



Candidate for Cambridge City Council Erik C. Snowberg '99 discusses ways to increase student interest in politics with Associate Dean of Undergraduate Academic Affairs Bonnie J. Walters Monday in 66-160.

REBECCA LOH—THE TECH

Student Announces Council Candidacy

By Mike Hall

idents.

MIT student Erik Snowberg '99 has announced his candidacy for Cambridge City Council. Snowberg, who would be the first current student elected to the council, vowed to give students a voice in government.

"This campaign is about getting students re-engaged in the political process," Snowberg said in an address on Monday.

Campaign manager Eric J. Plosky '99 said that the campaign will focus on "transforming Cambridge into a place where students and residents are neighbors."

Snowberg's primary campaign goal, however, is to increase student input on issues before local government. Currently, students make up 25 percent of Cambridge's population but have no representation on the nine member city council, leading to a division between students and the community at large.

"There is a separation between students and residents, and it's detrimental to both parties," Snowberg said. As a councillor, Snowberg would work with local leaders and community groups to increase understanding and tolerance between students and residents.

His platform focuses on four specific issues: student representation in the Cambridge government; information technology awareness; access to public transportation; and environmental concerns of local res-

Technology a campaign issue

As an MIT student, Snowberg believes he can integrate technology into the daily operations of government.

"I've grown up with [technology]," Snowberg said, "much as everyone at MIT has." His technological plans for Cambridge include a new and expanded web site for the city government offering updated information about council actions, online voter registration, and electronic access to all members of local government.

Additionally, he advocates expanding public transportation to areas and times neglected by the MBTA. One goal is to create a weekend shuttle service, which would run throughout Cambridge from after the MBTA closes until the early morning. He also supports increased service to Cambridge's needier communities, as well as new measures to protect local cyclists.

The expansion of Cambridge's green areas is also an issue addressed by Snowberg. He suggests that improvements to recreational areas would improve the quality of life in Cambridge. Proposals offered by Snowberg include converting outdated office facilities in East Cambridge into parks and fields for local residents.

Snowberg, Page 12

MIT Revokes Diploma of Student Involved in 1997 Krueger Death

By Jennifer Chung
NEWS EDITOR

A recent MIT graduate is planning to sue the institute for revoking his diploma for five years, according to his attorney.

The decision is allegedly the product of a Committee on Discipline hearing for Charles Yoo '98, who was the pledge trainer at Phi Gamma Delta when Scott S. Krueger '01 died from alcohol poisoning. Krueger's death has resulted in the review of several MIT policies by the administration.

The COD has refused to comment on the specific case.

Timothy Burke, who is Yoo's attorney, stated that the decision was made last Wednesday after a disciplinary hearing attended by both Yoo and Burke. However, Yoo has said that he been formally notified of the decision.

"I haven't received any official documentation or facts yet," Yoo said. "I've just been given verbal comment." Yoo mentioned that his lawyer was the one contacted with the decision.

More information would likely be released today, he said.

Lawyer not allowed questions

Burke has criticized the COD hearing as being unfair. He reported to the *Boston Herald* that a statement by Dean of Students and Undergraduate Education Rosalind Williams, containing information from four unidentified students about Yoo's involvement in the Krueger incident, was the only testimony presented at the hearing. Additionally, he said that was not allowed to ask questions at the hearing.

"That's a fundamental denial of due process. It smacks of 'star chamber' tactics," he told the *Herald* referring to a 15th century

English Court known for its secrecy.

According to Stephen C. Graves, chair of the COD, students do not normally bring lawyers to the hearings. Generally, a lawyer is present only if "there was a potential that a student might need to consult with a lawyer in order to protect himself or herself within the process of the COD hearing," he said.

If a lawyer is present, he or she is present "just for the purpose of providing consultation" to the student, Graves said. "We would not want the lawyer speaking on behalf of the student or questioning witnesses who brought up charges."

Yoo's punishment, although not

Diploma, Page 15

Local Falun Gong Members Protest Crackdowns

By Sanjay Basu
ASSOCIATE NEWS EDITOR

Continuing a recent crackdown against members of the Falun Gong sect, Chinese police arrested 1,200 government workers Saturday, accusing the officials of practicing the banned exercises characteristic of the Falun Gong meditation system. Hours later, 200 Falun Gong members occupied a park in Hong Kong to protest the government's hostile actions toward the group.

Falun Gong, also known as Falun Dafa, is a Qigong system of meditation and exercise introduced to the Chinese public in 1992 by Li Hongzhi. Li, known as "Master Li," currently lives in New York. China has issued an arrest warrant against him, although the U.S. State Department has refused to extradite the Falun Gong leader.

"We are not a political group or a religion," said MIT alumnus Michael He Ph.D. '96, a member of Falun Gong. "We are simply following an exercise system, similar to Tai Chi. It's designed to improve a person's lifestyle, morality, and health. But the Communist party is afraid of any group that has so many members."

He and other MIT practitioners of the movement have begun a campaign against the crackdown, claiming that the government has abused

innocent citizens and violated international human rights.

"There are over 200 of us here in Boston," He said. "Many are alumni of MIT, BU, Harvard, and Tufts. We even had a practice group centered at MIT a few years ago," he said.

"But what we've been hearing

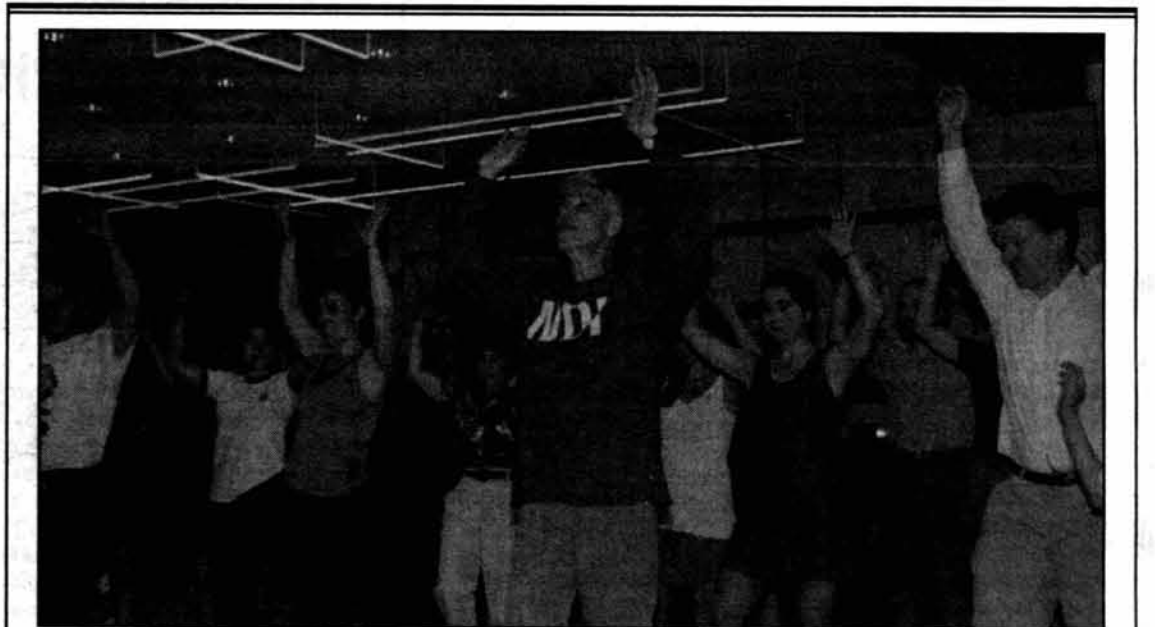
from friends and family in China is that a crisis is going on there," He said. "Falun Gong practitioners are not anti-government by nature. They just want to practice benevolence, tolerance, and truth."

Since issuing a ban on Falun Gong last Thursday, over 1,600

members of the group have been detained, although leaders of Falun Gong claim that the movement has over 100 million followers in China alone.

Chinese police have ransacked the

Falun Gong, Page 11



OMAR ROUSHDY—THE TECH

Jacques d'Amboise, founder of the National Dance Institute, held a dance class at the Media Lab on July 27 as part of his tour to motivate people to excellence through the unique power of the arts.



Robert Jaffe
talks about
activism and
Armageddon.

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Newly-elected Los Angeles City
Councilman Alex Padilla '94
speaks with *The Tech*.

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WORLD & NATION

China Missile Launch May Goad North Korea, Analysts Warn

LOS ANGELES TIMES

China's launch this week of a new long-range missile could sharply complicate efforts to keep North Korea from following suit, analysts here say.

"It's really bad timing," said Ichita Yamamoto, a parliament member in Japan's upper house and a member of the ruling Liberal Democratic Party. "I'm sure it will give an excuse to North Korea that this is (justified by) national sovereignty."

Yamamoto said Tuesday that the best way to discourage North Korean adventurism may be to threaten its access to Japanese technology and the estimated \$600 million in cash remittances the country receives each year from Tokyo.

On Monday, China launched what experts believe is the Dongfeng-31 missile, capable of delivering a single nuclear warhead about 5,000 miles.

Analysts fear that North Korea could respond within the next few weeks by testing its Taepodong 2 missile — a powerful new rocket with a range of 3,800 to 6,000 miles that would put Alaska or Hawaii within its reach.

Federal Timber Sales Halted

LOS ANGELES TIMES

In a major move to protect wildlife in old-growth forests, a judge has halted nine federal timber sales in the Pacific Northwest and ordered further reviews that could stop logging in large sections of Washington, Oregon and California.

Ruling in a lawsuit brought by environmental groups, U.S. District Judge William Dwyer in Seattle ordered the U.S. Forest Service and the Bureau of Land Management late Monday to conduct detailed wildlife surveys before proceeding to log up to 100 million board feet of timber on federal lands — in accordance with the Clinton administration's Northwest Forest Plan.

Also, no new logging can take place on 100 other timber sales in the three states without the court's consent, an order that could affect the majority of logging approved on federal lands in the Northwest over the past several years.

The ruling is the most significant rollback of federal logging since the northern spotted owl's decline in the early 1990s brought federal court oversight to Pacific Northwest timber harvests. Conservation groups hailed it as a new move to protect declining wildlife in the nation's last remaining old-growth forests.

Lab Access Limits Found Dangerous

NEWSDAY

Congressional fears of espionage are creating a Cold War-like security atmosphere in Department of Energy-run laboratories, threatening to straitjacket American science, researchers charged in two days of hearings at the National Academy of Sciences.

In particular, the scientists pinpointed a new "sensitive subjects list" created by the energy department in the wake of alleged security breaches at the Los Alamos National Laboratory, with one Nobel laureate — physicist Burton Richter — referring to the list as "truly pernicious."

The list is one of a number of tough new security measures established by Department of Energy Secretary Bill Richardson that include appointment of a former Air Force General, Eugene Habiger, as a semiautonomous "Security Czar" to oversee the labs, and mandatory security and counter-intelligence training sessions for key lab personnel.

The new measures come as some congressmen are threatening to mandate the most sweeping restrictions on the laboratories since the 1950s. Included in that threat is legislation that would invoke a \$500,000 fine for release of "sensitive subjects" information to unauthorized personnel — particularly scientists who are not U.S. citizens.

Study Shows Violence Drops Among High School Students

By Terence Monmaney

LOS ANGELES TIMES

Amid turbulent national debate over school shootings, government researchers are reporting a largely unheralded decline in high school violence in the 1990s, with many fewer students saying they carried a weapon or engaged in fights than at the beginning of the decade.

In four biennial surveys of more than 45,000 high school students nationwide, the number of youths who said they carried a weapon to school fell by 28 percent from 1993 to 1997, the researchers found. Students who said they got in a schoolyard fight fell by 9 percent over the same period. And the proportion who carried a gun on or off campus dropped 25 percent.

Reconciling those positive trends with the more recent mass killings on school campuses is difficult, the researchers and other analysts say. But the study, to be made

public Wednesday in the Journal of the American Medical Association, suggests that various efforts to reduce schoolyard dangers have been effective despite the rare outbreak of inexplicable mayhem.

"This is real progress," said study co-author Thomas Simon, a behavioral scientist at the U.S. Centers for Disease Control and Prevention.

In a separate study in the same journal, which this week was devoted to violence research, North Carolina researchers reported that child abuse-related deaths are far more common than official statistics indicate. They attributed the discrepancy to errors in interpreting death certificate data.

Regarding the CDC school violence study, Simon said it is unclear how students' behaviors might be affected in the long run by recent tragedies such as the shooting of 12 students and a teacher in Littleton,

Colo., last April. But because the study draws on such a large number of students, it "is more representative of what is really happening with kids today," he said.

At the same time, the study conveys an image of high school life in America today that is far from serene, recent improvements notwithstanding. In 1997, around 15 percent of youths surveyed said they got in a fight on campus, and 8.5 percent said they had carried a weapon to class in the previous 30 days.

Also, progress was not uniform in all groups surveyed. Defying some of the trends were Latino students, who were somewhat more likely to report being threatened with a weapon or getting in a fight on school property in 1997 compared to 1993, the researchers found. Researchers speculated that past violence prevention programs may not have sufficiently reflected Latino culture.

Clinton Applauds Dropping Number of Welfare Recipients

By James Gerstenzang

LOS ANGELES TIMES

CHICAGO

President Clinton on Tuesday extolled a substantial drop in the United States' welfare rolls, even as some Democratic critics and policy analysts complained that onetime welfare families are still suffering.

The White House issued statistics showing that 6.7 million fewer people received welfare benefits last March than at the start of Clinton's first term, a drop of 48 percent.

The decline was speeded by landmark welfare-to-work legislation enacted in 1996, the result of a White House compromise with the Republicans in Congress, who had pressed the issue for years. But Clinton views the reform as a major Democratic policy triumph, and a centerpiece of his own legacy.

So at a conference here to help businesses hire welfare recipients, he

urged Republicans in Congress to "finish the job" and not rob state welfare block grants to pay for a proposed \$792 billion, 10-year tax cut.

"I think that would be a mistake," he said. "The welfare rolls have been cut in half; they're at their lowest level in 32 years ... To finish the job, we have to recognize that ... in every state, there are still people who could move from welfare to work if they had more training, if they had transportation, if they had child care."

Encouraging employers to hire even more workers from among those on welfare, Clinton said: "In this era of labor shortages, we must not forget that welfare recipients can be a rich pool of untapped talent — people who are good for the bottom line."

But on the floor of the U.S. Senate, in the think tanks of Washington, and, tellingly, here on

the streets of Chicago where the impact is being felt, those close to the policy — and practice — of welfare reform cited other statistics.

The drop in people on welfare, said Sen. Paul Wellstone, D-Minn., is not the central issue. The key, he said, is that "we've seen a very teeny reduction in poverty."

The White House focus on the success of encouraging single mothers off the dole and into the labor market "begs the question of what kind of jobs at what kind of wages," Wellstone said in an interview. "The vast majority of these jobs are barely above minimum wages and the mothers are still poor."

Here in Chicago, William Leavy, executive director of the Greater West Town Community Development Project, has had firsthand experience watching the efforts to turn welfare recipients into workers.

Albanian Drive For Independence Is Strengthened by Serbian Flight

By Peter Finn

THE WASHINGTON POST

PRISTINA

"It looks like it's over for the Serbs," said one U.S. official bluntly. "We can talk about peace, love and democracy, but I don't think anyone really knows how to stop this."

The flight of Serbs from Kosovo in the last eight weeks is beginning to look irreversible, a development with profound political implications for the U.N.-led effort to create a pluralistic, democratic society while still respecting Yugoslavia's sovereignty. Less than 25 percent of Kosovo's pre-war Serb population of 200,000 remains, and more flee each day.

Without Serbs, the ethnic Albanian drive for an independent Kosovo, an aspiration long resisted by the West, could well become unstoppable, Western officials acknowledge.

Ethnic Albanian leaders, including military and political commanders of the rebel Kosovo Liberation Army, have condemned the violence and said publicly they wish Serbs to remain. But human rights groups charge that, although no evidence shows an organized rebel

effort to drive out Serbs, KLA units are directly implicated in acts of violence against Serb civilians and Gypsies who went along with the brutal crackdown carried out during the war by Serb-led Yugoslav security forces.

"The most serious incidents of violence ... have been carried out by members of the KLA," said Human Rights Watch in a report released Tuesday.

"Although the KLA leadership issued a statement on July 20 condemning attacks on Serbs and Roma, and KLA political leader Hashim Thaqi publicly denounced the July 23 massacre of 14 Serb farmers, it remains unclear whether these beatings and killings were committed by local KLA units acting without official sanction, or whether they represent a coordinated KLA policy," the watchdog group added. "What is indisputable, however, is that the frequency and severity of such abuses make it incumbent upon the KLA leadership to take swift and decisive action to prevent them."

Human Rights Watch reported, for instance, that within days of NATO peacekeepers' entry into Kosovo, uniformed KLA members

began appearing at the Prizren homes of Marica Stamenkovic, 77, and Panta Filipovic, 63, demanding money. On June 21, both had their throats cut. An ethnic Albanian Catholic told Filipovic's wife, Maria, that KLA members committed the killings, according to Human Rights Watch.

At least 200 Serbs have disappeared or been killed, according to Western and Serb officials.

"Kosovo is being ethnically cleansed," said Zoran Andjelkovic, who represents the Belgrade government in Kosovo. "And if it happens, this will represent huge failure for the international community."

In fact, oppression's spiral is turning. The massive campaign against ethnic Albanians, which was orchestrated by the Belgrade government during NATO's bombing campaign, is finding a poisonous counterpoint in the wave of terror against Serbs, the former fiat-style rulers of this Connecticut-sized province.

Ninety percent of the 800,000 ethnic Albanians who fled or were expelled from Kosovo after the first bombs March 24 have returned, many to find their relatives murdered and buried in mass graves.

WEATHER

Relief at Last

By Susan Buchman

SPORTS EDITOR

The overwhelming heat and humidity will finally subside, leaving us with an enjoyable and delightful respite from the need to consume a gallon of water per day. Get out and enjoy the weather before the inevitable late-August scorers return.

The rest of the week and the weekend will be blanketed in clouds, with a possibility of thunderstorms on Thursday. We will be blessed with cool weather tomorrow, with a high in the low 80s. Highs will hover in the mid 70s to low 80s for the next five days. Lows shouldn't plunge any further than the low 60s.

Today: Mostly sunny with a high of 80°F (27°C).

Tonight: Lows dips to 62°F (17°C).

Thursday: Isolated thunderstorms with a bit of humidity. Low of 67°F (19°C), high of 74°F (23°C).

Friday: The rain is gone but the clouds remain. Low of 63°F (17°C), high of 78°F (26°C).

Saturday: Pretty much the same as Friday. Low of 63°F (17°C), high of 78°F (26°C).

Habibie Declares Indonesian Elections Results Legitimate

By Keith B. Richburg
THE WASHINGTON POST

JAKARTA

Indonesian President B. J. Habibie conceded Tuesday that June's parliamentary elections left him with "less mandate" to lead the country than his rival, Megawati Sukarnoputri, and said he would have "no problem" stepping down if a national assembly chooses her to replace him as president.

But in an interview, Habibie also made clear he does not consider the contest over until the electors meet later this year. He cited other countries, notably Australia, where the party that won the most votes was unable to form a government and is now in opposition.

"I have less mandate," he said. "I have indeed less. But it doesn't mean I will be compared with those who have only 6 percent," and relative to them, "I have more."

Habibie made his comments shortly after he unilaterally declared the results of the election valid, bypassing a stalemated elections commission.

Those results show Megawati's party first, with 34 percent of the vote, and Habibie's Golkar party next with 22 percent. "I have taken the initiative to declare the election result as valid," Habibie said.

Although Megawati has claimed a mandate to govern and is considered in the strongest position to be chosen as president, Habibie's party hopes to form a coalition with smaller, like-minded Islamic parties, regional representatives and the military.

"The president will be chosen by the 700 members of the people's assembly, and it must be more than 50 percent," Habibie said. "That's the beauty of democracy."

Habibie declined to criticize

Megawati or comment on her capacity to govern. "I don't know about her performance," he said. "I don't know about her capability." But he distanced himself from some Muslim clerics, saying her sex should not bar her from the presidency.

Habibie also said he does not consider the June election results a mandate for change. He noted that the three parties that did the best — Megawati's Indonesian Democratic Party of Struggle (PDI-P), Golkar and the Islamic-based United Development Party (PPP) — are established parties. Of the 48 parties that contested the election, six accounted for more than 90 percent of the votes.

He said that in May 1998, Indonesia was teetering on the brink of a bloody revolution that he headed off. "I have prevented a revolution in my country," Habibie said.

China, Taiwan Step Up Sorties Over Strait as Tensions Rise

By John Pomfret and
Steven Mufson
THE WASHINGTON POST

Chinese and Taiwanese fighter jets have flown hundreds of sorties over the past three weeks along the center of the narrow strait of water that separates the two sides, in what analysts called the sharpest military escalation of tension in the area in three years.

One U.S. official called the Chinese sorties "saber rattling," but as the jets have flown closer and closer to each other's shores, the Clinton administration has become worried that the show of force could accidentally lead to actual conflict.

A U.S. official said that China, which rarely sends planes over the Taiwan Strait, has flown more than 100 sorties with three different types of aircraft, including advanced

Sukhoi 27s recently acquired from Russia. Another senior administration official said that Taiwanese aircraft have flown a similar number of times and ventured over the center line of the strait, which is about 100 miles wide.

Tensions have flared since Taiwan's President Lee Teng-hui infuriated Beijing on July 9 by saying he wanted to establish "special state-to-state" relations with China. Beijing perceived that as a rejection of the "one China" principle that has served for decades as the bedrock of security and a framework for negotiations between the two sides. Though Taiwan is a self-governing island of 23 million, Beijing is set on its eventual reunification with the Chinese mainland.

"We believe both sides would be well-advised to take precautions

so as not to have an inadvertent incident that could escalate," said a senior administration official. "If planes fly very near each other fully armed, even if they are not intended to actually engage, they certainly risk that something unintended could happen."

In addition to tension in the sky, there was tension in the waters of the Taiwan Strait. On Saturday, Chinese police seized a Taiwanese cargo ship carrying rice, gasoline and food to troops on Matsu, a Taiwanese island and military outpost near the Chinese coast. The ship's 10 crew members were detained and accused of smuggling.

Neither the United States, eager to repair relations with China after the accidental U.S. bombing of the Chinese Embassy in Belgrade, nor Taiwan have publicized the flights.

Watts Threatened Resignation in House GOP Leadership Flap

THE WASHINGTON POST

WASHINGTON

House Republican Conference Chairman J.C. Watts (R-Okla.) briefly threatened to resign last week over what he considered Majority Whip Tom DeLay's efforts to usurp his responsibilities.

As the fourth-ranking Republican in the House, Watts is charged with overseeing the GOP's effort to forge a unified public message. But during a recent GOP caucus meeting, DeLay distributed talking points to Republican members — so angering Watts that he told House Speaker Dennis Hastert (R-Ill.) in a private meeting that he was considering relinquishing his post, according to several sources.

DeLay, who briefed his colleagues on the budget and appropriations process during the closed-door meeting last week, provided colleagues a handout on the party's "four action items": Social Security, tax cuts, a balanced budget and reducing the national debt. The handout also included an "action items checklist," which detailed tasks such as sending targeted mailings to each district and submitting the party's list of accomplishments to editorial boards and talk show hosts. DeLay offered a prize for the first member and press secretary to complete the tasks.

Watts and Hastert declined to comment on the dispute, though it appeared Watts had withdrawn his threat to resign.

"I will not characterize any of my private conversations with the speaker," Watts said. "I consider that to be family business and not for public consumption or innuendo."

Maryland Public TV Station Traded Donor Lists With Democrats

THE BALTIMORE SUN

MARYLAND

Public Television, which had previously denied exchanging its membership lists with political organizations, said Tuesday that it had in fact done so twice with the Democratic National Committee.

Rob Shuman, president of Maryland Public Television, will go on the air Wednesday with a statement to supporters explaining the exchanges, which were handled by an outside broker and took place before he joined

Maryland Public Television in October 1996. Shuman's on-air message does not say what political organization received the names of MPT members, but the broadcast organization confirmed that it was the Democratic National Committee.

The admission puts MPT near the heart of a growing national controversy that seriously threatens federal funding for public television. Some conservative members of Congress are urging an end to all funds for public television in response to the practice, which surfaced last month when it was revealed that Boston's WGBH had been trading lists with the DNC for five years.

Public television has since acknowledged that between 30 and 50 stations have been involved in such exchanges. The list of public television operations that acknowledge such practices is expected to grow once the results of a survey being done for a congressional oversight subcommittee are known.

Recipients of the lists have also included GOP political organizations, such as the 1996 presidential election committee for Bob Dole.

MIT GSC

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

George's Island Trip and BBQ

Join us for a trip to the George's Island on Saturday August 7th (Rain date August 8th).

Ferry leaves Long Warf at 11:00am (meet at ferry or at the Kendal T stop at 10:00am). George's Island has a very cool fort that was operational until the 1960s with most of its structure fully intact. One of the islands has a nice swimmable beach. Others have hiking trails. We will be BBQing on George's Island.

Tickets for the event including roundtrip ferry transport and BBQ is only \$8.00. Tickets are now available at the GSC office (50-220), 10:00am to 4:00pm Monday through Thursday. Please call 253-2195 before going to pick up your tickets.

Open to all graduate students (one guest per student).

You can help edit or write some
Cute &/or nasty stuff by.....?
Becoming a GSN editor.

The Publication board of the GSC is seeking a co-chair to help with the newsletter. Contact Laurent at levy@mit.edu if interested.

Newport Bus Trip

Join other graduate students and guests for a trip to picturesque Newport, RI, on Sunday August 15th, from 8:00am - 10:00pm. Visit the Newport waterfront, its famous mansions, outdoor shopping and the beautiful Newport harbor and Narragansett bay.

The trip is scheduled to coincide with the Newport Jazz Festival. Sunday's cast of performers list as Diana Krall, Branford Marsalis, The Joshua Redman Band, Will Downing & Gerald Albright, Kevin Mahogany, and Keiko Matsui.

The GSC will not be selling tickets for the Jazz Festival. More information about the Jazz Festival can be found at <http://www.festivalproductions.net/jvc/newport/Schedule.shtml>.

Tickets are on sale at the GSC office (50-220) for \$10.00 each. The tickets cover round trip transportation from MIT to downtown Newport. Please call 253-2195 before going to pick up tickets. Open to all graduate students (one guest per student).

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



August

- 2 activities committee meeting *
- 2 muddy charles pub meeting *
- 4 general council meeting * #
- 11 orientation committee meeting *
- 18 academic, research, and careers committee meeting *
- 25 orientation committee meeting *

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

Student groups receiving funding from the GSC funding board can **publicize** their events in GSC's weekly email messages. Please fill the form at:
http://www.mit.edu/activities/gsc/Committees/FB/event_form.html.

Come to the Volleyball Tournament and Summer BBQ at the BBQ Pits on Thursday August 12th, from 5:00pm - 9:00pm.

OPINION

An Unjust Process?

The apparent decision by the Committee on Discipline last week to revoke the diploma of graduate Charles Yoo '98 for five years raises disturbing questions about the disciplinary

Editorial

process employed by that committee. Whether the action was warranted remains a mystery to all but those present at the hearing; the highly confidential nature of COD hearings has prevented the revelation of much pertinent information to the student body. More frightening than the action against a particular individual is the arbitrary, clandestine, and possibly unjust nature of COD proceedings revealed by this action.

The revocation of one's diploma after one has graduated is perhaps the ultimate disciplinary action which can be lodged by the Institute. Clear codes and rules of conduct, not vague, wispy, and changing guidelines, must dictate these grave proceedings which mete out such severe punishments.

In addition, when such serious charges are lodged, the defendant must have every opportunity to challenge his accusers and assert his innocence — such proceedings are the cornerstones of the American legal system. If we are to believe Timothy Burke, Yoo's lawyer, there is a fundamental lack of

due process in this disciplinary action. Burke told the *Boston Herald* that he was not allowed to speak as Yoo's counsel, nor was Burke allowed to ask questions of the board or witnesses. The COD itself has readily admitted to the fact that it does not allow a lawyer to speak on a student's behalf.

Of course, we cannot automatically take Burke at his word and would like to hear MIT's responses to his allegations. Such responses need not delve into the specifics of the case, which by federal law must remain confidential. Instead we ask only for the outline of a disciplinary process to which all students may be subject. MIT has a responsibility to inform students in clear detail about the specifics of the process, such as whether counsel is allowed to speak. The deafening silence from MIT brass, however, does not dispel the claim by Burke that the COD employs "Star Chamber" tactics.

We would have liked to express our editorial opinion on whether the action against Yoo was justified in this space. However, thanks to the absence of relevant procedural information which MIT has decided to share with its students, that is not possible. It's time for MIT to give students a clear and finely detailed explanation of how such decisions will be reached.

Letters To The Editor

Column Disrespectful of Commandments

When I read Naveen Sunkavally's column in the July 7th *Tech* [Honor Thy Constitution], I was quite appalled. Not only does he misrepresent the Constitution of the United States, but he also shows that he has not even tried to understand the premise of the Ten Commandments that he ridicules.

As for the U. S. Bill of Rights, Sunkavally's ellipses should not have been included quite so early: "Congress shall make no law respecting an establishment of religion...[or prohibiting the free exercise thereof]". The bill the House passed has nothing to do with an established religion, or the establishment of a religion. The bill does address previous rulings that made posting of the Ten Commandments illegal, which is a violation of the second half which Sunkavally omitted.

Prohibiting religion in public places is not equivalent to acknowledging the supremacy of all religions. It is supporting the beliefs of atheism and those who have no beliefs themselves but are opposed to the church. The First Amendment was written to prevent the State

from forcing religion on people, but more importantly to prevent the government from interfering with an individual's ability to practice his or her religion.

As for the Ten Commandments being entirely inappropriate except for three: I would say that only the first four are Christian specific, and those are, "Thou shalt have no other Gods before me", "Thou shalt honor the Sabbath and keep it Holy", "Thou shalt not worship graven images", and "Thou shalt not take the name of the Lord thy God in vain."

The sixth, eighth and ninth commandments are indeed matters of law like Sunkavally said. But the fifth, seventh and tenth are just as good, if more subtle.

Number 5: "Thou shalt honor thy father and mother." What is wrong with this? As a matter of fact there are numerous laws acknowledging that the parents have supremacy over their children. But the real purpose is that children should learn from and respect their parents and other elders.

Number 7: "Thou shalt not commit adultery." Is not including this as an appropriate commandment saying that it is okay to cheat on your wife or husband? In the military adul-

tery is grounds for court martial, and it is always grounds for divorce.

Number 10: "Thou shalt not covet thy neighbor's house, or anything that is thy neighbor's." True, most versions list things such as "neighbor's wife, neighbor's ass, neighbor's manservant..." The point of this commandment is much more serious than Sunkavally thinks. Every minute of every day a crime is committed because of jealousy. And covetous is jealousy taken to inordinate levels, even criminal levels.

I was completely outraged at the level of disdain Sunkavally used in referring to George W. Bush and his support for the legislation. What does it matter if he is a reformed alcoholic? He is reformed, and he acknowledges his former weakness.

Sunkavally's sole response to Bush's support is an ad hominem attack on Bush: "What a nut."

Finally I would suggest that Sunkavally get a dictionary and look up the term panderer, because I doubt that he meant to call the Republicans in Congress pimps or drug dealers.

Peter S. Lively G



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Planning for Economic Rainy Days

Big Tax Cuts Irresponsible with no Guarantee of Future Surplus

Eric J. Plosky

I never believe predictions, and I'm not sure why anyone does.

Bostonians in 1950 thought that Beantown's population would swell by millions by century's end; they failed to anticipate the Sunbelt migration and mass suburbanization that has transformed America.

Todd Gross, who announces the weather every morning on Channel 7, often forecasts partly cloudy skies with a sunny, confident face I remember later in the day while I'm being soaked by a thunderstorm.

So why is everybody so excited about the projected federal budget surplus?

It is true that the booming economy of the 1990s has led our government to believe that it will have a huge budget surplus over the next decade and a half, a gigantic pile of money amounting to trillions of extra dollars. Naturally, Republicans and Democrats are divided as to what to do with it all.

Democrats want to use the projected surplus to pay down the national debt, to "save Social Security," to do other things. Republicans primarily want hundreds of billions of dollars in tax cuts. I must say, in theory I agree with the Republicans. There really should never be a surplus — if the government takes in more than it needs, by some error of accounting or some unexpected economic fortune, it should refund the difference to taxpayers by adjusting rates to cancel out the surplus. Of course, the question of "what government needs" is dicey, and many would argue — with considerable merit to the position — that a surplus should be used to expand the national budget, to pay for some of the programs that we've always really wanted but could never quite afford. I personally am not certain whether the surplus should be spent on new initiatives, but doing a better job at existing programs — paying off part of the national debt and bolstering Social Security — seems reasonable enough.

But the main practical objection to the Republican position is not that surplus monies should be used for government initiatives (whether new or old). It is that the surplus exists only in the shadowy forecasts of econo-

mists and bureaucrats who are probably no more adept at predicting 2015 tax revenues than Todd Gross is at guessing tomorrow's weather.

Why cut taxes in expectation of future prosperity? Why bet on the economy a few months or years from now when the present economy is so strong? When the economy is booming, taxes shouldn't be cut. People are more able to pay for goods and services — and more able to pay taxes — when they have money, not when the economy is mired in recession. If raising and lowering taxes were easy, one would simply adjust rates to match the economic climate. Pragmatists, however, will realize that tinkering with taxes is political dynamite,

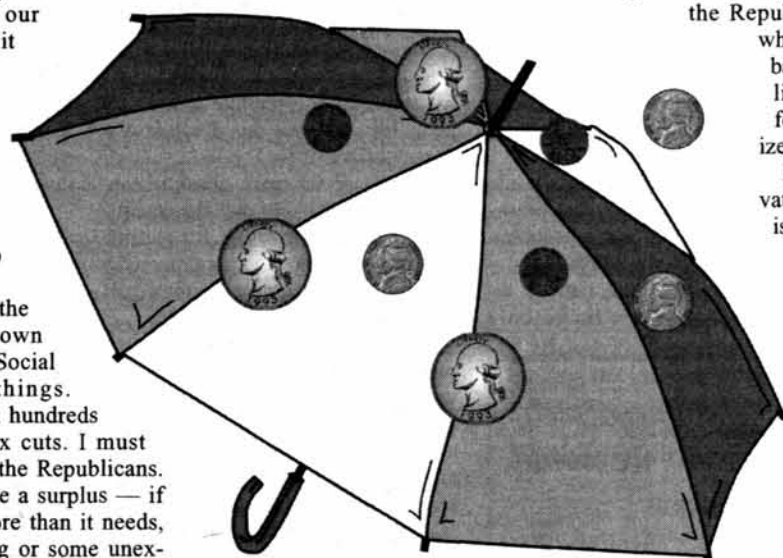
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various degrees of shadiness in between. For the same reason that you shouldn't cut taxes during prosperity, when people can better afford them, why would you reduce the tax burden of the affluent, those best able to pay?

I don't mean to talk about tax cuts, though; I'm talking about planning — or, more accurately, the lack thereof on the part of Republican lawmakers. Let's review. In the name of shrinking the federal government and in the name of equity, two concepts that are completely incomprehensible from a so-called "conservative" standpoint, legislators are rabidly pressing to reduce taxes on those best able to pay them at a time when the economy as a whole can best afford them. As if it weren't nutty enough, the logic underpinning the Republican plan, the foundation upon which it is entirely and precariously based, is that the massive, multi-trillion-dollar federal budget surplus forecast through 2015 will materialize as advertised.

For all the supposed fiscal conservatism of the GOP, President Clinton is demonstrating a much calmer and more prudent understanding of the issue than Trent Lott and company. How is it that this Democratic administration, which the right tells us is an evil expander of government, has eliminated deficit spending but not managed to eliminate its reputation as a fancy-free social-programs spender? "Pay off the national debt," suggests Clinton; "Cut taxes and we — probably — won't have a budget deficit in a few years," promises the Republican Party.

Forget the politics: it is foolish to cut taxes now in anticipation of continued prosperity. There is no assurance that the sunny economy will stretch as far as dollar-sign-chasing Republican lawmakers would have us believe. Better to use the budget surplus to pay off part of the federal debt and to refresh Social Security; we'll then be in far better financial shape if the Dow nosedives. Despite all the confident blatherings of Alan Greenspan and his distinguished dismal scientists, and as I'm sure Todd Gross will tell you, nobody can be sure when the economy will turn cloudy — it could be in six years or it could be this afternoon. Bring an umbrella.



rarely to be attempted. The difficulty of adjusting taxes means that if we cut rates now, we may not be able to restore them if the projected surplus fails to materialize. And, as I've just said, raising taxes during a recession doesn't make much sense.

Still, in an ideal, long-term, politically levelheaded world, I wouldn't have a problem with tax cuts — that is, equitable, carefully-thought-out cuts that provide relief to those who really need it. I have so far failed to mention that the proposed Republican tax cut isn't a simple across-the-board rate reduction, but a complicated webwork that, for the most part, aims targeted cuts — at the rich. The House and Senate versions differ slightly, but both are brow-furrowing at best and downright despicable at worst, with

Technology's Glass Ceiling

Julia C. Lipman

These are some intense times for women in technology. Women make up 44 percent of the students admitted to MIT's entering freshman class. Eileen Collins was recently the first woman to command the crew of a space shuttle. And Carly Fiorina became the president and CEO of Hewlett Packard last week.

Way to break through the glass ceiling! Except, according to Fiorina, the glass ceiling doesn't exist. "I hope that we are at a point that everyone has figured out that there is not a glass ceiling," she remarked, in response to questions about her gender.

It's understandable that Fiorina wants to avoid gender-based questions from reporters. It's not her fault that she's the only woman CEO of a Fortune 500 company, and one of three woman CEOs of Fortune 500 companies. Male business executives aren't usually expected to field questions about thorny social issues that are unrelated to their industries; does anyone know, or care, how Bill Gates balances work and family? So why should her responses to these kinds of questions matter, when she's been a trailblazer for women in technology? Actions speak louder than words, right?

They matter because people are listening. If HP's top executive and a woman says that there's no longer a glass ceiling, well, there must not be. She would know. What are all these feminists complaining about? By downplaying sex discrimination, Fiorina establishes herself as an argument to be used against anyone who would fight it.

Fiorina isn't the only successful woman to downplay or deny sex discrimination. Singer Chrissie Hynde of the Pretenders wrote a short piece entitled "Chrissie Hynde's Advice to Chick Rockers" which airily dismissed the idea that women should try to fight discrimination in the music industry. "Don't moan about being a chick, refer to feminism, or

complain about sexist discrimination," she admonishes. Also a no-no: trying to "compete with the guys." Hynde's enduring success as a musician despite her refusal to conform to traditional standards of how women musicians should dress and look has made her a feminist icon in many ways.

But it only seems to have convinced her that the current state of women in the music industry is the fault of "whiny females." Other successful, unconventional women artists, such as Björk, have also made antifeminist noises, rather than reaching out to women who might admire or emulate their nonconformist success.

Carly Fiorina may have slipped through a crack in the glass ceiling, but it's still up there; how else to explain the three-out-of-500 figure for women executives of Fortune 500 companies? Recent studies show that the wage gap may actually be widening. And MIT's recent report on women in the School of Science provides evidence of a glass ceiling in academia.

For evidence that women in technological fields may not be taken as seriously as their male counterparts, one needs only to read recent technology journalism. Janelle Brown of *Salon* wrote an article last week pointing out two instances of blatant sexism in the recent technology press. First, *PC Magazine* columnist John Dvorak gave Apple's iBook a negative review — because it looks, to him, "girly" and "effeminate," obviously two of the worst insults one can use when describing masculine electronic equipment. "No male in his right mind will be seen in public with this notebook," he sniffs.

Then, there's Red Herring's treatment of eBay CEO Meg Whitman. A cover photo shows Whitman's head pasted on the body of a Barbie doll, while the accompanying text describes her, or perhaps her company, as "the Internet's sexiest new business model." Yes, "sexy" can refer to cutting-edge technology. No, that doesn't make the caption any less

sexist. And you may remember the controversy surrounding Marimba CEO Kim Polese, who was fawned over by technology magazines who couldn't get over the fact that she was a young, attractive woman, then accused her of overhyping herself at the expense of her company.

The kinds of questions which Fiorina was asked often seem calculated to elicit exactly the kind of dismissive response she gave, which is then trumpeted as the opinion of all successful women. Again, the music industry provides good examples of this tendency. *Rolling Stone* recently came out with a "Women in Rock" issue. Women artists were asked questions about feminism, and the antifeminist responses they got were featured prominently at the beginning of the interview section. There are actually many similarities between the music and technology industries. They're both fast-paced, competitive, "sexy," if you will. And they both appear to be the kind of progressive and nontraditional environments in which women should thrive. But equality has eluded women in both industries, even as women catch up more quickly in other fields.

As Chrissie Hynde herself was known for saying, don't get me wrong. I was excited to hear that HP has a woman CEO, and I still am. But it's a setback for equality when successful women extrapolate from their own experiences to decide that there's nothing holding other women back from being as successful.

Maybe Fiorina could try to emulate astronauts like Sally Ride, Shannon Lucid, and Eileen Collins, who have been adept at answering both intelligent and preposterous gender-based questions from the media. Ride was queried about whether she cried when things weren't going well, whether she wanted to have children, even whether she planned to wear a bra while on the shuttle. Her famous reply to the last question: "There is no sag in zero G."

Thank You, George Brown

Erik Snowberg

I want to tell you about someone very important to me. His name was George E. Brown, Jr., and he was a Congressman from California's 42nd District. I know that very few of you have ever heard of him, but since he just died, I figured this was your last chance to learn about him and that I should be the one to tell you.

At the time of his death on July 15 Brown was 79 years old, the oldest member of the House of Representatives. He had been elected to Congress 18 times; he served his first term when John F. Kennedy was President.

In the words of one of my colleagues, Brown never did anything wrong. I am sure that is a bit of an exaggeration, but it certainly seemed that his policies were always right — even if it took years for the rest of the country to catch up to his ideas.

When he first got to Congress in 1962 he fought hard for civil rights legislation. There is a picture in his office of the signing of the Civil Rights Act of 1964. In the midst of a room packed with dignitaries such as Martin Luther King, Jr., he is in the second row. As a freshman congressman he shouldn't have even been there. The fact that he was is a testament to his efforts towards greater civil rights.

Brown next turned his attention to the Vietnam War. He was a lifelong pacifist and consistently voted against appropriation bills for the war. I am told he was one of only two congressmen to vote against the war.

In 1970 he decided to run for the Senate, losing in the primary. He told me that his only satisfaction from that race was that John V. Tunney, who would eventually win the race, had to turn against the war in order to beat him. By the time Brown returned to Congress in 1973, a large percentage of Congress opposed the Vietnam War, and it soon ended.

Brown had a degree in industrial physics from UCLA and worked as a civil engineer until he entered politics. The obvious place for him to turn his attention was science policy.

He was an early champion of the EPA and always promoted both manned and unmanned space exploration. He realized the threat of chlorofluorocarbons early on, and pushed for alternative energy programs and global climate change monitoring. He was influential in the establishment and maintenance of the Office of Technology Assessment, fought to make the National Science Foundation a powerful and influential organization for the advancement of science and engineering. It is said that if it weren't for Brown we would all still be using leaded gasoline. (On a note of interest to many scientists, he was the only member of Congress who cared whether the United States ever adopted the metric system.)

The greatest thing about Brown was his irreverent streak. Tucked away in his office was a sign with an early political slogan of his. It read, "When the shit hits the fan it's going to be BROWN." He was always a straight shooter. At one point he tried to talk to me about Greek history, a subject I know next to nothing about. After having to explain story after story, he looked at me squarely and said, "You don't know too much, do you?" I told him I was still young and there was plenty of time to learn. He agreed with me and told me to get cracking, suggesting a list of books I should start on right away. I bought them and still have those books, but sadly, I never did read them.

In the past year three great men I knew died. The first was Henry Kendall, a Nobel Laureate and a leader of the Union of Concerned Scientists who taught my freshman physics lab. The next was Gian-Carlo Rota, a talented mathematician and wonderful teacher. The most recent was Brown. While it is difficult to find anything positive in the deaths of wonderful people, I take solace in the fact that these great men are slowly being replaced with great women and men of all races and ethnicities. We still have a long way to go, but the day will come when our heroes and role models will more accurately reflect the diversity of our nation.

It is important to remember that we have gotten here through the efforts of those who came before us. Isaac Newton once said, "If I have seen further than others, it is only because I have stood on the shoulders of giants." I just hope I have the humility to look down sometimes and say thank you.

Robert Jaffe: Academics, Activism, and Armageddon

By Erik Snowberg
STAFF REPORTER

Professor Robert Jaffe is the director of the Center of Theoretical Physics at MIT. He has served as chair of the faculty and is a MacVicar Fellow. On July 30th I interviewed him in his office about campus activism and his latest efforts to make the world safe for humanity. This interview is available in RealVideo format at The Tech's website. <<http://the-tech.mit.edu/>>

The Tech: I noticed on your curriculum vitae that you are on the advisory board of the Office of Minority Education and a member of the Campus Committee on Race Relations. How did you get involved with those organizations?

Jaffe: My roots in issues of campus life and educational policy go way back to when I was a graduate student. I was involved at Stanford in setting up program called the Stanford Workshops on Political and Social Issues. It tried to use the academic environment to help students to solve social problems. I brought that with me when I got involved with MIT politics the first year I was chair of the faculty, in response to some racial incidents on campus involving some people shouting slurs out of the windows of fraternities.

There was a group meeting which was trying to figure out a way to improve racial dialogues on campus. That group eventually turned into the race relations committee. My role in that group was trying to engage faculty in the committee, and now it does have a fairly good faculty component.

The Tech: Tell me more about the Stanford Workshops. How did it relate to your graduate education?

Jaffe: Theoretical physics is quite abstract. I don't think you can construct a rational chain that leads from theoretical physics to some political, social or educational imperative. I think people who are in physics often take on other projects in their life that look disjoint but are just part of an educational life.

When I was a student there were two things that were unusual compared to today. The first thing was the level of anxiety in the society about what was happening because it was during the Vietnam War.

The second was the level of empowerment that students felt. The ability of students to take things on their own and use institutions to create something new without asking permission was different than it is today.

A group of us discovered that Stanford had a loop-hole in its rules for granting credit which said that any faculty member could offer a one-half credit course just by signing off on it. They were called faculty seminars.

We discovered that we could get our friends who were concerned about American society and the war to sign off as the faculty member on a course that would largely be taught by graduate students who had the time and energy to do these sorts of things. So we recruited professors to be the guarantors on courses which would be largely taught by people who were involved in defoliants, arms control and environmental issues.

So we got \$1,000 from one of the university fellows who had some discretionary funds available and we printed up some pamphlets and showed up with card tables at registration in the fall of 1969 announcing the Stanford Workshops on Political and Social Issues. It had 10 faculty seminars and Stanford had never heard of the program.

The Tech: There seems to be a general movement towards more activism on campus but without any pressing issues like the Vietnam

War it hasn't amounted to much of anything. Do you have any impressions on activism today compared to when you were a student?

Jaffe: Students today are wonderful, certainly much better than students in the 1980's, which were very dispiriting times for a faculty member at a place where you expect students to be imaginative and energetic. But I still think there is a tendency for students to look for solutions by petitioning the administration, by asking permission. I think it is a lot easier to ask for forgiveness than it is to ask for permission. I don't mean for forgiveness for acting irresponsibly, I mean figuring out what resources are available, educate yourself on how to use them and bring them to play to solve your problem, looking for allies among the faculty, being responsible and taking things very seriously. The system will generally respond extremely positively to that. That model was there in the American

It is pursuing that challenge that brings people to want to do these sort of experiments. The hope of the program at RHIC is to try to bring together two nuclei — which gives us lots of quarks — at very high energies and have them interact with each other head on. By colliding them head on they deposit lots of energy and, it is hoped, create a sort of plasma out of the quarks and gluons that will allow us to look for new forms of matter. We can also study the quarks and gluons under the conditions where we think we can understand their properties a little better.

The Tech: This article said that there were some concerns about strangelets and the possibility that a black hole might be created here on Earth. Can you talk about this?

Jaffe: Strangelets I think are legitimate, but basically unobtainable. I think they're not a problem, but at least they are worth discussion. Black holes are simply an absurd issue, and were raised only

"We know that strange matter is not negatively charged and stable because if it were, we would not be here to write this paper."

student movement in the sixties and seventies, and it got lost, like a lot of things got lost.

The Tech: How did it get lost?

Jaffe: I think a lot of students concerns became institutionalized. There are many more people at a place like MIT whose job it is to be responsive to students needs than there were in the generation before. The responsibility for dealing with problems of that nature have been removed from the front line — the students and the faculty — and put in the hands of professionals.

The Tech: It is often said that student movements today aren't like the sixties. This seems obvious — there are different forms of communicating, different methods of organization, and different organizational structures within universities.

Jaffe: It's also important to realize that there was an imperative in the society that students felt that the situation couldn't be tolerated. There was a level of activism due to the presence of the war that has never been reproduced in any social issue since then. It's not entirely a story of selfless motivation for the social good. One of the reason it happened was because Nixon started drafting college students. Suddenly you went from a situation where someone else was fighting your war to you fighting your war. It brought the situation home to a lot of middle class families in America. It is hard to finger issues of that magnitude in American society now.

The Tech: Switching gears to your professional life, I have read that you were appointed to a panel at Brookhaven National Laboratory to review whether or not an experiment there will destroy the Earth. What does this experiment hope to accomplish?

Jaffe: It is called RHIC, which stands for the relativistic heavy ion collider. The idea is to try to probe the structure of quarks and the systems they make up at very high densities and pressures. We know that protons and neutrons are made of quarks and that they interact with each other by the exchange of quanta called gluons. We know the equations that govern these interactions, but they are very complicated and non-linear. We can solve them only in some simplifying limits. The challenge of this theory is that the laws are so simple and elegant, and we don't know how to implement it.

by individuals who don't understand the basic physics involved.

The bizarre behavior associated with strangelets were first suggested by theorists. The principle work was done by Ed Whitten at Princeton and by Ed Farhi and myself here at MIT. A strangelet is actually a little lump of a different form of hadronic matter. Ordinary nuclei, like iron — iron is actually a good example because it is the most tightly bound nucleus — are made up of protons and neutrons, and the quarks are packaged in the protons and neutrons.

If you were to squeeze iron tighter and tighter with some external pressure, you raise it to higher and higher densities, and the nucleon packages start to bump into each other or overlap more and more.

It is thought that the system makes a sort of transition to a state

"I don't mean forgiveness for acting irresponsibly, I mean figuring out what resources are available, educate yourself on how to use them and bring them to play to solve your problem..."

that is like a liquid of quarks or a gas of quarks. The system is driven to a different configuration by the external pressure. For example it is believed at the core or neutron stars where the pressure and density are highest the neutrons there are pressed into this "quark matter" phase. This gas or liquid of quarks is called quark matters. Quark matter made of neutrons and protons would only have the quarks that are in neutrons and protons — the up and down quarks. They are the lightest quarks, and they are what everything that is stable in nature is made out of. There is a complication in this story because there is a third kind of quark which is relatively low mass.

The third kind, the strange quark, has a low enough mass, so that when you put the system under high pressures the up and down quarks are pushed into higher and higher energy states by the Pauli exclusion principle because they have less volume. After a while the up and down quarks are forced into such a high energy level that it



Professor Robert Jaffe, the director of the Center of Theoretical Physics at MIT, explains strange matter during a July 30th interview.

would pay to make one of them into a strange quark, because there are now strange quarks so the low energy states of the strange quark are available. We call this a symmetry energy effect.

If you could make quark matter it seems quite likely that the density would be high enough for the up and down quarks to spontaneously turn into strange quarks by the weak interaction.

Now comes the most clever piece of this physics. By changing up and down quarks into strange quarks we are lowering the energy and nature might actually lower the energy so much that this strange matter is lighter than the nuclear matter that it was made from in the first place. So it might be that in a scale of energies strange quark matter is lower energy than a nucleus like iron.

You can't change iron into strange quark matter because there are no strange quarks in iron. We know that if you change one of the nucleons in iron into a nucleon containing a strange quark that the energy goes up not down. It is only when you have this gross rearrangement of the system from nucleons into a liquid of quarks and change all the quarks to strange quarks that the energy goes down.

Back in the 1980's the idea that captivated the physics community was that the true ground state of matter was strange matter, not nuclei, but that we don't see that because we are trapped in this metastable state of nuclei.

The Tech: So would this strange quark matter spread into other matter?

Jaffe: No, it is more complicated

ble at is of the order of 50 — about the size of iron. So this is another problem. Even if it is stable in bulk and stable at zero external pressure, it would have to be stable in small enough quantities so that you could make it at RHIC.

Even if it is stable in small quantities, it would be very difficult to make it at RHIC because the energy of the strangelet would have to be very low to be stable and the collisions at RHIC produce a lot of energy. Let's suppose, once again, that this could happen. The last step in this Goldberg apparatus whereby strangelets would be a risk is that this lump of matter would have to be negatively charged.

If it were negative than when the strange matter approached another atom, it would go into orbit around the nucleus. However, this orbit would be so low because of its relatively high mass compared to an electron, that it would actually be orbiting inside the nucleus. Then it can convert that nucleus into strange matter in an exothermic reaction.

It continues this way until the strangelet is so heavy that it is no longer reasonable to view it as a little particle that wraps around the nucleus. It would become so massive that it would fall to the center of the earth and continue to expand until the reaction became catastrophic. The likelihood of this happening is so small that any reasonable person who learned about it would consider it to be impossible.

The Tech: But it is interesting physics.

Jaffe: It is an amusing sequence of steps and physicists like to explore lateral thinking. In our original paper in 1985 Farhi and I said, "We know that strange matter is not negatively charged and stable because if it were, we would not be here to write this paper."

The Tech: So if it is so unlikely to occur, why was there a panel appointed to investigate it?

Jaffe: The sequence I outlined is the one that has lead people to question the safety of RHIC — it's what lead to the stories in the London Times and so on. As a consequence of the safety issues that were ranged, the director of Brookhaven is in a very difficult position. He is very eager to let people know that it is safe and that it is doing very interesting things for the world.

So when people raise safety questions he takes them very seriously. If someone raises an absurd safety question, he has two options. He can ignore it, or he can take it seriously and go at it like a typical science problem. His feeling was that if he ignored this, the accusation that he was not taking safety seriously would have been too damaging to the reputation of the laboratory. He feels he must take it seriously. However, by taking it seriously, he is also legitimizing it. People say, "This must be a problem because, after all, the director of Brookhaven appointed a panel to look at it."

The Tech: What about a black hole forming?

Jaffe: That is absurd. The energy required to make a black hole out of two nuclei would be about 115 orders of magnitude larger than what will be available at RHIC.

1999 Orientation to Feature Significant Changes

By Naveen Sunkavally
NEWS EDITOR

While generally following the format of previous years, the 1999 freshman orientation will feature a few new activities and changes designed to broaden student involvement in the community.

One significant change is the re-scheduling of the Welcome Dinner, a student-faculty mixer. Instead of being held the day students arrive, the Welcome Dinner will occur on the day of Convocation, which is Thursday, Aug. 26.

Director of Orientation Elizabeth Cogliano Young said that the event was moved in order to give students time to settle down and to formulate questions for faculty members. In place of the Welcome Dinner on Wednesday night, students will get the opportunity to socialize at a barbeque and an outdoor movie.

Thursday afternoon, students will participate in a new addition called "MIT Real World", a series of activities held from 1-5 p.m.

The activities will include pick-up games and other physical activities intended to suggest that "athletics are just not for varsity players," said Dakus S. Gunn '01, personnel coordinator for orientation. Also included will be a presentation by the MIT chaplains called "Cheesecake, Chowda, and Chinatown" designed to give students greater exposure to the Boston and Cambridge area, Gunn said.

Frosh to have off-campus dinners

Freshmen this year will partici-

pate in off-campus dinners Friday night in the groups led by their orientation leaders. These dinners will serve as "no substitute for the Thursday night dinners" held in previous years, Gunn said. In previous years living groups had hosted freshmen for the dinners. The Interfraternity Council will closely monitor these dinners to make sure no violations of rush rules occur, he said.

Last year's orientation "surprise" event, a cultural sensitivity and training forum called BaFa BaFa, is not happening this year, according to Cogliano. In addition, Gunn said, several of the more unpopular tours have been removed this year, and a new shopping tour has been added.

The orientation group is also developing plans to hold an unprecedented Wellesley-MIT freshman student mixer on Saturday, Sept. 4, said Damien A. Bronsan '01, logistics coordinator.

Openness a goal for Orientation

Gunn said the focus of this year's orientation was "opening things up," giving students less activities but more time to engage in those activities. No event this year is mandatory, and more activities this year are meant to teach freshmen how to be independent, Gunn said.

The majority of freshmen will arrive on campus before 5 p.m. on Wednesday, Aug. 25 preceded by international students and participants of summer programs such as the freshmen leadership program.

1999 Orientation Schedule

Date	Morning	Afternoon	Evening
Mon. 8/23	International Orientation begins		
Tue. 8/24	Project Interphase ends, Transfer Orientation begins All Pre-Orientation end		DJ on steps
Wed. 8/25	Advanced Standing Exams (all day)	Freshmen arrive (by 5); BBQ, meet Orientation Leaders (Kresge Auditorium)	Outdoor Movie
Thu. 8/26	Convocation, 10-12 6	Box Lunch, 12-1 in Kresge Auditorium	Institute Welcome Dinner, Mini-Conference, 1-5
Fri. 8/27	Freshman Essay Evaluation, 9 English Diagnostic Test, 9 Killian Picnic, 11:30-1	Core Blitz, 1:30-2:30 Academic Expo, 2:30-4 Off-campus dinners, 4-8	Residence Midway, 8:30-11
Sat. 8/28	Jay Friedman, 10-12 Freshman Picture in Killian Kick-Off, 12:30-12:45	Programming in Dorms and FSILGs may begin at 12:45 Women's Convocation Sorority Rush, 1	
Sun. 8/29	Residence Open Houses		
Mon. 8/30	Residence Open Houses		
Tue. 8/31	Residence Open Houses	Assoc. Advisor Mtg, 1-2:30	Activities Midway, 6:30-9 Athletics Gateway, 7:30-9
Wed. 9/1	Group meeting with Academic Advisor, 9-10:30	Group and Indiv. Meetings with Advisors Alternative Programs, 11-1 Freshman Explorations, 11-5	Residence Lottery Results released at 5
Thu. 9/2	Residence Halls continue assignments Freshman Explorations, 10-5	Move Out, 12-2 Move In, 3-5 Freshman Reg. Material due, 4	Residence Hall Programming, 6-8 IFC Alcohol Prog., 8-10
Fri. 9/3	City Days, 9-3	Open Houses for Parents Parents Orientation begins, 3	History and Traditions of MIT, 7
Sat. 9/4	Parents Brunch with Pres. and Mrs. Vest, 9-12	Parents Programs, 1-6	MIT Museum Open at 8
Sun. 9/5	Sculpture, Campus Tours for Parents, Brunch Cruise		
Mon. 9/6	LABOR DAY		
Tue. 9/7	REGISTRATION DAY Swim Test		
Wed. 9/8	FIRST DAY OF CLASSES		

Recent MIT Graduate Elected to Los Angeles City Council

By Anna K. Benefiel
STAFF REPORTER

Although many MIT graduates have gone onto great success in fields of technology, Alex Padilla

Profile

'94 is one seeking success in the non-technological world of politics. In the five years following his graduation from MIT, recently-elected Los Angeles City Councilman Padilla has been busy.

"Politics is like my MIT schedule continued — the demands, in terms of your time and energy, are the same," said the 26-year-old Padilla.

Elected on June 8th of this year, Padilla now represents his childhood community in the San Fernando Valley. He is the second youngest person, and the youngest Latino, ever elected to the Los Angeles City Council, an honor he takes in stride while embarking on an ambitious plan that he hopes will make life better for his constituents and the city of Los Angeles.

Padilla spoke about his roots in the mostly Latino and "majority minority" San Fernando community where he grew up, where "community involvement has always been" a part of his life. At MIT, Padilla majored in Mechanical Engineering, but spent a significant amount of time recruiting from communities much like his own, "speaking at high schools and working in telethons to try to get more students, especially underrepresented minorities, to apply," he said.

"More people," Padilla said, "from my community can and should be going to institutions like MIT." Padilla himself wouldn't have applied to MIT had he not relied upon the advice of a life-long best friend, who suggested that Padilla use his affinity for math and science to become an engineer.

As an undergraduate, he was an active member of La Unión Chicana por Aztlán and the Society of Hispanic Engineers. He lived at Zeta Psi and Bexley and worked through school in jobs at the Athletic Department, Sloan School, and later the Admissions Office.



Alex Padilla '94 has recently been elected as a Los Angeles City Councilman.
MIT training for politicians

"MIT," with its hectic and often sleep-deprived schedule, "was a great training ground" for a political career, joked Padilla.

Padilla said, "I absolutely

encourage everybody to get involved politically — whether it's electoral politics or getting a stop sign on your block. You [can make] an impact in your community, large or small," he said.

"Pick something you care about, and get involved," he continued. "Get hands-on experience," and work with an "issue, or proposition on a ballot, or candidate... Make sure it's something you care about and believe in. You have to believe it in your mind and in your heart, otherwise you're compromising yourself and the democratic process that we live in," he said.

Padilla attracting press attention

Focusing on issues of "quality of life, the economy, public safety, and education," Padilla has already attracted press attention for efforts to curb gang violence, create jobs, appoint conscientious members to the local community college school

board, and reopen power generation facilities in his district. Sworn in to office just slightly after the official halfway point in his predecessor's term, Padilla has also sparked some debate about rules governing term limits in city politics.

As the Chair of the Information Technology Committee for Los Angeles, Padilla's future agenda includes setting information technology policy for the city internally and externally. However, being representative of the second largest city in the country, "any overall policy decision has implications not just for my district and for L.A., but also for the state and the country as a whole," Padilla said.

Aside from his day-to-day job obligations, Padilla also hopes to meet a more philosophically wide-reaching goal.

"I have a duty and a personal desire to really represent everybody," he said. "Political and quali-

ty of life issues to me aren't really ethnic-based. Everybody wants a safe community, and... to have trash picked up once a week, and potholes fixed."

During his campaign, Padilla's age was an issue, as were his "grades" — scores determined by a San Fernando Valley secession-advocacy group, not his MIT grade-point average. Padilla points out that leaders of our time ranging from John F. Kennedy to Einstein to Martin Luther King Jr. began their campaigns to improve the human condition at young ages.

"It's not just about getting elected to office... it's not about age," asserted Padilla. "It's about your commitment and your ability to accomplish anything you set out to do. Electoral politics is unique in that you can't do it alone. You have to go out and inspire others and work with them to be able to do anything."

Athletic Department Decides against Price Hike

By Rima Arnaout
ASSOCIATE NEWS EDITOR

The MIT Athletics, Physical Education, and Recreation Department will keep the price of student athletic cards at twenty dollars — for one more year, at least. The department made the decision on July 9, a day after it had initially announced that it would raise the cost of athletic cards more than twofold, from twenty to fifty dollars a year.

"For this year, at least, we'll try to get the funding from other sources," said Daniel Martin, assistant department head for facilities and operations. "We can't predict" if the department will try to raise athletics card prices again next year, Martin said. "We need to go back and look at the whole picture."

The decision to raise the price of the athletic cards "came from the athletics department, as it looked at its resources after closing out the academic year," Martin said.

Martin declined to give specific numbers for how much money an increase in the card price would raise, but he did say that about

5,500 students had athletic cards. "It's [been] a fairly consistent number for the last few years," he said.

At first, raising athletic card costs seemed like a logical way to supplement Athletics Department funds, according to Martin.

"We raised the faculty, staff and alumni rates the year before, and we felt we could raise the student rates... We are starting to make some improvements to the facilities; we felt some increase [in athletic card rates] was justified to help our operational overrun," he said.

Faculty, staff, and alumni participation rounds out the total athletic card membership to about nine thousand, Martin said. Last year's increase of faculty athletic cards to \$125 "was well received."

According to Martin, the athletic department reconsidered the price hike after students reacted to the announcement. Martin received about one hundred emails.

"We basically feel that we're here for the students... we did get a lot of emails from students, and talked to people in the student government, and listened to what they

had to say," Martin said. "We just feel that the timing is not right" for any price changes.

Athletics under financial pressure

Some students felt that the attempted price increase was simply the department's response to financial pressures that affect many student life organizations on campus.

"Athletics is among many MIT student life departments that are drastically underfunded by the MIT senior administration... I encourage everyone to make it known to the senior administration that student life cannot continue to be underfunded," said Undergraduate Association President Matthew L. McGann '00, as part of an effort to voice student upset at the price hike.

Martin stressed that the money would have gone "to support existing operations and has nothing to do with the new facilities" such as the Central Athletics Center. With more money, the department plans to hire more personnel to monitor facilities, "to make sure that athletic card holders are the ones using the facilities," Martin said.

The Athletics Department has been considering other ways to handle financing its facilities, such as building the athletic card fee into tuition. "I know some students have been talking about, 'why don't we put it on the student bill?'" Martin said. "I think it would be a good idea... That is something the administration is looking at."

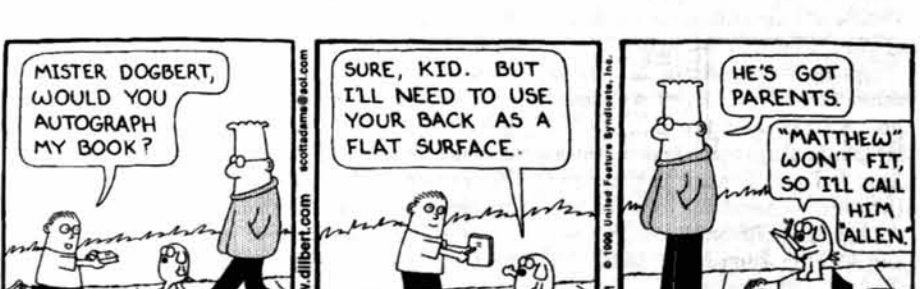
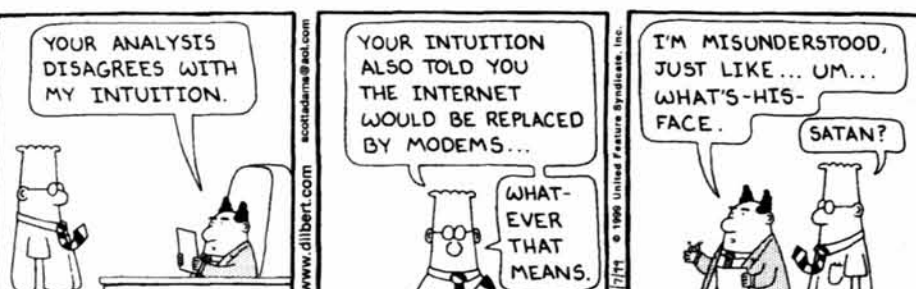
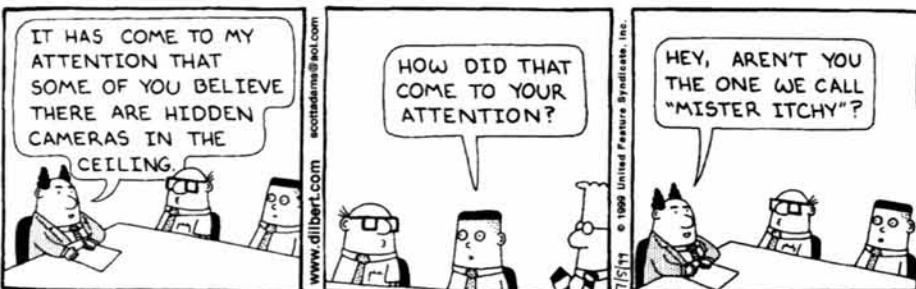
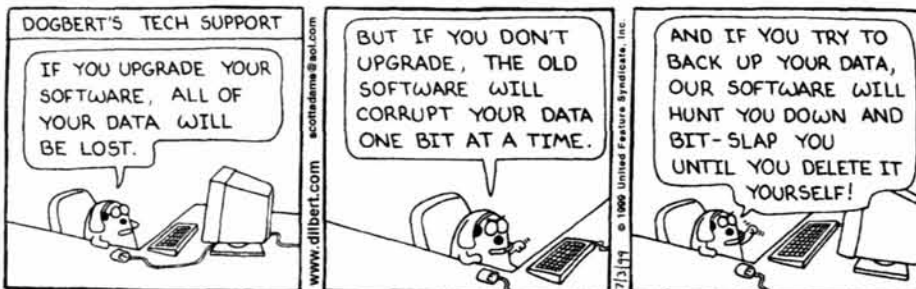
Making the facilities automatically available to all students would not preclude the need to hire monitors, however, because of the need to keep out people who aren't affiliated with MIT, Martin noted.

Currently, all students who wish to use MIT's athletic facilities must purchase an athletic card. "The athletic card includes the use of Johnson Athletic Center, Dupont Gym, Rockwell Cage, the indoor and outdoor tennis courts, the outdoor track, and also obviously field usage and the alumni pool," Martin said.

In order to use the crew and sailing facilities, students must buy a separate card. Athletic cards have cost twenty dollars for the past ten years, up from ten dollars.

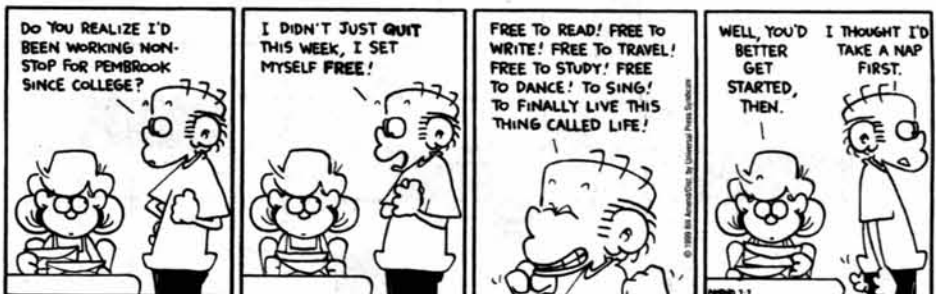
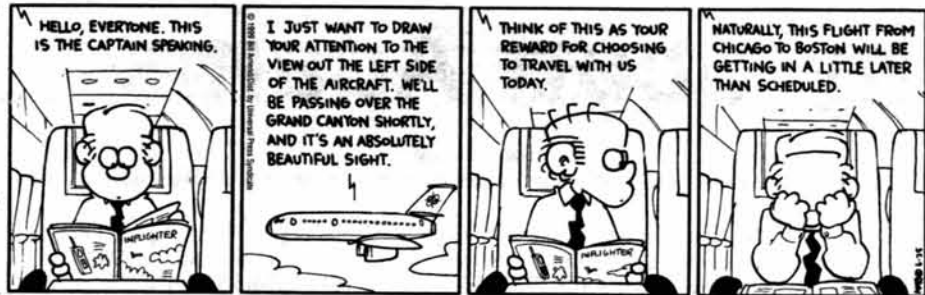
Dilbert®

by Scott Adams



FoxTrot

by Bill Amend



TechCalendar

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

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.

Friday, August 6

7:00 p.m. — **Fresh Tales: Three Humorous One-Acts for Children.** Enjoyable for adults as well! \$3 children three and up. For the Love of Sunny; The Fairy Godmother's Assistant; The Ugly Duckling. Admission \$5.00. Kresge Little Theater.

8:00 p.m. — **Crichton.** World premiere of original Gilbert and Sullivan-style operetta based on J.M. Barrie's story. \$10, \$8 students, MIT community/sr citizens; \$6 MIT/Wellesley students/students participating in MIT summer programs. Sala de Puerto Rico.

Saturday, August 7

2:00 p.m. — **Crichton.** World premiere of original Gilbert and Sullivan-style operetta based on J.M. Barrie's story. \$10, \$8 students, MIT community/sr citizens; \$6 MIT/Wellesley students/students participating in MIT summer programs. Sala de Puerto Rico.

3:00 p.m. — **Fresh Tales: Three Humorous One-Acts for Children.** Enjoyable for adults as well! \$3 children three and up. For the Love of Sunny; The Fairy Godmother's Assistant; The Ugly Duckling. Admission 5.00. Kresge Little Theater.

7:00 p.m. — **Fresh Tales: Three Humorous One-Acts for Children.** Enjoyable for adults as well! \$3 children 3 + up. For the Love of Sunny; The Fairy Godmother's Assistant; The Ugly Duckling. Admission 5.00. Kresge Little Theater.

8:00 p.m. — **Crichton.** World premiere of original Gilbert and Sullivan-style operetta based on J.M. Barrie's story. \$10, \$8 students, MIT community/sr citizens; \$6 MIT/Wellesley students/students participating in MIT summer programs. Sala de Puerto Rico.

Sunday, August 8

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

2:00 p.m. — **Crichton.** World premiere of original Gilbert and Sullivan-style operetta based on J.M. Barrie's story. \$10, \$8 students, MIT community/sr citizens; \$6 MIT/Wellesley students/students participating in MIT summer programs. Sala de Puerto Rico.

3:00 p.m. — **Fresh Tales: Three Humorous One-Acts for Children** Enjoyable for adults as well! \$3 children 3 + up. For the Love of Sunny; The Fairy Godmother's Assistant; The Ugly Duckling. Admission 5.00. Kresge Little Theater.

Wednesday, August 11

5:15 p.m. — **Learn to Sail** - Classes 1, 3 & 4. Bring a change of shoes. Want to Learn to sail? The MIT Sailing Pavilion offers introductory sailing lessons on the Charles River in Tech Dinghies. Sailing Pavilion.

Friday, August 13

8:00 p.m. — **Crichton.** World premiere of original Gilbert and Sullivan-style operetta based on J.M. Barrie's story. \$10, \$8 students, MIT community/sr citizens; \$6 MIT/Wellesley students/students participating in MIT summer programs. Sala de Puerto Rico.

9:00 p.m. — **Potluck Performance Art Party.** AKA show and tell. Bring video, poetry, slides, anything to read, show, perform and/or consume. Admission \$4.00. N52-115.

Saturday, August 14

8:00 p.m. — **All Sibelius Concert: MIT Summer Symphony.** George Ogata '92, founder, music director, and conductor. Finlandia, Op. 26; Violin Concerto in D minor, Op. 47 (Jodi Hagen, violin); Symphony No. 2 in D major, Op. 43. Kresge Auditorium.

8:00 p.m. — **Crichton.** World premiere of original Gilbert and Sullivan-style operetta based on J.M. Barrie's story. \$10, \$8 students, MIT community/sr citizens; \$6 MIT/Wellesley students/students participating in MIT summer programs. Sala de Puerto Rico.

Sunday, August 15

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

2:00 p.m. — **Crichton.** World premiere of original Gilbert and Sullivan-style operetta based on J.M. Barrie's story. \$10, \$8 students, MIT community/sr citizens; \$6 MIT/Wellesley students/students participating in MIT summer programs. Sala de Puerto Rico.

Wednesday, August 18

5:15 p.m. — **Learn to Sail** - Classes 1, 2 & 4. Bring a change of shoes. Want to Learn to sail? The MIT Sailing Pavilion offers introductory sailing lessons on the Charles River in Tech Dinghies. Sailing Pavilion.

Sunday, August 22

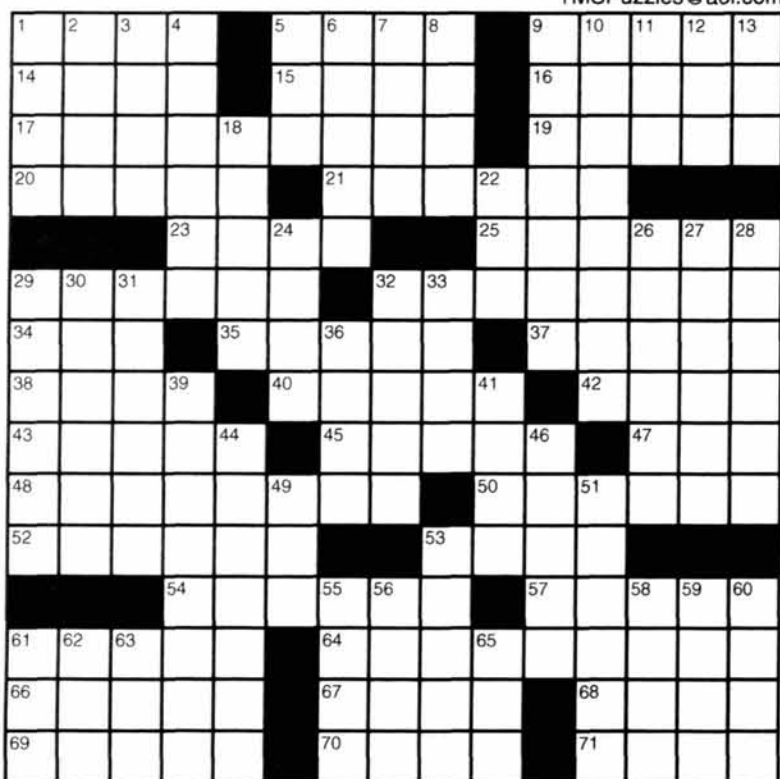
10:00 a.m. — **Learn to Sail, Weekend Classes.** Bring a change of shoes and a lunch. Sailing Pavilion.

Wednesday, August 25

5:15 p.m. — **Learn to Sail** - Classes 1, 3 & 4. Bring a change of shoes. Want to Learn to sail? The MIT Sailing Pavilion offers introductory sailing lessons on the Charles River in Tech Dinghies. Sailing Pavilion.

Crossword Puzzle

TMSPuzzles@aol.com



By Holden Baker
Greenfield, MA

6/9/99

ACROSS

- 1 Cinder ending?
- 5 Scarlett's home
- 9 Analyze
- 14 Nickel or dime
- 15 City on the Oka
- 16 Annoy
- 17 "The Bridge" poet
- 19 Harangues
- 20 Nebraska city
- 21 Tea Party city

DOWN

- 23 Work units
- 25 Dickinson and others
- 29 Come forth
- 32 Former Colorado senator
- 34 Nothing
- 35 During a broadcast
- 37 Family member
- 38 Rider's whip
- 40 Exhilarate
- 42 Egyptian bird

- 43 Opera highlights
- 45 Photographer Adams
- 47 Verse opener?
- 48 "The Man Who Came to Dinner" playwright
- 50 Wakes
- 52 Adjusted beforehand
- 53 Checked garment?
- 54 Holiday decoration
- 57 Valleys
- 61 Reporter's exclusive
- 64 1951 Wimbledon winner
- 66 Royal crown
- 67 Very dry
- 68 Summit
- 69 Gridiron demarcations
- 70 Arizona city
- 71 Tide type
- 13 Affirmative
- 18 Ship's payload
- 22 Black goo
- 24 Kelly or Autry
- 26 Metrical foot
- 27 Weasel with a black-tipped tail
- 28 Balance
- 29 Pitch tents
- 30 Looking glass
- 31 Plaza Hotel girl
- 32 Ferber novel
- 33 Liberal
- 36 Having wings
- 39 Log-on need
- 41 Younger Saarinen
- 44 Himalayan climbers
- 46 Burdens
- 49 Dined
- 51 Provo resident
- 53 Evert or Schenkel
- 55 First gardener
- 56 Barreled (along)
- 58 Fasten wingtips
- 59 Humorist Bombeck
- 60 Procedure element
- 61 Hog home
- 62 OSS, now
- 63 Sculling pole
- 65 Rhoda's TV mother



Ten MacGregor lounges are expected to be converted into doubles this coming term to compensate for oversubscription to popular dormitories.

MIT Affiliates Receive Red Hat IPO Letters

By Frank Dabek
EDITOR IN CHIEF

Red Hat Inc., distributor of the popular Red Hat Linux operating system, has taken the unusual step of offering individuals the opportunity to participate in its initial public offering of common stock, expected to occur sometime this month.

Several MIT students and affiliates are among the perhaps 1,000 individuals who received a letter addressed to "open source community members." Red Hat attempted to target those individuals who have contributed to the open source software movement. Linux, on which the Red Hat operating system is based, is an open source product, meaning that its source code is publicly available.

Derek A. Atkins '93 received the offer due to his contributions to the linux kernel made while modifying it to support the Andrew File System used by Athena. Atkins plans to take advantage of the offer and has already made an offer to purchase shares of the company, which will most likely open between 12 and 20 dollars.

Atkins was supportive of Red Hat's offer of stock, which "gives the people who have helped Red Hat the opportunity to get something back," he said.

Other technology IPOs have performed well in the recently bullish market, and Red Hat is widely

expected to rise steeply after it opens. Of his investment prospects, Atkins said, "I'm willing to lose, and if I win — great."

Some have difficulty participating

Although Red Hat's offer to allow contributors access to the IPO was initially received warmly in linux news forums such as *Slashdot* <<http://www.slashdot.org>>, many recipients became dissatisfied when they failed to meet the eligibility requirements of E*TRADE, one of the IPO's underwriters, and were unable to purchase stock.

C. Scott Ananian G, a graduate student in the Laboratory for Computer Science, liquidated savings bonds given to him in his childhood to open an E*TRADE account only to be rejected from the IPO offer.

Falun Gong Threatening to Communist Party

Falun Gong, from Page 1

homes of Falun Gong practitioners and have confiscated books, videotapes, and posters. Many of those arrested by the police have been detained in "re-education camps." Letters written by the detained members claim that followers are being held without food or other provisions.

Movement threatening to some

Not all agree with He's state-

ment that Falun Gong has no political agenda.

Ananian, who received the offer due to his work on several open source utilities, said that the rejection was "somewhat of a surprise." Tim Alban, an E*TRADE spokesman, pointed out that the invitation letter contained notice that all applicants would be required to meet an eligibility profile. For those who were rejected by the on-line form, E*TRADE is reviewing their applications on a "case by case" basis.

Many rejected invitees are also being allowed to fill out the form again. Ananian, however, rejected this offer, which he feels is an invitation to lie. He said that open source developers "don't want to feel that to take part [in the IPO], we have to pretend that we are millionaires."

In fact, Ananian hopes to turn his rejection into a struggle for open

source recognition by authoring an essay "My Linux Lament" in the on-line journal *Salon* <<http://www.salon.com>>. "I wanted to set the tone of the debate," he said.

Ananian says that his concern with the rejection is "not really money; it's respect." He sees the issue as a "conflict of worlds." Red Hat is torn between their desire to "give back to the community" in the open source model and the traditional economic reality which dictates that one "can't play unless you are one of the 'big guys'," he says.

Whether or not he receives the chance to buy Red Hat stock Ananian would "like to see the issue resolved in a public way" which "validates that we (open source developers) are actually important" to the future economy.

dangerous to China."

Li has repeatedly denied that his practice is politically-motivated. However, China's communist leaders maintain that they are attempting to preserve stability in China and are even helping those people they have detained. The Xinhua news agency has issued reports that members of Falun Gong have been killing themselves and others, and therefore need to be treated or re-educated.

"That's mostly fabricated," He said. "Realize that when you have so many people following this system and one person commits suicide, you can't blame their meditation practice for their death."

He explained that Falun Gong is based on ancient Chinese principles that convince people to give up anger, anxiety, jealousy, and desires for fame. The group's guidebook, *Zhuan Falun*, explains that each individual possesses a falun, or law-wheel. The falun is like a miniature universe and has its own form of existence and process of evolution.

"The people who believe in this are fundamentally dangerous," said Chemers. "Some of them have split open their stomachs to find their

years, about one-fifth as many people would pledge after the lottery, he said. "People didn't pledge out of MacGregor" last year, however.

"I hope not to crowd any lounges at all," Bernard said. "It's not a good situation." Tentatively, however, he expects about ten lounges to be converted into doubles. Complaints about this type of crowding do not generally come from students in the crowded doubles, since they are large rooms with nice views, he said.

However, students have complained when forced to decrowd out of their MacGregor entries.

New Lottery Optimizations

The lottery is run by Eliot Levitt '90. His algorithm "optimizes a 'happiness' function that tries to capture the appropriate balance of assignments to preferences in a single value," Levitt said. Last year the algorithm examined possible switches between two or three students, but this year, larger groups will be considered.

This year's algorithm also uses some genetic programming to optimize the code, Levitt said. This is still in trial, however; last year's program will be run simultaneously, in case the latest version underperforms. Levitt does not "expect any better results to come out of version 2 than we saw last year," but the algorithm will be closer to the "right way" of solving the problem, he said.

"And of course if, in the meantime, the new techniques strike paydirt and improve the assignments even one or two percent, I know those four or five freshmen will be very happy we took the time to do it right," Levitt said.

magical wheels. And they're a threat to the [Communist] Party. What's bad for the Party is bad for China."

Chinese government hacking sites

Recent reports from the members in charge of American Falun Gong websites have claimed that their websites have been hacked in attempts to shut them down. Unconfirmed reports from webmasters say that the hacks have been traced to Beijing and government offices.

Meanwhile, two of Hong Kong's largest bookstores have stopped selling Falun Gong books, although spokesmen for the bookstores have refused to indicate why the books have been removed from shelves. Hong Kong, has not banned the movement.

"Basically, the movement against the Falun Gong is spreading," said He. "Lots of practitioners in North America have tried to ask governments for help. If dialogue is possible between Master Li and the Chinese government, there may be a way to save many people who are being mistreated and abused."

Amy Beth Segal



MIT NEWS OFFICE

Amy Beth Segal, a 34-year-old graduate student in the Sloan School of Management, died of cancer at the MD Anderson Cancer Center in Houston on July 21.

Ms. Segal, a resident of New York City, had been receiving treatment for her illness at the Houston medical center which is near the home of her sister and brother-in-law, Mara and Scott Van Nostrand.

She came to MIT in 1992, after earning a bachelor's degree in labor relations from Cornell University and a master's degree from the London School of Economics. She was in the final stages of completing her PhD in organization studies at the time of her death.

Her husband, Jeffrey Feinsod of New York City, said that Segal had accepted a position as assistant professor at McGill University in Montreal prior to

her illness.

First diagnosed with a rare lung sarcoma last fall, Segal had surgery in September and underwent subsequent treatment during the past ten months, while continuing to pursue research for her PhD thesis despite the serious nature of her illness.

Her thesis work was considered unique in its philosophical and methodological stance, as well as for its "honest portrayal of the emotional side of organizational life, for extending the boundaries of theories of feminism and organizational change," according to a statement by organizers of a scholarship fund being set up to honor Segal.

The group hopes to raise funds to hire a writer who will work with Segal's colleagues to finish her dissertation, and to offer a bi-annual scholarship to women students at the Sloan School.

"Amy focused on building strong relationships with those she loved, but also made time to enjoy literature, photography, yoga and cooking," Mr. Feinsod said. "She was committed to women's issues and community service, and volunteered her time and energy to many worthwhile organizations."

Ms. Segal graduated from high school in her hometown of Oradell, NJ. She is survived by her husband; her parents, Judy and Paul Segal of Oradell; her sister; and twin nieces Alanna and Zoe Van Nostrand of Houston.

The family requests that donations in Segal's memory be sent to either the MD Anderson Cancer Center Development Fund-Sarcoma Research, 1515 Holcombe Boulevard, Houston, TX 77030; Gilda's Club NYC, 195 West Houston Street, New York, NY 10014; or the scholarship fund. For information about the scholarship fund, contact Sandra Rothenberg at <srothenberg@alum.mit.edu>.



MIODRAG CIRKOVIC—THE TECH

A demonstration was organized at MIT, on July 20, exactly 25 years after the Turkish invasion of Cyprus, in an effort to increase awareness of the continuing Turkish occupation.

Snowberg Campaigns for Student Vote for Council

Snowberg, from Page 1

Campaign to mobilize students

The greatest challenge facing Snowberg's campaign is getting students to the polls on November 2. Currently, only 12 percent of MIT students and five percent of Harvard students are registered to vote in Cambridge. To mobilize the student voting block, Snowberg has begun campaigning with information about the laws regarding voter registration.

Any student residing in Cambridge for over 180 days per year is eligible to register in Cambridge. Registering in Cambridge will not affect residency status in almost every U.S. state.

The campaign also plans to show students the impact of local government on their daily lives. City council impacts the lives of all students, from approving planned expansion at Harvard to rent control issues affecting MIT students living off-campus.

Snowberg also plans to campaign door-to-door throughout Cambridge to address issues of concern to permanent residents.

Students interested in campaign

Students at MIT expressed interest at the idea of one of their own running for City Council.

"Student interaction with the community is an issue that needs to be addressed," said Andy D. Berkheimer '01. "Having someone on our side... can help the council

better understand the students' views."

Harvard students have also shown interest in supporting Snowberg's campaign.

"He knows the students' perspective," said Dan Kaganovich, a Harvard junior. Kaganovich added that Snowberg's experience on City Council could aid Harvard in future negotiations with Cambridge over the university's land expansion.

David R. Karger, a Laboratory

for Computer Science professor and a Cambridge resident, is also interested in the campaign. "The more perspectives you get," Karger said, "the better."

Snowberg is one of twenty-four candidates for the nine seats in the non-partisan, biannual election. Cambridge uses proportional representation (PR) voting in City Council elections. Under PR, voters rank candidates from first-choice through ninth-choice. Votes are then tabulated by ranking.

Police Log

The following incidents were reported to the MIT Campus Police between July 16 and July 24. Information is compiled from the Campus Police's weekly crime summary and from dispatcher logs. This summary contains most incidents reported to Campus Police but does not include incidents such as: medical shuttles, ambulance transfers, false alarms, generals service calls, etc. Crime information for dates not printed here can be found at <http://www.mit.edu:8008/menelaus/cp-crime-log/>

July 16: Bldg. WW15, report of suspicious vehicle, gone upon CP's arrival; Bldg. W11, check and inquiry of individual, checks out okay; McCormick, report of bird stuck inside, officer released bird; Student Center turnaround, check and inquiry of persons, check out okay; East Lot, vehicle driving in circles, individual taking driving lessons; Bldg. NW30, suspicious person, trespass warning issued; New House, 1) routine check and inquiry, trespass warning issued; 2) noise complaint.

July 17: Bldg. 14, hang-up call on emergency line, check of area all okay; N10 lot, two juveniles with marijuana, parent advised to pick them up; 33 Mass. Ave., check and inquiry of person, check out okay; Senior House, assist Cambridge Police in locating person for questioning.

July 18: Bldg. E55, report of missing person, same later returned; Johnson Athletic Ctr., Osemerie Efezie of 50 Island View Place, Dorchester, MA, arrested for trespassing and other related charges; Assist Cambridge Police at Mass. Ave. and Vassar St. for vehicle accident; Cambridge, visiting student had wallet stolen somewhere between Logan Airport and MIT; DuPont gym, wallet stolen \$50.

July 19: Lobby 7, Charles N. Animalu of 27 Stout Court, Poughkeepsie, New York, arrested for trespassing; Student Center Reading Room, backpack stolen \$75; Boston, Sigma Chi, report of illegal use of credit card; Bldg. E51, employee dispute; New House, cellular telephone stolen \$100; Memorial Drive, assist Cambridge Police with vehicle stop; Albany St. suspicious motor vehicle, checked out okay; NW10 lot, suspicious person, trespass warning issued.

July 20: Bldg. 7 dome, hack of astronaut carrying a flag; Mass. Ave. and Landsdowne St., facilities truck keys stolen during an altercation; Bldg. 31, mechanical pen stolen \$220; Bldg. E15 rack, bicycle secured with cable stolen, unknown value; Bldg. 56/66 bike rack,

bike secured with cable stolen \$250; Bldg. 8, report of dog outside crying, owner returned crying stopped.

July 21: Burton, suspicious activity; Student Center, 1) suspicious person issued a trespass warning; 2) John Shea of 300 Commanders Way, Chelsea, MA, arrested for trespassing; Sloan lot, assist Cambridge Police with a possible assault; Bldg. 54, unauthorized use of a computer; Bldg. E10, employee problem; NW21 alley, suspicious vehicle, checks out okay; 33 Mass. Ave., witness observed a suspicious person pushing a bike with the lock still on it. Witness engaged person in conversation who then dropped bike and fled, search of area by CP's was negative, owner came to claim bike; Cambridge, Zeta Psi, cash and other items stolen \$680; Student Ctr. homeless person assisted to shelter.

July 22: Bldg. E23, computer stolen \$1,100; Bldg. 50, suspicious activity; Bldg. 2, report of solicitors, same checked out okay, not soliciting; Albany Garage, report of youths on bikes, gone on CP's arrival; Zeta Psi, suspicious persons, same had left area upon CP's arrival; Mass. Ave. and Amherst St. assist Cambridge Police with bicyclist vs. vehicle door; Bldg. NW16, routine check and inquiry, individual checks out okay; Fowler St. motorcycle operator without helmet; 33 Mass. Ave. routine check and inquiry, Carlos Carrion of 141 Washington St., Cambridge, MA, taken into custody on outstanding warrant; Mass. Ave. and Albany St. assist Cambridge Police with a possible past assault.

July 23: Hayward St. motorist flagged down MIT officer to report hitting another vehicle; Student Center, vehicle traveling South on Mass. Ave. lost breaks causing him to crash into loading dock, no serious injuries to operator or passenger; Walker, food stolen, unknown value; Vassar St. and Memorial Dr. minor motor vehicle accident where a MIT Police vehicle struck another vehicle; Hayward Lot, suspicious vehicle, checks out okay.

July 24: Student Center, pocketbook stolen, \$35 cash and check for \$372, pocketbook later recovered minus cash, check and ID; Bldg. 3, report of missing person, same located; Main Lot, facilities vehicle struck, other vehicle left area after causing damage; Burton, check on well being of student; Main St. and Portland, notify Cambridge of vehicle accident; Bldg. WW15, suspicious person issued trespass warning; Bldg. NW30, check and inquiry of individual, checked out okay.

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Graduate Student Council General Council Meeting Minutes July 7, 1999

1. Funding Board

- Handouts about summer allocation were distributed.
- Sumit gave an introduction of the Funding Board. Funding Board funds different events subject to several categories such as social events and capital events, and cross-departmental socials. FY'00 budget is \$78,000.
- Additions to funding guidelines this year. GSC logo is required; emphasizes a wider event focus to serve more students. The Funding Board also tries to increase the number of groups that are funded through GSC. There is an effort to atomize the funding system to increase efficiency, which would, however, entail monitoring of the system.
- The percentage increase of summer funding from 1997 to 1998 is six percent vs. 96 percent from 1998 to 1999. The trend is encouraging.
- Number of groups and events have increased a lot.
- The number of events have increased a lot, but the number of groups only increased by three. A question was raised about how can more groups know GSC? Answer: There has been more events organized. We do not know what kind of events groups are having, how much money the groups are receiving from other sources, nor do we have this information in the past. For example, Ashdown receives money from three sources, but this is not reflected in their accounts.
- Appeals deadline is Friday, July 15. No applications have yet been received in the area of cross-departmental socials. This could be an opportunity for the representatives, especially for any orientation type of activities that fit in the definition of cross-departmental socials.

2. Orientation

- If everyone in the GSC can step forward for one event, that won't require too much time. Only two hours on one of the days.
- Still needs 35 percent volunteer right now.
- Descriptions of the events have been put on the web.
- Cross-departmental orientations.
- Orientation week Thursday schedule. Original idea was to have a picnic in the afternoon, then the Camera safari. One of the ways to get people back is to have a guest speaker. Orientation Committee has talked to Professor Bose. The problem is that Undergraduate Association has already taken the Kresge Auditorium, so GSC needs to find another place.
- An alternative is to use Killian court.
- Luis wanted to compare two possible ways to do the Camera Safari, whether it is better to have a guest speaker before people take off so we have a larger group to start with, or to have the speaker after the safari so people can come back to. Received comments on both sides. Any further comments can be made to co-chairs and officers.

3. Budget

- Quorum established
- Sumit introduced highlight features of the FY'00 budget. We have

put an emphasis on publicity to increase GSC visibility. Budgets for all the committees are about the same. Funding board has been split up in two different categories to make it more efficient and make processing more easily. Two retreats planned. Budget also provided for other important service such as web-site and office upgrading.

- Activities Committee motioned to increase the budget for expenses of activities under Activities Committee from \$44,000 to \$47,300, pointing out the financial needs for organizing hyper-large cross-campus events, not just subsidized trips. Activities Committee did not have the events planned yet. The motion failed: six for, zero against, eleven abstaining.
- Recruiting tool for the officers of GSC to the National assembly in Columbus. GSC only attended one lobby day instead of two.
- Budget approved without amendment. 16 for, one against.

4. Ring Committee

- Kevin Davis motioned to form an ad hoc ring committee to design a graduate ring for the year 2000. A separate committee is needed because this task goes beyond the normal Housing Community and Affairs Committee responsibilities.
- Undergraduates redesign their ring every year. Graduate ring is only a copy of the Alumni ring with the appropriate degree designation on the side.
- Kevin was not indicating that GSC would be redesigning the ring every year from now on. He personally would want the ring not just for 2000, but to go until there is a new design. However, the ad hoc committee would decide this.
- Unanimous approval to form the ad hoc Ring Committee.
- No one volunteered to be the chair of the Ring Committee.
- This committee would be under the wing of Housing Community and Affairs Committee.

5. Stipend rate and cost of living

- Rent control has been eliminated in the Boston area and rents have been increasing dramatically as professionals start living in what used to be a student area. Stipend has not been adjusted to the increasing rent. Wondering whether people have heard complaints and whether it is worth doing some research to pursue this matter.
- Stipend level is basically set by the Federal Government. But we also have to recognize the fact that situation is different from graduate students in Cambridge.
- Dean Colbert is probably still the person in charge of this.
- Relevant questions for us to ask are as follows. What is the percentage increase in rents vs. the percentage increase in stipend? What is the percentage of rent in stipend? Also, can we ask off-campus housing to estimate the number of students wanting to move in MIT property vs. the available space?
- Further discussion and comments are referred to HCA.
- HCA may consider using the results from previous web surveys.

SOURCE: GSC SECRETARY YING LI G

The Tech
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The Tech

The Making of a Newspaper, 1881



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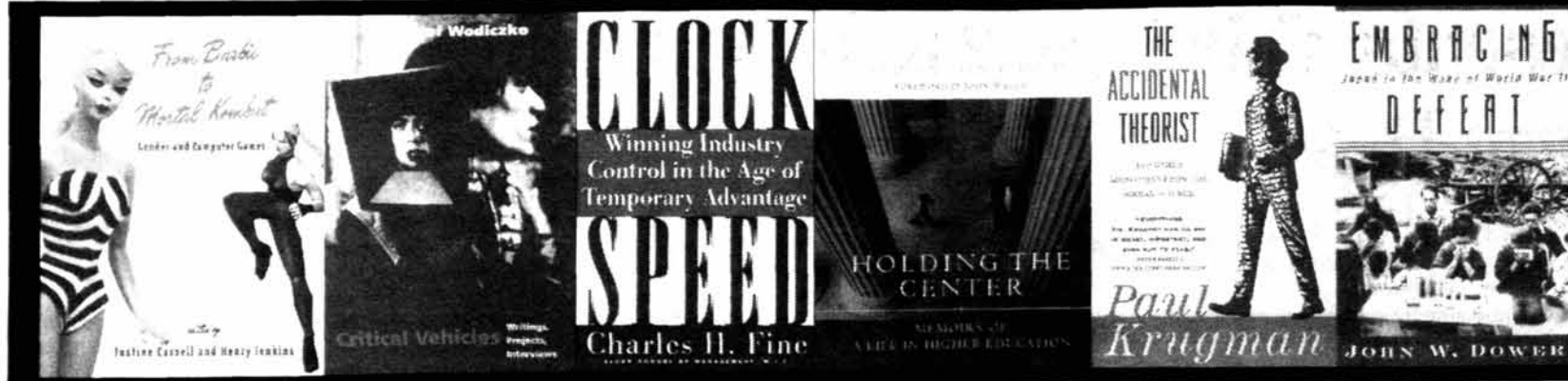
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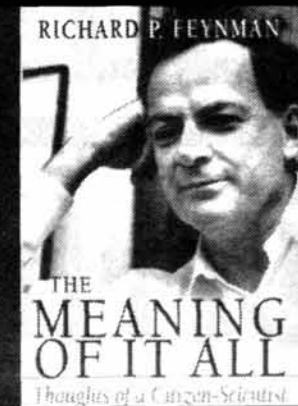
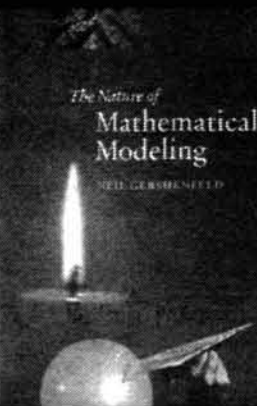
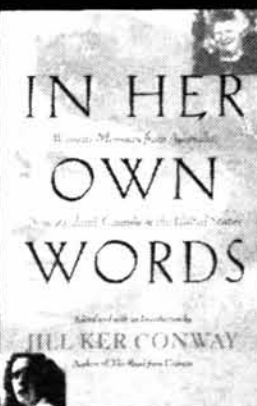
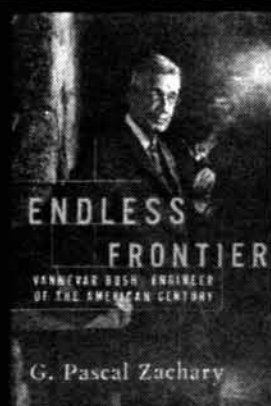
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Holl Presents Third New Dorm Design

By Kristen Landino
ASSOCIATE NEWS EDITOR

Progress towards the new Vassar Street dormitory, which is currently in the architectural design stage, is on schedule and the building is expected to be completed by Fall 2001, according to Founder's Group member Joshua C. Randall '01.

Design Specifications Modified

Architect Steven Holl presented his ideas to the group earlier in the year. However, the proposed design called for a section reaching a height of approximately 180 feet.

A structure this tall would require a special building permit from the city of Cambridge. In order to circumvent the additional funds and paperwork which would be necessary, the Founders decided to modify the design to meet the standard building height limits set by the city of Cambridge.

Presented to the Founder's Group in early July, the new creation by Steven Holl, dubbed "the Sponge Design", met with approval from the committee.

"We expect Holl to be back with the final design within the next few weeks," said Randall.

The "Sponge Design"

The "Sponge Design" is named such because it includes a number of "void spaces" which are to be used as lounges. These spaces will extend through multiple floors, in some cases, serving to integrate the different levels of the dormitory.

The facade of the building will also reflect the "Sponge Design", according to Randall. The roof will be made up of various levels with roofdecks on the lower roof levels.

Walls in student rooms will be composed of a grid of nine small windows instead of the traditional two or three larger windows. It is hoped that this design concept will give students a greater interaction with their surroundings.

Housemaster's apartments in the

new dormitory will also include a reception area large enough to hold all students in the dormitory. This added touch will encourage more student gatherings and facilitate stronger relations between students in the dorm.

Holl has designed an archway which runs through the center of the dormitory. Stairs will be located under this structure where students can gather and sit.

The Founder's Group also plans to include a dining facility, after hours cafe, exercise room, and a theater space where lectures can be held and students can watch movies. The new dormitory will also have spaces for visiting scholars staying for a single semester or year.

Student rooms will be located along long curved hallways which open into student lounges. Two to three rooms will share small private bathrooms. The dormitory will be comprised of both single and double rooms.

Student integration techniques

"The Founder's Group does not want the new dormitory to be strictly a freshman dorm. We hope to have it be a mix of all student classes, similar to other dorms on campus," Randall said.

The new dormitory will be located along Vassar Street on the opposite side of Briggs Field, somewhat isolated from most of the dorms on campus. The Founder's Group has addressed this issue and included several ideas to integrate the dormitory with the rest of the MIT community.

Plans are in the works to construct a walkway across Briggs Field to allow students housed in the new dorm free access to campus. There are also plans to remake Vassar Street in order to give it a more residential feel and make it more visually appealing.

"We would like to use the property behind Vassar Street in the Cambridgeport neighborhood for new faculty housing," Randall said.

Few Citations Issued In First Year of Policy

Diploma, from Page 1

for his specific charges, is not without precedent. According to Betty Sultan, Office of the Dean of Students and Undergraduate Education staff to the committee, the COD has revoked students' diplomas before.

"It doesn't happen often, but it can be done... and it has been done," she said. "I can't describe the charges, but I would say they're serious charges. It could be anything." Additionally, a student's degree can be withheld if he or she is about to graduate with a serious charge.

"The Institute considers that it still has a relationship with people who graduate," Sultan said.

Appeals of a COD decision go through the president. "The student may ask the president if the president accepts the recommendation," Sultan said. If the president does, "the student may ask that the president reconsider."

Every year, the COD presents a report at the February faculty meeting. Although the COD does not release information about specific cases, it does provide statistics, including the years of students and what the punishments were.

Citations given under new system

Since Krueger's death, MIT has revised the way alcohol violations are handled.

Under the new policy, students are given alcohol citations based on the type of violation — either Category I, for underage possession

of alcohol, or the more severe Category II, for providing alcohol to minors. Since the implementation of the citation program in February 1998, only 25 citations have been issued, with about two-thirds of those being cited for possession, according to Dean for Student Life Margaret R. Bates.

The citations were given to both undergraduate and graduate students. Although the program was implemented in Spring of 1998, the first citation was not given until September, with generally less than three citations being given out per subsequent month.

One incident in January of 1999 resulted in six students being issued citations. Only one student has been issued two citations.

"I'm pleased that in effect I think there have been significant changes on campus, that when we first instituted the system, we said we don't know how many citations there will be," Bates said. "Clearly what I hope is that the relatively small number of citations means there's a preventive impact."

Bates added that it was "helpful to identify people who may have difficulty with alcohol," and that it was a good thing if the citation system "helps do that."

An article in *The Tech* from February of 1998 quoted Chief of Police Anne P. Glavin as stating that about 15 to 20 alcohol incidents were referred to the Dean's Office each year. In the same article, Bates is said to hope that the citation system will give more realistic numbers.

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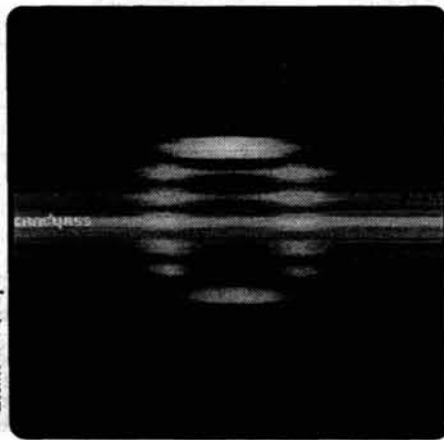
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By Susan Buchman

SPORTS EDITOR

The men's outdoor track and field team capped off an undefeated regular season by winning the inaugural New England Women and Men's Athletic Conference championship, placing second in a field of twenty-nine at the New England Division III championships, and sending four athletes to the NCAA Division III national meet.

The team's post-season accomplishments are no surprise in light of its undefeated regular season.

"Our outlook coming into this season was one of optimism. We thought we could be undefeated but that is so difficult in track and field as there are nineteen different events in each meet and anything can go wrong," said head coach Halston W. Taylor.

The first meet of the season was the Engineer's Cup on April 3, with MIT, Rochester Polytechnic Institute and Worcester Polytechnic Institute competing. Despite the many injuries plaguing the team, MIT won every running event except the 100 and the 200 and took the meet with a score of 110.5, more than doubling RPI's 55. WPI placed last with 37.5 points.

MIT's victory was sweetened when Nicholas Michalakos '01 qualified for NCAA Division III nationals in the javelin by throwing a 193-5.

Injuries were an even bigger concern at a quad meet in Bowdoin College on April 10; in fact, they forced MIT to rethink its strategy for the meet. The team focused on ensuring its strength in the distance events, which paid off, giving MIT 37 of a possible 44 points in those events.

The team "abandon[ed] the notion of having a meet where individuals could focus on going all out in their primary event...[and] set to work on how they could return to Cambridge still undefeated," Taylor said.

The final regular meet of the season was a close home dual meet against Tufts University on April 17. The relatively healthy MIT squad defeated Tufts 156 to 128. In the long jump, Ravi V. Sastry G not only defeated the Tufts jumper but he qualified for NCAA Division III nationals as well.

MIT wins first NEWMAC tourney

MIT went into the NEWMAC championship meet on April 24

hopeful but not overconfident.

"We hoped to win the inaugural NEWMAC meet, but we knew Wheaton was a nationally competitive sprints jumps squad, so our task would be difficult," Taylor said.

In track and field, it is not the team as a whole which qualifies for the championship but its individual members.

"Individuals have to qualify by performing better than a standard set for that particular championship. How the qualified individuals do at the championship determines the team's points and place," Taylor said.

MIT won the meet with a score of 189, followed by Wheaton College (153), Springfield College (132), US Coast Guard Academy (96), and WPI (48).

"Given the scoring system, the final standings of 189 to 153 were pretty close. A 36 point difference in track and field can actually only be an 18 point swing," Taylor said.

There were six event champions at NEWMACs: Christopher S. McGuire '00, 10,000 meter run; Michalakos, javelin; Sean J. Montgomery '01, 1500 meter run; Michael A. Parkins '99, 3000 steeplechase; Leif Seed '99, 400 intermediate hurdles; and Yuval Mazor '02, Todd A. Rosenfield '01, Neal P. Karchem '99, and Seed, 1600 meter relay.

Honors continue past NEWMACs

Post-season success followed the team beyond its NEWMAC championship. The team placed second at the New England Division III championships, and Michalakos, Montgomery, Sastry, and Seed competed at NCAA Division III nationals, held the weekend of May 20 in Berea, Ohio.

Michalakos placed fifth in the javelin, Montgomery finished tenth in the 1500 meter run, Sastry finished fifteenth in the long jump, and Seed finished third in the 800 meter run. Seed and Michalakos earned All-American status with their finishes.

"We hoped to get some people to Nationals, but thought it might primarily be distance runners. The fact that we had a Javelin Thrower, Long Jumper, 800 runner, and 1500 runner make it was quite surprising," Taylor said.

Daniel R. Feldman '02, McGuire, and Parkins also qualified but were not accepted into the meet.

The following athletes made All-Conference in the New England

Division III by finishing in the top three: Peter J. Bluvus '01, decathlon; Sastry, long jump and 110 high hurdles; Montgomery, 1500 meter run; Feldman, 5000 meter run; Jordan M. Alperin '02, high jump; Kalpak D. Kothari '01, triple jump; and Yuval Mazor '02, Todd A. Rosenfield '01, Neal P.

Karchem '99, and Seed, 1600 meter relay.

Team has positive outlook for '00

Although the team faced heavy losses due to graduation, a successful recruiting effort keeps Taylor positive about the team's future.

"We have the best recruiting

class we have ever had. We will still be weak in the sprints and in all throws except for the javelin, but we will probably be as strong as ever in the running events, and most definitely stronger in the jumping events. Overall, we should be a better team in 2000," Taylor said.

Mesarwi's Crystal Ball Can See All the Way to the NBA Finals

By Amir A. Mesarwi

GUEST COLUMNIST

NFL training camps are opening, the Major League baseball season is just beginning it's second half (with another home run chase heating up), so this can be time for only one thing: the official start of the 1999-2000 NBA season.

That's right. With the moratorium on deals through the month of July over, teams will be looking to build around such free agents as Charles Barkley, Penny Hardaway and Mitch Richmond. With rumors spreading like wildfire, the outcome of the coming season is difficult for even the most avid fan to predict. Here's one possible outcome, sorted by division.

Atlantic division

The Heat were the top seed in last year's playoffs but were shocked by the New York Knicks largely because of a lack of outside shooting. One rumor has Glen Rice coming to the Heat for P.J. Brown. This will only happen if the Lakers are able to grab a replacement, maybe in the Rockets' Scottie Pippen.

Losing Dan Majerle would be serious trouble for the Heat. The Magic were also upset in the first round, and rumor has it Penny's out of there. The best move the Magic can make is to ship him to L.A., who would love to reunite him with Shaq.

The Knicks aren't going to be lucky enough to make the Finals again without some help in the post. They're looking at picking up Otis Thorpe to make their roster even older and solidify the post. The Wizards are looking to unload Mitch Richmond; other than that, they will be relatively quiet this off-season, as will the Sixers. The Celtics and Nets will need major overhaul to contend.

Prediction: Miami takes the division title with or without Rice.

Central Division

The Pacers will always be the favorite after Jordan's retirement until proven otherwise, despite the fact that they need full time babysitters for the two teens on the roster. They will need to find a replacement for Antonio Davis at power forward, perhaps looking at Toronto's Charles Oakley. The Hawks and Pistons are unlikely to repeat last season's performance with Steve Smith and Joe Dumars leaving their respective rosters. The rest of the division — the Cavaliers, Bulls, Bucks, Raptors, and Hornets will only get respectable records beating up on each other.

Prediction: Indiana runs away with the division.

Midwest Division

The San Antonio Spurs are the obvious favorite, winning the title in impressive fashion and losing only Sean Elliot because of his kidney. They will likely pursue Shanden Anderson from Utah as a replacement. The Jazz will need to sign either Stockton or Hornacek or both if they are to have any chance to compete. They have talked to Charles Barkley, though those talks will die with the recent signing of Karl Malone.

The Rockets will need an outside shooter to work the inside/outside game. The deal sending Pippen to L.A. for Rice and former Rocket Robert Horry makes sense as it gives them another young body and a shoot-

er, but they may have to settle for Ron Harper of the Bulls. The Timberwolves will be competitive with Terrell Brandon, Joe Smith (if he stays) and Kevin Garnett. They are a bench away from seriously contending, though. Dallas, Vancouver and Denver will compete for lottery picks.

Prediction: San Antonio will win a heated race with the Rockets.

Pacific Division

The Lakers will run away with this division hands down and return to the Finals after a nine year absence if they are able to sneak Penny Hardaway away from the Magic. Portland surprised many last year, but they are missing the leadership needed to take the next step.

The Steve Smith for J.R. Rider deal will help the Blazers but will not be enough. Sacramento impressed last year but are not deep enough to compete. The Suns are also in the Penny Hardaway hunt, which would add a scorer to a barren lineup. The Sonics, Warriors and Clippers will get no better, particularly if the Sonics get nothing for free agent Vin Baker.

Prediction: Lakers take the division by ten games over second place Portland.

Then what? I say the Lakers over the Pacers in the finals 4-2. Indiana will get over the hump and get the finals, but Shaq and Penny will get their first rings reunited in Hollywood.

Erratum

An article in July's issue ["Spring Post-Season Honors," July 7] failed to mention that Eric L. Chen '00 and Benjamin P. Cooke '00 achieved All-American status in tennis.

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arts

section II



august 4, 1999

MOVIE REVIEW

Eyes Wide Shut

The dream odyssey

By Vladimir Zelevinsky

ARTS EDITOR

Directed by Stanley Kubrick
Written by Stanley Kubrick and Frederick Raphael, based on the Traumnovelle by Arthur Schnitzler
With Tom Cruise, Nicole Kidman, Sydney Pollack, Rade Serbedzija, Todd Field, Vinessa Shaw

Here it is: the year's first great movie, and Stanley Kubrick's last (great) movie. It also comes as a venerate treasure trove of surprises, neatly subverting the expectations created by the film's pre-release hype.

Surprise one. It's a great, almost forgotten feeling to be at the mercy of a master storyteller, who is primarily concerned with the good old-fashioned concept of events, flowing into and causing another events — what used to be called plot before the screenplays started to be created by blenders in a puree mode.

There's this perfect couple, Bill Harford and his wife Alice (which cues a few subtle Lewis Carroll allusions) played by Tom Cruise and Nicole Kidman. They're rich and beautiful, with one child and a lush New York apartment. But all happiness in this relationship (like in all others) hangs on a selective application of knowledge and ignorance (see the title) — and when the scale is tipped too far in the favor of knowledge, this perfect relationship begins to deteriorate.

This is a pretty vague description, but more knowledge would lessen the enjoyment of letting go and following the smoothly-flowing plot.

Suprise two. It has an absolutely distinct look, nearly dazzling in its visuals — not because these visuals are eye-poppingly spiffy (Kubrick's forte in most of his oeuvre), but because of the unexpectedly grainy quality of the film. This isn't an accident, of course: it's clear Kubrick shot *Eyes Wide Shut* himself, and it looks precisely the way he wanted. The result is nearly indescribable, feeling both hyper-real like a home video (which this is anything but; each frame is painstakingly composed) and like a dream. This dreamy effect is crucial.

There are other visual pleasures, from an exceptional use of Christmas trees to bring (sometimes ironic) warmth to the surroundings, to a no-expenses-spared production design (most night-time shots of New York streets are, actually, filmed on the soundstage).

Surprise three. Despite almost everyone describing this film as a psycho-thriller (whatever this might mean), it belongs to a much more ancient and venerate genre. It's a grand adventure, with Bill Harford recklessly plunging into the night, the city and whatever he might encounter. This part (roughly the film's first half) is paced and filmed like a dream. As it floats through an increasingly bizarre world, always in the dead center of action and yet never directly participating in it, this nocturnal odyssey is exceptionally compelling simply because of its sheer unpredictability coupled with impeccable logic.

As the sleeper awakes and tries to recollect the dream which is already fading and shifting and dissolving, so Hartford spends the second half of *Eyes Wide Shut* to determine what, precisely, happened to him on the night of his strange journey. It's here that Kubrick shows that he's a master genre specialist, and it's here that the film starts resembling a thriller, with mysterious clues, strangers, and riddles. I

have to admit that I'm not sure that this part will be as effective on second viewing; after all, the knowledge of how it all ends might take the edge off excitement. On the other hand, I'm sure Kubrick has hidden some deeper layers of meaning to ponder.

Surprise four. It's actually very well acted. Kidman is spectacular: Her part is not that big, but she carries it excellently, with the exception of an awkward opening scene, and she is dazzling in delivering two monologues

describing her dreams (yes, that's the film's main theme).

One would also expect good work from such arthouse stars as Leelee Sobieski, Alan Cumming, or Rade Serbedzija — and one won't be disappointed here — but it's Cruise who's surprisingly solid. He has to be, of course; he carries the picture. It's nice to see that he can actually act, and do it well. One

Eyes Wide Shut, Page 8



Bill Hartford, played by Tom Cruise, and his wife Alice undertake a dream-like sexual odyssey in Stanley Kubrick's final film, *Eyes Wide Shut*.

BOOK REVIEW

Hannibal

Long-awaited sequel disappoints

By Rebecca Loh

ARTS EDITOR

Written by Thomas Harris
Delacorte Press, 1999, 484 pp., \$27.95

It has been over a decade since *The Silence of the Lambs* was first published, but at last readers are allowed another peek into the world of Clarice Starling and Dr. Lecter in Thomas Harris's new book *Hannibal*. While the novel is an entertaining page-turner, readers are likely to be turned off by the shockingly gruesome aspects of the story, as well as the disappointingly flat characters and unbelievable ending.

The story picks up seven years after Dr. Hannibal Lecter helped FBI trainee Clarice Starling catch the notorious serial killer known as Buffalo Bill. Lecter has since been living as a free man, having escaped from imprisonment at the height of the Buffalo Bill frenzy. Starling has become a competent and efficient FBI agent, yet has somehow failed to rise in the ranks of the Bureau.

Enter Mason Verger, Dr. Lecter's sixth victim. His face horribly mangled and his body mostly paralyzed, Verger has spent years planning his revenge on the doctor by having him — get this — devoured by a pack of flesh-eating pigs. The only problem is that Verger must first catch Hannibal, a feat the FBI has been unable to accomplish for seven years.

Aside from the flesh-eating pigs, it appears that author Thomas Harris has set up his long-awaited sequel quite nicely. Indeed, the book has much to offer. Hannibal the Cannibal is one of the most interesting characters in recent fiction, and this book grants a delicious look into his life. Readers are given a tour of Dr. Lecter's mind and a glimpse into his childhood. The novel shows how startlingly

human Lecter is, while at the same time the book maintains his superhuman qualities.

As always, Harris's writing is well-researched, and full of vivid descriptions and tight action. The part of the novel taking place in Florence makes for especially good reading. Florence's Chief Investigator Rinaldo Pazzi believes he has found Dr. Lecter hiding in his city. In order to claim Mason Verger's reward money, Pazzi must catch Lecter and return him alive, without arousing the suspicion of the local police. The section drips with detailed descriptions of artwork, architecture, and history of Florence as the reader follows Pazzi's relentless pursuit of Lecter.

In spite of its entertaining qualities, *Hannibal* is not without fault. Many have complained that the novel is unnecessarily graphic, and it is, in fact, much more gruesome than Harris's other works. Mason Verger is a constant reminder of how macabre the novel is. A former patient of Dr. Lecter's, Verger now sits useless in his bed after Hannibal gave him powerful hallucinatory drugs and then instructed him to cut off his own face with a glass shard. Harris throws in details of Verger's lipless smile and single, lidless eye on numerous occasions for no reason other than to shock his readers.

While the excessive reliance on shock tactics is unsatisfactory, Harris's biggest shortcoming by far is in the characters he creates. For the most part, there are clear-cut good guys and bad guys, and very few characters fall somewhere in between. Dr. Lecter, being the central character of the novel, is spared from this careless treatment, but the rest of the characters are not so fortunate. Clarice Starling sparkles only under the mental prodding of Hannibal. Otherwise, she is little more than an efficient FBI agent doing

her duty for most of the novel and behaving inexplicably at the end of it. Paul Krendler, Starling's supervisor, who spends the majority of his time doing anything to advance his career, is a truly flat character. With no redeeming qualities to speak of, Krendler is to *Hannibal* what Dr. Chilton was to *Silence of the Lambs*: the guy you have to hate. Aside from spending his free time thwarting Starling's career because she rejected his sexual advances, Krendler proves to be a bully and a fool; his comments are always inappropriate.

The most dissatisfying character of the book, however, is Hannibal's lead villain Mason Verger. In addition to his horrific physical appearance, Verger proves to be even more appalling as the reader learns more about him. While Harris provides many details about Verger, each new fact only serves to make readers despise him more. The man is simply too disgusting to be believable. Unlike Francis Dolarhyde, the serial killer from Thomas Harris's *Red Dragon*, the reader never comes to identify with Verger. Dolarhyde's actions are shown as a product of his painful childhood, and he proves to have the ability to change for the better. Verger, on the other hand, appears to have been born bad. He is inexplicably cruel from his youth, and his run-in with Dr. Lecter merely inconveniences his habit of abusing children. Ultimately, it is Dolarhyde's complexity that makes *Red Dragon* good, and it is Verger's lack of complexity that makes *Hannibal* fall flat.

Sadly, Thomas Harris's newest book is the worst of his three Hannibal Lecter novels. It makes for good, mindless summer reading, but fans of his earlier works are sure to be disappointed. In addition to the gratuitous gore and poor character development, I found the ending to be completely unbelievable. The book's outcome required the characters to behave in an unbelievable manner. If you can somehow overlook these faults, you may enjoy *Hannibal*, though I recommend picking up a copy of *The Silence of the Lambs* or, even better, *Red Dragon* instead.

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MOVIE REVIEW

Autumn Tale

A vintage harvest for Rohmer

By Bence Olveczky

ASSOCIATE ARTS EDITOR

Written and directed by Eric Rohmer
With Marie Rivière, Béatrice Romand, Alain Libolt, Didier Sandre, Alexia Portal

Fed up with the muggy Massachusetts summer? Longing for the felicitous fall to arrive? Rejoice, for temporary relief is on its way. On Friday, August 6th, Eric Rohmer's enchanting autumn installment of his *Tales of the Four Seasons* will open at the air-conditioned Kendall Square Cinema.

Rohmer, like the vintage wines of his native France, ages well. With nothing left to prove, but everything to give, the 79 year old arthouse auteur surpasses himself with *Autumn Tale*, a warm and beguiling film about a middle-aged woman's search for love and happiness.

Magali (Béatrice Romand), a wild-haired widow who manages her own vineyard in the beautiful Rhone Valley, is vital and vivacious, but lonely for love. The 45 year-old mother of two yearns for passion and intimacy, but is convinced that she is too old to find the right man. "At my age it's easier to find buried treasure," she says. But her childhood friend, the beautiful and happily married Isabelle (Marie Rivière) thinks otherwise. She takes it upon herself to find a suitable suitor for her proud and picky friend, and without Magali's consent she places a personal ad in her name.

Posing as Magali, Isabelle hand-picks Gerald (Alain Libolt), a charming and handsome salesman. After explaining the ploy to her disenchanted date, she instructs him to bump into Magali at her daughter's wedding reception. But Magali's son's girlfriend Rosine (Alexia Portal) intends to use the same party to introduce her prospective mother-in-law to Etienne (Didier Sandre), a vain and pompous philosophy professor who also hap-

pens to be Rosine's ex-lover.

Confused? Well, so are most of the characters in this funny and thought-provoking romantic comedy. Complications naturally ensue, but Rohmer neatly side-steps the cheap clichés of the genre, making *Autumn Tale* a

ALBUM REVIEW

Belle and Sebastian: Tigermilk

Re-release of a great debut

By Fred Choi

ASSOCIATE ARTS EDITOR

One can only speculate how much sleep indie pop fans lost in anticipation of Belle and Sebastian's long-awaited re-release of *Tigermilk*. Originally only 1000 copies on vinyl were released, and thus, it became an extremely rare collector's item, selling at around \$400. The band sought to stop the sales of bootlegs of bootlegs of the album with this reissue. The story behind the now-popular band's first release is simply incredible. It was recorded in a mere five days in 1996 to fulfill a requirement for a Music Business and Administration Degree from Glasgow's Stow College. Its songs were written by Stuart Murdoch and played by a band formed in an all-night cafe. The rest, as they say, was history. Well, not quite. *Tigermilk*, in its second release, has reached an amazing number 13 in the official UK album charts, a noteworthy accomplishment from a small Scottish band.

Viewing *Tigermilk* in comparison to the band's other releases *If You're Feeling Sinister* (originally released in November, 1996) and *The Boy With The Arab Strap* (originally released in September, 1998) provides fascinating insight into the band's style. The album showcases Belle and

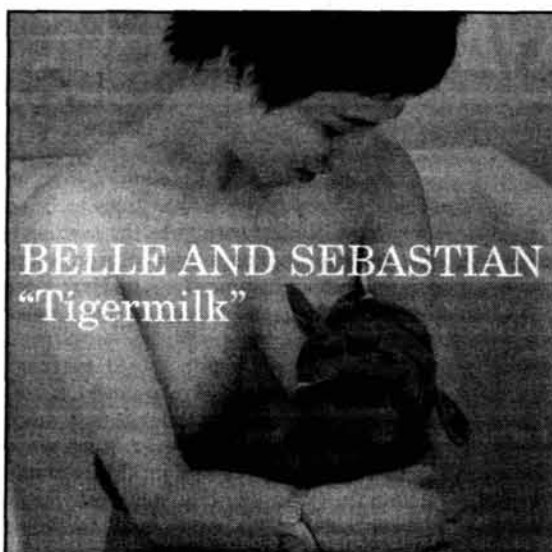
complex and intricate feature about real people in real situations.

"In my films we talk, we talk," Rohmer once said, and his latest offering is certainly no exception. He lets the dialogue (which won him the award for Best Screenplay at Cannes last year) do the job for him, never allowing cinematic effects to get in the way of the actors. It is the charming, if conniving, characters — all French to the core — that carry the film with their uncontrived and honest discussions about the nature of love.

Once again Rohmer has delivered the

goods we have learned to love. This, his twenty-third feature, may seem remarkably similar to his previous twenty-two, but to call for change would be to ruin an institution. Rohmer's detailed studies of confused French intellectuals are filled with an abundance of warmth and wisdom, a sorely lacking quality in movies these days. His clever and witty films have lit up the European filmscape since he burst onto the scene as part of the French New Wave in the late 50's, and judging by *Autumn Tale*, the old master is still shining bright. At 79, that's a pretty impressive feat.

Sebastian's formidable abilities, although there are some rough patches that reflect their immaturity as a band. For example, many of the songs lack the later-album quality of intonation in solo and harmonic parts,



the listener. There are, as we have come to expect from the band, wonderfully understated, poignant lyrics (such as "I gave myself to God; there was a pregnant pause before he said Ok" from the opening song "The State I Am In") to complement the more tongue-in-cheek lines, both combining to bring the point of each song straight home.

The songs' themes favor loneliness and alienation, but all are told in a stirring, sympathetic way. The lyrics are supported wonderfully by the wide range of colors in the band's musical palette, including finger snaps on "She's Loosing It," handclaps and organ on "You're Just a Baby," and a variety of strings, brass, guitars, keyboards, and percussion everywhere.

There are many highlights among the ten tracks, such as the la la la's on "I could be Dreaming," which also includes Isobel Campbell reading a passage from "Rip Van Winkle." The hazy coda to "My Wandering Days are

and the vocal harmonies also have a tendency to get out of sync. There is also the inclusion of the seemingly anomalous track, "Electronic Renaissance," which features an uncharacteristic instrumentation and style, sounding more like Brit pop than indie pop, though the lyrics and melody are 100 percent Belle and Sebastian.

Although it is immediately clear that this album is early Belle and Sebastian, all of the characteristics of their two later LPs are apparent: winsome vocals, catchy nostalgic melodies and rhythms, and poetic and oftentimes dark lyrics that thankfully never sink to the point of teenage angst, but instead uplift

Over" is a fantastic jam session with trumpet. And, finally, a wonderful track is "We Rule the School." The strings, glockenspiel, and flute join with the guitars to create a serene, Simon and Garfunkel-esque musical scene to accompany its didactic message.

Long-time fans of Belle and Sebastian have probably already bought *Tigermilk* to replace their worn-out copy; but for newer fans, yes, this album is nearly as good as their other two and will increase your admiration for the band. This album isn't a bad introduction to the band, but for those who have never even heard of them, try one of the other two first.

MOVIE REVIEW

The Haunting

The horror! The horror!

By Vladimir Zelevinsky

ARTS EDITOR

Directed by Jan de Bont
Written by David Self, based on the novel *The Haunting of Hill House* by Shirley Jackson
With Lili Taylor, Liam Neeson, Catherine Zeta-Jones, Owen Wilson

The *Haunting* is not your usual garden-variety bad movie: it does not merely cause the viewers cringe in pain and abject anguish at the sheer awfulness of it; no, it squarely lands into the "so bad it's good" area, being not merely terrible but laughably so. The fact that this, ostensibly a horror movie, is not horrifying for a second is not really relevant, for its ineptitude is much broader in scope. It shows the total misunderstanding of even basic facts of filmmaking and storytelling — and the result is wretched, from its very first to its very last minute.

The story centers on four people staying at an old castle (modestly called Hill House, but really bigger and more elaborate than some residences of kings of small European countries). The Professor (Liam Neeson) is ostensibly doing a study on insomnia, so he invites the Neurotic (Lili Taylor), the Hottie (Catherine Zeta-Jones), and the Annoying Guy (Owen Wilson) to stay there for a few nights. But the real aim of his research is human reaction to fear, so he tries to scare the subjects of his experiment by telling them the house is haunted. Ain't he in for a surprise when they discover the house really is haunted! And it's haunted by something truly scary, something that puts the fear into even the most courageous souls: runaway cheesy computer generated effects. The horror, the horror.

It's also haunted by the most contrived progression of events (I could never call it "plot"), and characters' behavior which makes no sense whatsoever. And I'm not talking about the usual horror movie clichés ("The ax-wielding killer is somewhere around! I'll search the attic; you, Bob, take the garage; and you, Jennifer, strip to your underwear and look around in the basement!"). No, the characters of *The Haunting* display no human behavioral traits whatsoever.

A pop quiz. You wake up and see the ceiling of the room starting to lower slowly.

You a) run out of the room; b) scream loudly; c) pinch yourself in the arm to make sure you're really awake; d) none of the above: you open your eyes and your mouth as wide as possible, and stare at the ceiling for several excruciating minutes while it continues its descent.

There's also the dialogue, the most laughable dialogue I've ever heard to be uttered in a movie.

Exhibit A: after something like three-minute sequence of a spiral staircase collapsing, we cut to the face of an onlooker, who, with eyes wide open, exclaims: "A staircase is collapsing!"

Exhibit B: during the climactic confrontation with the big bad computer generated ghost, the heroine exclaims: "This is about family!"

One of the most astonishing things about *The Haunting* is its pedigree, which is considerable. Director Jan de Bont helmed *Speed* (well, OK, he also helmed *Speed 2*). Both Neeson and Zeta-Jones are usually good actors; Taylor is an icon of independent cinema; and Owen Wilson — may the gods have mercy on his soul! — co-wrote the screenplay for *Rushmore*. Almost none of that is visible here, with Taylor and Wilson being consistently annoying, and Zeta-Jones and Neeson relegated to totally superfluous supporting roles (although, to be frank, all the roles in this movie are quite superfluous). At least Neeson doesn't seem to be stiff; in his first two minutes on screen he gets to act more than he did in all of *The Phantom Menace*, but since his performance goes nowhere, this hardly matters.

The one and only bright thing about *The Haunting*, and, as a matter of fact, the only thing that saved it from squarely hitting the bottom of the barrel is the production design by Eugenio Zanetti (*What Dreams May Come*), which is truly amazing. The huge, sprawling house interiors are a marvel to look at, and there is a lot of promise in what might happen later in this forebodingly beautiful environment. None of these promises are kept, of course; yet, the house itself is still nice to look at.

I'll be greatly surprised if *The Haunting* will be dethroned from its proud position as the Worst Movie of the Year. Right now, the title is its to lose.

MOVIE REVIEW

The Blair Witch Project

Into the woods

By Vladimir Zelevinsky

ARTS EDITOR

Written and directed by Daniel Myrick and Eduardo Sanchez
With Heather Donahue, Michael Williams, Joshua Leonard

Before I saw *The Blair Witch Project*, my opinion of horror films was rather low; after I saw it, this opinion became even lower. For *Blair Witch Project* is a mixture of two films: a horror film and a character study. And, as a horror film, it's rather good, being creepy, atmospheric and spooky — but all it ultimately does is distract from the character study. And this I can't forgive, because this character study is just about brilliant.

The whole movie is assembled from the footage of three student filmmakers, who disappeared in the forest while filming a documentary about a local legend: the fabled and feared Blair Witch. The two-day hike in a forest turns longer than expected when the students get lost in the woods. That's it, really, and nothing else is necessary to create a shockingly effective portrayal of degenerating humanity, when their food and confidence start disappearing. This is not entirely original (anyone who read *The Lord of the Flies* will recognize some similarities), but it's nonetheless thrilling and grim at the same time.

The footage, of course, is fake, and the students are actors, and the story, legend, and all the mythology is the product of the screenwriters/directors' imagination — but it's unnervingly realistic. The reason for this, of course, is that it was filmed in the most realistic manner conceivable, as a triumph of ultra-low-budget filmmaking and method acting. Three actors (playing the characters under

their real names) were sent into a forest with a camcorder and a 16mm camera, to follow, like in a scavenger hunt, a trail decided upon by the directors.

At every point, the actors would find more film, some food, and brief directing notes, which each actor would study in secret from the other two. And then they would improvise, and it's here that *Blair Witch Project* acquires its greatest strength. These improvisations seem shudderingly realistic — probably because they are. These three no-name actors remained in character for their complete week-long ordeal. And, like their characters, they were cold, hungry, suffering from lack of sleep, and greatly disturbed by strange noises at night.

All that would have been great, and the three-character drama has several nearly sublime moments, especially when Heather Donahue is on screen (best acting job this year so far, hands down). But, now and again, the strange noises, weird pile of rock, and figures made from sticks and twine starts obscuring the characters, and the film more and more becomes a horror movie; a good one, no doubt, but it hardly feels brilliant anymore.

The conclusion is frantic, and almost unbearably intense. It's also facile and too timid for its own good, because it leaves people wondering "what happened, after all?" — and there are several possible scenarios (at least one of which doesn't involve any supernatural stuff), and therefore there's very little emotional value. The film also employs a minor cheat by presenting two last shots switched around, and I can't see any point to that other than confusing the viewers.

So, while the horror part is good, it's nothing to write home about, simply because of the inherent genre limitation. But the drama part stays, and it is ultimately haunting.

MOVIE REVIEW

Drop Dead Gorgeous

Violent femmes

By Roy Rodenstein

STAFF REPORTER

Directed by Michale Patrick Jann

Written by Lona Williams

With Kirsten Dunst, Kirstie Alley, Denise Richards, Ellen Barkin, Allison Janney

Sometimes determination is an admirable trait. Other times, as in the beauty pageant satire *Drop Dead Gorgeous*, it's simply the perfect cause for mockery. Kirstie Alley plays Gladys Leeman, the person in all of Mount Rose, Minnesota, most determined to triumph in the local Miss Teen Princess pageant. Of course, Gladys is not actually a contestant but the mother of the odds-on favorite. She also happens to be running the pageant this year, and as the big day approaches little accidents start to befall other contestants. Coincidence? Not in this movie.

Written by Lona Williams, herself a former pageant contestant, the movie can perhaps be given some leeway in viciously portraying beauty pageants and the occasional deranged or obsessive contestant. Take Gladys' daughter, Becky (Denise Richards). Rather than an unwilling victim of her mother's ruthless favoritism, she is only too happy to claw her way to the top. It's no coincidence she's the president of the Christian women's gun club. Then there is Amber Atkins (Kirsten Dunst), the tap-dancing talent who practices her footwork while applying makeup to the deceased for their funeral — and she just might give Becky a run for her money.

If this mockumentary sounds like another

entry in this summer's gross-out contest, it only partially belongs there. There is certainly plenty of shock humor here, such as Amber's trailer-park mother Anette (Ellen Barkin) having a beer can charred permanently onto her hand in a fire. Unlike well-publicized scenes in *Austin Powers: The Spy Who Shagged Me* or *American Pie*, however, the direction here is subdued by comparison, similar in tone to the sketch comedy show *The State*, which director

ALBUM REVIEW

Fountains of Wayne: Utopia Parkway

Happy anthems of suburban childhood

By Daniel Katz

STAFF WRITER

Nowadays, concept albums pop up all over the music world, usually focusing on futuristic, space themes, such as in Smashmouth's recent *Astro Lounge* and Radiohead's *OK Computer*. Leave it to a down-to-earth New York band like Fountains of Wayne to revolutionize the genre by simplifying it, in the form of *Utopia Parkway* (Atlantic), a chronicle of young suburban life that is also a huge step forward for the band creatively.

Fountains of Wayne is a group known for pleasantly catchy tunes, achieving moderate success with "Radiation Vibe" and "Sink to the Bottom," while guitarist Adam Schlesinger landed an Oscar nomination for

Michael Patrick Jann performed in. Whether these scenes are perceived to be funny or offensive will be a matter of personal preference.

For the first hour, the film maintains a steadily mordant pace. Second prize in the pageant is a \$75 "scholarship," and Becky Leeman's rendition of "Can't Take My Eyes Off Of You," sung to a very special man, indeed is satiric brilliance. While the four leads rise to occasional hilarity, there are also great supporting performances. There's Allison Janney as Loretta, the Atkins' refreshingly take-charge friend, and Matt Malloy (the meek Howard in *In the Company of Men*) as a pageant judge with a less than healthy interest in "the girls" who is fittingly paranoid about getting caught ogling them. For a parody of

such a well-known slice of Americana, *Drop Dead Gorgeous* is surprisingly effective at avoiding predictability.

After the pageant ends, the movie's focus largely vanishes. There is a big explosion, a couple of dull twists and, yes, lots of on-camera fake vomiting. As the amusingly understated direction goes out the window, so does most of the humor. Even the fake Minnesota accents seem to fade in and out at times. At its best, *Drop Dead Gorgeous* paints a mockingly sunny picture of small-town America and the back-stabbing that goes on out of sight, in the deadpan tradition of movies such as *Serial Mom*. The momentum in Hollywood has for now swung in a different direction, though, and *Drop Dead Gorgeous* ultimately succumbs to these summer doldrums.

penning "That Thing You Do!" But while their earlier album was composed of assorted love songs, *Utopia Parkway* confronts childhood memories like senior proms, getting a tattoo, and road trips to the "Laser Show" and the "Valley of Malls." Some are acoustic ballads, some are retro rock, but the quaint neighborhood theme makes all of them friendly and accessible. A typical example is "It Must Be Summer," a pining ode for a girlfriend who's gone away on summer vacation. Obviously, this isn't the most emotionally intense of themes, but somehow the childhood angst is believable and moving.

The rawest song on the album is also the first single, a tune called "Denise," which contrasts crunchy guitars with a sha-la-la chorus in an ode to the coolest girl on the block. The best

track by far is "Troubled Times," a tranquil acoustic tale of hope that your love is requited. Schlesinger and front man Chris Collingwood flesh out their little town with eccentric characters, like the jaded alcoholic Mrs. Carver in "A Fine Day For A Parade," and litter their lyrics with pop culture references.

Utopia Parkway doesn't really include any fancy or revolutionary ideas, but that's just the point. Between the unassuming melodies, the gentle instrumentations, and the simple honest lyrics, this album feels like home. "Prom Theme" paints the end of high school bleakly, saying that "soon we'll say goodbye then we'll work until we die," but we can still throw this CD in the stereo and relive the old days, good times and bad. It's a ritual I wholeheartedly recommend.

MOVIE REVIEW

Runaway Bride

Charisma versus clichés

By Teresa Huang

STAFF WRITER

Directed by Garry Marshall

Written by Sara Parriott and Josann McGibbon

Starring Richard Gere, Julia Roberts, Joan Cusack, Hector Elizondo, Rita Wilson

In 1990, an up-and-coming actress named Julia Roberts was cast opposite seasoned actor Richard Gere in a romantic comedy about a hooker with a heart of gold who transformed a bored rich lawyer into Prince Charming incarnate. The story was romantic, enchanting, and featured a fairy tale ending that sent single women everywhere into hysterics. The movie was *Pretty Woman* and the director was Garry Marshall.

Nine long years later, when Touchstone Pictures announced that Richard Gere and Julia Roberts would be reuniting for another Garry Marshall film, *Runaway Bride*, the question was not if the chemistry still worked, but if people still cared. Since *Pretty Woman* was released, many more romantic comedy landmarks have been made. And a formula that worked the first time around doesn't necessarily work the second time.

Surprisingly enough, it's the sparkling chemistry between Gere and Roberts that saves *Runaway Bride* from drowning in sappiness. While the stars of the recent *You've Got Mail* failed to recapture the romance that made them famous, Gere and Roberts shine on screen, affirming themselves as one of the more successful screen duos of the 90's.

And that's a good thing for the film, since the setup is riddled with enough movie clichés to make a person sick. New York City is a sea of gray buildings, taxi cabs, and endless construction sites. The small town characterization is especially painful. A barbershop quartet sings relentlessly in the town square while the kids ride ponies to the five-and-dime store. The mayor and the police sheriff get together and jam on their guitar and harmonica.

The characters are also all caricatures. Gere plays Ike Graham, a newspaper columnist writing a story about the infamous Maggie Carpenter, played by Roberts, who has left a string of fiancés at the altar. Ike is the typical New Yorker, meaning he's addict-

ed to coffee, walks and talks into his sleek cell phone, and is close friends with the husband of his former wife. He's such a brilliant writer that an hour before deadline, he can get an idea and spin something that's worthy of USA Today. I should be so lucky.

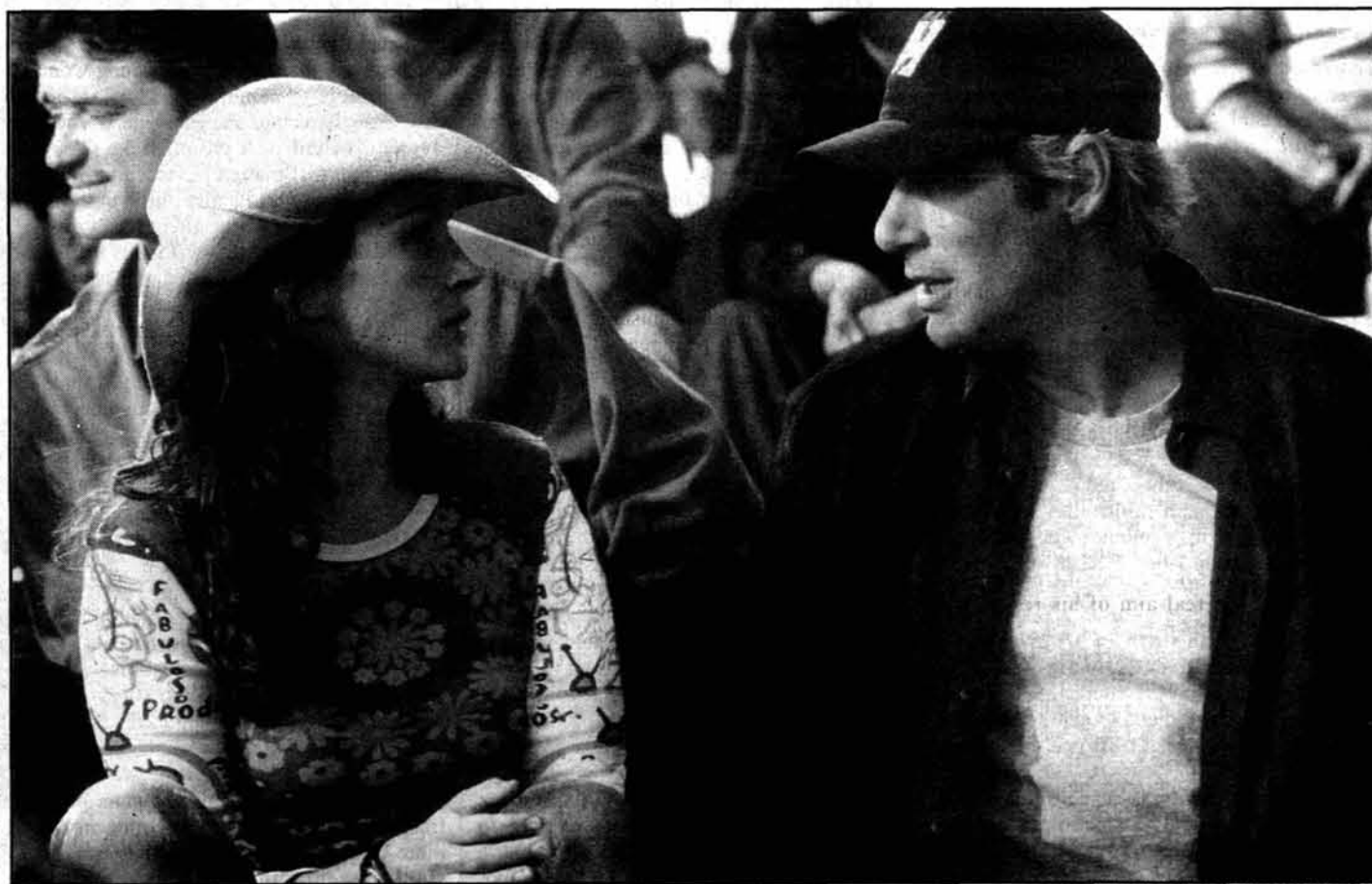
Julia Roberts is Maggie Carpenter, the typical small-town girl, meaning she wears a cowboy hat, drives a truck, and runs the family business, a hardware store specializing in antique fixtures. Joan Cusack is fantastic as Peggy, Maggie's best friend since high school, who runs the one and only hair and nail salon in the town.

Yet despite all the reasons we see to dismiss this as just another romantic comedy, the chemistry between Gere and Roberts captivates and charms you the same way it did nine years ago. While the film addresses the conflict at the core of the story — Maggie's habit of running from the altar and the town's inability to forgive her — the objective is really to get Gere and Roberts together again. Even though the story gives Maggie a fiancé, played with gusto by Christopher Meloni (TV's *Oz*), it's inevitable that she'll run away from him into Ike's waiting arms. The foreplay runs a little long, but the reward is worth the wait. And unlike *Pretty Woman*, *Runaway Bride* takes a beautiful twist when the movie doesn't end with the fairy tale ending, but deals with the reality of Maggie's penchant for running.

The actual romance isn't bogged down by sappiness and is surprisingly light and care-

free, due mainly to the effortless charm exuded by both Roberts and Gere. Julia Roberts once again works her incredible power to invoke emotion in the audience. We smile when she smiles, we want to cry when she looks hurt. As for Richard Gere, we've all but forgotten about his success as a romantic lead. His last and only comedic role was in *Pretty Woman*. Though the audience may feel a bit uncomfortable at first watching him walk the line between smugness and arrogance, he eventually grows on you and the magic starts working.

There are couples that stand out in film history as natural partners on screen, including Katherine Hepburn and Spencer Tracy, Fred Astaire and Ginger Rogers, and even Frankie Avalon and Annette Funicello. Hollywood has been desperately seeking the power pair of the 90's to produce a new age of partner films. Perhaps Richard Gere and Julia Roberts are the chosen ones.



Julia Roberts plays typical small-town girl Maggie Carpenter who has the atypical habit of leaving fiancés at the altar. Richard Gere plays Ike Graham, a typical New Yorker who is writing a story about Carpenter in Touchstone Pictures' *Runaway Bride*.

Seen a movie so good, you think *everyone* should see it?
Write a review for The Tech! Call Rebecca at 253-1541.

MOVIE REVIEW

The Sixth Sense

No terrorists, guns, or asteroids

By Tzu-Mainn Chen

Written and directed by M. Night Shyamalan
With Bruce Willis, Haley Joel Osment, Toni Collette, Olivia Williams, Donnie Wahlberg

Cole Sear (Haley Joel Osment) is a young boy whose special power, "the sixth sense," enables him to perceive the ghosts which, unbeknownst to the rest of the world, walk among us every day. Dr. Malcolm Crowe (Bruce Willis) is a child psychologist, whose professional confidence is shattered when a former child patient of his, whom he had believed cured, unexpectedly re-enters his life with traumatic results for both. The interaction between these two characters is what drives *The Sixth Sense*, which may surprise people who expect other things in a Bruce Willis movie — terrorists with Uzis, gangsters with machine guns, and maybe a passing asteroid or two.

However, his roles in *The Sixth Sense* and the upcoming movie, *Breakfast of Champions*, based on the Kurt Vonnegut, Jr. novel, show that Willis is trying to change his action-star image. As Dr. Crowe, Willis does a more than passable job, lending real humanity and believability to a character who is trying to help Cole in order to atone for a past mistake. Although there are a few instants when one gets the sense that the good doctor would like to pull out a Magnum and start blowing things away, these moments are few enough, and the film's strengths are powerful enough to make any of Willis's lapses easily overlooked.

The true star of the movie, however, is Haley Joel Osment, who plays Cole. Afraid to speak of the things that he sees for fear of being branded as a freak, Cole can say nothing about his sixth sense to anybody, not even his mother. As a result, Cole is a silent, withdrawn boy, with a constant air of sadness around him. With eyes that always look like they're on the verge of tears, Osment convincingly portrays a child who needs to cry, but is too scared — and there are very few things as heart-wrenching as that.

MOVIE REVIEW

My Son the Fanatic

Bland and gloomy

By Zarminae Ansari

STAFF REPORTER

Directed by Udayan Prasad
Written by Hanif Kureishi
With Om Puri, Akbar Kurtha, Rachel Griffiths

I am a huge fan of Hanif Kureishi, who wrote the screenplay of this movie based on one of his short stories. He also wrote the screenplay for the award-winning *My Beautiful Laundrette*. You can probably guess that I am heading towards a big "but" — and you're right. This movie is a disappointment. While Kureishi usually makes keen observations about the South Asian immigrant experience in Great Britain, *My Son the Fanatic* simply isn't such an enjoyable movie.

It is set in a one-time booming industrial town, now derelict, having suffered the same fate as many others in the UK. The town's main employer, the textile mill, shut down and left unemployment in its wake, as well as gaping holes in the urban and psychological landscape along with multitudes of immigrants from the British colonies who had been brought in as cheap labor. Racism is rampant and blatant against the immigrants.

The gloomy backdrop of an economically depressed English town in *My Beautiful Laundrette* was enlivened by the sparkling dialogue and an array of interesting, unconventional, and unpredictable characters, but this movie simply doesn't lift one out of the gloom and despair.

Its redeeming quality is the performance of the main character. The acclaimed Indian actor Om Puri (*City of Joy*), who is best known for his performances in Indian art films, carries the whole movie. Possessing a strikingly expressive, heavily pockmarked face, Puri is an unforgettable actor, whose performances have earned him accolades.

Puri plays Pervez, a Pakistani immigrant who becomes a cab driver when the textile mill he worked in closes down — and he continues doing that for 25 years. Desperate for his son Farid (Akbar Kurtha) to be truly assimilated, he tries to arrange Farid's marriage with the local Police Chief's daughter. Then comes turmoil in the form of his son's conversion to Islam and his own growing

The movie does not make the mistake of making Cole into a caricature. He's no angel; instead, he can be acerbic, willful, and cruel. In other words, Cole is a normal, human child. As a result, when the movie finally reveals what Cole actually sees, the effect is scarier than anything I saw in either *The Haunting* or *The Blair Witch Project*. The ghosts that Cole interacts with are truly terrifying, and the effect is magnified by the knowledge that Cole is not afflicted by his visions because he's a sinner or a saint. He's just a human

being, like anybody else, randomly selected to possess a sixth sense, and because of it, his life has been turned into an utter hell. It's simply not fair, and it is this strong sense of unfairness pervading *The Sixth Sense* that gives it such a powerful air of tragedy.

The relationship and trust between Dr. Crowe and Cole develops very naturally, and for the most part, both Willis and Osment do a good job of acting. However, the peripheral events and characters which play around the pair occasionally seem forced. Cole's mother, played by Toni Collette of *Muriel's Wedding*, especially seems guilty of overacting — but I've never been a single mother working two part-time jobs in order to support an emotionally disturbed child, so perhaps I shouldn't judge.

In addition, some scenes, although affecting, are overly melodramatic, to the point

where the realism Willis and Osment bring to *The Sixth Sense* breaks, and the viewer suddenly becomes very aware that the whole movie is just that — a movie.

But these minor faults never overshadow the very moving, very effective thread of the main plot. And, just when the movie seems to resolve into a comfortable ending, one final twist breaks all previous perceptions wide open, and leaves the viewer pondering the nature of what happened.

So, no, *The Sixth Sense* isn't an action movie, and although there are a couple of moments of tension and fright, it's not really a horror movie either. Anybody expecting either of these types of movies will probably be left disappointed when the credits begin to roll. Anyone who's willing to see one of the best movies of the summer won't be.



Bruce Willis (left) stars as child psychologist Dr. Malcolm Crowe, who meets Cole Sear (Haley Joel Osment), an 8 year-old with haunting visions in *The Sixth Sense*.

BOOK REVIEW

White Oleander

Empathy without understanding

By Rebecca Loh

ARTS EDITOR

Written by Janet Fitch
Little, Brown and Company, 1999, 390 pp., \$24

Janet Fitch's *White Oleander* is yet another book that follows one young woman's struggle to come of age in spite of the many hardships she encounters. The literary equivalent of a chick flick, *Oleander* details one girl's attempts to come to terms with her mother while also surviving the cold and largely indifferent world of foster care.

The novel's fatal flaw is that its main character and narrator, Astrid Magnussen, while being at once entertaining and tragic, behaves in such a way that the reader can never identify with her. Since the reader can never understand the narrator, the true nature of the other characters and the actions recounted by her can only be guessed.

The novel opens when Astrid is twelve. She has been raised by her single mother Ingrid, a very self-centered poet, who works at forming her daughter with the same care and detachment she uses in forming her poetry. Astrid's life changes drastically when her mother kills an ex-boyfriend, earning herself a life in prison and sentencing her daughter to years of hopping from foster home to foster home.

Astrid must learn how to survive in this new environment, according to the laws set in each home. During this time, she latches on to the few people who bother to care about her, but with each heartbreak and each physical trauma, Astrid learns to become more and more independent. Her mother keeps a constant presence throughout the novel, as Ingrid's frequent letters continue to work at shaping her daughter. Through all this, Astrid attempts to figure out who she is and where she came from.

There is no doubt that Astrid is a very likable and precocious girl. She grew up traveling around the world, fed on poetry, and schooled by her mother's freewheeling example. It is either because her childhood is so complex, or, more likely, evidence of poor writing, that the main character is very hard to understand. Astrid becomes anxious at times because she knows her mother has something

devious planned, yet the reader isn't really shown what clues in her mother's behavior bring on this anxiety. Astrid becomes a precociously sexual creature at fourteen when she seduces a man in his fifties, then turns off that sexuality as if it never existed, but the reader is never told why. The problem with *White Oleander* is that it asks its readers to empathize with a character they don't particularly understand.

Astrid's mother Ingrid is even more difficult to comprehend. She is the most selfish and uncaring maternal figure I've ever encountered in literature. Astrid relates tragedy after tragedy to her mother, and receives in return cryptic, poetic letters commanding her to savor her pain, as it will make her a stronger artist. The reader quickly learns that this perplexing reaction is typical of Ingrid Magnussen, though one would be hard-pressed to figure out why. There are two reasons Ingrid is a difficult character to interpret. First, as stated before, the reader does not really understand the narrator, Astrid. Second, Astrid does not really understand her mother. The reader's interpretation of Ingrid, a central character in this novel, is then hopelessly unreliable.

Another reason *White Oleander* makes for painful reading is that Astrid is subjected to a horrific series of abuses at the foster homes she is placed in. She is shot by her foster mother in one home, starved in another, and attacked by dogs in a third. The reader feels protective of Astrid, but can neither save her from mistreatment nor keep her from inexplicably making the decisions that place her in these situations. In the end, the reader is forced to swallow the idea that this abuse did not permanently harm Astrid, but only made her stronger. This is an incredibly optimistic view of things at best.

Of course, there's a lesson to be learned in the book. Actually, Astrid learns a lesson or two in each of the many foster homes she lives in. No need to worry if the lessons are a bit elusive: Fitch spells them out in the end of the novel in her neat and ultimately dissatisfying conclusion. The problem is that Fitch attempts to pen an ending that will please all, while seemingly ignoring the theme of survival in a cruel world that was prevalent in the rest of the novel.

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

Austin Powers: The Spy Who Shagged Me (★★★)

Hardly a sequel but rather two hours of completely indulgent Austin Powers fun. This film succeeds because it's well aware of what a farce it is and it doesn't try to be anything more than purely entertaining. It seems to be too much of the same, with very little new material, but there's enough pure slapstick, absurd comedy, and gross humor to satisfy the fans. — Teresa Huang

Autumn Tale (★★★½)

Veteran French filmmaker Eric Rohmer continues his gentle, thoughtful, and detailed studies of romantic confusion in this delightful comedy about a middle-aged woman's search for love and happiness. A vintage Rohmer film with all the sophistication, depth, and intricacy that makes his films so irresistible. Without doubt one of the best movies of the year. — Bence Olveczky

Big Daddy (★★½)

Adam Sandler attempts to grow up as an actor playing a complete loser who gets transformed into a more respectable and lovable loser when he adopts a five-year old kid. The film starts out strong with great humor and some genuine acting from Adam Sandler, but eventually spills over the top with sappiness. — TH

The Blair Witch Project (★★★)

A nearly brilliant character study of three student filmmakers getting lost in the woods while shooting a documentary about a local legend — and a solid but hardly outstanding horror picture. The horror is good but superfluous, and it only distracts from the heart of the picture, but that heart remains highly affecting and haunting. Contains probably the best performance of the year so far by Heather Donahue. — Vladimir Zelevinsky

Deep Blue Sea (★★★)

Deep Blue Sea may be Hollywood junk, but it is Hollywood junk at its finest. While the plot, editing, and visuals are somewhat lacking, the film nonetheless captures the audience in the moment with its excitement and suspense, and it pleasantly surprises with its refusal to use seasoned movie clichés. Though severely lacking in quality, this movie makes for good entertainment. — VZ, Rebecca Loh

Drop Dead Gorgeous (★★½)

The Miss Teen Princess beauty pageant, a mother willing to resort to sticks of dynamite to ensure that her daughter wins, and plenty of jokes about small-town Minnesota are main ingredients of this uneven mockumentary. Kirstie Alley and Kirsten Dunst are hilariously in-character, and the film early on maintains a buoyantly entertaining pace with deadpan satire and quirky supporting performances. By the end, though, there are a couple too many explosions and cheap ploys to care. — Roy Rodenstein

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

Eyes Wide Shut (★★★★)

Enjoy the great, nearly forgotten feeling of being in the hands of a master storyteller, with him guiding a story that is paced just right, and with surprises lurking behind every corner. A gradual descent into a half-comic, half-surreal nightmare — and then a period of awakening and attempting to recall the dream. A visual, excellently acted, and often funny tale. A frequently self-indulgent auteur work. The most optimistic of all Kubrick films. All of the above and more. — VZ

The Haunting (★)

Not your usual garden-variety bad movie: it does not merely cause the viewers cringe in pain and abject anguish at the sheer awfulness of it; no, it squarely lands into the "so bad it's good" area, being not merely terrible but laughably so. This supposed horror movie is not horrifying for a second, and its ineptitude is much more broad in scope. It shows the total misunderstanding of even basic facts of filmmaking and storytelling — and the result is wretched, from its very first to its very last minute. — VZ

An Ideal Husband (★★)

An Ideal Husband is an example of how not to direct a movie. With such superlative resources at his disposal — star-studded cast (Jeremy Northam, Rupert Everett, Cate Blanchett, Julianne Moore, Minnie Driver), great source play, lush production design — all that director/writer Oliver Parker manages to create is a particularly joyless, visually bland, narratively pedestrian, weird mixture of light comedy and somber drama, with these two halves desperately fighting each other. — VZ

Island of the Sharks (★★★)

Island of the Sharks is a remarkable achievement on the visual front, providing some sequences which feel hyper-real, out of this world, and literally larger than life. This solid Omnimax documentary puts the

er 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 cyberpunk ethos with anime style, *The Matrix* breathes new life into the genre of sci-fi action films. — VZ

My Son the Fanatic (★★½)

A disappointment; this story about a disillusioned immigrant father and his fundamentalist son simply isn't such an enjoyable movie. It is partially redeemed by the performance of the acclaimed Indian actor Om Puri, but the cardboard characters and stereotypes bring this rather bland movie down. — Zarminae Ansari

Notting Hill (★★★)

A rare case of an intelligent romantic comedy, this is a noteworthy — but not exceptional — tale of romance in adversity. Julia Roberts plays the world's most famous movie star and Hugh Grant is the owner of a small and unprofitable bookstore. The pair's meeting is followed by a series of wonderfully awkward encounters and the expected budding of a romance. Richard Curtis's script only occasionally rises above formula, but when it does, the results are astounding and memorable. — Fred Choi and VZ

The Red Violin (★★★)

An enjoyable and intriguing history of a much coveted instrument. The visually lavish film spans five countries and includes a wide range of emotion. Ultimately, though, its weak frame causes the ending to be inevitably disappointing. — FC

Runaway Bride (★★★)

Sparkling chemistry between Richard Gere and Julia Roberts saves *Runaway Bride* from drowning in sappiness. The film tells the story of a bride who has left a string of fiancés at the altar and the smug journalist who writes a story about her. While the setup is riddled with enough movie clichés to make a person sick, Gere and Roberts shine on screen, affirming themselves as one of the more successful screen duos of the 90's. — TH

power, "the sixth sense," enables him to perceive the ghosts which, unbeknownst to the rest of the world, walk among us every day. Bruce Willis plays the psychologist trying to help him. The strength of their performances carries the movie past its slight flaws, making *The Sixth Sense* one of the best movies of the summer. — Tzu-Mainn Chen

South Park: Bigger, Longer & Uncut (★★★★)

An R-rated animated musical comedy adventure satire, starting when four kids sneak into an R-rated movie, and steadily increasing in scope and barrage of satirical barbs. Don't be deterred by the fact that this movie features copious amounts of profanity, full-frontal nudity, and giant glowing talking sex organs — it's probably the funniest movie in quite a while, and it's definitely the best animated musical of the last several years. — 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

Summer of Sam (★★★)

In the hundred-degree-plus heat of New York City in the summer of 1977, the club scene and social maneuvering coexist with the threat of the relentless serial killer, Son of Sam. Vinny (John Leguizamo), a hot-tempered playboy, is losing his sanity as he cheats on his wife (Mira Sorvino), thinks Sam may be out to get him, and ponders how to reconcile his brutish vigilante friends with the growing punk scene they fear. With refreshing frankness toward sex and violence, and more hits than misses among director Spike Lee's bag of tricks, this slick film envelops you in its mood, a powerful reconstruction of a volatile time. — RR

Tarzan (★★★)

A good, solid, workmanlike movie from the Mouse House; just about as good as anything they made in the last few years, and not better. The overall story of the orphaned boy Tarzan who's brought up by the African apes is so tired that it really doesn't matter much. What lingers in the memory is the more than usually affecting love story and the amazing visuals. — VZ

Wild Wild West (★★)

WWW tries to be absolutely everything to absolutely everyone. It's a western, a parody of James Bond movies, a sci-fi adventure, an action flick, a buddy film, a slapstick comedy, and a dark rumination on the American history. It ends up, of course, being none of the above — just an extravagant way to spend its gargantuan budget. — VZ

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 film doesn't quite fulfill the promise of its opening half hour. This is probably the fault of the source play, which didn't age very well and which seems to be content to be merely engaging and entertaining in a low-key way than to go for either shattering drama or penetrating social critique. — VZ



DAVID LEE—TOUCHSTONE PICTURES

Summer of Sam follows the frenzy surrounding the Son of Sam killings in New York City in 1977.

viewer right in the middle of shark-infested waters, without even a danger of getting one's feet wet. It succeeds as a travelogue, showing the sights that most of us would never get a chance of seeing otherwise. If you aren't satisfied with just looking, but also want to learn something, I suggest looking elsewhere, however. — VZ

The Matrix (★★★★)

A wildly imaginative ride. The plot is nicely complex, the visuals and the special effects are out of this world. As the comput-

Run Lola Run (★★★)

Lola's boyfriend needs \$100,000 in twenty minutes, or else he's dead. Lola's motorbike was just stolen, so she has to run if she wants to be there on time. A minor plot detail: she doesn't have the money. So she needs to run really fast. The result is a streamlined movie possessing an unstoppable sense of motion, and giving the visceral pleasure of seeing a tightly-wound plot unfold. — VZ

The Sixth Sense (★★★★)

Cole Sear is a young boy whose special

MOVIE REVIEW

Deep Blue Sea

Jurassic Park with sharks

By Vladimir Zelevinsky

ARTS EDITOR

Directed by Renny Harlin

Written by Duncan Kennedy, Wayne Powers, Donna Powers

With Thomas Jane, Saffron Burrows, LL Cool J, Samuel L. Jackson, Michael Rapaport, Stellan Skarsgård, Jacqueline McKenzie

I have to hand it to Hollywood: they make so much junk they've gotten pretty good at it. Once in a while, as a result of all that extensive practice, they make some junk that is just nearly great, and I don't mean the movies that are so bad they are good. No, I mean the utterly forgettable, totally inconsequential action/thriller/suspense extravaganzas, done with very little art but with a whole lot of very impressive craft, which evaporate out of memory in a matter of minutes but which keep the audience alternatively gasping and applauding while they unfold. *Deep Blue Sea* is such a film.

The whole plot is just about as high-concept as one can get, that is "sharks eat people." The comparisons with *Jaws* are easy, obvious, and dead wrong, since this is very much a different kind of a movie. While *Jaws* was a suspense thriller, turning into an action picture only during its climactic last five minutes, *Deep Blue Sea* is largely action-oriented, with its main question being neither "will the shark strike?" nor "when will the shark strike?" but merely "who will be the next human eaten and how will this happen?"

No, the closest parallels are with another Spielberg movie: *Jurassic Park*, which features a bunch of rather stupid scientists being gradually gobbled up by their own genetically engineered monsters. *Jurassic Park*, of course, had dinosaurs, which are certainly more interesting than sharks — and it had

Steven Spielberg, who knows a thing or two about putting together a set-piece. *Deep Blue Sea* is not that lucky: its sharks are nifty but not eye-popping, and director Renny Harlin doesn't quite know how to put together a scene or a sequence. What he does well is directing moments, and these moments are consistently exciting.

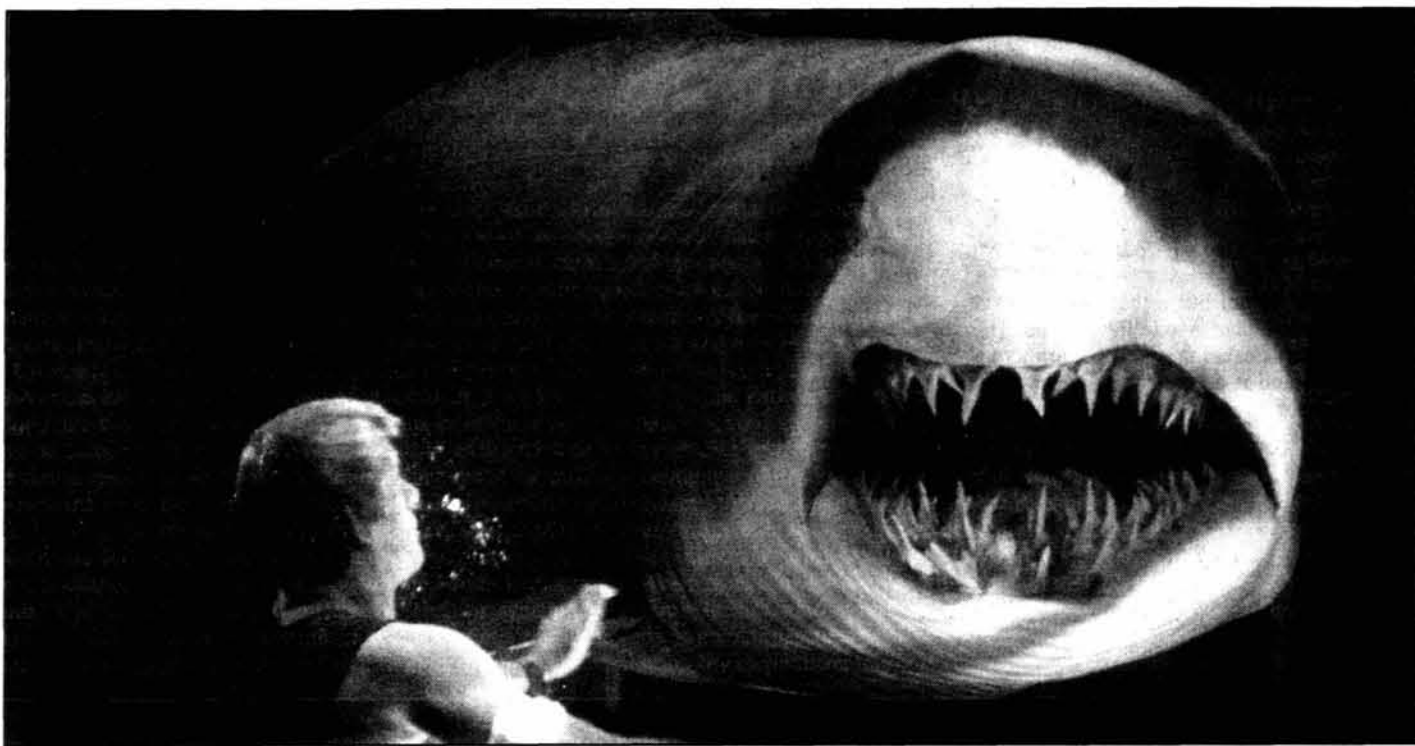
Still, a bunch of exciting moments do not a movie make. What's neat about *Deep Blue Sea* is that it pulls one rather nifty trick: it's defi-

antly anti-cliché. Time after time, it sets up a sickeningly familiar situation, whether it's the opening shot of a girl dangling her leg in the water (filmed as an underwater zoom-in), or a dramatic "Now people, let's not whine, let's fight!" speech, or a comic-relief character wandering around, trying to save his pet. Each time, you know precisely what's going to happen; each time, something else happens, and this something else is, by and large, more interesting than the tired alternative.

It's also nice that actors' prominence and billing have no influence on when he or she bites it, or, rather, gets bitten. Regrettably, said prominence does have an influence on the quality of acting: Samuel L. Jackson is largely effective, while Saffron Burrows, Thomas Jane, and Jacqueline McKenzie are largely

boring. The best acting job, unexpectedly enough, is that by LL Cool J as a cook named Preacher, who's by far the most likable and smartest character. If he keeps this up, he might give another rap star, Will Smith, a run for his money.

Deep Blue Sea is still junk, for sure. It takes a while to get going, the editing and visuals are mediocre, sound design drowns out all dialogue for the sake of sound effects, and the main theme is stolen wholesale from *Jurassic Park*. But it's enormously entertaining crap, and there's a smidgen of a subtext (note LL Cool J character's name and the title source). And, by gosh, those people are eaten in very creative ways. Even when the heroine strips to her underwear before facing the monster, there's a reason for her to do so.

Carter (Thomas Jane) faces the teeth of a shark in *Deep Blue Sea*.

MERIE W. WALLACE—WARNER BROTHERS

ALBUM REVIEW

Self: Breakfast With Girls

A chaotic musical masterpiece

By Daniel J. Katz

STAFF REPORTER

Matt Mahaffey is clearly trying to trick us all. His band, Self, has five members, and yet their third album, *Breakfast With Girls* (Dreamworks/Spongebath), was written and recorded almost entirely by Mahaffey, with his bandmates recording various instrumental parts when needed. The one secret that Mahaffey can't hide, however, is that *Breakfast For Girls* is absolutely brilliant, and arguably the best album so far this year.

The band sounds extremely British, but actually hails from Nashville. After two grungy alt-rock albums containing hits which

brought the band's greatest exposure ("So Low" and "Cannon"), their third release sounds more like an exotic fusion of Beck, Soul Coughing, and David Bowie. And every time you think you finally have the album figured out, Mahaffey throws a curve ball that sends it spinning in a whole new direction.

Mahaffey admits to being "a fan of poppy melodies and not-so-poppy sound," and that passion is evident on *Breakfast With Girls*. There are tunes here that are incredibly infectious, including "Suzy Q Sailaway" and "Paint By Numbers" (which first appeared on the *Dead Man On Campus* soundtrack and landed the band a Nashville Music Award nomination). These catchy songs are framed

by odd spacy bleeps, antique samples, and other techniques that seem to have been borrowed from Beck Hansen's attic. These sounds don't drown the music, though. Rather, they complement it and give the melodies a whole new depth and originality.

Stylistic leaps fill the album. "Sucker" is surrounded by old-time horns and backing vocals that sound like they'd be more fitting on a record than on a CD (and the muffled scratching sound of a phonograph is present to drive the point home). The power-chord driven chorus to "What Are You Thinking?" is countered by sudden aggressive orchestral flourishes. And "Callgirls" begins with peppy laser sounds that establish a techno atmosphere for about ten seconds. That atmosphere is then completely abandoned for a funky acoustic guitar beat, which is just as abruptly joined by a mellotron pulled straight out of a horror movie.

In addition to the music, Self's lyrics are witty and thoughtful. "Kill The Barflies," a tale of a woman being relentlessly hit on in a

bar with appropriately frantic and menacing accompaniment, pleads: "If this is nightlife then bring back the sun." The narrator in "Suzy Q Sailaway" watches the sky falling and then hurries to "gather the pieces because they'll be worth a ton." Finally, the leading single, "Meg Ryan," takes a relaxing tone, painting pictures of "Hawaiian instruments" and "pineapples and sugar," before unexpectedly crying out, "I want to die, kicking, screaming, put to death." And then somehow Mr. T becomes involved. Honest.

I really can't fully capture the uniqueness of this album in this review; it's something you need to experience for yourself. Every song on *Breakfast With Girls* has great melody, clever lyrics, and music that's like nothing you've ever heard. On Self's third album, Matt Mahaffey combines elements which should create meaningless chaos, but which instead form a musical masterpiece. Take it from me: if you enjoy innovative music, *Breakfast With Girls* is a must-own.

*"What is the use of a book," thought Alice,
"without pictures or conversation?"*

— *Alice's Adventures In Wonderland* by Lewis Carroll

You tell us! Write a review of your favorite book and call Rebecca at 253-1541.

Popular Music

Avalon

Next: 423-NEXT.
Aug. 4: Luscious Jackson + Cibo Matto, \$15.
Aug. 5: Mr. Bungle + Dillinger Escape Plan, \$15.
Aug. 10: Powerman 5000 + Reveille + Double Drive, \$13 adv., \$15 day of.

Berklee Performance Center

Berklee College of Music
1140 Boylston St.
Free student recitals and faculty concerts, 4pm and 7pm some weekdays. For info. on these concerts, call the Performance Information Line at 747-8820.

Fleet Center

Ticketmaster: 931-2000
Aug. 21-30: Bruce Springsteen + The E-Street Band. Sold Out.
Sept. 10: Barry White + Earth, Wind, & Fire, \$38.50, \$25.

Orpheum Theatre

Ticketmaster: 931-2000
Jul. 18: Iron Maiden + Machine Head. Sold Out.

Tweeter Center for the Performing Arts (Great Woods)

Ticketmaster: 931-2000.
Aug. 4: Roger Waters. \$45 pavilion, \$35 lawn.
Aug. 8: Lauryn Hill + Busta Rhymes. \$55, \$47.50 pav., \$29.50 lawn.
Aug. 20: Allman Brothers Band. \$40.50, \$30.50 pavilion, \$25.50 lawn.
Aug. 21: The Cranberries + Collective Soul. \$35 pav., \$25 lawn.
Aug. 23: Jeff Beck and Johnny Lang. \$39.50, \$29.50 pav., \$19.50 lawn.
Aug. 26: Bonnie Raitt + Jackson Browne + Shawn Colvin. \$45, \$39.50 pav., \$25 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.
Aug. 31: Tori Amos + Alanis Morissette. \$39.50 pav., \$25 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.
Ticket prices vary. Call 354-8238 for more info.
Aug. 4: The Dickies.
Aug. 5: Polterchrist Records CD release party.
Aug. 5: The Skatalites.
Aug. 6: Michigan Blacksnake.
Aug. 6: The Pietasters.
Aug. 7: Scissorfight.
Aug. 7: Gravel Pit.
Aug. 8: Mark Robinson.
Aug. 9: Death Cab For Cutie.
Aug. 10: Zao.
Aug. 10: Drexel.
Aug. 11: Raging Slab.
Aug. 11: Chelsea.
Aug. 12: Rye Coalition.
Aug. 12: Los Lobos.
Aug. 13: Unsane.
Aug. 13: Every Second.
Aug. 14: Stocklan.
Aug. 14: Superzero.
Aug. 22: Superchunk.

Paradise Rock Club

Next: 423-NEXT.
Aug. 6: Patty Griffin + Josh Rouse. \$12.
Aug. 12: Rollins Band. \$12.
Sept. 10: Dido. \$9.
Sept. 14: L7 + School Of Assassins (cd release). \$10 adv., \$12. day of.
Sept. 15: Manic Street Preachers + Remy Zero. \$10 adv., \$12. day of.

Jazz Music

Regattabar

Concertix: 876-7777
Ticket prices vary. Call 661-5000 for more info.
Aug. 4: Carol O'Shaughnessy.
Aug. 5: Peter Parcek Quartet.
Aug. 6: Avishai Cohen Sextet (two shows).
Aug. 10: Charlie Kohlase Quintet.
Aug. 11: David Maxwell's Maximum Blues.
Aug. 12: Grisha Goryachev.
Aug. 13: Calypso Hurricane (two shows).
Aug. 14: Edu Tancredi y el Bandon 33 (two shows).
Aug. 17: Sugar Ray Norcia.
Aug. 18: Ran Blake Trio.
Aug. 19-21: Benny Green / Christian McBride/Russell Malone Trio



On The Town

A weekly guide to the arts in Boston

August 4 - 24

Compiled by Fred Choi

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

(two shows per day).

Aug. 24: Riverboat Stompers.
Aug. 25: Larry Goldings Trio.
Aug. 26-28: Milt Jackson/Hank Jones Duo (five shows).
Aug. 31: Krisanthi Pappas Quintet.

Sculler's

Ticketmaster: 931-2000
Ticket prices vary. Call 562-4111 for more info.
(All performers two shows per day unless otherwise noted)
Aug. 4: Nester Torres.
Aug. 5-6: Larry Coryell and The Eleventh House Reunion.
Aug. 11: Peter Calo.
Aug. 12: Fantcha.
Aug. 18-21: Eartha Kitt.
Aug. 24: Chris Botti.
Aug. 25: Michelle Willson and the Evil Gal Festival Orchestra.
Aug. 26-28: Gato Barbieri.

Classical Music

Boston Pops

Tickets: 266-1492.
Aug. 22: Boston Pops Esplanade Orch., John Williams, conductor. At the Tweeter Center. \$30, \$25 pav., \$10 lawn.

Theater

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 Our National Heritage

33 Marrett Rd., Lexington. 02421. (781-861-6559). Mon.-Sat. 10 a.m.-5 p.m.; Sun. 12 p.m.-5 p.m. Admission free. The Museum presents an exhibition of 93 rare and beautiful photographs drawn from the celebrated collection discovered in the attic of the Medford Historical Society in 1990. One of the most extensive and well-preserved collections of Civil War photographs to survive, the Medford pictures are nationally known for their breadth and depth of subject matter. Through Nov. 14.

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.

Commonwealth Museum

220 Morrissey Blvd., Boston. 02125. Located across from the JFK Library. Hours: M-F 9-5, S 9-3. Admission is Free. For more info. or to arrange a tour, call 617-727-9268.

The Archaeology of the Central Artery Project: Highway to the Past

The exhibit focuses on life in Colonial Boston as interpreted through artifacts recovered from the "Big Dig" before the construction began. Artifacts and information on display examine leisure activities, tavern life, the life of three colonial women, and Native Americans.

Other Events

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. **MFA Summer Music Series** Each begins at 7:30. Bring a blanket or relax on the lawn, or reserve a table for four. (Limited chair seating also available.) In wet weather,

concerts will take place inside in the Remis Auditorium. Tickets \$15, MFA members, seniors, students; \$18 general, \$5 <12 y.o. Call for packages of 4 or to charge tickets: 369-3306.
Aug. 4: Wildest Dreams.
Aug. 11: The Boogaloo Swamis.
Aug. 18: Moloney, O'Connell & Keane.
Aug. 25: Bombay Jim & the Swinging Sapphires.

Music on Film Festival

Tickets are \$7, \$6 MFA members, seniors, students, unless otherwise noted. Call 369-3770 for more info. **The Righteous Babes.** Aug. 19, 21, 28. A powerful and timely documentary that examines the intersection of feminism with popular music by focusing on the role of female recording artists in the 1990s and their influence on modern women. Includes female musicians Courtney Love, Shirley Manson, Sinead O'Connor, Tori Amos, and Ani DiFranco. **The Underground Orchestra.** Aug. 12, 12, 14, 20, 21. Captures an array of striking performances from international bohemians, all united by their experiences of political repression and by a luminous spirit and boundless courage that led them to flee a variety of horrendous situations throughout the world, but finding refuge in Paris. **Zakir and His Friends.** Aug. 1, 5, 7, 15, 22. A poetic montage of percussionists from around the globe.

III Nature Dance Party

Worcester's Centrum Centre on Aug. 7. A 13-hour dance party featuring techno, funky mixes and house music. Featuring Neuclear Hyde, Norstrum, Commander Tom and the Atomic Babies. 12:00pm to 1:00am. \$25 (first 1,000 tickets), \$30 (after first 1,000 tickets are sold), \$35 (day of event).

W.W.F.

Ticketmaster: 931-2000. **Raw Is War!** Aug. 30, at the Fleet Center. \$35, \$28, \$22, \$17. **SmackDown!** Aug. 31, at Worcester's Centrum Centre. \$35, \$28, \$22, \$17.

"Sargent Summer" in Boston

Four local cultural institutions present exhibitions and programmes about the masterful American artist John Singer Sargent (1856-1925). **Isabella Stewart Gardner Museum** Through Sep. 26: *Sargent: The Late Landscapes*. The exhibit represents the first in-depth exploration of an overlooked aspect of the artist's career. Late in his life, Sargent began refusing portrait commissions to paint landscapes professionally. The fourteen paintings and watercolors are taken from collections throughout the United States and Europe. **Museum of Fine Arts** Through Sep. 26: An exhibit of

160 Sargent works, including his finest oils, watercolors, and studies for murals - some never before exhibited. In collaboration with the Tate Gallery, London, and the National Gallery of Art, Washington, the exhibit will feature portraits of influential figures of the time, including Monet, Rockefeller, Robert Louis Stevenson, and Isabella Stewart Gardner. To coincide with the exhibition, the MFA is restoring its famous Sargent murals, begun in 1916. For more info., call 267-9300.

The Boston Public Library

Continuing each Sat. through Sep.: *Tours of Sargent's murals in the library and talks on his life.*

Harvard University Art Museums

Through Sep. 5: *Sargent in the Studio: Drawings, Sketchbooks, and Oil Sketches*. At the Fogg Art Museum, an exhibit drawn from one of the most significant Sargent collections in the world will reveal the working process of one of America's best known artists. Thirty-three of his rarely shown sketchbooks will also be on view. For hours and info., call 495-9400.

Africa Fete '99

Aug. 15, 3 p.m., at the Hatch Shell. An extravaganza of African music and dance. Features an astounding four hours of continuous music, this will be a family event of global proportions. Performers include Senegalese Afro-pop superstar Baaba Maal; Kulanjan, a collaboration between American blues master Taj Mahal and kora virtuoso Toumani Diabate from Mali; and the US debut of Zimbabwe's legendary Oliver Mtukudzi. Appears as part of an 18-city tour of the US. Free. For more info., call World Music at 617-876-4275.

Harbor Islands Civil War Encampment

Aug. 14-15, 11:00 a.m.-5:00 p.m. both days. Fort Warren, Georges Island. The Union Confederate Volunteers turn Georges Island into the battleground it never was. Hundreds of Union and Confederate soldiers bearing reproduction rifles will face off, firing blank rounds on the parade grounds inside gargantuan Fort Warren. Women and children will also take part. A few thousand Bostonians are

expected to attend and watch from atop the walls of the 19th-century fort. Free. For more info. call (617) 727-5290.

Shakespeare on the Common

Through Aug. 15: *Julius Caesar* at Boston Common Parkman Bandstand. The Commonwealth Shakespeare Company's production of the classic play. Directed by Steven Maler. Free. For more info., call (617) 624-6780.

1964 ... The Tribute Concert

Ticketmaster: 931-2000
Aug. 20, Cristoforo Colombo Park (East Park) on Shrewsbury St. Free with the donation of non-perishable food item. An annual summer concert tradition returning to Worcester at a new location. The concert takes the audience on a music journey to an amazing era of rock history. 1964 spent years researching the Fab Four. From the Beatles' boots, the vintage outfits, and the Vox amplifiers to the mannerisms, the spoken voice, and the unmistakable harmonies, they have captured and recreated a live Beatles concert to perfection both musically and visually.

The Samaritans 5K Run/Walk

Oct. 16: At 10 a.m., first annual Run/Walk along the Charles River, designed to boost awareness about suicide prevention, and to raise funds for the only suicide prevention center in Greater Boston. All proceeds from the event will be used to benefit The Samaritans' supportive and life-saving services. Prizes given to the top finishers of various age categories, and first 250 registrants will receive complimentary t-shirts. Pre-reg. fee: \$12. For more info., call 617-536-2460.

MUSIC REVIEW

Music and Dance in the Berkshires

Out of the gray, into the green

By Bence Olveczky
ASSOCIATE ARTS EDITOR

A mere two-hour drive from the grayness of MIT campus lie the lush and green Berkshire Hills. For more than sixty years, this scenic countryside has been the summer hideout for east coast artists, who have turned it into an impressive cultural summer camp for art lovers of all ages. City dwellers, tired of their overcrowded neighborhoods and hungry for sophisticated entertainment, are making their pilgrimage in masses, and it's easy to see why. In the Berkshires, the perfect marriage between art and nature is more than an abstract idea — it's a blooming and tangible reality.

Classical Music: Tanglewood

Take Tanglewood, for example. At first sight, this large ground with its palatial gardens, impressive buildings, and overpriced shops seems like a cross between a country club and a spa.

But being a place of recreation and indulgence is Tanglewood's second calling. First and foremost, it serves as a center for advanced musical education, allowing talented young musicians to study under the tutelage of Boston Symphony Orchestra members and other distinguished guests. Thankfully, members of the faculty share their magic with a wider audience as part of the Tanglewood Festival in a summer series of concerts and recitals.

Underneath the shed's famous canopy, designed in partnership with Eero Saarinen, the architect of both the Kresge Auditorium and the MIT chapel, the acoustics are world-famous; in fact, the sound from the stage reaches well beyond the canopy to benefit patrons with lawn tickets who have gathered outside on garden chairs to enjoy the concert under the cover of emerging stars.

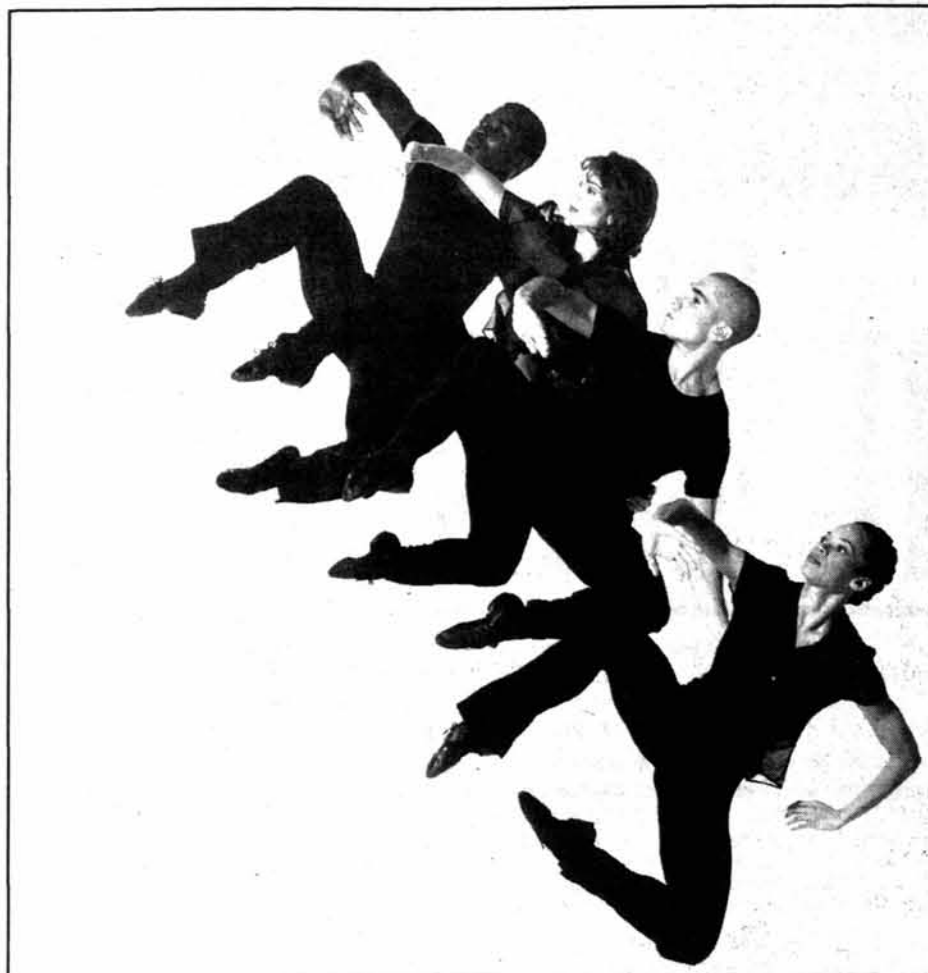
Anticipation grows as Seiji Ozawa takes the podium. He has devoted the first half of tonight's program to Stravinsky's exploration of Baroque music. The enigmatic Russian composer, famed for having invigorated 20th century music with polytonal dissonance and violent rhythms, returned to more classical forms later in life. His adaptation of Bach's religious "Chorale Variations", followed by the jovial and sparkling Pergolesi-inspired suite from "Pulcinella," display the breadth and richness of Stravinsky's neo-classical oeuvre.

Ozawa and the BSO, perform well, making Stravinsky's baroque arrangements sound crisp, clear, and balanced.

But the true highlight of the evening is Mozart's unfinished "Mass in C Minor." In giving this complex and sonorous brilliant piece a worthy rendering, Ozawa and the BSO are much helped by the outstanding Tanglewood Festival Chorus and the exceptional soloists Susanne Mentzer, Richard Clement, and John Relyea. But it is Korean superstar Hei-Kyung Hong's achingly beautiful soprano that gives the concert its edge. Her ethereal voice and serene surroundings are a potent mixture indeed.

Modern Dance: The Jacob's Pillow

It is not only the BSO that lures art lovers into the green. Twenty minutes east of



Members of The Parsons Dance Company can be seen performing at the Jacob's Pillow Dance Festival in Lee, Massachusetts.

Tanglewood, in the Becket region of the Berkshires, lies Jacob's Pillow, home to one of the world's most exciting modern dance festivals.

Jacob's Pillow, the picturesque and homely village that crowns the crest, exudes an intense air of contemporary dance. An educational institution complete with its own library, museum, and rehearsal studios, the Pillow is the modern ballet equivalent of Tanglewood, and its aim to educate and entertain is both worthy and viable.

Founded by Ted Shawn (one of the greatest American dancers) in 1933, the Pillow has grown from hosting "Tea Lecture Demonstrations" to becoming a forum and showcase for exciting new artists.

The festival remained both in the vanguard and relevant by mixing young talent with world-renowned stars, many of whom had their big break here, at the Pillow. Out of loyalty and love, these established dancers return year after year to teach and perform at their alma mater. This summer's festival line-up is certainly no exception: Pillow veterans Paul Taylor, Trisha Brown, and Mark Morris will all visit the little mountain-top village before the festival ends in late August.

Having had his first independent piece commissioned by the festival back in 1984, David Parsons is another Pillow regular, and after having seen his spellbinding show at this year's Aerial Dance Festival in Boston, I timed my Pillow visit to coincide with his group's performance. I came for more of

Parsons' magic, and once the lights went out in the remodeled barn that is the Ted Shawn Theatre, that's exactly what I got.

In "Fill the Woods with Light," composed by jazz legend Phil Woods, nine dancers play around with spotlights, sparsely illuminating

each other. This graceful light-dance gives the dazzling illusion of being in the moonlit woods — a surreal experience. In "Caught," Parsons' signature piece from 1982, a dancer, his leaps timed to a strobe light, appears to be flying across the stage, performing exhilarating movements.

David Parsons, looking more like a college quarterback than a dance phenomenon, is, no doubt, one of the most outstanding choreographers in modern ballet. Like no one other, he combines inventive lighting designs, expressive scores, and virtuoso dancing into a mesmerizing blend that is at once intuitively pleasing, easily appreciated, and highly theatrical.

He is also a very nice and generous guy, showcasing young troupe choreographer Robert Battle as part of his Pillow show. But Battle's three pieces are to Parsons'. The budding choreographer, while obviously talented, has a long way to go before he can emerge from his mentor's shadow as an independent and original force.

The matinee ends on a joyful note with "Nascimento," named after its Brazilian composer. In this sunny and exuberant piece the eight dancers, seemingly liberated from the strict and precise choreography of the preceding pieces, respond to the gay Latino rhythms with blithe and blissful movements, making this inspired finale a glorious celebration of life and dance.

After the performance, I head down the hillside into the surrounding forest. I stop at a clearing filled with fellow Pillow patrons, whose common focus is a white platform at the end of the slope. Silhouettes of young dancers are performing Stravinsky's "Rite of Spring" in front of a breathtaking panorama of the Berkshires. It's an overwhelming sight even for a hardy city dweller like me, and as I watch the coming generation of Pillow performers literally dance the sun away, I conclude that modern ballet is in pretty good shape. But don't trust me on that. Rather, I encourage you to take the trip to Jacob's Pillow and make the diagnosis yourself.

For information about upcoming events at Tanglewood, check out the BSO web site at www.bso.org. For performances at Jacob's Pillow, go to www.jacobspillow.org. Both Festivals run until the end of August.

MUSIC REVIEW

State of the Airwaves

Reznor, revolution, and really cute objects

By Daniel J. Katz
STAFF WRITER

Since I'm the rock music editorial guy, I suppose it's my duty to address the Woodstock incident (a minor problem according to the organizers, an apocalyptic disaster according to anyone else who was there). I have to join the prevailing attitude that "the man" brought the carnage on himself. The combination of forbidding outside food and drink and selling mediocre sandwiches for ten dollars and water for four dollars is enough to make anyone restless, let alone liberal teenagers and young adults who came to see Rage Against The Machine burning an American flag and Limp Bizkit encouraging the destruction of a security tower. It's not the music that's to blame; it's the bad planning that kept people from enjoying the music.

In other news, the MTV Video Music Award nominations have been announced. Korn's clever and innovative "Freak On A Leash" leads the nominations, but sadly, Todd McFarlane's far more brilliant creation, Pearl Jam's "Do The Evolution," was completely ignored. Like many other awards shows, the best strategy to be nominated for these awards is to take advantage of the judges' short-term memory and release a video within a few months of the nominations. In pleasant surprises, ingenious cuts by Eels and UNKLE showed up in the Breakthrough category. I'd like to see a Cutest Character in a Video battle between the little robot carton from Eels' "Last Stop This Town" and the excitable milk carton in Blur's "Coffee And TV."

So I've heard the new Nine Inch Nails single several times... and once I even stayed awake through it. "The Day The World Went Away" is a plodding percussionless monster that shifts between heavy guitar noise and calm emptiness. It's well-written and simultaneously eerie and calming, but its sluggishly nihilistic atmosphere just seems out of place on modern rock radio. Is it any wonder that the B-side, "Starfuckers, Inc.," is actually being added to more radio stations than the single? A throwback to songs like "Wish" and "The Perfect Drug," "Starfuckers" is a vicious blend of breakneck drumming and melting distortion that acts as a far better showcase for Reznor's genius than its counterpart, yet another recycling of "Hurt."

Elsewhere in the industrial world, Filter has returned with a vengeance with "Welcome To The Fold," a dark and weighty anthem of "celebrating nothing" and feeling "A-OKAAAAAY!!!!". The band's metal attack is just as brutal as it was prior to their four-year absence, and with guitar lines as gripping as the riff from this single, Filter could be destined to steal the show on this year's Family Values Tour.

And speaking of Family Values performers, the Insane Clown Posse have achieved the improbable, breaking onto rock radio with a novelty single, "Another Love Song." The lyrics are funny if crude (it's the classic story of girl treats boy badly, boy sticks around so he can sleep with girl) and the chorus actually has a melody — and a catchy one at that! In the shock-rap war against Eminem, ICP are finally lightening up, which is a step in the right direction.

Welcome back, Verve Pipe! After a monster hit in "The Freshmen" and the unjustly neglected "Villains," The Verve Pipe's new album brings a hooky tune called "Hero" that features bluesy guitar bends and a bright solid chorus. It's not an instant grabber like "Freshmen," but it's an extremely strong single for, in my opinion, a critically underrated band.

And finally, keep an eye on Vertical Horizon. "We Are" is accessible enough to have a chance at becoming a hit, and the band reportedly has an excellent live show. If radio is kind to them, this group may have a shot at stardom.

That's it for now. Send comments to airwaves@the-tech.mit.edu, and keep expanding your horizons.

Sloppy Digital Editing Mars Eyes Wide Shut's Orgy Scene

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exception is when he has to act charismatic: Cruise accomplishes this by proudly displaying his teeth, all sixty of them or so, and the effect of this artificial charisma superposed on his natural appeal is rather weird.

Surprise five. *Eyes Wide Shut* is funny, and I'm certain it's always intentional. Some sequences are so over the top in their morbid seriousness that there's no doubt that they are done firmly tongue in cheek.

Surprise six. For such a perfectionist as Kubrick was, this film is decidedly imperfect. There are obvious technical gaffes such as a reflection of a boom operator in a mirror in one scene and continuity errors in at least two others, but there are even more major ones. At least three sequences in *Eyes Wide Shut* feel overcooked: the opening at a party, the beginning of the last scene, and the grandiose orgy scene in the middle.

Oh yes, speaking of the orgy scene — surprise seven. Whether Kubrick himself

approved of digital masking of naughty bits in this sequence or it was done without his consent to please MPAA and gain a commercially viable R rating, doesn't matter. What matters is that Kubrick himself would have never done such a shoddy job doing this, transforming several shots into *Austin Powers* moments. Clearly, Warner Brothers filmed only three or four digital masks (clothed and naked people), and then used them several times each. As a result, there are several sets of identical people in the different rooms at the same time.

There a lot of other things I can think of to say about *Eyes Wide Shut* (yes, there's a lot of nudity; no, most of it is hardly exciting; yes, the use of music is exceptionally effective; no, this film really doesn't cut it in the realism department, but then again, it's not supposed to) — but only one really deserves mention. *Eyes Wide Shut* features absolutely the most uplifting conclusion of all Kubrick movies. The ending is calm and understated, yet it feels downright triumphant. It also has the best closing line in quite some time.