

Commencement Today

MIT's
Oldest and Largest
Newspaper



The Weather

Today: Sunny, breezy, 79°F (26°C)
Tonight: Clear, cool, 53°F (12°C)
Tomorrow: Sunny, dry, 78°F (25°C)
Details, Page 2

Volume 119, Number 27

Cambridge, Massachusetts 02139

Friday, June 4, 1999

Grads to Gather on Killian Court Today

By Krista L. Niece
NEWS EDITOR

Today marks the last MIT commencement of the 1900s, as MIT's 133rd graduating class leaves the Institute.

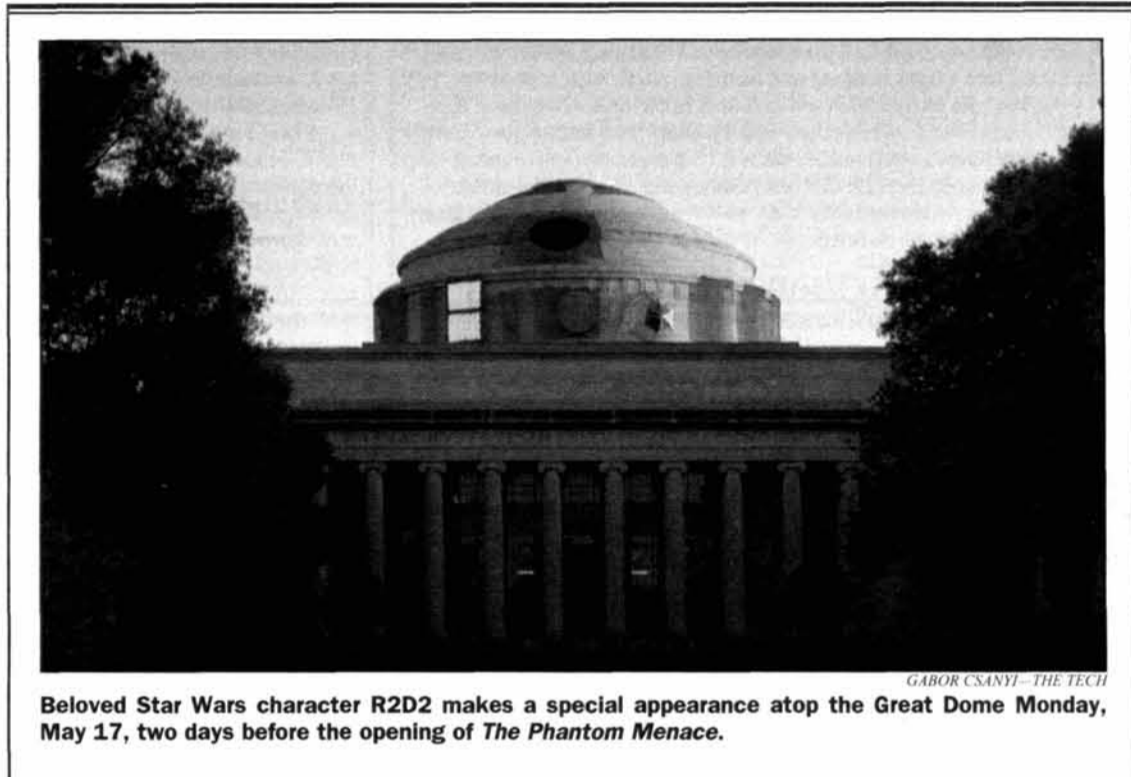
Although the audience is not expected to be as large as in recent years, more MIT graduates are expected to be present at the ceremony. Approximately 2,400 graduates have indicated they will walk in the ceremony, according to Gayle M. Gallagher, Executive Officer for Commencement. Approximately 8,000 guests are expected, although 9,600 guest tickets have been handed out. A total of 10,000 graduates and guests attended when President Bill Clinton spoke last year.

Formal activities will begin at 9:45am with a procession to Killian

Court, led by Chief Marshal, John Morefield, 1998-99 president of the MIT Association of Alumni and Alumnae. This traditional procession will consist of dignitaries, faculty, and graduates in academic robes.

Class of 1949 Professor of Music Ellen T. Harris will sing the national anthem in honor of the 50th reunion of the class. The Boston Brass Ensemble will also perform, as will the Chorallaries, an MIT *a capella* singing group. MIT's Jewish chaplain, Rabbi Joshua M. Plaut, will deliver the invocation; Chairman of the Corporation Alexander d'Arbeloff '49 will preside over commencement for the second time.

Commencement, Page 25



Beloved Star Wars character R2D2 makes a special appearance atop the Great Dome Monday, May 17, two days before the opening of *The Phantom Menace*.

Campus Police Labor Dispute with MIT Enters Second Year

By Frank Dabek
NEWS EDITOR

The Campus Police continue to operate under an expired contract while a labor dispute, which centers around scheduling and staffing issues, is resolved. The long-standing dispute will enter its second year this month.

Alan McDonald of McDonald and Associates, who represents the MIT Campus Police Association, said that the unresolved issues in the dispute are "quality of life issues" which revolve around the use of overtime, time off, and scheduling. Also, CP officers are not financially compensated as well as their munic-

ipal counterparts, he said.

Leaflets distributed by the association enumerated demands including the implementation of safety measure for patrols in Boston, compliance with federal laws regarding overtime pay, and a reward system for officers who further their educa-

Overtime, scheduling disputed

McDonald said that the MIT Campus Police department has a "history of extensive overtime" due to an apparently "insufficient staff to meet the needs of the community." As a result, officers are often ordered to work involuntary overtime.

During negotiations, the associa-

tion has proposed that officers not be called into work except in the case of an emergency or during commencement. MIT declined the proposal.

David B. Achenbach, manager of labor relations for the Institute, responded to the association's

CPs, Page 26

Fraternity Member Fought Alumni Corporation for Right to Stay in House

By Krista L. Niece
NEWS EDITOR

When the alumni board of the MIT chapter of Sigma Phi Epsilon expelled or suspended 30 fraternity members following a road trip keg incident late last year, one former house president decided to test the legitimacy of the alumni corporations' termination of tenancy.

Jason Bradford '98, once an active member of the chapter and now expelled by its alumni board, elected to continue to live in the house — a decision which resulted in a struggle between Bradford and the Mass Delta Alumni Corporation that has lasted since the beginning of this year and is still ongoing.

On Feb. 5, Bradford received a Notice to Quit giving 7 days to move out or face formal eviction from Alumni Corporation President Shaun L. Meredith. "I wasn't going to listen to [the Alumni Board's] threats, their bluffs, or their attempts to intimidate me," Bradford said.

The massive reorganization of the local SigEp chapter, which left only 11 members living in the house at 518 Beacon St., began after an incident in which a representative from SigEp national caught SigEp

pledges from MIT carrying a keg into the Penn State chapter last November. After the incident, all fraternity members were suspended, pending interviews with an ad hoc Alumni Advisory Council to decide on their future status as fraternity members.

After the interviews in early December, all expelled or suspended members were told they had to be out of the house by Dec. 17., although leniency was granted to those who could not move out on that date, according to Meredith.

Meredith said the board chose to reinstate members "who are interested in the founding principles of the fraternity" and "who understood that times are changing. [The house] can't have an 'Animal House' atmosphere" any longer, he said.

Case faces initial delays

In mid-February, Bradford received a summons to appear in court on Mar. 4 after not vacating his room located in SigEp's annex at 515 Beacon St. despite the Notice to Quit.

A series of clerical errors delayed the hearing past spring break, the first of which was a miss-

ing back page to the summons originally delivered to Bradford.

On Mar. 4, Bradford's case did not appear on the docket in court.

According to Meredith, "the court didn't process it because [Bradford] had come in and pointed out [the summons] was incomplete."

While a new date was set at Mar. 18, further clerical errors resulted in a judge's ruling that the trial could not proceed that afternoon because Bradford had not been properly notified of the court date.

A revised copy of the summons had been served to Bradford several days following the Mar. 4 court date. In one place it still said the court date was still March 4, although in other places it set the date at March 18.

According to Bradford, Meredith and SigEp resident adviser Joseph Dougherty approached him advising him to move out immediately following the second judge's ruling.

"It did not matter what the judge said, if I did not move out by the weekend, they would hire a locksmith, break into my room and

Bradford, Page 26



Thomas D. Chen G is hooded by Professor Anne M. Mayes '86 and Chancellor Lawrence S. Bacow '72 as part of Thursday's Investiture of Doctoral Degree Hoods ceremony.

President Emeritus Howard Johnson speaks about leading MIT through turbulent times.

Page 20



Comics

Page 17

A website created by the Class of 1999 to help students trade and sell extra Commencement tickets is shut down by the Institute.

Page 24

World & Nation	2
Opinion	4
Features	6
Arts	8
Police Log	28
Sports	29

WORLD & NATION

American Airlines Pilots Received Weather Updates Before Crash

LOS ANGELES TIMES

LITTLE ROCK, ARK.

Air-traffic controllers gave the pilots of Flight 1420 detailed, regularly updated information about the dangerous weather in the moments before the American Airlines jetliner crashed here, the National Transportation Safety Board said Thursday.

NTSB investigators are attempting to determine why — despite being told that a gusty hailstorm was about to strike Little Rock National Airport — Capt. Richard Buschmann went ahead with his decision to land. Such decisions always are the responsibility of the pilot in command.

As the Super MD-80 landed late Tuesday night, it careened out of control, veering right and then left before skidding off the runway, smashing into a light standard and bursting into flames.

Nine of the 145 people on board died in the crash — among them Buschmann, a highly respected veteran pilot who had logged more than 9,000 hours in the cockpit. Over 80 other people were injured.

Investigators theorize that the jetliner was struck by a powerful gust of wind — possibly as high as 87 mph — just as the plane touched down on the runway.

ANC Strengthens Party Majority

NEWSDAY

PRETORIA, SOUTH AFRICA

Nelson Mandela's African National Congress bulldozed over a host of opposition parties Thursday and appeared likely to capture a two-thirds majority in the country's second all-race election, confirming the worst fears of foes who had warned of a virtual dictatorship if such a landslide occurred.

In a sign of white disgruntlement after five years of black rule, the overwhelmingly white Democratic Party, which waged a fierce anti-ANC campaign that sparked allegations of racism, surged to second place with nearly 10 percent of the vote after having achieved 1.7 percent in the last election in 1994.

"The people have spoken," the ANC president, Thabo Mbeki, told a victory celebration Thursday afternoon in a ballroom festooned with balloons and jammed with dancing celebrants and ANC officials. "The people have said unequivocally that the ANC leads." Mbeki is expected to be formally elected president June 14 by the Parliament chosen in Wednesday's balloting, in which South Africans defied predictions of apathy and turned out in droves. The Independent Electoral Commission estimated turnout at 85 percent of 18.2 million registered voters.

With more than 80 percent of the votes counted late Thursday, the ANC had 65.9 percent, a nearly 4 percent increase over its 1994 showing.

U.S., Canada Sign Salmon Pact

THE WASHINGTON POST

The United States and Canada Thursday announced a landmark agreement on salmon fishing in the Pacific Ocean, a pact designed to end a bitter, decades-long dispute over the harvest of fish whose epic migrations ignore national boundaries and have sometimes brought competing fishermen to the brink of violence.

Hailing the agreement after years of difficult negotiations between their neighboring countries, Secretary of State Madeleine K. Albright and Canadian Foreign Minister Lloyd Axworthy said in a joint statement that the new arrangement "represents a victory for all those on both sides of the border interested in salmon conservation and the long-term viability of our salmon industries."

The technique, first used several years ago by Alaska over the strenuous objections of Canadian and tribal interests, is designed to respond to often large fluctuations in runs of the five species of salmon in the north Pacific. The regime allows larger harvests in years of abundance and smaller ones in lean years, but overall will likely reduce the catch by as much as 50 percent in some stocks.

Yugoslavia Yields to NATO's Demands in Kosovo Conflict

By Daniel Williams

THE WASHINGTON POST

BELGRADE

Yugoslavia on Thursday accepted an international peace plan for ending the conflict in Kosovo, bowing to NATO demands for the withdrawal of all army and police forces and the deployment of a NATO-dominated peacekeeping force in an apparent capitulation that could halt 10 weeks of allied bombing.

President Clinton and other NATO leaders reacted cautiously to the agreement, saying it represented the beginning of a peace process, not the end. Clinton vowed the NATO air strikes would continue until NATO has a clear confirmation that the Serb-led government in Belgrade is fully carrying out the terms of the accord.

"Until then, and until Serb forces begin a verifiable withdrawal from Kosovo, we will continue to pursue diplomacy, but we will also continue the military effort that has brought us to this point," Clinton said in a Rose Garden statement.

The agreement followed a second day of talks here between Yugoslav President Slobodan Milosevic and Finnish President Martti Ahtisaari, who represented

the European Union, and Viktor Chernomyrdin, Russia's special Balkans envoy.

The two envoys on Wednesday presented to Milosevic the proposed peace settlement, which they had agreed to in talks in Germany this week with Deputy Secretary of State Strobe Talbott. The plan was accepted without objections Thursday by the Yugoslav federal government and the Serbian parliament, which approved it by a vote of 136 to 74. Kosovo is a province of Serbia, the dominant republic in the Yugoslav federation.

"We have been informed that the federal government and the parliament of Serbia accept the peace offer we have made," Ahtisaari said.

Despite the agreement, NATO warplanes continued to attack Yugoslav forces. Air Force Maj. Gen. Charles Wald said allied planes had hit 19 Yugoslav artillery and mortar sites in Kosovo by early evening and were going after other targets throughout Yugoslavia.

Following a meeting with Clinton and the Pentagon's military chiefs, Defense Secretary William Cohen said there would have to be further evidence of Belgrade's commitment to peace before NATO

would stop its air campaign.

"NATO intends to continue the air strikes until Milosevic and the government of Yugoslavia convincingly demonstrate that the fighting is over, that Serb forces are withdrawing, and that a NATO-led force can enter Kosovo to provide the security that the refugees need to return to their homes," Cohen said. "At this point, not a single Serb soldier has withdrawn from Kosovo, and we have to keep that in mind as we view the workings of today."

Cohen said a "military-to-military understanding, an agreement" between Yugoslav and NATO officers still would have to be worked out "within the next several days."

If borne out, the accord will represent a notable achievement for NATO, which in the past 10 weeks has flown more than 31,000 sorties and dropped nearly 20,000 bombs.

At war's beginning, Milosevic pledged that no foreign troops would set foot in Kosovo, which Serbs regard as the cradle of their civilization. He is now faced with the task of explaining not only his turnaround, but the deployment of American and British troops and forces from other countries that bombed Serbia.

N.Y. Stock Exchange to Delay Start of After-Hours Trading

By Walter Hamilton

LOS ANGELES TIMES

NEW YORK

The New York Stock Exchange decided Thursday to postpone extending its daily trading hours until at least the second half of next year, despite plans by competitors to roll out after-hours trading as early as this summer.

Backpedaling from earlier indications that it would introduce late trading this year, chief executive Richard Grasso said the Big Board would first focus on Year-2000 computer upgrades and the implementation of a new system to quote stock prices in decimals rather than fractions.

The after-hours saga — in which the NYSE and Nasdaq both promised late sessions this summer

but later backed off to differing degrees — demonstrates the tremendous unease felt by the established marketplaces.

The NYSE and Nasdaq had shown little interest in late trading until upstarts Eclipse Trading Inc. and Wit Capital Corp. unveiled proposals for individuals to trade stocks after the close of regular market hours, which are 9:30 a.m. to 4 p.m. Eastern time. These companies now run separate markets used by institutional investors and day traders.

The NYSE and Nasdaq, perceiving unprecedented threats to their business, rushed to say they would match their rivals even though neither had specific plans in place.

The National Association of Securities Dealers, which operates Nasdaq, voted last week to add a

second daily trading session from 5:30 p.m. Eastern time to either 9 p.m. or 10 p.m. But after saying earlier that it could start late trading by September, it backed off that timetable last week and refused to specify a start date.

Unlike the NYSE, the Nasdaq is thought to face a more immediate threat to its business. That stems in part from Nasdaq's electronic system, as well as from the fact that it lists many hot high-technology and Internet stocks.

In the first quarter, so-called electronic communication networks accounted for at least 20 percent of the trading volume in Nasdaq-listed stocks, said Bill Burnham, an analyst at Credit Suisse First Boston.

Wall Street firms fear the costs of adding new staff for late trading.

WEATHER

2000 Degrees in Killian Court!

By Bill Ramstrom and Greg Lawson

STAFF METEOROLOGISTS

Today will be a picture-perfect day for Graduation, with warm temperatures and low humidities. A cold front passed across Massachusetts yesterday afternoon just in time to clear out the warm, muggy weather. Under the protection of a large high pressure center, we will have typical, crisp late-spring conditions.

This weekend will also feature pleasant conditions for showing parents around Boston or visiting Cape Cod. Skies will remain sunny through the weekend. Temperatures will reach the upper 70's in the afternoon each day. This afternoon will be a bit gusty with some northwesterly winds, but tomorrow the winds will be light enough to allow a seabreeze to set up, keeping Saturday afternoon on the cooler side. Evenings will be clear and mild, with temperatures falling to the 50's by dawn.

Today: Glorious. Breezy with clear skies and low humidity. High of 79°F (26°C).

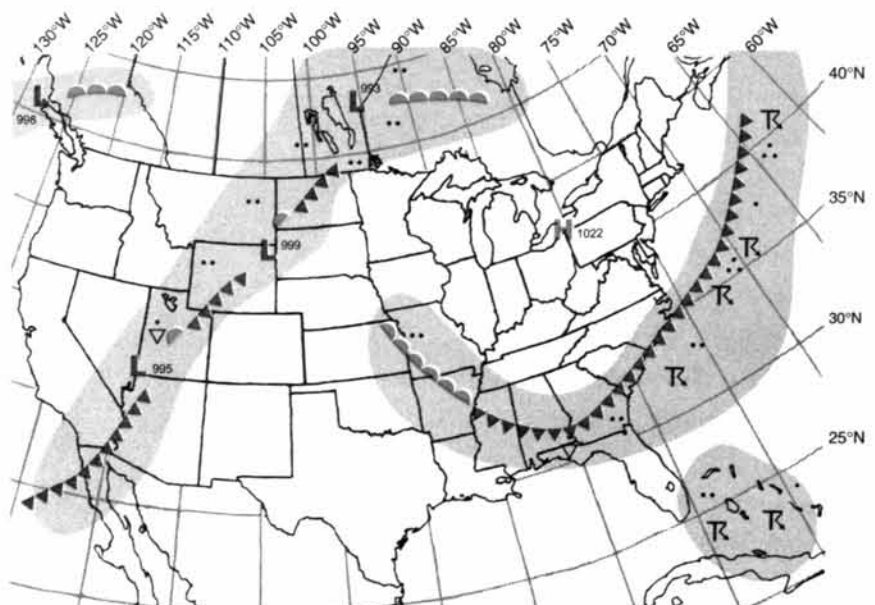
Tonight: Clear and cool. Winds dying down. Low of 53°F (12°C).

Saturday: Sunny and dry, with lighter winds. High 78°F (25°C) with an afternoon seabreeze along the coast.

Saturday Night: Clear; good sleeping weather continues. Low 54°F (12°C).

Sunday: Another delightful day. Sunny and dry, high 80°F (26°C).

Situation for Noon Eastern Standard Time, Friday, June 4, 1999



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

Compiled by MIT Meteorology Staff and The Tech

Federal Reserve Vice Chairman Rivlin to Step Down from Post

By Peter G. Gosselin

LOS ANGELES TIMES WASHINGTON

Federal Reserve Vice Chairman Alice M. Rivlin, a staunch supporter of the central bank's strategy of letting the U.S. economy race forward even at some risk of inflation, unexpectedly announced Thursday that she will resign, saying that she wants to devote more time to untangling the finances of the city of Washington.

Rivlin's departure in mid-July is not likely to make much difference to Fed policy, but will give President Clinton the chance to appoint another member to the central bank, which has effectively become the most powerful government manager of the economy in recent decades.

And while her voice on policy was muted, others said that she will be missed as a conciliatory presence.

"She was the glue that held the

consensus together," said David M. Jones, a veteran Fed-watcher and chief economist of Aubrey G. Lanston & Co. in New York.

For the 68-year-old Rivlin, the departure will mean the end of a string of high-profile, high-pressure assignments in recent years. Before arriving at the Fed in June 1996, she was director of the White House Office of Management and Budget during the height of the budget battles between Clinton and the Republican-controlled Congress that resulted in a government shutdown.

"She's had a role in just about every policy battle that has occupied Washington in recent decades," said Robert D. Reischauer, a veteran economist with the Brookings Institution, the Washington think tank that Rivlin will rejoin when she leaves the Fed. "She's had a remarkably varied and productive career in policy-making in Washington."

Originally, Rivlin was not expected to wield much influence at the Fed, in part because she was replacing Princeton economist Alan S. Blinder who clashed with Fed Chairman Alan Greenspan and in part because her specialty was the nuts and bolts of government budgets, not monetary policy.

But analysts said she made a name for herself by tackling arcane technical issues faced by the Fed and settled in as a staunch ally of Greenspan in his struggle to maintain low interest rates even in the face of trends that seemingly could spark inflation.

Besides her policy role, she is credited with improving the internal management of the Fed, which appeared at times sleepy, and with advancing the careers of women at the male-dominated institution.

Senate Candidate from N.Y. Bows Out to Make Way for First Lady

By Michael Grunwald and John Harris

THE WASHINGTON POST NEW YORK

Hillary Rodham Clinton's all-but-announced Senate candidacy in New York became even more of a foregone conclusion Thursday as the only other potential Democratic candidate said she is dropping out of the race because it is "clear" that Clinton will run.

Rep. Nita Lowey, D-N.Y., on Thursday said she is withdrawing from the Senate race to clear the field for the first lady, and will instead run for a sixth House term. Clinton advisors said she plans to announce the formation of an exploratory committee in early July, and while some still caution that she could change her mind, the adopted-state candidacy that once seemed

almost too far-fetched to contemplate is looking more than ever like a done deal.

Clinton, who has never lived in New York and has never run for elective office, met Thursday to talk politics with James Carville, the charismatic consultant so central to her husband's 1992 presidential campaign. Carville said she never declared to him that she was running during their chat, but he said the assumption was obvious.

"I don't know if I've ever declared to her that I'm a male," Carville said. "It's understood."

Now that Lowey has pulled out, Clinton is the only Democrat even considering the race to succeed retiring Sen. Daniel P. Moynihan, D-N.Y. New York Mayor Rudolph Giuliani and Rep. Rick Lazio, R-N.Y., are likely to compete for the

Republican nomination. "She's clearly made the decision to run," said Lowey, who called Clinton on Thursday and pledged to support her still-undeclared candidacy. "It was time for me to move on."

Lowey did not rule out the possibility of getting back into the race if Clinton has a change of heart, but Democratic insiders say the party is obviously counting on the first lady to run. Potential candidates such as state Comptroller Carl McCall, Housing and Urban Development Secretary Andrew M. Cuomo and environmental activist Robert F.

Besides serving on the Fed, in the executive branch and in city government, Rivlin also has done a stint in the legislative branch. She was the founding director of the influential Congressional Budget Office from 1975 to 1983.

Roche to Buy Rest of Genentech

LOS ANGELES TIMES

Roche Holdings Ltd. said Thursday it will exercise its option to buy the outstanding shares in Genentech for \$4.2 billion, but has decided to allow the South San Francisco biotechnology company to continue operating independently.

The Swiss-based pharmaceutical company, which already owns 65 percent of Genentech stock, will pay \$82.50 a share for the remaining shares. Then, if regulators approve the deal, it will raise more than \$2 billion by selling up to 19 percent of the company back to the public.

Part of the deal will expand on Roche's right to pick drugs from Genentech's rich pipeline for co-development, but it will pay a premium for drugs near the end of testing in patients.

Genentech executives welcomed Roche's decision to let the smaller company steer its own course in developing genetically engineered drugs. President and CEO Arthur D. Levinson said that the company is determined to remain independent and maintain a culture of innovation that is distinct from the atmosphere found at many large drug companies.

"It's my emphatic belief that Roche is sincere in its efforts to allow this company to exist as an independent operation, and I honestly believe our future success is dependent on that," Levinson said.

Analysts hailed the Roche move as brilliant — and good for the health of a highly regarded, pioneering biotech company.

"Roche found a very smart way of having its cake and eating it too," said Meirav Chovav, an analyst with Salomon Smith Barney.

The deal grew out of a 1990 merger agreement, revised five years later, that gives Roche the option of completing its takeover by the end of June of this year, at 82.

Walmart May Expand to Internet

LOS ANGELES TIMES

The United States' largest retailer on Thursday denied a CNBC report that it would open a greatly expanded online retail site Friday that will directly confront such aggressive Internet interlopers as Amazon.com.

"That report is completely inaccurate," Wal-Mart Stores Inc. spokeswoman Melissa Brown said. "We're always listening to our online customers, and we're focused on meeting their needs, but we've not talked about anything like (the CNBC report)."

Speculation about how quickly Bentonville, Ark.-based Wal-Mart would upgrade its online business has grown in recent months as Amazon.com and other Internet retailers have expanded their online services and marketing budgets. Brown, however, declined to outline Wal-Mart's online timetable: "During the coming year, we will have some exciting news to share about some significant changes in the way that we approach some of our (online) programs."

The CNBC report prompted prices of online stocks to fall noticeably on Thursday, as investors apparently worried that the huge retailer is now ready to flex its muscles online. Amazon.com closed down \$7.06 at \$105.06 in Nasdaq trading.

In contrast, Wal-Mart finished up \$1.13 at \$45.50 in NYSE trading after Bank of Tokyo-Mitsubishi Ltd. reported that U.S. retail sales rose a larger-than-expected 6.8 percent during May. Wal-Mart's May sales rose by 7.7 percent. CNBC's report underscores growing tension between Wal-Mart, which is credited with reshaping the brick-and-mortar retail world, and Amazon.com.



The MIT Graduate Student Council

office: Walker Memorial, 50-220 (above the Muddy)
 phone: 253-2195
 website: www.mit.edu/activities/gsc
 email: gsc-request@mit.edu

Become an Institute Committee Representative

We are still looking for representatives to fill vacancies in the following institute committees:

- Committee on Discipline/ Faculty Policy
- Committee on Campus Race Relations/ Community Service Fund Board/
- Committee on Foreign Scholarships/ IAP
- Policy Committee/ Medical Consumer's Advisory Council/ Committee on Privacy/
- Committee on Radiation Protection/
- Committee on Safety/ Committee on Toxic Chemicals/
- Committee on Transportation and Parking/
- Committee on Use of Humans as Experimental Subjects/
- Women's Advisory Board/ Office of the Dean of Students and Undergraduate Education/
- Student Medical Advisory Council

Application forms are available from:
<http://web.mit.edu/gsc/www/People/InstituteReps/open-list.html>

Montreal Jazz Festival Trip July 9th - 11th

Come and enjoy the world class Montreal Jazz Festival Trip with 100 other graduate students! To buy tickets --- go to GSC office (in Walker Memorial above the Muddy Charles) at 50-220.

GSC Funding

Funding is available for both athletic and non-athletic events, capital expenses, and cross-departmental socials. Check out <http://www.mit.edu/activities/gsc/Committees/FB/fb.html> for eligibility and reimbursement guidelines.

- June 7 Funding applications due
- June 14 Reimbursement applications due
- July 15 Funding/Reimbursement appeals due

Jazz Wednesday Nights @ the Muddy Charles Pub! Walker Memorial (50-120)



June

- 7 activities committee meeting *
- 7 summer funding deadline
- 9 orientation committee meeting *

* @ 5:30 in 50-220 (above the muddy)
 All graduate students are welcome. Food is provided.

The next issue of the GSN will be published on Monday, June 7. Don't miss it!

Women's Soccer World Cup

Mexico v. Italy
 U.S.A. v. Korea

@ Foxboro, Sunday June 27 1:30pm

\$25 for graduate student, post-docs and their guests*. Includes transportation, BBQ and tickets to the games. On sale at the GSC office (50-220).

(* limit one guest per person)

OPINION

Extend the Deadline

If the Residence System Steering Committee's proposal to redesign the Institute's dormitory system were only preliminary, as the report cautions, then MIT's student community wouldn't have much to fear. Students could go home for the summer, return in the fall, and then debate vigorously the merits and flaws of the plan.

Editorial

Unfortunately, students will not have such an opportunity to debate the proposal. Final recommendations for dorm design are due in early fall, and, given that most students are absent for the summer session, the RSSC proposal takes the form more of a template for future action rather than a preliminary brainstorming. *The Tech* feels that more time is necessary for students and administrators to adequately think out the consequences of the Steering Committee's recommendations and to propose better alternatives. While the current extension is commendable, more time will be necessary to foster a comprehensive dialog over what has been a perplexing report.

One of the report's more controversial recommendations, to move the graduate residents of Ashdown House to MacGregor House, relocating MacGregor residents and allowing for Ashdown to become a central, undergraduate, "freshman dorm," is random at best. Why MacGregor and Ashdown? We can only speculate. Perhaps the Steering Committee felt that MacGregor, with its red brick, imposing tower, and single rooms, was somehow more appropriate for graduate students. Or perhaps the committee wanted, in an attempt to further more community interaction, to prevent undergrads from having singles their first year on campus.

Whatever the reasons (which need to be articulated), it is little more than conjecture that has propelled the Steering Committee to issue its blanket recommendation. Strong student opposition exists and cannot be ignored. For instance, residents at MacGregor would protest being essentially thrown out from their home and community, and some undergraduates entering MIT might desire the privacy of a single more than the community a double or triple provides. More facts must be gathered on either side before justifying such a drastic upheaval.

The report's idea of a "sophomore shuffle," transparently a way to give fraternities, sororities, and independent living groups more of an opportunity to gain pledges, deserves more debate and clarification. According to the report, the shuffle, to take place in spring every year, is a process whereby freshman-to-be-sophomores enter a lottery to be reassigned to a new dorm; those not wanting to leave their current dorm can stay in the same dorm but would receive the same rooming priority as freshmen coming into that dorm the next fall.

The Tech has heard different variations of the sophomore shuffle from members of the committee, and at this point we are uncertain of what the sophomore shuffle really is. Aside from the fact that the shuffle completely ignores individual dorm policies across campus for rooming, there is the potential that undergraduates will see their freshman residences as temporary. Such a drastic disruption in undergraduate life deserves more debate and factual and statistical evidence on either side.

Also, alarmingly enough, the report completely ignores the role of the new undergraduate residence to be built by the year 2001. Any plan to redesign the dormitory system must take into account this new dorm. How can it, the product of all the controversy at MIT for the last two years, be ignored? What is the role this new dorm will play and what will be the makeup of the residents of this new dorm? If anything, perhaps the new dorm should be the "freshman dorm" because that way there will be no necessarily disruption to existing residential life.

The bottom line is that more time and research are necessary to adequately debate and think out solutions to redesign residential life at MIT. On one hand, the RSSC report makes radical recommendations with little evidence that these recommendations will work. On the other hand, students, inherently one of the most conservative groups on campus, object to the recommendations more on gut feeling than on logic. Both students and administrators need to come together to shape the new dorm redesign. *The Tech's* worst fear is that, come fall, the MIT administration will institute the recommendations with little input coming through from either side, and students will be the ones to suffer.

Letters To The Editor

Graduate Housing Inaction

Over the past year, the MIT Administration has continually assured us that a sorely needed graduate residence would be built by 2002 despite a decision in March 1998 to delay the project. Last February, President Vest and Chancellor Bacow stated that the new graduate residence was definitely in the capital plan, but was not currently budgeted due to financial constraints on the Institute. This position was reiterated during the Open Forum on Graduate Housing in April.

Last week, we received a copy of the

recently released FY2000 budget for MIT. Of note, the budget does not contain any allocation for the graduate residence. Most importantly, the graduate residence has been eliminated from the Institute's capital plan. Meanwhile, housing costs in the Boston area continue to skyrocket. MIT's graduate student population continues to increasingly place pressure on the already inadequate housing system. Graduate students seeking affordable housing find they are paying more, to live further away from campus — with only the outdated off-campus housing office and their hand-written rental listings to assist them. The initiatives outlined in MIT's FY2000 budget "...represent the most concentrated facilities renewal and construction

program since the post-war years." We are disappointed that the desperately needed graduate residence is not one of the projects included in such a monumental program for MIT.

Thank you to the many members of the community who have voiced your support for the new residence and concern over the plight of graduate student housing. The senior management has heard your input and claims that they understand the importance of graduate student housing to the community. Their actions indicate otherwise.

Brian J. Schneider G
GSC President, 1998-1999
Luis A. Ortiz G
GSC President, 1999-2000



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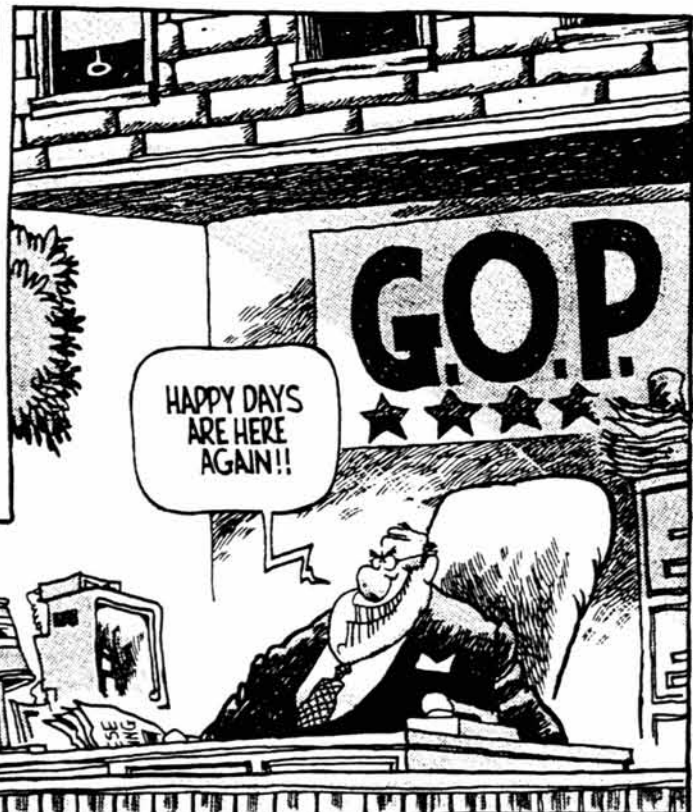
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Tech★nol'o★gy

Objective Assessment, Optimistic Will

Joel M. Rosenberg

So I finally read the Unabomber's Manifesto the other day, and it turns out he's not a huge fan of technology. In fact, he believes that "if the revolutionaries have any other goal than the destruction of technology, they will be tempted to use technology as a tool for reaching that other goal." Didn't this guy use postal technology to deliver bomb technology to people who work in education technology in order to get published by news technology? "It would be hopeless for revolutionaries to try to attack the system without using SOME modern technology," he acknowledges two paragraphs later in poetic irony.

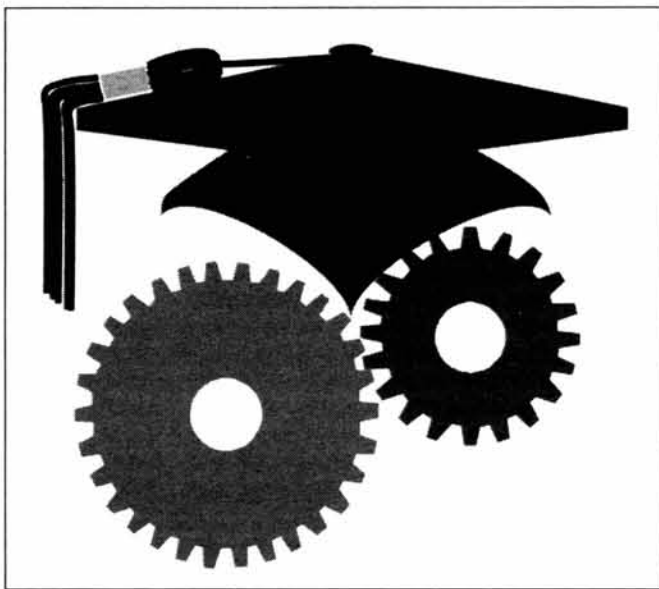
I finally read Marshall McLuhan's *Understanding Media*, and it turns out that modern or not, it's pretty tough to avoid using SOME technology. Speech is technology, since it allows us to communicate our senses to one another. Letters and numbers are technology, since they let people record and transmit thoughts independent of time and space. Clocks and money are technology, since they set a baseline for how to value things. But we don't usually think of technology this way. A definition of "technology" as "the practical application of science to commerce" is not designed to cover human advancement prior to the concepts of "science" or "commerce."

Yet here we are at the Massachusetts Institute of Technology. We have a linguistics department which studies speech, yet we also train students extremely well in science and commerce, which is why MIT grads are sought after. So which technology, "new" or "old," does Technology refer to? After 4 years here, my answer to the \$120,000 Question is: Systems.

A system is a bunch of independent yet interrelated things that all work together. Linguistics is the system of languages and sounds, science is the system of accepted truths about the universe, and commerce is the system of buying and selling things. A car is a mechanical system whose gas-powered engine turns the wheels, a computer is an electrical system which regulates the flow of electricity to perform calculations, and a human is a bio-

logical system which converts food to usable energy and expels what it can't use. Once you can break a system down into its independent components, you can see the problems that arise in their interactions, and then you can fix the problems. It's not really hard, MIT just gives you lots of practice.

One of my favorite systems is the MIT housing system, comprised of over 40 independent dorms and living groups which until Scott Krueger's death were not particularly "interrelated." To fix this problem, MIT didn't encourage more inter-house interaction, but instead recommended housing all freshmen on campus, primarily in a freshman dorm, which now threatens to displace other undergraduate and graduate communities. In a Boston Phoenix article last week about our housing system (<http://www.bostonphoenix.com/alt1/index.html/archive/features/99/05/27/MIT.html>), Ed Golaski '99 said, "I never had any sense of class identity foisted on me before this year." Perhaps if it were encouraged all along, class identity would be gen-



uine. But it doesn't necessarily have to be encouraged by radically altering the system to house all freshmen together.

Another system I have become interested in is the government, which everyone seems to hate. Amusing, considering half of those governed don't even register for the option to fix it, and half of those that do don't option that option. One need not look very far to see many broken parts in that system, and where some engineering mentality could easily fix

The After Generation

Eric J. Plosky

Perhaps it is fitting, in a millennial sort of way, that we, the Class of 1999, are the last class at MIT that will remember the Way Things Were — that is, the way things were before the alcohol-induced death of Scott S. Krueger '01. Just as December 7, 1941 and November 22, 1963 divide the United States' cultural history into Before and After periods, so too is September 29, 1997 a divider, a tragic, unforgettable one that will forever remain in MIT's collective memory.

The atmosphere on campus has since changed dramatically. Distrust and suspicion have replaced the carefree openness that has long been MIT's unique identifier. Administrators and the ever-vigilant Campus Police keep everything under close guard nowadays, a situation that is not likely to change in the near future. Indeed, the near future — and the far future — will likely be shaped largely by the growing conflict between students and administrators.

In the wake of Krueger's death, President Charles M. Vest announced a series of sweeping reforms intended to transform undergraduate life. Some of these reforms, such as the re-working of the fall residence/orientation period, have already been implemented (at least partially). The single biggest change, however, is yet to come — the requirement that all freshmen live on campus beginning in the fall of 2001.

To accommodate the increased student population — currently, hundreds of freshmen live in off-campus fraternities, sororities, and independent living groups — a new dormitory is scheduled to open in September 2001. Of course, the dorm doesn't yet exist, and a number of unresolved questions are still floating about. What should the physical design of the dorm be? Should it be a freshmen-only dorm? How will it fit into campus life? How will it change campus life?

Student groups spent much of this year trying to answer those questions by declaring their opposition either to the on-campus housing requirement itself or to its proposed implementation. Each group weighed in with its own opinion, but individual organizations, such as the Undergraduate Association, seemed utterly powerless to effect change, and completely mismanaged their chance to organize something productive out of the mess of protests.

The early babble of discord eventually quieted in favor of more constructive influences. Some students got themselves on the committee to design the new residence; some worked with the administration in other ways. Still, most of the student body displayed nothing more than apathy, and considerable effort was squandered on petty ribbon-wearing campaigns and "Tool-In" publicity protests outside President Charles M. Vest's office.

Eventually (as I recommended in November), the heads of the five student-government organizations got together to produce a Unified Student Response to the administration's housing plans. The USR, authored by representatives of the Undergraduate Association, the Dormitory Council, the Interfraternity Council, the Graduate Student Council and the Association of Student Activities, was a single, coherent message from students to administrators. But it wasn't finished until spring finals, only about two weeks ago — too late to make any difference.

Still, a strong, promising precedent has been set. Regardless of its content, the USR should be a model for future student communication. The UA, Dormcon, the IFC, the GSC, and the ASA have proved they can work together to produce concrete responses to the administration; in the future, they should build upon their working relationship in order to produce timely documents.

Timing is everything. Depending on the speed at which the new Unified Students can move, it is possible to still exert considerable

things up.

Finally, let's look at the Unabomber's industrial-technological system, which he claims has destabilized society, made life unfulfilling, and threatens to deprive people of dignity and autonomy. It would appear his Manifesto is as scared a cry against a Brave New World as that of the Georgia student who shot six classmates a month after the Littleton shootings and then broke down. They're right — it's a scary world we live in. That doesn't give them the right to kill other people, though. Nor does it mean we should scrap this system and revert back to primitive life. We know what has happened before, but we don't know what will happen next — there's no point going backwards.

The graduating seniors have each been given a green ribbon to wear in support of a Graduation Pledge of Social and Environmental Responsibility, which reads, "I pledge to explore and take into account the social and environmental consequences of any job I consider or any organization for which I work." I think that this Graduation Pledge should be an Incoming Freshman Pledge, and should read, "I pledge to understand as fully as possible the social and environmental effects of any system I am a part of, voluntarily or not, in order to know how I can influence those effects." This school generates some pretty good thinkers. Might as well get them asking the right questions early.

"Why not nurture objective assessment coupled with optimistic will, rather than subjective assessment coupled to pessimistic will?" This quote, from Michael Albert '69, has helped fill my glass. Albert, expelled for "disruption and insolence" while Undergraduate Association President here, understands that systems, no matter how big or small, are created by humans, and can be changed by them as well.

My fraternity pledge trainer once told me, "Make your own traditions." As far as I can tell, that is the MIT way.

Scientists, while perhaps not the most socially responsible people, are the most rational, and must rationally be in favor of continuing the human experiment as long as possible. Bombs and spaceships do the same thing in different systems, but one's a better long-term plan.

Maybe that's what Technology's all about.

influence upon the plans the administration has in store for undergraduate housing and student life. It might even be possible to successfully address the foglike apathy that permeates nearly every nook and cranny of the Infinite Corridor. If all goes well, the Unified Student crew will be able to command a seat at the administration's table; if the situation remains indefinite, they may be able to force a showdown. It's a terrible thing to have to hope for continued conflict, but such thinking merely underscores the undercurrents of antagonism that now exist on campus. Even the apathetic are antagonistic; they just don't care to actually *do* anything about it.

Regardless of what happens, today marks the departure of most of the Old Guard, those '99-ers who have a more complete historical perspective on the changing campus. Sadly, but understandably, most graduates have displayed little interest in what happens to MIT next fall and beyond. Students are tired of conflict, tired of living under a magnifying glass, and even the "real world", it seems in some cases, is a preferable alternative.

I am curious to see what happens to MIT. I've always had mixed feelings about the place, and the recent brouhaha has added both pluses and minuses to the mix. I will walk proudly across Killian Court to receive my diploma; I can't imagine having gone anywhere else for what turned out to be four scintillating, effervescent, frenzied, perplexing years. But the place is in turmoil, with no resolution yet visible. It is my hope that students and administrators, in the fall, find a way to work together productively, to eliminate the hostility now present.

If I have the fortune to return to MIT one day wearing the carmine blazer of a half-century alumnus, I will be an anomaly not just because I'll be a 71-year-old man in a red jacket, but because I'll represent the mythical Before. May the After generation also be given the opportunity to know an MIT campus at peace.

I Hate The Real World

Guest Column
Wally Holland

There's a certain terror to the prospect of graduating. I should mention that I won't be doing it for at least two years, so it's a somewhat distant terror; but the idea has been looming in my mind of late.

MIT has taught me, you see, to hate the real world.

I recently saw the film *Your Friends and Neighbors*, which (I should mention) is clever but quite disturbing. The main characters are officemates, working faceless 9-to-5 jobs, meeting at the water cooler, chatting about professional sports, and generally acting like civilized American well-to-do's. When one of the characters experiences an emotional breakdown near the film's end, his agonized state is symbolized by five days' growth of beard (unthinkable, no?).

This world seemed wholly foreign to me, half-way (hopefully) through my undergrad tenure at MIT. I looked at myself in the mirror that night and realized that, on average, I shave every week or so. I bathe somewhat more frequently than that, which marks me as abnormally conscientious among Course VI juniors-to-be. I thought (until recently) that the Hartford Whalers were a maritime conservation club. Once, I worked a 9-to-5 job — my boss was a Harvard grad, so such things are forgivable.

The citizens of the MIT compound possess a unique fear and loathing for the shimmering mirage on the other side of the Charles River known as "real life". Inside the Great Dome, our vision is occluded by acronyms like GPA, CAP, IFC, LSC. We live in a dimly-lit geek fantasy, and we take tremendous pride in that. If you'll allow me to

*MIT has taught me to hate
the real world...*

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students whose view of the
world is narrow.*

flog a dead horse for a moment, I'll point out that pulling freshmen back to Cambridge is a step farther back into our collective shell; it's hard to imagine dealing face-to-face with an angry super when you live in a miniature city full of people younger than the cast of "Friends".

MIT, for its many resounding successes (this is assuredly the best school on earth, for most of us), manages to turn out many students whose view of the world is terrifyingly narrow. And at no time is this more apparent than Commencement — and this year, unusually so. Someone from the Outside (with a capital O) is coming — it's Click and Clack! Much to our collective relief, the world is populated with MIT alums, right? Unfortunately, this is hardly the case — only a fraction of the world is at all interested in our \$110,000 diplomas. We're all sharing something powerful and special and important — but chances are we'll end up working not for Jack Florey, James Tetazoo, or David Honig, but for Gordon Gecko, Alex P. Keaton, or John Harvard.

To any graduate who might be reading this, you have my congratulations. You've proven yourself in the most demanding academic environment in America. Tomorrow you'll be surrounded with the unconcerned, the uninformed, the unwashed, the impatient, and the impertinent. In short, nothing will have changed.

But nothing will be the same, either. Good luck — I'm sure we're all ready.

Wally Holland is a member of the Class of 2001.

FEATURES

Famous Architecture

Unique Buildings Echo MIT's Innovative Style

By May K. Tse

SENIOR EDITOR

To the unknowing eye, the buildings of MIT are an imposing bunch — a mismatch of oddly-shaped buildings named after numbers rather than people. If this is what you think, however, look again, because there's more here than meets the eye.

Although some people have even said that the non-homogeneous, non-ivy-covered buildings are just plain ugly, in actuality, many of MIT's buildings are literally works of art.

"I don't think it really matters very much whether most students know that buildings are famous, or even know the names of their architects. It just matters that the buildings are good, and contribute positively to the quality of student life," said Dean of the School of Architecture and Planning William J. Mitchell.

Mitchell cited the dormitory Baker House as an example. "It was designed by Alvar Aalto — probably the greatest architect of the 20th century. It's one of only two buildings he did in the United States, and — though quite modest in its scale and construction — it's an undoubted masterpiece. Every architect and architecture student who visits Boston makes a pilgrimage to see it, and there's much for design professionals to learn from it. But I think Aalto would have been happiest to know, simply, that it has turned out to be a great place to live," he said.

Baker House, designed so that 80 percent of the rooms have a view of the river, is currently undergoing renovations. There will be a special 50th anniversary celebration scheduled for October 1999, entitled "Interpreting Aalto."

Eero Saarinen also leaves a mark

Nearby Baker House stand two more architectural feats, both credited to Eero Saarinen in 1955. The first one is Kresge Auditorium. The building's outer shell is exactly one eighth of a sphere, a fact which has even been discussed in freshmen calculus classes! Via strategically-placed buttresses, this outer shell actually "floats" separately from the rest of the building, which includes both the actual auditorium as well as the smaller "Little Theater" below.

The other famous building by Saarinen is the chapel, located directly across from the auditorium on the other side of the grassy open area known as Kresge Oval. The windowless, non-denominational chapel is designed with a moat surrounding it so that at certain times of the day, when sunlight strikes the water, the light can be reflected into the chapel.

Others bring fame to campus

World-renowned architect, I.M. Pei '40 also has the unique perspective of coming back to create a design for his alma mater. He is credited with the Wiesner Building which houses the Media Lab and Albert and Vera List Visual Arts Center, as well as the Ralph Landau Building (66), the Camille Edouard Dreyfus Building (18), and the Cecil and Ida Green Building (54, the tallest building in Cambridge).

MIT is also populated with sculptures, murals, and other pieces of art by distinguished artists, such as Eduardo Catalano, Alexander Calder, Henry Moore, and Louise Nevelson. In addition, Frank Gehry has been commissioned to design the new Stata Complex, which will be built in the lot where Building 20 used to stand, and which will house the Laboratory for Computer Science, among other groups.

"The new Stata Complex will be truly extraordinary. The Boston area has never seen anything like it, and I'm sure it will quickly become a symbol of MIT in the 21st century and a popular tourist destination," Mitchell said.

"It's an inspiration for Course 4 students to see these extraordinary projects developing on campus. It shows them that MIT is very serious about good architecture, and it creates many opportunities for productive interaction with the architects involved. Last fall, for example, Frank Gehry and I jointly taught a design studio. And this spring, when we brought our architects together for an intensive three-day campus design project, a dozen of our students were very actively involved," Mitchell said.

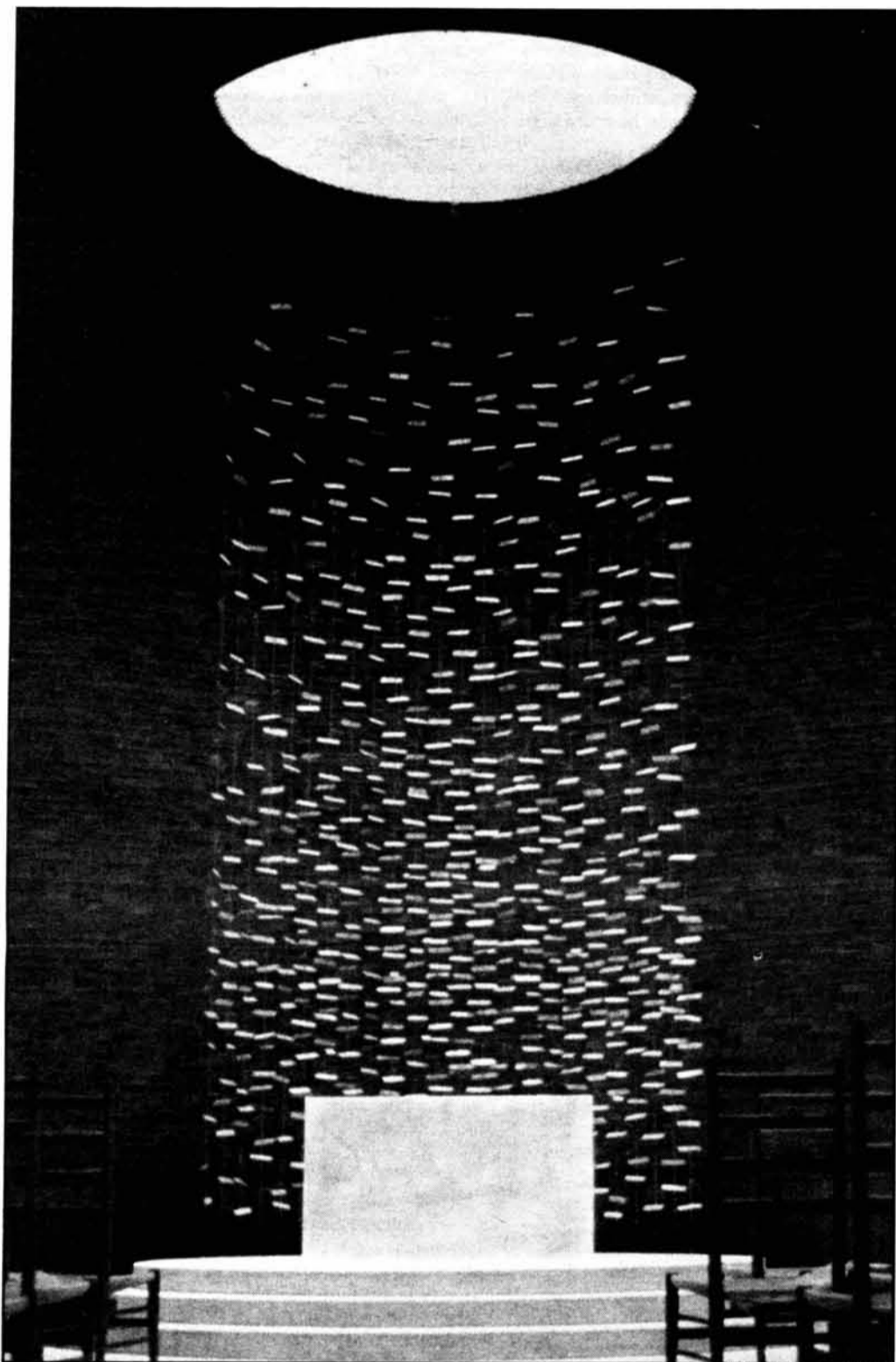
MIT leads way in building styles

Commenting on the fact that MIT's different buildings don't lend to a very uniformed look, Mitchell said, "We certainly don't want a homogeneous campus. The great campuses of the past, like Cambridge and Oxford, aren't like that at all. They are really the outcomes of a kind of architectural

conversation, extending over many centuries, in which designers of new projects respond creatively to the work of their predecessors. The result is diverse, complex, interesting, and full of delightful surprises. And it has a unity

of a far more subtle kind that that which results from one architect doing everything, at one particular point in time. By bringing in the most creative architects of their generations, to add their contributions to the evolving whole, MIT is pursuing a similar strategy."

"Architecture is really about ideas. It's therefore appropriate for an institution like MIT to take a leadership role in promoting innovative design on its campus, just as it takes a leadership role in research," Mitchell said.



The Chapel is one of many MIT buildings famous for its architecture.

REBECCA LOH—THE TECH

Viewpoint

This week's question:

What was your most memorable moment at MIT?

"My most memorable experience was 3.091 with Dr. Sadoway. Every day was a memorable experience."

Jesse J. Kirchner '00

"I broke my ankle freshman year. It took me almost half an hour to get to the end of the Infinite Corridor from Lobby 7 on crutches. I would always be late for classes. So one day, my friend Jen, came to help. What we did is we went into the UA office in Building 7 and we got one of their chairs with wheels. She put me in that chair, and pushed me down the infinite corridor so that I got to class on time."

Harn-Mei Hsieh '99

"We were coming back from Jillian's and a friend of ours got egged by a bunch of high schoolers in a brown minivan."

Sridharan Raghavan '99

"The April Fool's Day snowstorm."

Marianne E. McPherson '99

"My sophomore year — dead week. Having so much fun, knowing so many people and finally feeling at home at MIT."

Katin L. Shields '99

"When the [MBTA] bus fell into the river."

David A. Carpenter '00

"I didn't really have one."

Gong K. Shen '99

Compiled by Andrew J. Maywah

Feature of the Week

MIT Chorallaries

By Katie Jeffreys

STAFF REPORTER

The Chorallaries, "MIT's only secular, co-ed, all-MIT a cappella group" continue their annual tradition of singing a short program at Commencement again this year.

"We sing right after the diplomas have been issued. We traditionally sing 'Arise All Ye' (our school song, of course) then we segue into 'Take Me Back to Tech' which is a fast and funny song about the joys of going to MIT. Both songs are quite old," said Irene M. Wilson G, a choral alumna.

"We stand up at the front, to the audience's right of the stage. The group consists of whatever current Chorallaries are still around for the summer, plus any Chorallary grads that are available... There are also several people that are singing and graduating at the same time."

The a cappella group, which began during Independent Activities Period in 1976-77, has spent the last year regionally promoting *Contents Under Pressure*, their sixth album. Featuring newer songs like "Karma Chameleon" as well as old favorites like "Africa," the CD has been popular with on mini-tours and in singing engagements ranging from Six Flags in New Jersey to the Gunstock Ski Resort in New Hampshire.

"Pretty Good Year," a track from the recent *Contents* CD was selected for inclusion on the nationally prestigious *Best of College A Cappella*

or "BOCA" compilation CD. The Chorallaries are perhaps best known for their annual Bad Taste Concert, which fills Room 10-250 each spring. Audience members wait hours on end for a good seat.

The Chorallaries' Commencement program includes the "Engineers' Drinking Song," which merrily touts MIT's superiority over all other schools.



TECH FILE PHOTO

The 1998-1999 Chorallaries, pictured here, will be joined by a dozen alumni to sing at Commencement today.

The End of Science?

An interview with Science Journalist John Horgan

By Joel Rosenberg

ARTS EDITOR

In 1996, after years of interviews with the greatest minds in science as a staff writer for *Scientific American*, journalist John Horgan published his controversial bestseller, *The End of Science*, in which he gives an overview of the opinions of those great minds on that subject, along with his own observations. I sat down with him last fall, as part of freshman Orientation.

The Tech: What is the role of the science journalist?

Horgan: One of the problems with science journalism now is that it's too much in the "gee whiz" mode. It's celebrating science, it's trying to educate people about science, and tell them how cool it is. But while journalists can act as educators, they've also got to be more critical, because there's science that has troubling moral and political implications which should be pointed out. I'm worried that science journalists tend to be in the role of celebrators of science propagandists. I'd like to see some more of the sophistication you get in political journalism, or even in sports journalism. Even there you get more skepticism and critical thinking about what's going on in that realm, and science is obviously a lot more important than sports.

The Tech: Do you think that it's possible, or probable, for science to be the goal of humanity?

Horgan: I used to have this fantasy—before I got the idea that science was ending — of a world in which through either genetic engineering or artificial intelligence we solved all our worldly problems. There was no more poverty, no more disease, no more warfare, ethnic conflict—all that was gone. We were all brilliant

and healthy and happy, and we could do anything that we wanted to. And then the question is, what will we do with our time? The only thing I can think of that would be a purpose for humanity was science, science for its own sake.

Now I really don't know what I believe because I don't think that's possible. The interest of most people in science is very shallow. Science can't provide a meaning of life for most people. They'd rather find it in religion or sports or family life. Maybe that's as it should be, because the scientific world view is kind of cold and frightening, at least the way I look at it. So I don't really know. This is one of the issues I hoped my book would get people to think about. What should be the purpose of humanity? Is it just going to be being happy? More consumer goods? Maybe we'll have mind-expanding drugs or virtual reality,

and just create this Utopia.

The Tech: Is that Utopia?

Horgan: I don't know. It's frightening. The whole idea of Utopia has been discredited in this century, mainly because of what happened in the Soviet Union and Nazi Germany. But don't we want a perfect world? Don't we want to get rid of all these problems?

The Tech: Well yes, but it depends how you define problems.

Horgan: The thing is, any Utopia you can

are stored in the brain, or how the brain processes all the information our senses constantly feed it. The mind is still a complete mystery at this point, so to me that's going to be a growth industry.

The Tech: Give me a brief history of your education

Horgan: I didn't go to college until I was 19. I went to University of Pennsylvania for a year, and then I didn't go to school at all for about 5 or 6 years. I started going to a community college again out in Colorado, and just took writing courses and a bunch of different stuff. I decided I didn't really want to be a painting contractor for the rest of my life, so I might as well go back to school.

I was interested in journalism, and I transferred to Columbia and thought about getting into science. But I decided I was too old to get a PhD, and that was the only way really to become a scientist. So instead I got a degree in English and then went to Columbia Journalism school. I took a lot of science courses: a year of physics and a year of calculus, astronomy, and a whole bunch of other different classes. Of course none of that really did me any good when I became a journalist. Everything I learned about science I really learned on the job first at *IEEE Spectrum*, which is really technology oriented, and then at *Scientific American*. It was a wonderful way to learn, because you're not only reading books and articles, but you're talking to the leading figures in the field and getting them to explain their work directly to you. In a way, it was like going to a school like MIT, except you didn't have this weird student-teacher relationship.

The Tech: What was it like at *Scientific American*?

Horgan: It was great. I was there for 10 years. The staff

was about equally divided between people who were really trained as scientists — we had a whole bunch of PhDs in biology and physics and geology and things like that — and people with backgrounds that were more like mine. It was very stimulating. A lot of the ideas for articles I got from talking to other people there. The only problem I had was there were some people at the magazine who really thought the role of the magazine should be to celebrate science, and not to be so critical. But overall it's definitely one of the best jobs in journalism.

The Tech: How'd you get the job? Just applied?

Horgan: I had been at *Spectrum* for 3 years. *Scientific American* had never had a full time staff writer there, and their editor decided that he wanted to have somebody just write news stories and articles. The people who

worked at *Scientific American* previously, and still most of them now, are editors. They take the articles written by scientists and make them readable, and that's it. Jonathan Peale, thought that there was this gap in their coverage that could be filled by a staff writer, so he liked the stuff I was doing at *Spectrum*, and he hired me.

The Tech: What would you recommend if someone was interested in going into science journalism?

Horgan: I'd recommend first of all, do what I didn't do, which is start writing as soon as you can for whatever publications will have you: *The Tech* or *Tech Talk*; *Technology Review*; *Discover*; *Scientific American*. A lot of these places use freelance stuff. There's a tremendous need for people who can write well about science. And as I said, I do think there's particularly a need for people who can provide constructive criticism of science too. I think anybody who's persistent, especially anybody from MIT, will have no problem.

The Tech: What are your thoughts on genetic engineering?

Horgan: I don't really have a problem with genetic engineering. I don't see a tremendous downside, unless it's opposed by the government. You don't need genetic engineering to have a horrible eugenics program—the Nazis showed that.

One of the problems I have with the debate over ethics as is proceeding now is that it generally assumes that we're going to have a lot of powers that we might not necessarily ever get. There's absolutely no reason to think that any of this is going to happen based on what we've been able to do with this knowledge so far.

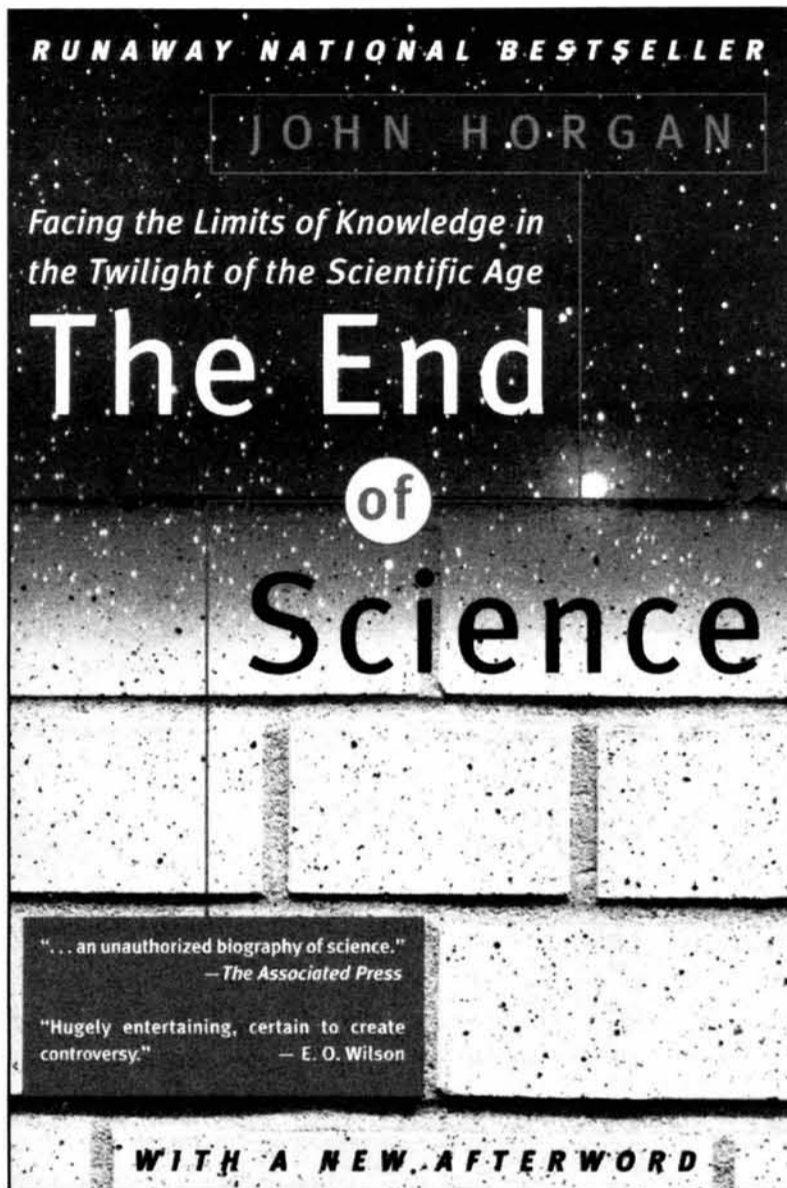
Going back to cloning, I don't see what the big deal is. We can already take an embryo and split an unfertilized egg and split it into 8 fertilized eggs and have 8 identical human beings. The whole idea of producing genetically identical humans, which some people find so creepy when cloning happens, is already there. It has been there for a long time. Identical twins happen naturally anyway. I'm puzzled why people have such a hard time with it.

I think it's unlikely that we're gonna have a Brave New World. The scenario that most people find plausible now is that it's gonna be more private industry, for individuals who can afford it might try gene therapies that seem promising.

As for who's in control of anyone who gets cloned, that's a political problem. There are laws against controlling other humans now. Even if you have identical twins, or triplets, or quadruplets, is their humanity less just because they have an identical twin? I think everybody recognizes that each one is individual. All the horror stories that people imagine we have rules against already. So I don't see why that should be a problem.

The Tech: Finally, can you talk about your interviewing techniques, and how you deal with these scientists?

Horgan: If they've written books I try to read them. I'll call their office and say I want to talk to them, and ask for suggestions for reading. Maybe they'll send me papers, or refer me to papers or books. I also try to call people who have worked with them or in the same field or know them in some way and say, "What questions should I ask this guy to put him on the spot?" or, "Can you tell me a little bit about his background so I get a sense of where he or she is coming from before I meet them." I try to act awestruck and very respectful and admiring to put them at their ease so they say things that they really regret later.



imagine sounds kind of frightening, or at least not satisfying, because you're really talking about a kind of stasis. I guess the only Utopia that would work is a Utopia that constantly changes, where there are some challenges left. But that implies that there still might be suffering. So I don't know. The whole idea of Utopia is a real paradox.

The Tech: What do you think the most promising branch of science today?

Horgan: I think the human mind is the one area of science that has shown the least progress so far, and so probably has the greatest potential in the future. Psychiatry is still very primitive, our understanding of how drugs work is still very vague, and we don't even have good physiological markers to help us diagnose something like schizophrenia. We have no real understanding of how memories

TechCalendar

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

Visit and add events to TechCalendar online at <http://tech-calendar.mit.edu>

Friday's Events

2:00 p.m. — **Open House.** Open House for Students, Graduates and their families at the Edgerton Center following Commencement. Refreshments. 4-402. Sponsor: Edgerton Center.

Sunday's Events

10:00 a.m. — **Learn to Sail, Weekend Classes.** Bring a change of shoes and a lunch. Sailing Pavilion.

1:30 p.m. — **Participatory Piano Recital: Daniel Goodman.** The visiting scientist, Plasma Science & Fusion performs Bach, Prokofiev, Beethoven, Joplin & Schwaab rags & improvisations on themes suggested by the audience, in classical, jazz & folk styles. Killian Hall.

3:30 – 8:30 p.m. — **Euroclub Whale Watch.** Boston Harbor Whale Watch Tour. Admission \$16.00. Boston Harbor. Sponsor: European Club, MIT.

Monday's Events

6:30 – 9:30 p.m. — **Auditions for *The Inheritance*.** Play written by Erin Lavik (G, Materials Science and Engineering). Directed by Ronni Marshak. September 16–18

production dates. Room 56-181.

Tuesday's Events

6:30 – 9:30 p.m. — **Auditions for *The Inheritance*.** Play written by Erin Lavik G. Directed by Ronni Marshak. September 16–18 production dates. Rm 56-181.

Wednesday's Events

5:15 p.m. — **Learn to Sail.** Want to learn to sail? The MIT Sailing Pavilion offers introductory sailing lessons on the Charles River in Tech Dinghies. Sailing Pavilion.

6:00 p.m. — **Revisiting Entrepreneurship: Lessons from the Forum.** Dr. Edward B. Roberts, Professor of Management, MIT. Sponsored by MIT Enterprise Forum of Cambridge, Inc. A look at three of past cases to learn how the companies changed since presenting at the Forum. Presenters include Beth McNay, CEO, Gamewright, Alex Laats, COO, NBX, and Jack Wolfe, CEO, Metrisa. Room 10-250.

Thursday's Events

7:00 p.m. — **Conceiving Ada.** Boston premiere screening of multimedia artist Lynn Hershman Leeson's 1998 feature about Countess Ada Lovelace, inventor of the first computer language. Rm 10-250.

The Tech Commencement Issue

Page 8 The fourth of June, Nineteen hundred ninety-nine

BOOK REVIEW

Holding the Center

MIT President's reign through turbulent times

By Erik Snowberg

STAFF REPORTER
By Howard Wesley Johnson
MIT Press, 1999. 331 pp., \$34.95

President Emeritus of MIT Howard Johnson set out to create an account of what it was like for him as an administrator during the turbulent years at our nation's universities in the sixties and early seventies.

As he correctly notes, there are many first hand accounts of the sixties from students, but very few from presidents, provosts or deans. Such accounts should be of obvious interest to anyone trying to assemble a complete history of the era. Johnson's text is a play by play of what he saw, but he never ventures into the realm of his thoughts and feelings as he navigated a difficult course for the Institute. This shortcoming makes *Holding the Center* of limited historical value.

The book is not entirely about the sixties, however. It chronicles Johnson's life from early childhood until the present. It starts out much like a kindly grandfather talking about his life, but includes details your grandfather probably wouldn't. Details about what he did (or more accurately didn't) do with various women he knew in early life makes what otherwise would have been a fairy-tale description of the depression and World War II gritty and realistic.

Johnson's objectivity works wonderfully for this part of the book, restoring the human elements to a period of time that has become encased in myth and legend. His experiences are not what are typically dwelled on in histories; he was always well provided for during the depression, was never close to the front lines of World War II. Unfortunately, it is only interesting because it is unusual, if one were to put together 100 such accounts, Johnson's would not stand out in any particular way.

Johnson chronicles his movement from the University of Chicago, to head of the Sloan

Fellows program at MIT, to Assistant Dean and then Dean of the School of Management, and finally to President of MIT. There is a good deal of MIT history here. Prospective tuition rioters should take a lesson from days of old when a tuition increase caused students at Senior House to tie a note to the neck of HoJo's dog. The note told him that if he raised tuition again, the dog would meet an untimely end.

The history is valuable only to those who has ever wondered who a particular building was named after. Johnson's objectivity no longer works in the later chapters. They are devoid of the interesting anecdotes that made the earlier chapters, and personal histories in general, interesting.

Johnson's presidency at the Institute spanned years of upheaval at American universities. The plaque that dedicates Johnson Athletic Center in his honor states that "He led MIT through times of great change with skill, energy, humor, a sense of fair play and an unwavering commitment to excellence." While the book describes his actions in detail, it rarely reveals the reasons for his actions. He spends literally pages on the behavior and manners of anti-war and civil rights protesters without ever addressing what he thought of their claims and demands.

When he concedes a point or two to demonstrators, it is only because he had too. By not backing up his actions with anything more than a sentiment that the Institute goes on, he fails to give us the history of the "center" that he had been striving for from the outset.

After his tenure as president, the book takes a turn for the worse. It quickly becomes a laundry list of corporate boards and vacation homes. This final section explores the details of capital campaigns and operation of corporations at a level which only other managers could enjoy.

The last four pages of the book contain valuable advice on how to manage large organizations through difficult time. This is the reason that was lacking from the rest of the

HOWARD WESLEY JOHNSON

FOREWORD BY JOHN S. REED

HOLDING THE CENTER

MEMOIRS OF
A LIFE IN HIGHER EDUCATION

book, and it ends up being too little too late.

Holding the Center is based on an important premise: that history is best represented by views from all sides. It is hamstrung by

Johnson's refusal to explore his own reasons for action or opinions about the issues he confronted. One can only hope that others will follow his lead and learn from his mistakes.

ALBUM REVIEW

Big Sugar

Pure, gutsy,
unrevolutionary rock

By Daniel J. Katz

STAFF REPORTER

It's kind of odd that an album can sound formulaic and refreshing simultaneously. Yet, *Big Sugar* accomplishes that with *Heated*, a new album which, after several months of availability in Canada, has recently been released south of the border. On one level, the music doesn't seem to have anything that sets it apart; it's basically generic guitar rock, maybe with a bit of a bluesy feel. But on a deeper level, in a music industry currently dominated by boy bands, boy band graduates, dance artists, rappers, and rap-rockers, it's a welcome development to see an old fashioned rock-group appear.

This particular old-fashioned rock group sounds like a cross between Soundgarden, Big Wreck, and well, Soundgarden. Certainly, having a voice like Chris Cornell is nothing to be ashamed of, but vocalist Gordie Johnson's smooth yet strained vocals are so similar that he should be paying Cornell royalties. However, while Soundgarden backs up their high melodies with dark and grungy riffs, *Big Sugar* utilizes chunky hooks, retro effects, and long jamming solos to sway the focus from mood to music.

Heated yields some sporadic moments of

particular creativity. The first track, "Where I Stand", and a later cut, "Turn The Lights On", both foreshadow a reggae atmosphere. The former immediately abandons it for a disjointed drum line combined with funky bass and vocal hooks, while the latter embraces it for a while but backs it up with powerful guitars. The album's also got a wonderful summer song: the infinitely relaxing, infinitely groovy "100 Cigarettes" (half as many as the movie, and yet it's still twice as entertaining).

By far, the album's highlight is its third track, "The Scene," which opens with a violent hook that's soon underscored by the thundering crunch of what sounds like at least six guitars (have I mentioned the band is a three-piece?). About halfway through the song, it stops completely, the lead singer cries, "I want to know, do you like to get high?" and the sound of cheering appears out of nowhere. Arena rock has returned, ladies and gentlemen.

Apart from the various highlights, however, almost every song on the album has the same routine: play a particular riff alone, establish a rhythmic groove, start singing over it. And then in nearly every song, eventually that riff appears alone again. After a while, you begin to figure out what's coming.

However, that doesn't come close to making this a bad album. *Big Sugar*'s music may be blatantly predictable, but for the rock connoisseur that has to wade through the Goo Goo Dolls and Sugar Ray to hear Creed, it's pleasant to see a guitar album that's aggressive but not overblown enough to be metal. If *Big Sugar* is an example of the rock and roll frontier in Canada, then they apparently remember something we don't.



CONCERT REVIEW

Econoline Crush

Vicious electronic rock translates well onstage

By Daniel J. Katz
STAFF REPORTER

The Econoline Crush show on May 21 was best summed up by lead singer Trevor Hurst's comment near the tail end of their set: "You are few but you are mighty!" Indeed, the attendance was low at the Paradise Rock Club, but everyone who showed up was thirsty for Econoline and they were by no means disappointed.

Opener Vibrosoul warmed up the crowd for about a half-hour. They presented a unique collaboration of funk and heavy rock, intermixing syncopated rhythms and riffs with well-placed power chords. The musicians were clearly having a good time (something that's often missing in concerts today), especially the lead singer, who fed off the audience and flung himself around the stage with the music, delivering some of the vocals from the floor. While they didn't present anything earth-shaking, Vibrosoul provided decent music accompanied by a ton of energy, preparing everyone

for the presence of Econoline Crush.

As Econoline took the stage, it became apparent from the assorted female screams that Hurst's admirers made up about half the crowd, but from the opening chord of the first song of the band's set, "Sparkle and Shine", the band made it clear that they hadn't just come to pose; they'd come to make intense music. Despite recent lineup changes (a new drummer and the loss of one of two guitarists, reducing the former quintet to four), the performances were near recording quality, with Hurst's piercing tenor vocals consistently leading the songs.

The evening's set list included "Wicked", an older song which has become a live staple, an excellent new song called "You Don't Know What It's Like," and "T. D. M.," a cut off the band's rare debut EP *Purge*. The concert was clearly dominated by the only Econoline Crush album formally released in the U.S., *The Devil You Know*. The new album has a faster pace to it than their earlier recordings, and this was evident from the concert which

EC's Hurst on Rock, Radio and the Great White North

By Daniel J. Katz
STAFF REPORTER

Of the Canadian rock groups trying to break through into the United States, Econoline Crush has been among the most successful. Their single, "All That You Are (x3)", is in the top ten on the Billboard Mainstream Rock Chart. I caught up with lead singer Trevor Hurst before his show at the Paradise on May 21 to talk about his current success and the music industry in Canada and beyond.

The Tech: The new album—well, it's not exactly new anymore, but the newest album—*The Devil You Know* sounds a lot different than *Affliction*. Did you go out trying to produce a new sound or did it happen during recording?

Trevor Hurst: It happened when we were writing and when we were recording... I think we're more of a rock band that uses technology than an industrial band. So we wrote the songs just trying to write the best songs possible and when we hired Sylvia Massey I said, "You're gonna listen to *Affliction* [produced by Rhys Fulber] and you're gonna hear all this industrial influence, but I really want to bring out more of our rock and roll edge because that's who we really are."

The Tech: What kind of bands influence you, industrial and otherwise?

TH: It's very broad... I listen to everything from Willie Nelson to something industrial like Ministry, and everything in between. Growing up, there's the hair-metal bands, INXS, U2, Killing Joke, Black Flag... it's just the whole gamut.

The Tech: You're Canadian... you probably

already knew that. How do you think the music scene is different in Canada from down here?

TH: Well, there's a number of things going on up there that some Canadians are really "rugga-rugga yay-yay" about and some aren't. I'm one of the ones that is not a fan of the CRTC [Canadian law requiring a certain proportion of radio to consist of Canadian content]. I know their heart's in the right place... Because of the size of Canada—we have 25 or 30 million people versus the multitudes, the hundreds of millions here in America—they felt we would be washed over with American culture. But I believe we're strong enough as a nation to create our own cultural heroes and our own music and everything else. I think it's evident in bands like Our Lady Peace and ourselves. Knowing Our Lady Peace personally, I think they do think of their music globally and not so much in terms of Canada. The danger of the CRTC is that when you know you're going to get x amount of airplay, programmers of radio stations will say that if a song is a hit in Canada, it's because they had to play it. Whereas down here I'm judged simply and solely on whether it's a good song or not.

The Tech: How have you been accepted in the United States?

TH: I would say that we probably have more success down here than we do in our own country because there's more rock radio down here, there's more of an audience for the kind of music we do... Although I don't see it as being that strange, for some reason, some programmers in Canada do.

The Tech: How do you decide which singles are released where? For instance, "Sparkle and Shine" was released in Canada, but not in the United States

TH: Well, not yet... There's kind of a panel that we go through. There's the A&R on the U.S. label, management, and myself, and we just sit around and discuss what would work best... you hate to term it a strategy, but it is a strategy involved.

The Tech: Does U.S. radio look for something different?

TH: Definitely, it's something very unique. The countries are so similar yet so different. There's thought that goes into what's going to be the best for what we're trying to achieve down here, and that dictates the order of the singles.

The Tech: You opened for KISS. What's that like?

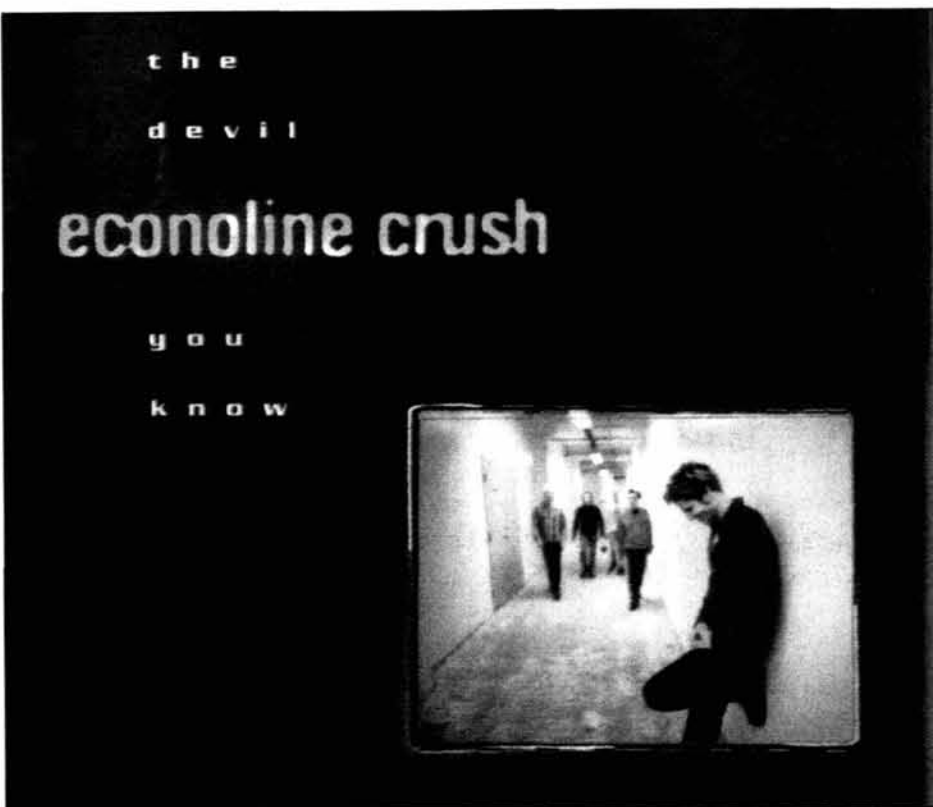
TH: It's scary... it's probably one of the toughest gigs in

featured every track from *TDYK* except "Deeper", one of the slower, more brooding songs, which might have killed the show's momentum. Highlights of the show included the current single, "All That You Are (x3)," the raging "Surefire", and the anguish and distorted vocals of "Hollowman."

A performance at last year's WBCN River Rave and semi-generous radio airplay apparently haven't enlisted enough fans to this talented band, who truly put the modern in modern rock and then give their all when they perform it live. That was clear after the band performed their encore, the highly emotional closer to *TDYK*, "Razorblades and

Bandaides". After thanking the audience, crew, sponsors, and virtually everyone else under the sun, Hurst feigned leaving the stage before leaping back to the mike for a blindingly fast final song, "Burnt!"

Sure, most of the audience knew that it was on the set list and wasn't an impromptu decision. But between Hurst's charisma, the strength of the next-to-last song, and the quality of all of the musician's performances throughout the show, all that the audience could see onstage was a hard-working, caring band giving their crowd one more for the road. Hopefully, next time that crowd will be the size that the band warrants.



rock.

The Tech: Did it go over well?

TH: It did, actually... One of the really interesting things about that whole experience was the power of the Internet. The first few shows we did, it was twenty or thirty minutes of something that interrupted the audience. (looks at watch) We're waiting for KISS, and you guys are making a bunch of noise and delaying them. Please stop. Whereas, as we moved along the tour, people started to come into the venue early, there were people waiting for the band, people who were into the band... And I was talking to my reps and I asked what's going on, how could these people be finding out. And he says, if you look on the KISS army web page, they're talking about you, they're saying get there early, check this band out. So it's a grassroots following that starts on this really high-tech medium.

The Tech: I asked you about a few of your favorite bands earlier... what have you been listening to recently?

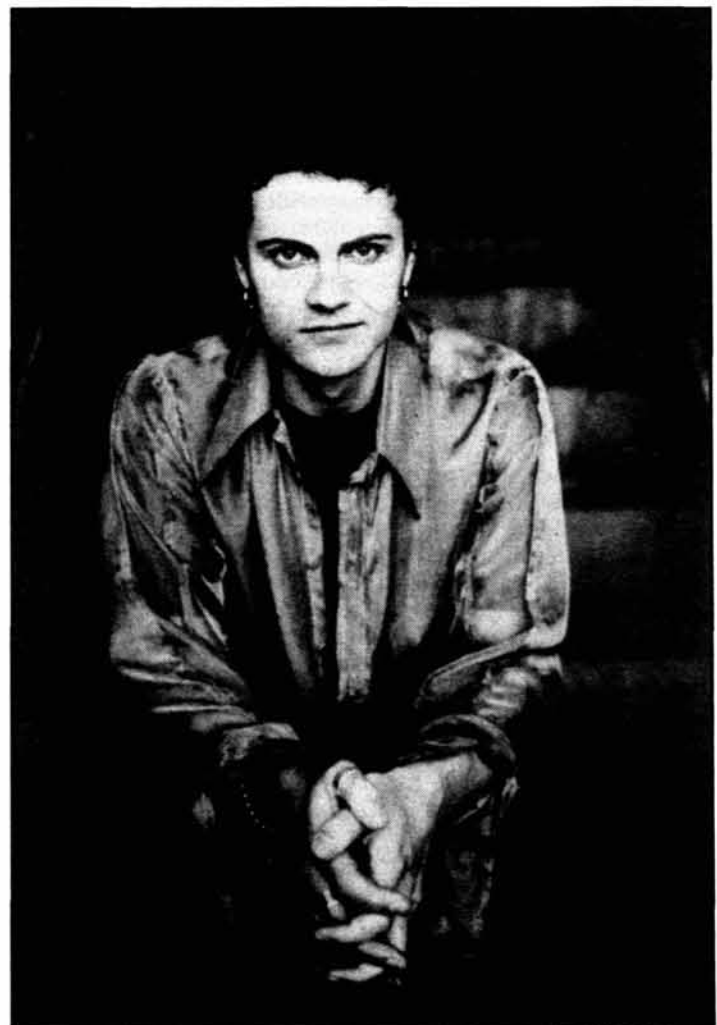
TH: The new Underworld CD, the big blue one [*Beaucoup Fish*, see April 23 review]. This is weird, but I'm a fan of that Scott Weiland

solo CD, I listen to that every once in a while. I'm so bummed about Scott, because I really thought he was going to be the guy who steps in and becomes the next rock star that we're all waiting for. I listen to a hodgepodge of all types of music. I listen to *No Security* by the Stones a lot because I love the way they sound live.

The Tech: Then what do you think about the buzz that rock is dead or dying or starting to smell funny?

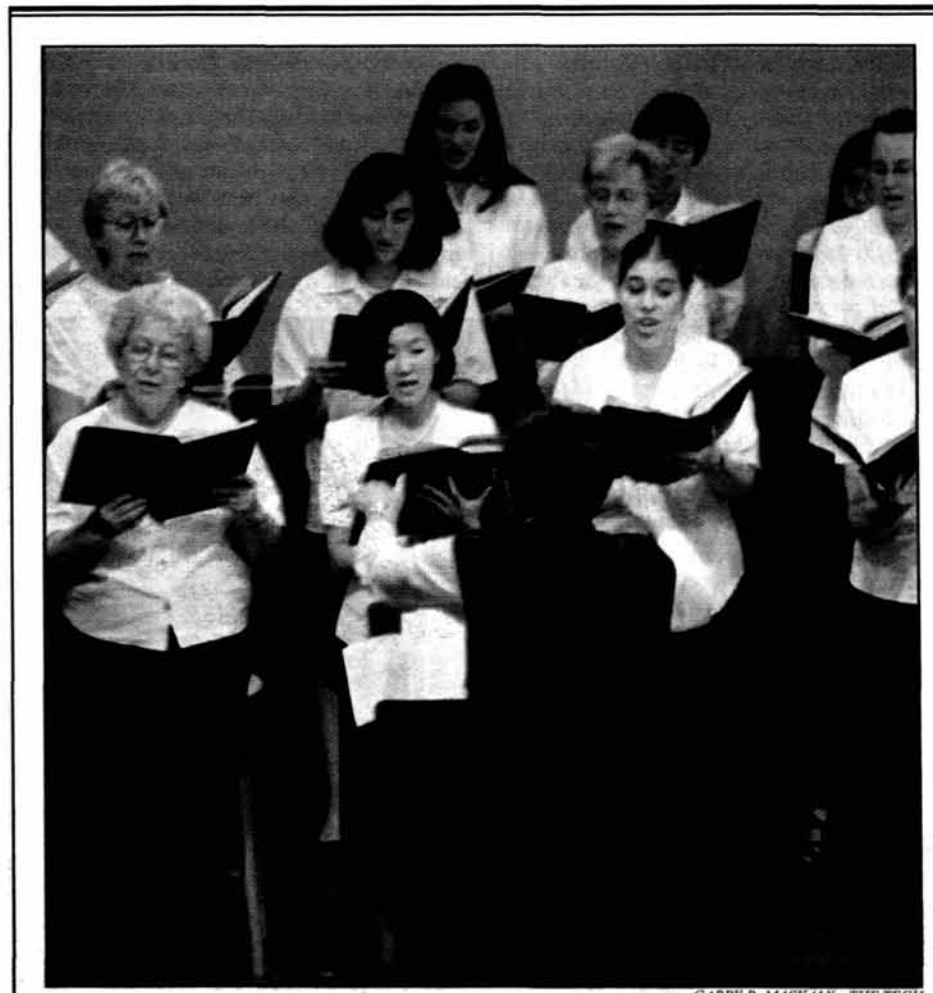
TH: Well, here's my theory about rock and roll and what's gone wrong... You're fourteen years old and you're sitting in your room, cranking up your favorite tune, and it turns out that your favorite band is Matchbox 20. Your mom walks by and says, "Oh, I like that song." That's the last thing in the fucking world you wanna hear when you're fourteen years old. So the only thing now that you can stick in your stereo and piss your parents off is hip-hop. They don't understand it, they don't get it, and they don't want to get it. Right now, were just in need for some rock stars with some good old fashioned nasty rebellion.

The Tech: Well, good luck filling that niche. Thanks for your time.



Econoline Crush's Trevor Hurst

ANTHONY SAINT JAMES



Nancy Kushlian Wanger directed the MIT Women's Chorale Concert in Killian Hall on May 16. The Women's Chorale is open to all women at MIT and Harvard.

GARRY R. MASKALY—THE TECH

MUSIC REVIEW

State of the Airwaves

Allstars, Teen Stars, And Annoying TV Star

Daniel J. Katz
STAFF REPORTER

Well, the words that will define the summer of '99 have reared their ugly heads, and they are: "Hey now, you're an all star, get your game on, go play." Yes, Smash Mouth, who should have been arrested for capturing us all in the insidious web of "Walking On The Sun" a few years ago, has come up with yet another simple but brilliantly catchy ditty called "Allstar" which is destined to invade all of our heads for the next three months. And since the song's on the soundtrack to the blockbuster movie *Mystery Men*, it's likely to show up in commercials as well. Factor in the sports-related theme and you have a single ripe to be played at baseball games, and shazam! Smash Mouth is now the unofficial dictator of the United States. Genuflect.

• In case you've started getting them confused, here's a guide to all the boy band alumni who are currently trying out solo careers: Ricky Martin is the Best Latin Album Grammy winner who used to be part of Menudo. His single, "Livin' La Vida Loca," is on the radio and MTV every eight seconds, and it features scorching horns and an infectious chorus.

Robbie Williams is the smooth-talking Brit from Take That who has made his first attempt to cross the Atlantic with "Millennium," a soaring patchwork of sampled violins and harmonic vocals.

Joey McIntyre is the old Kid on the Block who's climbing the charts with a legitimately touching and sincere-sounding ballad titled "Stay The Same."

And the black sheep of the group is Jordan Knight, also of New Kids fame. Knight's move from dancing with a cheesy vocal group to releasing a cheesy dance single ("Give It To Me") is definitely a step in the wrong direction.

• The chorus to "I'll See You Around," the first single from Jesse Camp (yes, that's MTV's Jesse Camp), is actually quite pleasant to listen to. This is a result of the absence of his lead vocal. When this refreshing moment subsides and another crackily whined verse forces its way in, everyone who voted to put this guy on TV for a year simultaneously punches himself in the jaw.

• The pop-rock parallel I mentioned a while back has appeared once again... Sugar Ray has released "Falls Apart" to rock radio and put out a mediocre video for a laid-back tune called "Someday to MTV." It's a shame that there's no video for the former, because it's one of the first public Sugar Ray offerings that captures some of the guitar sound that influences a majority of their albums. It would be nice to see some honesty from the band that encouraged thousands of casual listeners to buy *Floored* based on the strength of "Fly," who upon listening to the hard rock tracks, grimaced in disgust.

• A number of welcome returns have cropped up in the last few weeks: Luscious Jackson, who tend to hit or miss pretty much randomly, have a very nicely arranged tune out called "Ladyfingers."

• Noel Gallagher's second hookup with the Chemical Brothers (the first being "Setting Sun") is again a catchy song with a delicious hint of subtle dissonance.

• A return I'm not enthusiastic about is that of the Red Hot Chili Peppers. While I personally don't like the band at all, I can see a certain attractiveness in their funk-influenced singles, like "Aeroplane" and "Give It Away" and I'm fond of the organized chaos that is "Warped." However, I can't stand their mundane yet inexplicably popular slow songs, like "Under The Bridge" and the new and just as boring "Scar Tissue."

• Finally, a quick note about a band that appeared out of nowhere (at least on my radar) with one of the first singles to take the 311-Urge rap-ska-rock bent in an exciting direction: Shootyz Groove and their impending hit, "L-Train." It's getting minimal airplay at the moment, but consider it my dark horse of the month.

• Hope you had a nice few weeks. Until next time, as always, keep expanding your horizons.

THEATER REVIEW

The Mikado

Kiss Me Katisha

By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Music by Sir Arthur Sullivan

Libretto by W.S. Gilbert

Directed by Larry Carpenter

Choreographed by Daniel Pelzig

Music directed by Jim Coleman

Sets designed by James Leonard Joy

Costumes designed by Mariann Verheyen

With Eric van Hoven, Marie Danvers, Larry Paulsen, Marsha Bagwell, Kenneth Kantor, and the others

At Huntington Theatre through June 26

Call (617) 266-0800 for more information or

see <http://www.bu.edu/huntington>

There's a wonderful story told in the Huntington theatre production of Gilbert and Sullivan's *The Mikado*: the story of all the disparate elements of a theatrical production coming together, interwoven with personalities and private idiosyncracies of the actors, and resulting in a living, breathing, organic experience that a good theatrical production always is. This is achieved via a deft trick: what we see on stage is not always the theatrical end-product, the finished production; no, the audience is granted a shifting perspective into the backstage doings, first tentative readings, more confident rehearsals, later dress rehearsals, snippets from the full performance interspersed with actors drinking tea between the runs, etc. Nothing is added to the Gilbert and Sullivan's classical musical satire about love, laws, and death penalty in ancient Japan—no, every single word, spoken or sung, and every note is unchanged. But the perspective is different, putting

the viewers not in the middle of (admittedly, highly stylized and satirized) Japan, but in the middle of very Victorian England, with a troupe of actors putting on *The Mikado*.

This is realized in a nearly wonderful manner, with each shift in perspective (from a rehearsal, to the actual performance, to backstage, back to the performance) being smooth and seamless, mostly achieved by a flowing shift of scenery, with the big ugly wooden shelves, full to the brim with theatrical odds and ends, being replaced with shimmering oriental tableau. This causes just one problem with the production: the way the story is told has really nothing in common whatsoever with the story of *The Mikado*. The possible explanation that this modus operandi was chosen to dilute the potential offensive and racist elements in the play is, of course, very much simplistic; it's perfectly clear that *The Mikado* doesn't have anything to do with real Japan, and is strictly a satire on English manners, laws, and customs.



Pooh-Bah (J. B. Adams, center) discusses the execution of Nanki-Poo (Eric van Hoven, kneeling) with Ko-Ko (Larry Paulsen).

ALBUM REVIEW

Pizzicato Five

Japan's best kept secret

By Fred Choi

ASSOCIATE ARTS EDITOR

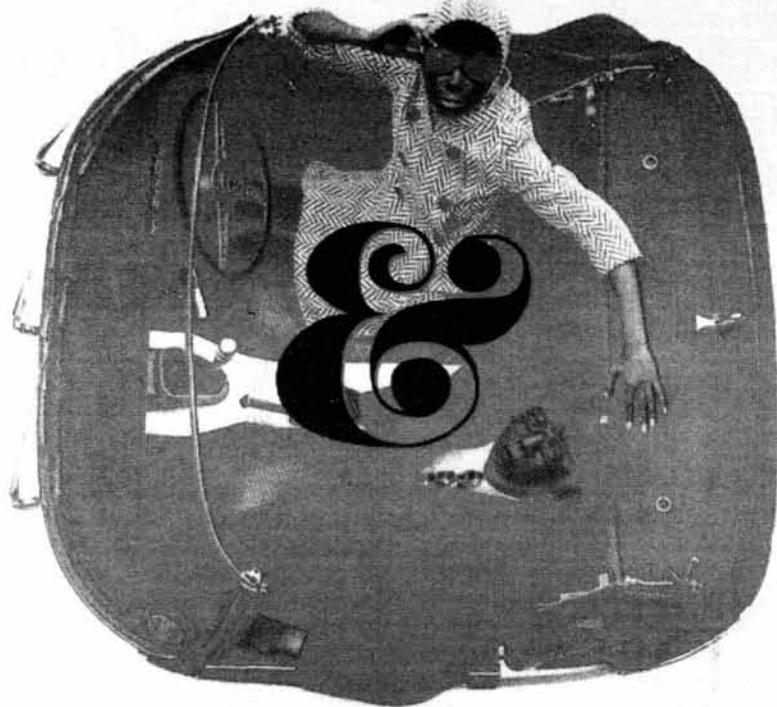
Taking a quick glance at the description of Pizzicato Five sounds like a recipe for disaster. How could it be possible for a Japanese band singing in Japanese in a style consciously imitating 60's and 70's music possibly be popular in America or Europe where the "real thing" is readily accessible, and in English no less? One listen to Pizzicato Five's new album, *Playboy & Playgirl*, quickly puts aside any possible doubts or prejudices and makes it obvious that P5 is more than just a novelty act. They're gaining popularity in the United States after years of success in Japan for one simple reason — they're damn good.

Pizzicato Five (made up of the music wonder Yasuharu Konishi and the irrepressible vocalist Maki Nomiya) has a unique sound that one can categorize as "retro" but which fails to convey the duo's

creativity and their incredibly catchy tunes. Although some may scoff at the comparisons, just as Stephen Sondheim's stylized songs in *Follies* transcend mere pastiche and Erasure's infectious tunes still manage to convey worlds of emotion, Pizzicato Five captures the flavor of a small period of music and run wild with it. There are numerous examples of P5 springboarding off of what could easily be limiting music and producing fantastic, new sounds, like the inventive tune "Concerto" which features some wicked harpsichord that even Tori Amos might appreciate. And of course there's the characteristically fun lyrics, such as the lyrics to "Rolls Royce" which translated read, "You... go out to make a phone call... to your ex-lover? To ask him to feed your cat?"

Although their first American release, *Made in the U.S.A.* (1994), was amazingly strong, their next two releases, *The Sound of Music* (1995) and *Happy End of the World* (1997) were relatively disappointing. It's great to hear P5 back on track with songs that are sometimes silly, touching, or happy, but always fun and skillfully put together. For those who have yet to be converted to the groovy and catchy world of P5, *Playboy & Playgirl* is a great place to start.

pizzicato five playboy & playgirl ole333-2 compact disc digital audio



Making this connection explicit, rather than implicit, hardly feels necessary.

The Mikado, on certain level, is a love story between a wandering minstrel Nanki-Poo (Eric van Hoven) and a recently-graduated schoolgirl Yum-Yum (Marie Danvers), who is unfortunately engaged to a Lord High Executioner Ko-Ko (Larry Paulsen). The problems are amplified by some rather exotic criminal laws, a lovelorn old maiden Katisha (Marsha Bagwell) lusting after Nanki-Poo, and the remote but domineering power of the Emperor of Japan, the Mikado himself (Kenneth Kantor). The play, while being as funny and light and effervescent as they get, nonetheless deals with some rather heavy issues (laws versus morals, love and self-sacrifice in the face of death, etc.)—which is usually conspicuously missing from most stage productions of this musical.

Because of this disparity between the play and the way it was produced, I spent something like first twenty minutes in a state of supreme puzzlement and disorientation. Getting involved with the theatrical performance, for me, usually means suspending my inherent disbelief and entering completely the world presented on stage. In the case of good production, it is usually easy; in the case of bad ones, it's impossible. The curious thing about the Huntington production of *The Mikado* is, while extremely well-thought and carefully realized work, there's just one level of artificiality too many. It's not just a story set in stylized Japan; it's a story set in stylized Victorian England about people who are putting up a story set in stylized Japan, and while this makes a good deal of sense intellectually, it took a lot of effort for me to perceive any emotional sense in this production.

This, of course, happened, and sooner than I expected. Nanki-Poo, despite being ostensibly the lead of the play, is nearly always either relegated to the sidelines, or made so whiny and annoying that I find myself actively desiring

for him to get beheaded. Not the case here; as acted by Eric van Hoven, Nanki-Poo is indeed charming and romantic, and his love story with Yum-Yum is empathically touching. The curious thing about this love story, is that the main dramatic moment between the two lovers is staged as a conversation between the Victorian actors backstage, rather than the characters onstage. This, I presume, can be used as an argument for the production switching between two worlds the way it does; but, in my opinion, the reasons why this scene works have to do solely with its dramatic clarity and intensity, and nothing with the way it's located in the double environment of this production.

In any case, from this moment on, I got the emotional connection to the characters, and this connection only intensified as the show progressed. The dramatic entrance of Katisha in the Act I finale did not treat her as a villain or as a comic relief, but as a compelling dramatic figure. What really surprised and amazed me was the latter scene, when Ko-Ko is forced to woo Katisha. Most productions treat this scene as a comic humiliation for the play's nominative bad guy; the best ones I've seen treat it as a heroic (if still comic) self-sacrifice. Here, it worked as a full-fledged romance, with the initially antagonistic characters gradually falling in love with each other, discovering the common things and empathizing with each other. At this moment, *The Mikado* acquired a profound emotional impact, which it kept until the end, joyous and enchanting.

I must admit, the fact that this scene was also realized as a backstage conversation did add a lot to the characters: seeing formidable Katisha as an aging and bitter diva was more touching that seeing her as a sadistic man-eating matron. On the other hand, I'm certain this was achievable without breaking out of the world of the play as written by Gilbert. There's a lot of pleasures to be gained from the way this production works, from the beautiful costumes (all made of purely British fabrics), to the lovely scene changes, to the whole feeling of being a witness to the theatrical production coming together from all of its disparate elements. I'm still not sure, though, if I would have preferred something that would have made me feel like a part of the show, rather than a witness, or not.



By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Written and directed by Stephen Sommers
With Brendan Fraser, Rachel Weisz, John Hannah, Arnold Vosloo.

A one-line review, for those of you who're in a hurry: *The Mummy* is Indiana Jones IV.

To elaborate, it's two hours of elaborately cinematic fun, the likes of which Hollywood should be able to stamp out at least monthly, but which, in all reality, come once a year if we're lucky (there was nothing remotely as engaging in 1998). The trailer makes this movie look unbelievably stupid; and—guess what—it is unbelievably stupid. The reason why it works is that *The Mummy* is designed this way: as breathlessly exciting mindless entertainment, both warmly affectionate to its roots as a good old monster movie and adding a transparent layer of self-referential postmodernist irony. I don't think I noticed a single idea in this movie; but this really isn't a problem at all. In terms of pure entertainment value, this is one of the best films of the year so far: a touch less so than *The Matrix* but by a similar amount surpassing *The Phantom Menace*. I don't think I'll remember much of *The Mummy* even a week from now; but while it lasted, I couldn't think about anything else but what was unfolding on the screen.

The story, which is neatly summarized during the movie, is: "rescue the damsel in distress, kill the bad guy, save the world"—and that's it, really, with no other aim in sight than to make the audience alternately squirming

with suspense and giddy with excitement.

The bad guy in question is the ancient Egyptian priest Imhotep (Arnold Vosloo), who was cursed and buried alive three thousands years ago. Now he's about to awaken, armed with all ten plagues, and let loose upon the unsuspecting world. The damsel in distress is the lovely Evelyn (Rachel Weisz), an archeologist/librarian from Cairo, who has the misfortune to look very much like Imhotep's long-dead sweetheart. The hero who has to save the world is Rick O'Connell (Brendan Fraser), a soldier of fortune down on his luck. Joined by Evelyn's good-for-nothing brother Jonathan (John Hannah, from *Sliding Doors* and *Four Weddings and a Funeral*), they travel to the Hamunaptra—the ancient city of dead. There, they will encounter rival expeditions, swarms of deadly bugs, ancient religious cults, ingenious booby traps, sandstorms, mass riots, walking undead, and more fighting skeletons than in any film this side of *The Army of Darkness*.

My most profound thanks to writer/director Stephen Sommers. In these days of Cuisinart film editing, he clearly knows how to stage an action scene: no messy chopped-up closeups here, no headache-inducing rapid-fire editing, no dark chunks of unidentifiable stuff hurtling across the screen. Sommers films the action in carefully composed widescreen shots, where it's always perfectly clear what's going on. He's aided, of course, by some of the best-integrated special effects—witness, for example, the elaborate opening tracking CG shot of ancient Egypt.

What also works, and does so wonderfully, is the acting. Brendan Fraser, finally, uses both

his charisma and considerable acting talent to complement each other, playing the dashing but not too bright adventurer with a constant twinkle in his eye and a hint of a smile—even while wrestling with half a dozen decaying corpses. Rachel Weisz, who, so far, was consistently the worst thing about every movie I've seen her in, is a revelation: she seems to be channeling some old silent-movie actress, all curls and pouting lips and wide-opened eyes, and I can't think of a performance which would better complement this kind of a movie.

Some of the action is, admittedly, overly violent: not because much violence is ever shown on screen (all of it is presented either off-screen, or in a shadowy silhouette, or by implication, or after a fade to black)—but because of these implications and rather vivid sound effects (superbly edited) there's very little doubt what is actually going on. I wouldn't have objected if fewer bad guys met various gruesome fates—but, on the other hand, I probably wouldn't have felt as much nerve-racking suspense as permeates *The Mummy*.

But the main achievement is not the well-shot action; it's the film's tone, which walks a narrow line between being a classical adventure/horror story, and a winkingly ironic commentary on one. This is the movie which features solemn readings of nonsensical spells from not one but two Ancient Volumes of Forbidden Lore, which has a camel race, which prints the closing credits in the absurdly stylized hieroglyph-like font, and which is never afraid to be simply exciting, or simply funny, or frequently both.

There's one scene where the desert landscape is foreboding, the ancient tomb ruins are towering over the characters, when Evelyn reads in husky voice something that is certain to be a horrific dark spell, and when she's done, a howling croaking blast of wind sweeps across the desert. When this happens, O'Connell looks around with a perfectly deadpan air and nonchalantly remarks: "That happens a lot around here, doesn't it?", and the audience howls with laughter.

seems like a safe bet: take a respected director Michael Hoffman (*One Fine Day*, *Restoration*), a star-studded cast, and a wonderful play. The result is, unfortunately, a mess, which wavers all the way between pathos and bathos, with some splendid moments of insight diluted by long stretches of mediocrity, and ending up being a pileup of art direction in a vain search for a movie.

Shakespeare's story concerns two pairs of lovers (here, they are played by Calista Flockhart, Anna Friel, Dominic West, and Christian Bale), who, trying to sort out their tangled relationship, get lost in a forest during a midsummer's night. There, they unwittingly become the playthings of the fairy sprite Puck (Stanley Tucci) and his King Oberon (Rupert Everett), who is trying to fix his own marriage to Fairy Queen Titania (Michelle Pfeiffer). Mixed into all of this are a bunch of mediocre amateur actors—most notably Nick Bottom (Kevin Kline)—who, looking for a big acting break, are also wandering in the woods on the same night. Add some magic and moonlight and fog and love potions, and mix everything up, and—

No, no, please don't mix everything up that much. Why on earth would you move the action from ancient Greece to 19th century Italy? This adds only two things to the film: the opportunity to use all the grand Italian opera arias on the soundtrack (usually effective), and the chance to have half of the characters ride around on the bicycles (usually pointless). On the other hand, this makes a mess out of Shakespeare's world, turning into confusion all those Greek names, references to Athens, and some curious legal circumstances, such as the

right of a father to kill his adult daughter for refusing to marry the man he picked.

This takes a lot of time to get used to. And when the initial shock wears off, a kind of blunt and bland apathy sets in. This is mostly due to the fact that this *Dream* doesn't seem to be directed at all: the art direction is plentiful but not presented well on the screen, resulting in a startlingly uncontrolled mise-en-scene; the pacing is problematic; and the acting—from all the usually excellent actors—is poor. With two near-exceptions, every single line and monologue is delivered whilst staring with half-closed eyes somewhere into an unspecified distance, and droning the words on and on and on, with nary an emotion or inflection to be heard. I had no idea that usually effervescent actors like Everett, Pfeiffer, or Tucci can be reduced to this.

There are two minor exceptions to this. First one is Calista Flockhart. The early reports that she plays her lovelorn Helena as neurotic as Ally McBeal are definitely wrong: Helena is at least twice as neurotic as Ally, with rather repetitive facial expressions and mannerisms. Still, Flockhart is the only one cast member who actually acts the dialogue, finding both humor and emotion in Shakespeare's words. The second exception is Kline. When he's delivering most of his lines (for example, during the early audition scene), he's boisterous but uncontrolled, and his energy feels wrong, especially when intercut with placid closeups of gawking onlookers. But when Kline gets a wordless scene—and he has quite a few of these, when he has to do pure silent acting—he's magnificently affecting.

Ultimately, he steals the show. His love story (a chance encounter with the Fairy Queen, who falls in love with him—at least, until the spell is reversed) is the only one that truly works, and, ultimately, it acquires a mood of wistful romantic sadness, and ties up with Bottom's acting aspirations. The thing is, Bottom is a mediocre actor (and Kline displays a lot of acting skill playing someone with very little of it)—but he wants to act. Eventually he realizes that he is incapable of achieving this, very much like he has to forget the dream of being loved by a Fairy Queen, and the ending is nearly heartbreaking.

Such, overall, is also the impression left by the movie as a whole. Its heart is in the right place, and it strives for romance, feeling, and magic. The end result is, unfortunately, that of down-to-earth mediocrity fruitlessly attempting grandeur.

MOVIE REVIEW

election

Where do politicians come from?

By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Directed by Alexander Payne
Written by Jim Taylor and Alexander Payne,
based on the novel by Tom Perrotta
With Matthew Broderick, Reese Witherspoon,
Chris Klein, Jessica Campbell

The hardest genre to love is black comedy, and *Election* is the prime specimen of the genre. It's an equal-opportunity offender, skewering everybody with rapier-sharp wit, and taking no prisoners. This is a movie that is awfully easy to like: it's hilarious, penetrating, visually interesting, featuring a complex and involving story, non-obvious subtext, and vivid, three-dimensional characters. It's equally hard to love, with not a sympathetic person in the cast of characters, with the laughter being largely misanthropic, and with the larger implications of the story being glum and grim.

The plot—as opposed to the story—starts in a rather simple manner. The elections for the Student Body President are forthcoming at the Carver High School, and the only candidate so far is the determined and ambitious Tracy Flick (Reese Witherspoon). Student adviser Jim McAllister (Matthew Broderick), goaded on by contrarian spirit (among many other conflicting feelings), decides to make the race a bit more exciting, and convinces a clueless football jock Paul (Chris Klein) to enter the race as well. This abruptly shifts the situation: Tracy grinds her teeth and intensifies her campaign efforts, another dark horse candidate declares her intentions to run, and McAllister is forced to deal with the situation which spins out of control as wildly as his own private life. His methods are not very successful, as they are not very honest.

What arises is the brilliant mixture of a sharp social satire, a character study, and a rather raunchy black comedy. Screenwriter/director Alexander Payne (*Citizen Ruth*) creates a microcosm of political machinations, lies, intrigues, backbiting, blackmail, and even dirtier tricks. What's utterly inspired and depressing is that all of his characters remain perfectly human, with not a single villain—or, for that matter, not a single hero—among them. As a result, all the jawdroppingly immoral things they do to each other remain firmly rooted in what they are—largely, unhappy and lonely people, trying to force everybody else to accept and love them, even they need to cheat and lie in order to earn respect.

Payne's other major achievement is how compulsively watchable *Election* remains for its entire running time, even though there's not a single likable character. Well, Paul is rather sweet, but it's simply because he's not bright enough to be anything else, and his sister Tammy—truly the most fascinating character of them all—regrettably exits the movie about halfway through. But this is compensated by the endlessly inventive visual style (multiple unreliable narrators, hilarious freeze frames, intricate flashbacks, year-book pictures coming to life, etc.). In this, *Election* reminds of another recent comedy set in a high school, *Rushmore*, with the major difference that its humor borders on savage, and its worldview is, ultimately, as pessimistic as *Rushmore's* was life-affirming.

Election is, certainly, illuminating. Did you ever wonder where do politicians come from? You know, those stereotypically career-minded, rhetoric-spewing, immoral, dishonest, insanely driven people? Despite the popular belief, they are neither cloned in the lab, nor do they perpetuate their species by spawning. They are what Tracy Flick will be when she grows up, and Witherspoon (*Pleasantville*) gives a spot-on performance, perhaps the best acting job this year so far, in embodying that person that all of us have known in high school: ambitious, socially active, Voted Most Likely To Succeed, and with little or no real friends. It's also nice to see Broderick acting against his usual nice-guy typecasting by playing a rather slimy creature.

So, thinking back about *Election*, I can't really recall anything I didn't like about it; still, I can hardly think of this movie with much affection. This is, most likely, because I find it to be eerily knowing and its misanthropic satire feels too true to be merely funny; it's also spookily disturbing.

MOVIE REVIEW

WILLIAM SHAKESPEARE'S MIDSUMMER NIGHT'S DREAM

Fruitless mediocrity

By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Directed by Michael Hoffman
Written by Michael Hoffman, based on the play by William Shakespeare
With Kevin Kline, Michelle Pfeiffer, Rupert Everett, Stanley Tucci, Calista Flockhart, Anna Friel, Dominic West, Christian Bale, David Strathairn.

Shakespeare is all the rage—now he even has an Oscar, and what makes money always starts people jumping on the bandwagon. Even Kenneth Branagh, who arguably has started the current Shakespeare renaissance with his *Henry V* in 1989, is currently filming *Love's Labor Lost* as a musical with Alicia Silverstone and Matthew Lillard (I don't know about you, but I'm looking forward to this project with an even mixture of excitement and dread).

Anyway, what we have here is a film version of *A Midsummer Night's Dream*. This



Oberon (Rupert Everett) and Titania his queen (Michelle Pfeiffer) in William Shakespeare's *A Midsummer Night's Dream*.

FOX SEARCHLIGHT PICTURES

ON THE SCREEN

— BY THE TECH ARTS STAFF —

The following movies are playing this weekend at local theaters. The Tech suggests using <http://www.boston.com> for a complete listing of times and locations.

★★★★ Excellent
 ★★★ Good
 ★★ Fair
 ★ Poor

Analyze This (★★)

A sorry sit-comish excuse for a comedy, with Billy Crystal engaging in so much tiresome shtick as a burned-out shrink, analyzing an overstressed mafia boss played by Robert De Niro. Not enough humor, not enough story, and more than enough gratuitous violence. However, De Niro, in a rare comedic appearance, almost makes this movie worth watching. — Vladimir Zelevinsky

Cookie's Fortune (★★½)

Cookie's Fortune finds director Robert Altman self-assured, relaxed and having fun, and his customary great ensemble in similar spirits. Catfish enchiladas, Wild Turkey, and gun-cleaning are the bonds between Willis (Charles S. Dutton), an innocent man suspected of murdering Cookie (Patricia Neal), and the sleepy town of Holly Springs, Mississippi. Glenn Close is the mastermind behind the madness, with Julianne Moore, Ned Beatty, Liv Tyler, and Chris O'Donnell holding nothing back in this nutty southern lullaby of a thriller. The little depth here

and the finale which is a mess of the obvious, meaningless, and unnecessary plot twists. — VZ

Go (★★½)

Pulp Fiction Lite, no fat and no calories. It's lively, wild, frantic, bright, and thoroughly engaging. It's also totally inconsequential and largely unmemorable. Following a bunch of young Californians trying to get some cash, do and deal some drugs, score money and sex in Las Vegas, and generally experience the rush of life, *Go* charts three separate stories. Each of these stories is exciting, clever, and unexpected. But there's no empathy in them, and the characters don't seem to have gained anything from their experience. — VZ

Life is Beautiful (★★★)

Most reviewers praise the second half of this Italian tragicomedy — the serious half. While it certainly has its merits, it's the first hour which really makes this film so remarkable. With its gentle whimsy, subtle satire, and unabashed romanticism, this is



Adam (Scott Wolf, right) and Zack (Jay Mohr) are a pair of TV stars who find themselves in an adventure in L.A.'s raucous underground scene in *Go*.

do so, although it comes very close. — FD

The Matrix (★★★★½)

A wildly imaginative ride. The plot is nicely complex, the visuals and the special effects are out of this world. As the computer hacker Neo (Keanu Reeves) dashes through a succession of interlocked dreams in the quest to find true reality, the film launches into a full-throttle mode of inventive action sequences. By combining the cyberpunk ethos with the anime style, *The Matrix* breathes new life into the genre of sci-fi action films. — VZ

A Midsummer Night's Dream (★★½)

This Shakespeare adaptation largely wastes the wonderful source play and a star-studded cast, ending up as a pileup of art direction in a vain search for a movie. Out of all the actors, playing the lovelorn mortals and the fairies playing with them, only Calista Flockhart and Kevin Kline manage to do some impressive acting. The latter is especially touching, with his part eventually becoming the embodiment of wistful romantic sadness. — VZ

Rushmore (★★½)

A breath — or, rather, make it blast — of fresh air. This is an offbeat comedy, an offbeat buddy film, an offbeat romance, and an offbeat revenge story. Or none of these things. Mix up some wildly varying comic elements, combine them with some of most deliciously deadpan acting in recent memory, add highly imaginative and inventive usage of widescreen format — and get *Rushmore*, which is just about the least conventional and yet solidly enjoyable movie to

come out recently. — VZ

Star Wars: Episode I—The Phantom Menace (★★★)

This simplistic motion picture with lumpy storytelling, inane dialogue, wooden acting, and poor editing is one of the most exciting experiences to come in quite a while to the movies. By firmly adhering to the world-view created in Episodes 4 through 6, and by utilizing the best special effects and art direction money can buy, writer/director George Lucas succeeds, despite the film's obvious shortcomings, to take us once again to that galaxy far, far away, and provide an adventure-filled playground for our imagination. — VZ

Waking Ned Devine (★★½)

Charming comedy about a small town's quest for wealth. Nearly 7 million pounds is at stake in the Irish national lottery, and the sleepy village of Tully More pulls together to outwit the officials after the winner, one of the town's inhabitants, dies at the shock of being rich. Standing in their way are individual greed and fear of legal retribution, among others.

Overall, it is a wholly enjoyable, hilarious, and wonderfully written film. One of the best of 1998. — FD

The Winslow Boy (★★½)

For all of its dramatic intensity and clarity, visual elegance and beautiful shot composition, intricate multi-personal conflicts, and stylized dialogue, this David Mamet's film doesn't quite fulfill the promise of its opening half an hour. This is probably the fault of the source play, which didn't age very well and which seems to be more content to be merely engaging and entertaining in a low-key way than go for either shattering drama or penetrating social critique. — VZ



DAVID APPLEBY—TWENTIETH CENTURY FOX

Sean Connery is Robert "Mac" MacDougal, the world's greatest art thief, in *Entrapment*.

seems forced, but for sheer homey fun, look to the *Cookie*. — Roy Rodenstein

The Dreamlife of Angels (★★★)

In his feature film debut, director Erick Zonca's unadorned direction serves him well. A film about the intersection between selflessness and selfishness, and the real boundaries found even in intimate relationships, *Dreamlife* rises above typical 90's apathy. Isa (Elodie Bouchez), a young woman bouncing between odd jobs, befriends Marie (Natacha Regnier) and shares the house she is sitting for a mysterious girl in a coma. Decisions about jobs, boyfriends and truth to oneself are usual fodder, but complex characters and fresh performances all around, particularly from leads Bouchez and Regnier, enliven this fiery slice of life. — RR

Election (★★★)

A hilarious, penetrating, visually exciting black comedy, dealing its satirical blows as an equal-opportunity offender, and sparing no one. A hotly-contested high school election results in political machinations, lies, intrigues, backbiting, blackmail, and even dirtier tricks, with Reese Witherspoon playing that ambitious, socially active, Voted Most Likely To Succeed person we all have known in high school, and Matthew Broderick as a student adviser plotting her downfall. — VZ

Entrapment (★★½)

Entrapment is exciting, lush, thrilling, and sensuous; unfortunately, it makes no sense whatsoever. The story of a veteran thief (Sean Connery) and a perky insurance investigator (Catherine Zeta-Jones) out to trap him mostly consists of the eminently watchable. However, the impact of the elaborately choreographed action sequences is diluted by tired romance, boring dialogue,

the stuff of which the best romances are made. There are also classically gorgeous visuals, memorable score, and elaborate visual and verbal gags aplenty. — VZ

Lock, Stock, and Two Smoking Barrels (★★½)

If you're looking for depth and emotional intensity, look further. If you want to watch a downright enjoyable movie, this is it. The story of a group of "honest criminals" and how they get mixed up in the London crime, drug, and gambling underground is a complicated one at best, but its fantastic use of music, dialogue, and cinematography makes this comedy a must-see. — Francisco Delatorre

The Lovers of the Arctic Circle (★★½)

Walking the dangerous line of melodrama, this film has some great ideas but fails to implement them correctly. This is the story about a man and a woman who have been in love since they were children, and about their reliance upon circumstance and life coming round full circle to vindicate their questionably incestuous relationship. *The Lovers* tries very hard to transcend the conventions of melodrama by combating them with fresh ideas, but doesn't quite manage to



S. PEARSON—GRAMERCY PICTURES

Eddy (Nick Moran) makes a break for it with the money in *Lock, Stock and Two Smoking Barrels*.

Popular Music

Avalon
Next: 423-NEXT.
Jul. 29: Alabina, \$25.

Berklee Performance Center
Ticketmaster: 931-2000
Jun. 11: Mike Ness, \$18.
Jun. 20: David Cassidy, \$22.50.
Jun. 23: The Art Ensemble of Chicago, \$25.
Jun. 26: John McLaughlin: Remembering Shakti, \$22.50, \$26.50.

Fleet Center
Ticketmaster: 931-2000.
Jun. 14: Shania Twain, Sold out.
Jun. 17: Ani DiFranco + Maceo Parker, \$25.

Tweeter Center for the Performing Arts (Great Woods)
Ticketmaster: 931-2000.
Jun. 5: Kiss Concert. Details t.b.a. on KISS. Sold Out.
Jun. 11: Charlie Daniels Band + Marshall Tucker Band + Molly Hatchet, \$29.50, \$25 pavilion, \$15 lawn.
Jun. 12: Jonn Mellencamp + Son Volt, \$46 pavilion, \$29.50 lawn.
Jun. 16, 18: Ozzfest incl. Black Sabbath, Judas Priest, Primus, Slayer. Both shows Sold Out.
Jun. 18: Motley Crue + Scorpions + Flash Bastard, \$50 pav., \$35 lawn.
Jun. 19: Rod Stewart, \$79.75, \$59.75, \$29.75.
Jun. 20: Journey + Foreigner, \$35.
Jun. 23, 24: J. Geils Band, \$39.50 pavilion, \$25 lawn.
Jun. 26: Allman Brothers Band, \$40.50, \$30.50 pavilion, \$25.50 lawn.
Jun. 29: Nickelodeon's All That Tour with 98 Degrees + Monica + 3rd Storee + No Authority + Aaron Carter, \$35, \$25 pavilion, \$17.50 lawn.
Jun. 30: Bad Company + David Lee Roth, \$35, \$29.50 pavilion.

Jul. 9: Tom Petty & The Heartbreakers + Lucinda Williams, \$47.50 pavilion, \$26 lawn.
Jul. 12, 13: Phish, \$27.50. Both shows sold out.
Jul. 15: Poison + Ratt + Great White + L.A. Guns, \$25 pav., \$15 lawn.
Jul. 17: Cher + Cyndi Lauper + Wild Orchid, \$75.25, \$60.25, \$30.25.
Jul. 22: Bob Dylan + Paul Simon, \$115.00 and \$69.50 pavilion, \$29.50 lawn.
Jul. 24, 25: 'N Sync + Five + Jordan Knight. Sold out.
Jul. 27: Jewel + Rusted Root, \$35 pav., \$25 lawn. On sale 7/12 at 10:00 a.m.

Jul. 29: Barenaked Ladies, \$35 pavilion, \$25.00 lawn.
Jul. 31: Steve Miller Band + George Thorogood and the Destroyers, \$32.50 pavilion, \$23.50 lawn.
Aug. 3: Lillith Fair '99. Incl. Sarah McLachlan, Sheryl Crow, the Pretenders, Mya, and Me'shell Ndegeocello. Tickets on sale 5/22.
Aug. 4: Roger Waters, \$45 pavilion, \$35 lawn.
Aug. 20: Allman Brothers Band, \$40.50, \$30.50 pavilion, \$25.50 lawn.
Aug. 27: Goo Goo Dolls + Sugar Ray + Fastball, \$25 pav., \$20 lawn.
Aug. 28: WKLB's Country Music Festival featuring Alabama, + Ty Herndon + The Kinleys, \$29.50 pavilion, \$19.50 lawn.

Sep. 2, 3: Jimmy Buffett and the Coral Reefer Band. Both shows Sold out.
Sep. 11: R.E.M., \$39.50 pavilion, \$29.50 lawn.

The Middle East
Ticketmaster: 931-2000.
Jun. 4: Quintaine Americana, \$7.
Jun. 4: Angry

On The Town

A weekly guide to the arts in Boston
June 4 - 10
Compiled by Fred Choi

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

Salad, \$7.
Jun. 5: Fuzzy, \$7.
Jun. 5: Katharine Whalen's Jazz Squad, \$12.
Jun. 6: Alan Silva, \$7.
Jun. 6: Black Rebels and Abdul Baki & New Roots, \$10.
Jun. 7: Jimmy Eat World, \$8.
Paradise Rock Club
Next: 423-NEXT.
Jun. 5: Screamin' Cheetah Wheelies, \$9.25.
Jun. 11: Melissa Ferrick Band + Faith Salloway Band, \$15.
Jun. 18: Coolio, \$20 adv., \$22.50 d.o.s.
Jun. 26: Verve Pipe + Papa Vegas, \$12.

Jazz Music

Regattabar
Concertix: 876-7777
Jun. 4-5: New Black Eagle Jazz Band, Fri. \$12, Sat. \$14.
Jun. 10: Grisha Goryachev, \$10.
Jun. 11-12: Deborah Henson-Conant: Jazz Harp, Fri. \$14, Sat. \$16.

Sculler's
Tickets: 562-4111
Ticketmaster: 931-2000
Jun. 4: Shirley Horn, \$26.
Jun. 8-9: Jacky Terrasson, \$14.
Jun. 10-11: James Williams and ICU, Thurs. \$18, Fri. \$20.
Jun. 13: Women in Song - Featuring the area's new female vocalists, \$10.



STU ROSNER

Boston Pops Laureate Conductor John Williams returns to Symphony Hall to lead a number of upcoming programs, including the world concert premiere of music from Star Wars: The Phantom Menace. For tickets or information, call SymphonyCharge at (617) 266-1200.



MARTYN ATKINS

tom petty and the heartbreakers

Classical Music

Boston Pops
Performances at Symphony Hall, 301 Mass Ave., Boston. Tickets: 266-1492.
Jun. 4, 6, 10-12: TECH Night at Pops. John Williams, conductor. 6/4: \$33 seats available. 6/6: \$13-\$49. 6/10: \$13-\$31. 6/11: Sold out. 6/12: \$27.
Jun. 5, 7: Keith Lockhart, con-

ductor, Nathan Lane, vocalist. 6/5: Sold out. 6/7: \$13-\$27.

Theater

Titanic: A New Musical
Jun. 9-20, at the Wang Theatre. Wed.-Sat., 8pm; Sun., 7:30pm; matinees Thurs., Sat., Sun., 2pm. The Tony Award-winning musical about the legendary maiden voyage of the R.M.S. Titanic, directed by Richard Jones, dramatizes the lives and yearnings of the crew, staff and passengers aboard the Titanic. Story by Peter Stone with music and lyrics by Maury Yeston. Tickets available through Ticketmaster. Group sales of 20 or more call (617) 350-6000; \$15-\$68.50.

Blue Man Group
Charles Playhouse, 74 Warrenton Street, Boston, indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday, at 7 and 10 p.m. on Friday and Saturday, and at 3 and 6 p.m. on Sunday. Tickets \$35 to \$45. Call 426-6912 for tickets and information on how to see the show for free by ushering.

Shear Madness
Charles Playhouse Stage II, 74 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tickets \$30-34.

Exhibits

Computer Museum
300 Congress St., Boston. (423-6758 or 426-2800). Daily, 10 a.m.-6 p.m. Admission \$7, \$5 for students and seniors, free for children under 5. Half-price admission on Sun. from 3-5 p.m. Tours daily of "Walk Through Computer 2000," a working two-story model of a PC. The world's only computer museum; features a collection of vintage computers and robots with over 150 hands-on exhibits illustrating the evolution, use, and impact of computers. Featured exhibits include: "The Hacker's Garage," a recreation of a '70s hacker's garage with such items as an Apple I and Pong; "The Networked Planet: Traveling

the Information Highway," an electronic tour of the Internet; "Robots and Other Smart Machines," an interactive exhibition of artificial intelligence and robots; "Tools & Toys: The Amazing Personal Computer"; "People and Computers: Milestones of a Revolution," explores a number of ways computers impact everyday life. In the Smart Machines Theater a multi-media show features NASA's Mars Rover, R2-D2, Shakey, Sea Rover, and other robots. Through Nov. 30: "Wizards and Their Wonders: Portraits in Computing." Ongoing: "Virtual FishTank."

Isabella Stewart Gardner Museum
280 The Fenway, Boston. (566-1401). Tues.-Sun. 11 a.m.-5 p.m. Admission \$10, \$7 for seniors, \$5 for students with ID (\$3 on Wed.), free for children under 18.
The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m.

Museum of Fine Arts
465 Huntington Ave., Boston. (267-9300). Mon.-Tues., 10 a.m.-4:45 p.m.; Wed., 10 a.m.-9:45 p.m.; Thurs.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 10 a.m.-5:45 p.m. West Wing open Thurs.-Fri. until 9:45 p.m. Admission free with MIT ID, otherwise \$10, \$8 for students and seniors, children under 17 free; \$2 after 5 p.m. Thurs.-Fri., free Wed. after 4 p.m.
Mon.-Fri.: introductory walks through all collections begin at 10:30 a.m. and 1:30 p.m.; "Asian, Egyptian, and Classical Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "European Painting and Decorative Arts Walks" begin at 2:30 p.m.; Introductory tours are also offered Sat. at 11 a.m. and 1:30 p.m.
Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.;

"European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals." Gallery lectures are free with museum admission.

Museum of Science
Science Park, Boston. (723-2500). Daily, 9 a.m.-5 p.m.; Fri., 9 a.m.-9 p.m.; Sat.-Sun., 9 a.m.-5 p.m. Admission free with MIT ID, otherwise \$9, \$7 for children 3-14 and seniors.
The Museum features the theater of electricity (with indoor thunder-and-lightning shows daily) and more than 600 hands-on exhibits. Ongoing: "Discovery Center"; "Investigate! A See-For-Yourself Exhibit"; "Science in the Park: Playing with Forces and Motion"; "Seeing Is Deceiving."

Ongoing: "Everest: Roof of the World"; "Living on the Edge." Admission to Omni, laser, and planetarium shows is \$7.50, \$5.50 for children and seniors. Now showing: "Laser Depeche Mode," Sun., 8 p.m.; "Laser Offspring," Thurs.-Sat., 8 p.m.; "Laser Rush," Sun., 9:15; "Laser Beastie Boys," Thurs.-Sat., 9:15 p.m.; "Laser Floyd's Wall," Fri.-Sat., 10:30 p.m.; "Friday Night Stargazing," Fri., 8:30 p.m.; "Welcome to the Universe," daily; "Quest for Contact: Are We Alone?" daily.

Alive in the Body: Portraits of Yoga

Through Jun. 29. Andree Lerat presents a gallery at the Main Hall of the Newton Free Library, 330 Homer St., Newton Centre, MA. Opening reception, Jun. 10, 7-9 p.m. Call 738-9553 for gallery hours and directions.

Other Events

First Provincetown International Film Festival

Jun. 18: The Film Festival kicks off w/ the presentation of the "Filmmaker on the Edge" Award, given to John Waters. Waters, who will be in attendance, is a cult figure of underground filmmaking, and his career includes *Polyester*, *Hairspray*, *Cry Baby*, and *Pecker*. The "director's cut" of *Female Trouble* (1974) is slated to be reissued this coming summer and will have its world premiere in the festival. For tickets and more information for this and other shows, call 508-349-0578 or 617-739-2901.

Presented by the Museum of Fine Arts

All events will occur at the Museum of Fine Arts, Boston, 02115. For tickets and more information, call 369-3770.

Boston Gay and Lesbian Film Festival: Through Jun. 6: The 8th annual festival. 6/4: *Reno Finds Her Mom*, *Pasajes*. 6/5: *Belonging: Women and Identity* and *The Real Ellen Story*. 6/6: *The Trio* and *Out of Season*. \$7, \$6 MFA members, seniors, and students.

25th Annual Bastille Day Street Festival

Jul. 9: Celebrate the French National Holiday and support the French Library and Cultural Center and its programs. Join 3000 fellow Bostonians in celebrating a little early, at Malborough Street, which will be filled with cafe stands, street artists, and live music. The evening will kick off with special activities for families and children at 6:30 p.m. The Bastille Day street dance will begin at 8:00 p.m. Tickets \$20 for adults, \$5 for children <12 y.o. Call 266-4351 or 912-0400 for reservations.

11th Annual Boston Festival of Bands

Jun. 5, 11 a.m. to 6 p.m. The Metropolitan Wind Symphony will host the Festival at Feneuil Hall. Musical selections, played by Concert Bands from around New England, will range from Broadway showtunes to jazz to Sousa marches to classical music. Free.

W.W.F. - Raw Is War!

Jun. 8, 7:45: Worcester Centrum Centre, Ticketmaster: 931-2000. \$35, \$28, \$22, \$17.

BOOK REVIEW

The Ground Beneath Her Feet

Salman Rushdie's "rock and roll" novel

By Zarmineh Ansari

STAFF REPORTER

The Harvard Square Book Festival started out with a bang. While most of the events in the festival are free, the \$12 tickets for its first event were sold out days before the event. On May 10th, 1999, six hundred people attended a reading and book signing of author Salman Rushdie's new book *The Ground Beneath Her Feet*.

Rushdie, already a well-known and celebrated writer of such novels as *Midnight's Children*, became an international celebrity when his book *The Satanic Verses* was condemned as being blasphemous to Islam by the religious leaders in Iran, and a death sentence was passed on him. Subsequently the book was banned in most of the Islamic world. Rushdie spent years in hiding; his movements cloaked in heavy secrecy. When he came to MIT a few years ago, students were told only that a "special speaker" had arrived. The doors of Room 26-100 were closed so that no one could leave the auditorium.

The Iranian government recently lifted the sentence, or "fatwa". Yet, Rushdie still moves around with security and understandably so, since what the Ayatollah unleashed was a Pandora's box and may never totally go away. Metal detectors, plainclothesmen, Boston Police only added to the nervous energy and sense of anticipation of the crowd that had gathered hours before the event to stand in line.

Rushdie received a standing ovation when he entered. His new book has been described as a "rock and roll novel", a love triangle and a reinterpretation of the Greek myth of Orpheus and Eurydice. As Rushdie commented during the course of the evening, his novels defy compartmentalization into a genre. His work is most often referred to as written in the style of Gabriel Garcia Marquez, Mario Vargas Llosa; i.e. magic realism. After a brief introduction to his latest novel, Rushdie chose a decidedly non rock and roll passage from his book to read from.

Those who wanted to ask questions at the end of the reading were asked to make a line at the front of the church and ask questions one by one. It was unclear whether this was to facilitate organization or if it was a security measure. Since the event had started late and an overwhelming number of people wanted to have their newly acquired copies of the book signed by him, not everyone got an opportunity to ask questions at the end of the reading. Those who were fortunate enough to have a chance to speak to the author, had the most mundane of questions answered with Rushdie's hallmark quick wit and eloquence, speckled with personal anecdotes.

Rushdie fans had been following his book reviews and interviews in print and other media including two shows on National Public Radio

the week before. Most people who would attend such an event and buy tickets in advance would at least have the most basic of information about this new book. The questions were largely intelligent or at least informed, except for one clueless member of the audience who may have had some other inexplicable personal agenda in asking a question of Mr. Salman Rushdie and asked him what his connection was to the song by U2 of the same name. "I wrote it" was his succinct reply, as the audience dissolved into laughter in disbelief. To his credit though, he had the courtesy to explain his relationship with the band at length and the background to his collaboration with them on their upcoming album.

He answered questions about the recurring characters in his books, about his childhood haunts in Bombay. He also defended his choice of predominantly English writers in an anthology of modern writers in India, the exclusion of certain writers in regional languages due to the unavailability, or quality, of

existing translations. He gave a hilarious explanation for his recent photographs at the Playboy mansion. It was he said, a publishing party, which a publisher friend took him to. When the Bunny found out that he was an author she said that she did not like to read because it made her "head hurt". When the photographers captured this conversation on film, she was later quoted as being a great fan and having read all his books! It seemed like a story from one of his books.

The question that he did not answer, was based on the passage he had read where a world famous and truly talented photographer the narrator in the book, Rai, gains his initial success. It is the story of a sordid secret: an act that he justifies to dispel self-doubt. The photographs that give him his initial success were a dead colleague's photos — they were someone else's story. There is no doubt that Rai is talented and deserves the success that he now enjoys—all his later work proves it—but they were someone else's story.

When asked how autobiographical the novel was, especially since he became a celebrity after someone created the story for him—i.e. the *fatwa*, Rushdie only discussed the difficulty of writing in the first person narrative. All the



By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Written and directed by David Mamet, based on the play by Terence Rattigan. With Nigel Hawthorne, Rebecca Pidgeon, Jeremy Northam, Guy Edwards

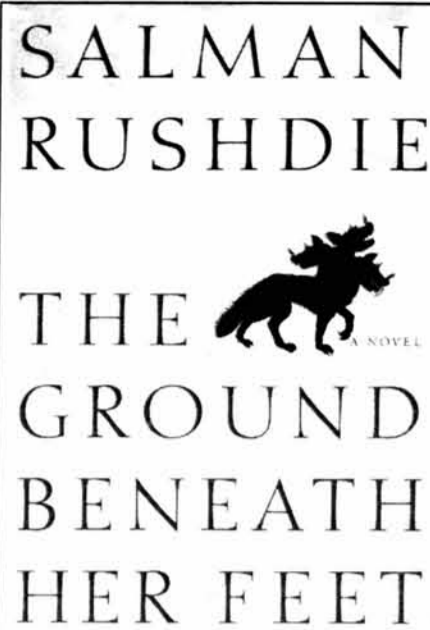
David Mamet seems to be moving down the motion picture rating scale. After penning such profanity-laden plays as *Glengarry Glen Ross* and *American Buffalo*, he wrote and directed *The Spanish Prisoner*, a PG-rated thriller. Now he writes (adapting from a play by Terence Rattigan) and directs an costume period drama *The Winslow Boy*, which bears a proud G rating. Next for him, I presume, will be directing a Disney cartoon (and I will pay to see that!).

This aside, however, *The Winslow Boy* bears all trademarks of a good Mamet work: dramatic intensity and clarity, visual elegance and beautiful shot composition, intricate multi-personal conflicts between characters and society, and terse, clipped, staccato speech. *The Winslow Boy* surprises not only by its restraint, but also by having a rather affecting love story at its periphery. Overall, though, it's a mild disappointment—one thing is not as

good as the other elements, and this is the crucial aspect. I'm speaking of the source, the original Rattigan play.

This play (and Mamet's entirely too reverential adaptation of it) starts in a calm and dignified fashion, yet sometime around the end of the first reel it creates a situation which is positively awash with tantalizing possibilities. The title character, Ronnie Winslow (Guy Edwards), was just expelled from a naval academy for committing a trivial and petty crime; yet he assures his father, Arthur Winslow (Nigel Hawthorne) of his innocence. His father believes; and thus is begun the legal crusade which will go from the Admiralty all the way to the British Parliament. Joining the struggle to clear the boy's name are his elder sister, suffragette Catherine Winslow (Rebecca Pidgeon) and a famous celebrity attorney Sir Robert Morton (Jeremy Northam).

This plot setup can be spun in so many tantalizing ways; here you have the seeds for the riveting courtroom drama, a social satire, or even for a good old classical suspense/mystery. Mamet's treatment is understated, yet there are elements of all the above in *The Winslow Boy*. The first meeting between Ronnie and Morton, with the latter questioning the possible culprit, is positively electrifying with its steadily increasing pace of questions and answers, with information flying at the viewers at astonishing speed. It also helps that Mamet withheld the details about Ronnie's alleged crime until this scene, and the revelation of the events that led to his dis-



experiences, the observations, sound like those of the author—as they very often are. The question was left unanswered. The audience did not seem too perturbed by that — most of us could not wait to get back home to start reading our treasured signed copies of the book.

missal is undeniably exciting.

However, this film mostly tries to work as an intricate character drama, and I guess it largely succeeds at this. The cast is uniformly excellent, including Rebecca Pidgeon, who was a bit annoying in *The Spanish Prisoner*. Here she's very good, and even gets a chance to wear the same sunglasses as in the earlier movie. Her scenes with Northam are very well observed, and result in the movie's most affecting storyline, a romance that is only hinted at, and never explicitly addressed. This subplot even derives most of its power from the fact that it's communicated solely through silent glances, attitudes, and Mamet's expert use of mise-en-scene (notice how the amount of the flowers in the garden changes in the course of the movie).

As a matter of fact, Mamet's work as a director here can not be faulted; it's crisp, beautiful, painterly (recalling such artists as Whistler), and communicates a lot of information via minute visual details. But for the life of me I can't imagine why did he pick such a mediocre play, and why he seems as much constrained by his source as Rattigan himself seems to have been constrained by the true story which he was adapting into a play. *The Winslow Boy* is content to calmly spin its wheels for hundred minutes, with elegance and precision, being consistently engaging and entertaining—and yet pretty much nothing really happens, and nobody really seems to change much, and all the opportunities for shattering drama or penetrating social critique are lost.

The overall impression of *The Winslow Boy* is that of a supreme craftsman wasting his energy, skill, and talent on a trifle. I wish that next time Mamet would adapt one of his own superior plays, no matter what would be the rating of the resulting movie.

MOVIE REVIEW

Bedrooms and Hallways

Musical Beds

By Fred Choi

ASSOCIATE ARTS EDITOR

Directed by Rose Troche

Written by Robert Farrar

With Kevin McKidd, Tom Hollander, James Purefoy, Jennifer Ehle, and Hugo Weaving

Bedrooms and Hallways starts off with what appears to be a typical gay-boy-meets-straight-boy story, but when we find out that the straight boy isn't as straight as he originally seems, we realize that we are no longer in the world of absolutes, and that anything can happen.

Leo (Kevin McKidd, *Trainspotting*), a late-twenty-something homosexual, is dragged to a New Age men's group by his straight friend, where they explore their masculinity and find healing in sharing their feelings and holding icons such as the harpoon or the "stone of truth." It is there where he meets the apparently straight Irishman Brendan (James Purefoy). Around the same time, his flatmate Darren (Tom Hollander) begins a relationship with a real estate agent who enjoys making out in the opulent houses of his clients. In a wonderfully surreal scene, Leo falls asleep while reading a Jane Austen story and dreams that he's the butler in a Victorian house occupied by his friends dressed as Rocky Horror extras, and that Brendan, posing as a vampire-ish Mr. Darcy, orders him to the stables for his daily "whipping."

It's because of the skill of director Rose Troche (*Go Fish*) that the strange combination

of quirky and predictable plot elements scripted by writer Robert Farrar is, for the most part, convincing and keeps the action interesting. Troche presents a humorous slice of life that investigates the fuzzy boundaries of sexual orientation without the heavy-handedness of Kevin Smith's earnest but off-center attempt, *Chasing Amy*. At the same time she also makes the most of the tangential but highly entertaining divergences of the script, such as the hilarious moment when a wife, having just had sex with her husband, declares to him, "My God! I'm glad to be a woman!" but quickly adds, "but not because of you, because of me."

Despite superb direction and the amazingly vivid characterization of the entire cast, particularly Hollander as the tastefully flamboyant Darren, the script somewhat fails to really delve into its exploration of sexuality. Also, the movie is so packed with humor that it's unable to take itself seriously during its emotional points, causing it to fall short of fulfilling its potential to be really moving.

Bedrooms and Hallways was a well-received part of the Museum of Fine Arts Gay and Lesbian Film Festival. For those who missed it then, you can still catch the flick at the Provincetown International Film Festival (June 18 at the New Arts Cinema, Provincetown, call (508) 487-922 for more information), or you can see some of the other films that are part of the MFA Festival during its last 3 days, tonight through Sunday (call (617) 369-3770 for details).



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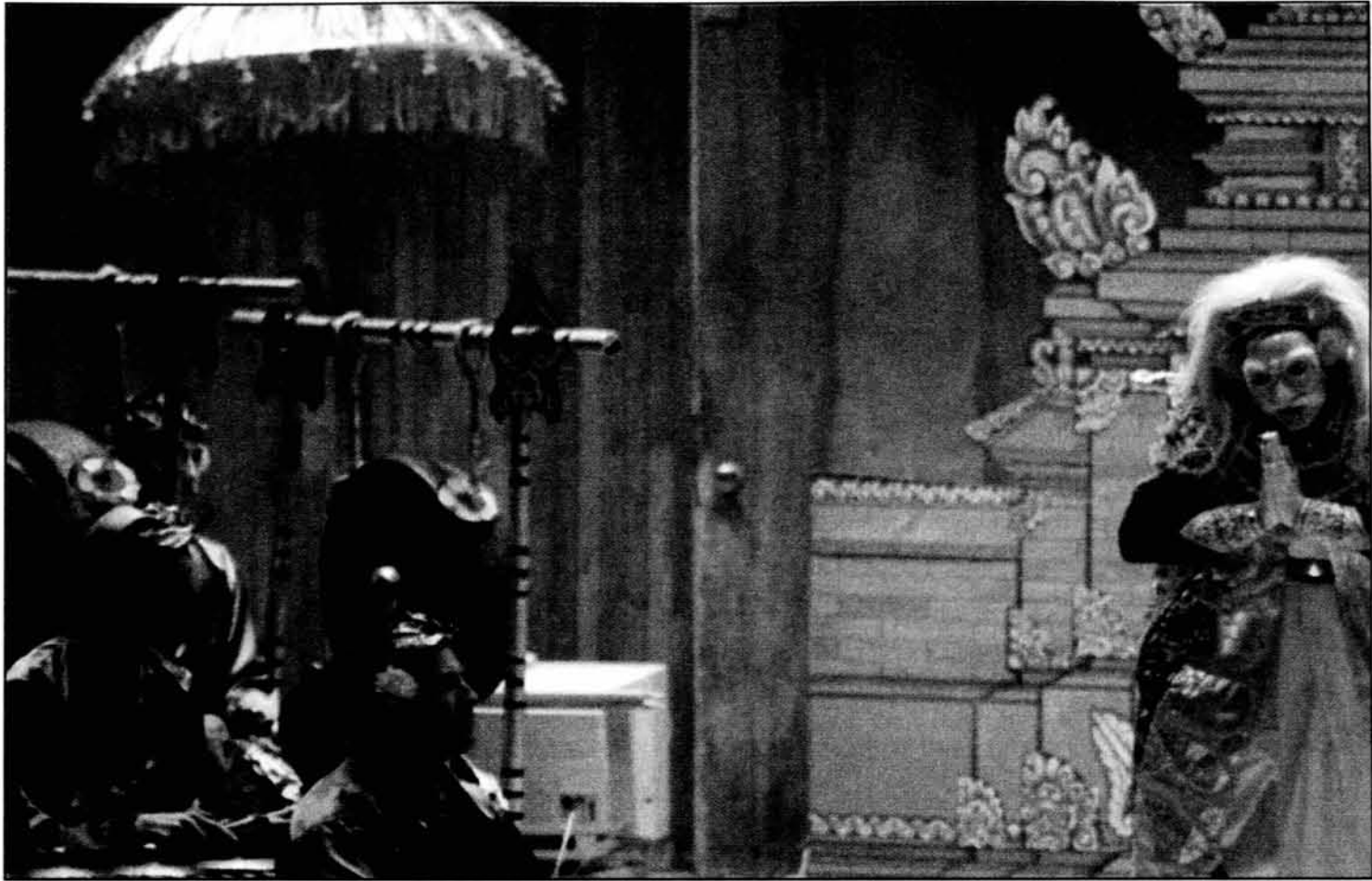
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Evan Ziporyn leads Gamelan Galak Tika in their May 14 concert held in Kresge Auditorium.

GABOR CSANYI—THE TECH



photos by Greg Kuhnen

Dave
 Matthews
 Band
 Foxboro Stadium
 May 29, 1999





By Vladimir Zelevinsky
ASSOCIATE ARTS EDITOR

Written and directed by George Lucas
With Liam Neeson, Ewan McGregor, Natalie Portman, Jake Lloyd, Pernilla August, Ian McDiarmid, Ray Park, and voices of Ahmed Best and Frank Oz.

The force still seems to be with George Lucas. After all, what else can explain the fact that the long-awaited *The Phantom Menace*, a film with so few objectively redeeming qualities, makes for such a remarkably rewarding viewing experience? I had no idea it's even possible to enjoy so greatly a motion picture which features lumpy storytelling, inane dialogue, wooden acting, poor editing, and the general sophistication of an overactive fifth-grader (obviously the film's main target audience). In any case, I haven't had this much fun in a movie for quite a while, even though some of this fun was derived from groaning at the film's obvious shortcomings.

By now, I'm certain, everyone who might be reading this review either already had seen the movie, or has no intention of doing so at all. Therefore, I will elide my usual brief summary of the film's plot; another reason for doing so is that the storyline in *The Phantom Menace* is decidedly unimpressive, lumbering from set-piece to set-piece in a plodding connect-the-dots fashion. In this, *Episode One* is at a decided disadvantage compared with *Episode Four*, which had a clear and exciting arc: save the princess and defeat the evil empire, or *Episode Six*: save a friend and defeat the evil empire all over again. No, this one is assembled from pre-fabricated pieces very much like the merchandising tie-in Lego toys: a lightsaber duel here, a pod race there, a ray gun shootout intercut with a space dogfight in the end.

Lucas similarly strikes out when it concerns characters. *Star Wars: A New Hope*, for all its dramatic simplicity, had four iconic characters at the core: a ambitious country bumpkin Luke, a lovable rouge Han, an abrasively efficient Leia, and an archetypically evil Vader. Some of these characters even had dramatic arcs: that is, they changed from the beginning of the film to the end. *The Phantom Menace* presents stoic Qui-Gon Jinn (Liam Neeson), stoic Obi-Wan Kenobi (Ewan McGregor), stoic Queen Amidala (Natalie Portman), and other supporting characters, some important, some less so, but all equally stoic (there's a couple of exceptions to this rule, but about them—later). The character arcs are severely limited as well: everyone who survives is largely the same as they were at the outset. No wonder the acting is as wooden as it gets: I'm not asking for someone as fun to watch as Harrison Ford, but even Mark Hamill was Oscar-worthy compared to, say, Liam Neeson here. Neeson is an excellent actor, but in *The Phantom Menace* he spends the entire movie wearing the same vaguely concerned expression: maybe he's listening to, uh, sudden disturbances in the Force, but he certainly looks

like he's about to doze off. The visually stunning Darth Maul, he of the coals-and-orange-jello visage, who could have provided the sorely needed archetype of foreboding evil, is reduced to a sidekick, and is fully featured only in a scene and a half.

The main shortcoming of *The Phantom Menace* is, of course, that it feels shockingly ordinary. The opening scroll (a.k.a. The Amazing Flying Trapezoidal Text), concerns not such exciting matters as evil empires, courageous rebels, and the ilk, but the taxation of trade routes and embargoes—yaaaawn. Then we have endless scenes of people standing around talking—no, not even talking, but pronouncing oodles of painfully expository dialogue, as well as an unhealthy stress on political



Obi-Wan (Ewan McGregor, left) and Qui-Gon (Liam Neeson) prepare their lightsabers for battle.

intrigue as opposed to good old lightsaber battles, and the few plot twists (especially the one concerning Queen Amidala) being communicated in a simplistic matter-of-fact manner. This is only exacerbated by the weak editing, which reduces the breathtaking panoramas of the capital planet Coruscant to two-second-long snippets, and nearly demolishes what should have been excellent climactic battle

between Maul, Jinn, and Kenobi.

To finish my list of gripes, here are two things that I can't forgive: the insulting accents of the vaguely ethnic bag guys and comic relief characters; and the fact that the final battle is won through sheer force of blind luck.

The things that partially work are the couple of exceptions in the acting department. Young Anakin Skywalker (Jake Lloyd), who starts out pretty much as every other character—stoic, bland, and ordinary—spends the middle of the film being actually quite appealing in a very sympathetic way. What's even more important, this appeal spreads around him, and even the other actors seem to be less bored when interacting with Anakin, and the film's best performance—hands

down, no competition—belongs to Pernilla August (*Best Intentions*), who plays his mother. Natalie Portman also gets a few chances to be cute and appealing, at least when she's not covered by a pound of cake makeup.

The second exception is a fully computer-generated creature called Jar-Jar Binks, who is indeed quite annoying at first, but really grows on you—he's slightly irritating, yes, but I would probably take that over hopelessly bland nine times out of ten.

There are two things that do work. First we have visuals, and I really don't need to say anything about them: it's Lucas, and it's Industrial Light and Magic, and it's the best art direction (sets, costumes, etc.) the money can buy, and anything else would have been a major disappointment. The second is John Williams' space-operatic score, which is a complex elaboration on the themes of the episodes 4-6 and adds a lot of texture that's missing from the simplistic screenplay.

So much for the obvious things. Why, then, is *Episode One* so much fun to watch, why is it utterly riveting every



The much awaited opening night of *Star Wars Episode I: The Phantom Menace* attracted many of the series loyal fans.

minute, and why did I leave the movie theater nearly hyperventilating from excitement?

My own reaction puzzled me so greatly that it took me a while to understand the reasons for it. And I believe the reasons are, improbable enough, just all the shortcomings I've listed above. *The Phantom Menace* is that rare kind of a film which, if it were better, wouldn't be quite as good.

And this is solely because it feels inseparable from the existing trilogy. After a sixteen year break (and an obvious advancement in visual effects), Lucas seems to have no problem at all in transporting us into the same galaxy far, far away. This is not the most impressive galaxy out there, of course: the stories which take place there feel a touch unnatural and scripted, the people (and other species) seem to have a lot of problems expressing the most simple and natural human emotions, and the way we see this particular world is not uniformly exciting. Still, all that griping aside, it's a huge, elaborate, and entertaining world, the one which springs from the same place that the Saturday matinee shows do—from the childlike imagination, present at the core of all of us.

The most exciting thing about an epic story, and a whole universe of people, places, and events, is that both of them feel like a tip of proverbial iceberg: there is so much under the surface. Lucas works chiefly by implication, not by having his audience—us—to be directly excited by the events on the screen (that pod race was fun, but I don't think I'll remember much of it a month from now), but by speaking directly to our imagination. And he leaves the door wide open, mentioning names, events, and whole civilizations which never make their way to the screen, but the mere declarations of their existence will keep working to ensure that the viewers are completely enveloped in the story, with their imaginations spinning even wilder and more exciting stories than the one Lucas actually put on screen.

I've heard some people mention that they would like *The Phantom Menace* more if not for the existence of three other, superior, movies; I believe the opposite is the case. *Episode One* works chiefly because it forms complex bonds with the other films, creating a vast universe to serve as an adventure-filled playground for our imagination, which finds the main appeal not in the wars but in the stars.

REPORTER'S NOTEBOOK

Star Wars The Phantom Mania



Battle droids cruise the surface of the planet Naboo.

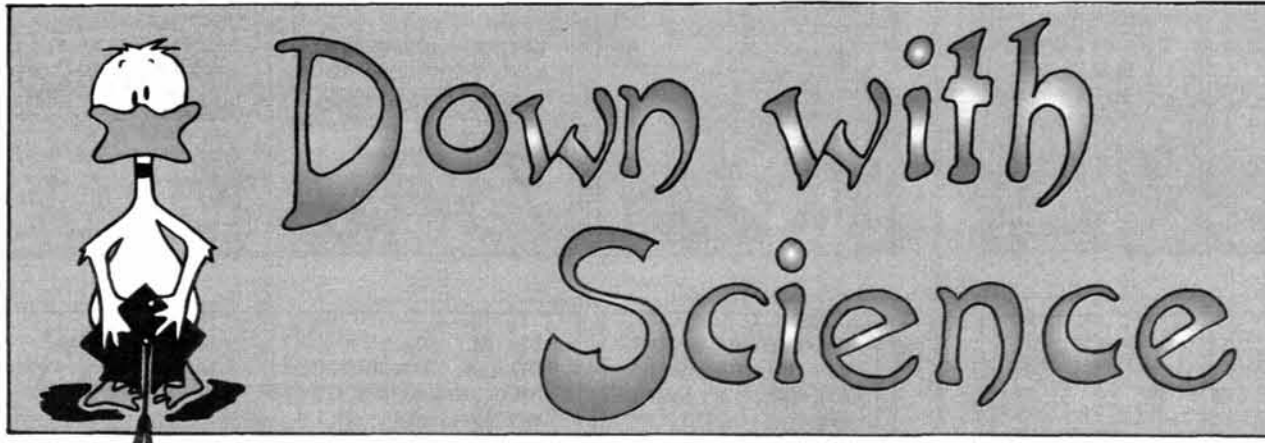
By Nathan R. Scott

Why? That is the question that many people have asked me. Why did I wait in line ten hours for tickets for a two-hour movie? Why did I wait almost five hours to get seats for the 12:01 AM showing opening night? Why did I see the movie four times in the opening four days?

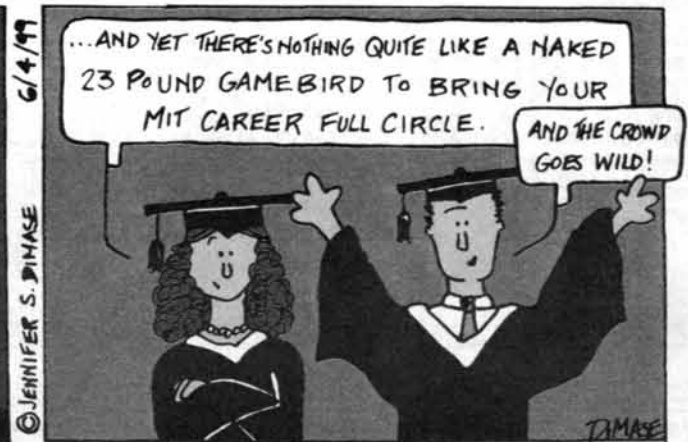
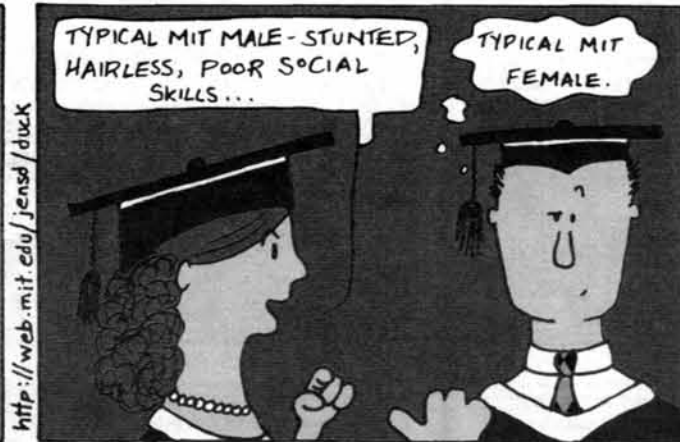
My generation has grown up on *Star Wars*. From the ewok toys to the *Empire Strikes Back* trading cards, from the vinyl soundtracks to the original Atari arcade game, *Star Wars* has been an integral part of our youth. Now, for the first time in our lives, the generation raised on *Star Wars* has the chance to be on the front line. We finally have a chance to be the first to experience the first chapter in the saga. For me, a lot of the excitement surrounding *The Phantom Menace* stems from the fact that we all know how the story ends. None of us know how it started, though. It's like reading only the second half of a book. Finally we will get the whole story. All of the questions that have haunted us for years are finally starting to be answered. Who was Luke's mother? What happened during the clone wars? What made Anakin turn to the dark side?

Part of what makes the *Star Wars* Saga so captivating is the attention to detail that Lucas put into all of the movies. Every time I see one of the movies I uncover new subtleties. All of the little touches in *Phantom Menace* are what make it such a good movie. From the *E.T.* delegation in the senate, to the glimpses of the original C-3PO in Watto's shop, to the cameo by the lead actor in *Willow* during the podrace sequence, the little touches really make *Phantom Menace* a joy to see multiple times. Not only does the film itself have subtleties, but the soundtrack does as well. Listen carefully the next time you play Anakin's theme. The theme ends in the same way that the Imperial March ends. Also, if you stay through the credits, the very end of the music ends just as the Imperial March does. Nice touch.

The Phantom Menace is an epic movie. There is too much going on to understand it the first time. The expectations for the movie also create a false image in the mind of most viewers. My *Phantom Menace* experience was akin to listening to a new album. The first time you hear it, it is not what you expected and often you aren't sure if you like it. However, as you keep listening to it, the album grows on you. The complexity, and special touches keep growing on me every time that I see the movie, and it would have been a tragedy to only have seen the movie once.

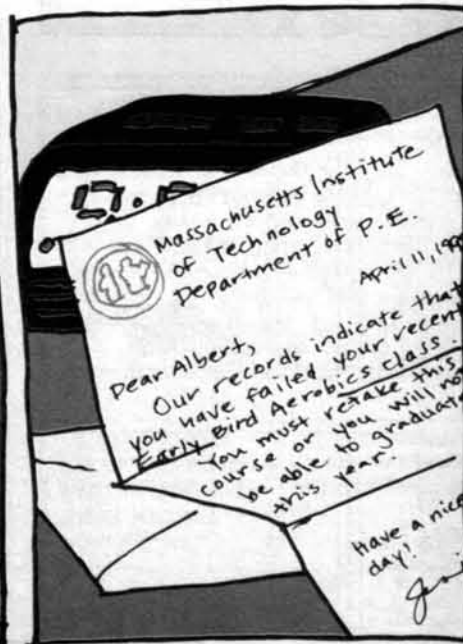


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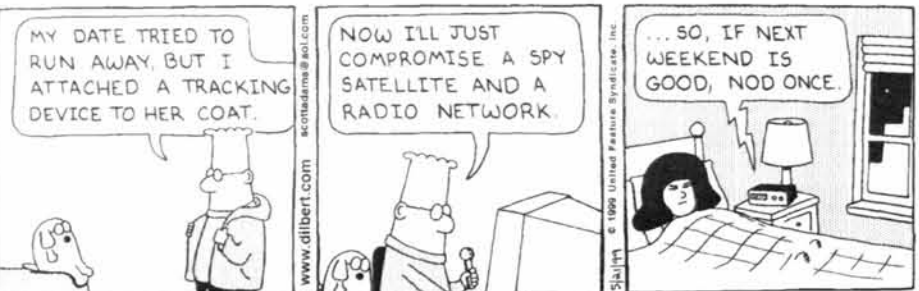
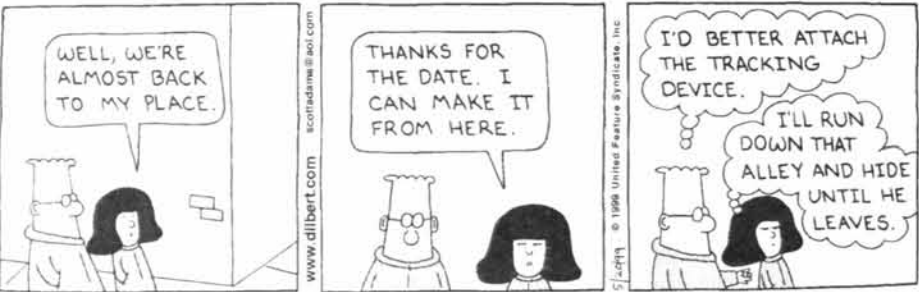
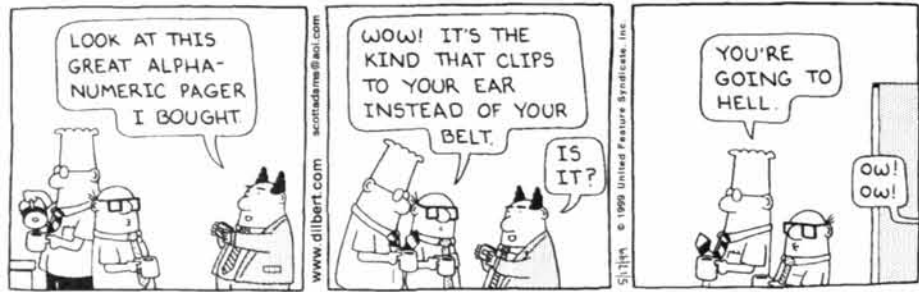
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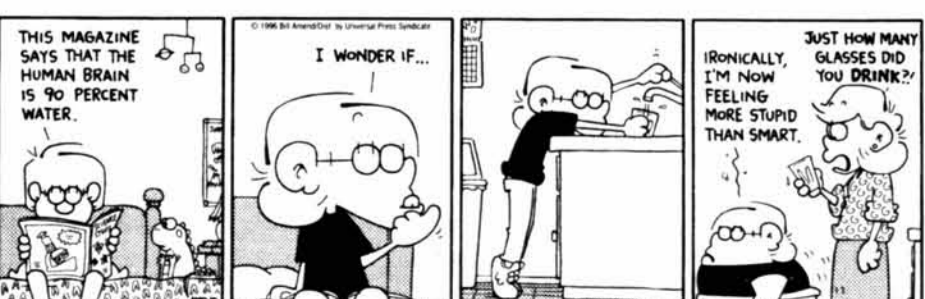
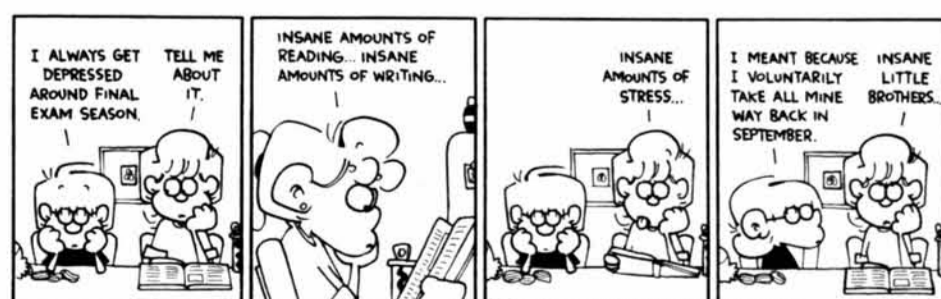
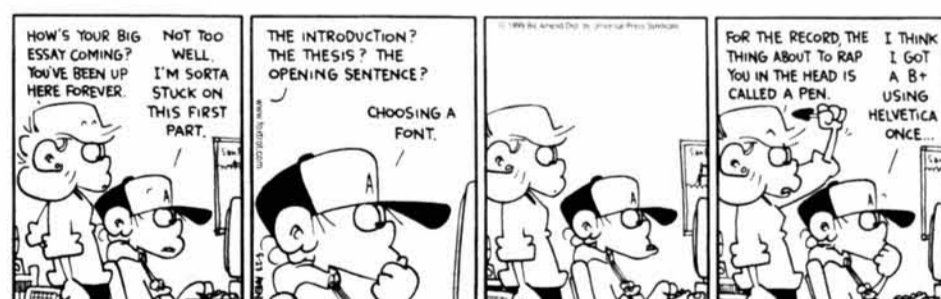
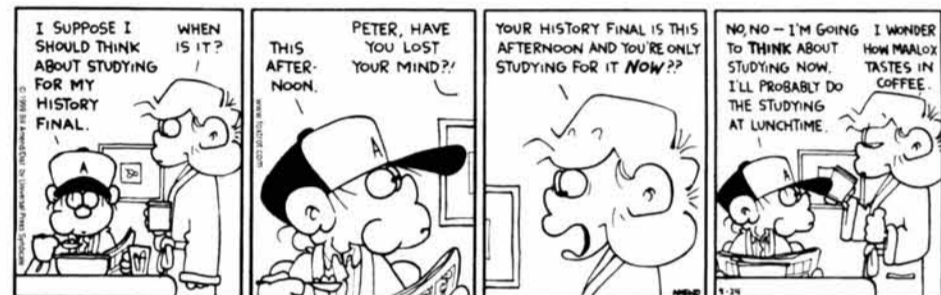
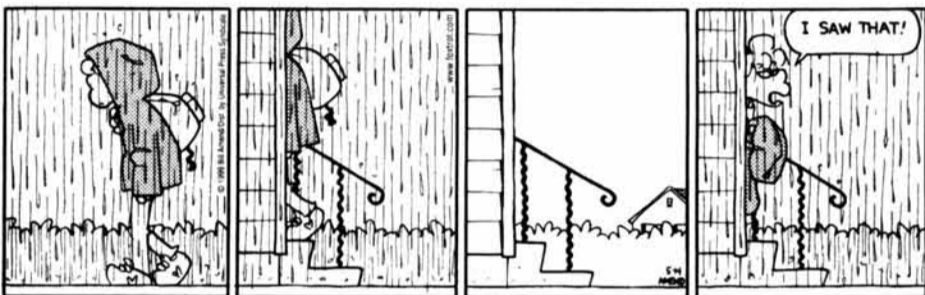
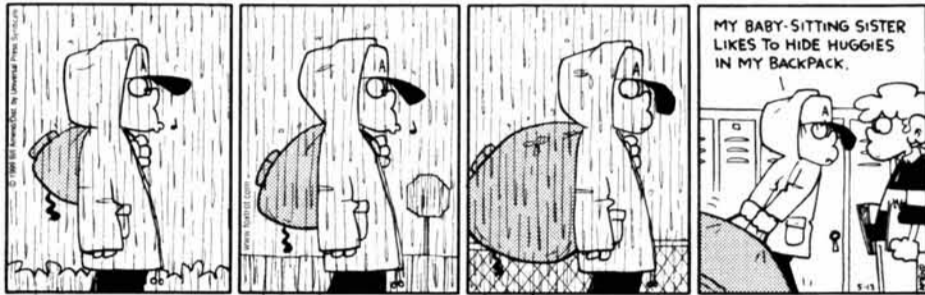
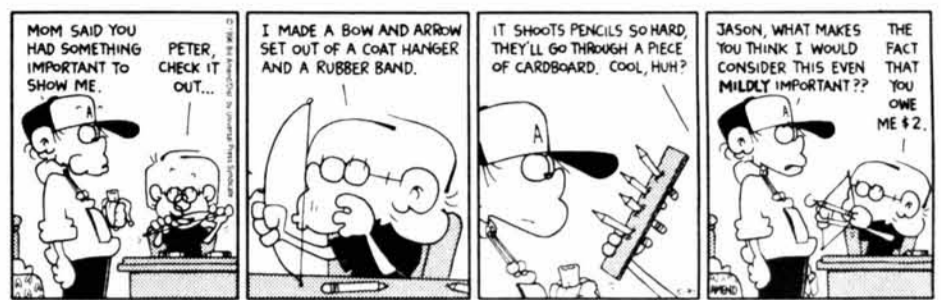
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Johnson Talks on Leading MIT Through Unsettled Time

By Kristen Landino

ISSUE DATE: 5/15/99

Former Chairman of the MIT Corporation and President Emeritus Howard W. Johnson addressed a full audience in 10-250 to inaugurate the release of his latest book, entitled *Holding the Center: Memoirs of a Life in Higher Education*.

Johnson spoke primarily about his book, which chronicles the struggle to lead MIT through "a significant period in American history when the threat of violence hung over every campus in the nation... a time of social upheaval and cultural revolution."

Johnson was President of MIT from 1966 to 1971 and served as the Chairman of the MIT Corporation between 1971 and 1983. He was also appointed President of the Museum of Fine Arts and held this position from 1975 to 1980.

President during turbulent times

Johnson acted as the driving force behind many important changes at MIT during that period, including the creation of the Undergraduate Research Opportunities Program, Independent Activities Period, freshmen pass fail, and the Wellesley Exchange Program.

Johnson cited his motivation for writing these memoirs: "I felt I

owed the Institute an account of my time as President." He believed that an account of the challenges he faced as President in such turbulent times would be valuable to record for posterity.

Two of the most significant changes in education at MIT which occurred during Johnson's term as President include "a rise in the esteem of black Americans and a change in women's roles throughout the country".

"People used to think that women would never have an impact in engineering fields. In fact, one corporation member during my time said: 'You'll never have more than 25 percent women at MIT because that is the limit of their interest in science and technology.' Obviously, things have changed," said Johnson. Of his term as President, Johnson referred to it as a period of great revolution.

"The deconstruction of an old social system and the construction of a new one pervaded in all aspects of society," said Johnson.

"We created a system where people regardless of their color were brothers, where men and women worked side by side," said Johnson.

Social upheaval impacted education

Things were changing in the educational process at MIT as well. "We were reviewing the old path of

an MIT education. Reorganizing and restructuring the program were our primary goals; however, we were determined to keep the core the same, that is what defined an MIT education and made us unique compared to other prestigious institutions," said Johnson.

"The revolutions in race and gender were all superimposed on the Vietnam War," said Johnson. During Johnson's years, MIT played a significant role in the war effort because the Department of Defense was its biggest source of funding for laboratory research.

One of the biggest advantages of the times, according to Johnson, was the way it brought the faculty together and increased student as well as faculty involvement in education.

"UROP got undergraduates involved in real research. The deans and faculty were on call all the time, and sought to involve students as much as they could. In some ways, we restructured the way in which collegiate education functions," said Johnson.

Expulsion issue raised during talk

A question raised by the audience later in the talk inquired about the controversial expulsion of Michael Albert. Albert was a political activist during the sixties at MIT. He was elected to the position of Undergraduate Association President in 1968, but vacated the position after his expulsion.

The decision of the Discipline Committee as well as Johnson to expel Albert met with significant

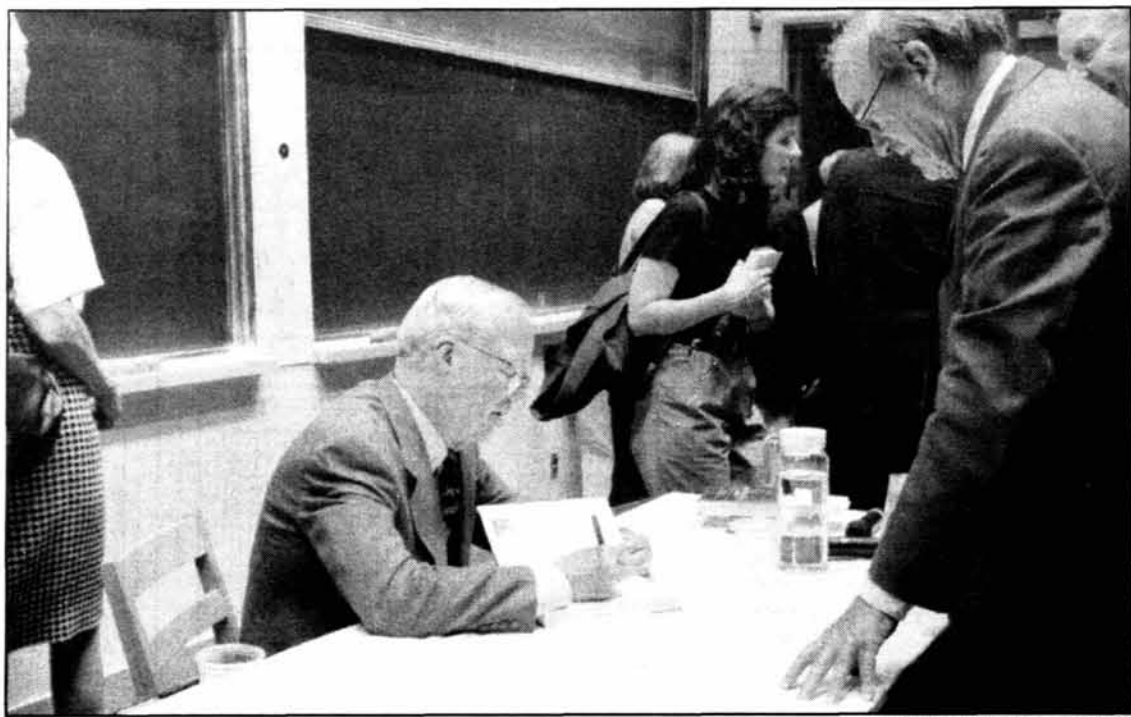
resistance from students at the time and led to numerous protests including a seizure of Johnson's office for a day and a half.

Johnson replied that he upheld the decision of the committee and believed that his decision was right.

Book dedicated to MIT community

Johnson dedicated his book to "the men and women of MIT." The work includes a forward by John S. Reed, Chairman and CEO of Citicorp.

"People often ask me if I wished I was President during placid times. To this I always respond: 'Hell no! I wouldn't know what to do with myself during placid times'... It was a good time to be alive," said Johnson.



Former MIT President Howard W. Johnson autographs copies of his new book *Holding the Center: Memoirs of a Life in Higher Education* in 10-250 Tuesday.

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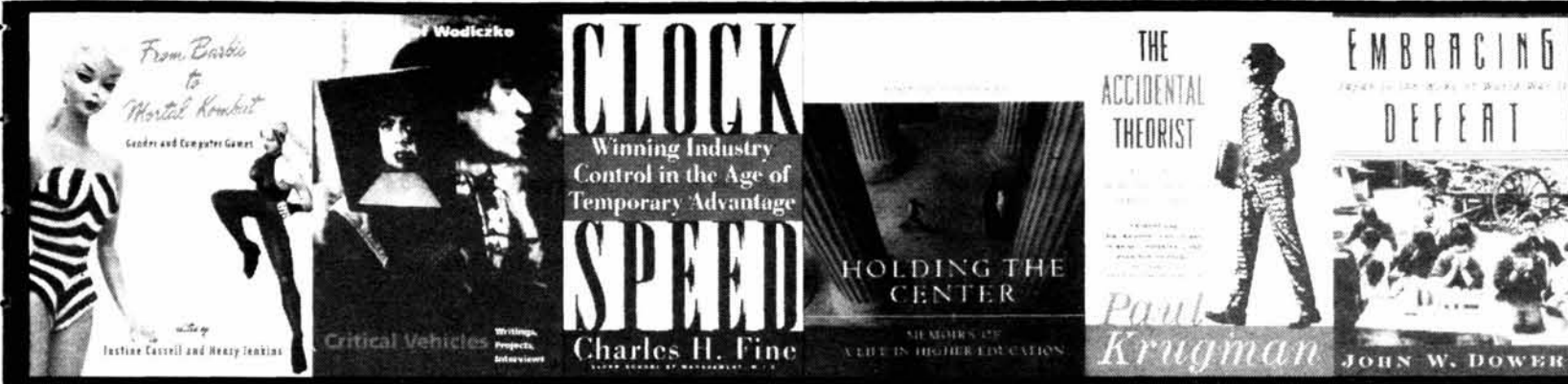
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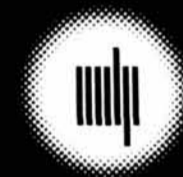
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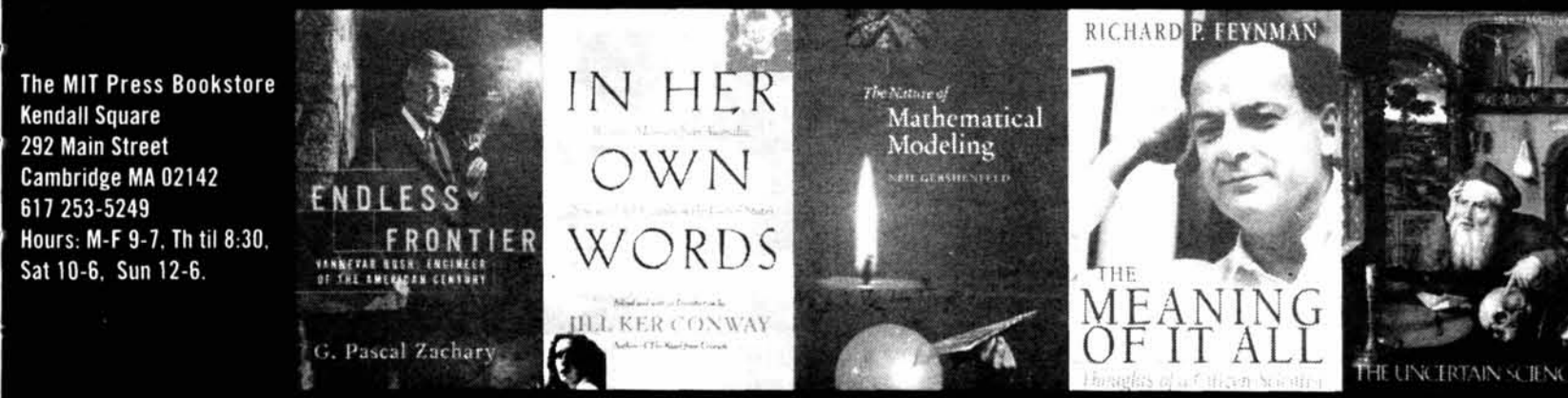
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GARRY R. MASKALY—THE TECH

Senior Associate Dean for Graduate Education Issac M. Colbert displays a Doctorate of Science hood. Colbert will be promoted to Dean for Graduate Education effective July 1.

Isaac Colbert to be Promoted To Dean of Graduate Students

By Laura McGrath Moulton
STAFF REPORTER

Beginning July 1st, Isaac M. Colbert will continue his leadership of the Graduate Education Office in the capacity of Dean for Graduate Students. Colbert is being promoted from Senior Associate Dean of Graduate Students.

The current Dean for Graduate Students, J. David Litster, is also the Vice President for Research, a combination which is common among research universities. Litster and Colbert were sharing the responsibilities of the Graduate Education Office, with "the understanding that I would run the operation" of the office, Colbert said. "The partnership was a good one," he said, but the immensity of MIT's research facilities meant that Colbert was in essence doing the job of the Dean. The administration and faculty are acknowledging that fact with this promotion.

"I am humbled and grateful for the support I have received from hundreds of faculty, staff and students. I don't think anything that has happened in my twenty-two years at MIT has felt as good as that outpouring," Colbert said.

Colbert's goals: visibility, voice

One of Colbert's main goals is to make MIT's graduate program more attractive in an increasingly competitive market. "It's not enough to say we're MIT, we're in Cambridge, and you should come here," Colbert said. Instead, the Graduate

Education Office must "raise the visibility of graduate education in a coherent way", in order to "say to prospective students what it's like being at MIT: who do you go to, and what happens when you go there?" Colbert said.

"We want to say not only that we have world class facilities and world class faculty, but that we're a world class place," Colbert said. "It's a big wad to chew on, but we're tackling it a little at a time. It's a critical period."

One aspect of Colbert's vision is graduate housing. "Housing is the most critical issue, not just for students' comfort in a tight housing market, but for MIT's ability to use it as a positive marketing tool, to invite students into a community of scholars," Colbert said, adding that peer institutions "are ahead of us in this game, at least in spin."

Also underway is a sizable funds campaign. "I expect a substantial sum to be raised for graduate fellowships," Colbert said.

As Dean, Colbert will join the Academic Council and the Education Committee, where he hopes to foster "a stronger voice for graduate students' interests and concerns." He hopes to "signal to graduate students that their presence is going to be recognized in a way that it hasn't been before."

Colbert 'loved graduate school'

Colbert, a Baltimore native, said, "I don't think any sane person decides to be a dean early on."

Colbert completed his undergraduate degree at Johns Hopkins University and his masters and doctorate at Brown University, all in the field of experimental psychology.

Colbert describes his time at Brown as "probably the greatest time in my life. I loved graduate school." He said that the intense intellectual activity, surrounded by people who were intensely involved in their work, made the experience exciting and valuable. "Not everything went smoothly. I had a dissertation committee that pushed me to the wall and forced me to a higher level that I thought possible, and I loved it."

Colbert traces his enthusiasm at the prospect of working in the Graduate Education Office to his own graduate experience. He enjoys the challenge of helping the graduate experiences of others to be "more fun, and less problematic."

Colbert arrived at MIT in 1977 for a two-year stay in research training and development in personality. After that, he worked in the President's Office as the Equal Opportunity Officer. He worked in Personnel and on administrative computing, records, and efficiency before becoming the head of the Graduate Education Office with Litster in 1995.

Explaining his view of the Graduate Education Office, Colbert said, "Graduate education is very decentralized, but a certain number of functions need to be handled centrally, and that's what this office does."

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We would like to express our sincere gratitude to all the student representatives, committee co-chairs, and officers who have served the GSC in the past year.

Special Thanks to graduating members of the Executive Committee:

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Faculty Committee Re-examines End-of-Term Rules

By Dan McGuire
CONTRIBUTING EDITOR

The Faculty Policy Committee's subcommittee on Examination and Regulation proposed significant changes to the regulations governing undergraduate exams and course scheduling at the May 19 faculty meeting.

Several recommendations centered on what faculty could assign during the last week of classes.

The subcommittee recommended that no tests or exams be given during this time period. The report noted that the "last week of term is very hectic and students do not have adequate time... to review the entire semester's material."

In addition, the report called the current policy of allowing non-comprehensive tests to be given during the last week "ambiguous and effectively unenforceable." "We didn't want to be in the business of regulating content," said Professor of Materials Science and Engineering Donald R. Sadoway, who chaired the subcommittee.

The subcommittee also proposed that the regulations governing end-of-term assignments be modified to disallow optional assignments which can be submitted to get extra credit or to substitute for an earlier assignment.

The subcommittee also recom-

mended a ran announcement of assignments at the beginning of the term, that there be tighter restrictions on what can be done during the last week of classes, and that there be new restrictions on examinations and review sessions.

The subcommittee also moved to clear up ambiguities in the regulations governing the period from 5-7 p.m. period reserved for dining, athletics, and other activities. It recommended that optional review sessions not be given during that period and that evening exams be given no earlier than 7:30 to allow students participating in athletics some time to compose themselves. "7:30 is a better time in general," said Jeremy D. Sher '99, a member of the subcommittee.

The policies governing graduate courses still need to be addressed. "Early in our mission we decided not to work on both," Sadoway said. "We still have our work cut out for us" in examining regulations for graduate students, he said.

President Charles M. Vest cautioned that the proposals are "the beginning of a series of conversations that will move into the fall." "This is not the final discussion," he said.

The complete text of the subcommittee's report is available at <http://web.mit.edu/faculty/reports/exam-termregs/>.

Weinberg named Killian winner

The Killian Committee named Professor of Biology Robert A. Weinberg '64 the winner of the prestigious Killian Faculty Achievement Award.

"I'm stunned," Weinberg said, "I never imagined that I would be recognized by this august faculty in this fashion."

Weinberg is a noted cancer researcher and a founding member of the Whitehead Institute for Biomedical research. He spent almost two decades studying the origin of cancer.

Weinberg received a National Medal of Science for his work in 1997, the nineteenth MIT faculty member to receive the award.

ROTC group reports mixed results

Professor of Management Emeritus Robert B. McKersie, the chair of the Reserve Officers Training Corps Oversight Committee gave the annual report on MIT's efforts to resolve the conflict between the Department of Defense's "Don't ask, don't tell" policy and MIT's non-discrimination policies.

On the national front "we have no good news to report," McKersie said. "Existing barriers have been increased or reinforced by acts of Congress with the concurrence of the courts," he said.

The report notes that the federal case being used as a vehicle for court challenges to the "Don't Ask Don't Tell" policy, *Able vs. United States*, has been dismissed by a Federal appeals court. MIT had filed an *amicus* brief in that case expressing its support for overturning the DOD policy. The report notes that progress on this front has stalled because there are no "current cases in the pipeline that would provide a new or similarly articulate challenge to current law."

The other prong of MIT's lobbying effort to overturn the policy, trying to forge a united opposition with universities, has also met with little success, McKersie reported. Many universities are reluctant to "raise an issue that seems to have faded from view," he said, while others are dedicating their energies to what they see as "higher-priority issues."

The news on campus, however, is somewhat brighter. MIT has tried to create leadership development programs outside of the ROTC program, but with input and assistance from ROTC leaders, and McKersie

said that some of those efforts had borne fruit.

A leadership workshop over IAP attracted over 30 students, the report said. The Sloan School will also offer two leadership courses during the 1999-2000 academic year. Seven freshmen seminars slated for introduction in the fall will also focus on developing leadership skills.

Faculty approves new degrees

The faculty also voted to establish two new programs. They approved a Bachelor of Science in Linguistics and Philosophy, which will be offered by the Department of Linguistics and Philosophy's restructured "Language of the Mind" program. Until now, that program had only granted graduate degrees. The Department's Bachelor of Science in Philosophy remains unchanged.

The faculty also approved a PhD program in Chemical Engineering Practice, which will be given by the Department of Chemical Engineering. The program is "designed to prepare graduates for a fast launch into positions of leadership in industry," according to the degree proposal. As part of their coursework, students in the program will take all of the first-year courses in the Sloan MBA program.

Admissions Yield Increases 5%, Focus Turns to Orientation '99

By Kristen Landino
ASSOCIATE NEWS EDITOR

While the senior members of the MIT undergraduate community prepare to move on, thoughts have already turned toward the Institute's newest students. The admissions office has released the latest admissions information on the class of 2003, even while coordinators confirm plans for Orientation '99.

Final admissions numbers released

Out of 1752 admitted, 1060 have chosen to attend MIT in the fall, representing a 60 percent yield.

"These numbers represent a significant improvement over the past 3 years, when the yield was a constant 55 percent," said Marilee Jones, Director of Admissions.

Campus Preview Weekend was also a success, according to Jones. 73 percent of those attending CPW ultimately chose to come to MIT in the fall. Last year, the matriculation rate was only 67 percent.

The mean SAT scores of the class of 2003 are 702 for verbal and 752 in math.

Orientation '99 to focus on class unity

Orientation '99 will be much like last year's program, with an added focus on class unity, according to coordinator Elsie Huang '00.

Students will spend more time in their orientation groups, and the class colors of the class of 2003, black and crimson, will be used throughout the week to foster a greater sense of class identity.

Some other changes in Orientation include the elimination of the athletics tour and the movement of the Welcome Dinner from Wednesday to Thursday in order to allow the freshmen more time to get settled.

New Freshman Programs slated

The biggest changes in Orientation, according to Huang, will come not during the orientation week itself, but before the week in the form of added freshman programs.

"Several new freshman programs have been created for this year's orientation such as CityView, Freshman Outdoor Program (FOP), and Freshman Arts Program (FAP)," Huang said.

These new programs will be incorporated with the established

Freshman Leadership Program (FLP) and the Discover Ocean Engineering Program.

"Next year we hope to have more programs which focus on specific academic departments," said Huang.

The new FAP will be held on-campus and aim to introduce freshmen to different arts activities in Boston. Areas of focus will include film, media, and dance, among others. Freshmen will be exposed to each subject using an interdisciplinary approach and choose to "major" in a specific area.

"We want to show them that they can still appreciate arts even though they are at a scientific school," said Huang.

Another inaugural program for Orientation '99 is FOP. The coordinators for the event have teamed up with Outward Bound to allow freshmen to spend a week on Thompson's Island in Boston Harbor. The island has a ropes course and activities such as sailing.

The Freshman Service Program has been replaced by CityView which will focus more on the "community" aspect of community service. Students will explore the definition of community through various service projects in Boston and on campus. The program is limited to 70 students.

FLP, Course XIII programs remain

FLP, one of the more popular programs, will return again this year. It will continue to focus on leadership with the community and hopes to enroll between 80 and 120 students. Last year's enrollment surpassed 100 students.

Discover Ocean Engineering is a freshman program created by J. Kim Vandiver PhD '75, a professor of Ocean Engineering. The only activity sponsored by a specific department, the program seeks to introduce students to one of the smaller majors at the institute and has more of an academic focus compared to other freshman programs. Enrollment in the program is selective, as it has traditionally been quite popular among students.

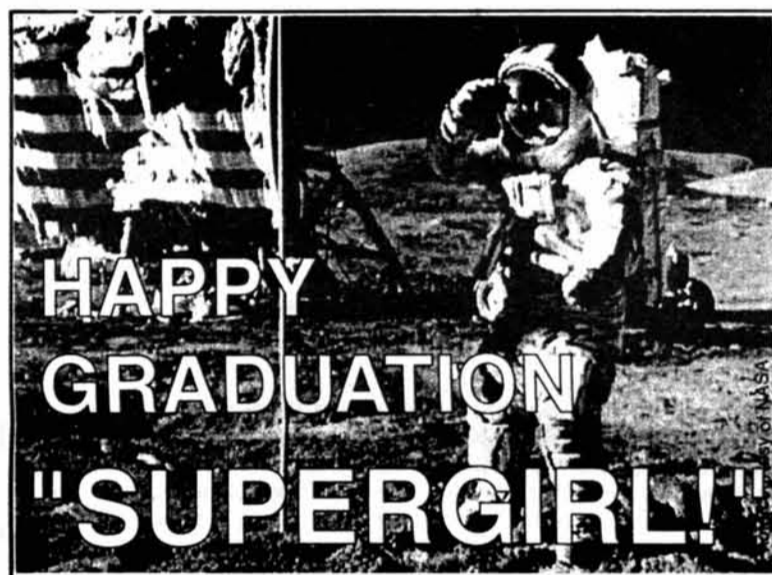
Organizers hope for more participants

Coordinators hope the increase in the number of freshman pre-orientation programs will help to

increase class unity and help students to get to know one another before the pressure of classes.

"So far, approximately 60-70 students have signed up for a freshman program, excluding Discover Ocean Engineering. The deadline is June 11, and by then we hope to have a lot more student applications," said Huang.

All of the programs except Discover Ocean Engineering involve fee. Prices range from \$100 for CityView, to \$400 for FOP. Financial aid is available.



MOST UNUSUAL

At Rhode Island's Undiscovered Coast

Three parcels of land for sale (7 acres, 6 acres, 4.5 acres) in South Kingstown, Rhode Island. All, with century-old fieldstone walls, abut a 125-acre land preserve which will stay in its present state forever. These three parcels are part of a property called Land 'n Sea which the owner has held for 50 years.

These properties have the look of any treed area one might find in Western Massachusetts or Northern New England, yet are but a five-minute drive to beautiful ocean beaches. Hence, an owner would have a residence which would serve not only as a "place at the shore," but also as a weekend retreat, October to May, as well as a home for the years of retirement.

There are two especially significant advantages to these properties. First, the land is back about a mile from the ocean safe from beach erosion and hurricane destruction. Second, these parcels are only a five-minute drive from two ocean beaches. Owners of these parcels become members of an association owning a four-acre parcel on a barrier beach, with 100-foot frontage on a sandy ocean beach a membership which assures private access to an ocean beach, in perpetuity.

There is a second beach, also a five-minute drive (or bicycle ride) away; this is 1.5 miles long, with only one house on its entire length the beach to stay in its present state forever no pizza stands, no boardwalks, no bathhouses, no "nuthin" just nature.

A third advantage: these properties are located in a 2,500-acre land mass, two-thirds of which is open space and which will remain so. A significant part of this, 2,500 acres, and one of the most extraordinary assets of the properties for sale, is the 1,000-acre Trustum Pond Wildlife Refuge (a waterfowl sanctuary). It is but a five-minute walk from the properties for sale to the entrance to the Refuge.

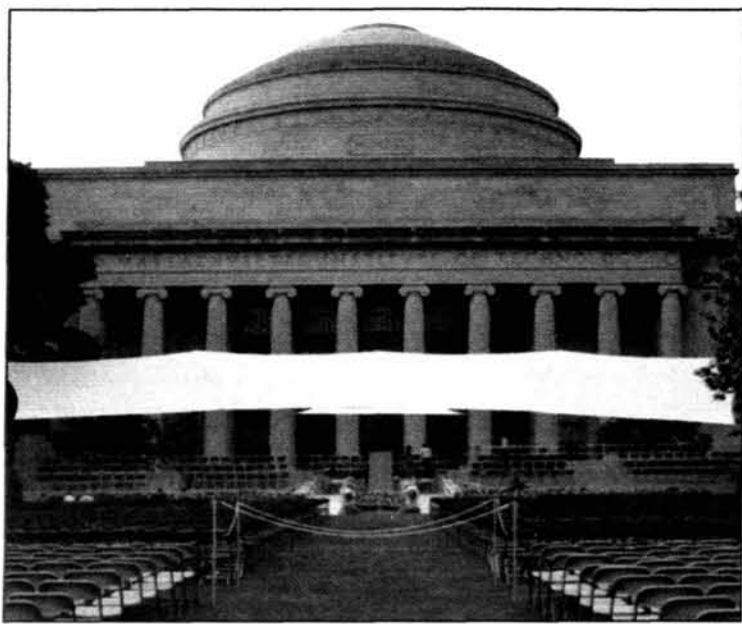
There's a quaint little train station in the village of Kingston, Rhode Island (home of the University of Rhode Island). The station offers free parking and is only a 20-minute cab ride to the properties. Amtrak provides all-weather transport, 7 trains daily, from major cities along the Boston to Washington track: Boston, (Route 128 Station, 55 minutes); South Station, (75 minutes); New Haven, 1 hour 50 minutes; Manhattan, 4 hours. Driving time from Boston (AAA estimate) 1.5 hours same as Boston-Hyannis (without the Route 93/3 hassle).

Additional advantages: There are 16 walking/biking trails within 45 minutes of Land 'n Sea, a couple only 12-15 minutes away, along the shore of an ocean refuge, another in deep woods; there's a 600-acre freshwater pond 15 minutes from Land 'n Sea; a 14,000-acre "wilderness" area 35-40 minutes away; miles of canoeing on Wood River same distance; a whole range of fishing salt water (both surf and deep sea), as well as many freshwater spots; even a ski facility 40 minutes away; intriguing day trips: Newport and that extraordinary Block Island (a one-hour ferry from Galilee), designated by the Nature Conservancy as one of the "Last Great Places: An Alliance for People and the Environment" one the last great places in the entire Western Hemisphere!

The owner of this property recently received an award for his efforts in the preservation of open space. The award was given by the Southern New England Forest Consortium and the Rhode Island Chapter of the American Planning Association. In presenting the award, the director of the Consortium said "Over the past 20 years this owner has lovingly developed over 300 acres of land abutting the ocean and the Trustum Pond Wildlife Refuge."

Property priced at \$160,000 to \$180,000.

A 25-page booklet describing this property and the surrounding area, together with three color brochures, is available by calling the owner at (202) 333-3929. (Leave name, address and phone number). The owner reflects on a dozen years of residence in Cambridge Massachusetts, and an association for a like number of years with one of the great universities of the world.



REBEKAH O'NEILL/THE TECH

Demand for guest seats at Commencement often results in the "black market" sale of tickets.

Ticket Trade Website Shut Down by MIT

By Anna K. Benefiel

A Commencement ticket trading website developed by the Class of 1999 officers was shut down late last week in response to an email from stopit@mit authorities charging the site with violating Athena Rules of Use by using MITnet for financial gain.

Intended to facilitate the trading of tickets as a means of optimizing the ticket distribution process, the site was used by dozens of seniors to post notices about ticket availability and demand. The Institute gives a limit of four free guest tickets to each graduate in the ceremony.

Grimson responsible for shutdown

Chair of the Commencement Committee and Professor of Electrical Engineering and Computer Science Eric L. Grimson PhD '80 contacted Information Systems shortly after discovering the existence of this website, used by graduating seniors to buy, sell, and trade Commencement tickets. Information Systems in turn issued the warning to the class officers.

"The view of the commencement committee is that we certainly encourage students to help out their colleagues," by donating extra tickets, Grimson said. "We understand that there is a black market on Commencement tickets, we are just trying to discourage it," he said.

Subsequently Eladio C. Arvelo '99, Senior Class Secretary and maintainer of the website, disabled the page. However, class officers question the validity of the claim that the website violated Athena Rules of Use, and other seniors are

upset that the website was disabled.

According to Pooja Shukla '99, Class of 1999 President, the intent behind the website was to "set up an area where people could post" messages about tickets but the Class of 1999 had hoped that people would use the forum for free "exchange of tickets" rather than the "sale of them."

The class developed the interactive trading site, patterned after a similar website hosted by the Class of 1998 webpage still running, as a means of "addressing the needs" and "multiple requests" of the graduating class regarding a more convenient, equitable system of ticket distribution, according to Shuja U. Keen '99, Treasurer and now Alumni President of the Class of 1999.

Although the site was advertised in an email sent to seniors almost two months ago as a place to "buy, sell, or trade" Commencement tickets, the site was meant to be "like an electronic bulletin board" to "match buyers and sellers" of tickets.

Students, having seen posters advertising commencement tickets priced as high as \$150 to \$200 in previous years, expected to see messages posted to the site asking to exchange money for tickets, but Commencement Committee members were alarmed by the idea of graduation ticket sales being dealt with via a class website.

Commercial gain from tickets "violated both the spirit and the intent of the [graduation] ceremony," Grimson said.

A *USA Today* article published on May 27 may have heightened the anxiety of Commencement organizers, by highlighting the "entrepreneurial" spirit of MIT graduates as

President Charles M. Vest responded to humorous complaints by the Magliozzi brothers that MIT had not invited them to speak at previous Commencements. The letters dated June 1997 and June 1998 featured on the Car Talk website and read on-air generated a groundswell of emails sent to the Institute of support for "Click and Clack" by MIT alumni.

June 12, 1997

Dear Click '58 and Clack '72:

I was sorry to learn of your disappointment at not being asked to deliver the main address at this year's commencement exercise. It had been my understanding that you don't usually care for exercise—especially in the open air—and that you therefore wouldn't be interested in ours.

On the other hand, as alumni, you will appreciate the fact that we have some fairly eccentric students and faculty here at the Institute, so the idea of having you two gentlemen as graduation speakers is invariably floated each spring.

This year, as always, there was a strong (but murky) undercurrent of support for you as commencement speakers. Still, even your most ardent backers had to admit that there was one crucial area in which your qualifications could not match those of your fellow alumnus, U.N. Secretary-General Kofi Annan '72.

As you know, the United Nations has a really spiffy flag. Because Secretary-General Annan was featured as this year's speaker, we had a legitimate excuse to fly the U.N. flag on the dais and also to hang it anywhere else we wanted to. You can imagine how useful such a flag can be when you want to cheer up a drab corner of the campus or decorate a really big space like an auditorium or athletic cage.

If Car Talk, or even Dewey, Cheetham & Howe—had possessed a similarly attractive flag, we might have been able to use you, but, as it was, we felt that we really had to go with the secretary-general for aesthetic reasons.

You will be pleased to know, however, that Secretary-General Annan was a great success. The graduating seniors were especially moved when he described his challenge at the U.N. as, "a little like trying to climb Mount Washington in a '63 Dodge Dart." He was also warmly applauded when he urged the U.S. Senate to give him "their share of the gas money" for U.N. operations worldwide.

Thus, despite your absence, MIT's 1997 commencement exercise was a smashing success. Please rest assured, however, that we will keep you in mind for future ceremonies. If you do get a flag, be sure to let us know. Also, it would help your candidacies if you could get through a complete sentence without breaking into sputtering guffaws. As you may recall from your own graduations, the participants want the speakers to be brief and to the point. I know that brevity is not regarded as your most notable quality.

Finally, I would like to urge you to start sending us really large donations. Tuition pays only half the cost of an MIT education, and research universities are at least as hungry for contributions as is WBUR. So, send money.

Technically yours,

Charles M. Vest
President
Massachusetts Institute of Technology
Cambridge, Massachusetts



evidenced by the webpage ticket exchange.

Students disapprove of shutdown

Steven F. Shapiro '99, interviewed by *USA Today* and WHDH Channel 7 News, was surprised to hear that the electronic site had been removed. He said the site "was a good idea" that made obtaining seven of his eleven extra tickets easier and more convenient" while "cut[ting] out the waiting and uncertainty" of responding to posters on campus.

Class of 1999 officers were also

surprised with the response of members of the Commencement Committee. Keen was disappointed that the Committee thought the class was "trying to make money off of [selling tickets]," but he said that he could see the MIT authorities' "point of view" in worrying about the implications of the site.

"I don't think tickets should be sold," Shukla continued, "but that's my personal view. I have four family members attending Commencement though. If I had seven family members wanting to attend, extra tickets would probably have a different value."

Mark A. Meier '99 sold his two tickets informally but hadn't heard about the website. He charged "ten dollars each," and when asked why he didn't charge more, Meier said, "I would never pay \$90 for a ticket, so I would never sell one for \$90. I'm not really into the free-market economy. It's all about state control." Walking down the infinite corridor, posters still lined the bulletin boards advertising the availability and the need for Commencement tickets Thursday evening: "Will pay \$100+" said one. But another said, "Graduation Tickets: I Have 4 Tickets, Will Sell Cheap (\$20-\$25)."

Discussion about establishing an equitable system of ticket distribution typically occurs towards the end of spring term each year, when people realize that the four tickets allotted per walking graduate is not enough, or is too many.

Christopher D. Beland '99, suggests that in order to avoid the "usual black market season for commencement tickets," maybe some year the administration will "change its policy with regard to commence-

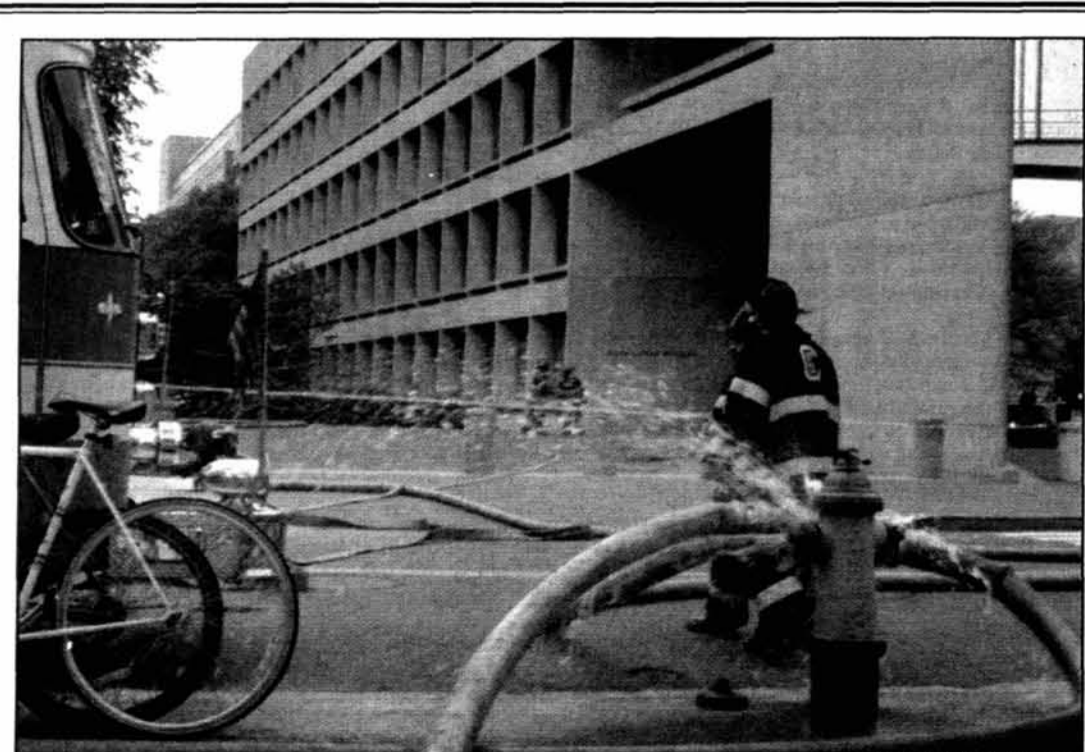
ment tickets, only giving students the number of tickets they ask for ... up to four" tickets, with the remaining tickets distributed via a Undergraduate Association or Graduate Student Council-run lottery. He says though that people might not be "willing to take chances on a lottery when they know they can buy" commencement tickets.

Jeremy D. Sher '99, also graduating, says "The blackmarket is disgraceful, but just banning the selling of tickets would drive prices up, which would make the situation worse." He also suggests making tickets more non-transferrable by printing graduates' names on them.

However, a system more complicated than the current one would probably "require more work and expense" on the part of MIT, which is why Beland for one doubts the system will change.

Max Davis '99 says, "Because some people charge money for tickets, the ticket sales become a self-perpetuating system. Many people who have extra tickets then feel like they have to charge money for them as well." He got his three extra Commencement tickets by trading services with friends for their extra tickets. He helped a friend move this week, and later this summer he'll take another friend to see Star Wars and fix a third person's old bike.

At the end of the day, even families that stake out the coveted aisle or center section positions from six in the morning, and sit in the sun for an almost interminable eight hours until Commencement exercises end at around 2:30 p.m., will undoubtedly feel that it has all been worth it.



GARRY R. MASKALY—THE TECH

An ethylene leak caused the evacuation of Building 66 on May 20 for several hours.

Magliozzi Brothers to Give Address at Commencement

Commencement, from Page 1

Although the ceremony has lasted longer in previous years, it is traditionally expected to end at 2:30 p.m.

The commencement ceremony will take place in Killian Court regardless of the weather. If severe weather develops, exercises may conclude after the speeches, and the diplomas will be mailed. Only under extremely inclement conditions will

the ceremony be moved to Rockwell Cage.

Click and Clack to Deliver Speech

Thomas L. Magliozzi '58 and Ray Magliozzi '72, otherwise known as Click and Clack of the radio show *Car Talk*, will deliver the commencement address this year.

Tom, the elder of the Cambridge-born brothers, spent six months after graduation in the Army, then did odd jobs until the

1970's, when Ray returned from a year of volunteer service and a stint as science teacher in Vermont.

The brothers opened the Good News Garage near MIT, which Ray still operates. After an initial appearance on Boston's WBUR radio station, the brothers eventually achieved their own show. They also have their own flag, emblazoned with the motto *Non Impediti Ratione Cogitationis*: "Unencumbered by the thought

process." The question of which Magliozzi is Click and which is Clack remains unresolved.

Car Talk has won the Peabody Award for Excellence and has an estimated audience of more than two million listeners. The brothers also write a biweekly newspaper column "Click and Clack Talk Cars," which also has a wide readership.

In a spirited turnabout from last year's security overload, the Magliozzis intend to arrive unaccompanied, in Tom's 1952 MG TD. They plan to wear full graduate regalia.

Other speakers, past and present

Other speakers at this year's Commencement will be President Charles M. Vest, who will deliver

the charge, Graduate Student Council President Brian J. Schneider G, and Class of 1999 president Pooja Shukla.

Commencement speakers of the recent past include aids researcher Dr. David D. Ho and President William J. Clinton (1998), U.N. Secretary General Kofi Annan SM '72 (1997), Vice President Al Gore (1996), President Emeritus of the University of Chicago Hanna H. Gray (1995), Colombian President Virgilio Barco '43 (1990), and Chrysler CEO Lee Iococca (1985). Between 1965 and 1982, it was traditional for MIT's president to give the commencement address.

MIT's first president, William Barton Rogers, died during his 1882 commencement speech.

Click and Clack, The Tappet Brothers
Car Talk
PO Box 3500, Harvard Square
Our Fair City, Cambridge, MA 02238



Dear Click '58 and Clack '72:

I understand that you have once again expressed on-air disappointment over not being asked to speak at MIT's graduation.

Last summer, I advised you that your chances of being invited as Commencement speakers would be enhanced if *Car Talk* had a suitable flag that could be used to help us decorate the campus. I hear that you now have come up with a flag and that you thought this would assure your inclusion in the 1998 Commencement program. Certainly, it is possible that a truly elegant flag—along with your accountable, yet undeniable popularity among your fellow alums—might have gone a long way toward assuring places for you in this year's celebrations, except for two rather obvious problems:

- Problem Number One: You failed to show your new flag to anyone at MIT. Now, I don't doubt that the flag actually exists (well, that's not entirely accurate: I do doubt the flag exists), but its existence does you no good if you keep it secret. There is, after all, a reason why people use expressions like "Let's run this up the flagpole and see if anyone salutes..." or "Let's get out there and show the flag..."—and that reason is, very simply, that people cannot appreciate your flag unless they can see it. Now some of my colleagues have suggested that the *Car Talk* flag may be based on some sort of advanced stealth technology, in which case I applaud your technical prowess. On the whole, however, a stealth flag seems to me to be a self-defeating innovation.

- Problem Number Two: One of this year's commencement speakers is the honorable William Jefferson Clinton, President of the United States. As the duly elected leader of the world's only superpower, Mr. Clinton not only comes with his own flag—and a darn good one, too—but he's even got a SEAL. Talk about upping the ante! Heck, this guy brings his own podium, audience, press corps, helicopter—you name it.

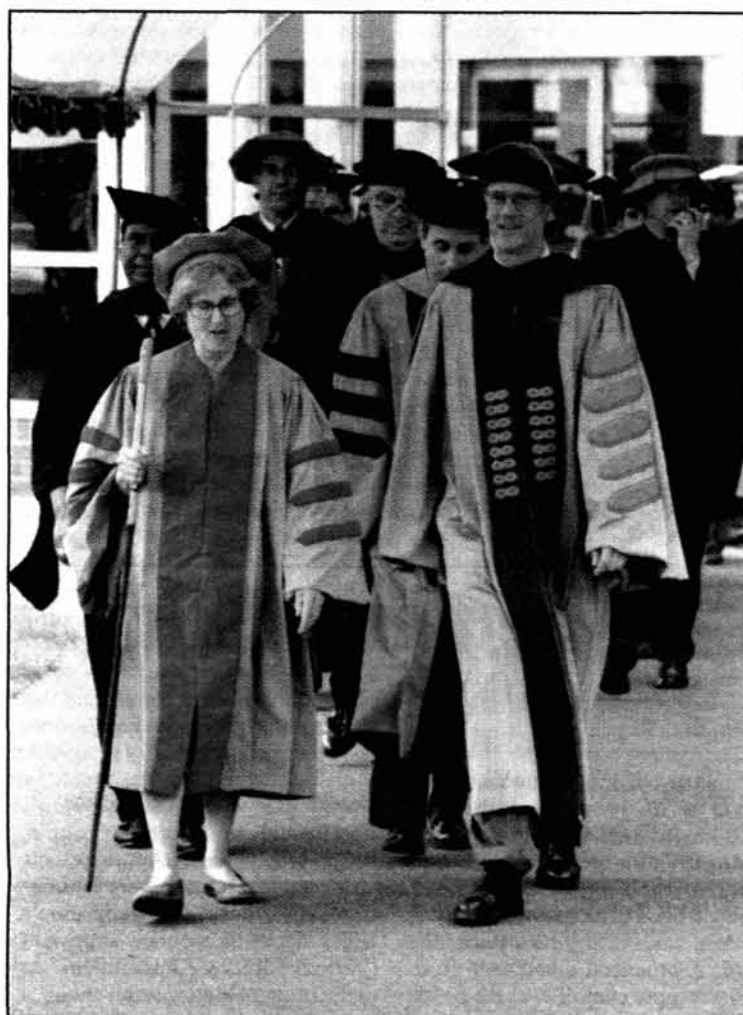
There's just no way for the two of you to compete this year. You think you're disappointed? Not even I get to make a speech this year, and I'm supposed to run the place.

Nonetheless, I urge you not to give up hope. Send us pictures of this alleged flag of yours (along with appropriate contribution to the alumni fund), and we'll talk about next year.

Oh, and good luck with the audit.

As ever, I remain
Technically yours,

Charles M. Vest



Professor Lotte Bailyn, Chair of the Faculty, and President Charles Vest lead the procession of doctoral candidates during the Investiture of Doctoral Degree Hoods yesterday.



Members of the MIT community joined the "Worldwide Moment of Silence" to commemorate all the victims of the NATO bombings of Yugoslavia in front of Building 7 on May 24, two months after the bombings had started.



Hundreds of people fill the Harvard Bridge weekly in "Walk for Peace" from Copley Square to Central Square, protesting against NATO bombings of Yugoslavia.

It's never too late to join *The Tech!*
Call Satwik at 253-1541.

Students Commemorate Rota with Candles and Coke

By Erik Snowberg

STAFF REPORTER

It was only 6:15 p.m. when I made it to Networks, but already the line was out the door. By anyone else's account the group

Reporter's Notebook

gathered in line must have seemed strange. After all, for what reason would there be a long line outside of Networks, and why did everyone in line have a can of Coke in their pocket?

The line that stretched out the door was for that night's special, "Pasta with Rota Sauce," and the can of Coke was homage to a dearly departed professor, Gian-Carlo Rota. Over the years Rota had taught thousands of MIT undergraduates, and during every hour-long lecture he consumed two or three cans of Coke. It was rumored he could even tell which bottling plant a can had come from just from the taste.

The staff at Networks wasn't anticipating such a large crowd, and they ran out of Rota Sauce early on. While we were waiting for the next batch, people began to mill about and get to know each other. I was embarrassed because I had bought a bottle of Coke — the only form available at LaVerde's — and was the only one without a can. Luckily I ran into Peter Schulman '01, who had been in charge of Coke procurement during Rota's last semester. He told me that one day he had been unable to get Rota his customary cans of coke and instead had to resort to plastic bottles. Rota didn't seem to

care, so I shouldn't either. "If I could have brought in a keg of Coke on tap, I am sure he would have been fine with that too," he said.

The conversation was restrained at first. For most present it was the first time they had been to a memorial service for a professor, and no one was quite sure how to act. Some participants worked combinatorics problems while others began awkward conversations by asking, "What class did you take with Rota?"

The somber air didn't seem quite fitting for a memorial of a man who always so happy and full of energy. By the time we finally sat down to eat, everyone was telling their favorite Rota stories and enjoying each other's company. I was already finishing my third can of Coke, and was seeing spots from all the caffeine. Others seemed to be having similar problems, the atmosphere could be best classified as "giddy."

As it began to get dark outside, we started our candlelight vigil in Kresge Oval. A bulletin board on the student center steps displayed four pictures of Rota in his recently cleaned office the week before his death. There was a light wind which made us all stand close together to protect the flames.

One by one, former students stepped into the center of the circle to share their thoughts and feelings about Professor Rota. Some told stories which made everyone laugh, but they were always tinged with a hint of sadness. As one student put it, "I am not sad for Professor Rota, he had a great



Students and admirers of the late Gian-Carlo Rota gathered in Lobdell to have a memorial dinner featuring Spaghetti a la Rota provided by Networks.

life. I am sad for all the students who will never have a chance to take a class from such a great man."

The candlelight vigil was punctuated by long silences and a few tears. A former graduate student reminded the circle that although Professor Rota's achievements

were great, Rota himself would have thought them to be minor compared to what his students would achieve.

Teresa Rond, Rota's ex-wife, spoke last. "Gian-Carlo always knew his students liked him," she said, "but he never guessed how much he truly meant to them."

CPs Demand Educational Incentives, Less Overtime

CPs, from Page 1

demands by describing overtime work as an "occupational hazard" and saying that it is "part of the nature of public safety." Negotiations have yielded a "lot of good work on issues of overtime, details, and staffing for details," he said. A proposed agreement gives officers more control over the possibility that they will be ordered to work for involuntary overtime.

McDonald referred to these proposals as a "short term attempt to make the system more convenient" without solving the problem.

Other scheduling proposals made by the association included asking that MIT respond promptly to vacation requests and not deny such requests unreasonably and allowing officers to use personal time in one hour increments. Achenbach said that the Institute rejected the proposals after a review of statistics showed that only three

of 54 requests were denied and that the vast majority of requests were answered within a week.

Boston deputization contested

The deputization of Campus Police officers in Boston represents another point of debate in the contract negotiations. The association's leaflet demands a policy to prevent "serious injury or impairment" to officers patrolling Boston under a recently implemented administration policy. After the death of Scott S. Krueger '01, MIT made routine patrols of the Boston fraternities part of its plan to control drinking on campus.

Kevin Hayes, a member of the association leadership, said that the Suffolk County sheriff had refused to deputize Campus Police officers due to the ongoing contract dispute.

The association "objects to [MIT] simply imposing" the Boston policing program without researching safety issues, McDonald said.

Achenbach, however, said that the association was using the issue of Suffolk County deputization "as a leverage point" in the negotiations. Achenbach also disputed CP

claims that the Boston environment represents a "safety concern of a different type than there is on campus."

McDonald denied that the issue of Boston policing was being used for leverage and said that the Association was willing to separate the issue from contract negotiations.

As a result of this disagreement the association has filed a bad faith bargaining complaint against the Institute.

Educational incentives requested

A leaflet distributed by the association outlined their proposal for educational incentives. McDonald said that the proposal calls on MIT to recognize "that officers who have taken college level courses are more valuable."

The leaflet cites the Massachusetts Police Accreditation Commission guidelines which recommends such incentives and Harvard University which implements such a practice.

Achenbach, however, pointed out that the Institute already offers all employees \$5,250 to use towards education. The Institute rejected the

proposal because it creates a pay scale which "doesn't reflect performance except in a broad and crude fashion."

Institute in violation of labor law

Under an old agreement between MIT and the association, officers could agree to work on a holiday which they were not scheduled to work in return for a "comp day" off work another day. This policy may have violated federal labor laws which require that hours worked in excess of 40 in one week be paid at time and a half. As a result the Institute may have inadequately compensated some officers, he said.

Achenbach said that MIT had contacted the Department of Labor regarding the violations and was working to rectify any inadequate compensation caused by the policy. The DOL has issued no fines against MIT since the Institute has acted in "good faith," he said.

McDonald said that this issue of comp days is connected to other scheduling concerns.

Achenbach, however, characterized the CP's focus on the issue of comp. days as a "vexation strategy"

intended to prolong negotiations.

The Association leaflet included a notice to all employees of MIT who may have been subject to inadequate overtime compensation, and McDonald said that the policy was Institute-wide.

Achenbach, however, said that the comp day agreement was unique to the Campus Police and it was unlikely that other employees were affected.

Resolution uncertain

According to Achenbach, an agreement may be reached over this summer. He expressed hope that scheduling proposals will lead to an agreement.

McDonald was also hopeful that a recent counterproposal made by the association will produce progress. He said, however, that the Institute's strategy may be to "hold out without dealing effectively with the issue themselves" and wait for other parties to concede.

A strike is a possibility since the Campus Police are private sector employees. McDonald said that strike was "a weapon of last resort" but one that could not be ruled out.

SigEp Member Questions Eviction Legitimacy

Bradford, from Page 1

remove all of my belongings," Bradford said.

RA occupies Bradford's room

Bradford said he was granted a temporary restraining order against the Alumni Corporation after he returned from Spring Break to find his belongings in garbage bags in the basement of the annex, and Dougherty occupying his room.

Housing Court Chief Justice E. George Daher ordered that Bradford be moved back into his room. When this was not done, Bradford filed a contempt complaint.

The judge threatened a fine of \$1,000 for each day his order was not carried out. "[Dougherty] asked our President Mike McCarthy to call an emergency work party for members of the fraternity to move [Bradford's] stuff back to 222," said Neal F. Karchem '99, "but we refused."

"Several members of the house

and a couple of Alumni Board members" performed the move, according to Meredith, who was not among them.

The Alumni Corporation then filed for a temporary restraining order against Bradford to try to evict him from the house. Associate Justice Jeffrey Winik did not sign the restraining order on April 14, and instead ordered both parties to return on April 21, at which point he ordered a compromise.

In settlement, Bradford agreed to pay the remaining \$2,000 balance on his \$5,500 annual housebill, and through May 26 retained his "right to occupy room at 515 Beacon Street for lodging only," meaning he could not eat at or use the facilities of the house at 518 Beacon Street, such as the kitchen and TV room.

Of his experience Bradford says, "It has been clearly shown that Alumni Board did not have the legal right to evict me or any of my brothers this year."

However, Bradford's troubles continue. In mid-May the Alumni Corporation filed a civil suit seeking \$6,463.59 against Jason Bradford and his parents, Ricky and Marilyn Bradford, who co-signed Jason Bradford's original Housing Agreement.

An itemized bill dating from December 19 seeks \$800 per month for lost rent from 222, which is a "double occupancy suite" split into rents of \$500 and \$300 per month for the "large side" and "small side."

Meredith said that the suite includes 222 and a separate adjacent room 221, which was not rentable since Bradford was a "hostile tenant." Other charges are for food and parking, as well as \$2,142.50 in legal fees and costs of collection which is not included on the bill.

A letter dated May 13 from Assistant Dean for Fraternities, Sororities, and Independent Living Groups Neal H. Dorow informed Bradford that MIT had placed a

hold on his graduation or future registration pending the settlement of an outstanding bill of \$2,321.09 with SigEp.

Meredith admits this number is a "mistake," which Dorow arrived at by subtracting the \$2,000 paid to settle the original housebill from the \$4,321.09 total on the bill which omits the legal fees. Dorow refused to comment on the specifics of this case, but said he did not believe MIT would withhold registration based on a living group's "claim of a pending lawsuit that they may or may not win."

"I'm very surprised that these alumni, the RA, and the representatives from the national fraternity have gone to such lengths to maliciously interfere with my final term at MIT," Bradford says of this ordeal.

Meredith counters, "This is a choice he made. I'm sorry he made that choice. It was a bad choice."

Joel M. Rosenberg contributed to the reporting of this story.

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Deadline for Final RSSC Report Extended

By Anna K. Benefiel
STAFF REPORTER

In an attempt to accommodate more student input, the deadline for the final report of the Residence System Steering Committee has been extended to October 1, 1999.

A draft of the report will be presented to the MIT community "on or about Registration Day, September 7" this fall term, according to RSSC Chair William J. Hecht '61 and executive vice president of the MIT Alumni Association.

Extending the deadline by nearly a month will allow the committee, to "take added feedback from the community for about three weeks" after the publication of the draft response, Hecht said.

Chancellor Lawrence S. Bacow '72 believes that this time will "give students a chance to return to campus in the fall, and digest and react to the final recommendation before it is submitted. Moreover," he adds, "there will be additional time after submission for the community to react to the recommendation before any final decisions are made."

The RSSC was charged earlier this year with designing improvements to residence life in light of the changes the MIT residence system will undergo when all freshmen are required to live on campus starting in 2001. Their preliminary proposals, released in late April, were met with opposition by students. The proposals included a call for the creation of a "Freshman Hall" to be housed in Ashdown House, currently a graduate dormitory and a changed timeline for rush. Their report will be submitted to Bacow after which a final report will be released to be adopted by the Institute.

Recently, the Undergraduate

Association passed a resolution suggesting that the RSSC reporting date be moved back to at the least October 15.

Students protest possible move

A number of students have already formally responded to RSSC's preliminary proposals. Most recently, community reaction has taken the form of the Unified Student Response to the Phase II Status Report, the MacGregor Defense Petition, and the Ashdown Residence System Proposal.

Drafted jointly by the UA, the Graduate Student Council, the Association of Student Activities, the Interfraternity Council, and the Dormitory Council, the Unified Student Response acts to focus the response of the student body.

In brief, the proposal sets forth ten "common values" that should "be at the core of MIT's new residence system," according to the report which was made widely available on campus this past May 17. These values include diversity, freedom of choice, community interaction, the preservation of Fraternities, Sororities, and Independent Living Groups, periodic assessment of the system, and responsible community governance.

"We felt it would be a more effective response if we came together, to show a unified front, instead of each going off to write our own, possibly conflicting responses" said Dormcon President Jennifer A. Frank '00.

Of particular note, the "Freshman Hall" section of the response calls for either Baker House, the new Vassar Street dorm, or a new dorm to be located at a site currently occupied by the Kresge parking lot and the Omniturf field to be the "Primarily Freshman Dorm" locations.

MacGregor mounts response

Jason H. Wasfy '01 and Autumn Steuckrath '00 co-authored the MacGregor response which states that "converting MacGregor into a graduate dormitory is unnecessary and deleterious to the goals of the RSSC."

Noting that "MacGregor's consistent popularity among students underscores its value to the undergraduate residence system," the MacGregor report goes on to affirm that it is "in the best interest of the undergraduate community [for] MacGregor [to] remain an option for incoming freshmen and upperclass students."

Over 75 percent of dormitory residents, including nearly 300 students, alumni, Graduate Resident Tutors, and MIT staff signed the defense petition before it was submitted to Associate Dean Andrew M. Eisenmann '70, according to Wasfy and Steuckrath.

Ashdown voices criticisms

Similarly, a strong response to the RSSC report was mounted at Ashdown, where residents are "deeply concerned about [the report's] implications on the wider MIT community" according to Rebecca Xiong G, Ashdown House executive committee chair.

In a meeting on Thursday, May 6, Ashdown residents presented their vision of a residence system integrating the Task Force on Student Life and Learning objectives and the needs of the graduate student community.

In short, the proposal describes Ashdown as a "community of scholars" which acts as "the central meeting place for the larger graduate community," with extensive "cultural, social, volunteer and athletic programs."

To meet the challenge of maintaining "diverse individual com-

munities, while housing all the freshmen on campus by 2001," the proposal suggests a distribution of freshmen "among the existing undergraduate dorms and the planned 2001 dorm," with freshmen "cluster[ing]... within their respective dorms around [Resident Advisors]."

Committee commends progress

In reflecting upon what the redesign has accomplished thus far, Bacow, Hecht, and Steering Committee Process Manager Kirk D. Kolenbrander all commended the progress the committee has made.

Bacow congratulated the RSSC for "engaging the entire community...in an extended conversation" to improve the residence system. Hecht noted that the framework of the redesign process was successful in eliciting feedback, alternative proposals, and opportunities for further deliberation and information gathering, while Kolenbrander praised the "openness and accessibility" which has thus far been "central to" the residence redesign.

Eisenmann added that although the process has "looked mostly at issues of implementation and transition for the residential system as a consequence of having all first-year undergraduates live on campus," there is more work to do in creating a "robust, comprehensive, and integrated residential life" system at MIT.

He also commended the nature "of the conversation within and across the MIT community" for constructive response even though people disagree on contentious issues. "The MIT Community should be applauded for how they have interacted and responded" to issues of the uncertain future of the residence system.

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Police Log

The following incidents were reported to the Campus Police between April 23 and May 5. Information is compiled from the Campus Police's weekly crime summary and from dispatcher logs. The report does not include alarms, general service calls, or incidents not reported to the dispatcher.

Apr 22:Bldg. 1, suspicious person, trespass warning issued; Burton, harassing phone calls; Bldg. 38, laptop computer stolen \$4,159; Vassar St. assist Cambridge Police looking for a subject seen breaking into a vehicle; Bldg. 6, 8 foot long stuffed Marlin stolen from office wall, \$200.

Apr 23:Student Center, hack; Bldg. 20, area broken into and construction tools stolen \$1,210; Bldg. 48, malicious damage to files; Bldg. N52, wallet stolen \$25 cash and credit cards; Burton, suspicious activity in laundry room; Walker, malicious destruction of property; Bldg. 36, homeless person requesting medical assistance, had left area prior to CP's arrival; Mass. Ave. and Memorial Dr. assist Cambridge Police with vehicle accident; Bldg. 2, suspicious person issued trespass warning; Pacific St. homeless person keeps calling on emergency telephone; Bldg. 34, suspicious person, had left area prior to CP's arrival; Hayward lot, parking complaint; Bldg. 48, person went through files in cabinet; assist Cambridge Police at Mass. and Memorial with 3 car accident.

Apr 24:New House, noise complaint; Bexley, unauthorized party, same closed down, no alcohol; Mass. and Memorial Dr. assist State Police with vehicle accident; DuPont mens' locker room, wallet stolen unknown value; Hayward lot report of person breaking into car, checked out okay; Mass. Ave. at ATM, 3 homeless persons sleeping, same assisted to shelter.

Apr 25:Mass. Ave. assist Cambridge Police with minor motor vehicle accident; Main St. and Windsor, armed robbery; Vassar St. report of suspicious activity, persons left area without incident; Bldg. 26, report of homeless person living in mens' room; Mass. Ave. assist Cambridge Police with loud party; Mass and Memorial, assist State Police with vehicle accident.

Apr 26:Memorial Dr. assist State Police with minor motor vehicle accident; Cambridge, assist Cambridge Police with a report of an attempted suicide; West Garage, juvenile and Jhonny Fernandes and Zito Lopez of Dorchester, MA, arrested for possession of burglarious tools and trespassing; Bldg. 38, suspicious activity; Westgate lot, hit and run damage to vehicle; Bldg. 14, mouse stolen \$20; Bldg. 13, ladder stolen \$300; Memorial Dr. assist Harvard University Police with an alarm; Memorial Dr. and Mass. Ave. assist State Police with vehicle accident; Bldg. 56, report of someone screaming, no cause found.

Apr 27: Memorial Dr. and Mass. Ave. assist State Police with vehicle accident; Pay Lot at Mass. and Vassar Streets, Linda Parker of Jamaica Plain arrested for malicious destruction; Bldg. E51, malicious damage to a projector; Mass. Ave. and Memorial, pedestrian struck.

Apr 28:Main parking lot, hit and run property damage; Bldg. 24, minor vehicle accident; Bldg. 3, homeless person same on his way; Memorial Dr. assist State Police with minor vehicle accident; Bldg. 68, report of skateboarders, same asked to leave area.

Apr 29:Cambridge, pika, report of suspicious person; East Campus, check on student;

Bldg. 9, harassing phone call; Bldg. 39, annoying phone calls; Bldg. 13, attempted break into a room; Bldg. 5, suspicious activity, report of a disturbed person; Bldg. E19, laptop computer and speakers stolen \$2,817; Bldg. 3, report of suspicious person, checked out okay.

Apr 30:Bldg. 54, report of suspicious person, same issued trespass warning; Bldg. E53, suspicious persons, same issued trespass warning; Boston, Commonwealth Ave., noise complaint, all quiet; duPont gym, suspicious person; Walker, laptop computer and cash stolen \$2,600; Senior House, construction tools stolen unknown value; DKE, monies fraudulently stolen from debit account \$179; Main St. at railroad tracks, Cambridge Police assist MIT, MIT Police cruiser struck by another vehicle; Bldg. E25, suspicious person report, gone upon CP's arrival; East Campus, report of trespassing; Commuter lot, two individuals issued trespass warnings; Bldg. 26, report of alcohol in lobby same removed by CP's arrival; Bldg. 39, Terry Watson f Boston, MA arrested for trespassing; assist Cambridge Police, motor vehicle accident Mass. and Memorial; Amherst Alley by Green Hall, noise complaint, students moved along.

May 1:Senior House, wallet stolen \$40; Westgate, pan left unattended on stove causing a lot of smoke; BOSTON, Sigma Alpha Epsilon, noise complaint, music turned down; Bldg. E52, report of skateboarders, same left area without problem; Bldg. 2, report of suspicious person, same gone upon CP's arrival.

May 2:Kresge, party problem; Westgate, report of suspicious person, gone upon CP's arrival; 33 Mass. Ave., Dimitrius Georgakellis of Cambridge, MA arrested for trespassing and other related charges; Student Ctr., check on two students; Bldg. NW30, check on individual; Bldg. W8, check on suspicious person, trespass warning issued.

May 3:Sloan Lot, assist Cambridge Police, for vehicle possibly involved in vehicle accident; Bldg. 2, Leonel Guerro arrested for trespassing; Boston, Commonwealth Ave. AXO, 3 homeless persons removed; Bldg. W71, someone tampering with mail; Bldg. 4, male arrested for trespassing; Albany St. intoxicated homeless person, transported to shelter by Pro ambulance.

May 4:Vassar St. assist Cambridge Police with minor motor vehicle accident; Albany lot, vehicle broken into and CD player and change stolen \$155; East Campus, laptop stolen \$100; Bldg. E15, report of suspicious person; Bldg. W85, fraudulent use of credit card \$242; MacGregor, annoying phone calls; Bldg. NW61, homeless person sleeping in doorway, individual assisted to shelter; Main Lot, person stopped for excessive speed; Student Ctr., suspicious person, trespass warning issued.

May 5:Burton, annoying phone calls; Bldg. 9, report of suspicious person, same checked out okay; Hayward Lot, possible domestic situation, all checked out okay; Bldg. E23, skateboarders, same moved along; Westgate, bicycle stolen \$200; Bldg. E19, report of 911 hang-up, no cause found; Briggs field, animal complaint; Burton, camera stolen \$300; Bldg. 2, suspicious activity; Westgate lot, '95 Acura stolen, found in Boston next day stripped; Bldg. 2, John Valleli of West Roxbury and Drew Poling of Malden arrested for lewd and lascivious; WILG, report of two suspicious persons, gone upon CP's arrival Bldg. NW30, two individuals issued trespass warnings; Student Ctr. report of suspicious person, checked out okay.

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SPORTS

Several MIT Athletes Earn All-America Recognition

By Roger Crossley
DIRECTOR OF SPORTS INFORMATION

Two MIT Track & Field athletes have earned All-America recognition following their performances at the National Collegiate Athletic Association

Sports Shorts

Division III Championships. Leif Seed '99 placed third in the 800 Meters, and Nikos Michalakos '01 was fifth in the javelin.

The ranks of GTE College Sports Information Directors of America (CoSIDA) Academic All-Americans at MIT have increased by two with the naming of first baseman Joel Morales '99 and outfielder Kevin B. McKenney '00 to

the 1999 second team in baseball. Morales set a school record in single season runs batted in (42) in 1999 and will finish his four years with the highest career batting average ever (.371). McKenney set the record for single season hits at 62, and also had the highest single season batting average in Institute history by hitting .444 in 1999.

MIT women's lacrosse player Tracy M. Sadowski '99 has been named to the GTE CoSIDA Academic All-District Spring At-Large first team. Sadowski was second on the Engineers in terms of scoring, and was both an All-America and Academic All-America selection for her playing during the fall of 1998 with the MIT field hockey team. By being named

to the All-District first team, Sadowski's name will appear on the national Academic All-America ballot.

MIT captured the silver medal with a second place finish in the grand final of the varsity four with coxswain event at the IRA National Championships on the Cooper River in Camden, New Jersey. The University of Wisconsin won the event with a time of 6:24.60 compared to MIT's 6:27.50. The MIT four of Charles R. Broderick '99 (cox), Daniel P. Parker '99 (Bow), Michael M. Perry '99 (2), Karl K. Richter '99 (stroke), and Christopher J. Penny '01 (3), edged out a Washington crew (6:28.20) and Princeton (6:28.40) in the final. The medal at the IRA's is MIT's first

since 1994.

The latest Intercollegiate Tennis Association Men's Division III rankings have been released, and MIT students are prominent in the rankings. In singles competition, Eric L. Chen '00 is ranked third, and James Matysczak '99 finished his career as the 15th rated singles player in the East.

Joining Chen in the doubles rankings is Benjamin P. Cooke '00

from Washington, DC. The pair is ranked second. As a team, MIT captured the fifth spot in the East Region.

MIT's Eli J. Weinberg '02 was the only first year student to be named to the 1999 New England Intercollegiate Lacrosse Association Division III All-New England Men's Lacrosse Team, being selected as an honorable mention at mid-field.

Water Polo Is Eighth-Ranked

By Wesley S. Chao
ASSISTANT COACH

The women's water polo team had its best season ever this past year, coming in fourth place at the Northern Divisional playoffs. With an impressive 13-3 record and two unofficial wins against then-seventh ranked Whitter and Mount Holyoke Colleges, the Lady Engineers finished the season ranked eighth in the country among Division III teams. They were the only non-West coast team to be ranked in the Top 10.

Leading the way for MIT were Alexandra H. Techet G and Andrea J. Harsanyi '02, the team's two leading scorers, and Adriane P. Chapman G, who picked up First Team All-East honors along the way for her brilliant defensive play and counter-attacking prowess. They were complemented by what first-

year coach Jeffrey Ma '94 called, "the fastest team I've ever coached." The team's speed was undoubtedly due to its ten varsity swimmers, including school recordholders Deirdre Dunn '99, Jennifer Navarro '00, and co-captain Lauren Erb '01.

For all their speed, however, the MIT women couldn't overcome an experienced Brown University team at this year's Northern Division tournament, held on Patriot's Day Weekend at Wesleyan College. Battling hard to stay even with the smaller but more assured Bruins, the Lady Engineers' youth showed through as they gave up 3 goals in the fourth quarter to lose 11-6. The loss to Brown ensured that MIT would not finish in the top three, and therefore narrowly missed what would have been an unprecedented berth in the Division I Eastern Championships.

Showing their resolve, they returned to Wesleyan the next morning, and soundly defeated Dartmouth and Wesleyan to finish fourth in the tournament overall. The women then capped off their season with a perfect 4-0 record to win a tournament at Williams College in late April.

Ma, who came one win short of making Easterns with the MIT men's team last year, said of the Eastern Championships, "Any time you set a goal that you've been working hard all season to achieve and you don't accomplish it, it's very disappointing, but I'm very excited, because this is a young team with a lot of potential." He adds, "With the kind of talent that we're getting next year, I think we can build on this season, and go much farther."

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- Katherine Benedicto on Graduation Day

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Women's Track Finishes Regular Season Undefeated

By Elaine Chen and Lila French

TEAM CO-CAPTAINS

After an undefeated regular season, the MIT Women's Track and Field team began its post-season by competing in the New England Division III Championships at Springfield College. With almost all of Tech's athletes beating their seeds, MIT tallied 49 points to finish 7th out of 32, well ahead of its 10th place seed. Leading the way were Tech's pole vaulters. Lila S. French '99 cleared 10'6" to take 2nd place in the vault. Stephanie A. Norris '02 took 3rd with 10', and

Vanessa Li '02 took 5th.

Elaine Y. Chen '99 took a pair of 3rd places in the 100m and 200m, while Alyssa S. Thorvaldsen '00 scored in both hurdling events, placing 4th in the 100H and 6th in the 400H.

Theresa K. Burianek '99, Jantrue Ting '00, and Deborah S. Won '00 all beat their seeds to each pick up an 8th place. Burianek finished with 3032 points in the heptathlon. Ting completed the 10,000m in 42:45.45, while Won ran a 10:29.83 in the 3,000m.

Princess Imoukuede '02 also beat her seed by throwing a season best

35'8.5" in the shot put. Regina Sam '02 had a season best in the 400m, covering the distance in 61.56.

Both of MIT's relays ran school record-breaking times to place. Adeline L. Kuo '02, Thorvaldsen, French, and Chen formed the 4x100m team which finished 4th in 50.74. The 4x400m team of Chen, Kay Sullivan '02, Sam, and Thorvaldsen put together a school record-breaking 4:05.63 to place 6th.

MIT Finishes 5th at ECAC's

The East Collegiate Athletic Conference Championships were held the following week at Williams College. Despite the intermittent downpours and gusty winds, MIT put together some very strong performances to finish 5th out of 47 teams, garnering 55 points after being seeded to finish 7th with 37

points.

On the track, Thorvaldsen ran a 15.34 to take 2nd place in the 100m hurdles. In the 100m dash, Chen was able to just barely lean for 4th with a school record time of 12.69. The 4x100m relay, which had come in seeded 8th, placed 3rd with a new school record of 50.26.

The big story of the day was in Tech's premiere event: the pole vault. With three athletes seeded to place, MIT was expecting to score a lot of points in the event, and score they did, with MIT capturing 2nd, 3rd, and 4th for 19 team points. Norris vaulted a disappointing 9'6" but still secured 4th place. Li vaulted 10'6" for 3rd, setting a 1 foot season personal record (PR) and a new rookie record. On her 3rd attempt at 11', French cleared for an all-time PR and a new school record.

French had another excellent performance in the heptathlon, breaking the school record with 3679 points. She placed 5th, well ahead of her 11th place seed. Burianek also set a PR, finishing with 3140 points.

Thorvaldsen took 7th place in the 400 hurdles, while Chen was able to hold onto 3rd in the 200m with a 26.10. Despite a strong 3000m field, Won was still able to take 8th with a 10:37.85. The 4x400 ran a 4:05.88 to place 5th.

All-New England

The team ended the season at the All-New England Championship meet at Tufts University.

French was the team's sole point scorer, placing 4th in the pole vault with a height of 10'6". Tying for 7th in the vault was Norris with 10', while Li cleared 9'6".

Won ran a solid 18:24.71 in the 5000m. The 4x100m relay ran a 50.39, missing sub-50 because of a delayed handoff during the last exchange. Thorvaldsen performed well in both hurdling events, running a 15.39 in the 100H and breaking the school record in the 400H with a 65.42.

Sprinter Chen '99 entered the meet with what ended up being a modest goal of breaking 26 seconds in the 200. Chen ran an excellent race, setting huge a 0.6 second PR to finish in 25.46. Her performance broke the school record and provisionally qualified her for the NCAA Division III National Championships, however due to a technicality in the NCAA rules, Chen was the only provisional qualifier denied entry into the meet, despite two other qualifiers having the same mark. Even though Chen was unable to compete at the meet, she was the first in the outdoor team's history to qualify for Division III Nationals.

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DIABETES

Chair: Hugh Auchincloss, M.D., Associate Professor of Surgery, Harvard Medical School

Status of Clinical Islet Transplantation
Hugh Auchincloss, M.D., Harvard Medical School

Approaches to Immunotherapy for Islet Transplantation
Linda Burkly, Ph.D., Biogen

Encapsulation of Islets for Transplantation
Clark Colton, Ph.D., Massachusetts Institute of Technology

CURRENT CLINICAL STATUS OF GENE & CELL THERAPY

Chair: Glen Spaulding, D.V.M., Assistant Professor, Environmental & Population Health, Tufts University School of Veterinary Medicine

Gene Therapy in the Pursuit of New Blood Vessels
Jeff Isner, M.D., St. Elizabeth's Hospital

Cell Transplantation Therapies: From Animal Models to the Clinic
John Dinsmore, Ph.D., Diacrin

Public Perspectives on Gene and Cell Therapy
Claudia Michelson, Ph.D., Massachusetts Institute of Technology

The Use of Stem Cells in Tissue Engineering
Charles Vacanti, M.D., University of Massachusetts Medical Center

ANTI-MICROBIAL DRUG DISCOVERY IN THE AGE OF GENOMICS

Chair: Philip Youngman, Ph.D., Senior Director, Bacterial Genetics, Millennium Pharmaceuticals

Use of Genomics as a Tool for Antibacterial Target Discovery
George "Skip" Shimer, Ph.D., Genome Therapeutics

Genomic Approaches to Anti-Fungal Drug Discovery
Christine Bulawa, Ph.D., Millennium Pharmaceuticals

A Route from Genomics to Drug Discovery: Target/Assay Validation
Philip Wendler, Ph.D., Cubist Pharmaceuticals

Systemic Identification of Genes Needed for Growth and Host Colonization by *Haemophilus Influenzae*
Brian Akerly, Ph.D., Harvard Medical School

Admission to the Biotechnology Symposium varies, and includes admission to "Amazon," a feature Omni Theater film. To obtain additional information, call the MBC at (617) 577-8198 or visit the MBC website at www.massbio.org.

TRADE EXPOSITION 8:30 a.m. - 2:30 p.m.
OPEN TO THE PUBLIC - ADMISSION IS FREE

The MBC's Eighth Annual Trade Exposition will feature a variety of companies displaying scientific, manufacturing and biotechnology products and services. The Trade Show will be located in the Nichols Gallery on the third floor of the Museum, adjacent to the Science Symposium in the Blue Wing. For updated information, please visit the MBC website at www.massbio.org.

d a n c e t r o u p e

FURRY



Gabor Csanyi—The Tech



Rich Fletcher—The Tech



Rich Fletcher—The Tech



Karlene Rosera—The Tech



Rich Fletcher—The Tech

clockwise from top:
"Cruel" by Tori Amos
Joylette Portlock '99, traditional African dance
Mummer's Dance
Karen Horstmann '99, Jazz Funk
"What it's like" by Everlast.

Congratulations

The Tech applauds its graduating seniors:

Ahmed Ait-Ghezala	Andrew J. Maywah
Brett D. Altschul	Shao-Fei Moy
Orli G. Bachall	Solar Olugebefola
Josh Bittker	Eric J. Plosky
Mitali Dhar	Daniel Ramirez
Shawdee Eshghi	Moksha Ranasinghe
Carina Fung	Joel M. Rosenberg
Krzysztof Gajos	Erik Snowberg
Cristián A. González	Aileen Tang
Mark Huang	David Tarin
David S. Kelman	May K. Tse
Yaron Koren	Terri A. Wilson
Jennifer Lane	Jessica Wu
Jean K. Lee	Jason C. Yang
Julia C. Lipman	

Thank you for all the hours of hard work you've put into The Tech, and good luck in all your future endeavours!

The Tech
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