

## MIT Announces Sony Has Violated Patents

### Institute Sues Over Digital TV Licensing

By Jennifer Krishnan  
NEWS EDITOR

MIT has announced that they are suing Sony Electronics, Inc. for manufacturing and selling digital televisions that use components and technologies patented by the Institute.

In the lawsuit, MIT alleges that "Sony has directly infringed ... on [the patents in question] by manufacturing, ... selling, and/or offering to sell ... the said digital systems and components."

"MIT has a large part of patents related to digital television," said Technology Licensing Office Director Lita Nelsen.

According to the MIT Technology Licensing Office's website, MIT owns 18 U.S. Patents relating to digital television. Four of these, which expire in 2006, are named in

the lawsuit.

"We believe that a rather large number of companies that are making digital television or components of digital television will be or are operating under the claims of our patents," Nelsen said.

Mack Araki, a representative of Sony, said the corporation would not discuss the pending litigation.

#### Sony less cooperative than others

"We have offered license for these patents to the companies ... about five companies have already signed up for licenses," Nelsen said, "and we are contacting others."

Donald N. Kaiser, Associate Technology Licensing Officer, said MIT has license agreements with

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## Despite Controversy, RLAs Move In

By Nancy L. Keuss and Shankar Mukherji  
ASSOCIATE NEWS EDITORS

Despite months of heated discussion surrounding the role of the

administration in MIT dorm culture, the four Residence Life Associates have begun to settle into their respective residential zones.

The RLAs, who assumed their

## Frosh Receive Lottery Results

### RLSLP Places 80 Percent of Entrants in One of Top Two Choices

By Jeffrey Greenbaum  
STAFF REPORTER

In yesterday's freshman housing lottery, over 80 percent of the 679 lottery entrants received one of their top two choices.

"We tried to maximize the amount of people who got their first or second choice," said Denise Vallay, manager of Undergraduate Residential Services. In order to accomplish this, the Office of Residential Life and Student Life Programs (RLSLP) ran the lottery three times, and selected the results in which the greatest number of freshmen received one of their first two choices.

Vallay believes that there was a good amount of variance in the preferences for the lottery, which helped freshmen to receive one of their top two choices.

#### Freshmen tour dorms

Prior to entering the dormitory

	1st	2nd	3rd	4th	5th	Total
Baker	85	1				86
Bexley	16	1				17
Burton-Connor	42	49	2			93
East Campus	41	32	13	4		90
MacGregor	99	3				102
New House	39	13	5			57
Next House	56	32				88
Random	14	4				18
Senior House	7	11	4	6	2	30
Unassigned						99

lottery, many freshmen toured the different dormitories, both with the help of tour guides and independently. "Touring had a huge impact on my decision. I tried to talk to as many people as I could," Rachel L. Finck '05 said.

Vallay feels that "people really spent some time looking at their different options." She noted the entries came in slowly at first, but really began to pick up Tuesday morning.

#### Temporary housing useful

Freshmen generally appreciated their temporary housing experience because it allowed them to check out the dormitories firsthand. Although they would have liked to have met more of the dormitory's residents, freshmen were able to developed a feel for their

temporary dormitory's location and facilities.

"I got a completely different different impression of Senior House by living there," said Mandeep Singh '05. He felt that Senior House's descriptions did not accurately portray the dormitory.

Some freshmen who attended Campus Preview Weekend used the experiences to help select their temporary housing.

"I have been here for CPW and liked EC the most so I picked it for my temporary housing," Timur Tokmouline '05 said. Although he visited other dormitories during dormitory rush, he selected East Campus as his top pick.

Martijn Stevenson '05 said that "it is hard to tell what a place is like until

Housing Lottery, Page 12

positions August 14, are now housed in Next House, McCormick Hall, the Eastgate Apartments, and Building NW30, the Albany Street warehouse recently converted into a graduate dormitory.

Offices for both RLA and non-RLA personnel were recently installed in Burton-Conner House, a move that eliminates some residential space.

Critics have deemed the move part of a disturbing trend that involves administrators quietly encroaching on student life. Others question the need to house more administrators at a time when many dorms are feeling the acute effects of a campus housing crunch.

"In a nutshell, I think this was a good idea implemented at a bad time and in a sloppy way," said Burton-Conner resident James L. Hardison '02.

Burton-Conner residents have complained of being given insufficient notice that non-RLA personnel would also be afforded accommodations in dormitories.

"What burns me about this situation is that no one thought to clue in the residents," said Hardison. "By that I mean notifying affected residents of what is going on in a timely enough manner so that those residents can give their input." Hardison said that it might make more sense to fix what is already in place, such as instituting better checks on Graduate Resident Tutors and housemasters.

Still, the RLAs have undergone extensive orientation activities to acclimate themselves to MIT residential life.

"The RLAs are attempting to get

RLA, Page 10



ROSHAN BALIGA—THE TECH  
 Janet Jackson took the FleetCenter by storm last Saturday in a sold out show of epic proportions.

Kevin Smith takes a shot at the movie industry in his new film, *Jay and Silent Bob Strike Back*.



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Comics

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OPINION

Philip Burrowes discusses the use and misuse of computer graphics in animation.

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# WORLD & NATION

## Peace Plan Still Faces Dissention

THE WASHINGTON POST

SKOPJE, MACEDONIA

Phase one of NATO's effort to disarm ethnic Albanian rebels ended Wednesday at an army base in a small Macedonian town. But in the capital, opponents of the country's peace plan signaled they will try to vote it down when it is put before parliament in coming days.

Western and moderate Macedonian officials, fearful this effort might succeed, are examining the possibility of stalling the parliamentary consideration and taking the agreement directly to the people in a referendum.

That could force NATO to prolong its operation, which is supposed to be limited to the collection of arms over a strict 30-day period. A referendum could take at least 60 days to organize after a parliamentary vote approving one or the collection of 150,000 signatures from among the population.

## Forecasters See Even Scant Growth as Positive Sign

THE WASHINGTON POST

WASHINGTON

U.S. economic growth completely stalled this spring as battered, money-losing businesses unloaded unwanted inventories and slashed new investments, but many forecasters believe a modest pickup in economic activity has already begun.

The Commerce Department reported Wednesday that the economy grew at a meager 0.2 percent annual rate in the second quarter, not the 0.7 percent pace originally estimated.

The spring growth rate represented the economy's weakest performance in eight years, and was essentially no better than zero. But many analysts had braced for worse, expecting the numbers would show the economy had contracted slightly in the April-June period. A negative number would have spurred talk that the United States had entered a recession and perhaps dampened consumer optimism that the economy will improve soon.

## AMA Campaign on Ethics Funded by Drug Companies

THE WASHINGTON POST

WASHINGTON

The American Medical Association is mounting a new educational campaign costing \$1 million to educate doctors about its ethical guidelines against accepting gifts from drug companies — but most of the funding for the effort is coming from drug companies.

Nine large pharmaceutical companies are contributing a total of about \$675,000 to help pay for the campaign, which is aimed at medical students, physicians-in-training and drug company sales representatives as well as practicing doctors, said Alan Nelson, a former AMA president and a special adviser to the American College of Physicians.

Nelson defended the AMA's decision to accept grants from the drug industry to publicize the ethical guidelines, which allow company funding of educational conferences but advise doctors against accepting gifts of more than minimal value from drug companies.

# Diplomacy Fails to Remove Israeli Troops from Beit Jala

By Lee Hockstader

THE WASHINGTON POST

JERUSALEM

High-level diplomacy failed Wednesday to dislodge Israeli forces from positions in a Palestinian-controlled town that they seized Tuesday to stop attacks on a nearby Jewish housing development. Instead, the Israeli government seemed to be considering an even longer stay after a second straight day of Palestinian mortar and rifle fire from in and around the embattled community.

After European mediation, Israel's foreign minister, Shimon Peres, and the Palestinian leader, Yasser Arafat, agreed at midday on a cease-fire to be followed by an Israeli pullback from Beit Jala, the Palestinian town just south of Jerusalem that Israeli troops partially reoccupied early Tuesday in an

operation condemned in Washington and other world capitals. But the cease-fire never took effect. By late Wednesday night there was no sign that Israeli forces were preparing to leave the hillside town of other stone houses that had been turned over to Palestinian control as part of the 1993 Oslo peace accords.

Israeli officials said their army is prepared to stay in Beit Jala as long as Palestinian gunmen keep up the attacks on Gilo, a Jewish housing project built on a facing hillside, just across a shallow valley, on West Bank land captured in the 1967 Middle East War.

Instead of quelling the shooting, however, the Israeli invasion has triggered the heaviest Palestinian attacks on Gilo in the 11 months of the Palestinian uprising. That suggested the potential for a deepening

quagmire even as Israeli officials insisted they want to leave the positions they seized as soon as the attacks on Gilo stop.

Some officials, including Jerusalem Mayor Ehud Olmert, said the army operation so far has been insufficient. Olmert hinted that Israel might have to resort to tougher tactics or seize additional Palestinian land to make sure the residents of Gilo's apartment buildings are free from gunfire.

Still, other senior Israelis said they do not want the troops to stay. And Prime Minister Ariel Sharon said Israel will not be drawn into further invasions. "We went into Beit Jala not to stay but to defend Gilo," said Defense Minister Binyamin Ben-Eliezer. "Everything depends on the amount of quiet there will be."

# Bush Wants to See Education, Defense Proposals Get Priority

By James Gerstenzang and Janet Hook

LOS ANGELES TIMES

SAN ANTONIO

President Bush jumped into the Washington political fray from afar on Wednesday, pressing Congress to put his education proposals and defense budget at the top of its autumn agenda.

One day before ending his nearly monthlong summer visit to Texas, the president set an agenda for Congress that also urges speedy action on a patients' rights measure and a provision providing prescription drugs to Medicare patients.

While the proposals are not new, they come amid a rapidly souring budget picture. Since the president

and Congress left Washington, their budget offices each reported that the once-soaring surplus is nearing the disappearing point.

The nonpartisan Congressional Budget Office said the surplus, projected last May at \$275 billion, was closer to \$153 billion. When the Social Security surplus is not counted, the overall federal budget surplus becomes a \$9 billion deficit, the CBO said. In comparison, the White House Office of Management and Budget projected a \$1 billion surplus.

Either way, the president and Congress face a period of unaccustomed belt-tightening. Bush, who pushed through a massive \$1.35 trillion tax cut, will now have to win support for his \$18.4 billion

increase in the defense budget and education plans. Making that case Wednesday, Bush said, "I know this nation still has enemies and we cannot expect them to be idle. Security is my first responsibility and I will not permit any course that leaves America undefended."

Back in Washington, Democratic leaders continued to blame Bush for the dwindling budget surplus. In a letter to Bush, the Democrats asked him how he intends to finance his defense budget and other initiatives without tapping Social Security funds.

"It is imperative that you provide specific guidance on how you intend to pay for the additional initiatives that you are calling for," said the letter.

# WEATHER

## Sights on September Solace

By Greg Lawson

STAFF METEOROLOGIST

We have high pressure to thank for yesterday's wonderful weather and can look forward to similar splendor for the latter half of the upcoming holiday weekend; however, we have to pay the piper with some unsettled skies beforehand. Our friendly high pressure system is slipping out to sea as a trough, with its concomitant surface low and cold front, rush eastward to fill its place. Air circulates clockwise around a high pressure center, and this means we'll see the winds here in Boston shift to southerly (i.e. from the south) as the high passes out to sea. Winds from the south will bring us warmer air and moister air. These two properties will collude to bring convective instability to the region. The passage of the cold front Friday afternoon may be enough to set-off showers or even thunderstorms. It is difficult to say whether or not it will rain—I will offer that the conditions will be conducive to supporting rain, and I predict that it is more likely we'll see rain than not, perhaps a 60 percent chance of precipitation. In any case, Friday will certainly be cloudy and rather humid.

It will take a little time on Saturday for the remnants of the front to pass to sea, but beginning Saturday afternoon or perhaps evening, another high pressure system will build into the area providing us with what poses to be a clear, wonderful late summer weekend. Labor Day looks like a perfect day for avoiding labor. The trend should continue to mid-week.

### Extended Forecast

**Today:** Very pleasant. Mostly sunny with light winds shifting to southerly. High 75°F (24°C).

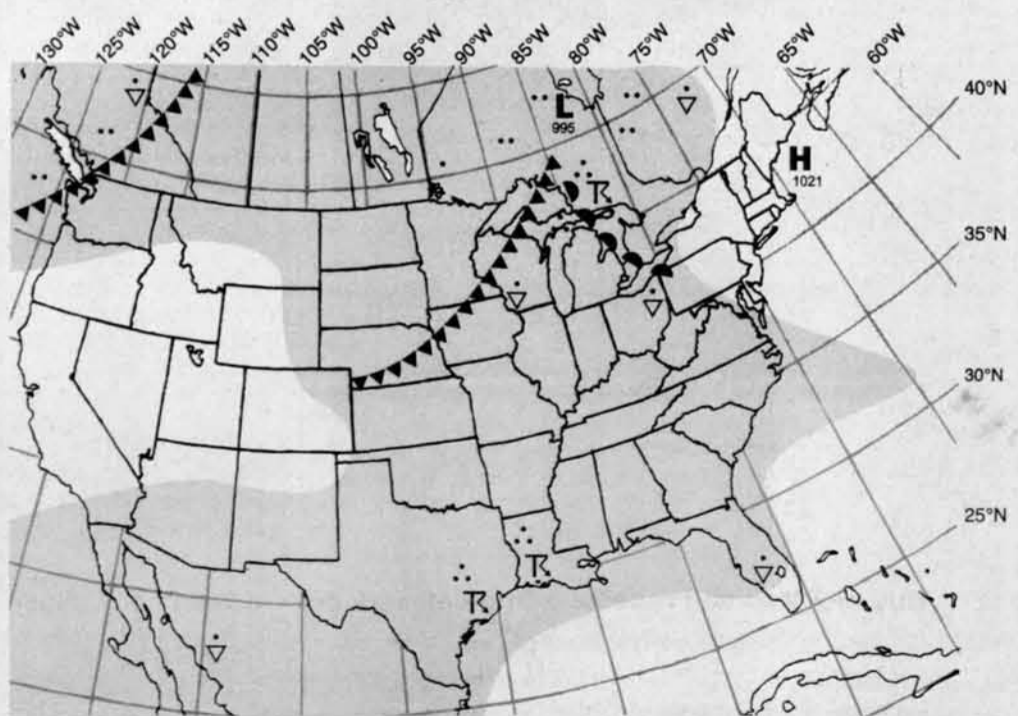
**Tonight:** Not so bad. Cloudiness developing. Low 63°F (17°C).

**Friday:** Unsettled. Patchy cloudiness. 60 percent chance of late afternoon showers or thunderstorms. Muggy. Cloudy through the night. High 80°F (27°C). Low 66°F (19°C).

**Saturday:** Gateway to Splendor. Cloudiness and humidity give way to mostly clear skies. Winds shifting back northerly. High in the mid to upper 70s (24–26°C). Low in the upper 50s (14–16°C).

**Sunday and beyond:** Cooler temps with mostly clear skies. Crisp and beautiful! Highs in the low to mid 70s (22–25°C) and lows in the 50s (11–15°C).

Situation for Noon Eastern Daylight Time, Thursday, August 30, 2001



Weather Systems	Weather Fronts	Precipitation Symbols	Other Symbols
<b>H</b> High Pressure	--- Trough	Snow *	☁ Fog
<b>L</b> Low Pressure	— Warm Front	Light *	⚡ Thunderstorm
<b>§</b> Hurricane	▲▲▲ Cold Front	Moderate **	∞ Haze
	▲▲ Stationary Front	Heavy ***	

Compiled by MIT Meteorology Staff and The Tech

# Nigerian Families Sue Pfizer For Experiments on Children

By Joe Stephens  
THE WASHINGTON POST

Pfizer Inc. was sued Wednesday on behalf of 30 Nigerian families who contend the world's largest drug maker violated international law during a sweeping 1996 meningitis epidemic by experimenting on children without their knowledge or consent.

The lawsuit, filed in federal court in New York, charges that the children were exploited as human guinea pigs during trials of a then-new Pfizer antibiotic, known as Trovan. The families of at least six children who died during or shortly after the experiment are among those suing, according to their attorney, Elaine Kusel.

The families contend that Pfizer

violated the Nuremberg Code, United Nations human rights standards and other ethical guidelines. They allege that Pfizer exposed the children to "cruel, inhuman and degrading treatment."

The families are seeking a court order barring the company from conducting illegal experiments in the future, and ask for unspecified punitive damages. For the surviving children, the lawsuit asks that Pfizer be ordered to pay for continuing medical care.

The experiment came to light in December, when The Washington Post published the results of an 11-month investigation. The series, "The Body Hunters," revealed that Pfizer and other large American drug companies increasingly were

exporting human drug tests to the developing world, where costs were lower and regulations lax. The stories documented medical research carried out in poor countries that had scant hope of benefiting from new drugs or medical breakthroughs.

The series included a lengthy examination of Pfizer's 1996 Trovan experiment, carried out on 200 children with potentially deadly meningitis, at a makeshift epidemic camp in Kano, Nigeria. Eleven children died during the test, but Pfizer said none of the deaths was related to the drug or to poor medical treatment.

Pfizer officials did not respond immediately to a telephone message left Wednesday. But in response to the Post series, Pfizer said the company had done nothing unethical.

# Study Shows That Air Bag Deaths Have Decreased in Recent Years

By Megan Garvey  
LOS ANGELES TIMES

WASHINGTON

Deaths caused by air bags have declined dramatically since 1996, when 35 people — 19 of them children — were killed in mostly slow-speed crashes, according to a study to be released Thursday by the National Safety Council.

Traffic fatalities attributed to air bags were cut in half by 2000 — even as the number of automobiles equipped with the front-seat devices more than tripled. And so far this year, federal safety officials said there have been no confirmed fatalities attributed to air bags — a safety feature designed

to deploy quickly in a high-impact crash.

"When we look back at where we were five years ago when almost nightly there was another horror story about a child being killed by an air bag, we've come a long way," said Phil Haseltine, president of the Automotive Coalition for Traffic Safety, an automobile manufacturer-funded group that has worked closely with the Air Bag & Seat Belt Safety Campaign.

The campaign, sponsored by a coalition of automobile companies working with federal safety officials, has spent about \$37 million since 1996 to educate drivers about the potential risks of air bags. The

air bags have proven dangerous for children under 12, the elderly and small adults unable to withstand the force of the air bag opening. Additionally, anyone seated too close to an air bag risks injury if it deploys.

The rash of air bag-related deaths in 1996, nearly triple the previously reported high, prompted some concerned parents to call for the removal of devices that had long been touted as a tool to substantially reduce deaths in serious automobile accidents.

The National Highway Traffic Safety Administration estimates that air bags have saved the lives of 8,645 people since 1987 — 7,224 of them since 1996.

## IRS Investigates Lost Returns

THE WASHINGTON POST

As many as 40,000 federal tax returns and tax payment checks totalling more than \$800 million from the Northeast have been lost or destroyed at a processing center operated by a Pittsburgh bank for the Internal Revenue Service, Sen. Max Baucus (D-Mont.), chairman of the Senate Finance Committee, said Wednesday.

It is unclear whether any of the missing documents will be found. So the IRS is advising taxpayers who sent payments to Pittsburgh and whose checks have not cleared to stop payment on them. An IRS spokesman said the agency would pick up bank fees for the stop-payments.

The affected taxpayers, from upstate New York and several New England states, will have any penalties waived and replacement returns and checks credited as on time, IRS officials said.

The Pittsburgh contractor, Mellon Bank, has not explained what happened, other than to say it does not appear to be a case of identity theft, stolen checks or disclosure of sensitive taxpayer information.

Sources here said it appeared the IRS contract penalized Mellon for unprocessed returns and checks rather than rewarding it for those it did process.

"The system was flawed," one said. "It gave them incentive to stick the payments in a drawer. It was almost cost-effective for Mellon to do that. There was no reward for timely processing."

## Many Americans Live To Be 100, Study Says

LOS ANGELES TIMES

Martin Magner's voice rumbles and clenches as he relives a night more than six decades gone.

For a moment, he is not a 101-year-old man living at Sunset Hall, a Los Angeles group home. He is a young man in Germany who has directed a controversial reworking of George Bernard Shaw's "Too Good to Be True," only to come face-to-face with the legendarily difficult playwright on opening night.

His torso jolts forward at the remembered thud of Shaw's hand descending on his shoulder. His face mirrors terror, then jubilation, as Shaw's voice echoes through his mind, proclaiming the staging a triumph.

Then the memory passes and he is back at Sunset Hall, in his wheelchair, in a present that has outlasted all of his expectations.

According to newly released 2000 census information, there are now more than 51,000 Americans who, like Magner, are 100 or older, among them about 1,400 so-called super-centenarians who top 110.

Even the Census Bureau says the numbers are probably inaccurate, mingling human error with equally human wishful thinking. Yet, flawed as the figures may be, they hold a kernel of truth: With each generation of healthier and longer-lived Americans, the romanticism of living to 100 is giving way to the reality of it.

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## Letters To The Editor

### ASA Missed the Point

I picked up Tuesday's issue of *The Tech*, and was disgusted to hear that the ASA had revoked office space from the leading student newspaper on the MIT campus ["ASA to Redistribute Part of *Tech's* Office For Rule Violations"]. The ASA sounds very self-important in its ruling against *The Tech*. The president of the ASA was quoted in Tuesday's article as saying, "Most groups follow the rush rules, but not *The Tech*." The publishing of gag jokes in *The Daily Confusion* under the name Theta Epsilon Chi, TEC, is perfectly acceptable on the grounds that without *The Tech*, there would be no *Daily Confusion* for freshmen to sort out all the rush activities.

On the second "offense," the running of happy ads promoting the newspaper and

encouraging people to join should not be punished, because the agreement between the ASA and *The Tech*, according to Tuesday's article, was obviously unclear. There was a warning e-mail received on Friday night after the Saturday issue of *The Tech* had gone to press. Working on an award-winning student publication myself for three years, as well as holding the position of co-Editor-in-Chief during my senior year, I find it fundamentally wrong for Anant K. Saraswat '02 of the ASA Executive Committee to suggest that, "*The Tech* could probably have filled the space with something other than, 'Join *The Tech*.'" Publication deadlines are obviously something Saraswat has never had to deal with, nor ever will with the ASA's obvious bias against *The Tech*.

Tuesday's article pointed out violations in other student publications, and Alvar Saenz-

Otero G, President of the ASA, said that the ASA would look into those potential violations. There are few groups on campus that collectively work as hard or are as involved as *The Tech*. Some of these groups are other student publications, which are often just as overworked as *Tech* staff members. The ASA's decision in a midnight meeting, to which *The Tech* was not invited, to take away office space will not do anything to balance any sort of recruitment edge *The Tech* might have gained by placing gags in *The Daily Confusion*, except for possibly weakening one of the largest student groups on campus. The ASA does not interfere with the inner workings of other groups, nor does it have any business punishing *The Tech* for what amounts to some practical jokes and filling space due to publication deadlines.

Peter Augenbergs '05

### Opinion Policy

**Editorials** are the official opinion of *The Tech*. They are written by the editorial board, which consists of the chairman, editor in chief, managing editor, executive editor, news editors, features editor, and opinion editors.

**Dissents** are the opinions of the signed members of the editorial board choosing to publish their disagreement with the editorial.

**Columns and editorial cartoons** are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

**Letters to the editor** are welcome. Electronic submissions are encouraged and should be sent to [letters@the-tech.mit.edu](mailto:letters@the-tech.mit.edu). Hard copy submissions should be addressed to *The Tech*, P.O. Box 397029, Cambridge, Mass. 02139-7029, or sent by interdepartmental mail to Room W20-483. All submissions are due by 4:30 p.m.

two days before the date of publication.

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# Don't Sacrifice Cels for CGI

Philip Burrowes

Sorry, this one's for the geeks in the audience. Next time it's an article on hip-hop: scout's honor.

Who can forget the ballroom scene in Disney's "Beauty and the Beast" where Belle and Maurice-to-be dance to Mrs. Potts' ballad? I certainly can't, but not because I find it especially beautiful (or even because of its subsequent parody by "The Critic"), but because its use of cel characters drawn over the computer-generated background appears gaudy. Simply put, use of obviously different animation techniques is no better than poor matting or gratuitous use of stunt doubles. Computer-generated imagery (CGI) is only a lesser approximation of the real thing, even if the real thing is a drawing.

None of the three animated features which came out this summer grasped that, although some did better than others. "Atlantis: Lost Empire" showed Disney had learned not to texture models too realistically, but the film's Leviathan depiction still contrasted sharply with the cel characters. "Shrek" got away with being totally computer-generated because most of the characters weren't humans. "Final Fantasy: The Spirits Within," on the other hand, was consistently bogged down by the aesthetic shortcomings of "realistic" humans.

Only Osmosis Jones — which was not totally animated — used the visual distinctness of CGI to its advantage. Although one of the principal characters — Drix, the cold relief pill (don't ask) — is computer generated, the technique is usually relegated to bodily tissue that did not display sentience, distinguishing them from the title character and his microscopic costars. Like Atlantis, the vehicles were CGI, something forgivable for the sake of both efficiency and mercy; would you want to draw thousands of cars

moving at one time?

CGI is admittedly preferred when dealing with multiple, similar objects. "Oliver and Company" showcased a computer-generated New York gridlock and his since been followed by wildebeests in "The Lion King," the Hydra in "Hercules," Huns in "Mulan," and Tarzan's jungle. All these cases no doubt significantly cut down on production time while at the same time not sacrificing appearance.

The small screen has gotten into the act too, but despite traditionally having a very uniform style, televised cartoons have been as equally hit-and-miss as their theatrical counterparts. On one end of the spectrum lies "The Real Adventures of Johnny Quest," which very gratuitously threw computer animation into nearly every episode; imagine "The Simpsons' Treehouse of Ter-

*The use of obviously different animation techniques is no better than poor matting or gratuitous use of stunt doubles.*

ror VI" but by Hanna-Barbera. Currently, Futurama's New New York features extensive CGI, which is almost indistinguishable from the work on cels. In between those two poles lie too many (mostly superhero) cartoons to mention.

Another spectrum exists of totally CG televised cartoons, one which compares favorably with either pure cel or combinations. The worst recent CG TV production was probably "Voltron: The Third Dimension," which again dealt with animating humans. Still, by virtue of having decent framerate and inherently consistent animation, it was visually superior to its contemporary competitors. Mainframe Entertainment was the Spider-Man to "Voltron's" Venom, outshining such gems as "The

Tick" and "The New Superman Adventures."

Before anyone rushes out to proclaim CGI the wave of the Saturday morning future, let's remember what really gives a show superficial quality: the money. "Reboot," the first remotely successful CG show, generated \$550,000 per half-hour episode for Mainframe in 1997. Just a year later, cel-based shows were being sold for less than a fifth of that, with Nelvana "leading" the pack at exactly an eleventh of Mainframe's price tag. It would be ridiculous to expect equivalent results from productions with wildly different resources.

More equitable comparisons reveal that CGI is still visually inferior to cels. "Prince of Egypt" had to rely on cel-based touch ups when generating the parting of the Red Sea. "Antz" tried to make the light focused

through a magnifying glass far more complex than it had to be. Even Pixar ran into trouble with "Toy Story" trying to, yes, render humans.

Let's face it, if a medium can't depict humans without people complaining, it's in trouble. Cel, meanwhile, has been housing humans faithfully since Snow White and the Seven Dwarfs, and — despite Ralph Bakshi's rotoscoping — hasn't improved much since. The last attempt at "revolutionizing" cel animation was "Titan A.E.," and its novelty was merely using wisely under-textured CGI (something "The Iron Giant" almost perfected not two months later). Nonetheless, since its legitimization through Luxo Jr., no CG movie has compared favorably to subsequent cel classics like "Hotaru no haka," "Aladdin," or "An American Tail." As much as Moore's Law intrinsically pushes the CG industry to improve, the grass on "A Bug's Life"'s side isn't any greener than that of Mononoke Hime, literally.

## Viva Zapata!

two countries better off as a whole — all the goods they buy are cheaper — it makes specific groups worse off. The supply of food in Mexico increases, lowering prices and hurting farmers. The demand for unskilled labor in the US falls, lowering the wages of US workers. That is why US organized labor protested NAFTA; this is why Mexican farmers protest now.

To his credit, Vicente Fox has seen the benefits that trade will bring to Mexico as a whole and has not wavered on his commit-

*While free trade makes the two countries better off as a whole, it makes specific groups worse off. That is why US organized labor protested NAFTA, this is why Mexican farmers protest now.*

ment to free trade. But he must be careful to consider the impact that free trade will have on Mexican culture if he wishes to see free trade and his administration reign in Mexico.

A long digression into Mexican history would be out of place, but to recognize the importance Emiliano Zapata played in Mexico, one only needs to hear Mexican farmers

shouting "Viva Zapata!" as they march through the city. It was his revolution, beginning in 1910, that overthrew the dictator Porfirio Diaz and established the communal farms these farmers work on today. These farmers see their farms as signs of victory over oppression, so it is no wonder that they react so angrily to Fox's policies that seem to take away their land, not by force, but through the market.

Fox should not underestimate this anger, and must take measures to placate the farmers. Not only will it help preserve his political future, but it makes good economic sense as well. The whole economic argument in favor of free trade notes that free trade is good because it increases the output of all countries involved. In turn it is good because, through resource redistribution, everyone can end up better off. Fox should begin to take from those who benefit from free trade, the manufacturers, and give to those who are hurt, the farmers. And while he has reasons to be reluctant — his desire to encourage farmers to switch to crops that take advantage of Mexico's relatively mild winters is one — he must not be too slow to act. For, as one protest organizer commenting on the results of Fox's policies said, "Rural Mexico could explode. This could take us to the edge of anarchy." And while this is surely an exaggeration, Fox should not forget his country's history and underestimate the determination of the Mexican farmer. He should, as should the leaders of all countries who pursue free trade policies, aid those Mexicans marginalized by free trade. He should aid the sons and grandsons of Zapata, the Mexican farmers.

# Success and Reunions

Roy Esaki

Eventually, people all leave their respective ports of origin and sally forth into their blue yonders. After a leave of however-odd years, people occasionally return to touch bases with old friends and acquaintances. Some people seem to be incorrigibly the same. Others end up unexpectedly successful or surprisingly not. Regardless, it seems there's something about being confronted with past colleagues and their divergent present lives that reminds one of the paths we might have taken, and makes one keenly aware of one's level of success in comparison to what success may have been possible.

Recently, for his high school's 25th reunion, Steve Case, Chairman of the Board of AOL Time Warner, gave a short talk to fellow alumni in Hawaii. Attending speeches by notable notables isn't terribly rare, but as someone who hails from the same alma mater as him, there was a certain feeling of humbling comparability between myself and the leader of one of the most influential media conglomerates in the world. Nobel laureates or world leaders who share one's collegiate alma mater are a dime a dozen, but knowing that one of the world's most influential business leaders underwent the same preparation at the same simple high school makes one question how different one's life could be with different choices and opportunities.

The issue of unexpected fortune and circumstances is akin to the classic role-reversal of the high school reunion, where the football all-star

*One's ultimate position in life is the result of nature, nurture, effort and luck.*

and the prom queen are overweight and working at the gas station to everyone's secret satisfaction, and the newest star attraction is the neglected outcast. From a class where brilliant and promising students went off proudly to their Ivy League colleges and road-mapped careers, suddenly, one classmate, formerly a peer, leaps into the limelight, becomes so famous that hordes of local news teams and people push and shove to hear him — just a mortal human like any of us — speak about what the future holds for the world.

It makes one wonder about the recipe for success — just how much one is responsible for one's ultimate position in life. Certainly, it's a balance of nature, nurture, conscientious effort, and serendipitous luck, or lack thereof. Not to discount individual merit, but it seems that being in the right place at the right time, as well as having the right connections, is the characteristic distinguishing the successful from the thwarted, especially for businesspersons and politicians. Even for scientific careers, connections in getting jobs, luck in getting good results, and serendipity could conceivably contribute to success more than hard work and intelligence.

It's an interesting duality of sentiment. On one hand, the public realizes that any given personage is only human, perhaps even considering oneself to be more competent than the other, as is the case with the current U.S. President. One wonders why, despite their greater hard work and effort, others enjoy such greater success and trappings of wealth and prestige. (It seems sometimes that the frustrations of MIT contain a tinge of enmity at those who don't suffer the extra hardships, but still seem to reap greater success as measured by wealth, prestige, or happiness.)

On the other hand, much of the public idolizes and worships celebrities and notables, with mobs rushing down to be the first in line to talk to the speaker after the talk. Perhaps because of subservience or a general desire to ingratiate oneself with the rich and famous (or, influential, like a Professor or employer), respect and admiration for a person doesn't always correlate with awe or jealousy of the person's position, an unfortunate manifestation of either society or human nature.

With Case's humble down-to-earth demeanor, passion for his field, and sincere devotion for public service and community responsibility, it was comforting that someone really successful really seemed to be a decent, deserving person (then again, so are all people from Hawaii). Though one can only hope that we ourselves will become someone able to so profoundly and successfully influence society, if we can, we can hope above all that the successful will be the deserving.

Dan Tortorice

On August 8th, the birthday of Mexican revolutionary Emiliano Zapata, 5,000 rural Mexican farmers poured into Mexico City. They blocked off roads and government buildings around the city's central square to protest the free trade policies of Vicente Fox, the new Mexican president. And they called for agricultural subsidies as the price of their cash crops plummeted in light of increasing imports from the United States. The situation in Mexico is a practical illustration of the way in which free trade transforms a country, and the care with which one needs to implement free trade policies.

When countries trade freely with each other, they will produce different goods. Considering the case of the United States trading with Mexico one would expect that each country would import goods made more cheaply in the other country. Since the United States has an abundance of land, its agriculture costs are lower than Mexico's. Since Mexico has an abundance of unskilled labor, its manufacturing costs are cheaper than those of the United States. We would expect that Mexico would export manufacturing goods and import food, and the reverse would happen with the United States.

Surely this is a simplified view of the world, but this is what we observe in Mexico today. Imported grains flow into Mexico. The sons of farmers flow into border cities to take higher paying jobs in manufacturing plants that export their goods to the United States. While this transformation makes the

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# THE ARTS

## FILM REVIEW★

### Another Bad Mars Movie

John Carpenter's 'Ghost of Mars' Proves that Hollywood'll Never Learn

By Daniel Dock

Directed by John Carpenter  
Written by John Carpenter and Larry Sulkis  
Starring Ice Cube, Natasha Henstridge, Pam Grier, Clea Duvall, and Jason Statham  
Rated R

A stale, arid, and repetitive landscape sets the scene for director John Carpenter's *Ghosts of Mars*, a stale, arid, and repetitive film. The movie begins with a shot of the planet Mars in 2176, a planet inhabited by 640,000 people and exploited for its rich natural resources. Given the promising start, it might even fool the viewer into believing that, perhaps, this film will not be full of cheap costumes, laughable sets, and an unimaginative screenplay. Be not misled.

*Ghosts of Mars* is disappointing to anyone who expects movies to convince the viewer that they are spectators to actual events, and not that they are watching a bunch of actors jumping around on some sound stage with poorly built sets. After watching this, I have decided that you know a movie is bad when you say, "I can't believe Pam Grier was in this movie!"

*Ghost of Mars* begins with the return of Sergeant Melanie Ballard (Natasha Henstridge) from some adventure, alone and unconscious. Sergeant Melanie and her commanding officer, Helena (Pam Grier), were sent along with Bashira (Clea Duvall) and two male officers to pick up James "Desolation" Williams (Ice Cube) and transport him to his trial. When Sergeant Melanie and her team arrive to pick up "Desolation" Williams, they notice that most of the people have been decapitated and hung from the ceilings of certain buildings. If this sight isn't disturbing enough, next to the bodies there are weapon mobiles made of scissors and blades, which do nothing but bring back bad memories of the torturous *Blair Witch Project*.

Eventually, the group of officers speaks to the other inmates to find the obligatory character who knows every detail about the beasts and their transgressions, a person named Whitlock (Joanna Cassidy). Unfortunately, Whitlock has unleashed the beasts from years of hibernation. Apparently, the so-called "Ghosts of Mars" are taking over people's bodies and making them kill each other in order to protect themselves from the human invaders.

"Desolation" Williams is let out of his cell, only to find himself joining the officers in their attacks against the beasts. Of course Sergeant Melanie makes it out alive, as she is conveying the story. Because of the fact we know she survives, most if not all of the suspense is lost as the movie unfolds.

Not only is the plot ludicrous and unimaginative, but every technical aspect of the movie is lacking. Sets looked half finished, the costumes look cheap. All outside shots were on the same set, a set so terrible that the edge of it could be seen at all times.

To his credit, Carpenter conveys the story in an interesting pseudo Tarantino/Ritchie fashion, but this does not make up for lost ground. The parts of the movie that were supposed to be the frightening got a sigh from the audience, and the one-liners were only funny because of their relative obscurity and absurdity. The movie ends with a gratuitous shot of Henstridge waking up and walking across the room in her military issued baby blue tank top and panties.

Some praise must go to the risk Carpenter took with this movie, and we must thank him for finally bringing Ice Cube and Pam Grier on the same screen.

It's ridiculous how everything is done wrong in this movie, perhaps, in all of its pitiable grandeur, this movie can be genuinely entertaining, though not in the way Carpenter intended. If nothing else, this movie can be classified as a comedy, as I know it will bring a smile to your face.

## CONCERT REVIEW

### Vintage Janet

Janet Delivers a 'Greatest Hits' Concert



Janet, buffeted with eight of her best dancers, asks you to "shake that ass for me" in "Come On Get Up," the first song of her *All for You* tour, which was in Boston last Saturday and Sunday.

By Devdoot Majumdar

ARTS EDITOR

Janet Jackson "All for You" Tour  
FleetCenter  
August 25, 2001

There will always be those who are moved by the *Moulin* "Roughed" version of "Lady Marmalade" or the latest remix of Destiny's Child's "Bootylicious." That's pop culture for you — talentless, tasteless, and egregiously teenage.

But there are those rare musical artists (and I use the word in the strictest sense), who have always been glistening in their spotlight despite the turbulent world of pop music. In spite of the many musicians who entered fame and fortune and subsequently failed (MC Hammer, Bel Biv DeVoe, Paula Abdul, Puff Daddy ...), Janet Jackson has always been among the cream of the crop in her enigmatic genre of soul, R&B, hip-hop, and flat out '80s.

And with that aura of continuous success did Janet pull off two sold-out, two-hour concerts at the FleetCenter. In title, it was in celebration of her latest *All for You* album, but in reality it was the "Janet's Greatest Hits Show" that was the be all and end all of all stadium tours.

Last Saturday night, following a seemingly endless intermission after opening act 112 of "Peaches and Cream" fame, the Janet-crazed crowd awaited their mistress with eager anticipation. Her entrance was preceded by a barrage of Janet's glamour shots, spanning from her black leather *Rhythm Nation* days all the way to her towel-clad *All for You* days. The lighting shifted to reveal a solitary Janet standing erect on a 15 foot pedestal in the center of the stage, clad in all white with white frills dangling from her pants and a white cowboy hat covering her eyes. Her troupe of eight dancers slid down from the ceiling to perform the opening song, "Come on Get Up," with Janet's 15 foot pole descending as the song began.

Like any Janet Jackson concert, the evening was much more than any ordinary concert — it was a show. It was a show of *Cirque du Soleil* proportions, with enormous inflatable jack-in-the-boxes, large

signs in Chinese script, and flamboyant costumes galore. And though it had the glittery feel of an ultra-coordinated theatrical masterpiece, it conveyed, albeit slightly, the (cult of) personality that is Janet Jackson. The visual candy combined with Janet's stellar vocal delivery (even when drenched in sweat) made the concert well worth the overpriced tickets (upper, upper balcony seats at \$70).

From a musical standpoint, Janet covered her entire repertoire. Essentially, the concert was the greatest hits CD that never existed. From *Rhythm Nation* (1989) came "Rhythm Nation," "Black Cat," and "Miss You Much;" from *Janet* (1993) came "Again" and "That's the Way Love Goes;" from *The Velvet Rope* (1997) came "Got 'til It's Gone" and "Together Again;" and from *All for You* (2001) came eight of the more radio-heard singles like "Doesn't Really Matter," "Trust a Try," and "All for You."

Had Janet not taken the "greatest hits" approach, this *All for You* tour would have fared much worse. The album is, after all a collection of disparate songs (some gems, some filler) with an unusual leaning towards inane lyrics. Perhaps the only problem with the concert's format was a despicable trend towards medleys. Instead of singing complete songs, she lived up to TRL's pathetic standard of shortened songs, consisting of a few choruses before transitioning to the next song. For instance, one medley consisted of "What have you done for me lately," "Control," "Nasty," and "Alright" in a single ten minute block of music.

In suit with such four-song medleys, set changes were rampant. Incidentally, the *All for You* tour had a caravan of sixteen trucks and 110 people, and a cornucopia of sets and costumes. With "Runaway," the festive song that begins "I've seen the world, been to many places," the crowd saw Janet with a pair of elf-ears on, dancing with ladybugs and dodging large toylike sets.

With "Would U Mind," the song signalling Janet's entrance into the "sex music" genre, a retractable stretcher emerged from within the barren stage. Picking a lucky gentleman from the audience, Janet promptly had him strapped to the stretcher as she proceeded to fondle him and

rest her legs on his shoulders, singing lyrics like "Cause I'm gonna Bathe you, play with you, rub you, caress you."

All in all, the concert's kinky side can't really be overemphasized. Janet has known to be an erotically liberated character, making notable appearances on *Oprah* championing the nipple ring as an aphrodisiac. Her sex appeal was no less subtle in her FleetCenter concert. Her costumes were all riveting, from ultra-tight black leather from head to bootstrap to a sporty, white one-shoulder crop top with army pants from her "Together Again" video.

Beyond that, her distinctive choreography and highly skilled dancers added to the show's sex appeal. With remarkable synchronization, elbows flying, stop-and-flow rhythms, the visual buffet never ended. The real challenge, however, was managing to sing presentably while dancing passionately. There was a time when Christina Aguilera had first broken into her bubble of celebrity. She made the unfortunate mistake of performing live while dancing. The end result was her dancing fairly well, while her voice resembled that a cat being skinned, forever giving this writer nightmares of genes in bottles. It's moments like that when one begins to truly respect Janet.

More importantly than the sets or the attire, Janet's voice came out CD-perfect. There was a point in the concert after several dance-overloaded songs that, after a pause, guitarist David Barry sits alone on a stool on an empty stage when Janet comes out, drenched in sweat, spotlight on her, and the crowd can't stop screaming for minutes on end. And there sits Janet, gasping, drenched with sweat as she swabs herself with a towel and begins an impassioned, technically perfect rendition of "Again" with all her soul, swaying and snapping her fingers. And yet, later in the concert in a performance of "Black Cat," she emulated the vocal rigor of Tina Turner, spitting and screaming in the microphone with focused intensity, even breaking into a bit of air guitar.

Her performances of "Together Again" and "Rhythm Nation" really roused the crowd, bringing radio rehash to mild artistic value. All in all, the *All for You* tour was most definitely worth the overpriced tickets.

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## FILM REVIEW★★★

# Jay and Silent Bob Strike Back

## After Mallrats, Chasing Amy, and Dogma, They Get Their Own Movie

By Steve W. Raso

Written and Directed by Kevin Smith  
Starring Jason Mewes, Kevin Smith, Ben Affleck and Shannon Elizabeth  
Rated R

**J**ay and Silent Bob Strike Back, the fifth and final installment in Kevin Smith's New Jersey-based series of "slacker comedies" is a loose, crude and sometimes hysterical parody of the buddy/road movie. We first met the pot-dealing team of Jay and Silent Bob, played by Jason Mewes and writer/director Kevin Smith respectively, in Smith's low-budget 1994 film, *Clerks*. Since, the obnoxious loudmouth Jay and his quiet but somewhat reluctant sidekick have been the only characters to reappear in all of Smith's movies that followed: *Mallrats* (1995), *Chasing Amy* (1997) and *Dogma* (1999).

What sets the eponymously titled *Jay and Silent Bob Strike Back* apart from the others is that this time Jay and Silent Bob are the main characters. In Smith's earlier movies Jay and

Silent Bob worked from the periphery, appearing at important points in the movies, but never given much screen time. However, in *Dogma* it worked very well for Smith to give the duo a prominent role among an ensemble of characters. Throughout *Chasing Amy*, Jay and Bob allowed their names and likenesses to be used in the underground comic book series *Bluntman and Chronic*. Now, in the latest flick, they must head to Hollywood to stop the production of an unauthorized *Bluntman and Chronic* movie.

On the surface Smith uses this premise as a vehicle to take pot shots at the movie industry and pop culture in general, but anyone whose seen *Dawson's Creek* or *Armageddon* knows that these targets are way too easy. What's really going on is that the movie gave actors, directors, and movie execs the chance to make fun of themselves. It's fun to watch these teen heartthrobs candidly talk about scoring with costars and rip on each other for playing lame characters or starring in bad movies.

Most of the barbs are directed at Miramax Pictures, Ben Affleck and Smith himself (and by extension, the audience — for having sat

through his movie). Since everybody is poking fun at themselves the movie has good-natured and playful feel, kind of like a Friars Club celebrity roast. In contrast, *Dogma* was a true satire with sharp teeth, taking big bites out of Catholicism and organized religion.

Unlike some other clever Hollywood send-ups, such as Robert Altman's *The Player* and David Mamet's *State & Main*, this movie doesn't pretend to be highbrow or subtle. Smith makes no apologies for using the all too often warmed over genre of the idiot buddy comedy, or making a movie that often feels like it came from a *Saturday Night Live* skit.

Instead Smith (whose previous movies have defied formulae) has chosen to embrace that hackneyed stupidity, to the point of having Jay and Silent Bob befriend an orangutan. In some cases this approach worked and the result was stupid but very funny; in others it was just stupid and painful to watch. However, there is an unmistakable gritty style and dialog that Smith brings, such that no one will confuse this movie with another *Wayne's World* sequel.

As a sequel itself, far too much of the humor

relies on the audience having seen the first four movies. For instance, you won't understand what's funny about the number 37 or the mention of chocolate-covered pretzels unless you've seen both *Clerks* and *Mallrats*. Even worse are the deeper references to earlier plot lines and appearances of characters from the other movies that go unexplained. What's most disappointing about this effort is its lack of real substance. It is something of a letdown after *Dogma*, in which Smith showed that he could attack big topics in a way that was deep, spiritual and scathingly funny.

In many ways this movie was reminiscent of the final *Seinfeld* episode, in which all of the interconnecting characters returned to wrap things up. Smith has come a long way from using his personal credit cards to make a grainy black and white movie about kids who work in a convenience store. Though I've greatly enjoyed all of the *Jay and Silent Bob* movies (perhaps not *Mallrats*), I'm looking forward to Kevin Smith's next project, which will break away from the gang of New Jersey slackers and attempt something entirely different.

# 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

**Apocalypse Now Redux (★★★★)**

If it were nothing, *Redux* should be applauded for giving us a chance to see the best action film ever made, with the best cinematography ever - on big screen, in surround sound, with its images being burnt directly on your retina. Of the never-before-seen scenes, some are neat and some a total waste of time - but the rest of it is still nothing short of insanely brilliant, going not as much for the brain or even for the heart as for the jugular. — Vladimir Zelevinsky

**Artificial Intelligence (★★★★)**

Stephen Spielberg finishes where Stanley Kubrick left off. Perhaps the most salient feature of the film is the ending — a thoroughly thorough ending that leaves the movie with a stale aftertaste. Nevertheless, the film as a whole is a delight as it follows Haley Joel Osment's undying quest for humanity. Perhaps not the most satisfying of films, it certainly is one of the most thought provoking of those released this year. — Devdoot Majumdar

**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 levels 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. — VZ

**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. — Joseph Graham

**Final Fantasy (★★)**

A commendable effort by Japanese filmmaker Hironobu Sakaguchi, this entirely computer animated film takes the genre to a new level. Cute animated films like *Shrek* or *Toy Story* are left in the dust by a brilliantly crafted film. However, whereas the artfulness is overwhelming, the plot leaves much to be desired. If you're not a devotee of the video games, it becomes immediately clear that this movie brings inane to new levels. — DM

**Ghosts of Mars (★)**

The acting is not great, the costumes are

bad, the sets are laughable, and Pam Grier, Ice Cube, and Natasha Henstridge are the stars of the movie. If that's not enough, the movie owes a lot to seventies exploitation thrillers, to which Pam Grier is no stranger. But, if you want to laugh at a truly awful movie, maybe you should take a look at this John Carpenter film. — Daniel Dock

**Hedwig and the Angry Inch (★★★★)**

Hedwig! Hedwig! Hedwig! Grab your favorite wig and wax those legs folks 'cause this is the movie of the year. Hit the road with rockstar Hedwig as she tells and sings the story of a post-Soviet band looking for an audience. It's a film about love, betrayal, and how to live with an angry inch. With a reinvigorated soundtrack from the original musical, this mixture of *Spinal Tap* and *The Rocky Horror Picture Show* is simply irresistible. — Andrew Wong

**Jay and Silent Bob Strike Back (★★★)**

This is the final movie in writer/director Kevin Smith's series featuring the drug-dealing New Jersey slackers, Jay and Silent Bob. The movie puts a twist on lowbrow buddy comedies, while allowing a host of celebrities to poke fun at themselves and each other. Though it lacks the substance and satirical bite of Smith's previous efforts, this movie thoroughly amuses as it carelessly walks the line between clever and stupid. *Jay* may be too crude for some, but it is a must-see for fans of Kevin Smith and his other View Askew productions. — Steven W. Raso

**Jurassic Park III (★★★★)**

After the Spielberg classic and its inferior sequel, a third *Jurassic Park* has been unleashed. All the actors (Sam Neill, William H. Macy, and Tea Leoni) do an excellent job of imagining that the dinosaurs were there when filming the action scenes. If you're looking for some action with real people, real dinosaurs, and real action, not some tearjerker comedy or bogus action flick, then *Jurassic Park III* is for you — the movie is worth the box office price. — Cesar Espitia

**Kiss of the Dragon (★★)**

*Kiss of the Dragon*, if watched in the spirit of "let's see Jet Li kick ass and laugh at this movie's sad attempts to be dramatic," is not a bad movie. But for anyone interested in character development or a plot without holes as big as a slice of swiss cheese *Kiss of the Dragon* is a waste of time. — PH

**Legally Blonde (★★½)**

A film about breaking blonde stereotypes should have tried harder to break stereotypes of predictable comedy. Supposedly taking place up the road at Harvard, the movie looks like a late night cable television comedy. Fortunately Reese Witherspoon graduat-

ed High School in *Election* so she could entertain us as a Graduate student in Legally Blonde - she is the delightful presence which brings the few earned laughs in this movie. — Erik Blankinship

**Memento (★★★★)**

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

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 slow-moving plot devices involving overly elaborate and exotic deaths. — VZ

**Original Sin (★★½)**

Angelina Jolie and Antonio Banderas are flawed characters who become mere clichés by the end of the film. The story is more fit to be a trashy romance novel than anything resembling serious filmmaking. A vibrant but manipulative film, "Original Sin" captures the appeal of film noir, but not its true depth and substance. — Amy Meadows

**Planet of the Apes (★½)**

*Planet of the Apes* tries at once to be too much and too little, and it fails at both. The undertones of animal rights and environmentalism seem to take precedence over the simple plot and character devices. "Marky" Mark stars as an American pilot stranded on a strange planet where apes are in control. Helena Bonham Carter plays the ape who falls for the mysterious stranger, leading him to freedom and safety. *Planet of the Apes* is a shallow remake of the 1967 Charlton Heston classic. — AM

**Princess Diaries (★★★)**

Director Garry Marshall's films have been characteristically hit (*Pretty Woman*) or miss (*The Other Sister*, *The Runaway Bride*) Luckily, this one is a hit. Fifteen-year-old supergeek Mia (Anne Hathaway) finds out that she was born into royalty, and must decide whether or not to accept the role of princess. Also starring Julie Andrews (as the Queen of Genovia), Hector Elizondo, and Mandy Moore, this fluffy comedy will put a smile on your face. — AM

**Rat Race (★)**

*Rat Race* depicts a group of poor, unsuspecting psychopaths in their quest for \$2 million. Their budget was so big when making this film that they even afforded themselves a Smashmouth cameo — yes, it's just that good. Aside from forgettable bathroom humor and redundant slapstick, even Jon Lovitz can't save this film. — DM

**Tomb Raider (½★)**

Closely inspired by the homonymous video games series, *Tomb Raider* is a pathetic movie that features no art whatsoever. The characters are sketchy and emotionless; the plot, childish and completely predictable. The special effects are overly abundant and without them, there would be nothing left of this production. Don't waste your time with this. — Bogdan Fedele



SOPHIE GIRAUD

John Cameron Mitchell stars in the rock musical *Hedwig and the Angry Inch*.

**Moulin Rouge (★★★★)**

*Shakespeare in Love* meets *La Boheme* — the film includes the dizzyingly fast-paced editing of an MTV music video, the garish glamour of *Strictly Ballroom*, the melodrama of Hollywood, the society of *La Traviata*, and the stark colors of Toulouse-Lautrec's painting. Despite a familiar story and familiar scenes, great acting (and singing) by Nicole Kidman and Ewan McGregor as the lovers, combined with Luhrmann's characteristically over-the-top direction, make the movie entertaining and worth seeing — and sometimes even moving. — Fred Choi

**The Mummy Returns (★★½)**

A bigger film than the first on the scale

## 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+.

**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.  
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

Sep. 14-15: Lit.  
Sep. 16: Five Iron Frenzy, Relient K, Ace Troubleshotter, John Reuben.  
Sep. 21: Ocean Colour Scene.  
Sep. 22-23: AFI.  
Sep. 25-26: Black Eyed Peas.

**Avalon**  
15 Lansdowne St., 617-262-2424

Sep. 5: Disco Biscuits.  
Sep. 15: Ben Folds.  
Sep. 18: Incubus.  
Sep. 21: David Byrne.  
Oct. 4: St. Germain.  
Oct. 12: Megadeth.  
Oct. 16: Sum 41.  
Oct. 31: Cowboy Mouth, Fighting Gravity.

**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.

Sep. 15: Sonny Rollins.  
Sep. 21: Sigur Ros.  
Sep. 22: Bobby Womack.  
Oct. 13: Dulce Pontes.

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

Tuesdays: Open Mic at 8 p.m. (sign up at 7:30). \$5.  
Aug. 30: Geoff Bartley, Tim Mason, Friedman.  
Aug. 31-Sep. 3: Cutting Edge of the Campfire. \$15 for weekend pass, \$8 for Day pass.  
Sep. 5: Amazing Mudshark, Kodac Harrison.  
Sep. 6: Davinci's

## Club Passim: Cutting Edge of the Campfire

Club Passim presents a weekend festival featuring the best in acoustic folk music from inside and outside of New England. \$15 for a weekend pass or \$8 for a day pass. The festival begins on Friday at 3 p.m. and continues through Sunday 1:15 a.m. Days usually begin at noon and run to around 1:30 a.m., and each hour features four or five musicians performing "in the round." See <http://www.clubpassim.org/campfire> for a complete schedule of performers.

## On The Town

A weekly guide to the arts in Boston  
August 30 – September 5  
Compiled by Fred Choi

Send submissions to [ott@the-tech.mit.edu](mailto:ott@the-tech.mit.edu) or by interdepartmental mail to "On The Town," The Tech, W20-483.

**Notebook.**  
Sep. 7: Alastair Mook and Pastures Of Plenty.  
Sep. 8: Les Sampou CD Release.  
Sep. 9: Pamela Means, All About Buford, Ksenia Mack, Cheryl Hoenemeyer.  
Sep. 10: 2 Song Open Mic featuring John Schindler.  
Sep. 12: Brian Joseph, Angels in The Round (Jodi Sheeler, Emily Curtis and Gabrielle), Karaugh Brown.

**Fleet Center**  
Ticketmaster: 931-2000.  
Sep. 8-10: Backstreet Boys.  
Oct. 2-3: Neil Diamond.

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

Aug. 30: Massdas Uv Da Univerz, Grey Maddaz, Insight, Open Mic.  
Aug. 31: Ted Leo / Pharmacist(s), Ivory Coast, Juno.  
Aug. 31: Stocklan, Injustice, Atomic 13.  
Sep. 2: Parker and Lily.  
Sep. 3: Kimone.  
Sep. 4: Favorite Atomic Hero, the Fault.  
Sep. 5: Starlight Mints, Baby Bird, Comas.  
Sep. 6: Flower Kings.  
Sep. 7: Bright, Juneau.  
Sep. 6: Cannibal Ox, Mr Lix, Aesop Rock.  
Sep. 8: Firewater.  
Sep. 8: Cancer Conspiracy.  
Sep. 9: Pullman, Papa M.  
Sep. 9: Brassy.  
Sep. 9: Double Dong, Wild Lixx.  
Sep. 10: Clinic.  
Sep. 11: Unwound.  
Sep. 11: Arab On Radar, Flying Luttenbachers.  
Sep. 12: Califone.

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

Sep. 7: PJ Harvey.  
Sep. 14-15: moe.  
Sep. 22: Khaled, Hakim and Andy.  
Oct. 2: Nick Cave and the Bad Seeds.  
Oct. 13: Gov't Mule.

**Sanders Theatre**  
45 Quincy St., 02138, 617-496-2222

Sep. 15: Laurie Anderson.  
Sep. 22: Ray Davies Storytellers.  
Oct. 12: Waifs and Nerissa and Katryna Niels.  
Oct. 13: Four Bitchin Babes.  
Nov. 17: Folk Concert With Cris Williamson.  
Nov. 24: Capitol Steps.

**T.T. the Bear's Place**  
10 Brookline St, Cambridge, 617-492-BEAR

Call for schedule.

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

Aug. 30-Sep. 1: Jimmy Buffet.  
Sep. 8: Electric Light Orchestra. Canceled.  
Sep. 13: John Mellencamp.  
Sep. 14: The Guess Who With Joe Cocker.  
Sep. 15: Radio Disney Live.  
Sep. 21-22: Tool.

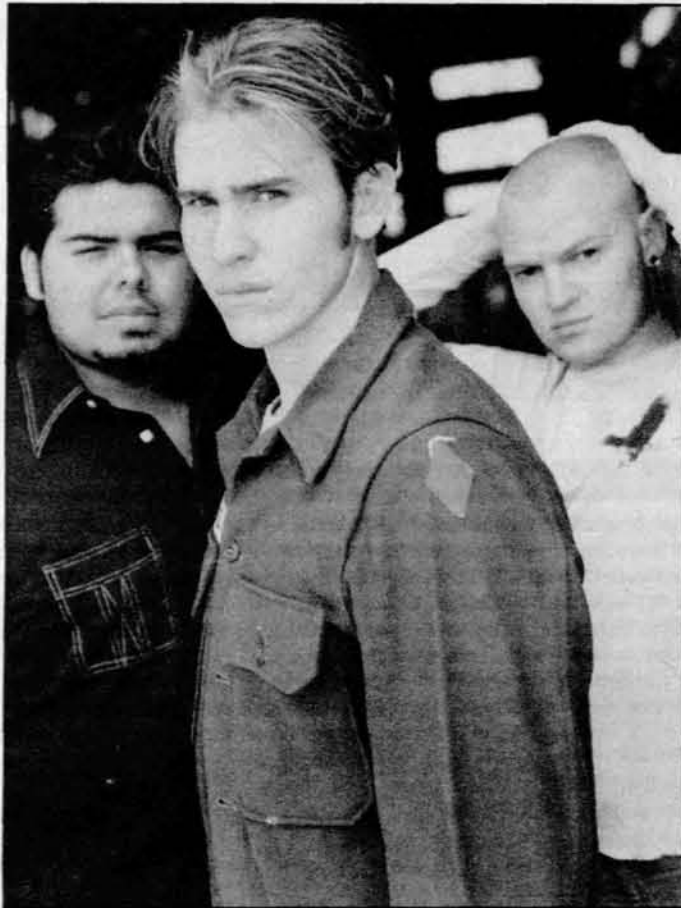


PHOTO CREDIT SELIGER

Lifeline plays Avalon on September 26 with openers The Calling and Michelle Branch.

**Wang Center for the Performing Arts**  
270 Tremont St., Boston  
02116, 617-482-9393

Oct. 12: Bjork.  
Oct. 15: Tori Amos.

## Jazz Music

**Regattabar**  
Concertix: 876-7777  
1 Bennett St., Cambridge  
02138, 617-662-5000

Call for schedule.

**Scullers Jazz Club**  
DoubleTree Guest Suites,  
400 Soldiers Field Rd.,  
Boston, 617-562-4111

Call for schedule.

**Jazz at Tanglewood**  
Tickets: 266-1492.

Performances at Koussevitzky Music Shed, Lenox, MA unless otherwise noted. Call or check [www.bso.org](http://www.bso.org) for full schedule, ticket prices.

Sep. 1: Nancy Wilson with the Big Band Diva, Spyro Gyra, and Ahmad Jamal.  
Sep. 2: George Benson, Poncho Sanchez, Nicholas Payton, and the Louis Armstrong Centennial Celebration Band.

## Classical Music

**Boston Symphony Orchestra at Tanglewood**  
Tickets: 266-1492.

Performances at Koussevitzky Music Shed, Lenox, MA unless otherwise noted. Call or check [www.bso.org](http://www.bso.org) for full schedule, ticket prices.

Currently on tour.

## Theater

**Mamma Mia!**  
Through Sep. 2, at the Colonial Theater (106 Boylston St.). Aug. 30, 31 and Sep. 4-7 at 8 p.m., Sep. 1 at 2 p.m. and 8 p.m., and Sep. 2

at 2 p.m. and 7:30 p.m. The threadbare plot of the latest British import (built around classic hits by ABBA) is: Young bride Sophie wants her dad to give her away. But her spunky mom — an ex-nightclub disco singer named Donna — doesn't know who he is. So Sophie secretly invites three of mom's old boyfriends (her possible dads) to her wedding. At first, it's a complete disaster. But Donna and her old backup-singer buddies save the day and transform the island into an ABBA-accompanied silver lami adventure that includes scuba-diver dancers, grooms in bridal gowns and choruses in neon shower caps. An engagingly clever sing-along satire of itself, *Mamma Mia!* makes you move, chuckle, and stomp your platform heels.

**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 tours given Fridays at 2:30 p.m.

**Museum of Fine Arts**  
465 Huntington Ave., Boston, (267-9300), Mon.-Tues., 10 a.m.-4:45 p.m.; Wed., 10 a.m.-9:45 p.m.; Thurs.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 10 a.m.-5:45 p.m. West Wing open Thurs.-Fri. until 9:45 p.m. Admission free with MIT ID, otherwise \$10, \$8 for students and seniors, children under 17 free; \$2 after 5 p.m. Thurs.-Fri., free Wed. after 4 p.m.

Mon.-Fri.: introductory walks through all collections begin at 10:30 a.m. and 1:30 p.m.; "Asian, Egyptian, and Classical Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "European Painting and Decorative Arts Walks" begin at 2:30 p.m.; introductory tours are also offered Sat. at 11 a.m. and 1:30 p.m.

Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

Gallery lectures are free with museum admission.

**Museum of Science**  
Science Park, Boston, (723-2500), Daily, 9 a.m.-5 p.m.; Fri., 9 a.m.-9 p.m.; Sat.-Sun., 9 a.m.-5 p.m. Admission free with MIT ID, otherwise \$9, \$7 for children 3-14 and seniors.

The Museum features the theater of electricity (with indoor thunder-and-lightning shows daily) and more than 600 hands-on exhibits. Ongoing: "Discovery Center"; "Investigate! A See-For-Yourself Exhibit"; "Science in the Park: Playing with Forces and

Motion"; "Seeing Is Deceiving."

Ongoing: "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. Current Laser Light shows: *Laser Beastie Boys*, *Laser Ragefest 3*, *Laser Pink Floyd: Dark Side*, *Laser Aero-smith*.

## Other

**Takashi Murakami: Made in Japan**

Through Sep. 3 at the Museum of Fine Arts, Boston, 02115. Influenced by Andy Warhol and Japanese anime, Murakami has received international attention in recent years for his startling but accessible work. His work often shows the sinister side of "cuteness," through his reworkings of traditional Japanese styles and his use of his trademark cartoon mouse and mushrooms.

**OMNiMax films at the Museum of Science**

Take the Lechmere Green Line Train to the Science Park stop. All movies \$7.50.

*Amazing Caves*, Sat. at 10 p.m.

*Shackletons Adventure*, adventure in the Antarctic, Sat., Sun, Mon at 9:00 p.m.

**FNX Concert Series**

At the Hatch Shell on the Esplanade (by the Charles River, Boston side). Free. Visit [www.fnradio.com](http://www.fnradio.com) for more information.

Sep. 8: Disorientation: 2001 Bands TBA.

**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](http://www.northendweb.com).

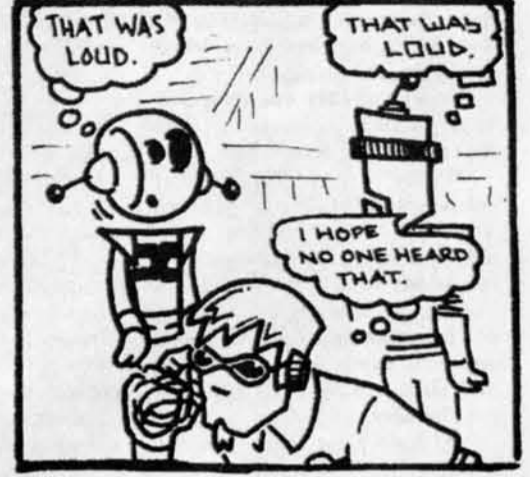
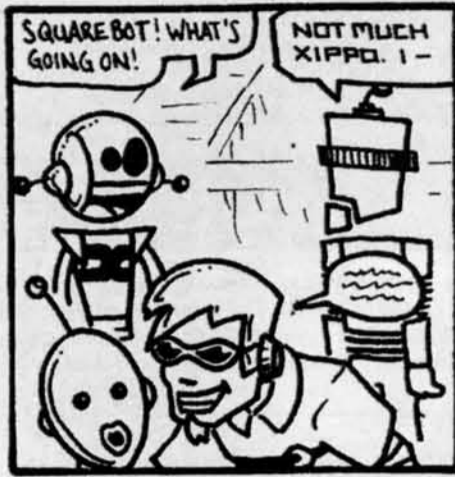
Film Series: The Films of Kon Ichikawa

Through Sep. 2. 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. Visit [mfa.org](http://mfa.org) for a complete schedule.

Aug. 31 at 7 p.m.: Tokyo Olympiad (Tokyo Orimikku, 1965, 170 min.). Ichikawa's approach to his record of the 1964 Olympics is so singular and stylized is that it can hardly be called a documentary. Despite the massive forces, equipment, and money expended upon the project, the result was anything but the inspiring spectacle anticipated by the Olympics officials. From seventy hours of footage, Ichikawa shaped an idiosyncratic, formally innovative, and surprisingly intimate film, in the artistic tradition of Leni Riefenstahl's Olympia.

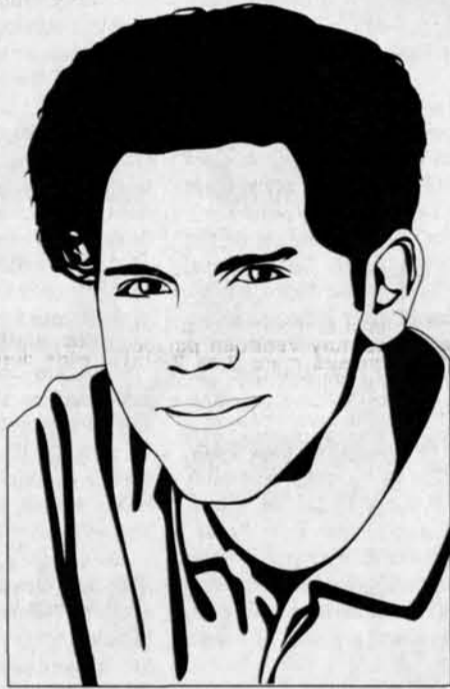
Cirque du Soleil: Dralion

Through Sep. 2. At the Suffolk Downs Racetrack (111 Waldemar Ave., 617-567-3900). Aug. 30-31, Sep. 6 and 7 at 5 p.m. and 9 p.m.; Sep. 4-5 at 8 p.m.; Sep. 1 at 4 and 8 p.m.; Sep. 2 at 1 and 5 p.m. This famous troupe visits Boston with a spectacle-filled show featuring acrobatics and clowns. Ongoing: "Discovery Center"; "Investigate! A See-For-Yourself Exhibit"; "Science in the Park: Playing with Forces and



## Fun With Clip Art

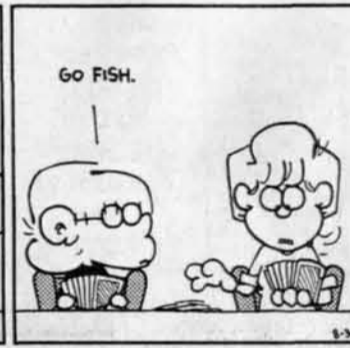
Aaron Isaksen



“What I miss most about summer was the mutual masturbation.”

## FoxTrot

by Bill Amend



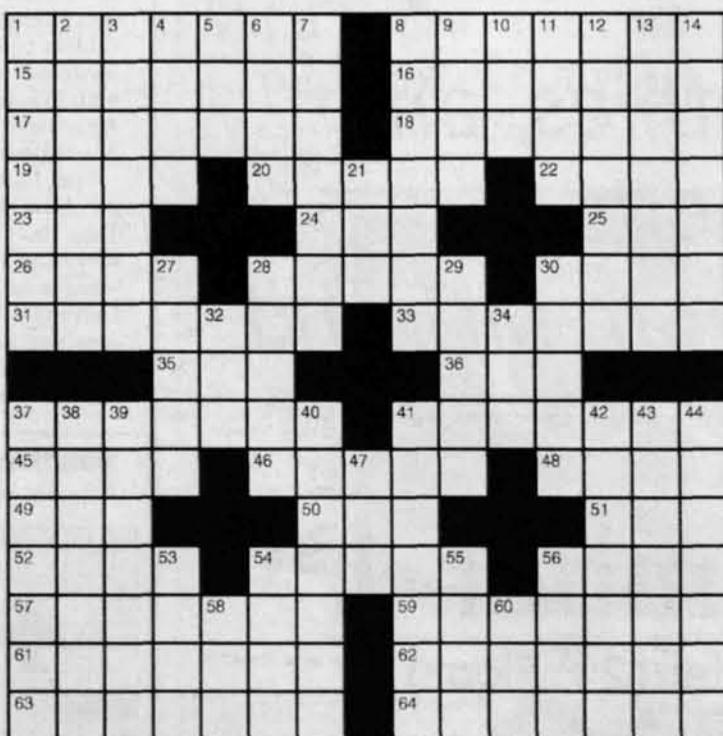
## Dilbert®

by Scott Adams



## Crossword Puzzle

Solution, page 10



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- ACROSS**
- 1 Sword cases
  - 8 Compelled
  - 15 Listen until the end
  - 16 \_\_\_ de Saint-Exupery
  - 17 Forthcoming
  - 18 Takes back one's words
  - 19 Exploits
  - 20 Structural support
  - 22 Only just
  - 23 Shoe's tip
  - 24 Raw mineral
  - 25 Disfigure
  - 26 Your brothers, to your father
  - 28 Turner and Louise
  - 30 Is unable
  - 31 Modernized
  - 33 Insistent desires
  - 35 Bagel topper
  - 36 Neighbor of Wash.
  - 37 Avoid bogey
  - 41 Mountain peak, often
  - 45 Pension \$\$
  - 46 Smashing Monica
  - 48 Star or wolf modifier

- 49 Boozier
- 50 Gunslinger Holiday
- 51 Picnic pest
- 52 Fling
- 54 Hayseeds
- 56 Obscure
- 57 Of the Far East
- 59 Incapacitate
- 61 Primitive mouth organ
- 62 Hebrew prophet in Babylon
- 63 Hit with an open palm
- 64 Ratchet levers

- DOWN**
- 1 Acupressure massage
  - 2 Poultry hotel?
  - 3 London district
  - 4 Liberal \_\_\_
  - 5 In addition
  - 6 Offended
  - 7 Adrenal hormone
  - 8 Bucket in a Buick
  - 9 Singles
  - 10 & so forth
  - 11 Wander
  - 12 Movie theaters

- 13 Participant
- 14 Namib and Negev, e.g.
- 21 Coffee server
- 27 Merchant's figures
- 28 Second largest state
- 29 Fronts of calves
- 30 Very slow pace
- 32 Go one better
- 34 Altar sentence
- 37 Accidents
- 38 Excitement
- 39 British pop group, and the Waves
- 40 Diminished
- 41 Followed South Carolina's lead
- 42 Container for a fossil fuel
- 43 Ringlike molding at the top of a pillar
- 44 Small seabirds
- 47 Lofting tennis shot
- 53 Reindeer herdsman
- 54 Harvestable
- 55 Dimensions
- 56 Oven setting
- 58 Cause to topple
- 60 Put in position

# MIT Seeks Digital TV Licensing Agreement

Sony, from Page 1

such companies as Toshiba, Samsung, and Sharp.

"We have been in correspondence with Sony for a large number of months — more than a year — and they have not yet indicated a willingness to negotiate for license to the patents, although we sincerely hope they will," Nelsen said. "If they do not, they are, in our belief, infringing [on] our patents."

Kaiser said MIT has never gone as far to file a lawsuit over these digital television-related patents.

"In the past, we have notified companies that if they did not work with us to reach a licensing agreement, we would file a lawsuit within the next week or two," he said.

Sony has been the first company to refuse such an agreement, Kaiser said. After over a year of discussion, MIT filed a lawsuit against Sony last Thursday.

"At some point, if you offer [an

agreement] and they don't take it, you file suit," Nelsen said.

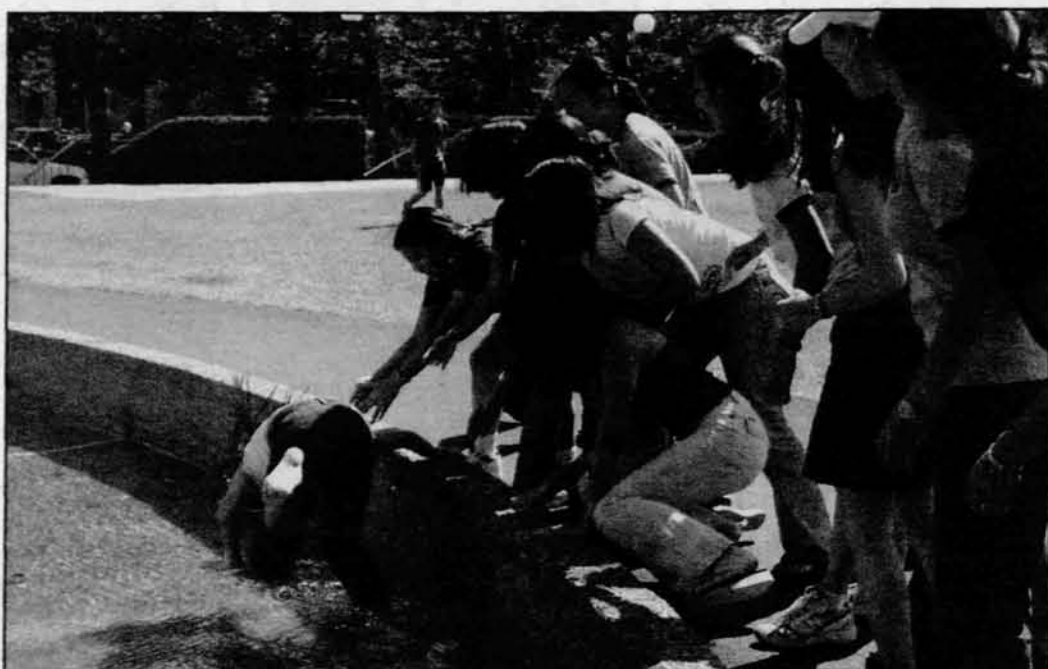
### MIT seeks license agreement

"Litigation is not something we seek," Kaiser said, adding that MIT was "still searching for a settlement out of court."

If MIT were to win its lawsuit against Sony, the company could be prevented from manufacturing products using the technology. "In an infringement suit, if you win it, a number of things could happen depending on what you ask for. If you wanted to — and we don't — you can get an injunction keeping them from developing products under our patent," Nelsen said.

Alternatively, "they could take a license under our terms," she said. "And depending on how long they've already been operating under the patents without paying us," MIT could receive payments for damages.

Rima Arnaout contributed to the reporting of this article.



A member of the Kappa Alpha Theta rush committee (believed to be Elaine C. Wong '03) is forcefully dunked in the MIT Chapel's moat. The dunking, an apparently spontaneous frolic that began on the 4th floor of the Student Center Wednesday afternoon, also managed to dampen the clothes of committee members Rose G. Radin '02 and Andrea E. Noronha '03.

# RLAs Have Extensive Experience

RLA, from Page 1

to know the particular culture of their assigned residence zones," said Katherine G. O'Dair, Assistant Dean of Residential Programs.

An early August arrival to the MIT campus allowed the RLAs to acclimate themselves to the area and attend the necessary training and orientation events. The RLAs' time at MIT so far has been characterized by constant discussion with students, staff, housemasters, and other members of the Institute community.

### Job description meets changes

Though the RLA program has drawn considerable student criticism, O'Dair said that the elimination of the program was never considered. The Office of Residential Life and Student Life Programs (RLSLP) did, however, revise the RLA job description based on student, staff, and housemaster input.

The most recent version of the RLA position includes such responsibilities as "crisis response, event planning, activities support, training, and effective communication between MIT's student life administration and residence halls, both

graduate and undergraduate."

### RLA plans not warmly accepted

When MIT drafted preliminary plans to place a Residence Life Associate in Senior House, students reacted negatively to the proposal. In March, the idea to house an RLA in Senior House was rejected altogether.

"This is something that was ultimately resolved properly but that started off on the wrong foot," said Andrew G. Brooks G, a Graduate Resident Tutor at Senior House.

Brooks' understanding of the Zone 1 (Westgate Apartments, Eastgate Apartments, East Campus, and Senior House) arrangement is that the area's RLA will instead be highly involved with graduate students.

### RLAs settle into residence zones

Selection of the four associates — Tony E. Gray Ph.D. '01, Chandra L. Mincher, Gabrielle Pardo, and Aaradhana K. Prajapati — was done with the help of a committee of students, housemaster, and staff, who interviewed a group of candidates.

Gray, who served as a Graduate Resident Tutor in East Campus for

seven years, will live in NW30 and assume the RLA position for Zone 2, which includes Edgerton House, Green Hall, Ashdown House, Random Hall, and Bexley Hall in addition to NW30.

"Gray brings strong mediation, problem solving, and programming experience, as well as a breadth and depth of knowledge of MIT," O'Dair said.

Gray expects the position to be challenging but rewarding. "I hope to be very involved with the students in my zone," Gray said. "I think one of the important aspects of this job will be getting to know as many students as I can, listening to them and figuring out what they want and need from their RLA."

Mincher, who for three years has served as a residential director at New Hampshire University, will take on the RLA role for Zone 3, which consists of McCormick, Baker House, and Burton-Conner. She will live at McCormick.

According to Tom Gonyea, Associate Director of Resident Life at New Hampshire University, Mincher made a significant impact on university residential life through her work with the university's Outright Group and Pride Group by "increasing diversity awareness in the student population."

Pardo served for two years as Assistant Resident Director in the Office of Residential Life at the University of Massachusetts, Amherst, where in May she received her Masters of Science in Mental Health Nursing. Pardo, who has experience in counseling, training, programming, and promoting student communities, will live at Eastgate but work with Zone 1, which also includes Westgate Apartments, East Campus, and Senior House.

The RLA for Zone 4 (MacGregor, New House, Next House, and Tang Hall) will be Prajapati, who served as Hall Director for two years at Eastern Connecticut State University. Prajapati, who in May received her master's degree in Educational Leadership in May, and will live in Next House.

## PE LOTTERY 1ST QUARTER. INFO!!!



Late registration at first class on a space available basis!

For more info, see our web-site at [web.mit.edu/athletics/www/physed.html](http://web.mit.edu/athletics/www/physed.html)

DATES TO REMEMBER:  
PE LOTTERY OPENS THURSDAY, AUGUST 23, 2001  
PE LOTTERY CLOSSES WEDNESDAY, SEPTEMBER 5, 2001 AT 1PM!  
CLASSES START MONDAY, SEPTEMBER 10, 2001



Or contact PE Office: 253-4291

# Z Evening

## Class of 2005 Party

Live jazz, fresh smoothies, and distinctive desserts.

Meet your classmates from MIT and Wellesley.

# Saturday, September 1st

8PM-Midnight, MIT Student Center (2<sup>nd</sup> Floor).

Sponsored by **Z** club and **CAC**  
Questions? [clubz@mit.edu](mailto:clubz@mit.edu)

### Solution to Crossword

from page 9

S	I	N	E	I	E	D	E	D	E	F	P	D	V	S	I
T	E	I	K	E	Z	E	E	I	D	N	S	I	P	A	V
E	L	B	E	S	I	C	D	I	S	A	B	L	E	S	A
U	L	T	B	A	R	B	E	R	T	A	L	I	S	U	H
I	N	V	A	T	I	O	C	O	C	I	O	S	T	O	S
E	N	O	L	S	E	L	E	S	E	L	E	S	I	R	A
P	V	O	M	O	N	S	H	E	P	A	R	K	S	M	A
S	I	S	H	I	H	L	D	E	L	V	D	E	N	U	N
I	N	V	A	C	S	V	N	I	T	I	S	N	O	S	
M	A	R	M	A	R	E	O	R	E	O	E	O			
A	C	T	S	T	R	S	S	T	R	S	T				
S	I	N	V	A	C	E	R	H	E	R	O	T	S	N	I
E	N	I	O	I	N	A	V	A	T	I	O	N	E	H	
S	H	E	A	T	I	S	C	O	E	R	C	E	D		

# *It's all here...*



*at the*

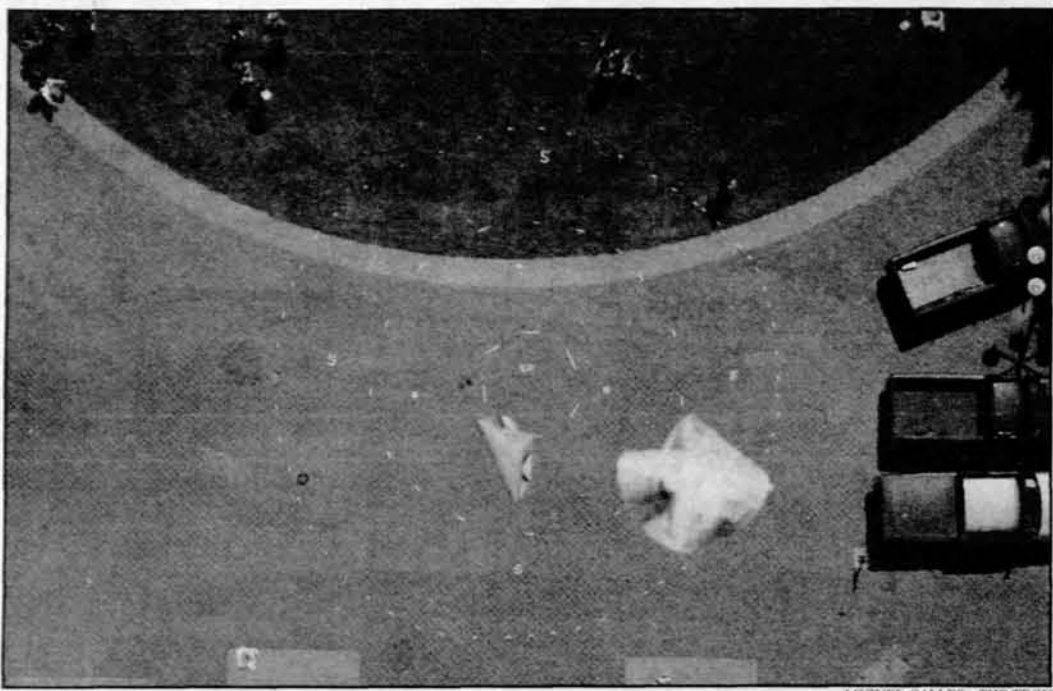
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Two teams drop their egg inventions simultaneously as part of the annual Integrated Studies Program Egg Drop. Participants hoped to hit the center of the target, or, failing that, the back of a pickup truck.

MIGUEL CALLES—THE TECH

## 399 Freshmen Receive First Choice in Housing Lottery

Housing Lottery, from Page 1

you lived there." Stevenson lived at Baker during CPW and Macgregor for temporary housing, ultimately selecting Baker as his first choice.

However, some freshmen were disappointed with their temporary housing experiences, using them instead as a learning experience.

"I realized that I wanted to live in a single because I am a light sleeper," Kamimoto said. Kamimoto had lived with a roommate for her temporary housing and consequently selected MacGregor in a bid for a single.

Likewise, Erika Lin '05 learned that she would like to live in a larger room. "I stayed in Random Hall and my room was really small. I also learned that I like

suites better than halls like Random has," said Lin.

### Many pleased with results

Of the 679 students who entered the lottery, 399 received their first choice, followed by 146 second-choice recipients. Vallay said that she did not want to see any freshman receive a dormitory assignment that was not one of their first five preferences.

MacGregor will house the largest number of freshmen this year, with 99 selecting it as their first choice. Kamimoto, as well as many other freshmen, selected MacGregor because they are likely to live in a singles as freshmen.

Eighty-five of the 86 new Baker residents selected the dorm as their

first choice. Rush Chair Ben Maron '04 felt that Baker rush was successful because different groups would show up to the various Baker rush events.

"This helped us show what Baker is about to a larger amount of freshmen [than last year]," he said.

Next House will be housing 88 freshmen in addition to the freshmen who have been accepted for the Residence Based Advising program.

New House was also pleased with its dormitory rush, especially the language houses. "It always seems to be alive," Enhua said.

German House Rush Chair Teresa S. Baker '02 said that they accepted two students into RBA and five from the dorm lottery. "German House will conduct RBA very

similar to that of Random Hall," Baker said.

Nonetheless, one of the two freshmen accepted to German House during the summer, Jessica A. Lee '05, participated in Independent Living Group rush. She applied to German House during the summer because she knew that she did not want to live in a dorm and was excited by living in a German environment.

In addition, French House Rush Chairs said that they had no problem finding freshmen who wanted to live in their six available spaces. Mary E. Ross '03 and Miriam L. Sorell '04 were excited to see that more freshmen wanted to be social members of La Maison Francais than in the past. Eight students expressed an interest in becoming social members, and LMF has already accepted some members who have committed to Random or an FSILG as social members.

East Campus will be housing 90 students, with 41 selecting it as their first choice. Singh selected East Campus as his fourth choice, and was hoping to live on West Campus. "

professor and became a full professor in 1973.

Dertouzos also holds patents for a graphical display system, an incremental photoelectric encoder, a graphic tablet, and for a parallel thermal printer. Dertouzos has written numerous books, including the best-seller "What Will Be" (1997) and "Made in America" (1986). His latest book, "The Unfinished Revolution: Human Centered Computers and What They Can Do for Us" (2001), discusses the need to make computers more accessible and easier to use.

In one of his last public speaking engagements, at the MIT Alumni Asia Pacific Conference, Dertouzos delivered a keynote address charging the audience to reconcile the technologist and humanist.

The funeral service will be held on Monday in Athens; a memorial service will follow at MIT. Donations may be sent to Athens College, 342 Madison Avenue, Suite 16161, New York, NY, 10173.

### Dertouzos a prodigious author

Dertouzos, who was raised in Greece, came to the United States on a Fulbright scholarship and earned his B.S. and M.S. at the University of Arkansas. He received his doctorate in electrical engineering at MIT in 1964. He subsequently joined the faculty as an assistant

Several freshmen who did not place Senior House as their first choice will be living there. Of the 30 freshmen who will be living there, seven ranked it first, followed by 11 who ranked it second.

Bexley will house 17 freshmen, 16 of whom placed it as their first choice.

In addition, 93 freshmen have been assigned to Burton-Conner and 18 to Random Hall.

### Second dormitory lottery

One group of freshmen did not receive their dormitory results because they will be placed into a second lottery. The second lottery is conducted as, year after year, a group of students decline their dormitory results in order to live in an FSILG.

This year, 99 freshmen have been placed into the second dormitory lottery. According to Vallay, some freshmen entered the lottery late, and others have been randomly placed into this lottery.

Historically these students receive one of their first three choices, and they should receive their assignments by 4 o'clock tomorrow.

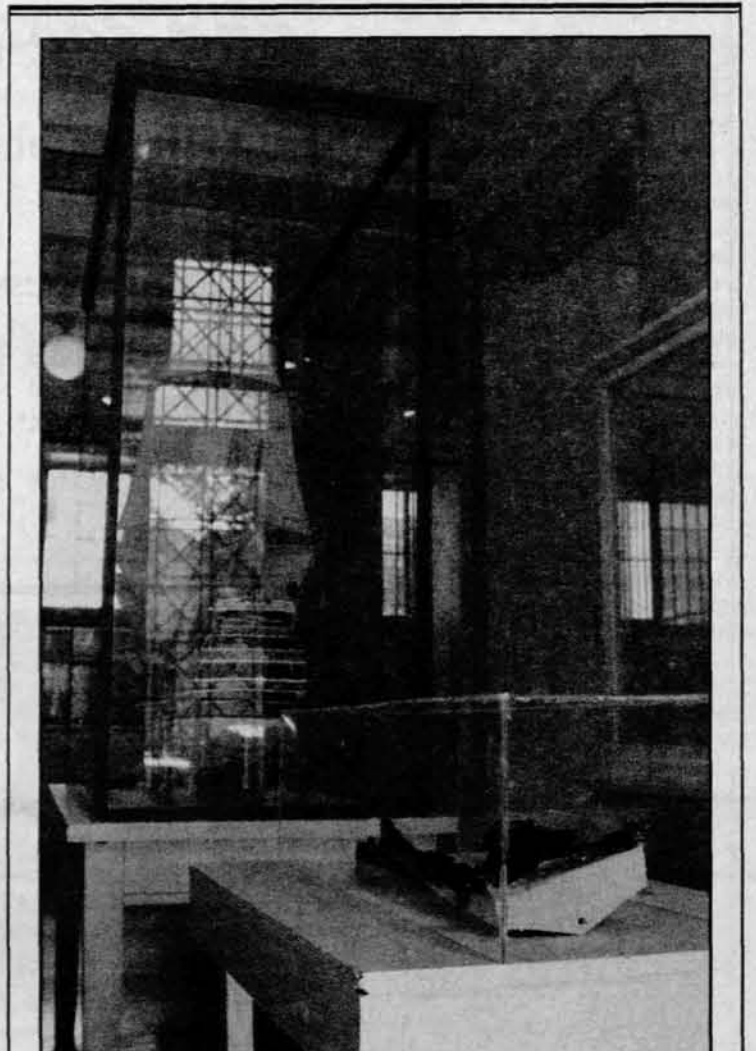
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NATHAN COLLINS—THE TECH

The wreck of the battleship *Flameheart* went on display at the Hart Nautical Museum in Building 5 yesterday—though no one is sure who put it on display. According to a description included with the ship, the *Flameheart* was set ablaze when its weapons systems failed and it came under attack by a similar ship armed with a hairspray flamethrower.