

Energy Lab, CEI To Merge On July 1

By Jeffrey Greenbaum

The Energy Laboratory and the Center for Environmental Initiatives will merge on July 1 to form the Laboratory for Energy and Environment. David H. Marks, the current director of the CEI, will head the LFEE, which will be located on the fourth floor of Building E40, the current home of the Energy Lab.

The Energy Lab and the CEI have recently been exploring several joint projects. To achieve a greater level of efficiency, both groups have the asked Chancellor Lawrence S. Bacow '72 and Vice President of Research J. David Litster PhD '65 to allow the groups to merge. Bacow and Litster agreed last September.

"This is definitely a win-win merger," Marks said. "It is gratifying a merge that effectively took place a while ago."

Lab head announces sabbatical

Jefferson W. Tester PhD '71, current director of the Energy Lab, has decided to take a sabbatical after leading the lab for ten years. Litster said Tester had announced his plans to leave before he, Bacow, Tester, and Marks began discussing the merger.

"It made the transition [to the LFEE] easier because it seemed sensible to merge the CEI and the Energy Lab and have Marks lead the merger ... rather than replace Tester in the Energy Lab," Litster said.

Merger to increase efficiency

Each Institute-wide research group must submit an annual budget proposal to Litster, in which the group may discuss its concerns. In their past several proposals, "the CEI and Energy Lab have expressed direct interests in forming a merger," Litster said. In fact, he added, the two organizations submitted a joint budget last year in which they detailed their plans as a joint laboratory.

Marks said the physical distance between the Energy Lab and the CEI hinders the efficiency of their many joint projects. While the Energy Lab is located in Building E40, the CEI is based in Building 1.

Stephen R. Connors SM '89, director of the Analysis Group for Regional Electricity Alternatives, said he thinks the "consolidation of the energy and environmental groups [will] create a better synergy." Connors, who presently works in the Energy Lab, said that "the speed at which ideas will be exchanged will lead to a higher level of productivity ... because we

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Goldin Delivers Commencement Address

Longtime Chief of NASA Urges Students to Seek Truth, Remember Galileo's Example

By Jennifer Young
STAFF REPORTER

No one could have asked for a better Commencement day. Sunshine, crystal blue skies, and the theme from *2001: A Space Odyssey* greeted 2,122 graduates as they gathered on Killian Court to receive their degrees Friday.

Daniel S. Goldin, administrator of the National Aeronautics and Space Agency, opened his Commencement address by describing the dialogue he had with his wife when he received his invitation to speak at Commencement.

"She asked, 'Do you really think you can compete with the president of the United States, the UN Secretary General, and Click and Clack, the guys from *Car Talk*?'"

Goldin acknowledged, "I might not be on the radio every Saturday morning. But I am a rocket scientist."

He went on to explain that the unusual cap and robe he was wearing was the traditional garb of the University of Padua, from which he had received an honorary doctorate. "I'm not wearing it because I'm the victim of the latest MIT hack," Goldin said. "At least not yet... I want to give you a visual image. You may not remember me,

but perhaps you will remember the cap and gown.

"More than that, I hope that each and every one of you remembers Galileo," Goldin added. "Not necessarily his lectures, but his lessons and his life."

Goldin cited Galileo's commitment to excellence, passion for learning, and drive for truth, and commended the "Galileos sitting in front of me, about to receive their well-earned degrees.

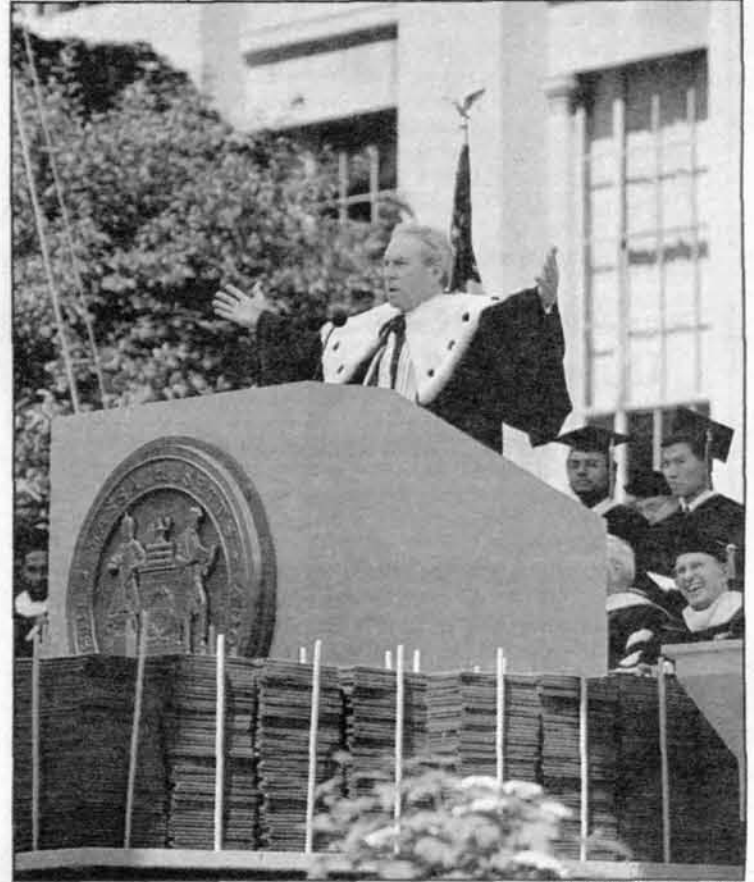
"Remain committed to learning. Settle for nothing less than excellence. Do not only seek truth. But believe in yourself. That way, you will find truth," Goldin told the graduates.

GSC gift a surprise

The Graduate Student Council chose this year to give a the Institute parting gift. GSC Soulaymane Kachani began his address by commenting that he hoped "our sense of community will carry forth with us to help us effect change in our communities."

He then presented a toy school bus, which President Charles M. Vest accepted with amusement. Kachani went on to explain that their actual gift - a new SafeRide

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FRANK DABEK—THE TECH

"These are my people," said NASA Administrator Daniel S. Goldin while addressing the Class of 2001 at Commencement last Friday. See pages 8-9 for Goldin's full Commencement address.

Institute Sells \$250 Million in Bonds

By Nancy L. Keuss
ASSOCIATE NEWS EDITOR

MIT has sold \$250 million in tax-exempt bonds through the Massachusetts Health and Educational Facilities Authority (HEFA) to help fund pending MIT construction and renovations.

The Institute's exceptional credit

strength helped to make the AAA-rated, variable-rate bond sale a success, the MIT News Office said through a press release. An initial interest rate of 2.30 percent reflects declining market rates and allows for a low cost of capital.

"MIT hit the market at exactly the right time, as evidenced by the

low initial rate," HEFA's Manager of Educational Programs Liam Sullivan said.

"A percentage of 2.30 is quite extraordinary," News Office Director Kenneth D. Campbell said. "The permanent rate will be fixed in a week,

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Two Added To RLSLP

By Jennifer Krishnan
NEWS EDITOR

The Office of Residential Life and Student Life Programs is continuing its expansion by hiring two new deans.

David N. Rogers is the new Assistant Dean and Director of Fraternities, Sororities, and Independent Living groups. He is one of four people covering the job of former Assistant Dean and Director of FSILGs Neal H. Dorow.

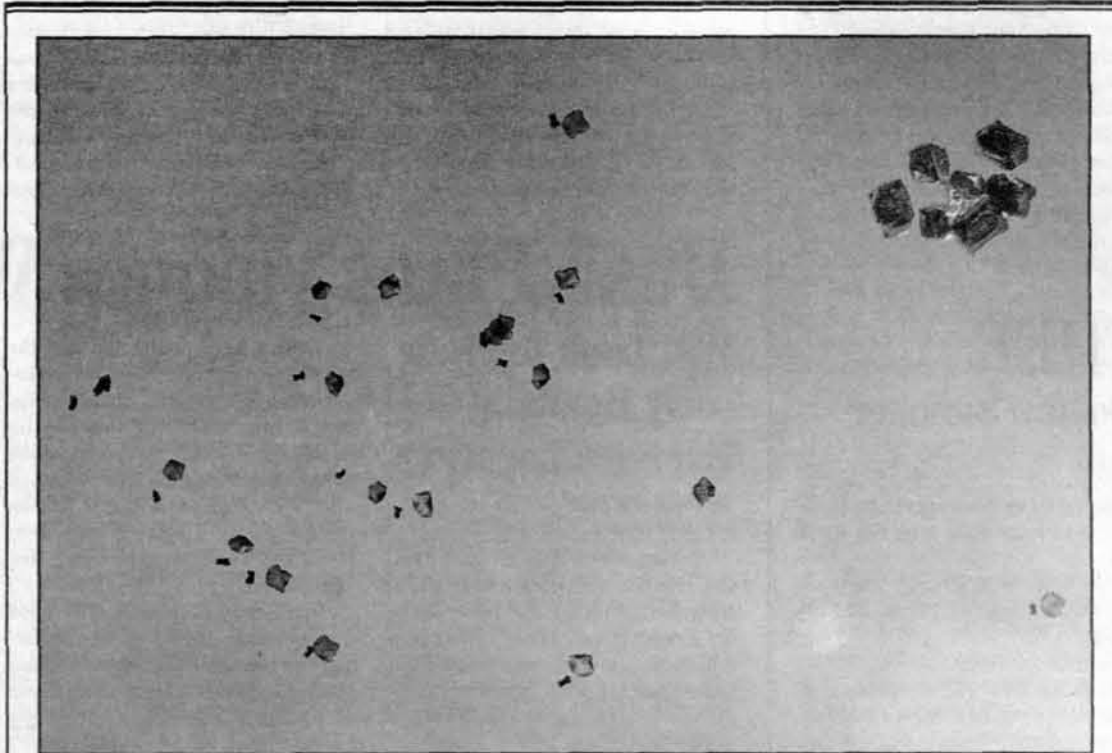
Barbara Baker has been hired as Associate Dean and Director of Student Life Programs, one of two to replace former Associate Dean and Director of Residential Life and Student Life Programs Andrew M. Eisenmann '70.

Vacancy spurs reevaluation

"Whenever there's a vacancy, it's used as a time to reassess and reevaluate" the position being filled, Rogers said. After Dorow's resignation, RLSLP decided to divide his responsibilities among four people, comprising an FSILG Advising Team: Kathleen Baxter, Program Coordinator; Lisa M. Walsh, Operations Coordinator; Denise A. Valay, Program Assistant; and Rogers, who will head the team.

Rogers will work closely with FSILGs and the Interfraternity Council on programming and development.

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MIOBRAG CIRKOVIC—THE TECH

Hackers saluted graduates and NASA Administrator Daniel S. Goldin at Commencement last Friday by deploying 17 parachuting beavers from a set of weather balloons bearing the NASA logo.



Disney's Atlantis sinks like a stone.

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Comics

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OPINION

Philip Burrowes criticizes Hollywood's continuing reliance on token characters in the movies and on TV.

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WORLD & NATION

Century Products Issues Largest U.S. Stroller Recall Ever

NEWSDAY

A child strapped in a stroller in New York City suffered chipped teeth and scratched legs when the stroller suddenly folded and dumped the child on the sidewalk.

Another toddler was similarly injured when the child's mother bumped the stroller on her other child's foot and the device folded.

These two injuries were among 250 reported to Century Products Co., which Thursday recalled about 650,000 multi-use strollers in cooperation with the U.S. Consumer Product Safety Commission. It is the largest U.S. recall of strollers ever.

Under pressure, the stroller's folding mechanism collapses, especially when a parent pushes down on the stroller to lift the front wheels onto a curb, said Ken Giles, a spokesman for the commission. This may cause the carrier seat to detach and flip forward, carrying the child with it, he said.

Century, based in Macedonia, Ohio, received 681 reports of such incidents. The most serious injuries were three concussions, two skull fractures and one fractured elbow.

Spreading Violence Augurs Unpleasant Summer for Algeria

THE WASHINGTON POST

ALGIERS, Algeria — As a sweltering Mediterranean summer takes hold, social unrest is exploding in many parts of Algeria, fueled by high unemployment, a critical housing shortage, a stalled economy and a creaky, outdated political system that people see as both repressive and opaque.

In the Kabylie region east of here, security forces have shot dead as many as 80 people and wounded hundreds in a drive to quell seven weeks of antigovernment protests by members of the Berber minority. Elsewhere, Algerian journalists have rallied for press freedom and women have marched for an end to repression. Family members of the thousands of people who disappeared during Algeria's decade-long civil war gather for weekly vigils.

Here in the capital, demonstrations demanding civil liberties and an end to corruption have been the largest in a decade. Hundreds of thousands of people paraded through the city Thursday, with riot police charging the protesters as they neared the presidential palace, the Associated Press reported. Two journalists were killed in the violence.

Bush Opens 40,000 Federal Workers' Jobs to Competition

THE WASHINGTON POST

WASHINGTON — The Bush administration has ordered that more than 40,000 federal workers compete for their jobs with the private sector, a first step toward President Bush's goal of making about 425,000 government jobs eligible for private contracting.

The move will swell the contract corps, a shadow-government workforce whose numbers are estimated to be more than three times the 1.8 million-strong civilian federal workforce.

The administration believes the competition will help make government agencies more businesslike and more responsive to taxpayers, while turning over work better handled by the private sector.

The White House Office of Management and Budget told all federal agencies in March to open these positions, considered "commercial" in nature, to competition with the private sector. After taking bids, the agencies will decide whether to keep the jobs in-house. The process must be completed by October 2002, which has unions fearing that agencies will merely outsource the jobs to meet the target.

As agencies begin the process, a congressionally recognized panel will conduct a hearing Monday to review the scope and efficacy of outsourcing. Chaired by Comptroller General David Walker, the panel will address fundamental questions: What is "inherently governmental" work? What tasks does the government need to do because it is unreasonable to expect the private sector to do them or because the private sector is unwilling to do them?

WEATHER

Bring On That Boston Summer

By Eric Plosky

SENIOR EDITOR

When you're greeted by mist in the morning, and temperatures no longer plunge at night, you know it's summer. That time has once again arrived here in Beantown.

The typical summer weather we've been experiencing lately — perfectly exemplified yesterday, the Day of Heat and Humidity — looks set to continue over the weekend.

It will continue to be hot, humid and hazy; daytime highs will be in the 80s F (28–30°C) and could even hit 90°F (32°C) today. No relief is in sight; even the showers and thunderstorms that may develop later on Sunday likely won't break nighttime temperatures in the high 60s F (18–20°C).

Today: Fog in the morning followed by summer sun and haze; the wind may pick up a bit. High approaching 90°F (32°C).

Tonight: Cloudy and turning foggy again; not much cooler. Low 67°F (19°C).

Saturday: Early fog and then — you guessed it — hazy sun. High 85°F (29°C).

Saturday Night: Humid once again; possible rain. Low, a steamy 67°F (19°C).

Sunday: Rain finally arrives — possibly thunderstorms. High 77°F (25°C).

Bush, EU Leaders Disagree Over Global Warming Policy

Europeans Would Realize Kyoto Treaty Without U.S.

By Dana Milbank and Keith B. Richburg

THE WASHINGTON POST

President Bush and leaders of the 15 European Union countries clashed sharply Thursday over global warming policy, with the Europeans saying they would move to implement the Kyoto climate treaty without the United States.

"We say we agree to disagree," Swedish Prime Minister Goran Persson said while sharing a platform with a grim-faced Bush, following a summit in this seaside city. "The European Union will stick to the Kyoto Protocol and go for a ratification process. The U.S. has chosen another policy."

Bush reiterated his objections to the treaty, but said: "We do agree that climate change is a serious issue and we must work together. We agree that climate change requires a global response, and agree to intensify cooperation on science and technology."

The two sides issued a commu-

nique emphasizing common positions on free trade, helping Africa with its AIDS crisis and peacekeeping in the Balkans. Bush reiterated his pledge that U.S. troops in the Balkans would not return home before the European soldiers there do. The communique said the United States and EU would seek to launch a new round of multilateral trade negotiations at a November meeting of the World Trade Organization in Doha, Qatar.

After the meeting, however, some Europeans expressed complaints about American protectionism in Bush's recent moves to defend the U.S. steel industry. And others were miffed by a call from Bush for expansion of the EU as well as the NATO military alliance. "I strongly believe in NATO expansion, and I believe that the EU ought to expand, as well," Bush said.

The EU has plans to expand, but European leaders are sensitive about having policy dictated by the United States. Chris Patten, EU commissioner for external affairs, suggested after Bush's remarks that because the United States isn't an EU member, it wasn't the Americans' concern. "I don't imagine for one moment the United States intends to overlook

that rather important consideration," Patten said. An American official called the complaint "odd."

Bush, who was forceful and buoyant Wednesday, seemed tentative and halting Thursday. At one point, he said that "Africa is a nation that suffers from incredible disease." While discussing expansion of NATO and the EU, he said there ought to be "more countries" in Europe.

Some Europeans said that despite the disagreements, they were more impressed by Bush in private meetings than negative accounts had led them to expect. One European diplomat said Bush appeared more willing to listen to various viewpoints, even though he seemed tentative in his public comments.

"He has this way of talking that makes you wonder whether he has difficulty talking, or he doesn't fully grasp the issues," said this diplomat, after sitting through Bush's press conference.

Bush's appearance here attracted about 10,000 protesters, a larger crowd than normally appears for EU summits, which bring together the heads of the 15 member countries. The meeting this time took place in Sweden because the country holds the EU's six-month rotating presidency.

Senate Passes Education Bill

Calls for Annual Testing, Closure for Achievement Gaps

By Helen Dewar

THE WASHINGTON POST

The Senate approved the first major overhaul of the nation's education policy in 35 years Thursday as it voted overwhelmingly in favor of President Bush's plan to use federal aid to force improvements in academic achievement.

The bill, approved 91-8 after more than a month of debate, calls for annual testing of students in reading and mathematics, and requires schools to demonstrate progress in eliminating achievement gaps. Failing schools would receive aid to improve but would face the loss of funds and other penalties if they fail to make adequate progress.

Students in those schools would receive special assistance, including tutoring.

Local school officials would be given more flexibility in how they spend federal funds — which now accounts for 7 percent of public education funds. A small number of states and school districts could experiment with even more freedom from federal controls in exchange for meeting higher standards.

Bush was rebuffed by both the Senate and House in his bid to win approval of vouchers to help low-income children escape failing public schools by enrolling in private schools.

The bill now goes to a House-Senate conference. Eventual passage is virtually assured because a similar bill was approved last month by the House. A major struggle remains over an estimated \$15 billion difference between what Bush

and Democrats want to spend to implement the bill's anticipated reforms.

Six Republicans and two Democrats voted against the bill.

The Senate bill reflected months of negotiations, from which Bush got most of what he wanted. Democrats also managed to push the bill more toward their liking, adding billions of dollars worth of new and expanded programs for disabled and disadvantaged children, libraries, technological centers and mentors for teachers.

"We are close to a monumental achievement with bipartisan support," Bush, who is in Europe, said in a statement. "As a result of our effort, we have wide agreement on the principle of education reform."

"What we passed today is not a Democratic bill or a Republican bill — but an education bill," said Sen. Edward Kennedy, (D-Mass).

Bush Plans Vieques Withdrawal

Will Look for New Navy Bombing Exercise Location

By Paul Richter

LOS ANGELES TIMES

Facing intensifying opposition, the Bush administration is planning to withdraw the Navy from the Puerto Rican island of Vieques and seek another spot to conduct the Atlantic fleet's bombing exercises, a defense official said Wednesday.

Navy Secretary Gordon England will announce, probably Thursday, that he will convene a panel to search for a new training site, with the goal of ending Vieques exercises by May 2003. While England is making no guarantee other arrangements for training can be made, he believes they can, the official said.

That would probably mean, however, that the Navy will need to develop a fundamentally different approach to the training that it has long insisted is essential to the readiness of the Atlantic fleet.

Critics have contended that the large-scale exercises brought danger, noise and pollution that jeopardized the health of the idyllic island's 9,300 residents. Opposition to the exercises grew two years ago after a civilian guard was killed on the range by a stray bomb. The Navy has since stopped using live ammunition.

The issue has recently developed into an increasingly violent standoff and has put the Bush administration publicly at odds with Puerto Rican officials at a time when it is courting Latino voters.

Rep. Jose E. Serrano, (D-N.Y.), a frequent critic of the bombing, said Wednesday that he had no official word on the White House plans. But, he said, if the Navy were to "stop all bombing and plan to leave in 2003, then that's something we can look at favorably."

"But if they continue the bombing and say they're leaving in 2003, then that's unacceptable because the people in Puerto Rico and on Vieques and those of us in the 50 states who are involved in this issue want the bombing to stop immediately," Serrano told

Reuters.

Protesters have been preparing in recent days to try to disrupt exercises scheduled for next week that will involve 60 planes dropping dummy bombs on targets at Navy installations. On Wednesday, a group of surface ships and submarines carrying 10,000 Navy personnel began another set of exercises in waters 75 miles south of the island.

The defense official, who asked not to be named because the official announcement is still pending, said England made the decision to seek a new venue.

But The Associated Press reported that the decision came after a White House meeting between England, senior White House political strategist Karl Rove, deputy national security adviser Stephen Hadley and Deputy Defense Secretary Paul Wolfowitz.

The Navy has conducted exercises on Vieques for 60 years and has contended that it needed combined air, sea and amphibious training. Battle groups are trained at the island before heading across the Atlantic for missions in Europe and Asia.

New Violence Shakes Mideast, But Cease-Fire Remains In Force

Israel Begins to Redeploy Forces Under Agreement

By Howard Schneider
THE WASHINGTON POST

The Israeli-Palestinian cease-fire was shaken by new violence Thursday that left an Israeli and two Palestinians dead, but the truce remained in force and Israel began to redeploy its forces as called for under the U.S.-brokered agreement.

An Israeli army intelligence officer, Lt. Col. Yehuda Edri, 45, was killed by a Palestinian man with whom he was meeting on a major highway south of Jerusalem, according to Palestinian radio. The soldier's bodyguard, who was wounded in the encounter, then shot and killed the Palestinian, Israeli news media reported.

In a separate incident, a Palestinian man was killed in a drive-by shooting on a West Bank road. Israeli police said they were investi-

gating the possibility that Jewish settlers were responsible, or whether the Palestinian was killed by another Palestinian.

Meanwhile, Israelis took some initial steps to redeploy tanks away from flash points and reopen major roads to Palestinian traffic in Gaza as both sides began to search jointly for ways to implement the cease-fire engineered by CIA Director George Tenet.

A follow-up meeting is scheduled for Friday, chaired by the U.S., to determine what was accomplished during the first 48 hours, and to decide what should be done next. If violence stops, then the two sides are to undergo a "cooling off period" for up to six weeks, before taking steps to renew peace negotiations.

The unsigned cease-fire agreement was published in full in Israeli newspapers Thursday, despite Tenet's desire to minimize publicity about his work. The document commits the two sides to a "mutual, comprehensive cease-fire," and lays out the important measures to be

taken over the first seven days. If the plan is followed, then by the end of next week Israeli troops will have pulled out of some Palestinian-controlled territories, and all roads and villages will be reopened, a return to the situation that existed before the Palestinian uprising began in September.

The Palestinian Authority pledged in the accord to clamp down on violence, coordinate with Israel to combat terrorism, and collect illegal weapons. Israel has already put its soldiers under new restrictions on the use of weapons and is to make more concerted efforts to avoid casualties in dispersing Palestinian demonstrations. It is also supposed to release prisoners arrested during the uprising, provided they were not involved in terrorism.

At least 457 Palestinians, 112 Israelis and 13 Israeli Arabs have died since the beginning of the Palestinian revolt.

Jiang, Putin Discuss American Dominance and Islamic Militancy

By Ching-Ching Ni
LOS ANGELES TIMES

Chinese President Jiang Zemin met his Russian counterpart, Vladimir V. Putin, here Thursday to forge a stronger alliance against what they view as twin evils: Islamic militancy in Central Asia and American dominance around the world.

The vehicle for this ambitious agenda is the so-called Shanghai Five, a Central Asian organization formed five years ago to reduce tensions along the former Sino-Russian border. But as China emerges as a political and economic powerhouse, the group's mandate is taking on a regional dimension, highlighting Beijing's aspirations for greater influence in Asia.

To that end, the group is changing its name, to the Shanghai Cooperation Organization. On Thursday, it added Uzbekistan to the original five-country collective, which includes the former Soviet states of Kazakhstan, Kyrgyzstan and Tajikistan. More nations, such as Pakistan, India and Mongolia, could join later.

With President Bush in Europe this week shopping his controversial missile defense system to his NATO allies, the Central Asian

leaders here are expected to endorse China's strong opposition to it.

China and Russia, former rivals for leadership in the Communist bloc, are now joined against a unipolar world driven by the American agenda. They share the claim that Bush's missile plan interferes with the affairs of sovereign states and has the potential to trigger a new global arms race.

Chinese officials are touting the formation of the regional organization as a landmark event ushering in a new era of post-Cold War cooperation. But some U.S. experts say the union is symbolic and shaky due to past hostilities and thin common ground.

A more realistic goal for the group is the vow to crack down on the spread of Islamic militancy and separatist movements, many receiving arms and training from the Taliban, Afghanistan's extremist Islamic rulers.

China is determined to prevent any radical influence from inflaming separatist tendencies already percolating among ethnic minorities in Xinjing, which borders several Central Asian republics, including Afghanistan. It is strate-

gically important because, like the other politically unstable desert nations around it, the province sits on a wealth of resources, including oil and natural gas supplies critical to China's economic development.

Other flash points in the region include the province of Chechnya for the Russians and the rebels fighting for an independent Islamic state in Uzbekistan.

The Shanghai summit is expected to set up a regional headquarters to coordinate action against Muslim separatists and approve joint military exercises. The group has already formed a joint anti-terrorism center in Bishkek, the capital of Kyrgyzstan.

Security for the Shanghai meeting was extra tight. Metal detectors were installed in most downtown hotels for the summit.

China sees each international gathering as an opportunity to champion its ability to host global events with grace, especially during this final stage of its bid to host the 2008 Olympics Games in Beijing. The International Olympics Committee's decision is expected to be announced next month.

have come to symbolize the problems with Russia's transition to a market economy if for no other reason than the scale of the company and its assets. Gazprom controls one-quarter of the world's natural gas reserves and accounts for 7 percent of the Russian economy. As the leading energy provider in Russia and throughout much of Europe, Gazprom often acts as an arm of the state, which owns 38 percent of its stock.

In the face of vociferous criticism by foreign investors and economic reformers, Putin orchestrated the ouster of longtime Gazprom chief executive Rem Vyakhirev two weeks ago and replaced him with a loyal aide, Alexei Miller. The release of the figures on Gazprom's financial relations with other companies appears to be Miller's first move to clean up what he inherited.

"We're gratified that we're starting to get some transparen-

cy," said Charles Ryan, the American chairman of the Moscow-based United Financial Group (UFG), a brokerage house that has led the fight to reform Gazprom. "It's hard to be half transparent, so let's hope that this leads to more discussion."

Documents included with the 2000 annual report show that Gazprom provided more credit than its annual profit, which is now estimated to be around \$2 billion. Some of the companies might have legitimate reasons for securing credit, notably Interconnector, a pipeline company that held one-third of the guarantees, according to Ryan and other analysts.

But others are companies controlled by Gazprom insiders. Interprocom, a Hungarian firm controlled by children of Vyakhirev, former Gazprom chief executive Viktor Chernomyrdin and other company executives, was the beneficiary of \$514 million in credits in 2000.

House Approves Bill for SEC Fee Reduction

THE WASHINGTON POST

Employees at the Securities and Exchange Commission moved a step closer Thursday to achieving "pay parity" with workers at other federal financial regulatory agencies.

The House voted 404-22 to approve a bill that would reduce SEC fees on the securities industry and institutional investors by \$14 billion over 10 years and free the SEC from civil service pay rules. The Senate passed a similar bill in March, and supporters hope to reconcile any differences quickly and speed legislation to the White House.

The bills would give the SEC the authority to pay salaries comparable to what employees receive at such agencies as the Federal Deposit Insurance Corp., the Office of Thrift Supervision and the Office of the Comptroller of the Currency. According to House supporters, salaries at the SEC lag behind those at the banking agencies.

The SEC "faces a staffing crisis," Rep. Michael Oxley, R-Ohio, a sponsor of the bill and chairman of the House Financial Services Committee, said Thursday.

"In the past three years, over one-third of the SEC staff has left the agency," Oxley said. "In the increasingly consolidated financial services industry, SEC staff performed the same functions, and worked side-by-side with their counterparts at the federal banking agencies, yet inexplicably earned anywhere from 25 to 40 percent less. In an environment where investors and the markets need effective regulation more than ever, it is important to address the morale problem and its effects on retention of SEC staff."

Heart Attack Patients Aided By Angioplasty Drug

THE WASHINGTON POST

A drug that greatly helps patients undergoing angioplasty and other heart procedures has a smaller benefit in people in the throes of a heart attack, according to new research.

The medication, called a glycoprotein IIb/IIIa inhibitor, is a member of a new generation of drugs that cardiologists hope will increase the survival of heart attack patients. It inhibits an early stage of blood-clotting, and functions somewhat like aspirin.

In a study involving more than 16,000 people in 20 countries, the drug reduced the short-term complications of heart attacks, including second heart attacks, life-threatening rhythm disturbances, and the need for immediate angioplasty. However, it didn't improve survival in the 30 days immediately after a heart attack, which is the period when a patient is at greatest risk of dying.

Eric Topol, a cardiologist at the Cleveland Clinic who headed the study, predicted the lower complication rate in those who got the drug will lead to an improvement in their survival. The mortality of the entire group of patients will next be examined after a year has passed since their treatment.

"This is actually a significant advance for heart attack patients, although at first blush you would say it didn't make much difference," he said.

Awarding German Builder WWII Monument Contract Angers Vets

LOS ANGELES TIMES

WASHINGTON — They were enemies during World War II: the American soldiers struggling to defeat a fierce German military and Germany's Philipp Holzmann construction company, which was racing to complete a Nazi aircraft factory with the aid of slave labor.

Now, in the latest flap over a World War II monument planned for the National Mall, U.S. officials have awarded a construction contract to Holzmann's American subsidiary.

"When I found out about it, I said, 'This is the United States. This is impossible,'" recalled Jack Brauns, 76, a retired physician who lives in Covina, Calif., and who was among the forced laborers at Holzmann. "Is this the company to put up a memorial to honor war veterans? It's immoral."

The new dust-up is the latest in a series of controversies surrounding the memorial, which is planned for the open vista between the Washington Monument and Lincoln Memorial. Critics have long derided the location and the design, which some view as reminiscent of Nazi architecture.

But those disputes seemed to be fading in the wake of a recent court decision that went against the critics and Congress' passage of legislation that could lead to the monument's construction starting in July.

Upgraded MP3 Technology Released on Web

NEWSDAY

The first major upgrade to the MP3 music format in a decade was made available for free Thursday on the Internet, a move proponents hope will give the system an edge over increased competition in the market for digital audio technologies.

MP3Pro, its developers say, will allow music lovers to store near-CD quality audio files in only about half the storage space required for the previous version. The system comes to market as the major record labels are planning to release an enormous amount of music for "legal" online distribution.

MP3Pro also faces off against several other new digital formats that are propagating on the Web, including Microsoft's Windows Media and recording formulas such as RealNetworks, Ogg Vorbis and Sony's ATRAC3. Microsoft recently formed MSN Music, a service the company expects will further enhance the appeal of its Media player.

The new MP3Pro compression system, or "codec," in technospeak, is compatible with existing hardware devices that decode MP3 files, according to Henri Linde of Thomson Multimedia, which co-invented MP3. He said that about 12 million portable players have been sold, and the MP3 software exists in 250 million personal computers, "and practically every song in the world has been encoded as an MP3 file."

Russian Gas Giant Acknowledges Billions in Loan Guarantees

Gazprom Annual Report Admits to Backroom Dealing

By Peter Baker
THE WASHINGTON POST

Russia's colossal natural gas monopoly, has acknowledged for the first time that it provided \$2.7 billion in loan guarantees to other companies last year, including firms partially owned by Gazprom executives or their relatives.

The revelation, contained in Gazprom's annual report released last week, arms critics with new evidence that insiders have been profiting off the world's largest natural gas company. It also suggests that management installed by Russian President Vladimir Putin may follow through on commitments to open up the secretive corporate giant's books.

The backroom dealing and allegations of corruption at Gazprom

OPINION

Chancellor as Communicator

The Tech congratulates Associate Provost Phillip L. Clay PhD '75 on his appointment as MIT's chancellor. Clay, who has served as Head of the Department of Urban Studies and Planning (DUSP), will preside over an era of unprecedented change at MIT, both in terms of physical infrastructure and the Institute's attitude toward residential life. It is therefore critical that Clay make an active effort to gather and consider student input as he begins to confront important decisions.

Editorial

Clay succeeds Lawrence S. Bacow '72, whose main accomplishment was redesigning the residence system. Students may remember that Clay was also involved in residence issues; in the spring of 1998, he chaired a committee that produced a report called "Principles for the MIT Residential System." That report did not go as far as suggesting that all freshmen be housed on campus, but several of its ideas, such as improving mentoring by upperclass students and integrating faculty into residential life and learning, were incorporated into the later "Task Force Report on Student Life on Learning." Bacow endorsed the "Task Force Report," and Clay has said that he will now back it wholeheart-

edly as well.

It is vital in implementing the Task Force recommendations that Clay keep students involved at every stage of the decision-making process. Several of the recommendations are still controversial and the prospect of integrating academic learning with residential life may not sit well with all students. Clay would do well to learn from and improve upon the example of his predecessor, whose major shortcoming was his lack of communication with students.

In order to bridge the communication gap, Clay must seek input from students representing every part of the MIT community. He must work particularly hard because he is not known to most students. Hopefully his time at the helm of DUSP has enabled him to become a better communicator, given that department's emphasis on involving the public in planning and design decisions.

We are confident that Clay will indeed encourage student input, since he is known for his reputation as a consensus-builder and has said that his style towards making decisions will be to "let processes run." Clay will undoubtedly find that students won't always agree with him, but leaving the door open to discussion will go a long way toward improving relations between students and the administration.



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"Seems like an appropriate license plate for a SUV..."



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A Moment of Silence for Napster

Recording Industry Must Evolve to Allow Music Sharing, Concentrate on Performances

Akshay Patil

Friends, I ask for a moment of silence in memory of a dear friend crippled with a terminal disease.

The last few months have not been pretty. Just when recovery looked possible, new complications emerged to continue the suffering, and to further break the heart of 50 million friends.

I know many of you were close to Napster and I was too. We spent many nights together giving, taking, exploring; I think Napster helped open my ears to hear many things I might never have heard otherwise.

Napster's dead. There may be a lifeless remnant that we try to use, but for all real intents and purposes, the Napster we once knew will probably never recover to its original glory. What's sad is that there is no reason that Napster should have to die the ignoble death that seems imminent.

Is Napster illegal? Yes. In 1998, Congress passed the Digital Media Copyright Act (DMCA) under heavy lobbying by Recording Industry Association of America (RIAA). This act was the foundation of Judge Marilyn Patel's ruling that Napster did in fact violate the law, and this I cannot argue against. According to the act, and the intent behind the act, Napster is illegal.

There is, however, a different argument; one that I present to you: that Napster should be legal. This is a very potent argument with many hidden aspects that must be explored. At the crux of this is that, in the current situation, there is nothing we can do but declare Napster, in its current form, illegal.

This is a painful admission, but there is no other choice. Should copyright laws not apply to the mp3 format? No. This would destroy copyright as we know it.

Creators need to have some control over their work; any other system would be ludicrous. That many artists do not own the rights to their own music is a sad fact, but unavoidable.

The lines are too blurred for many art forms to expand creative control into a legally binding sense. Who "makes" a movie? Should Fatboy Slim have all rights over his remix of Steppenwolf's "Magic Carpet Ride"? The answers vary, but the ability for someone to create and receive legal acknowledgment for their creation is integral.

There are those that argue that since Napster is a passive conduit of illegal materials, it should be considered a legal object subject to illegal abuse, like a CD writer. This would be true, but because of the way the DMCA works, Napster does not qualify as a "safe harbor," which would qualify it as a legal form of information exchange. Since I seriously doubt that Congress will modify the DMCA in order to legalize peer-to-peer exchange, we must come to one plausible path that must be followed: in order for Napster to exist, all musicians/artists need to agree to allow for their music to be shared over the Internet.

We're all familiar with the study made by Jupiter Communications in July 2000, which reported that Napster users were 45 percent more likely to purchase music than non-users. Many reports have since been released supporting and contradicting these results.

Many Napster supporters believe Jupiter's figures and often attack the RIAA as being ignorant and business un-savvy in their attempts to bring down the file sharing community.

Statistics are a wonderful thing, but they must be taken with a grain of salt, especially when they seem counterintuitive. Those in the music industry are intelligent when they question results that say that people are willing to pay for a product when they can receive it for free.

When looking at these results, we must realize that there are people in this world that basically don't listen to music. They never bought CDs and they've probably never heard of Napster. Those who do use Napster are often music lovers; they buy albums. Napster may actually reduce album purchasing by users, but Jupiter's statistics only show that those who like music buy music.

Record sales have gone up, true; but once again, these figures cannot truly show the impact Napster has had on sales. There are countless individuals in the Internet community that boldly claim that they've never bought a CD since 1991, and they'll be damned if they'll buy one now. They may have a horribly wrong idea of how Napster should work, but they exist nonetheless.

Napster does encourage album buying through exposure to new artists — I know it has for me — but common sense and personal experiences demonstrate that as a whole, Napster's overall impact on the record industry is a negative one.

What needs to change is the music industry. There is still a market for albums and

CDs, but they can no longer be the primary source of income for musicians; not with the advent of peer-to-peer file sharing communities and the mp3 format. Instead, artists should earn their money through performances and licensing of their music. This is already a major source of income for most artists; the music industry as a whole needs to recognize the shift in paradigm and accept the change.

Why doesn't the RIAA embrace Napster? Simple: It isn't worried about protecting artists; it's worried about protecting itself. The RIAA makes money by distributing music to the masses; Napster still does this. Recording labels are still needed to some extent, in order to bring about the recording of the music in the first place, but there is no reason for them to be the vast corporations they are today, with a large amount of financial and legal control over the music they record. The legalization of Napster would not mean the end of music and musicians, but instead the end of the powerhouse we know as RIAA.

Napster should be legal. It should serve as a conduit between musicians and music-lovers. Even with mp3s, people still pay for albums and, more importantly, people still pay to see live performances. There is no reason why the existence of Napster and of successful artists should be mutually exclusive; if anything, they should enhance one another. Napster doesn't deserve to die and there is hope that it may yet survive, but unless the music industry realizes the possibilities before them, the sad truth is that Napster's martyrdom is the most likely outcome of its deadly affliction.

Mr. Bush Goes to Europe

Guest Column
Andrej Bogdanov

When most of one's life is spent in Texas, it is not surprising that the resulting perception of the world (which, surprisingly enough, extends past the franchises of the baseball world series) turns out to be quite skewed. Expectations are high for Dubya's first visit to Europe, as the media sets to find out how his domestic skill in "bringing the people together" will fare abroad. Granted, Europeans are friendlier people than most, especially in times of need when humanitarian concerns are at stake. Their excellent performance in the role of "international community," when it comes to dropping bombs over Baghdad and Belgrade, is not easily forgotten. Yet, despite the good intentions, Dubya did manage to mess up some solid friendships through inadvertent talk about global warming and missile defense. Time to heal the wounds.

The choice of itinerary is somewhat mystifying. It would seem natural for Dubya to start with London, an opportunity to congratulate our friendliest partner on the other side of the Atlantic, British prime minister Tony Blair (his liberal views notwithstanding) on his landslide election victory last week. Then perhaps a short tour of Kosovo, to check up the great job that our military has done in its mission to protect human rights and rebuild the province. A great place for a few photo-ops with soldiers at work, a couple of taps on the shoulder, new nicknames invented, maybe even a tex-mex style barbeque at the NATO camp. While in the area, why not inspect Dick Cheney's profitable oil ventures in Azerbaijan, for instance?

Because, we learn, the president has a job to do. First in Madrid, where he gets to speak a little bit of broken Spanish, if not on any relevant topics. Then, Brussels, where his job is to reassure NATO allies that Kosovo will remain business as usual, at least for a couple more years. On to Sweden, where he will have a chance to argue that global warming is a faith-based thing, which he is not personally inclined to believe in. Next stop Warsaw, a great place to extol the virtues of fair elections and the wonders of the new world order. Finally, Slovenia. Slovenia? One can think of no good reason for going there, unless he insists on apologizing personally for calling the country Slovakia on a rather embarrassing occasion last year. It turns out that there is more at stake — Russian colleague Putin will be there himself.

The topic of the two-hour-long discussion between the statesmen of these two old-

time foes will be, we find out, Putin's reluctance to scrap the 1972 international ban on ballistic missile defense. Perhaps a few convincing arguments from Dubya will help Putin change his mind. If not, we can quickly brush off this inconvenience with "expert legal opinion," popular in the media lately, according to which a nod from Putin is quite unnecessary because the treaty is already invalid. It was ratified by a so-called Soviet Union, and, as is intuitively obvious, Russia is no match for this serious arch-enemy, the treaty is mere pulp. It doesn't do to mention that according to this logic, our own "humanitarian mission" over Serbia two years ago can hardly be justified, for none of the human-rights convention violations, which formed the basis of the intervention, were ratified by Serbia. No human rights abuses. No Geneva convention violations. No war criminals.

Yet perhaps going through the motions of negotiations is a good exercise for the master of bipartisanship. After all, missile defense is good for everyone, the Russians included, as Dubya explained eloquently at a press conference in Madrid: "The ABM treaty is a relic of the past. It prevents freedom-loving people from exploring the future and that's why we've got to lay it aside, and that's why we've got to have the discussions necessary to explain to our friends and allies as well as Russia that our intent is to make the world more peaceful, not more dangerous."

"Freedom-loving people," we learn, like to "explore the future," especially when it comes in the form of a \$60 billion government subsidy to the defense industry. What is at stake here is the peace of our allies, for we cannot anticipate the impact of Saddam's rich nuclear arsenal on the freedom-loving world in between bombing rounds over Iraqi cities. Or will famine-struck North Korea be the first rogue nation to dare challenge our glorious quest of "exploring the future"?

Unfortunately, we have no time to ask such questions, for we must move as quickly as possible. As *Time* reports in a typical tone, the "big battle" was already won at the European Union meeting in Munich last February, when the administration took the liberty to assert that missile defense "would go ahead no matter what." No matter how expensive, no matter how useful, no matter how popular among its "freedom-loving people." The freedom-loving people can sit back, relax, and rest assured that this porous umbrella called missile defense, inspired by some cheap B-movie starring Ronald Reagan, watches over our prosperous world.

Andrej Bogdanov is a graduate student in the Department of Electrical Engineering and Computer Science.

Token Appreciation

Gratuitous Hollywood Depictions of 'Distinct' Characters Are a Disservice

Philip Burrowes

When Doris "Dorie" Miller served on the U.S.S. *West Virginia*, he — like so many other African-Americans — did so in the position of Mess Attendant, Third Class. Nevertheless, during the Japanese military's bombing of Pearl Harbor, his attending to wounded shipmates and subsequent manning of an anti-aircraft machine gun earned him the Navy Cross. He eventually won several other medals and died while serving as Ship's Cook, Third Class on the U.S.S. *Liscome Bay* in 1943. It is a fascinating story that exemplifies the racial situation of this nation's military and has absolutely nothing to do with the plot of the already-blockbuster "epic" *Pearl Harbor*.

Oh, it manages to find its way in, but it is wholly superfluous to the unfortunately auxiliary love story and vestigial bombing of Tokyo. So why, exactly, does Academy Award-winning actor Cuba Gooding Jr. have a part in the "historical" picture? His character is one in a long line of token characters which have appeared in the entertainment media.

A token character is one who possesses characteristics distinct from the rest of a cast for the express purpose of having distinct characteristics. Gooding's character is probably there for the economic reason of drawing more blacks to the theater. Other characters have existed merely to quiet the consciences of their creators, as Stan Lee has said of black superheroes like Black Panther and Luke Cage. Still others exist for the destructive purpose of denigrating (so to speak) the Other, such as Eric Berger (Eric Axen), the Annoying White Friend in *American Desi*.

Yet the greatest threat any token character represents is not the possibility of mocking another race. Those are instead among the more memorable tokens, such as Chad, the bourgeoisified Asian in Budweiser's "What Are You Doing?" ads. No, the problem is that a token character doesn't need to have any redeeming characteristics aside from his token-ness. This produces horribly bland figures. Some of that can be attributed to the generally low quality of any product which resorts to tokens, such as the infamous "The All-New Super Friends Hour/Challenge of the Super Friends" series (which perhaps featured more tokens than any other work). Even brilliant creators, however, may have lackluster results when using tokens. Charles Schulz's strip *Peanuts*, however rife with one-dimensional characters, occasionally featured the comparatively zero-dimensional token black in Franklin.

Such situations make tokens all the more

frustrating; how could good entertainers take part in them? Aside from Eddie Murphy and Jim Carrey on *Saturday Night Live* and *In Living Color*, for example, sketch comedy shows have never produced genuinely funny moments involving tokens. That's true even though SNL alone has been home at one point or another to legions of talented tokens: Garret Morris, Damon Wayans, Chris Rock, and, debatedly, Tim Meadows. FOX's SNL clone *Mad TV* has fared no better with Aries Spears or Orlando Jones, with the former turning in some decent performances elsewhere and the latter having left altogether for "stardom."

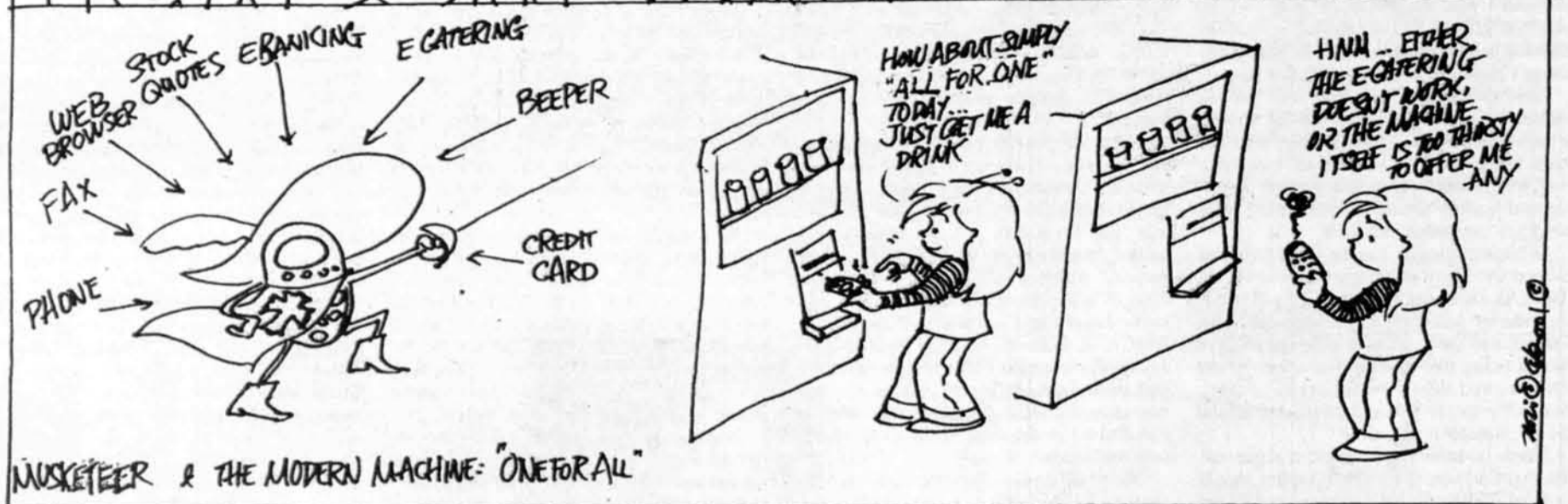
Jones is currently playing the token black in the action-comedy *Evolution*, following the fine tradition of Jim Brown and Ernie Hudson. That film features Julianne Moore as the token woman, a group which is not to be forgotten in the midst of its racial counterparts. Female tokens often appear in genres skewed towards males, where women might otherwise be relegated to romantic interests. Sci-fi's *Star Trek* (the original series), the action-adventure *Knight Rider*, and the James Bond series each featured only one woman that did not end up with the male lead in the end. Paradoxically, Nyota Uhura, Bonnie Barstow, and Miss Moneypenny were all sexual beings because they were not subject to the wiles of male protagonists, but at least they weren't discarded after each episode.

Tokens only attain worth once they are given some attributes beyond their tokenism. Robert Guillaume's spirited characterization of Benson, the token black butler in *Soap*, earned him his own spin-off, yet Roscoe Lee Browne's service as his replacement, Saunders, was forgettable. *Inspector Gadget* had a very PC but popular token child in Penny, while Hanna-Barbera cartoons were saddled with cookie-cutter teen sidekicks (Jan and Jace = Zan and Jayna). The Jeffersons were far better counterparts to the Bunkers in *All in the Family* than the Willis-es would ever be on *The Jeffersons*. In each case, cherished characters transcend the specific stereotypes of those they represent. Benson was anything but a Stepin Fetchit, Penny was smart despite being a blond female, and the Jeffersons were affluent yet not assimilated.

Nonetheless, each was also limited by his or her token status. However brilliantly written or portrayed, tokens inherently do a disservice to those they target. That problem lies not with actors and artists, but with the audience. So long as we accept someone as a token, we strip him of the impetus to develop otherwise. If seeing certain groups depicted within the media is so important to us, it should be important that they are depicted honestly, in all meanings of the word.

RANDON FLAME

Xixi DiLoon

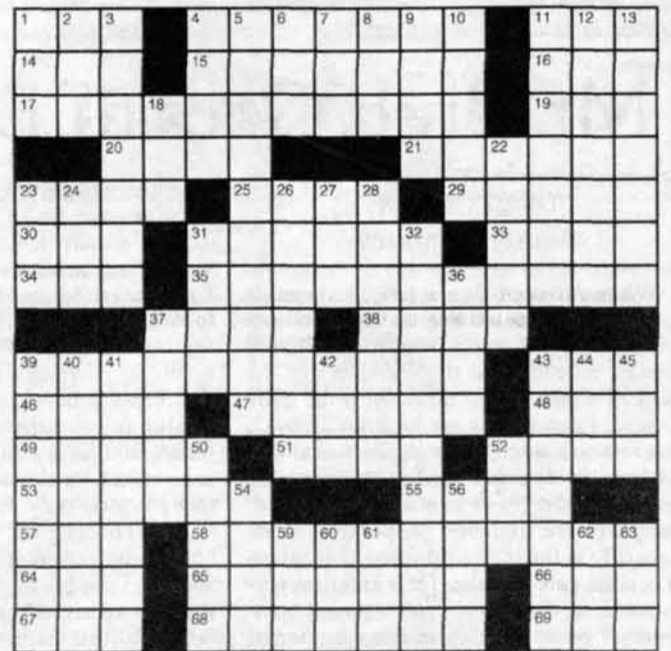


MUSKETEER & THE MODERN MACHINE: "ONE FOR ALL"

Crossword Puzzle

Solution, page 14

- | | | | |
|-----------------------------|--------------------------|------------------------------|------------------------------|
| ACROSS | 43 Snakelike fish | 4 Java's neighbor | 37 Choreographer De Mille |
| 1 2 on the phone | 46 Writer Uris | 5 Free from bondage | 39 Thrashed |
| 4 Make a widow | 47 African antelopes | 6 Comic Skelton | 40 Hit a Mulligan |
| 11 Extinct bird | 48 Fish eggs | 7 Put a stop to | 41 Treats with an antiseptic |
| 14 Actor Mineo | 49 Annexed | 8 Summer drink | 42 Stand in the way |
| 15 Improved | 51 No charge | 9 Part of speech | 43 Forced out |
| 16 Diligent insect | 52 Ladder crosspiece | 10 Ford flop | 44 Long time |
| 17 Collapsible elevators? | 53 Garden blooms | 11 Aquatic Florida mammal | 45 Pedal pumper |
| 19 ___ "King" Cole | 55 Gather in | 12 Streaking | 50 Indian metropolis |
| 20 Primary | 57 Designer Claiborne | 13 Certifies under oath | 52 Bleacher shout |
| 21 Tongue-lash | 58 Be distracted from | 18 Mas' mates | 54 Fly high |
| 23 Goes steady | 64 First wife? | 22 Oxidizes | 56 Farm produce abbr. |
| 25 Barracks beds | 65 Transporting by truck | 23 Male heir | 59 Multipurpose car: |
| 29 Old stringed instruments | 66 Serving of corn | 24 Ram's mate | 60 Actor Wallach |
| 30 Possess | 67 ___ Moines, IA | 26 Reflexive pronoun | 61 Iniquity |
| 31 Narrow and elongated | 68 Washington and John | 27 Bo's number | 62 Paddle |
| 33 Resting spot | 69 Parched | 28 Crisp cracker | 63 Young fish |
| 34 Final profit | | 31 Singer Falana | |
| 35 Published epistles | DOWN | 32 Requesting a new shipment | |
| 37 Lamerter's lament | 1 Silly billy | 36 Williams and Kennedy | |
| 38 Lower digits | 2 Step up to the plate | | |
| 39 Avian man-o'-war | 3 Merciful | | |



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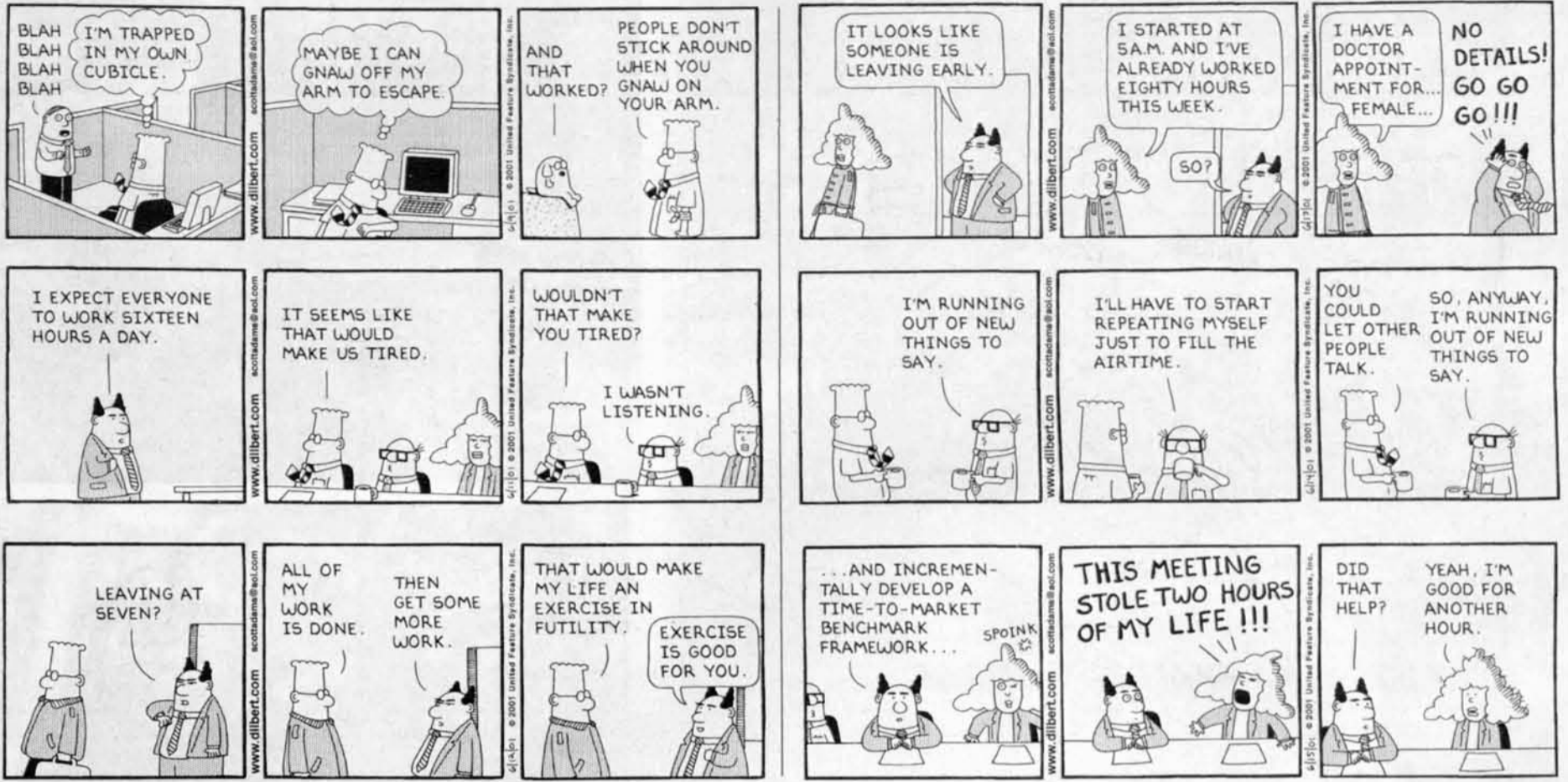
FoxTrot

by Bill Amend



Dilbert®

by Scott Adams



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Friday, June 15

9:00 a.m. - **First MIT Conference on Computational Fluid and Solid Mechanics.** To bring together Industry and academia to nurture the next generation in computational mechanics. Sponsor: Mechanical Engineering Dept.
 9:00 a.m. - **Image and Meaning Conference.** Kresge Auditorium. Sponsor: EECS.
 12:00 p.m. - 1:00 p.m. - **Windows 2000 Quick Start.** This session demonstrates the new features and functionalities of Windows 2000 for the desktop user. Tour Start Menu enhancements; compare differences between the new My Network Places and previous Network Neighborhood; meet the Active Desktop, Power Management, and Windows Update. See how many Control Panel functions have been consolidated, where NT profiles and Administrative Tools now reside, and how to set up a printer. We will explain why Active Directories are not currently allowed at MIT and make some recommendations for operating in this new environment. (System administration not covered.) Free. N42 Demo Center. Sponsor: Information Systems.
 8:00 p.m. - **Images in science that have changed the way we see ourselves.** Four visionaries in science and the communication arts — mathematician Sir Roger Penrose, writer Susan Sontag, naturalist E.O. Wilson, and writer Alan Lightman — will gather in an evening of discussion focusing on the power of scientific images, and how these images have changed the way humanity sees itself. This special event is one component of the upcoming MIT conference, "Image and Meaning: Envisioning and Communicating Science and Technology." The conference and accompanying exhibition, held June 13-16, address the way images may be used to communicate scientific information among scientists and to the general public. Free. Sponsor: EECS.

Saturday, June 16

9:00 a.m. - **Image and Meaning Conference and Exhibit.** Kresge Auditorium. Sponsor: EECS.

Monday, June 18

12:00 p.m. - 1:30 p.m. - **Mac Tech Partners User Group.** Free. N42 Demo Center. Sponsor: Information Systems.
 6:00 p.m. - 8:00 p.m. - **Rollerhockey.** Pickup rollerhockey. See the URL for directions and more information. Free. Kennedy Elementary School, Cambridge. Sponsor: Pickup Rollerhockey Group.

Tuesday, June 19

11:00 a.m. - 3:00 p.m. - **Learn Chado - The Way of Tea.** Experience over 400 years of history and culture at a Japanese tea ceremony. Mrs. Kyoko Wada will share the "happiness of the tea ceremony" with you. Drop in anytime between 11 a.m.-3 p.m. \$3 for students, \$5 for others. McCormick Hall. Sponsor: spouses&partners@mit, MIT Women's League.
 12:00 p.m. - 1:00 p.m. - **PowerPoint Quick Start.** PowerPoint makes it easy to jazz up your presentations. Get an introduction to what PowerPoint can do. Find out how to create shows. Learn how to use drawing tools, graphics, and create handouts. Free. N42 Demo Center. Sponsor: Information Systems.

Wednesday, June 20

12:00 p.m. - 1:00 p.m. - **Web at MIT Quick Start.** Learn how to explore the Web using Netscape, and get an introduction to the Web at MIT. Topics include: navigation basics, simple searching, creating and editing bookmark lists, printing a page, a tour of MIT Web pages for information and administrative applications, basics of Web certificates. Free. N42 Demo Center. Sponsor: Information Systems.
 12:00 p.m. - 4:00 p.m. - **Skin Cancer Screening.** Pre-registration is required. The screening is open to the entire MIT Community. Please call 617-258-5363 to schedule an appointment. Free. MIT Medical. Sponsor: MIT Medical.
 12:10 p.m. - 1:00 p.m. - **"Mixing and Circulation in the Deep Brazil Basin."** free. Room 54-915. Sponsor: Physical Oceanography.
 3:00 p.m. - 5:00 p.m. - **spouses&partners@mit-Summer Meetings.** Join us for conversation on the steps of the Student Center during the summer months. Free. Steps outside of Student Center. Sponsor: spouses&partners@mit, MIT Medical.
 6:00 p.m. - 8:00 p.m. - **Rollerhockey.** Pickup rollerhockey. See the URL for directions and more information. Free. Kennedy Elementary School, Cambridge. Sponsor: Pickup Rollerhockey Group.
 7:30 p.m. - 9:30 p.m. - **Renaissance Dancing.** There are many forms of Renaissance Dancing that we practice. From Italian balli to courtly pavans to English country. We dance them all with flair and fun. Dress is common street clothing. No experience necessary; instruction is provided. Free. Room 31-161. Sponsor: Society for Creative Anachronism.

Thursday, June 21

12:00 p.m. - 1:00 p.m. - **Windows NT Quick Start.** Master the five basic parts of Windows NT — the desktop, icons, mouse pointer, Start button, and Taskbar. Learn how to launch or exit from applications, find files or folders, and access online help. Free. N42 Demo Center. Sponsor: Information Systems.
 6:00 p.m. - 8:00 p.m. - **Rollerhockey.** Pickup rollerhockey. See the URL for directions and more information. Free. Room: Kennedy Elementary School, Cambridge. Sponsor: Pickup Rollerhockey Group.

Friday, June 22

9:00 a.m. - 5:00 p.m. - **Summer UROP Deadline (Supervisor Pay, Credit & Volunteer Proposals).** All Summer

2001 UROP proposals for Supervisor Pay, Credit or Volunteer must be submitted to the UROP Office in 7-104 by 5 p.m. today. See <http://web.mit.edu/urop/paperwork.html> for proposal outline, summer coversheets and guidelines. Room 7-104. Sponsor: UROP.
 12:00 p.m. - 1:30 p.m. - **Orientation to Computing at MIT.** This seminar provides basic, non-technical information about the MIT computing environment. Topics include: telephones and voice mail, operating systems, supported software and recommended hardware, the campus network, security, computer-related health issues. Free. N42 Demo Center. Sponsor: Information Systems.

Monday, June 25

12:00 p.m. - 1:00 p.m. - **WINPartners User Group.** WINPartners is a group of Windows NT workstation users and administrators who have banded together to support each other in the use of Windows NT. NT Partners share their NT experiences, ask and answer questions, solve problems, discuss hot topics, and warn each other of pitfalls. Any NT user at any level of expertise and experience is welcome to join the group and attend meetings. Free. Room 2-142. Sponsor: Information Systems.
 12:00 p.m. - 1:00 p.m. - **BrioQuery Quick Start.** Learn how to download, install, and set up BrioQuery on your desktop. Learn how to download and process a standard report. An overview of the features and capabilities of BrioQuery will be given. Free. N42 Demo Center. Sponsor: Information Systems.
 6:00 p.m. - 8:00 p.m. - **Rollerhockey.** Pickup rollerhockey. See the URL for directions and more information. Free. Kennedy Elementary School, Cambridge. Sponsor: Pickup Rollerhockey Group.

Tuesday, June 26

11:00 a.m. - 3:00 p.m. - **Learn Chado - The Way of Tea.** Experience over 400 years of history and culture at a Japanese tea ceremony. Mrs. Kyoko Wada will share the "happiness of the tea ceremony" with you. Drop in anytime between 11 a.m. - 3 p.m. \$3 for students, \$5 for others. Room: McCormick Hall. Sponsor: spouses&partners@mit, MIT Women's League.
 12:00 p.m. - 1:00 p.m. - **Microsoft Word User Group.** The MIT Microsoft Word User Group (WUG) was formed for people at MIT, from beginners to experts, who are using or interested in learning to use Microsoft Word word processing software. Free. Room: N42 Demo Center. Sponsor: Information Systems.

Wednesday, June 27

12:00 p.m. - 1:00 p.m. - **InDesign Demo.** InDesign is Adobe's new high-end page layout program. This demo will give you a tour of InDesign's interface (with many palettes and tools borrowed from Adobe Photoshop and Illustrator) and show you some of its key features. These include frames, layers, gradients, and sophisticated typographic controls. Free. Room: N42 Demo Center. Sponsor: Information Systems.
 12:10 p.m. - 1:00 p.m. - **"Mixing and Circulation in the Deep Brazil Basin."** Free. Room 54-915. Sponsor: Physical Oceanography.
 6:00 p.m. - 8:00 p.m. - **Rollerhockey.** Pickup rollerhockey. See the URL for directions and more information. Free. Kennedy Elementary School, Cambridge. Sponsor: Pickup Rollerhockey Group.
 7:30 p.m. - 9:30 p.m. - **Renaissance Dancing.** There are many forms of Renaissance Dancing that we practice. From Italian balli to courtly pavans to English country. We dance them all with flair and fun. Dress is common street clothing. No experience necessary; instruction is provided. Free. Room 31-161. Sponsor: Society for Creative Anachronism.

Thursday, June 28

12:00 p.m. - 1:00 p.m. - **Web Publishers User Group.** The purpose of the Web Publishers User Group is to: provide a forum for information and support among its members, help members improve their knowledge of electronic publishing, and their expertise in its technology and standards, further MIT's business goals of education, research by the appropriate use of electronic information. Free. N42 Demo Center. Sponsor: Information Systems.
 6:00 p.m. - 8:00 p.m. - **Rollerhockey.** Pickup rollerhockey. See the URL for directions and more information. Free. Room: Kennedy Elementary School, Cambridge. Sponsor: Pickup Rollerhockey Group.

Friday, June 29

12:00 p.m. - 1:30 p.m. - **Overview of Purchasing on the Web Quick Start.** This demo integrates all aspects of using SAPweb for purchasing including requisitioning external vendors, internal providers and preferred partners. In this session we will introduce the SAPweb requisitioning form, the new online catalogs and purchasing procedures for buying from preferred partner vendors, including Office Depot, VWR, BOC Gases and NECX. We will demonstrate how the new online ordering system interfaces with SAPweb and we will talk about how this new process differs from the ECAT purchasing process. Free. N42 Demo Center. Sponsor: Information Systems.
 12:10 p.m. - 1:15 p.m. - **GABLES Monthly Lunch.** GABLES is the Gay, Bisexual, and Lesbian Employees and Supporters group. Each month, on the last working day, we gather to enjoy lunch and the company of our colleagues and friends. Occasionally there are discussions of topical interest, however the focus of this event is social. The organization also works to advance the interests of GBLT employees at MIT. The lunches are open to anyone in the wider MIT community interested in our work. We have often welcomed guests from other universities and their friends. Fee: the cost of your lunch. We eat at a variety of local eateries. Sponsor: GABLES.

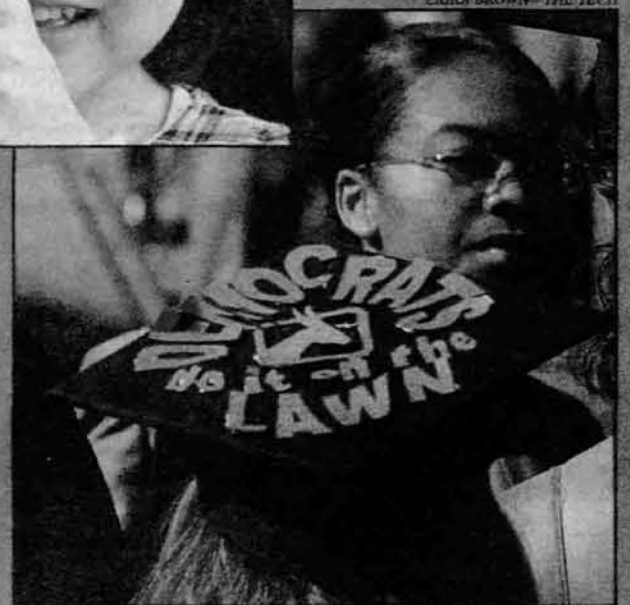
Out with a Bang



NATHAN COLLINS—THE TECH



ERIKA BROWN—THE TECH



MIDRAG CIRKOVIC—THE TECH



FRANK DABEK—THE TECH



MIDRAG CIRKOVIC—THE TECH

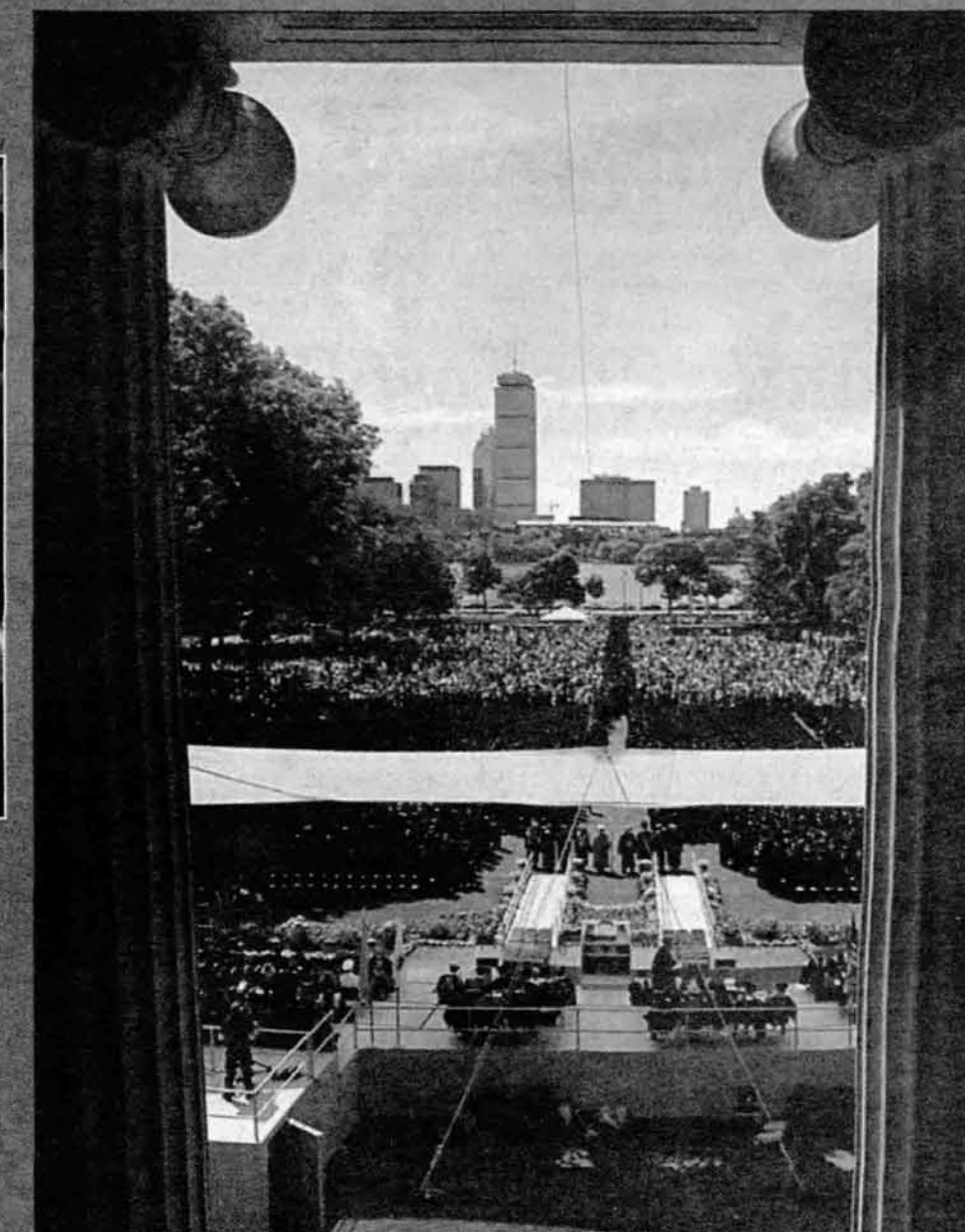


ERIKA BROWN—THE TECH

Commencement 2001



MIDRAG CIRKOVIC—THE TECH



FRANK DABEK—THE TECH

NASA Chief Speaks to MIT

Daniel S. Goldin's Commencement Address

[Abridged]

... I am deeply honored to be here and it is a tremendous privilege to be addressing you today.

When I received the invitation, I told my wife, Judy, immediately. She has an extremely tough job, which she happens to do very well. My wife's the one who, on occasion, has to bring the NASA chief back to Earth.

She kind of shook her head. She told me that MIT's past commencement speakers have been some of the world's most powerful people. And then she asked: "Do you really think you can compete with the president of the United States, the UN Secretary General, Click and Clack, the guys from 'Car Talk'?"

Probably not. But I do have one thing going for me: I might not be on the radio every Saturday morning. But I am a rocket scientist.



ERIKA BROWN—THE TECH

And if that's not enough, I told my wife: "You know NASA is famous for fitting a square peg into a round hole. Well, at MIT those outstanding technologists some- managed to precariously balance an eight-foot anvil weighing 48 units on top of the Great Dome." I said, "Don't worry, honey. These are my people."

I would like to start today by telling you a little about the robe I'm wearing. Exactly one year ago today, I was invited to give a lecture at the University of Padua, in Italy, after receiving an honorary doctorate.

The University of Padua is where one of my heroes, a professor by the name of Galileo Galilei, built his first telescope. It was where Galileo made so many celestial discoveries, and it was where he wrote *Sidereus Nuncius*—Starry Messenger—his book dealing with the satellites of Jupiter and the composition of the Milky Way. ...

The robe I'm wearing today is what I wore at Padua that day. It is the garb that lecturers have worn at Padua since Galileo's time. Actually, they had to wear this robe and this cap.

Contrary to what many of you are thinking, I'm not wearing this because I lost some cruel bet. And I'm not wearing it because I'm the victim of the latest MIT hack. At least not yet.

I wear this cap and gown because I want to give you a visual image. As you lift off from this wonderful institution to explore and discover whatever mysteries life may hold, you may not remember me, but perhaps you will remember the cap and gown.

More than that, I hope that each and every

one of you remembers Galileo. Not necessarily his lectures, but his lessons and his life.

For as grand as all of Galileo's discoveries and contributions were, I think his example—what motivated him to live his life the way he did—was really quite simple. He was committed to lifelong learning. He settled for nothing less than excellence. He not only sought truth, Galileo believed more than anything else that he would find it.

I say these are simple notions. I do not want to imply they are easy. Like Galileo, you must have the imagination, the ingenuity and sometimes even the audacity necessary to live your life in this fashion.

You must also realize that the stuff of excellence—truth, real scientific truth—can be elusive. Not just in Galileo's time, but also in our own as well. It is too often covered by the heavy fog of fear and hidden by the darkness of your detractors. You must believe in yourself. You must have the desire. You must have the focus to see truth clearly.

That the winner of the Harvard-Yale game every year is MIT tells me that you have the imagination and ingenuity thing covered. And that MIT students once made their president's office disappear says you have audacity to spare.

As for the second part of the equation, consider it a personal challenge never to let your commitment to learning be denied. To strive for excellence. To believe in yourself and have the ability to prioritize.

Because if you meet that challenge—and I know MIT grads can, and I know MIT grads will—you will be responsible for perhaps the

most dramatic revolution in the history of humankind. It is a revolution that will surpass the one that started when Galileo himself first came to cast his gaze skyward. I believe that with all my heart.

Think about this: Over the last 50 years, we have been witness to so many incredible achievements, from jet travel to space travel, from TV to MP3, even from instant coffee to instant messaging.

These discoveries and inventions have changed not only the view of our planet and our universe, but our place in it. Your contribution can blow all the others away, but only if you begin by asking a straightforward question (I'll even use today's vernacular): "What have you done for me lately?"

Our aircraft have not improved dramatically since the introduction of the revolutionary Boeing 707, first introduced 40 years ago. We have not had a revolutionary change in the automotive industry in decades. And 32 years after the Eagle landed, we're still using virtually the same technology to keep our rockets flying.

Even the information technology we're so rightfully proud of—the kind of systems that make it possible for MIT to show the world the value of education by putting its course materials online and available for free—even those systems are approaching their physical, conceptual and economic limits. Today's computers calculate, they don't think or reason. Information systems are hard and deterministic, not soft and adaptive.

With your commitment to learning, with your desire for excellence, with your belief in yourself and your search for truth, all of that's going to change in the next half century.

In the next 50 years, you will usher in the nano-revolution and discover what is

LAYOUT BY JAMES CAMP

Speech, Page 16

BACKGROUND PHOTO BY ERIKA BROWN

THE ARTS

TECHNOLOGY REVIEW

Game Boy Advance

SNES In Your Hands

By Chad Serrant

STAFF WRITER

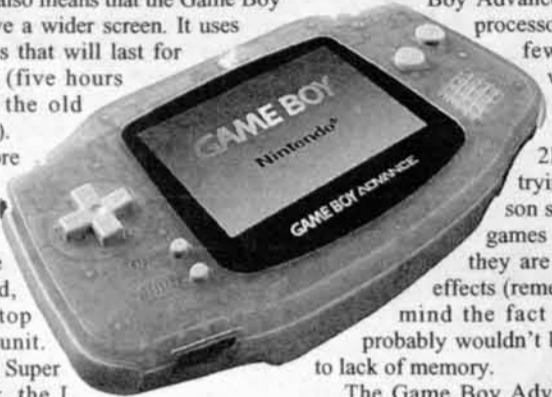
The Game Boy Advance is Nintendo's newest handheld system. It can perform as well as a Super Nintendo Entertainment System can. And, more importantly, it costs \$99.

The Game Boy Advance is wider than it is tall, which is the opposite of the previous Game Boy systems. This means that people with large hands can rest assured that both hands will fit on the unit. This also means that the Game Boy Advance can have a wider screen. It uses two AA batteries that will last for about 15 hours (five hours longer than in the old Game Boy Color).

There are more buttons, too. You still have "A," "B," start, select, and the four-way D-pad, but there are top buttons on the unit.

Just like the old Super NES controller, the L and R buttons are back. But there are no X or Y buttons, which some people have complained about.

The Game Boy Advance can handle many



more colors than its predecessor, the Game Boy Color. Game Boy Color can only handle 56 colors at once, while the Game Boy Advance can handle 32,768 colors. Those are as many colors as the Super NES could handle. Additionally, the Game Boy Advance can have up to 128 sprites at once, allowing it to have more on-screen objects.

"But what about 3D?" Well, the Game Boy Advance does have a 32-bit processor, and it can handle a few hundred polygons without slowing down, but the system was designed to be 2D. Some people are trying to make first person shooters and other 3D games for the machine, but they are creating pseudo 3D effects (remember *Doom*)? Never mind the fact that the cartridges probably wouldn't be able to take it due to lack of memory.

The Game Boy Advance has a lot more sound capability, too. It can handle speech and audio samples, it has decent MIDI, and it can emulate the older sounds of the Game Boy Color. If the Super NES could make it,



the Game Boy Advance can do it.

Older games are still compatible. Plug in an older cartridge and the Game Boy Advance will play as if it is a Game Boy Color cartridge. The view area will still be square, unless you mess around with the shoulder buttons. If you do, the image stretches horizontally to fit the screen. You can even adjust the on-screen colors for black-and-white games, just like you could on the Game Boy Color. It makes me wonder if they threw a Game Boy Color processor inside the Game Boy Advance (cough, cough, PlayStation 2!).

Nintendo owns the portable gaming market, so developers will flock to the Game Boy Advance. Unlike home console systems, you won't feel upset that you bought the Game Boy Advance because a really cool game was released on another portable system.

Nintendo is also supporting multiplayer gaming on the Game Boy Advance. The link cable can support up to four players (as usual).

But for some games, you will need only one cartridge to play it that way. Many of the launch titles will support this feature, so get some of your friends together and decide who will buy what game.

Now that I glossed over the pros, I will reveal the cons. First of all, there is no backlight on the Game Boy Advance. Nintendo's explanation is that the batteries are drained faster with a backlight. They are correct (other portable systems barely lasted 6 hours), but people will complain anyway. On the plus side, there are many lighting peripherals that are on the way. However, it would be cool if there was a light switch on the Game Boy Advance. It would make life much easier.

Additionally, games will cost between \$30-40. This is approaching Playstation CD range, and may make some people contemplate buying console games. But cartridges are more expensive to make than CDs, so Game Boy Advance owners will simply have to deal with it. Besides, the Playstation is over.

On a final note, the Game Boy Advance would be as strong as a Super NES if it had the X and Y buttons. Maybe those were too many buttons for such a small system. But remakes of old Super NES classics will need some help compensating for the lack of buttons.

I can't give the Game Boy Advance an overall score because there is nothing to compare it to. When I give a game a score, I'm comparing it to the other games in the same genre on the same system. But the Game Boy Advance is a unique product — although it has the potential to deliver great games.

FILM REVIEW ★½

Atlantis: The Lost Empire

Atlantis Sinks

By Vladimir Zelevinsky

STAFF WRITER

Directed by Gary Trousdale and Kirk Wise
Screenplay by Tab Murphy
Story by Kirk Wise, Gary Trousdale, Joss Whedon, Bryce Zabel, Jackie Zabel, and Tab Murphy
Original score composed by James Newton Howard
Featuring voices of Michael J. Fox, James Garner, Cree Summer, David Ogden Stiers, Leonard Nimoy, and Jim Varney
Rated PG

I should have seen it coming. I should have noticed Disney's failed attempts before: jarring comic relief in *Mulan*, piles of clichés masquerading as political correctness in *Pocahontas*, murder and rape for kiddies in *Hunchback of Notre Dame*, cheesy computer-generated images in *Hercules*, use of a disgustingly horny monkey as a laugh generator in *Dinosaur*, attention to anything but the story in *Tarzan*.

I still love all of these movies, because there is still some heart found amid commercial crassness and because — despite their follies — Disney has managed to be the most consistent maker of satisfactory entertainment. In the last decade, they have made a handful of pop culture masterpieces (*The Little Mermaid*, *The Lion King*, *The Emperor's New Groove*) and one true, grand, for-the-history-books masterpiece (*Beauty and the Beast*). But nobody can flirt with mediocrity (or worse) for so long without succeeding at last in making a total disaster: *Atlantis: The Lost Empire*.

The only way to talk about *Atlantis* is in terms of other successful movies. Originality is completely missing from *Atlantis*, which surely should set some kind of record: an hour and a half without anything that is not a cliché.

I can just imagine the planning session at Disney Headquarters: "We'll make this film with the exactly the same storyline as DreamWorks' *The Road to El Dorado* mixed with Japanese TV series *Nadia*. Then we'll mix in the multi-ethnic crew, just like they had in *Titan A.E.*, and add nifty things from Hayao Miyazaki's films, like glowing blue crystals and a floating island setting from *Laputa* and giant robots from *Nausicaa*. We'll also steal from our own works, especially from *The Little Mermaid*, because half-naked babes underwater bring in the young male demographic."

This mix is executed by screenwriter Tab Murphy, whose addition to the Disney team is clearly the worst thing that happened to them since the demise of Howard Ashman (*Mermaid/Beauty/Aladdin* lyricist/writer/producer). Murphy is already guilty for transform-

ing one of the darkest novels ever written into a light-hearted fantasy — complete with singing gargoyles and comedic scenes of people being hanged and tortured — for the lucrative G-rated audience in *Hunchback*, and also responsible for the fact that *Tarzan* induced nothing but derisive howls when any character started speaking. His screenplay for *Atlantis* is by far the worst of all: since it's not based on somebody else's work, it fails to have any interest, relevancy, or subtext; it simply fails to make any sense.

There's some opening nonsense about the young linguist Milo Thatch (voiced by Michael J. Fox, who actually manages to sound like he is enjoying himself) sitting around all bummed because of his unresolved personal issues about his grandfather. Then, in roughly three minutes of screen time, he receives a map to Atlantis which he can read (being, of course, well versed in Atlantean language) and a giant submarine (which gets destroyed roughly ten minutes later anyway). Then Milo leads a motley bunch of, uh, supposedly colorful stereotypes to the lost continent, which, for whatever reason, happens to be located under Iceland (the South Asian style for the lost empire notwithstanding).

The colorful stereotypes include a kindly black doctor (totally devoid of personality other than being kindly, black, and a doctor), a horny Frenchman who does not shower (how's that for international sensitivity?), a mechanic who is teenage, female, and Hispanic simultaneously (thus hitting several demographic groups), and a woman who is beautiful, sexually confident, and not defined in terms of a romantic relationship to the protagonist, which automatically makes her a controlling bitch. I found her to be potentially a much more interesting character than the milquetoast love interest. There's also a commander, a tall man with a square chin who speaks in *basso profundo* and always carries a gun. The screenplay, clearly enamored of its own subtlety, pretends for about forty minutes he's not the main villain, despite being an exact copy of every single Disney villain of the last decade.

The leads do not fare much better. Milo is admittedly very well animated. His supervising animator John Pomeroy is not afraid to take chances, and they pay off: designing Milo as a

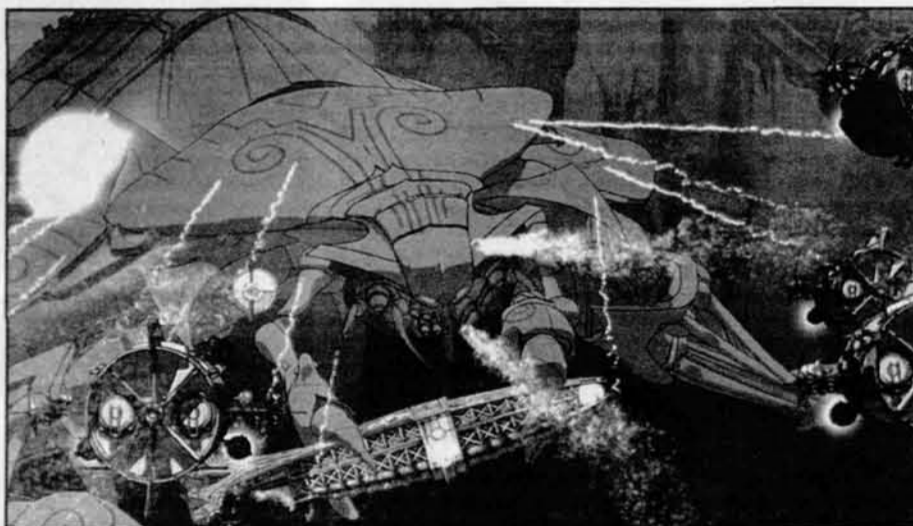
mix of James Stewart and Harold Lloyd is a masterstroke, and it is solely responsible for the generous star-and-a-half rating. Milo's arc, however, is simply ridiculous. His transformation from a geek to an action hero is a half a second transition from being indecisive to kicking bad guys while hanging from spinning propellers. The screenplay does get brownie points for making the protagonist a linguist — and then loses them all and then some by having ancient Atlanteans being fully capable of speaking and understanding modern colloquial English, in a sequence that has to be seen to be derisively hooted at. What concerns his love interest, Princess Kida — well, she has two very large assets, which are constantly on prominent display.

The characters clearly came from the pitiful imagination of a hack screenwriter who was guided merely by commercial considerations. The worst are the scenes where the characters

porting characters perish (mostly offscreen, which does not make this better) by drowning, burning, gunfire, explosions, and drowning in flaming lava.

I would be the last person to accuse Hollywood of intentionally desensitizing audience to violence — but I have to do so in this case, especially when they start drawing imminent victims in gas masks, not because there is any danger of poisonous gases, but simply because that would not show the faces of the people who exist merely as cannon fodder.

And last and worst, there is the poor direction. This does not make me angry, like the hideous screenplay does (after all, I would be surprised if Murphy wrote something remotely passable), but deeply and truly sad. After all, directors Gary Trousdale and Kirk Wise made the masterpiece *Beauty and the Beast*, a yardstick not only for animated films, but also for love stories (animated or not). Therefore, it is



COURTESY BUENA VISTA PICTURES

With few, if any, positive traits, Disney's latest endeavor, *Atlantis: The Lost Empire*, sinks like a stone.

are introduced, or — supposedly — developed, by monotonously presenting them in a row one by one as if they were animatronic robots in a Disney World ride.

The story is worse. The first act — underwater/underground journey to Atlantis — is almost tolerable because only parts of it make no sense (the encounter with a huge mechanical, uh, thing called Leviathan that, um, guards the entrance to Atlantis is one of these head-scratchers). The last act — in Atlantis proper — is a complete waste of time, pure and simple. Here, some characters start mysteriously floating in the air and turning colors (some turn light blue, some turn dark blue with red splotches), and the explanations involve only endless mutterings about "life force" and the ancient prophecies of impending doom for tampering with nature. Or something.

Oh, and there is also violence, the amount of violence that would cause parliamentary outcries and calls for revamped rating system if this were a live-action movie. Since this is animation, and this is Disney, all the MPAA does is slap a PG rating on the thing, and it does not matter that hundreds of faceless, nameless sup-

with a heavy heart I have to admit that the direction of *Atlantis* is abysmal, incoherent to the point of being headache-inducive, and jawdroppingly tedious.

The previously mentioned Leviathan (see the picture, which shows one of the more lucid glimpses of that monstrosity) clearly cost a ton of money to animate, appears for roughly forty seconds, and you can't even see it behind the explosions and random

objects hurtling across the screen. The love story is singularly ineffective (and unaffectioning), with the single exception of one shot of the heroine stripping to her bikini. Worst of all is the action climax, with constant gunfire, closeups of exploding machinery, and the average shot length of half a second. Most of these shots depict random characters jumping somewhere.

And all of this is touted by Disney public relations as a radical departure from the formula. I have to disagree: this is still the same old routine, just progressed from the moldy stage to the rancid stage, albeit newly packaged. All the quotations from Plato (one opens the movie) will not disguise the fact that *Atlantis* sinks like a stone.

What I would be really curious to see them try is this: have one person write the screenplay (none of those dozen "additional story material" people); have a smaller budget (*Shrek* cost less than half of *Atlantis* and will surely gross more than twice as much); and try to just make a good movie, instead of making a pre-marketed and pre-sold product. That would be a departure.

MUSIC REVIEW

Rollerball: Trail of Butter Yeti

When Your Ears Need Their Asses Kicked

By Amandeep Loomba

STAFF WRITER

Rollerball's latest release, *Trail of the Butter Yeti*, includes liner notes with only a poem as content — no lyrics and certainly no publicity photos of the band. The poem, like the album, is a series of frozen images and emotions, drawn out to convey atmosphere, though not necessarily a complete idea. The album brings to the listener a set of soundscapes. Some of these are pleasing and soothing, while others are unsettling and capable of turning the listener into a paranoid lunatic.

Experimentalism of the sort that Rollerball brings to music is a fine way to give listeners a firm kick in the ass. I'm not just talking about those good music consumers who buy the latest Radiohead album and say, "Hey, this doesn't sound like 'Creep.'" Those folks need an actual kick in the ass. This album is for anyone willing to strap on some headphones late at night and give something fantastic and new a try.

In a fashion not dissimilar to Radiohead, Rollerball is looking to hop inside your head and poke all its softest spots. In both cases, the groups are finding novel ways to integrate

electronic samples, drumming, and synthesis in with acoustic instrumentation.

While Radiohead's *Amnesiac* may seem like a bit of dabbling pretension for a well-established rock group, Rollerball is a group that has made it's career in experimentalism. It's the kind of music you could never put on in your car when friends need a ride, because they will likely not hesitate to jump from a moving vehicle when you refuse to change the CD (you stubborn prick).

Well, maybe *Trail of the Butter Yeti* isn't such a hard listen. In fact, put on a track like "Lon Chaney" and you'll easily fall into a jilted groove along with the band. A groove that will, of course, be interrupted by the ominous and eerie female vocal harmonies. It's as if Stereolab hooked up with Kruder and Dorfmeister to put out space-rock albums, with access to library of samples from fusion-era Miles Davis and a small suitcase of choice narcotics.

From "Lon Chaney," it's not too much of a stretch to bob your head right over to the next track, "Butter Fairy," and listen to feedback, samples, and miscellaneous electronics spiral outward toward some incredibly tripped-out zone over a dark dub soundscape. To be fair,

one should call this album a collection of eleven soundscapes, not songs. Rollerball isn't playing tight musical tunes that get to the point or help you shake your ass. Instead, they've put together aural environments that will displace and disorient fragile psyches.

Throughout the course of the album, the tracks reference the poem in the liner notes and bring back some of the motifs brought out there. "Line of Perpetual Snow" has the iciest vocals imaginable. "Earth 2 Wood" drops electronic modulations in favor of organic instrumentation (piano, accordion, sax, drums, and bass in a "post-cabaret atmospheric orchestra") and has some stunningly creepy male/female harmonies. "White Death," well, "White Death" won't be on anyone's morning wake-up play list.

In short, you need to listen to this album. You need to listen to this album before *Rollerball*, the sure-to-be ghastly remake of a ridiculous 1975 film, hits theaters this summer. You need to listen to this album before you pick up your next pop album, where the rhythms and melodies stay well within their expected ranges. You need to listen to this album not only for a sonic ass-kicking, but for some genuine moments of sonic epiphany.

RESTAURANT REVIEW

Butterfish Bistro

Restaurants of the Rich and Famous

By Scott Lee

Butterfish, An American Bistro

Harvard Square

5 Craigie Circle (bet. Brattle & Concord

Sts.) Cambridge, MA 02138-3466

(617) 497-5511

Dinner: appetizers from \$4-14, main courses from \$20-30, deserts from \$4-10

The buzz about 02138 is that it is to Boston what 90210 is to L.A. As you walk past the stately houses with manicured lawns, you come upon Butterfish, a restaurant set on real estate very pricey, very chichi: almost into the figures of the tax cuts advocated by the former governor who lives just a few doors down on Craigie.

You enter the mystical world of the "submarine" (the best description of the décor, which is a subdued cerulean blue), and you

find yourself wading to one of maybe ten tables present in the whole restaurant. Whether this is cramped or cozy depends on your outlook on life. The

ambience is enhanced by the simplicity of the furnishings and minimalist interior design.

The food can be characterized as Nouvelle American. Some of the dishes have greater complexity than others. We tried the pan-seared jumbo scallops with pickled radishes, the fresh local oysters on the half-shell with a ginger and orange mignonette, the pan seared jumbo shrimp with potato gnocchi and carrot/saffron jus, and baby spring lamb prepared three ways.

The scallops were excellent, seared in a reduction to the perfect tenderness, and combined appropriately with marinated vegetables with the right acidity and temperature to bring out their true flavor. The oysters were local and fresh with a nice tartness, but I wondered — where was the ginger? Where was the orange? The vinaigrette could have been tinged with these flavors in greater proportions.

Clearly, the baby spring lamb was the highlight of the evening. The choice meat was broiled to an epiphany of natural flavor three different ways. This jus had enough "juice" to permeate the inner dwellings of the loins in creating a succulent and moist creation. The presentation was a layered sculpture that would have done Duchamp proud. We thought the presentations of all the dishes were colorful, reminiscent of a Renoir.

Dessert was superb, and I suspect that the rhubarb I ordered was a perennial favorite here. It too was a multi-layered creation with the ideal level of alternating crunchiness and decadent melt-in-your-mouth custard.

Overall, an excellent restaurant with great ambience and presentation of dishes.

In conclusion, if you've met that one person you can't live without and have enough jus to spare, it's a great place, but if it's 12 a.m. and you need some cheap grub, you probably shouldn't come here — it's likely to be closed at that time anyway.

Ambience/Décor: 3 / 5

Food: Main meal: 3 / 5

Dessert: 4 / 5

Service: 4 / 5

Value: 2.768 / 5

DANCE REVIEW

Swan Lake Hits Boston

Baryshnikov & Troupe Reinterpret Classic

By Elizabeth Kim

When I'm hungry, I much prefer a full meal to a succession of sweet or tangy snacks. That's what I didn't like about the White Oak Dance Project. Most everything else, I liked.

I was hungry to see great dancing when I went to see them perform at the Shubert Theater as part of the FleetBoston Celebrity Series.

The same force that drew the majority of the audience (as far my neighbors and the women waiting in line for the bathroom told me) pulled me to the performance: Mikhail Baryshnikov. The famous Russian expatriate, who once lit up the stages of the Kirov Ballet and directed the American Ballet Theatre in the 1980s, founded White Oak with Mark Morris in 1990.

I went with reasonable expectations. I considered myself forewarned that their stuff would be avant-garde and experimental. A name like "Project" instead of "Company," and a one-sentence description of the program "PASTForward" as "a project that illuminates the radical and courageous work of seminal American choreographers from the 1960s and 70s," were dead giveaways that the audience should sit down with open minds.

And I think I did. I was thrilled with the second piece, "Chair." Baryshnikov turned my idea of dance away from stuffy tutus and classical music and toward our daily life by glorifying the bored kid who gets his butt stuck in the gray folding chair, who leaps effortlessly over the chair, who is flying horizontally over the chair, who is crawling underneath the chair, who is wearing the chair. It was stout with easy physical humor.

But did they really have to repeat the entire thing twice with two other dancers? Repetition seems to have interested the 60s and 70s choreographers to an almost exaggerated degree. "Trio A Pressured #3" was a set of variations on a theme. It was first performed backward by two dancers, then forward by a dancer and her admirer following her face (she looked down and he lay on the floor, gazing upon her, she spun and he scrambled to follow her visage; she leapt

and he bobbed after her), and finally with two dancers performing forward, independently of each other. The variations each were beautiful, but at times the choreography was too boring to sustain the repetitions.

As with all experiments, some of the works were great successes, and others weren't. For me, "Carnation" falls into the latter category. Featuring a dancer who did not dance but silently moved about a theater set, the piece got me thinking as it blurred the lines between acting and dancing, but at the cost of a brain-cell-rotting five-minute transportation of pastel kitchen sponges from a wire basket to the dancer's mouth. Why half the audience laughed, I'll never know. The end of the piece saved it from disaster by revealing the power of a little self-satisfied grin.

Not all the pieces tried to make us laugh. "Homemade" instead warped time by juxtaposing Baryshnikov with a simultaneous video image of himself as he performed experimental arm flaps, leaps, and emotional facial expressions. He carried the film projector on his back, so as he turned, the image swept through the balconies and curtains. I was surprised to see Baryshnikov's image lag behind him partway through the piece, understanding for the first time that the perfect synchronization between the live man and his image was practiced. Suddenly the dancer's image preceded him, weeping on the screen a few seconds before the live man. Dance opened an eerie exploration of mortality.

Apparently, the *hors d'oeuvres* were excellent for the most part, but when the full meal finally was uncovered, I wished I had been eating it instead the entire evening. "Blah blah blah" and "Concerto" were the only two pieces which involved recognizable dance — flowing movement, leaps, pirouettes, and other movements which show that these dancers are nearly a different species from the average person. Upon seeing "Blah blah blah," the woman to my right excitedly informed me, "Now that's dance!" It was a foreshadowing of what I had been unconsciously craving all evening — to see Baryshnikov show off what he was famous for: his crisp, confident, perfect movement; about-faces that sprayed the theatre with character.

I was amazed to see how beautifully the human body could move, and despite the welcome relaxation and opening of imagination for dance that the other pieces offered, I could understand for the first time why ballet and the predictable movements of dance have endured — they are stunning.

RESTAURANT REVIEW

Indian Bistro

Impressive and Authentic

By Scott Lee

Indian Bistro

246 Elm Street

Somerville, MA 02144

(617) 629-4963

You should be wary any time a restaurant is named Indian Bistro. It's like a Korean trattoria or a Swedish taqueria coming to town. You just don't know what you might be getting into. My Punjabi friends nonetheless hyped the place as the first real Indian restaurant in Boston. That's some serious hype, so I decided to make a visit, in spite of a sketchy name that is reminiscent of a fusion cuisine that never seems to work.

Diva opened in March of 2000 by two local proprietors familiar with the local Indian food scene. They hired Sandra Fairbank, a restaurant architect, to create a space that would break the mold of traditional Indian fare. The high vaulted ceilings and the use of vivid primary colors give a life and persona to the restaurant atypical of most Indian restaurants in the area. There are no traditional Ramayana or Krishna motifs representing traditional Indian art, so prevalent in these restaurants. Instead, a glass-enclosed room showcases the bread-baking facilities for all to watch. Post-modern furniture in a Mies van der Rohe style permeates the space.

The mid-day brunch consisted of 8 main dishes, salad, naan (Indian bread), and some dessert — an all-you-can-eat buffet. The shrimp jalfrazi was well prepared. Spiced with the right balance of cumin, coriander, and pepper, it was addictive and I found myself going up for seconds and thirds. The chicken tandoori was equally impressive. I could actually taste the red clay seeping from the orifices of the tender meat, meaning that it was not rushed. So often in many Indian kitchens, after microwaving the chicken, some red food coloring is painted to give the appearance of a tandoor-cooked chicken. The samosas and pakoras, battered and fried Indian appetizers, left a little to be desired. They had a bit more batter than filling (vegetables and meat). The fried batter with whole fennel seeds was tasty nonetheless, but out of proportion.

All of the bread was freshly made to order. My naan came straight from the tandoor oven, wafting puffs of ebullient garlic and coriander scents to the masses of envious onlookers in the booths ahead of us.

The other dishes were equally impressive and authentic. The pav bhaji had the appropriate mixture of spices and vegetables to make us think we had been transplanted to the shores of Bombay. The South Indian fare in general was overall very good. Dosas, fried doughy pancakes, were made to order and had the right crispiness and soft inner filling. The uttapam, a thick pancake with rice, was utterly delicious, and the lentils, tomatoes, and fresh coriander left us stuffed.

Dessert was eaten in spite of the fact that we were full. The kheer did not disappoint. A cold rice pudding, it was mild, with just the right texture. Its only fault was that it was not spiced enough, but one could argue that that is a matter of personal taste.

The service was good. The *Globe* had stated that service was atrocious in their review. I, however, found the restaurant staff bending over backwards to ensure that we were happy. I guess they read that review, but I still had to ask for water two or three times.

Overall, an outstanding value. The restaurant is packed day in and day out for good reason. Brunch is a true steal, especially if you skip breakfast. The hype is real.

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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

Atlantis: The Lost Empire (★½)

The Disney formula progresses from moldy to rancid, albeit with new packaging. But all the PG rating excesses (mostly, heightened lev-



Satine (Nicole Kidman) can-cans her way into the hearts of men in Baz Luhrmann's *Moulin Rouge*.

MUSIC REVIEW

Stabbing Westward

Most Bands Don't Self-Title Their Fourth Album

By Chaitra Chandrasekhar

STAFF WRITER

The Chicago-born, LA-based band Stabbing Westward recently released their new self-titled album. Signaling their change in musical style, this album is a far cry from the industrial metal timbre of their earlier albums. This is Stabbing Westward's answer to the new mass interest in the alternative rock/pop phenomenon. The single "So Far Away" from this album is fast climbing the charts of alternative and rock radio stations all over the U.S. *Stabbing Westward* is produced by Ed Buller (of Suede, Crystal Method, and Ben Lee fame) and mixed by Tom Lord-Alge (Wallflowers, Hole, Live).

This album signals a mellowing down of their blistering guitars and screaming electronics. The compromise that they had to make is the loss of the raw energy and strong emotion that was present in *Ungod* (1994), *Wither Blister Burn and Peel* (1996) and *Darkest Days* (1998). Although the album is fairly dark, the lyrics border on the evocative sentimentality of pop artists — a definite lightening of their earlier dark albums. This album is a clear departure from their early semi-industrial sound.

The second and third tracks begin with soft acoustic, but transition smoothly into power-rock. "I Remember" is an uncharacteristic love song from this predominantly anti-love band.

Their first three albums were recorded with Columbia/Sony records. After a successful stint, Stabbing Westward recently turned to KOCH Records (part of KOCH Entertainment) for their fourth album. They've reinvented themselves on the new record with a fresh label, a new guitar player (New-York based Derrek Hawkins), and an alternative

els of violence and interminable sequences of explosions and gunfire), along with a headache-inducing visual mess, cannot hide the inanity of the screenplay and the fact that this is a pre-marketed and pre-sold product instead of a movie. Michael J. Fox (as the voice of the lead character) and John Pomeroy (as his supervising animator) are alone responsible for the generous rating above. — Vladimir Zelevinsky

Blow (★★★)

Johnny Depp plays George Jung, the

ambitious young capitalist responsible for creating the Colombian cocaine drug trade. Nick Cassavettes's and David McKenna's script seems to overly sympathize with Jung and omits the ruthlessness commonly associated with cocaine trafficking. However, director Ted Demme's biopic does rise above its own shortcomings. With a great lead turned in by Depp and a wonderful supporting role from Ray Liotta, *Blow* does deliver and is one of the better films available in current release. — Joseph Graham

Bridget Jones' Diary (★★★)

Starring Renée Zellweger, Colin Firth, and Hugh Grant, *Bridget Jones' Diary* is an entertaining screen adaptation of Helen Fielding's novel. For any girl who has ever struggled with weight, cooking, or men, this movie is a good laugh and shows what one often would like to say but refrains from saying. However, if you're in the mood for a large amount of action or very deep drama, don't choose this movie. — Pey-Hua Hwang

Driven (★★)

Director Renny Harlin mixes stock footage, choreographed stunt driving, and computer-generated effects with very impressive results. Unfortunately, Sylvester Stallone's screenplay lacks any kind of convincing human drama. *Driven* provides plenty of action while the story and characters take a back seat. — JG

Memento (★★★½)

Christopher Nolan's *Memento* is a puzzle box of a movie, breaking up its narrative and shifting it in time, and is superbly successful in putting the audience in the same frame of mind as the ticking bomb of a protagonist, who is pursuing a criminal while suffering from memory loss. Top-notch suspense, dark comedy, and abundance of meaning make this a movie to be remembered. About half of the cast of *The Matrix* appears in colorful supporting parts. —VZ

Moulin Rouge (★½)

It's a pity that such an aggrandized picture has such a pathetically inane plot. Though the colors are brilliant and the pace is fast, *Moulin Rouge* is essentially a two-hour music video. There is very little character develop-

ment and even less good acting. The plot is forced and formulaic (a bit *too* formulaic). Combined with the bad acting, the whole movie comes out as one contrived, overly intensified, emotional rollercoaster that goes on endlessly. To its credit, it's amusing drudgery and the voices of actors Nicole Kidman and Ewan McGregor are professional. — Devdoot Majumdar

The Mummy Returns (★★½)

A bigger film than the first on the scale of action sequences and digital special effects (which make for a truly spectacular final half-hour), but less funny — and thus less enjoyable. Brendan Fraser still uses his great comic timing, but the plot is just a sequence of unnecessarily slowly-moving plot devices involving overly elaborate and exotic deaths. — VZ

Pearl Harbor (★★½)

One of the most expensive productions ever, *Pearl Harbor* may not however be a great artistic movie, despite its astonishing visual scenes. Although the recreation of the WWII beginning is vivid, the story line is unnatural and the romance featured is almost artificial. The characters are underdeveloped and unconvincingly acted, while the plot sometimes lacks sometimes. Nevertheless, the central scene featuring the Japanese attack at Pearl Harbor, with its vast array of impressive special effects, may be enough reason to eventually go and see this movie. — Bogdan Fedeles

Swordfish (★½)

A father and paroled hacker (Hugh Jackman) strikes a dangerous deal with a mysterious, obsessed terrorist (John Travolta) and finds himself involved in a violent conspiracy. Halle Berry porn stars — er... co-stars; Dominic Sena (*Gone In Sixty Seconds*) directs this nonsensical, Swiss-cheese action flick. — SC

You Can Count On Me (★★★½)

Winner of the 2000 Cannes Grand Jury Prize, this is a poignant film about a sister and a brother. Offering provocative writing, sincere acting and engaging editing, this film treats you like a friend who's been inadvertently asked to sit in the living room as a family drama begins unfolding. The characters are real and their challenges tangible. — Erik Blankinship

our life away just to be unhappy?"), or in "Perfect" ("Why can't it be perfect like it used to be?"), the band shows its ambivalence between a cynic's view and a lover's view.

The band's lineup has stayed fairly constant over the years. After "Ungod," guitarist Stuart Zechman and drummer David Suycott left the band, and Andrew Kubiszewski (formerly of The The) came in. Marcus Eliopoulos did a short stint on the guitar, and now Derek Hawkins is the additional guitarist.

All in all, the band is still rocking as they

tour (from 5/29 to 8/10). "After two years of musical soul searching, we have finally finished our fourth album," the band says. "With a new label, a new guitar player, and a new sound, this is both an evolution and a new beginning." Although most old fans will definitely miss the old reverberations, Stabbing Westward has done a great job of entering the alternative/semi-rock stream and gaining a whole new audience. The guitar has replaced the keyboard, and light lyrics have replaced the old darker ones. The band has grown old — whether they have matured or aged is for you to judge.

sound. They are excited about their new experiment, calling it a "rebirth" (hence the self-title).

In *Stabbing Westward*, chords and riffs fill out the background (in places), replacing the old, echoing industrial strains. "Television," the last track on the album, comes closest to their early leaning towards industry metal. Though they've made a smooth transition to the mainstream, somehow you can't help feeling that their new sound isn't something they're particularly at ease with. They seem to falter just a little bit with their love songs "Angel" and "The Only Thing."

Lyricaly, they have proven their critics wrong. Angst-ridden lyrics have been replaced by lovelorn ones for the most part (although sometimes deceptively), and despite all of the love emanating from *Stabbing Westward*, their dark undertones spice up a large part of the album. Whether it is in "So Far Away" ("Desperately I try to fight this overwhelming sense that I may never find the strength to change how hopeless we've become ... Every time that I touch you, I feel so far away"), or in "Happy" ("Did you simply throw



The reinvented Stabbing Westward, returns with its fourth album, *Stabbing Westward*.

COURTESY KOCH RECORDS

Clubs

Axis
13 Lansdowne St., 617-262-2437
Sundays: See Avalon below.
Mondays: *Static*. Gay, casual dress. \$5, 18+.
Thursdays: *Chrome/Skybar*. Progressive house, soul, disco; dress code. \$10, 19+; \$8, 21+.
Fridays: *Spin Cycle*. Progressive house, 80s. \$12, 19+; \$10, 21+.

Avalon
15 Lansdowne St., 617-262-2424
Sundays: *Gay Night* (with Axis on long weekends). Featuring hardcore house and techno. \$10, 21+.
Thursdays: *International Night*. Eurohouse. \$10, 19+.
Fridays: *Avaland*. House. \$15, 19+.
Saturdays: *Downtown*. Modern house, club classics, and Top 40 hits. \$15, 21+.

Circle
Every Tuesday, 9 p.m.-1 a.m. A small but energy-filled place to hear local DJs spin a range of techno/trance. No age restrictions, no dress code. At the VFW, 371 Summer St. Somerville (take the Red Line to Davis Square). \$5, \$1 before 9:30.

Karma Club
9 Lansdowne St., 617-421-9595

Sundays: "Current dance favorites" by guest DJs. Cover varies.
Tuesdays: *Phatt Tuesdays*. With Bill's bar, modern dance music. \$10.
Wednesdays: *STP*. Gay-friendly, house. \$15, 21+.
Thursdays: *Groove Factor*. House. <None>
Fridays: *Pure*. Drum and bass, guest DJ. \$15, 19+.
Saturdays: *Elements of Life*. International House. \$15.

ManRay
21 Brookline St., Cambridge, 617-864-0400

Wednesdays: *Curses*. Goth. Appropriate dress required. \$5, 19+; \$3, 21+.
Thursdays: *Campus*. Popular tunes + House. Gay, casual dress. \$10, 19+; \$7, 21+.
Fridays: *Fantasy Factory* (First and third Friday of the month. Features kinky fetishes and industrial music.) *Hell Night* (every second Friday. 19+). Includes Goth music.) *Ooze* (the last Friday of the month.) \$10, 21+ reduced prices for those wearing fetish gear.
Saturdays: *Liquid*. Disco/house + New Wave. \$15, 19+; \$10, 21+.

Popular Music

Axis
13 Lansdowne St., 617-262-2437
Next: 423-NEXT

Call for schedule.

Avalon
15 Lansdowne St., 617-262-2424

Jun. 24: Air.



Green Day plays Tsongas Arena on 6/22.

Jun. 28: Doves.
Jul. 14: Reel Big Fish.
Jul. 21: Brian Setzer's '68 Comeback Special.

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

Jul. 25: Rhythm of Love.

Club Passim
47 Palmer St., Cambridge, 617-492-7679

On The Town

A weekly guide to the arts in Boston
June 15 - July 10
Compiled by Fred Choi

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

Tuesdays: Open Mic at 8 p.m. (sign up at 7:30). \$5.
Jun. 15: Greg Greenway.
Jun. 16-17: Live From New York.
Jun. 20: Oen Kennedy CD Release, Terence Hegarty.
Jun. 21: Chic Street Man.

Fleet Center
Ticketmaster: 931-2000.
Jul. 6-11: Backstreet Boys. \$124.50, \$68.50, \$48.50, and \$38.50.
Aug. 6, 8: Madonna.
Aug. 22: Sade/Lovers Rock Tour.
Aug. 25-26: Janet Jackson.

Foxboro Stadium
60 Washington St., Foxboro, MA 02035, 508-543-3900
Ticketmaster: 931-2000.
Jun. 16-17: Dave Matthews Band.

The Middle East
Central Square, 354-8238
Ticketmaster: 931-2000.

Jun. 15: K.
Jun. 16: Rippopotamus.
Jun. 16: Cheerleader.
Jun. 16: Rippopotamus Eben Levy Disaster Relief Fund.
Jun. 17: Violent Society.
Jun. 18: Red House Painters.
Jun. 18: Mount the Assembly Thieves.
Jun. 19: Ex.
Jun. 19: True Love Always Utah! Mark Robinson Burnside Project.
Jun. 20: Caexico.

Orpheus Theatre
1 Hamilton Pl., Boston, 617-679-0810
Ticketmaster: 931-2000

Call for schedule.

Tsongas Arena
Lowell, MA
Ticketmaster: 931-2000.

Jun. 22: Green Day.

Tweeter Center for the Performing Arts (Great Woods)
885 South Main St., Mansfield, MA 02048
Ticketmaster: 931-2000

Jun. 16: Lynyrd Skynyrd.
Jun. 21: Jam'n 94.5 Summer Jam with Jay-Z, 'Lil Bow Wow, & Ja Rule.
Jun. 22: The Allman Brothers Band.
Jul. 25: Bon Jovi.



Fuel (above) join Aerosmith at the Tweeter Center on June 26 and June 28. Jul. 13-14: Jimmy Smith.

Classical Music

Boston Pops
Tickets: 266-1492.
Performances at Symphony Hall. Call for ticket prices. Performances conducted by Keith Lockhart unless otherwise noted. The Pops performs most days during the summer, generally at 7:30 p.m. on Sundays and Mondays and at 8 p.m. other days of the week. Check <www.bso.org> for full schedule.

Jun. 15: Star-Spangled Spectacular.
Jun. 17: Symphony Hall sizzles as the Pops perform selections from their latest CD, *The Latin Album*. The program will also include the infectious rhythms of Cuban pianist/composer Ernesto Lecuona.
Jun. 23: Music of Ellington, Basie, and Miller.
Jun. 28: Passport to Passion (Dvorak's Carnival Overture, selections from Gershwin's "American in Paris," Offenbach's "Orpheus in the Underworld", and Broadway favorites).
Jun. 29: Swing, Swing, Swing.

Theater

Stephen Sondheim's Saturday Night

Through Jun. 30, presented by the SpeakEasy Stage Company, performed at The Lyric Stage, 2nd Floor of YWCA bldg, 140 Clarendon St., Boston: *Saturday Night*, a charming musical with book by Julius Epstein (of *Casablanca* fame) was to have been a 23-year old Stephen Sondheim's debut on Broadway as a composer/lyricist in 1955. The untimely death of its producer halted its production and although songs turned up occasionally in tributes and reviews, the show didn't receive its long-awaited New York debut until January 18, 2000. The show remains largely intact with only minor revisions. While a definite must-see for Sondheim devotees, the romantic comedy won praise from critics for its youthful energy, bright melodies, and even then obvious wit and heart. Directed by Will McGarrhan. Performances Wed. through Sat. at 8 p.m.; Sun. at 7 p.m. Sat. matinees at 2 p.m. Jun. 16, 23, and 30. Tickets: Wed, Thurs., Sat. mat., and Sun.: \$28, \$25 students and seniors. Fri. and Sat. Evenings: \$31, \$28 students and seniors. For reservations, call the box office at 617-437-7731 and visit <www.speakeasystage.com> for more information.

Fiddler on the Roof
Through Jun. 23, at the Colonial Theatre (106 Boylston St., Boston): The familiar musical based on the stories of Yiddish author Sholom Aleichem, tells of one family's struggle with poverty, persecution and a rapidly changing universe. Tickets \$67.50, \$62.50, \$57.50, \$47.50, \$24.

The Vagina Monologues

Through Jun. 23, at the Wilbur Theatre (246 Tremont St., Boston): After interviewing more than 200 women worldwide and pooling their sometimes hilarious, sometimes devastating stories, Eve Ensler, a New York-based artist and activist, has created a phenomenal piece of herstory-changing drama. Evoking woman's essence from talk of this often-censored body part, Ensler brings light to the intricate complexity of being female in a vagina-weary world. Poignant, cleverly conceived and man-friendly, this homage to woman and her nether region asks the question: If your vagina could speak, what would it say?

Comedy Connection
Mon.-Wed. at 8 p.m.; Thurs. 8:30 p.m.; Fri. and Sat. 8 p.m.; 10:15 p.m.; Sun. 7 p.m. The oldest comedy club in Boston showcases big-name, national comedians on weekends and up-and-coming local talent during the week. At 245 Quincy Market Place, Faneuil Hall, Upper Rotunda, Boston. Admission \$10-\$8 (weekend prices vary). Call 248-9700 for more information and a complete schedule.

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.

Exhibits

Isabella Stewart Gardner Museum
280 The Fenway, Boston, (566-1401), Tues.-Sun. 11 a.m.-5 p.m. Admission \$10 (\$11 on weekends), \$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 2,500 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

Ongoing: "Friday Night Stargazing," Fri., 8:30 p.m.; "Welcome to the Universe," daily; "Quest for Contact: Are We Alone?" daily. Admission to Omni, laser, and planetarium shows is \$7.50, \$5.50 for children and seniors.

Other

The Divine Comedy of Federico Fellini
Through Jun. 29: The Harvard Film Archive presents a selection of fifteen films by the man they called *il maestro*, comprising some of the most compelling and original visions of the late twentieth century. The festival includes screenings of: *8 1/2*, *Nights of Cabiria*, *Juliet of the Spirits*, and *Fellini Satyricon*. Call 617-495-4700 for more info, or visit <www.harvarfilmarchive.org> for a complete schedule.

All festival films will be screened at Harvard Film Archive, located at the lower level of the Carpenter Center for the Visual Arts, 24 Quincy St. Cambridge. Tickets \$7, \$5 students, seniors. Tickets may be purchased at the Harvard Box Office, located at: Holyoke Center Arcade, 1350 Massachusetts Ave., Cambridge, Mass. For ticketing info, call 617-496-2222 or TTY: 617-495-1642.

Reinventing the Canvas

Through Jun. 30: Gallery FX, a space devoted entirely to student artists, presents the work of 13 artists. "Embracing new perceptions offered by non-traditional expression, the artists will create sound from written words, dance from air vibrations, and manipulate images of the world at large to fit their own palette." This group show will challenge your sensibility about art and performance together in one space. Located at 39 Thayer St., Boston. Gallery hours are Wed.-Sat. 12-5 p.m. and by appointment (617-695-2808). Visit <www.galleryfx.org> for more information.

Feast Days in the North End

Through early September, in the North End: Most weekends during the summer in the North End, the Italian district of Boston, are dedicated to a different individual saint who is celebrated with food, drink, music and dancing in the streets from morning to night. You need not be Roman Catholic to participate, however only Roman Catholics in a "state of grace" should receive the Eucharist during communion in mass. While you're there, be sure to check out Mike's Pastries (280 Hanover St.), a popular hangout and a great place to get desserts. For more information and a complete schedule, visit <www.northendweb.com>.

Jun. 24: Society of Saint Jude Thaddeus of Boston. Procession. A saint with widespread appeal and strong southern Italian roots. Jul. 8: Maria della Grazia. Procession Only. Jul. 15: St. Rocco. Procession Only. Jul. 27-29: St. Joseph. Battery & Hanover Streets.

Film Series: New Beat Cinema from Japan

Through Jun. 30. At the Museum of Fine Arts, Boston, 02115. For tickets and more information, call 369-3770. Tickets are \$8, \$7 MFA members, seniors, students, unless otherwise noted.

Jun. 15 at 8 p.m., Jun. 17 at 12 p.m.: *Beautiful Sunday* (Subarashiki nichiyoubi, Dir. Tetsuya Nakashima, Japan, 1998, 93 min.). This original film peers around the walls of an apartment building on one unusual Sunday and discovers a variety of tenants: a young couple with relationship tensions; a half-American, half-Japanese girl driven to earn her peers' respect; an old woman with a daily screaming ritual; and a landlady devoted to painting. Nakashima expertly balances the anxiety of modern city life with an appealing sense of whimsy. In Japanese with English subtitles.

FRED'S PICK OF THE WEEK

The Glass Menagerie
Jun. 19-Jul. 10, presented by the American Repertory Theater, at the Loeb Drama Center (64 Brattle Street, just outside Harvard Square in Cambridge): The A.R.T. presents the acclaimed Hartford Stage production of Tennessee Williams' classic, featuring Elizabeth Ashley & Andrew McCarthy. In a story revealed through memory and haunted by an absent father, the play glimpses the Wingfield family's struggle to hold its ground in 1939 St. Louis. Directed by Robert Woodruff. To reserve tickets or for more information call 617-547-8300 or visit <www.amrep.org>. Tickets \$45-\$20.

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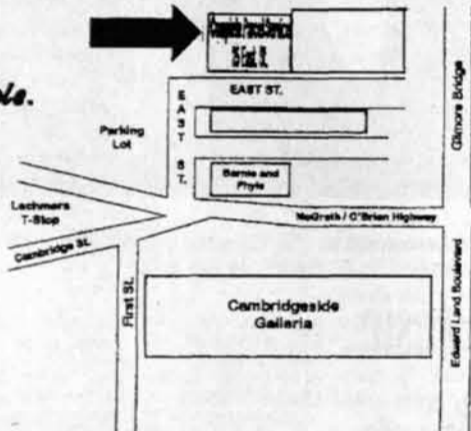
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Lab Merger 'Natural'

Energy, from Page 1

will no longer have to run across campus."

The two organizations have also encountered difficulties in conducting research beyond the realm of MIT as two separate entities rather than as one large laboratory. Litster hopes that as "one larger laboratory, research can be done more effectively and that we [MIT] will be less confusing in seeking with sponsors."

In addition, "MIT ... would rather see a few big laboratories or centers than many small ones," Marks said.

Evolving roles come together

When the Energy Lab was created in 1973, during the so-called energy shock, "people believed that the [constrained] supply of raw resources was the source of the energy crisis," Connors said. However, as new supplies of energy resources have been discovered since the 1970s, disproving that initial theory, "the Energy Lab has been motivated by environmental issues for the past ten years."

The CEI was formed in the last decade, when "[President Charles M. Vest] saw the environment as one of his largest concerns," said

Marks. By the time MIT created the CEI, the Energy Lab had already made its research shift. The two group's common interests have caused them to undertake several joint projects.

In 1993, the CEI and the Energy Lab began to work together when MIT joined the Alliance for Global Sustainability, a joint project with the Swiss Federal Institute of Technology and the University of Tokyo. The "close coupling between the environment and energy caused the Energy Lab to work with the CEI on several other projects," explained Marks.

There also exists a close relationship between the two organizations because John F. O'Brien Jr. administers both. When creating the CEI, "the MIT Council for the Environment saw no reason to hire a new administration," Litster said. Instead, the council hired O'Brien and several other Energy Lab administrators.

Due to the two groups' close relationship, Marks believe that their merger will occur naturally. "Essentially, the two have already been merged because the Energy Lab implements many projects that it works on with the CEI," said Connors.

Marks said he does not anticipate any organizational problems. Both groups share the same administration leading to "great economies of scale," said Marks. In addition, Tester's sabbatical will no longer burden the Energy Lab because Marks will direct the LFEE's research.

Additionally, while Marks "always appreciated the CEI's space," he said that "it was limited." With the CEI leaving Building 1, he said he is excited to see that the expanding Civil Engineering Department will occupy CEI's current space.

Solution to Crossword

from page 6

A	B	C	B	E	R	E	A	V	E	M	O	A	
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'Image and Meaning' Kicks Off at Kresge

News Briefs

Surveys have found that many Americans don't know that it takes a year for the Earth to revolve around the sun, and that many Americans get their science information from TV. These two points are particularly relevant to someone like Evan Hadingham, who makes his living as Senior Science Editor for PBS's NOVA.

Hadingham spoke last night in Kresge Auditorium on the first day of the Image and Meaning Conference, which kicks off the new Image and Meaning Initiative at MIT. By citing the surveys, he got at the heart of the gathering: images can be worth a thousand words or more if used properly, but even television, the medium of images, often fails in communicating science. The purpose, then, of bringing scientists, science writers, and imaging technologists together is to fix that failure.

Yesterday's program dealt mostly with imaging — photography, microscopy, and computer rendering and modeling. Dean of Architecture and Planning William J. Mitchell described part of the process by which architect Stephen Holl came up with his design of MIT's new undergraduate dorm: by evolving sponge and watercolor blobs into the interior spaces of the mostly rectilinear structure.

"The right abstraction at the right time is important," Mitchell said.

John R. Anderson '76, computer graphics scientist at Industrial Light and Magic, talked about how physics simulations are "cheated" for the big screen, being played backwards and in reverse, yielding the effect of decreasing entropy.

"It may be rocket science," Anderson said, "but rocket science isn't all that hard."

Today's program addresses problems with style and substance. At 8 p.m. is a conversation with Roger Penrose, Susan Sontag, and E.O. Wilson, free and open to the public. Tomorrow, the final day, deals with science images in the mass media.

— Joel Rosenberg

Cable Upgrades to Digital

MIT Cable TV will upgrade to all-digital service on September 1, when a new contract with service provider Falls Earth Station (FES) takes effect.

The switch to digital service comes in response to student requests for more channels, according to MIT Cable TV Coordinator Randy Winchester. There will be over one hundred channels available on the new service, an increase from the 48 currently available through AT&T Broadband.

In addition, subscribers can expect better quality service. "When it works, it's a perfect digital picture," Winchester said.

While MIT Cable will continue to provide campus

programming and local TV stations for free over an analog signal, two levels of basic service will be available to paying subscribers. The "Digital Max-Pak" package will cost \$23.99 per month and include about 60 cable channels, while the "Digital Extreme Package" will cost \$32.99 per month and include about 80 cable channels, plus 30 stereo audio channels. The current basic service costs less than \$15 per month.

Premium service for movie channels such as HBO and Showtime will be available at an additional cost. Subscribers will also be able to order pay-per-view movies for \$5.99 each.

Students subscribing to the service must obtain a digital set-top receiver. However, there will be no extra fee for the receiver; instead, damaged or lost receivers will be charged to the student's account through the Housing Office. Future digital televisions may have the QAM tuner required for reception built in.

The three-year contract was approved by the legal office this week after months of delay. FES was chosen over competing offers from AT&T Broadband and Campus Televideo mainly because it "would cost MIT nothing up front," Winchester said. FES will cover the cost of all necessary equipment upgrades.

On the other hand, AT&T Broadband's proposal would have eliminated individual subscriptions and instead sent one bill to MIT. Subscribers to the new service will be billed directly by FES.

— Eric J. Cholanteril

Campus Will Be Wireless Within Two Years

The entire campus will be wireless within two years as a result of an initiative by the MIT Council on Educational Technology, a committee which reports to the Provost's office.

Wireless technology based on the 11-megabit 802.11b standard has already been deployed in the Stratton Student Center, the Sloan School and the MIT Libraries. Students with mobile computers may purchase an 802.11b-compliant wireless network card and register for DHCP service in order to use the service in those areas.

According to Jeffrey Schiller, Network Manager for Information Systems, the next priority is to deploy the technology in lecture halls such as 26-100 and 54-100. IS plans to have this stage completed within the next few months.

Information Systems is moving in stages to install the equipment, so that it will be easier to move to the faster, 50-megabit 802.11a standard at a later date. 802.11b is not likely to work well in dormitories, because some other communications devices use the same 2.4 GHz band. Use of some telephones would result in wireless service interruption.

While a partnership with Lucent Technologies has allowed MIT to recoup some of the cost, \$300,000 has been spent so far on installation of the new equipment.

— Eric J. Cholanteril

Vacancies Prompt RLSLP Growth

RLSLP, from Page 1

Prior to coming to MIT on May 7, Rogers was the Assistant Coordinator for Greek Life at the University of Connecticut. FSILG life on MIT's campus "doesn't differ much at all," Rogers said. "The issues are the same. The developmental needs are the same."

Yet Rogers notes that he came to MIT for the challenge. "It's busier, it's more challenging, and there are a lot more issues" to discuss, he said. "We don't have [the decision to house all freshmen on campus in 2002] over at UConn."

Baker, Nilsson replace Eisenmann

When Eisenmann left the position of Associate Dean and Director of RLSLP, his position and respon-

sibilities were also reevaluated, said Program Administrator for Residential Programs Ricky A. Gresh. RLSLP decided to divide the responsibilities between two co-directors, one to oversee residential life and one for student life programs. Karen A. Nilsson has been the Director of Housing Operations for several months; Baker will begin as Associate Dean and Director of Student Life Programs on July 9.

Baker "will be directly responsible for FSILG advising," Gresh said, and the FSILG Advising Team will report to her. She will also oversee residential programs, student activities, lesbian, bisexual, gay, and transgendered support, and the Public Service Center.

Until yesterday Baker was Dean of Student Development and

Residence Education at Duke University.

RLSLP continues to expand

"We've been expanding a lot over the last couple of years," Gresh said, admitting that this year was exceptional in terms of expansion. Three new people were hired when Dorow resigned (Baxter had already been hired), Eisenmann's position was split in two, and RLSLP hired four new Residential Life Associates.

"It's a recognition by the Institute that more support should be available [for] student life," Gresh said.

He added that being under the leadership of a new Dean for Student Life, Larry G. Benedict, catalyzed RLSLP's expansion this year.

Baker could not be reached for comment.

Bond Sale Will Fund Construction

Bonds, from Page 1

and this preliminary variable rate indicates that we will get a very favorable interest rate on those bonds."

Upcoming improvements to the Institute include the undergraduate residence Simmons Hall, a graduate dormitory at 70 Pacific St., the Zesiger Sports and Fitness Center, two new buildings for Computer, Information, and Intelligence Sciences, and the renovation of the Dreyfus chemistry building. Additional projects include the renovation of Building NW30 into a graduate residence, roadway construction, parking expansion, and renovations

to utility facilities.

"We're very pleased with the results of the bond sale and the role that HEFA played," Treasurer Allan S. Bufferd said. "The bond proceeds will combine with our very successful fundraising efforts to complete these important projects."

The transaction is a large sale for the HEFA, ranking as one of its top five largest bond issuances this year.

"HEFA is happy to work with MIT and very pleased with the outcome of the sale," Sullivan said. "I can't wait to see the buildings in their final form."

Sullivan noted that, apart from the financial benefit the transaction

brings to the Institute, the sale directly benefits the city of Cambridge.

"The final result of construction will provide some striking buildings on campus," he said.

HEFA bonds are sold in the municipal bond marketplace both to individuals and institutional investors.

The organization, established by the Massachusetts Legislature in 1968, is an independent public authority that works with non-profit institutions in Massachusetts to cost-effectively finance capital projects. HEFA also provides financial services, group purchasing, and other programs to non-profit organizations.

POLICE LOG

The following incidents were reported to the MIT Campus Police between April 23 - May 10, 2001. This summary contains most incidents reported to Campus Police but does not include incidents such as medical shuttles, ambulance transfers, false alarms, and general service calls.

April 23: Bldg. 66, copy machine stolen; Bldg. 26, meter stolen \$250; Bldg. E52, computer stolen \$4,095; Bldg. E18, computer stolen \$1,500; Bldg. NW10, homeless person; Student Center, employee problem; Bldg. W33, suspicious person; Amherst Alley, student problem; Pacific Lot, security check on trailer.

April 24: Bldg. 1, homeless person; Bldg. 56, report of possum in building, same removed by animal control; Bldg. W31, report of threatening e-mail; Bldg. 14, laptop computer stolen \$2,400; Student Center, former employee problem; Bldg. E25, suspicious fax; somewhere between building W85 and E52 a laptop computer was lost and stolen as it fell off of a bicycle; Charles River, assist State Police with report of person in river; Bldg. 35, report of suspicious persons, checked out okay.

April 25: DuPont Gym, wallet stolen and credit cards used; Bldg. 10, suspicious person.

April 26: Mass. Ave. Bridge, assist State Police with individual painting bridge; Briggs Field, report of homeless person sleeping in dugout; Purrington St., report of several individuals from the shelter sleeping; Student Center, former employee seen in area; Albany St. report of fight involving individuals from the shelter.

April 27: Bldg. 6, laptop computer stolen, \$2,000; Student Center, 1) bike stolen \$400; Bldg. E15, small fire; Cambridge, 1) Theta Delta Chi, frat problem; 2) Alpha Tau Omega, fight and hate incident; Bldg. 38, suspicious package; Student Center, individual issued a trespass warning.

April 28: Bldg. W34, individual removed from concert for possession of marijuana; Student Center, backpack stolen with CD player, CD's and other items, \$800; Student Center, stolen debit/credit card used for several purchases; Boston, Lambda Chi Alpha, noise complaint.

April 29: Boston, Sigma Phi Epsilon, noise complaint, no problem; Bldg. 7, male arrested for trespassing and other related charges; E51 lot, '88 Acura stolen later recovered in Haverhill; Senior House, well being check.

April 30: Lot 28, hub cap stolen \$75; West Lot, bike stolen \$300; Boston, Sigma Phi Epsilon, bike stolen \$1,000; Random Hall, sudden death; outside of Building 7, check and inquiry of individual; outside of building NW21, individual needing assistance to shelter; Purrington St., male taken into custody on an outstanding warrant.

May 1: Assist State Police on Memorial Dr. with vehicle accident; West Lot, suspicious activity; Pacific St., check and inquiry.

May 2: Bldg. E40, bicycle stolen, \$500; 33 Mass. Ave. bike rack, \$250 bike stolen; Cambridge, WILG, suspicious person; Assist Cambridge Police at Mass. Ave. at Memorial Dr. pedestrian struck by vehicle; Assist State Police with vehicle accident on Memorial Dr.

May 3: Bldg. 56, lab equipment stolen, \$2,000; West Lot, bicycle stolen \$628; Bldg. W91, annoying phone calls; Bldg. N51, dog barking causing a disturbance.

May 4: Assist State Police, Mass. Ave. Bridge, fight; Bldg. 13, larceny by false pretense \$3,900; Bldg. E23 plaza, skate boarders; Boston, 1) Delta Upsilon, noise complaint; 2) Lambda Chi Alpha, noise complaint; Brookline, Zeta Beta Tau, party problem; Assist State police with vehicle accident on the Mass. Ave. Bridge.

May 5: 33 Mass. Ave. bike rack, attempted larceny of bike parts; Memorial Dr., assist State Police with a domestic disturbance; Senior House, noise complaint; Boston, Phi Delta Theta, student problem, Cambridge, Theta Delta Chi, loud party; Random Hall, report of suspicious person.

May 6: Boston, 1) Nu Delta, noise complaint; 2) Alpha Phi, noise complaint; Student Center, homeless person; Carlton St., suspicious activity, film crew asked to leave; Bldg. 7, 1) suspicious person, checked out okay; 2) domestic disturbance; Cambridge, Delta Kappa Epsilon, unauthorized party; Audrey St., check suspicious vehicle, checks out okay; Briggs Field, wallet stolen, later found.

May 7: Bldg. 68, TV/VCR stolen, \$450; Bldg. W34, cameras and other items stolen \$1,000; Bldg. 8, computer stolen \$2,500; 33 Mass. Ave. bike stolen, \$270; Bldg. 56, suspicious person.

May 8: Assist Cambridge Police with suspicious person by Random Hall; Bldg. 8, general assist with an employee; West Garage, 1) jacket stolen from vehicle, \$45; 2) motor cycle helmet stolen, \$150; Bldg. 7, 1) ladder stolen, \$300; 2) student problem; Bldg. W31, fire caused by lint in dryer Bldg. E51, 1) computers stolen, \$3,570; 2) \$100 cash stolen.

May 9: Memorial Dr. assist State Police with vehicles which were vandalized; Bldg. E15, video conferencing equipment stolen, \$11,799; Bldg. Du Pont, wallet stolen, \$10 cash; Bldg. E19, custom woodworking stolen \$1,000, later recovered; Purrington St., individual issued trespass warning.

May 10: Outside of 77 Mass. Ave., male, Sean Lee, arrested for disorderly conduct; Bldg. 56, larceny of computer screen, not stolen; Student Center Plaza, complaint of skateboarders; Purrington St., trespass warning issued to individual; Bldg. E52, bike stolen \$230.

In the beginning there was

Science at *The Tech*

some people are here for course 21.

for the rest of us, there's science.

undergrads & grads... science@tt.mit.edu

Goldin: Lofty Dreams

Speech, from Page 9

possible when we approach technology — from information systems to materials — at the atomic scale.

You will employ what I call "biomimetics." That's when we replace traditional technology by mimicking biology or making hybrid systems that integrate biology directly. Computers will behave more like the human brain. Airplane wings will adapt to different flight conditions, much like a bird's wings adapt now. Systems will be self-sensing and self-correcting.

For you, the silicon-based computer chip will belong in a museum, next to the dinosaurs.

What will all this mean? If excellence and truth are your goals, it will mean the things that Galileo could only dream about.

You will cure today's diseases and allow people to live to the limits of the bodies they were born with. You will solve global climate changes and make sustainable development a reality.

You will send probes beyond our solar system and to the stars. You may look upward and answer the question as old as humankind itself: Are we alone?

And you will make my dream come true. Not in 50 years, but in the next ten to twenty.

A spacecraft will land, a hatch will open, a ladder will drop. Then, the world will watch as an astronaut — in a white suit with an American flag on the shoulder — steps down and crunches her boot down on the dusty red surface of Mars.

Are these goals lofty, the dreams big, the missions risky? You bet. And the chances are you will meet your share of detractors. And no doubt, you will encounter some failure along the way.

But remember that Galileo was put under house arrest for his beliefs. People thought he was a heretic. Certainly if you take risks and come up short, it won't compare to that. Don't be afraid — get up, dust yourself off and move on.

I'll tell all of you what I've told the NASA employees after we have a failure (that's usually witnessed by billions of people): Not experiencing any failure in life is rarely a sign of perfection; rather, it's a sign that your goals aren't bold enough. ... Failure is not an option, only if you try to avoid it and refuse to learn from it. The real mark of your character comes from not how you react to your successes, of which I know there will be many. How you react to your failures, of which there will be, if you are bold, a number in your lifetime.

So always believe in yourself and remain committed to learning; to excellence; to truth.

That is the lesson of Galileo. It is also a lesson I learned from my father. ...

My father died about six years ago. It was right around the time we discovered what we call the Mars Rock. It's still controversial, but many believe the rock contains fossilized bacteria that originated on Mars, and thus proof of life. The great debate goes on.

I remember clearly to this day when the three scientists from Houston came into my office and briefed me on their findings. Could you imagine being in charge of NASA and having people come into your office and say: "We think we've discovered fossilized life from Mars." It doesn't get any better than that.

I couldn't believe it. I was overwhelmed. I asked every possible question I could think of. My personal inquisition lasted for hours, and when they left, I was convinced we should announce the find, however controversial it was. I felt worldwide peer review was good for science and it was good for young people to witness the scientific process and the intense debate that would go on and still goes on.

That night I couldn't control my excitement. I had to share the discovery with the man who brought me to

the Hayden Planetarium when I was a young boy and introduced me to what became my life's passion. I called my father in the hospital. ...

Even though he was weak and dying from cancer, we spoke for over an hour. He was just as excited as I was. He absorbed everything and asked more questions than I did. I even pretended, "Dad, I know all the answers."

At the end of the call, I said: "Dad, you have to do me a favor. You can't

Vest Praises the Class of 2001

Seniors Give MIT Scholarship; Graduates Reflect on Good Times

Commencement, from Page 1

van for northern Cambridge — would be "slightly larger, and would carry a few more passengers."

Senior gift participation at a high

The Senior Gift Campaign, a

of 2001 continued, but Tseng pointed out that "the sun and the power now rest on our side."

Vest's tribute spans fifty years

The address from President Charles M. Vest carried two messages: a tribute to the class of 1951, and a charge to the class of 2001.

Vest began by acknowledging

L. Ponce '01, described the ceremony as "out of sight. I'm a very proud parent. I hadn't cried in four years, and I cried today."

Adrian Ponce expressed relief and optimism. "It was a long four years," he said, "but it was worth the \$120 grand, or it will be soon."

Lara Olson, wife of doctoral recipient Pablo Policzer, said, "MIT has given Policzer a connection to a larger world of people and ideas. It's been rewarding, and it's nice to be at the end."

"It had been difficult for him to keep the tremendous accomplishment [of a doctorate] in mind," Olson said, "but both Commencement and the hooding ceremony were a great reminder of the achievement at the end of a long, slow process."

Graduates reflect on greater gifts

Many students focused on what they had gained beyond the thin piece of paper they received that afternoon, and looked ahead to the open doors of the future.

"The Institute gave me important tools for reasoning that will be with me always," Policzer said. "I've learned to think and rigorously pursue an idea while I was here."

Katherine S. Lemon, who received a degree from Harvard Medical School in addition to her doctorate from MIT, said, "I want to do research in pediatrics and infectious disease, and I chose the dual degree program because of the training in research here."

"I really enjoyed our program in architecture, and I'm hoping it will get me into a good grad school," Molly S. Forr '01 said.

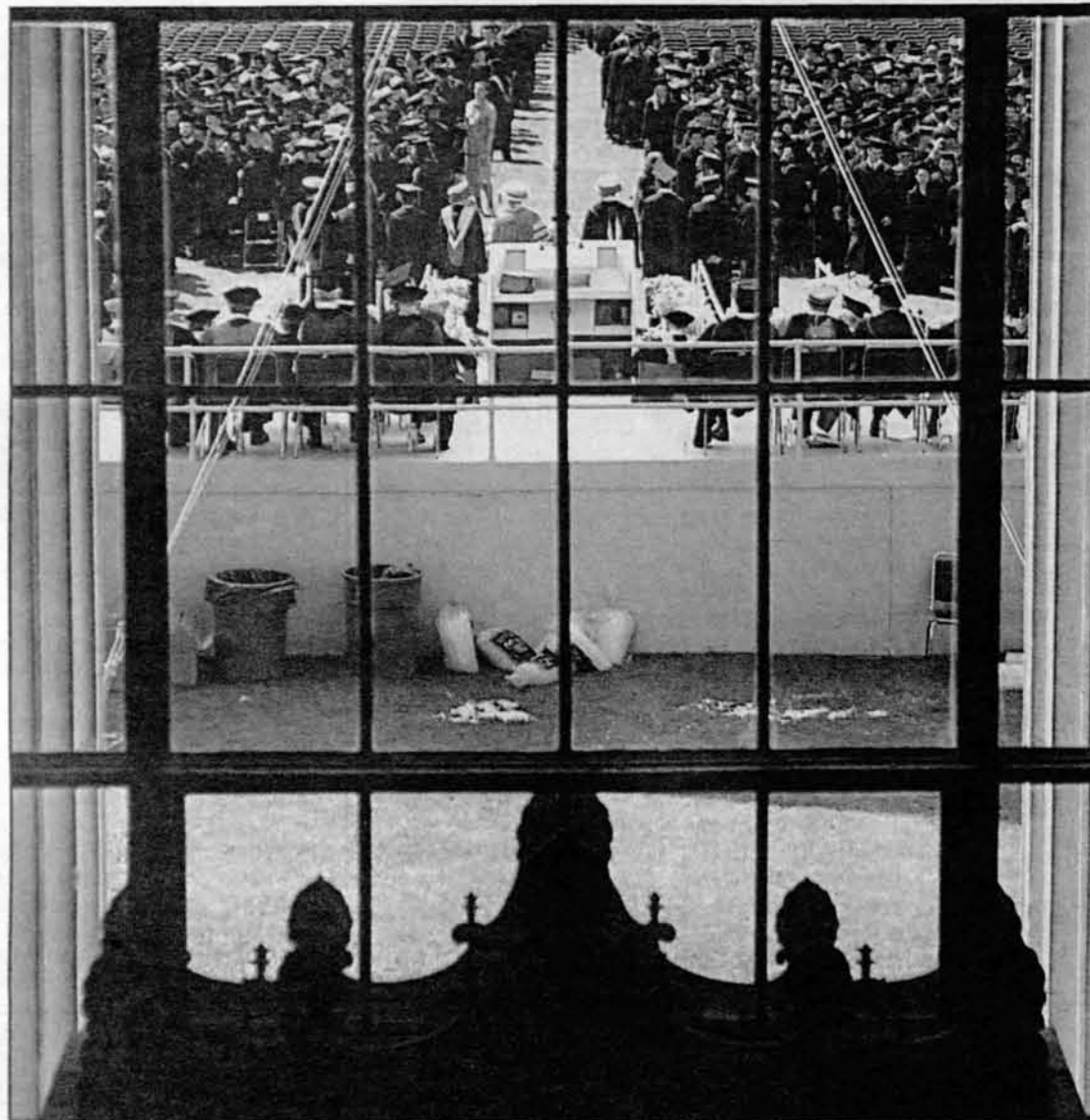
LaTanya A. Sweeney PhD '01 also noted the gifts that the Institute is receiving from its students. Sweeney, the first black woman to receive a doctorate in computer science from MIT, said, "It's wonderful to see MIT changing. The diversity has started to increase. I hope that MIT has the courage to continue these increases, especially within the faculty."

Setup, hack appreciated

Even the details of the ceremony did not go unnoticed. Billie Adams, Lemon's mother, "thought the screen was very considerate. We were sitting pretty far back, and it helped us see what was going on."

For Forr, "The best part of the ceremony was the NASA balloons with the parachuting beavers."

The most common complaint was the heat. "I really liked the formality, but it was too hot under the sun," Olson said.



ERIKA L. BROWN—THE TECH

Lobby 10 offered a unique vantage point for watching the festivities at Commencement last Friday.

tell anybody about this for weeks, at least. This is top secret right now."

My father replied, "Dan, who am I going to tell? Get a grip, I'm in the hospital dying of cancer."

Well, about a month later, we made the announcement. My father passed within days later.

I can't help but believe that what kept my father alive until that announcement was made, in large part, was his lifelong commitment to learning. He had always sought truth. And he had an irrepressible desire to see his only son do the same. That somehow I could play, albeit a small role in attempting to solve one of the mysteries of life, literally gave my father more life.

That's the power of truth and learning and excellence. The search for what it is that ignites the human spirit, overcoming the unexpected and discovering the unknown — that's what life is about.

That's really what Galileo saw when he looked through his telescopes. And that's what awaits you.

The cliché goes that you are the future. I contend the future is now. So with imagination, ingenuity and audacity, explore, discover, change the world. And have fun while you're at it.

Always take time out to love and to live. You're going to be busy, but never forget family and friends. In other words, as a parent, on behalf of all the other parents who are here today, please, at least once in a while, don't forget to check in with old Mission Control. Indulge us. ...

MIT Class of 2001, with the confidence that you will never, ever have to recant your discoveries, remain committed to learning. Settle for nothing less than excellence. Do not only seek truth. But believe in yourself. That way, you will find truth.

Congratulations and God speed to all of you.

collection of gifts and pledges during the spring of senior year, reached its highest participation level ever this year, at 38 percent. Class of 2001 President Erick N. Tseng apologized that he did not have a toy truck to present with their gift, but said that he hoped that the check for more than \$30,000 would make up for it.

Tseng's speech, written in a style reminiscent of Dr. Seuss' writing, delivered rhyming commendations to "the class upon which it had rained a whole heap."

Jibes at the rain that had haunted most major events of the class

the different eras in which the two classes lived. "In 1951, the most elaborate brass rat you could turn around cost \$24.00, and mailing a thank-you note for a graduation present would have taken a three-percent stamp," Vest said, "but forgive me if I refuse to tell you what they paid in tuition."

He reminded all the graduates and alumni of "one thing that never changes: the pride you can take in knowing that you have earned a degree from MIT."

Grads and families share in joy

Angel Ponce, father of Adrian



JAMES CAMP—THE TECH

Beacon Skanska construction workers place concrete slabs, used for the two-level underground parking area, in the site excavated for the Ray and Maria Stata Center. The Stata Center is projected to be completed in the fall of 2003.