

This week brought changes to Safe Ride, with the Cambridge route being split into two separate routes and drivers now requesting MIT identification from riders.

Wisdom Awarded MacArthur Grant

By Sarah Y. Keightley
EDITOR IN CHIEF

Professor of Earth, Atmospheric, and Planetary Sciences Jack Wisdom was recently named one of this year's 20 MacArthur Prize Fellows.

Through the John D. and Catherine T. MacArthur Foundation Wisdom will be awarded a \$260,000 grant over the next five years. He was told about the award on June 8.

"My main emotional reaction is [the grant is] quite an honor and an object of great generosity," Wisdom said. "It's good inspiration to do more work and do better science."

Wisdom uses nonlinear dynamics methods, or chaos, to understand the dynamics of the solar system.

According to Director of the Fellows Program Catharine Stimpson, the grants are given to individuals

"across the board," in fields ranging from astronomy to zoology, politics to poetry. The recipients are both in and out of academia, she added.

The nominations process makes the grants unique, Stimpson said. Each year the foundation selects 100 anonymous scouts to keep a look out for likely fellows. These people then write a letter of nomination to the foundation.

Wisdom said that because he was nominated anonymously, he "had no real idea it was happening," making the grant a "very nice surprise"

The MacArthur Prize Fellows program started in 1981, Stimpson said. Each year 20 to 40 awards are given out, she said. The fellowships

Grant, Page 11

Encryption Program Released

By Daniel C. Stevenson
ASSOCIATE NEWS EDITOR

Last month MIT issued a new, free version of the popular data encryption program PGP, which stands for "pretty good privacy."

The release of the PGP Version 2.6 software resolved a potential patent conflict between an older version of PGP and patents held by MIT and Stanford University for the RSA data encryption algorithm used by PGP. The new version resolves this conflict by granting a free license for non-commercial use of the software package on computer networks in the United States.

Encryption programs such as PGP are used to protect files and electronic messages so that only the intended recipient can decode the document. Encryption is also used to authenticate the sender of electronic messages.

MIT holds the 1983 RSA patent and exclusively licensed it to Public Key Partners of California for sale and sub-licensing of the RSA public key cryptosystem. PGP was written by Philip Zimmerman, a private programmer, using an independently developed implementation of the RSA algorithm, Zimmerman wrote in the PGP Version 2.6 manual.

Public Key Partners contended that Zimmerman's PGP conflicted with the RSA patent license, though Zimmerman said he is "convinced that publishing PGP the way I did does not violate patent law." Since May 22, Zimmerman has been the target of a U.S. Customs criminal investigation regarding the export controls on encryption software, according to the manual.

An information document about PGP provided by MIT and written by Professor of Electrical Engineering and Computer Science Harold Abelson '73, Jeffrey I. Schiller '79 of Information Systems, Brian A. LaMacchia G, and Derek A. Atkins G said that using the older versions of PGP "potentially infringes patents licensed exclusively to Public Key Partners" and the "sticky patent situation has deterred the spread of PGP."

"This agreement [to release a free version of PGP] solves the problem of software being distributed on the Internet which potentially infringed the intellectual property of MIT and the licensee, RSA," said Vice President for Information Systems James D. Bruce '60.

PGP uses public key encryption

Conventional "single-key" cryptosystems use one key to code and decode data, according to Zimmerman. To ensure privacy, this single key must be transmitted via secure channels so both parties are using the same key to decode the actual message, which could be sent over insecure channels.

Public key encryption allows people to "exchange files or messages with privacy, authentication, and convenience," Zimmerman wrote in the PGP manual. Public key encryption does not require secure channels because every user has two keys: a private key and a public key.

The public and private keys complement each other by unlocking the code that the other makes, Zimmerman said. In addition, knowledge of the public key does not aid in discovering the private key, allowing the public key to be widely distributed.

A message sender encrypts a message with the recipient's public key so that only the recipient can decode the message using their private key. Alternatively, the sender can encrypt a message with their private key, which can then only be decoded with

the public key. This provides for authentic digital "signatures" of messages and files, Zimmerman said.

September format change

A deliberate change to PGP Version 2.6 will occur on Sept. 1 that is intended to "discourage PGP users in the U.S. from using [the previous version] PGP 2.3a, which potentially infringes patents," according to the information document. RSA Data Security Inc., the company which supplies the RSAREF Cryptographic Toolkit used in the PGP Version 2.6 software, would not support the new PGP without the format change, according to the document.

The change makes the new version unable to completely interoperate with the old, potentially patent-infringing version, according to the document.

After Sept. 1, PGP will produce a slightly different data format. The program will still be able to read and process messages, signatures, and keys produced under the old format, but it will produce data using the new format, according to the PGP manual.

The potential patent infringe-

PGP, Page 11

Task Force Reports On Fernald Studies

By Abhishav R. Vaishnav
STAFF REPORTER

At a news conference on May 9, the Task Force on Human Subject Research announced its conclusion that the subjects in the radiation experiments done by MIT and Harvard University researchers in the early 1950s were not exposed to dangerous levels of radiation.

The announcement was made at the Walter E. Fernald State School in Waltham, Mass., which is where the experiments took place.

In the 1950s, the late Professor of Nutrition Robert S. Harris studied the absorption of calcium and iron by feeding 125 mentally retarded patients of the Fernald school milk and cereal that contained radioactive tracers.

These experiments were first made public in late 1993 when Energy Secretary Hazel O'Leary declassified thousands of government documents about radiation and radiation testing. In January, Philip Campbell, the commissioner of the Department of Mental Health, had the task force investigate these

nutritional studies.

The task force met for four months before issuing its report. According to the report, "In the best judgment of the experts whose opinions were sought by the task force, no significant health effects were incurred by the research subjects as a direct result of the nutritional research studies in which radioactive calcium and iron tracers were used."

"I am pleased that the task force has confirmed MIT's initial impression that no harm was done to the participants in the cereal nutrition studies that were the initial focus of publicity," said Vice President and Dean for Research J. David Litster PhD '65 in a statement.

Also in the statement, MIT News Office Director Kenneth D. Campbell said that MIT nutrition research had used less than one billionth of an ounce of radioactive iron and calcium in a serving of cereal to chart the body's absorption of these elements. The exposure to radiation

Fernald, Page 11

1,824 Students Graduate

By Sarah Y. Keightley
EDITOR IN CHIEF

The Institute's 128th Commencement exercises took place on May 27, with 1,824 seniors and graduate students receiving 2,034 degrees. The Aga Khan, the spiritual leader of the Shia Ismaili Muslims, addressed the graduating class.

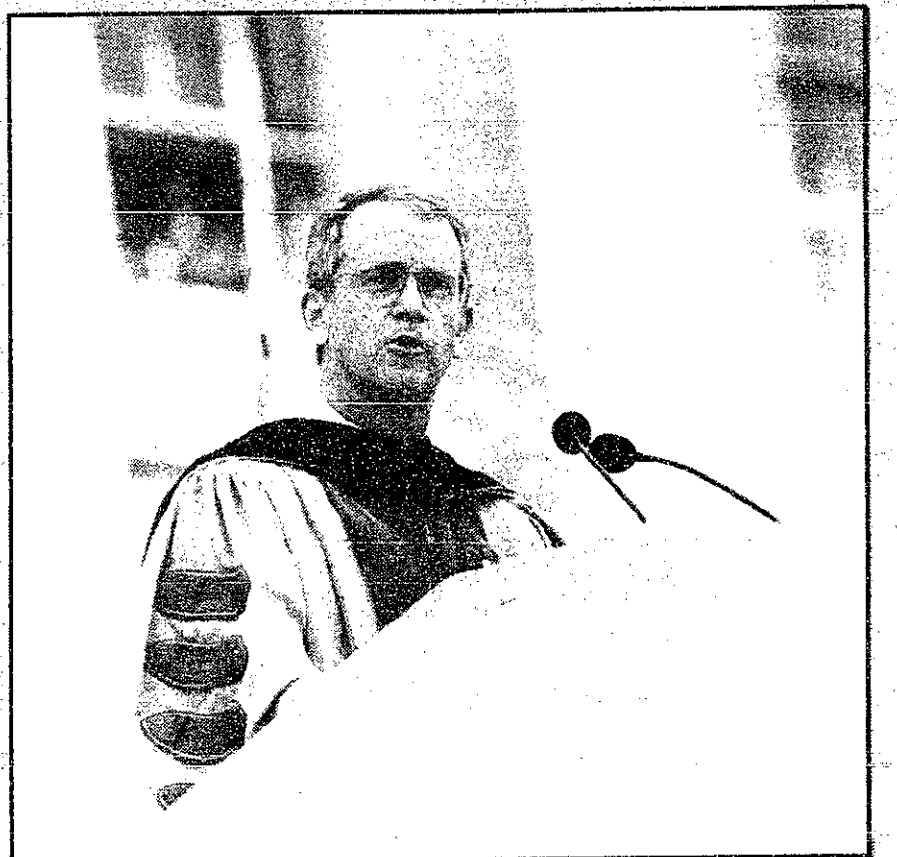
The Aga Khan, a direct descendant of the Prophet Mohammed, was the first Muslim to speak at an MIT graduation, according to the Commencement program. The Aga Khan began his speech by saying that as a young adult he wanted to attend MIT. Though he was accepted to the Institute 40 years ago, he decided to follow his grandfather's advice and attend Harvard University.

The theme of the Aga Khan's speech was for the graduates to make their life encounters constructive. He used the broader example of conflicting groups in Tajikistan to illustrate his point.

Tajikistan is a former republic of the Soviet Union, and it is unique in that the rural population is highly educated and 90 percent Muslim, the Aga Khan said. Since the collapse of the Soviet Union, Tajikistan has faced political, economic, and ethnic problems.

In Tajikistan, three cultures are encountering one another: the ex-

Commencement, Page 11



President Charles M. Vest gives his charge to the graduates at the May 27th Commencement exercises.

WORLD & NATION

Lesbian Mother Regains Custody of Son

LOS ANGELES TIMES

WASHINGTON

A Virginia mother whose young son was taken away last year because she lives with another lesbian won the right to regain custody Tuesday in a closely watched gay rights legal battle.

"The fact that a parent is homosexual does not per se render a parent unfit to have custody of his or her child," a Virginia appeals court declared.

Last September, a Richmond, Va., judge shocked gay-rights activists by taking from Sharon Bottoms, 24, her 2-year-old son Tyler and putting him in the care of her mother, Kay. Judge Buford M. Parsons Jr. said that because sodomy was "immoral (and) illegal" under state law, a mother's lesbian relationship made her unfit to raise her child.

Had that reasoning been adopted widely, gay parents would have been in danger of losing their children in the many states that continue to deem same-sex relationships as illegal.

But on Tuesday, the appeals court called the judge's order a mistake and said that homosexuality does not strip a mother of her "natural and legal right" to raise her child.

"The parent's right to the custody and companionship of the child should only be disrupted if there are compelling reasons to do so," the state court said. No evidence showed that Sharon Bottoms had "abused or neglected her son" or that her lesbian relationship had "a deleterious effect" on the child.

Gay rights lawyers said they were delighted with the reversal. "This sends a strong message that just because a woman is a lesbian, it does not make her an unfit mother," said Paula Brantner, interim legal director for the National Center for Lesbian Rights in San Francisco.

But a leader of a group that espouses family values said the ruling might hurt the child.

"This is a very unfortunate ruling because it sends a false message that male and female roles are insignificant," said Kristi Hamrick of Family Research Council in Washington. "This young boy could be damaged without an effective male role model."

Hospitals Are Implementing Their Own Changes

THE WASHINGTON POST

WASHINGTON

The nation's hospitals aren't waiting for health reform legislation to pass Congress. They're already implementing dramatic changes on their own, the accounting firm Deloitte & Touche reported Monday.

Based on a survey of 1,200 top hospital executives, the firm says the traditional hospital — which provided inpatient services ordered by independent doctors — soon will be virtually extinct. Instead, hospitals are increasingly linking up with doctor groups and providers of other services to provide a broad assortment of services. These include routine office visits, diagnostic procedures of all types, full inpatient treatments and even nursing home care or home care, the report said.

The need to start looking for a specialist or a special institution at every stage of an illness would be eliminated. The hospital's service network would move patients from one step to the next. That is exactly what many of the current reform plans being debated on Capitol Hill want to encourage.

The survey found that 71 percent of the hospitals already are in the process of developing "integrated delivery systems," which means that if an insurer contracts with one of the hospitals to provide health care, its integrated system will provide the entire range of services.

Time Manipulates Photograph

THE WASHINGTON POST

Time magazine has gone reality one better.

This week's cover features a grim mug shot of O.J. Simpson — looking darker and more sinister than in the same picture on the cover of Newsweek. That's because the Los Angeles police photo was electronically manipulated to create what Time, in small type on the contents page, calls a "photo illustration."

"It's certainly not meant to mislead anyone," Time spokeswoman Nancy Kearney said Tuesday. "To classify it as intentionally misleading, sinister or racist is irresponsible, and insulting to the magazine and the artist."

Time's rivals deplored the practice. "We as a matter of policy do not manipulate news photos," said Merrill McLoughlin, co-editor of U.S. News & World Report. "Had Time alone done it, the public probably would have believed that's exactly what the picture was, and that's what's so scary about electronic manipulation. I did think it was a darker, more sinister approach."

Richard Smith, Newsweek's editor in chief, said: "We don't mess around with news pictures. I'm just very surprised. The power of the real picture was certainly enough for us." He said Time "didn't change it enough to make it clear it was an illustration."

Time's cover on the double murder charges against Simpson ("An American Tragedy") makes him appear to have darker stubble on his face, and the size of police identification numbers at the bottom were reduced.

WEATHER

Sunny and Warm

NATIONAL WEATHER SERVICE

Today: Partly sunny, warm and less humid. High 85°F (29°C) to 90°F (32°C). West winds at 10 to 20 mph (16 to 32 kph).

Tonight: Clear skies. Lows in the mid 60's (18°C).

Tomorrow: Mostly sunny. Highs in the upper 80's (29°C).

Clinton Is Skeptical About N. Korea's Pledges to Carter

By John M. Broder and Jim Mann

LOS ANGELES TIMES

WASHINGTON

President Clinton expressed skepticism Monday about North Korea's intention to follow through on pledges made to former President Carter to freeze its nuclear program and to move toward political reconciliation with South Korea.

Clinton, further distancing his administration from Carter's unofficial diplomatic mission to Pyongyang, said the United States will judge North Korea by its actions, not its words.

White House officials said the administration will continue to seek economic sanctions against North Korea as punishment for thwarting international nuclear inspections, and officials held an unscheduled meeting with Russian representatives at the United Nations to discuss a sanctions resolution.

Clinton said the Carter trip had yielded some "hopeful signs," but cautioned that it remained to be seen whether Pyongyang would halt its atomic program while the United States negotiated a resolution to the impasse over international inspection of its nuclear facilities.

Carter said over the weekend that North Korea's 82-year-old dictator, Kim Il Sung, had vowed to halt all nuclear fuel loading and reprocessing at a 5-megawatt reactor suspected of producing material for nuclear weapons while talks with Washington were under way.

Clinton said Monday that he was not yet convinced that Kim was serious.

"We have surely something to gain by talking with the North Kore-

ans, by avoiding further steps toward a crisis, but we have to know there's been a change," Clinton said in an interview on the NBC "Today" program. "So we'll be looking to verify that. ... The critical question is, are they willing to freeze this nuclear program while we try to work these differences out?"

Clinton's statement was carefully worded so as to distance himself from Carter's optimistic reading of his meetings with Kim. Clinton's remarks left some doubt as to whether the administration either supports the former president or believes he understood what Kim had said and reported it accurately.

Clinton's statement also suggested that Carter may have exceeded his authority by appearing to negotiate with the North Korean leader rather than merely presenting administration policy to him.

Carter "called me and we agreed that the trip might be productive," Clinton said. "He would go, he would listen, he would faithfully state the views of our administration and reaffirm that our interest is in seeing that North Korea honor its commitments under the nuclear nonproliferation treaty and its commitment to a non-nuclear Korean peninsula."

Clinton noted that Carter told him that Kim had made such commitment to him. "Now we have to verify that," Clinton said. "So that's the question."

Carter, directly contradicting administration policy, said last week that sanctions against North Korea would be counterproductive and should be dropped. He said his mission had ended the crisis over North Korea's nuclear program and called

for talks on a broad range of topics between Washington and Pyongyang.

But as a signal of its resolve not to be swayed by Carter's report of a new, conciliatory attitude in North Korea, the administration on Monday conducted unscheduled discussions with a senior Russian diplomat at United Nations on the subject of sanctions.

U.S. ambassador to the United Nations Madeleine Albright discussed a draft sanctions resolution with her Russian counterpart, Yuli Vorontsov, which officials described as a prelude to Tuesday's meeting between Secretary of State Warren Christopher and Russian Foreign Minister Andrei Kozyrev in Brussels.

"We and the Russians are working on the details of the text to try to clarify some issues and it was very constructive," U.S. mission spokesman James Rubin told reporters.

Despite the U.N. talks, there were signs that Carter's trip has seriously slowed, at least for now, the momentum toward sanctions. A Japanese official said the allies should look on the "positive aspects" of Carter's mission, which the former president described as a breakthrough in the yearlong deadlock over North Korea's suspected nuclear weapons development.

Washington needs Japan's participation for sanctions to be effective because of its longstanding trade ties with Pyongyang, but Tokyo has been reluctant to embrace Clinton's drive for an economic embargo and appears to be seizing on the Carter initiative as justifying its go-slow position.

Clinton Won't Back Down on Universal Health Care Plan

By David Lauter and Karen Tumulty

LOS ANGELES TIMES

WASHINGTON

Bill Clinton, the man who loves compromise, says he has found his stopping point.

After 17 months in office during which many questioned just what it was that Clinton really stood for, the president has taken his stand on the principle that health reform must mean providing coverage to all Americans.

Despite predictions by leading Republicans and Democrats that his position cannot prevail, Clinton told aides over the weekend, and repeated in a speech Tuesday, that "I refuse to declare defeat."

Clinton has made it clear that he is willing to compromise on almost every other major part of his massive health reform proposal, but his decision to fight over universal coverage amounts to a roll of the dice with the success of his presidency at stake.

If he prevails — and aides believe that despite current gloomy portents he still has a chance to prevail in the House and win narrowly in the Senate — he will have won a huge and highly visible victory on an issue — covering everyone — on which polls consistently show the public supports. But should he fail, political strategists warn, the loss could be devastating — reinforcing in the minds of voters the notion that Clinton has proven unable to break the Washington gridlock he ran against.

Democratic strategists believe they have a shot at rounding up a 51-vote majority in the Senate for a universal coverage bill — one that

they would then, in effect, dare the Republicans to filibuster.

Others, however, warned that by insisting on universal coverage and going for 51 votes rather than watering down his plan and seeking a broader majority, Clinton was jeopardizing the best chance Congress has had to make meaningful, if limited, reforms.

Those critics echoed statements made by Finance Committee chairman Daniel P. Moynihan, D-N.Y., over the weekend that proposals to reform the insurance system but not cover everyone were still "important advances."

Meanwhile, action — or more properly the lack of it — in Congress illustrates the difficulties ahead.

Moynihan, who had predicted his committee would complete work on health care by the end of this month, announced that the schedule had slipped until mid-July. And a leading Democratic member of the Finance panel, Sen. Bill Bradley, D-N.J., said he could not support Clinton's preferred method of achieving universal coverage and proposed yet another entry in what has become a bewildering array of potential compromise ideas. Bradley's plan rejects requiring employers to pay for their workers insurance, and instead would mandate that individuals themselves buy insurance if reforms in the health care market were unsuccessful in producing near-universal coverage.

On the House side, the Ways and Means committee bogged down amid partisan sniping with Republicans attempting to increase benefits while Democrats charged that GOP

lawmakers wanted to grandstand in favor of additional revenue services without supporting revenue-raising measures in the bill.

Clinton has one major political trump on his side in the coming fight. Unlike many parts of his health plan, which have proven controversial, universal coverage enjoys broad popular support. Polls consistently show that most Americans favor the idea of universal coverage. Clinton's proposal that employers be required to cover all their workers also draws strong public support. A highly publicized fight on that issue would be a way of focusing public attention on one of his plan's stronger points, instead of on its weaknesses.

A second major argument in favor of universal coverage is, simply, that most of the alternatives that have been proposed so far do not work, administration officials say.

Because the many pieces of the health care system are so closely intertwined, piecemeal reform could simply end up making things worse. For example, Republicans support the extremely popular idea of telling insurance companies that they no longer can refuse coverage or charge much higher rates to people who already have health problems — the so-called pre-existing conditions clause found in most health policies.

Insurers point out, however, that if the pre-existing condition exclusion disappears but insurance coverage remains voluntary, only the sick will buy insurance. Healthy people would simply go uninsured, knowing they could always buy insurance later if they get sick.

O.J. Simpson Enters Plea of Not Guilty to Murder Charges

By William Claiborne
THE WASHINGTON POST

LOS ANGELES

Looking exhausted and at times impatient, a subdued O.J. Simpson pleaded not guilty Monday to two counts of first-degree murder in the knifing death of his ex-wife and her male friend.

He was ordered held over for a preliminary hearing on June 30, when the first substantive details of the evidence against him could come to light.

As the arraignment occurred, a grand jury meeting four floors above the courtroom was considering an indictment in the case, in which Simpson is charged with murdering Nicole Brown Simpson, 35, and Ronald L. Goldman, 25, June 12. If the grand jury indicts, the preliminary hearing could be canceled, allowing the prosecution to conceal some elements of its case from the defense until closer to the actual trial.

Simpson, dressed in a dark blue suit with a white shirt and no tie, showed little emotion for most of the

session as he listened to a public recitation by Judge Patti Jo McKay of charges that, if proven, could result in his execution. At times, his eyes narrowed as he tilted his head sideways. At one point his attorney, Robert L. Shapiro, had to prompt him to verify his name for the record, and he responded, "Yes, I'm sorry."

Reiterating a theme he has sounded since he took over as Simpson's chief defense attorney last Wednesday, Shapiro said later in a news conference that when he visited Simpson Monday he found him "very, very depressed, exceedingly emotional." However, Shapiro declined to reveal whether his defense strategy will be based on a claim of temporary insanity, saying only that "every possible defense has to be considered by any trial lawyer, and I will consider all possibilities."

Shapiro rejected a suggestion that an insanity defense would be inconsistent with Simpson's assertion of innocence in a rambling, emotional letter made public last Friday. The handwritten letter,

which contained suggestions that Simpson was planning suicide, was read to a news conference by his friend and private lawyer, Robert Kardashian, after police revealed that Simpson had broken a pre-arranged agreement and fled arrest.

"He stated in his letter that he is innocent. ... " said Shapiro.

The letter was dated June 15, two days before Simpson's arrest.

Responding to a question at the news conference, Shapiro said he had "no knowledge of the letter at the time it was composed" and did not know when it was written.

In his news conference, Shapiro said the 25-page summary of evidence that he had been given consisted mostly of reports of laboratory analysis of blood samples found at the scene of the murder in front of Nicole Simpson's Brentwood town house and at O.J. Simpson's home.

Shapiro said there was "no conclusive evidence" from the blood-type information because of the possibility that many other people could have shared the same blood type.

GAO Warns Public of Radioactive Waste Dangers in Sewage Plants

LOS ANGELES TIMES

Citing evidence of contamination in 14 municipal sewer systems around the country over the past decade, the U.S. Government Accounting Office warned Tuesday of the danger of radioactive waste in the sludge and ash formed at sewage treatment facilities and often recycled into fertilizer and compost.

In a report released to Congress, the GAO does not speak of an imminent threat to public health. But it does raise concerns for people who work with material that is subject to contamination and contends that the Nuclear Regulatory Commission, the agency that oversees the handling of radioactive materials, has not been monitoring the amount of radioactivity collecting at sewage treatment plants.

NRC officials acknowledged to U.S. Senate committee Tuesday that radioactive materials was found in sewage sludge, but that amounts of radioactivity "were below levels that would cause concern for public health and safety." Still, they said, enough contamination existed to require clean-ups in some cases.

Legally discharged by hospitals, laboratories and a variety of manufacturing companies, limited quantities of radioactive waste matter regularly are flushed into the nation's sewer systems where dilution is supposed to render the material harmless.

However, the GAO report points to several cases where, instead of dispersing, the radioactive materials re-concentrated in the sludge and ash that is filtered out of the waste water passing through treatment plants.

Congress Considers Changes in Retirement Raises

THE WASHINGTON POST

WASHINGTON

Government retirees would lose millions of dollars in cost-of-living adjustment raises over the next few years under a promise-now-pay-later Senate plan.

If the complex proposal is passed, budget-cutters might be inspired to try the same thing on the much larger payroll for active duty federal workers and military personnel by rescheduling their January raises. Those workers receive raises based on private-sector pay changes.

Sen. Sam Nunn, D-Ga., is expected to offer an amendment to the Defense Authorization bill. It would put federal and military retirees on the same COLA cycle at the expense of the civilians. One proposal would delay civilian COLAs now due in April 1995 and 1996 until July of those years. Another would add to that by delaying the 1997 and 1998 civilian COLAs until May of those years.

Last month, the House voted to equalize the civilian-military COLAs by moving the military payments up to April. That plan was pushed by Rep. Jim Moran, D-Va., and is backed in the Senate by John Warner, R-Va., and Paul Sarbanes, D-Md.

But such a move would eliminate some of the savings scored last year in the COLA delay action. Nunn, chairman of the Armed Services Committee, is expected to propose the equal-COLA amendment that would preserve the savings. But it would leave civilian federal retirees on a harsher, and longer delayed COLA cycle.

U.S. Endorses French Plan to Send Troops on Rwanda Mission

By Julia Preston
THE WASHINGTON POST

UNITED NATIONS

The United States Monday strongly supported a French proposal to send at least 1,000 troops to help protect civilians trapped in Rwanda's tribal war, while U.N. Secretary General Boutros Boutros-Ghali gave a more guarded endorsement that reflected broad uneasiness about the plan.

The mixed reaction to President Francois Mitterrand's initiative demonstrated the dilemma facing international policy-makers, who are left with France as the only major power willing to send an intervention force to Rwanda,

despite its colonial heritage in Africa and more recent involvement in Rwanda itself.

The United States, by making the Rwanda crisis the first test of its new, more cautious approach to multilateral peacekeeping, stalled any momentum to raise a U.N.-mandated force. First, U.S. officials proposed that peacekeepers be sent only to border areas outside the country; then, they refused to back full deployment of a proposed force of 5,500 troops until that number had been fully committed by member nations. Moreover, they negotiated for weeks to make the financially strapped world body pay \$10 million for 50 U.S.

armored personnel carriers that Washington had pledged to the Rwanda operation.

Now, officials here say, the only apparent alternative for prompt international action is to follow the lead of France, whose image of rescuer has been tainted by its recent backing of a Hutu-led Rwandan government whose campaign of violence against the Tutsi tribal minority has been characterized as genocide by Boutros-Ghali.

The terse French proposal introduced today asked the Security Council to give its blessing to a French-led military operation aimed at "ensuring the security and protection of civilians at risk."

Graduate Student Council

The Graduate Student Council is here to support you! The GSC is continually promoting the concerns of graduate students to the administration, providing events intended to pull you out of lab occasionally, and to help build a sense of a graduate community. Please stop by any one of our events or meetings. We want to hear from you!

Be sure to be a part of Graduate Student Orientation, Aug. 30-Sept. 10! Brought to you by the GSC!

July 8-10
Montreal Jazz Festival:

August 7
Tanglewood

Later in July.....



For only \$60 we provide the transportation and lodging, you provide the love of music. Only a few spaces left. See you there!

Join us for an inspiring trip to the summer home of the BSO for a night of MIT music including a performance by Yo-Yo Ma and compositions by John Harbison! Tickets go on sale soon!

We can't stay in doors too long! We're currently putting together another outdoor trip that promises to be as exciting as the recent canoe trip. Keep your eyes open!

Ah, summertime...

the cool breezes, the warm sunshine

Have you relaxed yet?

NO ?!?

Then hurry up to the GSC Office to grab the final places for these great events!

The GSC's work is never done! Committee meetings continue:
Monday, June 27 : Housing and Community Affairs Committee
Tuesday, June 28 : Activities Committee
Wednesday, July 6 : Academic Projects and Policy Committee
Tuesday, July 12 : General Meeting

Everyone is welcome to all our meetings which are held at 5:30pm in the GSC Office, room 50-220, directly above the Muddy Charles Pub.

For more information about the Graduate Student Council, call 253-2195 or send email to gscadmin@mit.edu. To be placed on a mailing list to receive electronic mail notices of meetings, log into athena and type blanche -a username gsc-students, or send email to gsc-request@mit.edu.

OPINION

Soccer Needs More Television Coverage

Column by Michael K. Chung
COLUMNIST

With the World Cup underway, I am now convinced that soccer coverage is feasible on American television. With soccer as one of the most popular sports not only in the United States, but all over the world, the television industry has long owed adequate coverage to the American people. The efforts of the ABC and ESPN broadcast stations demonstrate that commercial-free broadcasts are certainly worthwhile.

Soccer has been long neglected on American television because the structure of the game does not allow for time-outs or other stoppages of play (other than injury). Due to this lack of "commercial room," television stations have not broadcast soccer events on a regular basis, with the possible exception of Olympic coverage. But even then, what little of the sport was shown usually appeared in the form of abbreviated highlights; and since this is the United States, the meager coverage focused primarily on the Americans.

ABC's uninterrupted, live coverage of the U.S. soccer team's first-round game versus Switzerland showed considerable competence in televising the game. From what I understand, European coverage of soccer (or "football," if you prefer) posts the sponsoring advertiser of a particular game segment in the corner of the television screen, and announces

others at appropriate times during the game. During half-time of course, commercials can be shown.

Perhaps using this model of European coverage, commercial-free game sponsors were announced in the United States-Switzerland game and displayed in the corner of the screen. In and of itself, this was refreshing and true to the sport (unlike American football and basketball, each with its share of "television time-outs").

In addition, camera angles and use of instant replays demonstrated the television crew's competence to broadcast a soccer game. The commentary seemed reasonable, but I am no authority as I have almost no experience with the game. I am sure that as time goes on, the sports commentators will continue to improve. They did seem well-informed about the players, and kept the dialogue continuous throughout the game.

What impressed me the most, however, was the fact that the ABC commentators announced what games will be broadcast not only on their own station throughout the tournament, but also on ESPN. Never before have I witnessed one station announce the coverage schedule of a competitor. This is most admirable, and I am quite pleased that the World Cup coverage is not monopolized by a cable company for the simple reason that not everyone who enjoys the game of soccer has

the access to such cable programming. Network channels, on the other hand, are accessible to all television viewers, and it is only fair that the entire country have the opportunity to watch part of the festivities.

While I am unsure of what soccer leagues on the amateur and professional level exist in the United States, it is certainly worthwhile for American television producers to look into the coverage of the sport. Whether such coverage becomes a monopoly (e.g. the National Football League), or shared between stations (e.g. major league baseball) can be determined later.

The most important thing is to broadcast this great sport to the public without distorting the game itself. Since it is an international sport, it is unlikely that it will become infiltrated with television time-outs, rock-and-roll music broadcast at every possible non-game moment (as during National Basketball Association coverage), and other potential distractions. With so much television coverage in general and soccer's popularity in the United States, soccer undoubtedly deserves its place on the American television lineup.

Michael K. Chung '94 is a former opinion editor of *The Tech*.



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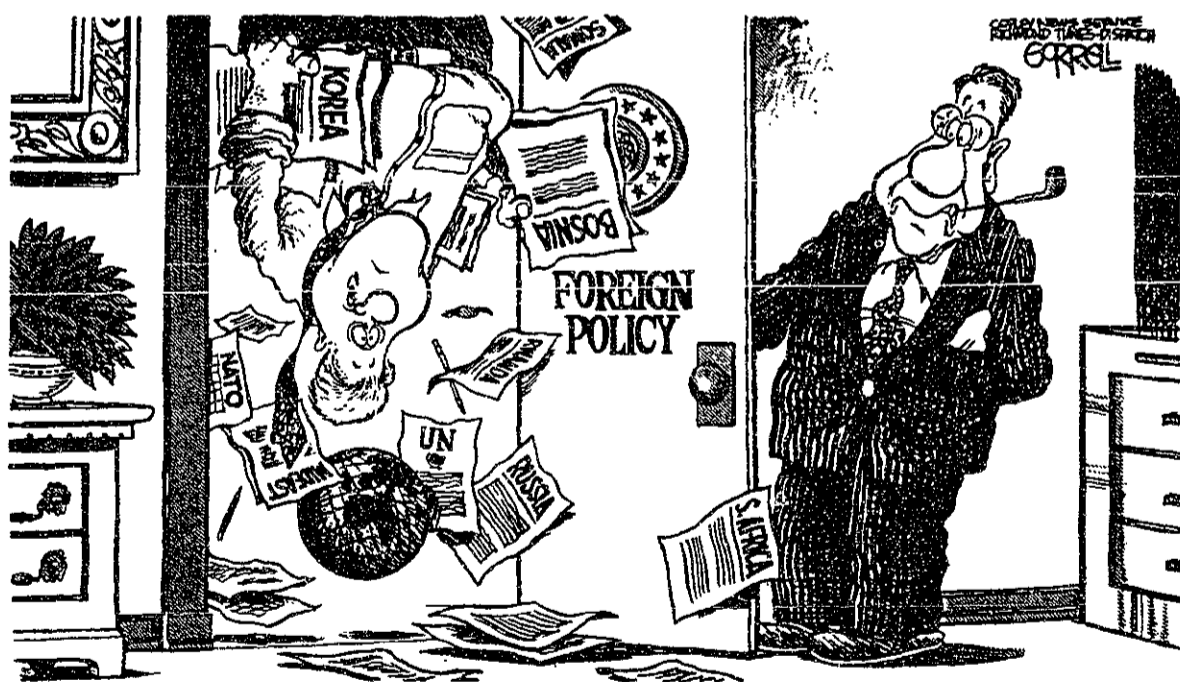
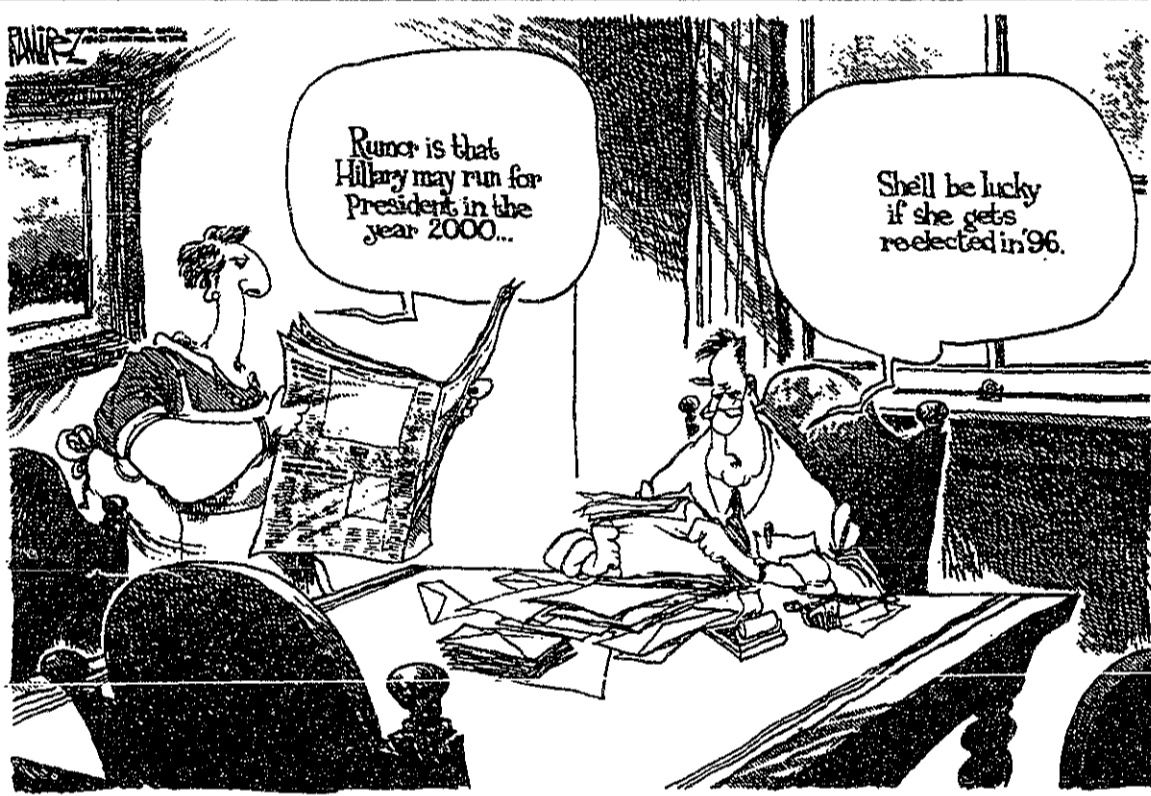
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THE ARTS

Though simple, *Speed* still proves successful

SPEED

Directed by Jan DeBont.

Written by Graham Yost.

Starring Keanu Reeves, Dennis Hopper, Sandra Bullock, Joe Morton, and Jeff Daniels. Loews Cheri.

By Scott Deskin

ASSOCIATE ARTS EDITOR

Speed is a simple-minded action movie that derives most of its inspiration from high-speed jaunts through Los Angeles freeways and subway systems and from some pretty nifty explosions. The character developments are secondary to the plot. Jack Traven (Keanu Reeves) is a SWAT team member whose living-on-the-edge heroics make him the ideal hero; Howard Payne (Dennis Hopper) is the requisite psychopath whose exploits as a mad bomber are only slightly less reprehensible than his disdain for the hero; Ann (Sandra Bullock) is Traven's unwilling civilian passenger who eventually falls in love with him; and Harry (Jeff Daniels) is Traven's likable but expendable partner. In short, *Speed* is a formulaic action picture ("Die Hard on a bus," except less sophisticated than *Die Hard*) that compromises any semblance of a story for non-stop action and big-budget pyrotechnics.

Needless to say, the action keeps audiences riveted to their seats, and *Speed* ultimately succeeds. As the *New Yorker* has already dubbed *Speed* "movie of the year," it's hard to imagine who wouldn't be impressed by such a streamlined example of pure entertainment. The movie begins with a spectacular set-up involving an elevator in a

high-rise building, which recalls a little bit of *Die Hard* itself. By working its story and its actors into a frenetic pace, former cinematographer Jan DeBont (in his debut as a director) doesn't let the pace slow down from there. As the film's title implies, the story moves as quickly as a rush of adrenaline in order to keep up with the required amounts of bloodshed, fast-moving vehicles, and explosions.

As with every great action vehicle, there has to be a gimmick, and *Speed* is no exception. After foiling Payne's initial attempt to extort \$3.7 million from the city, Traven

becomes a helpless pawn in the mad bomber's quest to get his money. The problem: A transit bus has been wired with a hefty amount of explosives. The good-hearted hint: Payne tells Traven which bus is carrying the explosives. The catch: Once the bus exceeds 50 miles per hour, the bus is armed to explode if the bus dips below that mark. Therefore, Traven's mission is to catch up with the bus and make sure that innocent people aren't killed. This all sounds rather corny, but the action sequences are so expertly handled that you begin to appreciate the one-liner dialogue, which pro-

vides some comic relief.

It would be unfair to give away what happens, since the main action of the movie starts from one long bus ride. The performances are not stellar but merely solid enough to keep the story in check. The hero and heroine, Reeves and Bullock, are pretty pale and one-dimensional. But to wish for anything else from them would probably detract from the action, so their cookie-cutter roles are perhaps a blessing. The real "acting" belongs to Dennis Hopper, who plays the psychopathic villain with his typical acid-damaged panache. There are a few moments where the dialogue becomes laughable, typified by Hopper's character concerning his mission: "Bomb it, explode. That's their meaning. That's the beauty." But if the screenwriter is far from poetically inclined, the choreographed crash and explosions are sheer poetry in motion.

A movie like *Speed* almost defies criticism because it's an example of how crowd-pleasing aspirations and big-budget visual excitement meet. Some people may brush this film off as an expensive way to woo an audience with hardly any character interaction to make it socially redeeming as an emotionally charged drama. But if more and more filmmakers are going to take their cue from the Sylvester-Stallone-school-of-action flicks, it would be preferable to get the undiluted spectacle instead of a pretense of a plot thrown merely to get a nod of respectability from critics. As such, *Speed* (like Stallone's oft-maligned *Cliffhanger*) is that rare no-brainer of a film that just promises an audience a good time — an action film strictly for thrill-seekers. I think that includes just about everyone.



Jack Traven (Keanu Reeves) tries to save a bus from exploding as Annie (Sandra Bullock) keeps the pedal to the metal in *Speed*.

Copley's California Café is not so trendy as it is tasty

MOKA

California Café.

130 Dartmouth Street, Boston.

Entrees, Sandwiches, and Pizzas \$4.25-\$7.50.

By Ann Ames

ARTS EDITOR

As a Californian, I scoffed at first sight of the words "California Café" painted in the window of this frightfully trendy-looking restaurant next to Copley Place. I expected to see on the menu a list of over-priced standards with a stereotypical Californian twist: Spaghetti With Tofu Balls, Roast Beef With Avocado and Alfalfa Sprouts, and maybe an Organically Grown Tomato, Lettuce, and Citrus Salad to start.

Predisposed to finding such offenses, the reality of the restaurant was a pleasant surprise. All the entrees are Mexican-American and inexpensive. The Salmon Burrito, with

Black Beans, Scallions, Basil, and Tomatoes is the most expensive, but at only \$7.50 it should be considered a bargain. Several sandwiches offer a twist on deli classics like smoked turkey and the b.l.t., and all are under \$5. They come with couscous salad flavored with cilantro and lime — the perfect food for an oppressive, humid afternoon.

Adventurers might want to try one of the "exotic" pizzas, priced at \$5.75 or \$6.25, like Roasted Eggplant, Hummus, Red Onion, Mozzarella, and Goat Cheese, or Fresh Basil, Polenta, Peppers, Tomatoes, Mozzarella, and Romana. Unfortunately, Moka's tasty garlic pizza has been taken off of the menu. Any garlic lover who goes there to find that it has reappeared should definitely give it a try; it will leave you tasting (and tasting of) garlic for the next 24 hours.

Of course, there are such disturbing options as the Pineapple Ginger Roasted Mal-

ibu Chicken Wings With Honey-Chili Yogurt Sauce (Yes, this lengthy title belongs to a single dish.) for \$5.50, the most expensive appetizer on the menu, and the Brie, Fresh Pear, and Watercress sandwich for \$4.50. The management also seems to think that everyone who would eat a dish with "veggie" in the title must like eggplant, but there are plenty of other vegetarian options for those who do not fit that description.

To further fit the Californian profile, there is no beef on the menu, and all espresso drinks are available in decaffeinated form. The variety of drinks expected from a '90's café is available here, including plenty of frosty, frothy beverages to battle the sultry summer weather. This is where the overpricing happens, as some of the more elaborate concoctions cost \$3 or more — typical for such drinks, but that does not make it reasonable. Of course they serve regular coffee, at a regu-

lar price, as well, and it is very good.

The menu claims that the place is reminiscent of a Malibu Beach café. With its eclectic, wildly colorful décor it would more likely be found on Venice Beach, but that is a picky point, and in the restaurant's favor besides. When the heat isn't blistering, you can sit at an outside table watching skate rats do their thing at the edge of the shady brick walk of the Southwest Corridor for even more of a Venice feel.

This is a great choice for a light meal in Copley Square, which is otherwise largely devoid of good, inexpensive restaurants. I would be the perfect place, for example, to sit and talk about *32 Films About Glenn Gould* after seeing it at the Copley Place cinema, or any time you want to get off campus and hang out in the Back Bay for awhile. It's good, it's cheap, and it may make you think of cooler, brighter shores.

Nichols and Nicholson disappoint with a tame *Wolf*

WOLF

Directed by Mike Nichols.

Written by Jim Harrison and Wesley Strick.

Starring Jack Nicholson, Michelle Pfeiffer,

James Spader, Kate Nelligan,

and Christopher Plummer.

Loews Cheri.

By Scott Deskin

ASSOCIATE ARTS EDITOR

The choice to cast Jack Nicholson as a werewolf in the new film *Wolf* seems like a logical idea, at least on paper. In this film he plays Will Randall, an editor-in-chief at a publishing house whose life is hitting the rocks. His company has been taken over by a millionaire (Christopher Plummer) who appreciates killer instinct and ambition over loyalty and civility — at least in the corporate arena. Soon after he is demoted Randall learns that his wife (Kate Nelligan) has entered into an affair with an underhanded, back-stabbing co-worker (James Spader) who forces him off the top of the corporate ladder. Randall, always the gentleman, lets other people walk all over him even when he knows

that he's about to take a fall. What else can a weak-willed, middle-aged man do?

The solution, or change, to his life comes when a wolf bite on a dark New England road (in the presence of a full moon, of course) causes his metamorphosis into a werewolf, thereby unleashing the beast within. Not only do his senses sharpen during the day, bringing with them a new self-confidence, but he falls prey to his animal instincts at night, going on prowl through Central Park, making victims of wild animals and humans alike.

Another plot device becomes apparent in the millionaire's daughter (Michelle Pfeiffer), a world-wise rich girl who inevitably falls for the newly-empowered Randall. It's not the greatest, nor freshest, set-up that films about werewolves have to offer, but the talented cast presents some promise.

However, practically all of that potential is wasted by a bloated, unrealistic love story, campy special effects, and shallow characterizations. Director Mike Nichols has done comedy before (*The Graduate*, *Working Girl*) as well as drama (*Silkwood*, *Regarding Henry*), both with varying degrees of success. In *Wolf*,

however, one can't really be sure what genre Nichols is trying to plant himself in when he's dealing with horror.

By all accounts, this movie should be fun, and its main character should revel in the powers of his alter ego rather than get bogged down in the emotional crises of work and marriage. The latter prevail, though, and they cancel out whatever possibility of humor within the horror story. A movie can hardly try to be sophisticated when its shots of a werewolf leaping through the air visually qualify as camp humor. (Many audience members laughed during the climactic action sequences.)

The cast also deserves some of the blame. Jack Nicholson's emotionally "restrained" character at the start of the film never really rings genuine. As Stephen King once said in criticism of Stanley Kubrick's film version of *The Shining*: An audience can't really buy into Nicholson's portrayal of a character who slowly goes insane because he already looks sort of "crazy." (His roles in *One Flew Over the Cuckoo's Nest* and as the Joker in *Batman* probably add to this image.)

This film doesn't approach any of the aforementioned ones in terms of lunatic performance, so that Nicholson is handicapped at the start when he tries to play his character straight. Michelle Pfeiffer is not much more than a pretty face — albeit one that caps a self-determined, hard-nosed character — who is soon relegated to standard, unnecessary love interest. As annoying as James Spader's character is, he gets the most to work with in this picture: His over-the-top delivery and greasiness of character almost create enough of a diversion from the incoherent plot.

All told, *Wolf* is probably one of the summer's first major disappointments. The last such pairing of Nicholson and Pfeiffer was in *The Witches of Eastwick*, a sometimes crude but often hilarious showcase of both stars' charismatic qualities, using them for outlandish swordplay instead of hollow theatrics.

This film makes you laugh when you should be enthralled, and it leaves you puzzled when you should be moved. The advertisements boast, "The animal is out," but, sadly, there's not much of it on the screen.

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Anderson improves in his second *Star Wars* book

DARK APPRENTICE

Written by Kevin J. Anderson.
Bantam Books.

Patrick Mahoney
STAFF REPORTER

Although still slightly predictable, *Dark Apprentice* — the newest book in the *Star Wars* line — is enjoyable and entertaining.

The most valuable portion of this book is the use of a clever villainess, Admiral Daala. Though not as ingenious as the Grand Admiral Thrawn in Timothy Zahn's recent trilogy, she far outshines Moruth Doole, the primary antagonist of Kevin Anderson's first book (*Jedi Search*) in this trilogy. Daala is cold and

calculating, and although she is more intent on random destruction than on defeating the New Republic, her experience and knowledge are refreshing.

In general, all of the characters in *Dark Apprentice* are much better than their counterparts in *Jedi Search*. All of them seem much more alive, and are more reminiscent of the characters in the films. All of the action of the characters is well justified and even the most drastic of changes — Admiral Ackbar's resignation — are developed and completely believable. There are occasional exceptions to this when the characters seem driven in a certain path only to further some unimportant plot line. For example, throughout the book Han and Lando argue about whether Han

should really own the Millennium Falcon or not. Overall, however, I found the characters' actions entirely plausible — a vast improvement over Anderson's *Jedi Search*.

Unfortunately, Anderson still suffers from one main problem: He explains too much. He often explicitly tells the reader what the character is thinking rather than putting out some hints and allowing the reader to figure this out for himself.

Much of what develops with the Jedi academy is predictable, as Anderson nearly spelled it out in the first book. Still he does a great job describing the history of the old Jedi and their downfall. He is able to keep the reader's interest in what could have easily become a boring plot line about a bunch of young Jedi

learning to stand on their heads.

The plot moves quickly, very much unlike the Zahn series which focused a lot on politicking and strategies. This fast-paced plot line draws the reader in and keeps his attention focused on the story, making it hard to put the book down. A problem with this book is that it ends. All books end, but this one has a definite finale and doesn't really seem to be the second book in a trilogy. The third book will have to venture off in a different direction from the first and second.

Dark Apprentice is worth reading; it is exciting and quick. But if you are expecting the sort of book written by Zahn, you will be disappointed.

Disney tops itself again with music from *Lion King*

THE LION KING

Motion Picture Soundtrack.
Music by Elton John.
Lyrics by Tim Rice.
Score Composed by Hans Zimmer.
Walt Disney Music Company.

By Patrick Mahoney
STAFF REPORTER

In the fine tradition of *The Little Mermaid*, *Beauty & the Beast*, and *Aladdin*, The Walt Disney Company has created a musical masterpiece in *The Lion King* whose soundtrack is already available in stores. The movie is due out in theaters Friday.

Both the music and the lyrics of *The Lion King* serve to tell the story of Simba — a newly born lion cub who is destined to be king. It starts out with the presentation of the young Simba to the rest of the world. This lively and energetic "Circle of Life" immediately captures your attention and draws you in. This is lyricist Tim Rice's most powerful piece, as it perfectly creates the image of a young lion cub meeting a vast and unbelievable world for the first time.

Immediately the music flows into an almost playful piece in which the young Simba (performed in the song by Jason Weaver) claims "I Just Can't Wait to Be King" and is teased by his friends (the voices of Rowan Atkinson and Laura Williams).

The tone now becomes much more somber as Rice introduces the antagonist of the film, the evil Scar (the voice of Jeremy Irons), who plans to do away with Simba and to make himself king. But even during the dark piece, Rice adds hilarious comments by Scar's min-

ions (the voices of Whoopi Goldberg, Cheech Marin, and Jim Cummings).

The soundtrack proceeds on with other songs, each with great melodies and lyrics. Following this are four powerful instrumental pieces which give the album a more serious tone.

Three of the songs on *The Lion King* are repeated at the end (this time performed by

Elton John), but now the lyrics have been altered slightly and the tempo is slower and more determined. Whereas the first few songs are energetic and lively, these last three are more introspective. The new sound seems to represent a more mature and thoughtful Simba who has begun to understand what lies before him. John's music and his strong and powerful vocals elegantly support this image.

Reminiscent of *Aladdin* and *Beauty & the Beast*, many of the melodies sound ever-so-slightly familiar the first time you hear them, but soon they begin to grow a life of their own. Overall, the soundtrack is exceptional and leaves you wanting to go see the movie. Tim Rice did an outstanding job in making this set of memorable original melodies with a slight "Safari" theme.



Simba struggles to find his destined place in nature's "circle of life" surrounded by his friends in *The Lion King*.

ON THE SCREEN

— BY THE TECH ARTS STAFF —

- ★★★★: Excellent
- ★★★: Good
- ★★: Average
- ★: Poor

★★★ Big

Tom Hanks gets the wish that every kid dreams: he gets to be big. Granted this wish by a magical carnival game, Hanks spends the next couple of months making inroads in the business world, becoming an instant success at the toy company where he is hired. But he isn't ready for the incredible competition and backstabbing associated with this position. Nor is he ready to fall in love. — Patrick Mahoney. *LSC Saturday*.

★★ City Slickers II: The Legend of Curly's Gold

After the first *City Slickers*, this film is a

disappointment. It is nowhere near as amusing as the first, and the actors (Billy Crystal, Jack Palance, and Daniel Stern) have lost the charm that they had in the original. Palance's character, Duke — the twin brother of Curly — is badly written and a poor attempt at recapturing the appeal that Curly had in the original film. Great cinematography and the addition of Jon Lovitz as Crystal's lazy brother each add a little to the film, but they aren't enough to save it from mediocrity. — PM. *Loews Copley Place*.

★★ The Cowboy Way

Pepper (Woody Harrelson) and Sonny (Keifer Sutherland) are two New Mexico cowboys who have been friends since they were young but have recently experienced a falling out. Now they are about to venture to the Big Apple to locate their friend Nacho

(Joaquin Martinez) who went there to pick up his daughter. Harrelson and Sutherland are pitted against an evil crime lord Stark (Dylan McDermott) who runs several slave-labor houses for illegal immigrants. The film is entertaining, but the whole Pepper-Sonny quarrel is distracting and doesn't have a place in the movie. *The Cowboy Way* had the potential to be a hilarious comedy with cowboys in New York City but doesn't pursue that avenue. Instead it tries and fails to make itself "meaningful." — PM. *Loews Charles*.

★★½ The Crow

This action film casts the late Brandon Lee as Eric Draven, a deceased musician who returns from the grave to exact revenge on his tormentors. By way of avenging the rape and murder of his girlfriend (on Halloween), he can finally achieve peace. However, his mission encounters a series of obstacles, namely a young girl whom he seeks to rescue from the dangers of the city, and the sadistic urban overlord/villain who proves to be a defiant match for Draven's supernatural immortality. It's tempting to try to like this film (almost too tempting, in fact), as the message of redemption is a truly sentimental one, and Lee's performance is impassioned as a mock angel of death. It also has a dark, *Batman*-influenced edge to most of its Gothic visuals, which is fine. In the end, though, the violence is far too excessive—even if it is expertly staged and exhilarating. Watching this film is emotionally draining, and although

that may be a relief compared with the vacuousness of traditional summer movies, it's not a *fun* movie to watch. — Scott Deskin. *Loews Cinema 57*

★★★ Maverick

Mel Gibson and Jodie Foster star as poker players trying to raise the \$25,000 entry fee for "the poker game of the century." *Maverick* features good bad-guys, bad good-guys, and smart women, and avoids all the typical stereo-types of standard westerns. It's a "politically correct" movie that fits easily into the western genre. Director Richard Donner masterfully keeps the plot one step in front of the audience, creating an unpredictable, hilarious, and thoroughly enjoyable film. — PM. *Loews Cheri*

★★★★ 32 Short Films About Glenn Gould

This film really is what the title says: a series of 32 films, ranging in length from 45 seconds to between 10 and 15 minutes. A brilliant pianist, the eccentric Gould was known for his insightful interpretations of J. S. Bach's music, and this film is full of Bach-like preludes and fugues, some subtle and some bold, but all fascinating. Styles vary as much as length; there are dramatized scenes from Gould's life, interviews with friends and relatives, and avant-garde clips that explore Gould's music through the cinematic art form. Some of these experimental pieces seem aimless, but the joy of sitting in a darkened theater listening to Gould playing Bach or Hindemith is more than enough to sustain these few moments of visual emptiness. This is as thorough an outline of a man's life as can be presented in two hours, and it is cleverly disguised as total fiction. At the end of the film, you will be surprised to find that in addition to having had a wonderful time, you have learned something. — Ann Ames. *Loews Copley Place*



Bret Maverick (Mel Gibson), Zane Cooper (James Gardner) and Annabelle Brandsford (Jodie Foster) watch approaching Indians in *Maverick*.

THE ARTS

Though simple, *Speed* still proves successful

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becomes a helpless pawn in the mad bomber's quest to get his money. The problem: A transit bus has been wired with a hefty amount of explosives. The good-hearted hint: Payne tells Traven which bus is carrying the explosives. The catch: Once the bus exceeds 50 miles per hour, the bus is armed to explode if the bus dips below that mark. Therefore, Traven's mission is to catch up with the bus and make sure that innocent people aren't killed. This all sounds rather corny, but the action sequences are so expertly handled that you begin to appreciate the one-liner dialogue, which pro-

vides some comic relief.

It would be unfair to give away what happens, since the main action of the movie stems from one long bus ride. The performances are not stellar but merely solid enough to keep the story in check. The hero and heroine, Reeves and Bullock, are pretty pale and one-dimensional. But to wish for anything else from them would probably detract from the action, so their cookie-cutter roles are perhaps a blessing. The real "acting" belongs to Dennis Hopper, who plays the psychopathic villain with his typical acid-damaged panache. There are a few moments where the dialogue becomes laughable, typified by Hopper's character concerning his mission: "Bombs explode. That's their meaning. That's their beauty." But if the screenwriter is far from poetically inclined, the choreographed crashes and explosions are sheer poetry in motion.

A movie like *Speed* almost defies criticism because it's an example of how crowd-pleasing aspirations and big-budget visual excitement meet. Some people may brush this film off as an expensive way to woo an audience, with hardly any character interaction to make it socially redeeming as an emotionally-charged drama. But if more and more filmmakers are going to take their cue from the Sylvester-Stallone-school-of-action flicks, it would be preferable to get the undiluted spectacle instead of a pretense of a plot thrown in merely to get a nod of respectability from critics. As such, *Speed* (like Stallone's often-maligned *Cliffhanger*) is that rare no-brainer of a film that just promises an audience a good time — an action film strictly for thrill-seekers. I think that includes just about everyone.



Jack Traven (Keanu Reeves) tries to save a bus from exploding as Annie (Sandra Bullock) keeps the pedal to the metal in *Speed*.

Copley's California Café is not so trendy as it is tasty

MOKA

California Café.
130 Dartmouth Street, Boston.
Entrées, Sandwiches, and Pizzas \$4.25-\$7.50.

By Ann Ames
ARTS EDITOR

As a Californian, I scoffed at first sight of the words "California Café" painted in the window of this frightfully trendy-looking restaurant next to Copley Place. I expected to see on the menu a list of over-priced standards with a stereotypical Californian twist: Spaghetti With Tofu Balls, Roast Beef With Avocado and Alfalfa Sprouts, and maybe an Organically Grown Tomato, Lettuce, and Citrus Salad to start.

Predisposed to finding such offenses, the reality of the restaurant was a pleasant surprise. All the entrées are Mexican-American and inexpensive. The Salmon Burrito, with

Black Beans, Scallions, Basil, and Tomatoes is the most expensive, but at only \$7.50 it should be considered a bargain. Several sandwiches offer a twist on deli classics like smoked turkey and the b.l.t., and all are under \$5. They come with couscous salad flavored with cilantro and lime — the perfect food for an oppressive, humid afternoon.

Adventurers might want to try one of the "exotic" pizzas, priced at \$5.75 or \$6.25, like Roasted Eggplant, Hummus, Red Onion, Mozzarella, and Goat Cheese, or Fresh Basil, Polenta, Peppers, Tomatoes, Mozzarella, and Romana. Unfortunately, Moka's tasty garlic pizza has been taken off of the menu. Any garlic lover who goes there to find that it has reappeared should definitely give it a try; it will leave you tasting (and tasting of) garlic for the next 24 hours.

Of course, there are such disturbing options as the Pineapple Ginger Roasted Mal-

ibu Chicken Wings With Honey-Chili Yogurt Sauce (Yes, this lengthy title belongs to a single dish.) for \$5.50, the most expensive appetizer on the menu, and the Brie, Fresh Pear, and Watercress sandwich for \$4.50. The management also seems to think that everyone who would eat a dish with "veggie" in the title must like eggplant, but there are plenty of other vegetarian options for those who do not fit that description.

To further fit the Californian profile, there is no beef on the menu, and all espresso drinks are available in decaffeinated form. The variety of drinks expected from a '90's café is available here, including plenty of frosty, frothy beverages to battle the sultry summer weather. This is where the overpricing happens, as some of the more elaborate concoctions cost \$3 or more — typical for such drinks, but that does not make it reasonable. Of course they serve regular coffee, at a regu-

lar price, as well, and it is very good.

The menu claims that the place is reminiscent of a Malibu Beach café. With its eclectic, wildly colorful décor it would more likely be found on Venice Beach, but that is a picky point, and in the restaurant's favor besides. When the heat isn't blistering, you can sit at an outside table watching skate rats do their thing at the edge of the shady brick walk of the Southwest Corridor for even more of a Venice feel.

This is a great choice for a light meal in Copley Square, which is otherwise largely devoid of good, inexpensive restaurants. It would be the perfect place, for example, to sit and talk about *32 Films About Glenn Gould* after seeing it at the Copley Place cinema, or any time you want to get off campus and hang out in the Back Bay for awhile. It's good, it's cheap, and it may make you think of cooler, brighter shores.

Nichols and Nicholson disappoint with a tame *Wolf*

WOLF

Directed by Mike Nichols.
Written by Jim Harrison and Wesley Strick.
Starring Jack Nicholson, Michelle Pfeiffer,
James Spader, Kate Nelligan,
and Christopher Plummer.
Loews Cheri.

By Scott Deskin
ASSOCIATE ARTS EDITOR

The choice to cast Jack Nicholson as a werewolf in the new film *Wolf* seems like a logical idea, at least on paper. In this film he plays Will Randall, an editor-in-chief at a publishing house whose life is hitting the rocks. His company has been taken over by a millionaire (Christopher Plummer) who appreciates killer instinct and ambition over loyalty and civility — at least in the corporate arena. Soon after he is demoted Randall learns that his wife (Kate Nelligan) has entered into an affair with an underhanded, back-stabbing co-worker (James Spader) who forces him off the top of the corporate ladder. Randall, always the gentleman, lets other people walk all over him even when he knows

that he's about to take a fall. What else can a weak-willed, middle-aged man do?

The solution, or change, to his life comes when a wolf bite on a dark New England road (in the presence of a full moon, of course) causes his metamorphosis into a werewolf, thereby unleashing the beast within. Not only do his senses sharpen during the day, bringing with them a new self-confidence, but he falls prey to his animal instincts at night, going on prowls through Central Park, making victims of wild animals and humans alike.

Another plot device becomes apparent in the millionaire's daughter (Michelle Pfeiffer), a world-wise rich girl who inevitably falls for the newly-empowered Randall. It's not the greatest, nor freshest, set-up that films about werewolves have to offer, but the talented cast presents some promise.

However, practically all of that potential is wasted by a bloated, unrealistic love story, campy special effects, and shallow characterizations. Director Mike Nichols has done comedy before (*The Graduate*, *Working Girl*) as well as drama (*Silkwood*, *Regarding Henry*), both with varying degrees of success. In *Wolf*,

however, one can't really be sure what genre Nichols is trying to plant himself in when he's dealing with horror.

By all accounts, this movie should be fun, and its main character should revel in the powers of his alter ego rather than get bogged down in the emotional crises of work and marriage. The latter prevail, though, and they cancel out whatever possibility of humor within the horror story. A movie can hardly try to be sophisticated when its shots of a werewolf leaping through the air visually qualify as camp humor. (Many audience members laughed during the climactic action sequences.)

The cast also deserves some of the blame. Jack Nicholson's emotionally "restrained" character at the start of the film never really rings genuine. As Stephen King once said in criticism of Stanley Kubrick's film version of *The Shining*: An audience can't really buy into Nicholson's portrayal of a character who slowly goes insane because he already looks sort of "crazy." (His roles in *One Flew Over the Cuckoo's Nest* and as the Joker in *Batman* probably add to this image.)

This film doesn't approach any of the aforementioned ones in terms of lunatic performance, so that Nicholson is handicapped at the start when he tries to play his character straight. Michelle Pfeiffer is not much more than a pretty face — albeit one that caps a self-determined, hard-nosed character — who is soon relegated to standard, unnecessary love interest. As annoying as James Spader's character is, he gets the most to work with in this picture: His over-the-top delivery and greasiness of character almost create enough of a diversion from the incoherent plot.

All told, *Wolf* is probably one of the summer's first major disappointments. The last such pairing of Nicholson and Pfeiffer was in *The Witches of Eastwick*, a sometimes crude but often hilarious showcase of both stars' charismatic qualities, using them for outlandish swordplay instead of hollow theatrics.

This film makes you laugh when you should be enthralled, and it leaves you puzzled when you should be moved. The advertisements boast, "The animal is out," but, sadly, there's not much of it on the screen.

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Anderson improves in his second *Star Wars* book

DARK APPRENTICE

Written by Kevin J. Anderson.
Bantam Books.

Patrick Mahoney
STAFF REPORTER

Although still slightly predictable, *Dark Apprentice* — the newest book in the *Star Wars* line — is enjoyable and entertaining.

The most valuable portion of this book is the use of a clever villainess, Admiral Daala. Though not as ingenious as the Grand Admiral Thrawn in Timothy Zahn's recent trilogy, she far outshines Moruth Doole, the primary antagonist of Kevin Anderson's first book (*Jedi Search*) in this trilogy. Daala is cold and

calculating, and although she is more intent on random destruction than on defeating the New Republic, her experience and knowledge are refreshing.

In general, all of the characters in *Dark Apprentice* are much better than their counterparts in *Jedi Search*. All of them seem much more alive, and are more reminiscent of the characters in the films. All of the action of the characters is well justified and even the most drastic of changes — Admiral Ackbar's resignation — are developed and completely believable. There are occasional exceptions to this when the characters seem driven in a certain path only to further some unimportant plot line. For example, throughout the book Han and Lando argue about whether Han

should really own the Millennium Falcon or not. Overall, however, I found the characters' actions entirely plausible — a vast improvement over Anderson's *Jedi Search*.

Unfortunately, Anderson still suffers from one main problem: He explains too much. He often explicitly tells the reader what the character is thinking rather than putting out some hints and allowing the reader to figure this out for himself.

Much of what develops with the Jedi academy is predictable, as Anderson nearly spelled it out in the first book. Still he does a great job describing the history of the old Jedi and their downfall. He is able to keep the reader's interest in what could have easily become a boring plot line about a bunch of young Jedi

learning to stand on their heads.

The plot moves quickly, very much unlike the Zahn series which focused a lot on politicking and strategies. This fast-paced plot line draws the reader in and keeps his attention focused on the story, making it hard to put the book down. A problem with this book is that it ends. All books end, but this one has a definite finale and doesn't really seem to be the second book in a trilogy. The third book will have to venture off in a different direction from the first and second.

Dark Apprentice is worth reading; it is exciting and quick. But if you are expecting the sort of book written by Zahn, you will be disappointed.

Disney tops itself again with music from *Lion King*

THE LION KING

Motion Picture Soundtrack.

Music by Elton John.

Lyrics by Tim Rice.

Score Composed by Hans Zimmer.

Walt Disney Music Company.

By Patrick Mahoney
STAFF REPORTER

In the fine tradition of *The Little Mermaid*, *Beauty & the Beast*, and *Aladdin*, The Walt Disney Company has created a musical masterpiece in *The Lion King* whose soundtrack is already available in stores. The movie is due out in theaters Friday.

Both the music and the lyrics of *The Lion King* serve to tell the story of Simba — a newly born lion cub who is destined to be king. It starts out with the presentation of the young Simba to the rest of the world. This lively and energetic "Circle of Life" immediately captures your attention and draws you in. This is lyricist Tim Rice's most powerful piece, as it perfectly creates the image of a young lion cub meeting a vast and unbelievable world for the first time.

Immediately the music flows into an almost playful piece in which the young Simba (performed in the song by Jason Weaver) claims "I Just Can't Wait to Be King" and is teased by his friends (the voices of Rowan Atkinson and Laura Williams).

The tone now becomes much more somber as Rice introduces the antagonist of the film, the evil Scar (the voice of Jeremy Irons), who plans to do away with Simba and to make himself king. But even during the dark piece, Rice adds hilarious comments by Scar's min-

ions (the voices of Whoopi Goldberg, Cheech Marin, and Jim Cummings).

The soundtrack proceeds on with other songs, each with great melodies and lyrics. Following this are four powerful instrumental pieces which give the album a more serious tone.

Three of the songs on *The Lion King* are repeated at the end (this time performed by

Elton John), but now the lyrics have been altered slightly and the tempo is slower and more determined. Whereas the first few songs are energetic and lively, these last three are more introspective. The new sound seems to represent a more mature and thoughtful Simba who has begun to understand what lies before him. John's music and his strong and powerful vocals elegantly support this image.

Reminiscent of *Aladdin* and *Beauty & the Beast*, many of the melodies sound ever-so-slightly familiar the first time you hear them, but soon they begin to grow a life of their own. Overall, the soundtrack is exceptional and leaves you wanting to go see the movie. Tim Rice did an outstanding job in making this set of memorable original melodies with a slight "Safari" theme.



Simba struggles to find his destined place in nature's "circle of life" surrounded by his friends in *The Lion King*.

ON THE SCREEN

— BY THE TECH ARTS STAFF —

- ★★★★: Excellent
- ★★★: Good
- ★★: Average
- ★: Poor

★★★ Big

Tom Hanks gets the wish that every kid dreams: he gets to be big. Granted this wish by a magical carnival game, Hanks spends the next couple of months making inroads in the business world, becoming an instant success at the toy company where he is hired. But he isn't ready for the incredible competition and back-stabbing associated with this position. Nor is he ready to fall in love. — Patrick Mahoney. *LSC Saturday*.

★★ City Slickers II: The Legend of Curly's Gold

After the first *City Slickers*, this film is a

disappointment. It is nowhere near as amusing as the first, and the actors (Billy Crystal, Jack Palance, and Daniel Stern) have lost the charm that they had in the original. Palance's character, Duke — the twin brother of Curly — is badly written and a poor attempt at recapturing the appeal that Curly had in the original film. Great cinematography and the addition of Jon Lovitz as Crystal's lazy brother each add a little to the film, but they aren't enough to save it from mediocrity. — PM. *Loews Copley Place*.

★★ The Cowboy Way

Pepper (Woody Harrelson) and Sonny (Keifer Sutherland) are two New Mexico cowboys who have been friends since they were young but have recently experienced a falling out. Now they are about to venture to the Big Apple to locate their friend Nacho

(Joaquin Martinez) who went there to pick up his daughter. Harrelson and Sutherland are pitted against an evil crime lord Stark (Dylan McDermott) who runs several slave-labor houses for illegal immigrants. The film is entertaining, but the whole Pepper-Sonny quarrel is distracting and doesn't have a place in the movie. *The Cowboy Way* had the potential to be a hilarious comedy with cowboys in New York City but doesn't pursue that avenue. Instead it tries and fails to make itself "meaningful." — PM. *Loews Charles*.

★★½ The Crow

This action film casts the late Brandon Lee as Eric Draven, a deceased musician who returns from the grave to exact revenge on his tormentors. By way of avenging the rape and murder of his girlfriend (on Halloween), he can finally achieve peace. However, his mission encounters a series of obstacles, namely a young girl whom he seeks to rescue from the dangers of the city, and the sadistic urban overlord/villain who proves to be a defiant match for Draven's supernatural immortality. It's tempting to try to like this film (almost too tempting, in fact), as the message of redemption is a truly sentimental one, and Lee's performance is impassioned as a mock angel of death. It also has a dark, *Batman*-influenced edge to most of its Gothic visuals, which is fine. In the end, though, the violence is far too excessive—even if it is expertly staged and exhilarating. Watching this film is emotionally draining, and although

that may be a relief compared with the vacuousness of traditional summer movies, it's not a *fun* movie to watch. — Scott Deskin. *Loews Cinema 57*

★★★ Maverick

Mel Gibson and Jodie Foster star as poker players trying to raise the \$25,000 entry fee for "the poker game of the century." *Maverick* features good bad-guys, bad good-guys, and smart women, and avoids all the typical stereo-types of standard westerns. It's a "politically correct" movie that fits easily into the western genre. Director Richard Donner masterfully keeps the plot one step in front of the audience, creating an unpredictable, hilarious, and thoroughly enjoyable film. — PM. *Loews Cheri*

★★★★ 32 Short Films About Glenn Gould

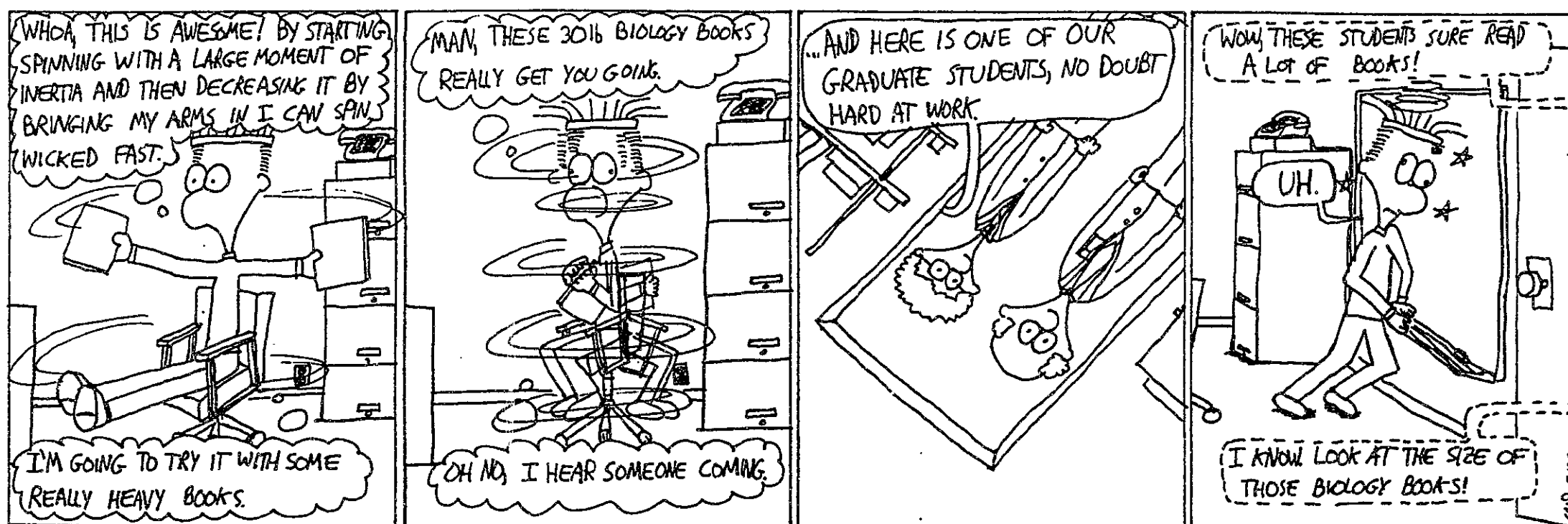
This film really is what the title says: a series of 32 films, ranging in length from 45 seconds to between 10 and 15 minutes. A brilliant pianist, the eccentric Gould was known for his insightful interpretations of J. S. Bach's music, and this film is full of Bach-like preludes and fugues, some subtle and some bold, but all fascinating. Styles vary as much as length; there are dramatized scenes from Gould's life, interviews with friends and relatives, and avant-garde clips that explore Gould's music through the cinematic art form. Some of these experimental pieces seem aimless, but the joy of sitting in a darkened theater listening to Gould playing Bach or Hindemith is more than enough to sustain these few moments of visual emptiness. This is as thorough an outline of a man's life as can be presented in two hours, and it is cleverly disguised as total fiction. At the end of the film, you will be surprised to find that in addition to having had a wonderful time, you have learned something. — Ann Ames. *Loews Copley Place*



Bret Maverick (Mel Gibson), Zane Cooper (James Gardner) and Annabelle Brandsford (Jodie Foster) watch approaching Indians in *Maverick*.

Nick

By Chris Doerr



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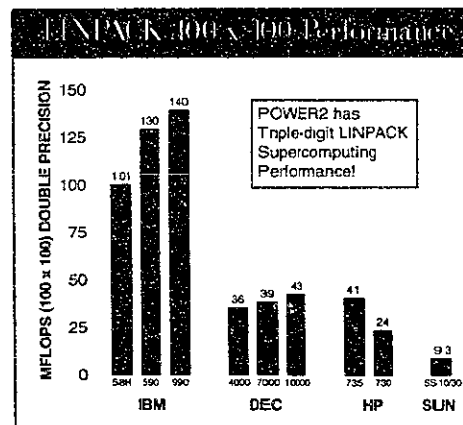
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Classical Music

Bach's Lunch Concerts

Longy School of Music, Edward Pickman Concert Hall, 27 Garden St., Cambridge. All mid-day concerts are Wednesdays at 12:15 p.m. Free admission. Information: 876-0956. June 22: Elise Jackendoff, piano; Ray Jackendoff, clarinet; Sandra Sliker, soprano; songs of Spohr, Debussy, and Poulenc. June 29: Graham Ramsay, baritone; Margaret Ulmer, piano; music of Debussy, Poulenc, and Fauré. July 6: Sonja Lindblad, recorder; Jonathan Daniels, recorder; recorder duos by Teleman, Quantz, Gibbons, and Hotter. July 13: Susan Nagel, soprano; Karen Sauer, piano; songs of Richard Strauss, Alma Mahler, and Alban Berg.

Federal Reserve Bank of Boston, Midday Performance Series

Bank Auditorium, 600 Atlantic Ave., Boston. All concerts begin at 12:30 p.m. Free admission. Information: 973-3453. July 8: Downing College, Cambridge (England) Choir.

Popular Music

Boston Pops

All events are at Symphony Hall, 301 Massachusetts Ave., Boston. Admission: \$11-35 (unless otherwise noted). Information: 266-1492. This season is dedicated to Arthur Fiedler, who was conductor of the Boston Pops from 1930 to 1979.

Hispanic Fiesta

June 22, 8 p.m. The orchestra explores the scintillating music of Spain and South America. Gisèle Ben-Dor, conductor.

American Jubilee!

June 23-24, 8 p.m. The program includes Cole Porter's "Begin the Beguine" and George Gershwin's "An American in Paris." Evans Haile, conductor.

Swing, Swing, Swing

An evening of big band music, ranging from Frank Sinatra to Glenn Miller, hosted by Ron Della Chiesa of WGBH Radio in Boston. June 25, 8 p.m.: Harry Ellis Dickson, conductor. Final Season Concert — July 10, 8 p.m.: John Williams, conductor.

Gospel Night

June 26, 7:30 p.m. This evening of gospel music is performed by the Boston Pops Esplanade Orchestra and a chorus made up of members from several local gospel choirs.

Old Timers' Night

June 28, 8 p.m. Program includes selections by George M. Cohan, Strauss, Leroy Anderson, and the ever-popular "Memories Sing-Along" arranged by Richard Hayman. Harry Ellis Dickson, conductor.

Esplanade Concerts at the Hatch Shell

June 29-July 4, 8 p.m. The Boston Pops Esplanade Orchestra presents six free public concerts. Conductors: Stephen Lord (June 29); Gisèle Ben-Dor (June 30); Harry Ellis Dickson (July 1); To be announced (July 2, "Gospel Night"); Marvin Hamlisch (July 3-4). The Arthur Fiedler Memorial Concert will be held on July 1; the traditional Fourth-of-July concert will be broadcast on WCVB Channel 5 and the A&E Cable network, and will be simulcast on WCRB 102.5 FM.

A Tribute to Arthur Fiedler

July 6-7, 8 p.m. Isaiah Jackson, conductor.

John Williams Conducts

July 8-9, 8 p.m. In the last series of the Boston Pops season, John Williams will lead the orchestra in performing some of his Oscar-winning film scores (*Jaws*, *E.T.*, and *Schindler's List* are to be included).

Film

Brattle Theater

40 Brattle St., Harvard Square, Cambridge. Admission: \$6 for all shows; \$4 for Brattle members; \$3 for seniors/children under 12. Information: 876-6837.

Special Engagements

Through June 23 (4:15, 6, 7:50 9:40 p.m.): *Dialogues with Madwomen* (Allie Light, 1993). This film tells the stories of seven women who have experienced the dark side of their imagination, often culminating in some sort of aberrations from sanity. It is an

On The Town

A weekly guide to the arts in Boston
June 22 - July 19
Compiled by Scott Deskin

Send submissions to ott@the-tech.mit.edu or by interdepartmental mail to "On The Town," The Tech, W20-483.

exploration of private symbols used to describe such disorders, and ultimately a metaphor for the filmmaker's own creative process. June 24-June 30 (5, 7:30, 9:55 p.m.; Sat. & Sun. mats at 2:15): *The Blue Kite* (Tian Zhuangzhuang, 1993). An examination of private life in the midst of political cataclysm, it tells the story of a mother and child and their search for a father between 1953 and 1967, the end of the Korean War and the height of the Cultural Revolution.

Admission: \$5, \$4 for members. Information: 266-4351. June 24 & 26, 8 p.m.: *The Earrings of Madame D...* (Max Ophüls, 1953). Love triangle set against the Paris of the Belle Epoque, as the earrings pass from husband to madame to moneylender to husband to mistress to lover.

Museum of Fine Arts

465 Huntington Ave., Boston. All films screened in Remis Auditorium. Unless otherwise noted,

renton St., Boston. Through June 26: Tue.-Fri., 8 p.m.; Sat., 6 & 9 p.m.; Sun., 6 p.m. Admission: \$25-35. Information: 426-6912. Jim Bailey (see above listing in "Judy Garland" performance) now performs as Barbra Streisand, along with Streisand's repertoire, including "Send in the Clowns," "People," "The Way We Were," and "Somewhere."

"Picasso at the Lapin Agile"

Hasty Pudding Theatre, 12

Studies: 25 Years." Curated by Otto Piene, Professor Emeritus and past director of the CAVS, the installation will showcase the work of 25 former fellows. Videos, a catalogue, and a CD-ROM presentation will incorporate works by all the former fellows of CAVS. Through Oct. 2.

Compton Gallery

Through Oct. 2. Information: 253-4444.

"Charles H. Woodbury, Class of 1886: Artist." Exhibition of the paintings of one of the premiere American impressionists, who was also an MIT mechanical engineering graduate.

Strobe Alley

Ongoing. Information: 253-4444.

"Optical Alchemy." Full-color fluorescent photographs of corals and anemones by Charles H. Mazel SM '76, a research engineer in the Department of Ocean Engineering, taken at night during underwater dives. Matched pairs of images offer a comparison between the subject under "normal" reflected-light photography and under illumination with ultraviolet light.

Hart Nautical Gallery

55 Massachusetts Ave. Ongoing.

"Course 13, 1893-1993: From Naval Architecture to Ocean Engineering." Exhibition includes historic photos, models, and computer graphics, and highlights a sampling of current research including that performed by the department for Bill Koch's '62 successful America's Cup campaign with *America* 3.

"Permanent Exhibition of Ship Models." Models which illustrate the evolution of ship design from the 16th century through the 20th century.

List Visual Arts Center

20 Ames St. Both exhibits run through June 26 (Tue., Thu., Fri., noon-6 p.m.; Wed., noon-8 p.m.; Sat.-Sun., 1-5 p.m.).

Pieter Laurens Mol, Dutch artist's exhibition which uses elusive images combined with symbolic alchemical materials to address the moral and aesthetic traditions of the modern age. Traveling exhibition sponsored by the Ministry of Culture of the Netherlands. Sandy Walker: Woodblock Prints. A group of large, dramatic woodblock prints that hover between abstraction and representation, recalling the bold gestures of Jackson Pollock and the influences of oriental art.

Sloan School Dean's Gallery

50 Memorial Dr. Hours: 8 a.m.-5 p.m. Information: Michele Fiorenza, 253-9455. Through June 23. "Watercolors by Martina Willers-Schrader." Works by the wife of Sloan School Assistant Professor Stephan Schrader.

Bromfield Gallery

107 South St., Boston. Hours: Fri., noon-5 p.m.; Sat., 11 a.m.-5 p.m. Information: 251-3605. Through June 30: "Recent Adventures," paintings by Karen Chiacchia; "Primal Regions," paintings by Linda Klein; and "Painted Sculptures," by Pat McNabb.

The Newton Free Library

330 Homer St., Newton. Hours: Mon.-Thu., 10 a.m.-9 p.m.; Fri., 10 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m.; Sun., 1-4 p.m. Information: 552-7145. Through June 29: "City Neighborhoods." Lainie Ingeman; oils and watercolors. July 1-28: "An Exhibit of Contemporary Sculpture by Distinguished Local Members of the New England Sculptors Association." Opening reception held Thursday, July 7 at 6:30 p.m. Various artists.

The Computer Museum

300 Congress St., Boston. Through June 30, 2-5 p.m. daily. Admission: (museum) \$7, \$5 for students/seniors, free for members and children four and under; (helmet exhibit) additional \$3. Information: 423-6758 or 426-



"City Neighborhoods" by Lainie Ingeman opening at the Newton Free Library.

This Chinese production has been banned from the People's Republic of China. July 1-July 7 (5, 7:30, 9:50 p.m.; Sat., Sun. & Mon. mats at 2:40): *In Custody* (Ismail Merchant, 1994). From the producer side of the famed Merchant/Ivory team, this story concerns an Indian professor's attempts to understand a poet and his work.

Laughter in the Dark: American Comedies from 1924-1955

All showings are Fri.-Sat. July 8: *Duck Soup* (Leo McCarey, 1933); 4:30, 8 p.m. *A Night at the Opera* (Sam Wood, 1935); 6:30, 9 p.m. July 9: *It Happened One Night* (Frank Capra, 1934); 3:50, 7:40 p.m. *Twentieth Century* (Howard Hawks, 1934); 2, 5:50, 9:40 p.m. July 15: *Way Out West* (James W. Horne, 1937); 4:45, 8 p.m. *The Three Stooges Turn 60*; 6:15, 9:30 p.m. July 16: *Trouble in Paradise* (Ernst Lubitsch, 1932); 4, 7:45 p.m. *Shop Around the Corner* (Ernst Lubitsch, 1940); 2, 5:45, 9:30 p.m. *The Wild Ones*. All are Sunday showings. July 10: *The Wild One* (Laslo Benedek, 1954); 3:50, 7:55 p.m. *The Misfits* (John Huston, 1961); 1:30, 5:30, 9:30 p.m. July 17: *Once Upon a Time in the West* (Sergio Leone, 1969); 1:45, 7 p.m. *Johnny Guitar* (Nicholas Ray, 1953); 4:50, 9:55 p.m. *Film Noir*. All are Monday showings. July 11: *Killer's Kiss* (Stanley Kubrick, 1955); times TBA. *Shock Proof* (Douglas Sirk, 1949); times TBA. *Jackie Chan Returns*. All are Tuesday showings, all feature Hong Kong director Jackie Chan. July 12: *Twin Dragons*; 3:30, 7:55 p.m. *Wheels on Meals*; 5:45, 10 p.m. July 19: *Drunken Master I*; 3:30, 7:55 p.m. *Drunken Master II*; 5:45, 10 p.m. *Recent Raves*. All are Wednesday showings. July 13: *The Scent of Green Papaya* (1993); 4, 6, 8, 10 p.m. July 20: *Thirty-Two Short Films about Glenn Gould* (Francois Girard, 1993); 4, 6, 8, 9:55 p.m. *Bertolucci, Visconti, Antonioni*. All are Thursday showings. July 14: *Last Tango in Paris* (Bernardo Bertolucci, 1972); 3:15, 7:45 p.m. *Blow Up* (Michelangelo Antonioni, 1966); 5:40, 10 p.m.

French Library and Cultural Center, Ciné Club
53 Marlborough St., Boston.

admission is \$6.50, \$5.50 for MFA members/students/seniors. Information: 267-9300. Through June 30 (Wed., Thu., Sat. & Sun.): *Talk 16* (Janis Lundman and Adrienne Mitchell, 1994). Call for time. This film follows the lives of five girls from vastly different backgrounds as they turn 16. June 22-30 (Wed., Thu., Sat. & Sun.): *Life's Too Good* (Hilary Weisman, 1994). Call for time. This sparkling, original comedy (shot in Chelmsford, Mass.) follows a family of three women — two daughters and their widowed mother — and their relationships with the opposite sex. July 1, 7, 10 & 14: *Saturday, Sunday and Monday* (Lena Wertmüller, 1990). Sophia Loren gives one of her best performances in years as Rosa, a woman caught in her husband's web of jealousy and love.

Ongoing Theater

"Washed-Up Middle-Aged Women"

Underground Railway Theater, 41 Foster St., Arlington. Through June 25: Fri.-Sat., 8 p.m. Admission: \$17 at door, \$15 advance purchase, \$8 for students/seniors. Information: 643-6916. A witty, eloquent collection of songs and stories about women growing older and coming into their own. This cabaret-style play, based on real-life stories, includes such musical highlights as "The Personals," "Calendar Ladies," and "The Menopause Rap."

"Judy Sings from Broadway to Hollywood"

The Charles Playhouse, 76 Warrenton St., Boston. Through June 26: Tue.-Fri., 8 p.m.; Sat., 6 & 9 p.m.; Sun., 6 p.m. Admission: \$25-35. Information: 426-6912. Jim Bailey, internationally acclaimed singer-character-actor-illusionist, performs as Judy Garland in a performance that, according to *L.A. Times* critic Lawrence Christon, "takes him beyond the drag queen genre and into one of the central enigmas of our time — the question of what constitutes our sexual identity."

"Barbra Streisand: Live in Concert"
The Charles Playhouse, 76 War-

Holyoke St., Cambridge. Through July 3: Tue.-Sat., 8 p.m.; Sun., 2 p.m. Admission: \$18-36. Information: 547-8300. First full-length play by Steve Martin (*Roxanne*, *L.A. Story*), about a fictional meeting between the young artist Pablo Picasso and the young scientist Albert Einstein, before fame consumed them, along with other historical figures and a surprise visitor from the future.

"The Night Larry Kramer Kissed Me"

C. Walsh Theater, Suffolk University, 55 Temple St., Boston. Through July 16: Wed.-Fri., 8 p.m.; Sat., 5 & 8:30 p.m.; Sun., 3 p.m. Admission: \$17-26. Information (tickets): 573-8680. David Drake's one man tour-de-force of gay life experiences, which ran for one year off-Broadway and received an Obie Award. Eric Paepers stars, Chuck Brown directs.

"The Grapes of Wrath"

Open Door Theatre, Pinebank Kettlebowl, Jamaica Pond Park, on the Jamaicaway in Jamaica Plain. Through July 16: Thu.-Sat., 8 p.m. Admission: \$12, \$10 for students/seniors/Jamaica Plain residents. Information: 524-4007. Frank Galati's adaptation of John Steinbeck's classic novel of hardship, hope and courage kicks off the Open Door Theatre's 20th anniversary season. Kevin Fennedy, of "Psycho Beach Party" fame (from 1993), directs.

Exhibits

MIT Museum

265 Massachusetts Ave. Tue.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Free to members of the MIT community, seniors, and children under 12. For all others there is a requested donation of \$2. Information: 253-4444. "Light Sculptures by Bill Parker '74." Vivid interactive light sculptures, each with its own personality and set of moods. "Math in 3D: Geometric Sculptures by Morton G. Bradley Jr." Colorful revolving sculptures based on mathematical formulae. "The Center for Advanced Visual

2800 x310. "Virtual Adventure: Explore a Human Cell" Explore the microscopic world of cell biology using virtual reality technology. Donning a helmet, visitors will be transported to different parts of the human body using a hand device and experiencing cell processes via animation and sound effects. Other virtual reality exhibits, including video games and prototypes, will be shown.

John Fitzgerald Kennedy Library

Columbia Point, Boston. Through Sept. 5, 9 a.m.-5 p.m. (general museum hours). Museum admission: call for details. Information: 929-4500. "World War II: Personal Accounts — Pearl Harbor to V-J Day." This exhibit opens on the 50th anniversary of the Allied landing on the beaches of Normandy, and devotes itself to commemorating history's most devastating global war. The exhibit features hundreds of letters, diaries, photographs, and objects from participants who witnessed the war's heroics and horrors. Sponsored by the National Archives and Records Administration, and organized by the Lyndon B. Johnson Library.

Museum of Fine Arts

465 Huntington Ave., Boston. "Painting the Maya Universe: Royal Ceramics of the Classic Period." Pre-Columbian painted masterpieces on pottery will be featured in this exhibit. Little-known 7th-9th century A.D. paintings that embody the highest aesthetic achievements of the Maya will be displayed. Through June 26. "Silks for the Sultans." This exhibition features velvets and brocades made during the Turkish Ottoman period. These lavish textiles were made by the court weavers in the Ottoman capitals of Bursa and Constantinople, cities of European/Asian confluence. These works are part of the Museum's renowned permanent collection of textiles and costumes. Through Sept. 4. "An Oriental Odyssey: Carpets from the Permanent Collection." Currently on view in the Tapestry Gallery. Through Oct. 2.

Isabella Stewart Gardner Museum

280 The Fenway, Boston. Open Tue.-Sun., 11 a.m.-5 p.m. Admission: \$6, \$5 for students/seniors, \$3 youths (ages 12-17), free for members and children under 12; Wed, \$3 for students with current ID. Information: 566-1401. Special Exhibition. Isabella Stewart Gardner: The Woman and the Myth will re-examine the life and times of this 19th-century figure via paintings, vintage photographs, letters, and diaries. Through Aug. 14.

Museum of Our National Heritage

33 Marrett Rd., Lexington. Admission and parking for the Museum of Our National Heritage is free. Hours: Mon.-Sat., 10 a.m.-5 p.m., Sun., noon-5 p.m. Information: 861-6559.

"Patchwork Souvenirs: Quilts from the 1933 Chicago World's Fair." A selection of one-of-a-kind historic quilts recreates an important chapter in the history of American quiltmaking. More than half of the 30 quilts featured are commemorative quilts incorporating themes from the Fair. In addition, award-winning traditionally patterned quilts are displayed, along with photographs and artifacts documenting the 1933 World's Fair. Through July 17.

"Deer Camp: Last Light in the Northeast Kingdom." Sixty richly detailed photographs by documentary photographer John Miller record the traditions and lore related to deer hunting and deer season in Vermont's fabled Northeast Kingdom. Accompanying narratives and oral histories reveal the richness of the hunting culture and its ties to rural life. Through Aug. 14. "From Sea to Shining." For three years, renowned Magnum photographer Hiroji Kubota traveled throughout the United States documenting this country's landscape and her people. Approximately 80 photographs will be on view in this exhibition organized by the International Center of Photography. Through Sept. 25.

"Shaken Not Stirred: Cocktails Shakers and Design." A variety of cocktail shakers from 1920 to 1960 are presented from the private collection of Stephen Visakay. Approximately 100 cocktail shakers will illustrate aspects of industrial design in 20th-century American decor. Through Oct. 30. "The Flag in American Indian Art." This exhibition celebrates the creativity, sense of design, and highly-skilled craftsmanship of American Indian cultures. The 125 objects date from 1880 to the 1920s, represent Native American tribes from across the country, and use the American flag as a decorative element. The exhibition is drawn from the collection of the New York State Historical Association. Through Feb. 5, 1995.

CLASSIFIEDS

■ Events
■ Help Wanted
■ Positions Wanted
■ For Sale

■ Housing
■ Services Offered
■ Lost & Found
■ Greeks

■ Travel
■ Information
■ Clubs
■ Miscellaneous

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Rates per insertion per unit of 35 words

MIT community:	
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Events

Enhancement of learning ability and creativity are a few of the many benefits of true meditation known as Sahaja Yoga. Experience this very natural, simple meditation in ongoing workshops- Tuesdays at Stratton Student Center- 8-9:30 p.m. Always free. Mezzanine Lounge. Info (617)354-6069 or (508)287-0244.

Help Wanted

Computer Systems Troubleshooter Part-time in Boston (10-20 hrs./week) Boston-based international firm seeks person to manage and troubleshoot Novell network linking PCs and Macs. Must have experience with: Windows for Workgroups, font issues, sharing applications, network printing issues. FoxPro experience a plus. Position would be part-time to start, 10-20 hours per week. Pay based on experience (\$10-\$25/hour). Start immediately! Send or fax us your qualifications (please do not call): Harvard Translations, Inc. 137 Newbury St. Boston, MA 02116 Fax: 424-8983.

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Cruise Ships Now Hiring - Earn up to \$2,000+/month working on Cruise Ships or Land-Tour companies. World Travel. Summer & Full-time employment available. No experience necessary. For more information call 1-206-634-0468 ext. C5033.

Programming Wiz wanted to develop a complex windows based statistical database for use in surveys. Prefer this to be developed from a major software program such as Excel, or Access but not necessary. Input will be form based with reporting to be graphic and text based. Students are welcome to use this as a class project or temporary internship. Contact Howard at 508-285-3555.

Weekend child care provider for MIT faculty family on occasional basis in summer, extendable to the fall. Travel to Vermont with us and care for our son for about 12 hour over the weekend. Compensation negotiable. Call Ed Crawley at 3-7510, or crawley@mit.edu

Positions Wanted

Boston entrepreneurial investment manager seeks assistant. Excellent position to learn about investing and business in general. Responsibilities include office management, clerical and secretarial duties, but can be widely expanded according to applicant's interests and abilities. Some office experience helpful, but intelligence, organization, and energy more important. Competitive salary. Call 423-3792.

Director of a transgenic mice facility: The facility is equipped with the newest technology, located in the new Biomedical Research Building. Experience with microinjections and preferably also with embryonic stem cells is required. A very competitive salary, excellent opportunities for promotion and academic interactions are available. Please send a CV to Dr. Katya Ravid, Biochemistry K225, Boston University School of Medicine, 80 East Concord St., Boston, MA 02118.

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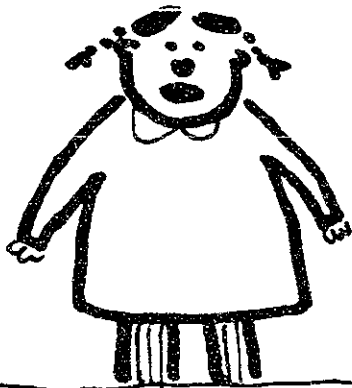
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The Tech subscription rates: \$20 one year 3rd class mail (\$347 two years); \$55 one year 1st class mail (\$105 two years); \$60 one year air mail to Canada or Mexico or surface mail overseas; \$140 one year air mail overseas; \$10 one year MIT Mail (2 years \$18). Prepayment required.

Jim's Journal

By Jim

Today Ruth came home from her job and sighed.



"I really like my job," she said, "but sometimes it's rough."



She explained a complicated story about how a supplier at the dentist's office was causing her budget problems.



She asked, "what do you think I should do?" and I didn't have any idea.



Software Engineer

Active Voice, a rapidly growing and dynamic telecommunications software firm, is seeking a Software Engineer to work in the product development department. This person will be responsible for developing, testing, and maintaining new and existing software, and assisting with technical documentation and support.

Active Voice produces high quality PC-based telephony peripheral systems such as Voice Mail and Automated Attendant systems. We offer competitive salary and benefits, and a stimulating and dynamic work place with opportunities for personal challenge and growth.

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Subjects Exposed To Low Radiation

Fernald, from Page 1

was well within the standards used during the 1950s, he said. Moreover, "The exposures to radiation were between 30 percent and 99 percent below the much more stringent standards that are in effect today," Campbell said.

Parents not informed

The parents of the youths at the Fernald school were probably not informed that the experiments their children would be participating in involved exposure to radiation, according to a report published in *The Boston Globe* earlier this year.

Both President Charles M. Vest and Litster were concerned about the ethical implications of these radiation studies as they were done without the informed consent of the parents of the mentally retarded youths.

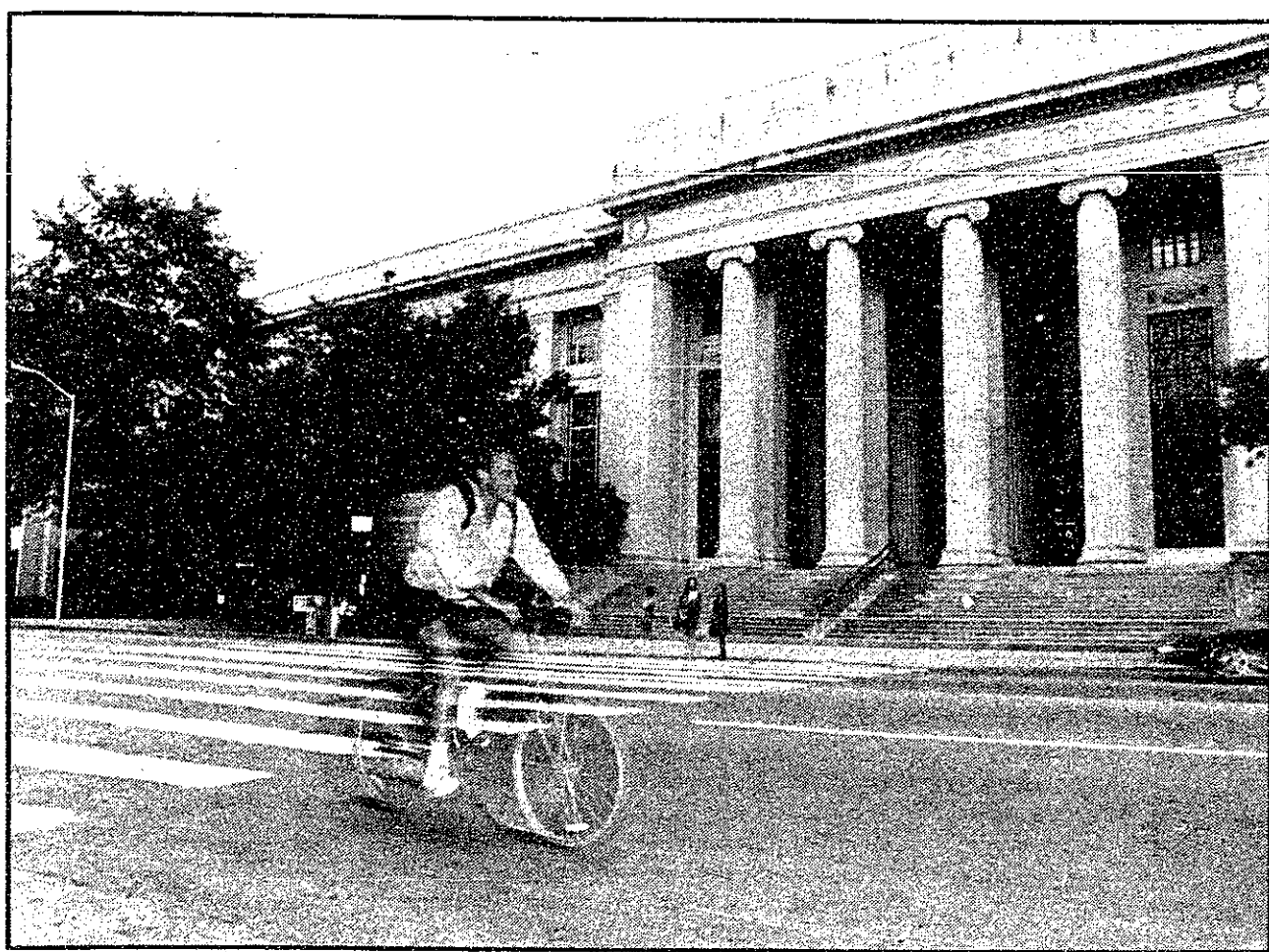
In a statement issued in early January, Vest said, "I was sorry to hear that at least some of the young people who participated in this

research and their parents apparently were unaware that the study involved radioactive tracers."

However, Vest and Litster did emphasize that the research has enhanced scientist's understanding of the nutritional processes and that the studies caused no harm to the health of the involved subjects.

"It is important to recognize that the purpose of these studies was to improve understanding of nutritional processes in order to promote health in young people, and that the radiation was well within today's limits," Vest said earlier this year.

The Task Force on Human Subject Research presented the results of its investigation to the commissioner in its 46-page report and about 250 pages of documentation and appendices in a paper-bound book, "A Report on the Use of Radioactive Materials in Human Subject Research that Involved Residents of State-Operated Facilities within the Commonwealth of Massachusetts from 1943 through 1973."



THOMAS R. KARLO—THE TECH

Bicyclists may soon be given their own lane along busy Massachusetts Avenue if a proposal to create a bike lane, which was presented at a city hearing yesterday, is accepted by Cambridge officials. The proposed lane would replace 50 parking spaces and a taxi stand on the southbound side of the street, from Memorial Drive to Central Square.

Graduates Advised to Use Cooperation

Commencement, from Page 1

Communist world, the Muslim world, and the Western world. The Aga Khan posed the question of how this country could solve its

problems without turning into another Bosnia.

"The result of the encounter in Tajikistan may determine much about the way history unfolds over the coming decades, so it is worth

thinking a bit about the stance that each of three cultures might take in preparing for this encounter," the Aga Khan said. "That thought might lead one to ask what it would take for this, or any, encounter to be constructive."

The Aga Khan's advice was that each culture should draw on its strengths, have consistent goals, seek overall improvement, and ensure that the transition is humane. He later said that "I hope that these four prerequisites applied equally to the encounter that you are just completing with MIT."

He ended his speech by saying: "Please accept my best wishes for a lifetime of constructive encounters."

Before President Charles M. Vest's traditional charge to the graduates, Ann Chen '94, president of the Class of 1994, presented the senior class gift to Vest. The seniors promised donations totaling about \$43,000 to build an information booth in the Student Center.

Vest delivers charge to graduates

In his speech, Vest called the graduating class "my class" because he was "MIT's new freshman president" when the seniors were freshmen.

Vest emphasized the Aga Khan's theme of using cooperation to approach the challenges in the world.

"Economically, socially, politically — if you want to shape a

vibrant and just future, you must learn to cooperate as well as compete," Vest said.

Vest noted that implementing cooperation is not as easy as it sounds because of people's differences. However, the goal is to appreciate these differences, not to remove them, he said.

"As you shape the future, you must respect and cherish differences, but you must build common purpose and values," Vest said.

Corporation names new members

Before the Commencement exercises, the MIT Corporation elected 10 members and an officer at its quarterly meeting. Alexander V. d'Arbeloff '40 chairman and president of Teradyne, Inc., was elected a life member.

The nine members elected to five-year terms were: James A. Champy SM '65, Edie N. Goldenberg '67, Richard A. Jacobs '56, Judy C. Lewent SM '72, Patrick J. McGovern '59, A. Neil Pappalardo '64, Peter M. Saint Germain '48, Richard P. Simmons '53, and Mark Y. Wang G.

Because of his position as 1994-95 president of the MIT Association of Alumni and Alumnae, R. Gary Schweikhardt SM '73 was named an ex-officio member of the Corporation.

Kathryn A. Willmore was elected to replace the late Constantine B. Simonides as secretary of the Executive Committee of the Corporation.

Software Resolves Patent Conflict

PGP, from Page 1

ments of the older PGP 2.3a only applies to the United States. "PGP users [outside the U.S.] are free to use implementations of PGP that do not rely on [the] RSAREF [Cryptographic Toolkit] or its restrictions," according to the PGP Version 2.6 manual.

Although these users are not obligated to upgrade to the newer version, the authors of PGP "are asking them to undergo the inconvenience of making a change to the non-U.S. version of PGP for no technical reason," according to the information document.

The voluntary upgrade "will benefit PGP users outside the U.S. as well as within the U.S.," the document said.

Because of U.S. export controls, the new version cannot be sent outside the country. Instead, the changes necessary to upgrade the old version of PGP have been published by MIT so that users outside of the United States can update the program without exporting the software, according to the document.



MIT NEWS OFFICE

Professor of Earth, Atmospheric, and Planetary Sciences Jack Wisdom

Wisdom Named MacArthur Fellow

Grant, from Page 1

are often called "genius grants." Stimpson said that this term was coined by "the media and by the public at the very beginning of the program."

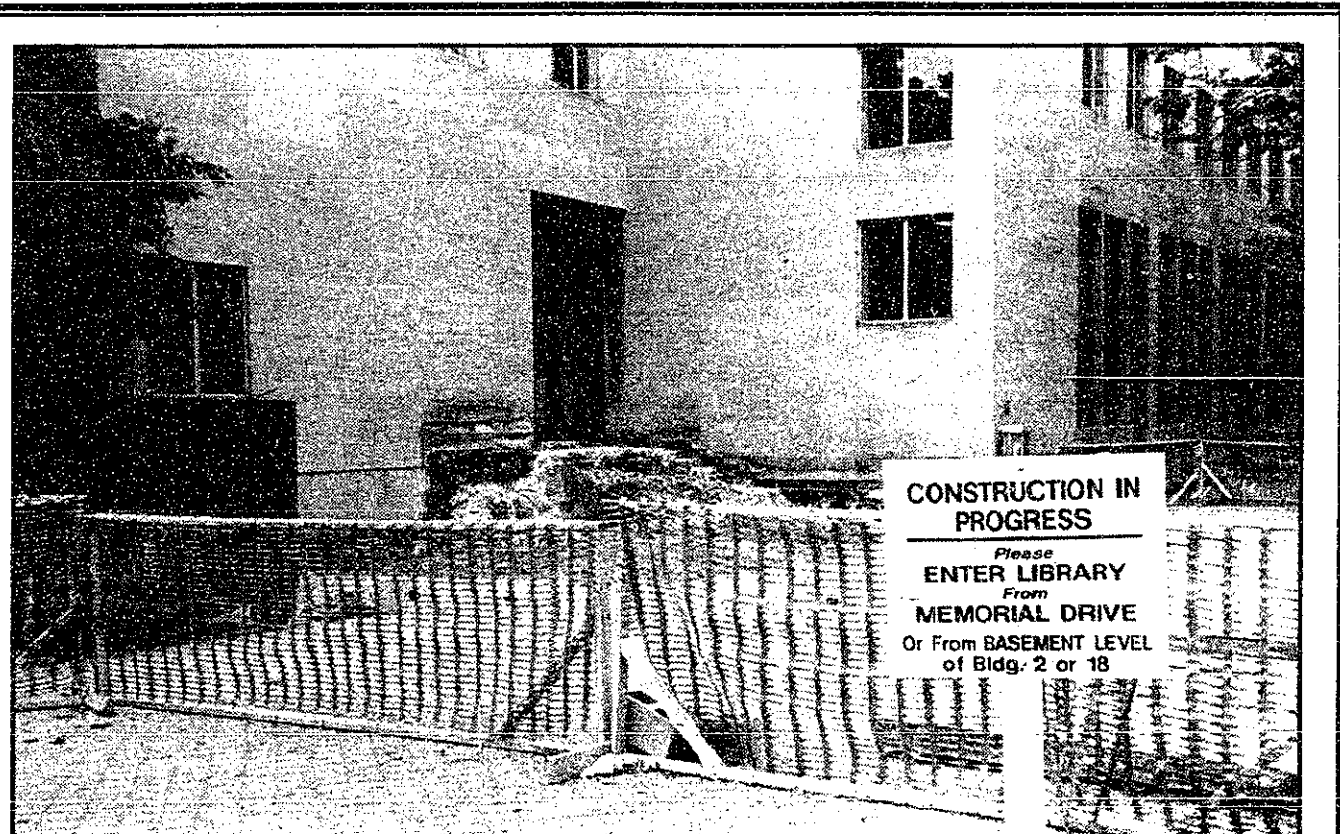
Using chaos to describe solar system

Wisdom said he is "working on applying methods of nonlinear dynamics to problems in the solar system," such as the orbital and rotational motions of the planets and the motion of their satellites, meteorites, asteroids, and comets.

"Nonlinear dynamics, chaos, has provided important insights," Wisdom said. "For instance, meteorites very likely come to the Earth by way of chaotic trajectories," he explained. Also, there is "evidence the whole solar system is chaotic including the Earth's orbit and Mars," he said. Mars' dramatic climate changes can be explained by its chaotic motion which causes its tilt to vary from zero to 60 degrees, he said.

Wisdom is the tenth person connected with MIT to be named a MacArthur Prize Fellow, according to *Tech Talk*.

The grants range from \$235,000 to \$375,000 over a five-year period, depending on the age of the Fellow. Furthermore, the Fellow is offered full health insurance, according to *Tech Talk*.



The east entrance to Building 14 is currently closed for the construction of an entrance ramp, part of the Institute's program to increase compliance with handicapped access regulations.

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Today Ruth came home from her job and sighed.

"I really like my job," she said, "but sometimes it's rough."

She explained a complicated story about how a supplier at the dentist's office was causing her budget problems.

She asked, "what do you think I should do?" and I didn't have any idea.

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THOMAS R. KARLO—THE TECH

Bicyclists may soon be given their own lane along busy Massachusetts Avenue if a proposal to create a bike lane, which was presented at a city hearing yesterday, is accepted by Cambridge officials. The proposed lane would replace 50 parking spaces and a taxi stand on the southbound side of the street, from Memorial Drive to Central Square.

Subjects Exposed To Low Radiation

Fernald, from Page 1

was well within the standards used during the 1950s, he said. Moreover, "The exposures to radiation were between 30 percent and 99 percent below the much more stringent standards that are in effect today," Campbell said.

Parents not informed

The parents of the youths at the Fernald school were probably not informed that the experiments their children would be participating in involved exposure to radiation, according to a report published in *The Boston Globe* earlier this year.

Both President Charles M. Vest and Litster were concerned about the ethical implications of these radiation studies as they were done without the informed consent of the parents of the mentally retarded youths.

In a statement issued in early January, Vest said, "I was sorry to hear that at least some of the young people who participated in this

research and their parents apparently were unaware that the study involved radioactive tracers."

However, Vest and Litster did emphasize that the research has enhanced scientist's understanding of the nutritional processes and that the studies caused no harm to the health of the involved subjects.

"It is important to recognize that the purpose of these studies was to improve understanding of nutritional processes in order to promote health in young people, and that the radiation was well within today's limits," Vest said earlier this year.

The Task Force on Human Subject Research presented the results of its investigation to the commissioner in its 46-page report and about 250 pages of documentation and appendices in a paper-bound book, "A Report on the Use of Radioactive Materials in Human Subject Research that Involved Residents of State-Operated Facilities within the Commonwealth of Massachusetts from 1943 through 1973."

Graduates Advised to Use Cooperation

Commencement, from Page 1

Communist world, the Muslim world, and the Western world. The Aga Khan posed the question of how this country could solve its

problems without turning into another Bosnia.

"The result of the encounter in Tajikistan may determine much about the way history unfolds over the coming decades, so it is worth

thinking a bit about the stance that each of three cultures might take in preparing for this encounter," the Aga Khan said. "That thought might lead one to ask what it would take for this, or any, encounter to be constructive."

The Aga Khan's advice was that each culture should draw on its strengths, have consistent goals, seek overall improvement, and ensure that the transition is humane. He later said that "I hope that these four prerequisites applied equally to the encounter that you are just completing with MIT."

He ended his speech by saying: "Please accept my best wishes for a lifetime of constructive encounters."

Before President Charles M. Vest's traditional charge to the graduates, Ann Chen '94, president of the Class of 1994, presented the senior class gift to Vest. The seniors promised donations totaling about \$43,000 to build an information booth in the Student Center.

Vest delivers charge to graduates

In his speech, Vest called the graduating class "my class" because he was "MIT's new freshman president" when the seniors were freshmen.

Vest emphasized the Aga Khan's theme of using cooperation to approach the challenges in the world.

"Economically, socially, politically — if you want to shape a

vibrant and just future, you must learn to cooperate as well as compete," Vest said.

Vest noted that implementing cooperation is not as easy as it sounds because of people's differences. However, the goal is to appreciate these differences, not to remove them, he said.

"As you shape the future, you must respect and cherish differences, but you must build common purpose and values," Vest said.

Corporation names new members

Before the Commencement exercises, the MIT Corporation elected 10 members and an officer at its quarterly meeting. Alexander V. d'Arbeloff '40 chairman and president of Teradyne, Inc., was elected a life member.

The nine members elected to five-year terms were: James A. Champy SM '65, Edie N. Goldenberg '67, Richard A. Jacobs '56, Judy C. Lewent SM '72, Patrick J. McGovern '59, A. Neil Pappalardo '64, Peter M. Saint Germain '48, Richard P. Simmons '53, and Mark Y. Wang G.

Because of his position as 1994-95 president of the MIT Association of Alumni and Alumnae, R. Gary Schweikhardt SM '73 was named an ex-officio member of the Corporation.

Kathryn A. Willmore was elected to replace the late Constantine B. Simonides as secretary of the Executive Committee of the Corporation.

Software Resolves Patent Conflict

PGP, from Page 1

ments of the older PGP 2.3a only applies to the United States. "PGP users [outside the U.S.] are free to use implementations of PGP that do not rely on [the] RSAREF [Cryptographic Toolkit] or its restrictions," according to the PGP Version 2.6 manual.

Although these users are not obligated to upgrade to the newer version, the authors of PGP "are asking them to undergo the inconvenience of making a change to the non-U.S. version of PGP for no technical reason," according to the information document.

The voluntary upgrade "will benefit PGP users outside the U.S. as well as within the U.S.," the document said.

Because of U.S. export controls, the new version cannot be sent outside the country. Instead, the changes necessary to upgrade the old version of PGP have been published by MIT so that users outside of the United States can update the program without exporting the software, according to the document.



MIT NEWS OFFICE

Professor of Earth, Atmospheric, and Planetary Sciences Jack Wisdom

Wisdom Named MacArthur Fellow

Grant, from Page 1

are often called "genius grants." Stimpson said that this term was coined by "the media and by the public at the very beginning of the program."

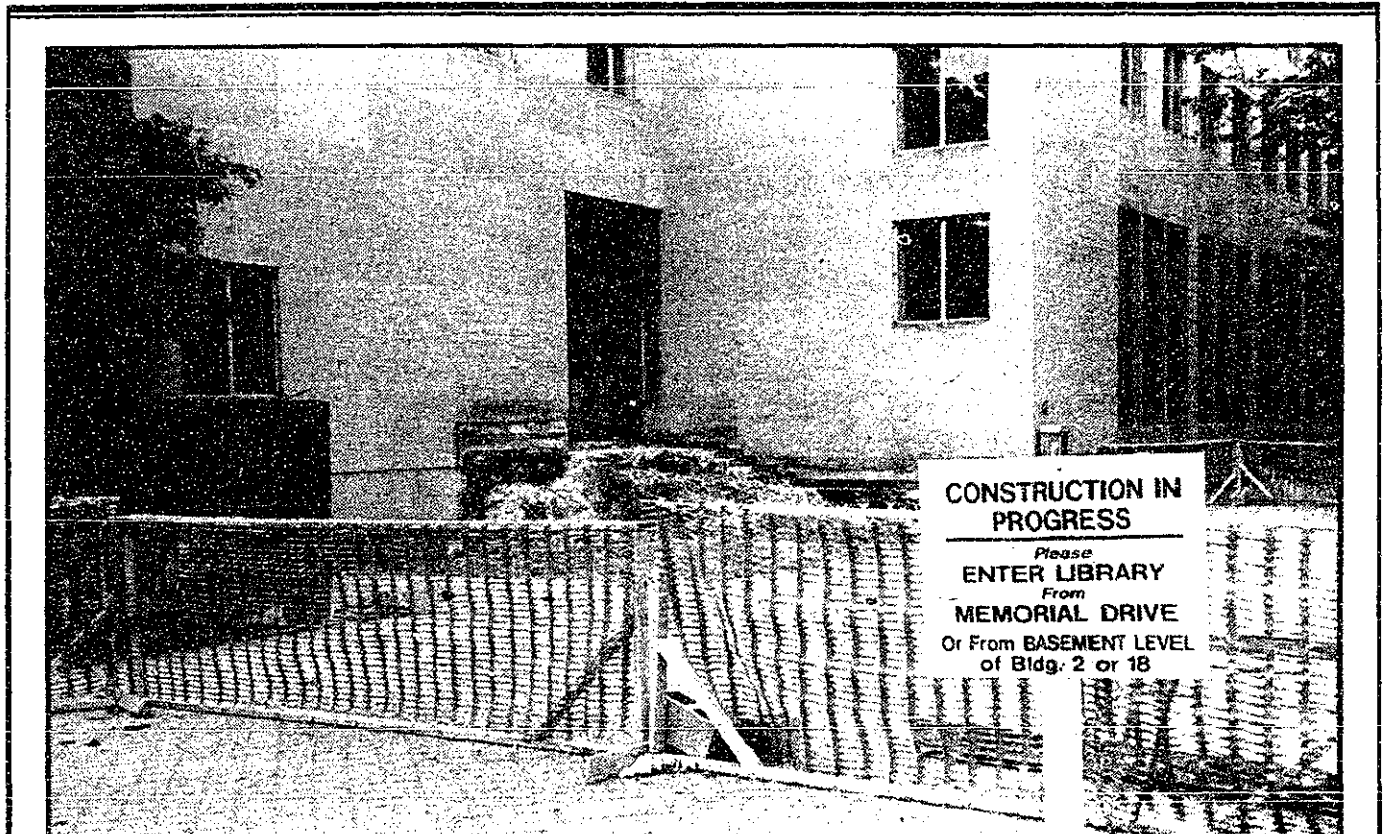
Using chaos to describe solar system

Wisdom said he is "working on applying methods of nonlinear dynamics to problems in the solar system," such as the orbital and rotational motions of the planets and the motion of their satellites, meteorites, asteroids, and comets.

"Nonlinear dynamics, chaos, has provided important insights," Wisdom said. "For instance, meteorites very likely come to the Earth by way of chaotic trajectories," he explained. Also, there is "evidence the whole solar system is chaotic including the Earth's orbit and Mars," he said. Mars' dramatic climate changes can be explained by its chaotic motion which causes its tilt to vary from zero to 60 degrees, he said.

Wisdom is the tenth person connected with MIT to be named a MacArthur Prize Fellow, according to *Tech Talk*.

The grants range from \$235,000 to \$375,000 over a five-year period, depending on the age of the Fellow. Furthermore, the Fellow is offered full health insurance, according to *Tech Talk*.



MICHAEL K. CHUNG

The east entrance to Building 14 is currently closed for the construction of an entrance ramp, part of the institute's program to increase compliance with handicapped access regulations.

SPORTS

MIT Runner Wins Event at NCAA Div. III Meet

Roger Crosley
SPORTS INFORMATION DIRECTOR

MIT junior track man Ethan Crain of North Windham, ME, won the National Collegiate Athletic Association Division III championship in the 1,500 meters recently at the championship meet at North Central College in Naperville, IL. Crain, who was seeded eighth in the event entering the meet, covered the course in 3 minutes, 52.52 seconds to earn All-American honors as well as the title.

GTE College Sports Information Directors of America (CoSIDA)

Academic honors have been bestowed on several MIT Athletes recently. Senior softball outfielder Dionne Chapman has been named to the Academic All-America third team for her performance both in the classroom and on the field. Chapman, from Miami, FL, is a mechanical engineering major who hit .419 for the Engineers.

Three other athletes have been named to the GTE CoSIDA Academic All-District teams. Tennis players Jay Muelhoefer and Valerie Tan have been named to the first team in the At-Large category, and Jeff Breedlove, a wrestler, is a second team all-district selection. Muelhoefer, of Dayton, OH, and Tan from

Singapore, will now appear on the national ballot in the At large category. Tan is a biology major while Muelhoefer and Breedlove, from Sioux City, IA, are mechanical engineering majors.

MIT crews returned from the Intercollegiate Rowing Association Regatta in Syracuse, NY, recently with a silver medal to show for their efforts. The Open Four with coxswain took second to the Naval Academy in its event covering the 2,000 meter course in 7:16.2. The coxswain was sophomore Anand Raghunathan of Nashville, TN; freshman Charley Able of Bozeman, MT, was in the bow. David Spielvogel, a junior from Honolulu, HI, manned the second seat; with sophomore Victor van Berkel from Albuquerque, NM, in the third seat. The stroke was Dan Dunn a senior from Cambridge, MA.

The final Division III men's tennis rankings have been released by the Intercollegiate Tennis Association, and MIT's doubles team of Jay Muelhoefer and Nick Tsai finished

fifth in the nation. Muelhoefer, from Dayton, OH, and Tsai, of Okemos, MI, are both members of the Class of 1994. Additionally Muelhoefer earned a final ranking of 31 in singles competition.

Athletes named to teams

In late May, three baseball players were named to the GTE CoSIDA Academic All-District second team. Pitcher Rob Lepard, infielder Brian Christensen and outfielder Jon Gass were selected. Lepard, a junior from Cincinnati, OH, compiled a 6-4 record with an earned run average of only 2.14. He is an electrical science and engineering major. Christensen, a senior mechanical engineering major from Weymouth, MA, led the team in hitting with a .355 batting average, hits (38), and was second in RBI's (23). Gass is a chemical engineering major and hit .296 over the course of the season. The senior from Randolph, MA, was first on the team in at bats (108) and second in runs scored (23).

Also in late May, the Constitu-

tion Athletic Conference 1993-94 All-Scholastic Team was announced and four MIT athletes were on the six person squad. Soccer player Jason Grapski of Fairfield, CT; cross country runner Jerry Patt of Ashland, WI; golfer Frank Popp of Indiana, PA; and baseball player Jeff Olson from River Forest, IL were each named to the team. All four athletes are seniors.

Pilgrim Lacrosse League All-Stars were announced and MIT's two co-captains made the squad. Midfielder Ryan Blanchette, a senior from Orundz, CA, and junior defenseman Chris Berg from Rockville Center, NY, were each selected by the League's coaches.

MIT linebacker Nolan Duffin, a senior from Burke, VA, was named to the 1993 Sigma Alpha Epsilon All-America football team. Duffin led the Engineers in tackles each of the last two years and was a GTE CoSIDA second team Academic All-American for the 1993 season.



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