggy
 - 21 Golf gadgets
 - 24 James Galway, e.g.
 - 25 Small landmasses
 - 26 Daddy
 - 27 Hamlin TV series
 - 28 Employment
 - 29 Estevez of "St. Elmo's Fire"
 - 30 Come to terms
 - 31 Moderator Winfrey
 - 32 Sierra ___
 - 33 Zeal
 - 38 Earl or Glen
 - 42 Stately display
 - 46 Bask
 - 47 CEOs, VPs, etc.
 - 48 Grouch
 - 49 Leander's love
 - 50 Eastern leader
 - 51 Unmannerly
 - 52 And others, in brief
 - 53 Judah's son
 - 54 Scuttlebutt
 - 55 Hanoi holidays
 - 57 "___ Bravo"
 - 58 "___ Saints' Day"



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11/15/99



Daily Horoscopes

Aries (March 21-April 19) — Today is a 6 — A barrier's in effect. What you want to accomplish is slightly out of reach. You may take a couple of steps backward for each step forward. You're actually learning something useful, so relax.

Taurus (April 20-May 20) — Today is a 5 — Things are moving slowly again. The chances of a misunderstanding are high. Do what you can to speak clearly and check to see if the other person heard what you meant. Ask just to make sure.

Gemini (May 21-June 21) — Today is a 6 — You are one of the people who may be able to get through. Most won't even try. Your friends are there for you, and you're lucky. Besides, this is your area of expertise. Be patient, though.

Cancer (June 22-July 22) — Today is a 5 — This could be a good day to go over your finances and to do a little planning. An argument with a loved one could force the issue. Don't get into a tiff. Figure out how to make it happen, instead.

Leo (July 23-Aug. 22) — Today is a 5 — A lot of stubborn people are out there, and you're outnumbered. They're even more set on having their way than you are. Listen to what they say. Even if you never agree, you'll learn what they think, and that's useful.

Virgo (Aug. 23-Sept. 22) — Today is a 6 — You're smart, and you've been learning quickly. There's a test, and it's a tough one. You may not do as well as you want to, but that's OK. You might not hit perfection, but you could come closer than before. Take what you get and build on it.

Libra (Sept. 23-Oct. 23) — Today is a 6 — You look pretty good. You have more

confidence than usual, partially because somebody you care about believes in you. Tackle a tough subject one more time and don't worry if you don't master it. You're chipping away at it, and that counts.

Scorpio (Oct. 24-Nov. 21) — Today is a 5 — You might need to change or rearrange something at home. Study the problem and try out a couple of ideas. Don't let this get in the way of your work, however. If you forget to do something important, there will be trouble.

Sagittarius (Nov. 22-Dec. 21) — Today is a 6 — You're smart, and you're learning quickly. You're still under pressure, but you're doing better than you think. Life will get easier soon, so don't be overtaken or overwhelmed. Keep at it!

Capricorn (Dec. 22-Jan. 19) — Today is a 5 — You are kind of stuck in the middle. You'd like to go play with your friends, but there's too much work to do. You're interested in a community project, too, but that may be just too much. Relax, and you'll come up with another idea.

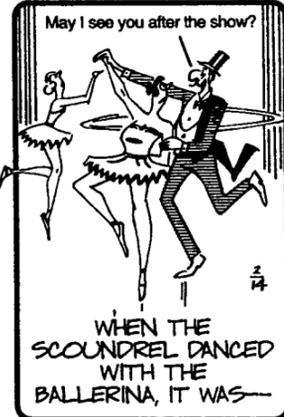
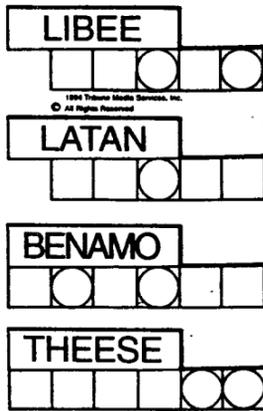
Aquarius (Jan. 20-Feb. 18) — Today is a 4 — You're decisive and creative now. You're also inhibited and frustrated. The harder you push, the more solid the resistance becomes. To turn things around, stop pushing there. Settle down and refine your idea instead. Shift your focus to a different target.

Pisces (Feb. 19-March 20) — Today is a 7 — You want to step out and try something new. Are your fears in the way? Instead of conquering them, practice getting used to them instead. Make friends with them. This may sound silly, but it could work.

—TMS Campus News Service

JUMBLE THAT SCRAMBLED WORD GAME

Unscramble these four Jumbles, one letter to each square, to form four ordinary words.



Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

Print answer here: TO

Saturday's Jumbles: BILGE TRACT CLOUDY UNWISE
Answer: How the frugal shopper made her purchasing decisions — "CENTS-IBLY"

(Answers tomorrow)

AROUND CAMPUS

TODAY

Study Abroad Office - Programs Abroad

Info Meeting
Tufts in Ghana
Capen Hou, 6:00-8:00pm

Communications and Media Studies Program

Careers in Advertising
Eaton 106 11:30-12:30pm

Environmental Consciousness Outreach

Weekly Meeting
Oxfam Cafe, 9:30pm

Programs Abroad

General Information Meeting
Eaton 134, 11:30am

Lecture Series

Weekly Meeting
Campus Center Room 207
Monday, 4:45pm

International scholarship Committee

Democracy: a must?
Pearson 106, 7:30 p.m.

Thai Club

Thai snacks followed by Movie: The King and I.
Thai snacks at Hillside 110's, 1 House, 8 p.m. Movie at Barnum 008., 9 p.m.

TOMORROW

Programs Abroad

Info Meeting Tufts-in-Madrid & Pizza party
Large Conference Room Campus Cntr., 6-8 p.m.

English Dept Reading Series

Poet Gail Mazur,
Cabot 702, 4:30 p.m.

Career Services

Applying to Grad School Panel
Alumnae Lounge, Aidekman Arts Center,
4-5 p.m.

Arts & Sciences Graduate School

Tufts Graduate School fair
Remis Sculpture Court,
Aidekman Arts Center, 5-7 p.m.

H&A on Y2K: A Humanities & Arts dialogue on the Millennium

Apocalypse, Demonization, & the year 2000, a lecture by Chip Berlet
Barnum 104, 5 p.m.

Tufts Cheerleaders

Tryouts! All welcome!
Cousens Gym 7-9 pm

WEDNESDAY

Tufts Cheerleaders

Tryouts! All welcome!
Cousens Gym 7-9 pm

THURSDAY

Goodfoot

Tufts Night @ The Burren
9:30 pm

FRIDAY

Torn Ticket II presents:

A Funny Thing Happened on the Way to the Forum
Balch Arena Theater, 8 pm, \$5

Tufts Cheerleaders

Tryouts! All welcome!
Cousens Gym 7-9 pm

Torn Ticket II presents:

A Funny Thing Happened on the Way to the Forum
Balch Arena Theater, 8 pm, \$5

"It is not enough to have a good mind; the main thing is to use it."
— Rene Descartes

Late Night at the Daily