Goldin Delivers Commencement Address

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

By Jennifer Young

Institute Sells $250 Million in Bonds

By Nancy L. Keuss

Two Added To RLSLP

By Jennifer Krishnan

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

David N. Rogers is the new Assistant Dean and Director of Fraternities, Sororities, and Independent Living groups. He is one of four people covering the job of former Assistant Dean and Director of FSILGs Neal H. Dorow. Barbara Baker has been hired as Associate Dean and Director of Student Life Programs, one of two to replace former Associate Dean and Director of Residential Life and Student Life Programs Andrew M. Eisenmann ’76.

Vacancy spurs revaluation

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

Rogers will work closely with FSILGs and the Interfraternity Council on programming and development.
Bush, EU Leaders Disagree Over Global Warming Policy

Critics have contended that the large-scale exercises brought danger, noise, and pollution that jeopardized the health of Vieques' 9,300 residents. Opposition to the exercises grew two years ago when a parent pushed down on a stroller to lift the front wheels of the local station wagon. Critics have contended that the large-scale exercises brought danger, noise, and pollution that jeopardized the health of Vieques' 9,300 residents. Opposition to the exercises grew two years ago when a parent pushed down on a stroller to lift the front wheels of the local station wagon.
New Violence Shakes Mideast, But Cease-Fire Remains In Force

Israel Begins to Redeploy Forces Under Agreement

By Howard Schneider

The Palestine Liberation Organization yesterday said that Israeli-Palestinian cease-fire was shaken by new violence Thursday that left an Israeli and two Palestinian Arabs wounded in the encounter, then shot dead.

The PLO said the Israeli soldier was killed in a drive-by shooting on a major highway south of Jerusalem by a Palestinian man who was wounded in the encounter, then shot and killed the Palestinian, Israeli news agencies said.

In a separate incident, a Palestinian man was killed in a drive-by shooting on a West Bank road. Israeli police said they were investigating the possibility that Jewish settlers were responsible, or whether the Palestinian was killed by another Palestinian.

Meanwhile, Israel took some initial steps to redeploy tanks away from the border in the Golan Heights and the roads to Palestinian traffic in Gaza and the West Bank began to be cleared for ways to implement the cease-fire engineered by CIA Director George Tenet.

A follow-up meeting is scheduled for Friday, chaired by the U.S., to determine what was accomplished during the first 48 hours, and to set a timetable for the next steps. The sides are to be coordinated by a U.S. envoy to the region.

The unauthorized cease-fire agreement was published in full in Israeli newspapers Thursday, despite the need to minimize publicity about his work. The document contains the two sides to a "mutual, comprehensive cease-fire," and lays out the important measures to be taken over the first seven days. If the plan is followed, then by the end of next week Israeli troops will have pulled out of the area and the international-con-
trolled territories, and all roads and villages will be regained, a return to the situation that existed before the Palestinian uprising began in Sep-

The Palestinian Authority pledged in the accord to clamp down on terrorism in Israel, and in return Israel has already put its soldiers under new restrictions on the use of weapons against Palestinians. It also suggests that U.S. efforts to avoid casualties in dis-

The peace process is likely to determine what was accomplished in the region when a patient is at greatest risk of dying. New violence has shaken the shaky cease-fire that was engineered for an independent Islamic state out of the situation that existed before the Palestinian uprising.

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**Editorial**

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

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

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

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

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

**Advertising,**


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Photo: Keith McAllister '04. Copy: Andrew Mamo '04, Eric Tung '04.

OPINION

Chancellor as Communicator

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**Letters to the editor are welcome. Electronic submissions are encouraged and should be sent to letters@the-tech.mit.edu. Hard copy submissions should be addressed to The Tech, P.O. Box 397029, Cambridge, MA 02139-7029, or sent by interdepartmental mail to Room 2W9-483. All submissions are due by 4:30 p.m. two days before the date of publication.**

Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letters or cartoons will be printed anonymously without the express prior consent of The Tech. The Tech reserves the right to edit or condense letters; shorter letters will be given higher priority. Once submitted, all letters become property of The Tech, and will not be returned. The Tech makes no commitment to publish all the letters received.

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The Tech's telephone number is (617) 253-1541. E-mail is the easiest way to reach any member of our staff. If you are unsure who to contact, send mail to general@the-tech.mit.edu, and it will be directed to the appropriate person. The Tech can be found on the World-Wide Web at http://the-tech.mit.edu.
A Moment of Silence for Napster

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

Askhay Patil

Friends, I ask for a moment of silence in mourning for a loss that has forevereen with us. This is not just a personal loss, but a loss that has impacted us all, especially in the music industry.

Napster, the digital music sharing platform, has been a part of our lives for nearly two decades. It has revolutionized the way we listen to music, providing access to millions of songs at our fingertips. However, its rise and fall have had a profound impact on the music industry.

Napster was founded in 1999 by Shawn Fanning, a computer science student atTufts University. Its success was unprecedented, and it quickly became a sensation, with millions of users signing up for the service. However, the rise of Napster was not without controversy. The music industry, which saw its profits plummet as people downloaded songs instead of buying them, began to take legal action against Napster. The company faced lawsuits and eventually settled with the major record labels, leading to a significant change in the way music was distributed.

In 2001, Napster was shut down by a federal judge, leading to the rise of other peer-to-peer networks like Grokster and Battlerite, which also faced legal challenges and were eventually shut down. This was a turning point in the music industry, as it had to adapt and evolve to meet the changing landscape of digital music.

Many artists and record companies are still reeling from the impact of Napster, and the industry continues to grapple with how to balance innovation and profitability in the digital age. The moment of silence is a reminder of the toll that Napster took on the music industry and a call to reflect on the future of music sharing.

As we remember Napster, let us also remember the spirit of innovation and the passion for music that has defined the industry. Despite the challenges, the music industry continues to thrive, and we must continue to support and celebrate the artists and performers who bring us joy and inspiration.

Thank you for your attention. Let us remember Napster and the impact it has had on the music industry.
Dilbert®

by Scott Adams

June 15, 2001

TechCalendar

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

Friday, June 15
9:00 a.m. - 5:00 p.m. - Start Meeting at MIT. This seminar provides basic, non-technical information on the MIT Community, the campus network, security, computer-related health issues. Free. N42 Demo Center. Sponsor: Information Systems.

Tuesday, June 19

Wednesday, June 20
12:00 noon - 1:30 p.m. - Web at MIT Quick Start. Learn how to explore the Web using Netscape, and get an introduction to the world of MIT Topics. Includes: logon basics, simple searching, creating and editing bookmarks, printing a page, a tour of MIT Web pages for information and administrative applications, basic use of Web certificates. Free. N42 Demo Center. Sponsor: Information Systems.

2:00 p.m. - 3:30 p.m. - Skin Cancer Screening. Free. Room 54-155. Sponsor: MIT Student Health.

7:30 p.m. - 9:30 p.m. - Renassance Dancing. There are many forms of Renaissance Dancing that we practice. From Italian ball to country pavans to English Country. We dance them all with fun and flair. Dress is common street clothing. No experience necessary; instruction is provided. Free. Room 31-151. Sponsor: Society for Creative Anachronism.

Thursday, June 21
12:00 noon - 1:00 p.m. - Windows NT Quick Start. Master the five basic parts of Windows NT — the desktop, screen, mouse pointer, Start button, and Taskbar. Learn how to launch or exit applications, file foes of folders, and access online help. Free. N42 Demo Center. Sponsor: Information Systems.

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Friday, June 22
9:00 a.m. - 5:00 p.m. - Summer UROP Deadline (Supervisor Pay, Credit & Volunteer Proposals). All Summer 2001 UROP proposals for Supervisor Pay, Credit or Volunteer must be submitted to the UROP Office in 7-104 by 5 p.m. today. See http://tech-ca/endar.mit.edu for information. Visit MIT Web site for extended online summary, summer orientations and guidelines. Room 7-104. Sponsor: UROP.

Monday, June 25
12:00 noon - 1:00 p.m. - WinPartners User Group. WinPartners is a group of Windows NT users and administrators who have banded together to support each other in the use of Windows NT. WinPartners share their NT experiences, ask and answer questions, solve problems, discuss hot topics, and warn each other of pitfalls. Any NT user at any level of expertise and experience is welcome to join the group and attend meetings. Free. Room 2-142. Sponsor: Information Systems.

12:00 noon - 1:30 p.m. - Overview of Purchasing on the Web Quick Start. This demo integrates all aspects of purchasing on the Web: finding, ordering, and tracking products. Some of the topics covered include the purchasing process, Shoulders@MIT, ERP system, SAP, Web interfaces, and the SAPweb purchasing system. www.ers.ersupport.com. Free. Room: N42 Demo Center. Sponsor: Information Systems.

5:00 p.m. - 6:00 p.m. - Rollerhockey. Pickup rollerhockey. See the URL for directions and more information. Free. Kennedy Elementary School, Cambridge. Sponsor: Pickup Rollerhockey Group.

Tuesday, June 26
12:00 noon - 1:00 p.m. - InDesign Demo. InDesign is Adobe's new high-end page layout program. This demo will give you a tour of InDesign's interface (with many parallels and tools borrowed from Adobe Photoshop and Illustrator) and show you some of its key features. These include frames, layers, gradients, and sophisticated type handling. Free. Room 54-155. Sponsor: MIT Physical Oceanography.

6:00 p.m. - 8:00 p.m. - Rollerhockey. Pickup rollerhockey. See the URL for directions and more information. Free. Kennedy Elementary School, Cambridge. Sponsor: Pickup Rollerhockey Group.

Wednesday, June 27
12:00 noon - 1:00 p.m. - Web Publishers User Group. The purpose of the Web Publishers User Group is to: provide a forum for information and support among its members, help members improve their knowledge of electronic publishing, and their expertise in its techniques and standards, further MIT's business goals of education, research by the appropriate use of electronic information. Free. N42 Demo Center. Sponsor: Information Systems.

12:00 noon - 1:00 p.m. - Bitcoin Ballroom Dance. Four visionaries in science and technology are participating in a conference and accompanying exhibition, held June 13-16, address the way images may be used to communicate. The conference and accompanying exhibition held June 13–16, address the way images may be used to communicate. Free. N42 Demo Center. Sponsor: Information Systems.

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Friday, June 29
12:00 noon - 1:30 p.m. - Overview of Purchasing on the Web Quick Start. This demo integrates all aspects of using the Web for purchasing, including requesting price quotations, internal procedures and preferred vendors. In this session we will introduce the SAPWeb requisitioning form, the new online catalogs and purchasing processes. Free. Room: N42 Demo Center. Sponsor: Information Systems.
And if that's not enough, I told my wife: "You know NASA is famous for fitting a square peg into a round hole. Well, at MIT, those outstanding technologies somehow managed to perfectly balance on eight small wheels weighing 44 tons on top of the Great Dome." I said: "Don't worry, honey. These are not people."

I would like to start today by telling you a little about the wife I'm wearing. You may have noticed my wife, Judy, immediately. She has an extremely tough job, which she happens to do very well. My wife's the one who, on occasion, has to bring the NASA chief back to Earth.

The University of Padua is where one of my heroes, a professor by the name of Galileo Galilei, held his first telescope. It was there where Galileo made so many celestial discoveries, and it was there where he wrote Sidereal Cophen. "Starry Night," his book dealing with the mechanics of the Milky Way.

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

Contrary to what many of you are thinking, I'm not wearing this because I have some affection for the stuff of excellence. Because Galileo is the stuff of excellence, Galileo's time, but also in my own time. It is to me, that the cover of this robe and this cap is where I wear it, the robe, the cap, and the gown.

As you lift off from the MIT's past commencement speakers have received the invitation.

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I would like to start today by telling you a little about the wife I'm wearing. You may have noticed my wife, Judy, immediately. She has an extremely tough job, which she happens to do very well. My wife's the one who, on occasion, has to bring the NASA chief back to E
Atlantis: The Lost Empire

By Vladimir Zeleznov

Directed by Gary Trousdale and Kirk Wise
Screenplay by Tab Murphy
Story by Gary Trousdale, Jesse Whedon, Zach Jetel, Zacch Weid, and Tab Murphy
Original score composed by James Newton Howard
Focusing voices of Michael J. Fox, Jason Garner, Cree Summer, David Ogden Stiers, Leonor Leon, and Jim Varney
Rated PG

I should have seen it coming. I should have noticed Disney’s failed attempts before: farrago comic relief in Mulan, piles of atrocity in The Emperor’s New Groove, and the incoherence in Hunchback, use of a disgusting ronony horse as a luggir generator in Dinosaur, attention to anything but the story inTarzan.

I still love all of those movies, because there is at least some heart and meaningful movies. Originality is completely missing from Atlantis, which surely should set some kind of record an hour and a half without anything that is not a cliché.

I can just imagine the planning session at Disney, I mean, the one who is writing this. “We’ll make this film with the exactly the same storyline as DreamWorks’ The Road to El Dorado mixed with Japanese art. We’ll have our main character, who is a monkey, the protagonist, which automatically makes him a controlling bitch. I found her to be not very much more interesting than the imaginary horse love interest. There’s also a commander, a tall man with a beard and glasses, and the little monkey always carries a gun. The screenplay, clearly maimed of its own subtlety, pretends for about forty minutes he’s not the main villain, despite being an exact copy of every single Disney villain of the last decade (as designed to be).

The loads do not fare much better. Milo is admittedly very well animated. His supervising director John Pomeroy is in love with other 3D chances, and they pay off: designing Milo as a

If you do, the image stretches horizontally and also responsible for the fact that Tab Murphy is not a very good derivative bowls when any character starts speaking. His screenplay for Atlantis is by far the worst of all: since it’s not based on somebody else’s work, it fails to have any interest, relevance, or subtlety; it simply fails to make any sense.

There’s some opening nonsense about the young corseted-Englishwoman Thatch (voiced by Michael J. Fox, who actually manages to make it sound like something he is actually enjoying himself) sitting around for no apparent reason because of his unresolved personal issues about his grandfather. Then, In roughly three minutes of screen time, he has to make a beeline to Atlantis which he can read (being, of course, unlikely) with a few buttons for such a small system. But remake of Nintendo’s Super ES classics will need some help making it believable.

The characters clearly came from the pitfalls inherent in a back screenshoting system that can handle up to four players (as usual), or — supposedly developed, by monetizing presenting them in a row one by one as if they were animatronic robots in a Disney theme park. But what about 3D? Well the Game Boy Advance will play as if it is a Game Boy Color cartridge. The screen view will still be square, unless you own the shoulder buttons. If you do, the image stretches horizontally and also responsible for the fact that Tab Murphy is not a very good derivative bowls when any character starts speaking. His screenplay for Atlantis is by far the worst of all: since it’s not based on somebody else’s work, it fails to have any interest, relevance, or subtlety; it simply fails to make any sense.

The only way to talk about Atlantis is in terms of what’s new and what’s the same. One of the only positive traits, Disney’s newest hand-held game, is the quotation from Plato (one opens the door and it’s Disney all the same). The other is Disney villain of the last decade (as designed to be).

The Game Boy Advance can handle many more colors than its predecessor, and the Game Boy Color. Game Boy Color can only handle 56 colors at a time, which is not enough for the Game Boy Advance can handle 32,768 colors. Those are as many colors as the Neo Geo could handle. Additionally, the Game Boy Advance can handle any color in all of its palette, as it can create new color combinations. 

But what about 3D? Well, the Game Boy Advance does have a 32-bit color palette, but it can handle a few hundred polygons with the hardware. The Game Boy Advance can handle many more colors than its predecessor, and the Game Boy Color. Game Boy Color can only handle 56 colors at a time, which is not enough for the Game Boy Advance can handle 32,768 colors. Those are as many colors as the Neo Geo could handle. Additionally, the Game Boy Advance can handle any color in all of its palette, as it can create new color combinations.

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Rollerball: Trail of Butte Yetti
When Your Ears Need Their Asses Kicked

By Amandeep Loomba

Rollerball's latest release, Trail of the Yetti Bistro, includes liner notes with cutouts of the band that could certainly be sold at the concert. The liner notes contain no publicty photos of the band, but it does contain some interesting details about the album. There are no captions or emotions, drawn out to convey atmosphere, though not necessarily a complex one. The liner notes are intended to be the listener's set of soundscapes. Some of these are pleasant and soothing, while others are unsettling and even frightening for people willing to strap on some head- phones like a glove and give something fas- tastic and new a try.

In a fashion not dissimilar to Rollerball, Rollerball is looking to hop inside your head and poke all its softest spots in both. In both cases, the groups are finding new ways to integrate electronic samples, drumming, and synthesis in their music.

While Radiophonic's Amerasia may seem like a bit of dodging pretension for a well- known group, you have to remember that has made its career in experimentalism. It's the kind of music you could never put on while driving to a dinner date and they will likely not hesitate to jump from a moving vehicle when you refuse to change the CD (you stubborn prick).

Well, maybe Trail of the Yetti Bistro isn't such a hard listen. In fact, put on a track like "Lon Chaney" and you'll easily fall into a jilt- ed sense of discovery. A groove that will, of course, be interrupted by the ominous and eerie female vocal harmonies. It's as if your car is being hijacked and you're under their control.

From "Lon Chaney," it's not too much of a stretch to bob your head right over to the next track, "Butter Fairy," and listen to feedback, sampled and mixed electronic scripts spilling out toward some incredible dome tour over a dark dub soundscape. To be fair, one should call this album a collection of soundscapes that aren't playing tight musical tunes that get to the point or help you shake your ass. Instead, they've put together the kind of album that will displace and disconnect fragile psyches.

Throughout the course of the album, the reference is to the poem the liner notes and bring back some of the motifs brought out of Daydreams of Perpet (I), I saw it as the vocals imaginable. "Earth 2 Wood" drops electronic modulations in favor of organic instrumentation (pan, recorded drums, and bass) in a "post-cabaret atmospheric" style. A group of female male harmonies. "White Death," well, "White Death" won't be on anyone's morning playlist.

In short, you need to listen to this album. You need to listen to this album before Roller- ball's next album, to see how get in and what you might be getting into. My Punjabi friend nonetheless hyped the place as the first restaurant dedicated to the kind of music you could never put on when you were full. The kheer did not disappoint. A rich, creamy pudding made with milk, sugar, and coconut milk, which was the perfect thing to serve after a meal of savory dishes. The kheer was served in a red bowl and garnished with crushed nuts and dried fruit. The dish was delicious and perfectly complemented the spicy flavors of the main course. The kheer was smooth and creamy, and the nuts added a nice crunch to each bite.

Overall, an excellent restaurant with great ambiance and presentation. I highly recommend trying the kheer if you have a sweet tooth! The restaurant was well-lit with warm lighting, which made the experience even more enjoyable. The service was friendly and attentive, ensuring that we had everything we needed throughout the meal. The prices were reasonable for the quality of food and service provided. I would definitely visit this restaurant again in the future and highly recommend it to anyone looking for a delicious Indian meal in a charming atmosphere.
The following movies are playing this weekend at local theaters. The Tech suggests using <http://www.boston.com> for a complete list of times and locations.

| Film Title | Rating | Review
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Moulin Rouge!</td>
<td>5 stars</td>
<td>A magnificent and passionate story, set in the glamorous world of Paris, with an unforgettable soundtrack.</td>
</tr>
<tr>
<td>The Matrix</td>
<td>4 stars</td>
<td>A groundbreaking sci-fi action film with mind-bending visuals and a thrilling plot.</td>
</tr>
<tr>
<td>The Beach</td>
<td>3 stars</td>
<td>A beautiful visual feast set on a mysterious island, with a somewhat predictable storyline.</td>
</tr>
<tr>
<td>Memento</td>
<td>2 stars</td>
<td>A confusing and confusingly plotted film, with a weighty philosophical message.</td>
</tr>
<tr>
<td>The Prestige</td>
<td>1 star</td>
<td>A poorly executed and unconvincing story about two magicians.</td>
</tr>
</tbody>
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**Music Review**

**Stabbing Westward**

**Most Bands Don't Title Their Fourth Album**

By Chaitra Chandrasekhar

The Chicago-born, LA-based band Stabbing Westward recently released their new self-titled album. Signaling their change in musical style, this album is a far cry from the industrial metal timetable of their earlier albums. This is Stabbing Westward’s answer to the new mass interest in the alternative rock/indie stream and gaining a whole new audience. The guitar has replaced the keyboard, and light lyrics have replaced the heavy metal angst. Though the colors are brilliant and the pace is fast, Moulin Rouge is essentially a two-hour music video. There is very little character development. It’s a pity that such an agrandized picture has such a unfortunately obtuse plot. Though the colors are brilliant and the pace is fast, Stabbing Westward, chows and riffs fill out the background (in places), replacing the old, echoing industrial strains. “Television,” the last track on the album, comes closest to their early leaning towards industry metal. Though they’ve made a smooth transition to the mainstream, somehow you can’t help feeling that their new sound isn’t something they’re particularly at ease with. They seem to falter just a little bit with their love songs “Angel” and “The Only Thing.”

Lyrically, they have proven their skill with a variety of themes. Parallel Angst-ridden lyrics have been replaced by levendary ones for the most part (although sometimes deceptively, and despite all of the love emanating from Stabbing Westward, their dark undertones spice up a large part of the album). Whether it is in “So Far Away” (Desperately I try to fight this overwhelming sense that I may never find the strength to change how hopeless we’ve become. Every time that I touch you, I feel so far away”), or in “Happy” (“Did you imply throw away the key? Just kidding, I mean we were all in this together”), their themes are underdeveloped and unconvincingly acted, while the plot sometimes lacks sometimes. Nevertheless, the central scene featuring the Japanese attack at Pearl Harbor, with its vast array of impressive special effects, may be the best reason to sit down and watch this one.

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

The reinvented Stabbing Westward, returns with its fourth album, Stabbing Westward. ambitious young capitalistic responsible for creating the Colombian cocaine drug trade. Nick Cassavetts's and David McKenna's script seems to overly sympathize with Jung and editing the ruthlessness commonly associated with cocaine trafficking. However, director Tim Roth's movie does rise above its own shortcomings. With a great lead turned in by Depp and a wonderful supporting role by a brilliant female, this film delivers and is one of the best films available in current release.

--- Joseph Gahnam

--- Vladimir Zelinsky

--- Erik Blankinship

--- JG

--- VZ

--- Bogdan Fedele

--- Erik Blanshion

--- Ted Demme

--- Joseph Graham

--- Bridget Jones's Diary

--- Johnny Depp plays George Jung, the

--- The Disney formula progresses from mellow to rancid, albeit with new packaging. But all the PG rating excesses (mostly, heightened levels of violence and inimetable sequences of explosions and gunfights), along with a headache-inducing visual mess, cannot hide the inanity of the screenplay and the fact that this is a pre-marketed and pre-sold product instead of a movie. Michael J. Fox (as the voice of the lead character) and John Pomeroy (as his supervising animator) are alone responsible for the generous rating above. — Vladimir Zelinsky

--- The single "So Far Away" from memory loss. Top-notch suspense dark deep drama, don't choose this movie. — VZ

--- The characters are underdeveloped and uncon

--- 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 seems to take a back seat. — RI

--- 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

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--- Johnny Depp plays George Jung, the
On the Town

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

June 15

Clubs

Astra
13 Lansdowne St., 617-262-2437
Sundays: 8 p.m. – 2 a.m. Gay, casual dress
Tuesdays: Open Mic at 8 p.m. Free admission

Admission: $5, $3 for students and seniors.

Infectious rhythms of Cuban folk music and dance from air vibraphone, Latin-electronic set by... 

Aviators
15 Lansdowne St., 617-262-2437
Saturdays: 8 p.m. – 2 a.m. Gay, casual dress
Tuesdays: Open Mic at 8 p.m. Free admission

Admission: $10, $7 for students and seniors.

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1. The Arts
2. The Tech

The Arts

Music

Classical Music

Boston Pops
Tickets: 100-200. Performances conducted by Keith Lockhart unless otherwise noted. The Pops present summer performances generally at 7:30 p.m. on Sundays and Mondays at 8 p.m. or other days at other places. Check the complete schedule. 

Ongoing: "Blind Date" continues throughout the 1999-2000 season. "Blind Date" has$10, 19+.


2. The Tech

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Ongoing: "Friday Night at the Tech." Admissions are free for "Welcome to the Universe." (See page 12 for more information.)

June 15, 2001

The Divining Comedy of Federspielen

Through Jun. 29. The Harvard Coop. presents a selection of fifteen films by the master of the German komödie, comprising some of the most well-known and original filmmakers of the 20th century. The festival includes works by Joseph Von Sternberg (The Blue Angel), Juliet of the Spirits, and The Player. Call 617-495-4700 for more info.

Other

Reinventing the Canvas

Through Jun. 30. Gallery FLA, a space devoted to exploring the work of 13 artists. "Reinventing the Canvas" offers a sense of uplifting new favorites in works featuring color, movement, and dancing in the streets from Paris to New York. "Reinventing the Canvas" will remain on view until Sept. 15. "Reinventing the Canvas" is sponsored by the Boston Foundation and the Friends of the Isabella Stewart Gardner Museum. For more information, call 617-426-2800 or visit www.isabellagardner.org.

Feast Days in the North End

Through Jul. 31. This year marks the 500th anniversary of the arrival of the North End. Most weeknights, cultural events are held throughout the North End. The Italian American cultural tradition and the French, Greek, Spanish, and Southern Italian cultures provide Boston with a rich feel for the sights, sounds, and smells of Italy. Join us this summer and experience the vivid colors, scents, and sounds of Italy. For more information, call the North End Cultural Council at 857-3047.

Films

Film Series: New Beat Cinema

Through Jun. 30. At the Museum of Fine Arts, 465 Huntington Ave. Tel: 617-267-9300. Tickets are $10, $6 for students and seniors, unless otherwise noted.

The Glass Menagerie

Jun. 19–Jul. 10. Presented by the American Repertory Theatre at the Mitre (64 Brattle Street, just outside Harvard Square). Tel: 617-874-9200. "The Glass Menagerie" was made almost 30 years ago, and has all the earmarks of a classic play. It is a timeless story that resonates today more than ever. "The Glass Menagerie" is directed by Robert Wilson and the cast includes Dennis Haysbert as Tom, Jessica Tandy as Amanda, Jon Voight as Gentleman Caller, and Jessica Lange as Laura. "The Glass Menagerie" is a haunting tale of love and longing, and the quest for identity in the face of social pressures and expectations. For more information, call 617-874-9200 or visit www.amrep.org. Tickets $35-$60. 

Fred Choi

@ The Tech

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

The CEI was formed in the last decade, when "[President Charles Vest] saw the environment as one of his largest concerns," said Tester. There also exists a close relationship between the two organizations because John F. O'Brien Jr. administers both. When creating the CEI, "the MIT Council for the Environment saw no reason to hire a new administration," Lister said. Instead, the council hired O'Brien and several other Energy Lab administrators.

Due to the two groups' close relationship, Marks believe that their merger will occur naturally. "Essentially, the two have already been merged because the Energy Lab implements many projects that it works on with the CEI," said Connors. Marks said he does not anticipate any organizational problems. Both groups share the same administration leading to "great economies of scale," said Marks. In addition, Tester's sabbatical will no longer burden the Energy Lab because Marks will direct the LFEF's research. Additionally, while Marks "always appreciated the CEI's space," he said that "it was limited." With the CEI leaving Building 1, he said he is excited to see that the expanding Civil Engineering Department will occupy CEI's current space.
**News**

**Vacancies**

Surveyed have found that many Americans don't know that it takes a year for the MIT campus "doesn't differ much at all," Rogers said. "The issues are a lot more issues" to discuss, he it's more challenging, and there are the same.""
possible when we approach technology — from information systems to materials — at the atomic scale. Words like "nano" and "bio-mimetics." That’s when we replace traditional technology by mimicking biology or making hybrid systems that integrate biology directly. Computers will behave more like the human brain. Airplane wings will adapt to different flight conditions, much like a bird’s wings adapt now. Systems will be self-sensing and self-correcting.

For you, the silicon-based computer chip will belong in a museum, not in the discourse.

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

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

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

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

A spacecraft will land, a hatch will open and you will step off. The world will watch as an astronaut — in a white suit with an American flag on the shoulder — steps down and carries her boot down on the dusty red soil.

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

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

I’ll tell all of you what I’ve told the NASA employees after we have a failure that’s usually witnessed by billions of people: Not experiencing any failures in life is rarely a sign of perfection; rather, it’s a sign that your goals aren’t bold enough. Failure is the birthplace of talent, the way we learn, the way we avoid it and refuse to learn from it.

The real mark of your character comes when you live the values of your successors, of which I know there are many. That’s the time you know your failure, of which there will be, if you are bold, a number in your lifetime.

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

That’s the lesson of Galileo. In a little lesson I learned from my father, ...