



## April Suicide Prompts Judicial Process Review

Responding to Carpenter Allegations, Vest  
Announces Independent Investigation

By Sandra M. Chung  
STAFF REPORTER

The Office of the Suffolk County Medical Examiner announced on June 25 that the April 30 death of Julia M. Carpenter '03 was a suicide, the result of acute cyanide poisoning. Responding to allegations that Carpenter's suicide was connected with a harassment complaint she filed with the Random Hall Judicial Committee against Charvak P. Karpe '04, President Charles M. Vest has told *The Tech* that MIT will commission an independent investigation on the adjudication process used to evaluate harassment complaints.

According to Matthew S. Cain '02, Random Hall president, Karpe and Carpenter had become acquainted early in the Fall 2000 term and were friends for a while. However, Cain said, Karpe persisted in seek-

ing romantic attention from Carpenter despite knowing about her longtime boyfriend, Zev Arnold, who attends Washington University in St. Louis. By the time of Carpenter's complaint, Karpe's attentions had escalated to the point where he had invaded her privacy and seriously compromised her peace of mind, said Cain, Arnold, and a number of other close friends and family members. Karpe declined to comment for this article.

Carpenter filed a harassment complaint with Random Hall Judcomm in late January of 2001, and Judcomm held a hearing and a trial in February, during which several friends of both Karpe and Carpenter testified and presented evidence concerning the nature and effects of the alleged harassment. Though

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## Postol Alleges Pentagon Tried To Silence His Missile Criticism

By Nancy L. Keuss  
and Shankar Mukherji  
ASSOCIATE NEWS EDITORS

Outspoken national missile defense critic Theodore A. Postol '67, Professor of Science, Technology, and National Security Policy, has accused the Pentagon of attempting to silence his criticisms of the National Missile Defense Plan.

At issue is correspondence between Postol and the General Accounting Office (GAO), an investigative branch of Congress, in which he accused the Pentagon of using doctored data to support its missile defense plan. The physicist's April 17 letter to the GAO, an analysis of a now-classified report, has prompted allegations of security violations by Postol. The report, previously unclassified, is widely available on the Internet.

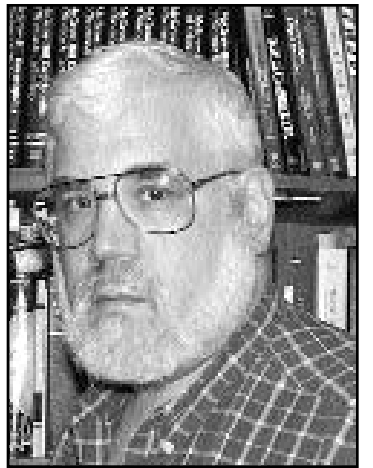
In two letters to MIT, dated July 10 and July 19, the Defense Security

Service (DSS) asked the Institute to "retrieve and properly safeguard" classified information relating to the incident and to "conduct an administrative inquiry."

Although the Institute has recently come to the defense of Postol in the form of a written statement from President Charles M. Vest, Vest's initial reaction to the Pentagon's allegations seemed to favor compliance with the preliminary steps requested by the DSS, Postol said.

"My immediate concern is that it appears that the Institute may be contractually obligated to move forward with at least the initial steps that we have been ordered to take by the DSS," Vest wrote in a July 23 e-mail message to Postol.

Yet proceedings from a meeting last Thursday between Vest, Postol, other senior faculty members, and researchers in the Security Studies Program suggested to Postol that



COURTESY PROF. THEODORE POSTOL

Professor Theodore A. Postol '67, prominent critic of missile-defense plans, accuses the Pentagon of trying to stifle him.

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## MIT, Caltech Report on '00 Election

By Jennifer Krishnan  
NEWS EDITOR

Four to six million votes were lost in the 2000 Presidential election due to problems with voting equipment and registration, according to a report released by a team of researchers from MIT and the California Institute of Technology.

"That is an unacceptably high rate of vote loss," Professor of Political Science Stephen D. Ansolabehere said at a press conference on July 16.

"We need upgrade for the present ... without losing sight of what's down the road," Caltech Professor of Economics and Political Science Thomas R. Palfrey said. In keeping with this philosophy, the report, entitled *Voting:*

*What Is, What Could Be*, made several short- and long-term recommendations.

For the 2002 election, the team advocated replacing punch cards and lever machines with more reliable optical scanners, having provisional ballots available at all polling places, and implementing early on-site voting to replace on-demand absentee voting.

The report also called for federal funding to upgrade election equipment.

For the future, the team proposed a new voting framework, A Modular Voting Architecture (AMVA). The central feature of AMVA is that it separates the voting process into several steps, thereby reducing the complexity of each step.

Severity of problem a big surprise

"The problem is more serious than we had imagined," Caltech President David Baltimore '61 said.

The team estimated that 1.5 to 2 million votes in the Presidential election were lost due to faulty equipment and confusing ballots. These were ballots that were unmarked, spoiled, or ambiguous.

Registration mix-ups, the report says, caused a loss of 1.5 to 3 million additional votes. According to the U.S. Census, Current Population Survey, of the 40 million registered voters who did not vote, 7.4 percent said they did not vote due to voter registration purposes.

Between 500,000 and 1.2 mil-

Voting, Page 20

## Survey: Few Turn to MIT Mental Health

By Jeffrey Greenbaum  
STAFF REPORTER

A recent survey conducted by the Mental Health Task Force reveals that most MIT students with severe mental issues do not turn to MIT

Medical Mental Health Service.

The survey is part of a draft report by the Task Force, which concludes that mental health services at MIT must be expanded and unified, and outreach must be increased. Before releasing its final draft to the community, the Task Force will continue to meet to revise the report and modify its specific recommendations.

Task Force surveys students

Last spring, the Task Force solicited 500 graduate students and 500 undergraduates to participate in a study of mental health conditions at MIT. The survey asked specific questions about what people knew about Mental Health and the Counseling and Support Services (CSS). It also included open ended questions asking for suggestions.

To accurately quantify the needs of the community, the Task Force found that the "survey was a

very useful tool," Shavit said.

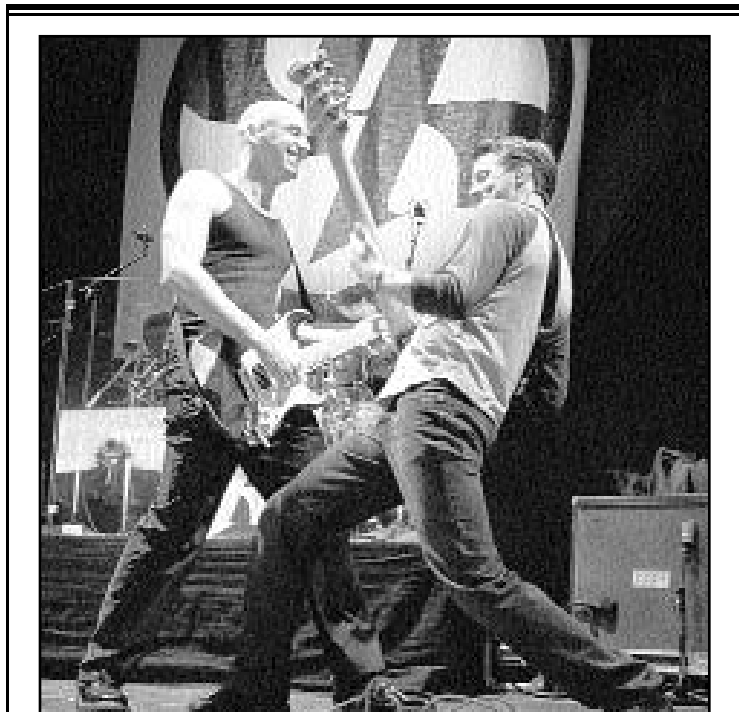
Overall, "there were very varying results," said David A. Mellis '02, former Task Force co-chair. Of those surveyed, 74.1 percent indicated that they had had an emotional problem that interfered with their daily functioning, but only 28.1 percent reported having used Mental Health. "These stats surprised me," Mellis said.

Yet the number of students using Mental Health increased around 60 percent between 1995 and 2000. The Task Force compared mental health conditions at MIT to those at eight other schools, and they all showed similar increases in usage. MIT, however, was the only one of the schools that did not offer regular evening office hours.

Community Concerns

Senior Associate Dean for Stu-

Mental Health, Page 20



GREG KUHNEN—THE TECH

Matt Scannell (left) and Sean Hurley of Vertical Horizon dual on stage during their July 22 show at the Tweeter Center. Vertical Horizon opened for the Barenaked Ladies. See the review on Page 9.

## Mameet P. Khanolkar

Mameet P. Khanolkar MEng '01, who received a degree in civil and environmental engineering in June, collapsed and died on July 30. He was 24 years old.

Khanolkar was born in Bombay, India in 1976, and graduated from Bombay University with a B.E. in chemical engineering in 1998. While studying as an undergraduate at Bombay, he enjoyed playing cricket, table tennis, badminton, and tennis.

Before arriving at the Institute, Khanolkar worked for two and a half years as a project engineer at Ion Exchange, a water treatment company in India. In September of 2000, he came to the United States and enrolled at MIT.

At about 4:30 p.m. on July 30, a passerby on Stearns Hill Road in Waltham discovered Khanolkar,

who had collapsed. He was rushed to Deaconess Waltham Hospital, where he was pronounced dead at 5:37 p.m. According to an autopsy report, the cause of death was a massive acute pulmonary embolism.

Khanolkar, who lived with his sister and her husband, had been waiting to receive a work permit, which would have allowed him to begin his job as an information technology consultant in Cambridge. He had planned to marry Rachna Jotwani, a graduate student at the State University of New York, Buffalo, in India this coming February. At the time of his death, she was in India planning the wedding.

The funeral was held in India. Khanolkar is survived by his sister, Meghana, and his parents, Prafull and Nayana Khanolkar of Bombay.



Moby leads a mix of techno, rock, and hip-hop to the Area: One Festival.

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Comics

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OPINION

Michael Borucke contemplates the G8 Summit in Geneva, and whether the ghost of Il Duce is still alive and well in Italy.

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# WORLD & NATION

## Bar Association Rejects Loosening of Client Secrecy Rule

THE WASHINGTON POST

CHICAGO

The governing body of the American Bar Association decisively rejected Tuesday a proposed change in its ethics code that would have allowed lawyers to circumvent longstanding client confidentiality rules in order to prevent fraud or other financial crimes.

The ABA's House of Delegates, meeting in an annual convention here, voted 255 to 151 to strike down the provision in a proposed overhaul of the group's code of professional conduct. It would have allowed a lawyer to break attorney-client confidentiality if he feared a client was about to commit a fraud — one that would be furthered by the lawyer's assistance.

Faced with another certain defeat, the leaders of a four-year effort to revise the ABA code then withdrew a related provision that would have allowed exceptions to the lawyer-client privilege to mitigate or rectify a financial injury arising from a client's fraudulent acts.

The ABA ethics rules are not binding on lawyers, but they are used by state legislatures as models for enacting rules that do have binding legal authority.

E. Norman Veasey, chief justice of the Delaware Supreme Court and chairman of the ABA commission that drafted the 281 pages of proposed rule changes, called Tuesday's vote "unfortunate" and a "setback." He said the commission may resubmit the proposals at the ABA's meeting in Philadelphia in February.

## Government Statistics Show Strong Productivity Growth

THE WASHINGTON POST

Government figures released Tuesday provided potent ammunition for those who believe the U.S. economy has entered a new era in which technology and a more flexible labor market is making American companies more productive than before.

The Bureau of Labor Statistics reported that productivity — which measures output per hour worked — grew at an unexpectedly strong 2.5 percent rate in the second quarter, compared with a revised 0.1 percent rate in the previous quarter.

In large part, the improved efficiency in the April-June period resulted from companies laying off workers and cutting work hours to bring their labor costs into line with sluggish demand for their goods. But firms were able to increase overall national production slightly even with reduced workforces — and the higher productivity figure was contrary to the usual pattern for recessions and slow-downs, when productivity growth typically turns negative.

## INS to Propose Higher Fees

NEWSDAY

Immigration officials are proposing to increase application fees by about 17 percent, or an average of \$20, resulting in \$127 million in additional revenue next federal fiscal year.

The proposal will be detailed in Wednesday's Federal Register and is not expected to take effect until January. The last times the Immigration and Naturalization Service implemented fee increases was in October 1998 and January 1999.

"These fees are badly needed," said William Yates, the INS deputy executive associate commissioner for immigrant services.

The fees are being raised 13 percent because of inflation and the remaining 4 percent to account for the technological investments that were not considered during the last set of increases, said Eyleen Schmidt, an INS spokeswoman.

The latest proposal is seeking increases that range from \$10 to \$55. In 1998, the agency proposed an astounding 161 percent increase, from \$155 to \$405, for an international adoption application.

## WEATHER

### Like a Rain Forest Out There

By Eric J. Plosky

SENIOR EDITOR

Boston has blundered into the middle of a heat wave the likes of which we have not yet seen this summer. The remainder of this week will progress from hot to hotter, with record or near-record temperatures and heat indices, so keep those air conditioners humming (but try to use energy efficiently — the grid is getting strained California-style). Drink plenty of water, stay cool, and pray for the heat to break on Saturday.

**Today:** Sunny and hot. High 90°F (32°C).

**Tonight:** Dark, but not much cooler. Muggy. Low 73°F (23°C).

**Thursday:** Sunny and even hotter; possibility of record temperatures. High at least 95°F (35°C).

**Friday:** Not quite as hot, but still very humid. High 92°F (33°C).

**Saturday:** Relief, as a cold front passes through? High 78°F (25.5°C).

**Sunday:** With luck, further cooling. High 73°F (23°C).

## Protestant Leader Refuses To Back Irish Peace Accord

By Julie Tamaki

LOS ANGELES TIMES

LONDON

The Northern Ireland peace process was plunged back into a morass Tuesday after the province's largest Protestant party refused to back a last-ditch effort by the British and Irish governments to rescue a key accord.

The lack of progress emerged as party leaders on all sides engaged in a fresh round of political posturing. They did so as a deadline approaches that could result in the suspension of the region's power-sharing government — a setback that British and Irish officials are desperately trying to avoid.

The two governments floated a peace package last week aimed at compelling the outlawed Irish Republican Army to begin disarming. Its failure to do so thus far led to the July 1 resignation of Ulster Unionist leader David Trimble as first minister of the province's chief power-sharing body, the Northern Ireland Assembly.

Resolving the crisis triggered by Trimble's resignation is viewed as crucial to salvaging the 1998 Good Friday agreement, which seeks to end the conflict that has divided Protestants and Roman Catholics in

Northern Ireland for decades. The former want to remain part of Britain; the latter want to be part of Ireland.

Trimble made clear Tuesday that the British-Irish proposals were not enough to garner his party's support for the package — at least not for now — because, among other things, the blueprint has yet to result in the IRA's destroying its weapons.

"We have seen a step by republicans, but of course it falls far short of what we need, which is to see decommissioning actually begin," Trimble said, referring to Monday's announcement by an international disarmament commission that the IRA had proposed a method for putting its weapons beyond reach.

Trimble's remarks, in turn, unleashed a fresh round of finger-pointing.

Martin McGuinness, the chief negotiator for Sinn Fein, the political arm of the IRA, described Trimble's position as the "biggest blunder of all." He accused the Protestant leader of being an obstructionist bent on undermining the international commission.

"Can anyone put their hand on their heart and say that David Trimble's contribution to all of this has

been for the good, in terms of trying to bring about decommissioning?" McGuinness asked a crowd at a news briefing. "I would argue he has achieved the total opposite."

Further complicating matters, leaders of the Social Democratic and Labor Party, the moderate Catholic nationalist element in Northern Ireland's coalition government, stopped short of fully endorsing the British-Irish peace package.

Seamus Mallon, a senior SDLP figure, said his group cannot back the policing reforms contained in the package until it is able to carefully study a detailed implementation plan. The party has not been provided with a copy of the plan but was given what leaders described as 30 minutes to study its 175 sections.

"I would not buy a house on those conditions. I wouldn't buy a motor car on those conditions. I wouldn't even buy my lunch on those conditions," Mallon said.

The SDLP's support of the police reform proposals, which include integrating Catholics into a revamped provincial force, is viewed as crucial because of the influence the group has on young Catholics, who will be needed to join the force for it to succeed.

## Israel Eases Fire Restrictions

### Palestinian Officials Say Move Signals Further Escalation

By Lee Hockstader

THE WASHINGTON POST

JERUSALEM

The Israeli army, determined to offer a tough response to Palestinian attacks, has given soldiers the green light to open fire without the somewhat restrictive guidelines it announced this spring, military officials said Tuesday.

Palestinian officials said the army's more permissive rules of engagement signaled a fresh escalation in the bitter 10-month conflict between Israel and the Palestinians, which has left 650 people dead, three-quarters of them Arabs.

The army's new policy permits

Israeli troops to shoot at Palestinians who appear to be preparing an attack even if they haven't opened fire first. The policy replaces one announced in May, under which soldiers were supposed to hold their fire unless their lives were threatened by Palestinian rioters or gunmen whom they could identify.

Describing the shift in policy, an army official said: "Before, we said you had to identify very clearly the danger and the target if somebody's shooting at you in order to fire back. Now, if you see three men with guns trying to prepare an ambush, you have the right to engage them before they open fire at you."

Army spokesmen stressed that the new regulations, reported Tuesday in the Israeli newspaper Haaretz, do not constitute a fresh offensive against the Palestinians, and were set with self-defense in

mind. They say the new rules were needed because of a doubling of Palestinian attacks, to 40 or so incidents a day from about 20 last spring, according to the army's tally.

"It's something which has been forced on us by the situation and not something that we wanted to do," said Lt. Col. Olivier Rafowicz, an army spokesman. "It's not a change of overall policy."

But Palestinians insist the army's rules of engagement have never changed, and that Israel's spring announcement of a policy of restraint was nothing more than a public relations move.

"We don't regard these so-called new regulations as new because as far as we're concerned, there was never any change in the army's acts or measures," Ahmed Qureia, speaker of the Palestinian parliament, told the Reuters news agency.

## Federal Report Says Racism Not A Factor in Wen Ho Lee Spy Case

By Dan Eggen and Ellen Nakashima

THE WASHINGTON POST

WASHINGTON

Federal investigators did not target former Los Alamos nuclear scientist Wen Ho Lee based on his ethnicity, according to a classified report that is otherwise highly critical of the conduct of the FBI and Energy Department during the probe.

The internal report by federal prosecutor Randy Bellows, a version of which is scheduled to be released publicly next week, says that while the government's espionage investigation of Lee, a native of Taiwan, had many shortcomings, "racism was not one of them," according to numerous people who have reviewed its findings.

"Recent allegations of racial bias in the selection of Wen Ho and Sylvia Lee are without merit," the report concludes.

The report's findings on racism, which have not been revealed pre-

viously, appear to contradict the accounts of at least two former Energy Department officials. They include the former chief of counter-intelligence, Robert Vrooman, who has said in sworn statements that Lee was targeted for investigation of whether he leaked nuclear secrets to China based largely on his race.

Bellows' review, completed in May 2000, is certain to figure prominently in a defamation lawsuit by another energy official who claims he was wrongly accused of racism in the case.

Lee, who was jailed on 59 felony counts of mishandling classified information and violating the Atomic Energy Act, pleaded guilty last September to a single felony charge of mishandling classified information after the government's case largely fell apart in court. He had spent nine months in solitary confinement.

Lee has indicated in press reports and court filings that he believes he was singled out because

he is a naturalized U.S. citizen who was a Taiwanese native.

The case prompted condemnations from Asian American leaders, who accused the government of engaging in racial profiling and stereotyping in its flawed investigation of Lee. Those problems, including allegations that the FBI moved too slowly, was sloppy in its investigative methods and may have failed to detect other national security breaches, were revealed last year, after Bellows completed his report.

Notra Trulock III, a former energy official who has filed a defamation lawsuit against Lee, said the Bellows findings on race bolster his suit, which alleges that Lee authorized supporters to accuse Trulock of racism on the scientist's Web site. A federal magistrate in suburban Alexandria, Va., who is hearing the case has demanded portions of the Bellows report from the Justice Department, which has tentatively scheduled the report's release for Monday.

# Scientists Incite Protest Over Plans to Clone Human Beings

By Rick Weiss

THE WASHINGTON POST

WASHINGTON

Three maverick researchers Tuesday told an independent panel of scientists they were making progress toward creating the world's first human clones even as a parade of renowned specialists decried the work as unethical and likely to result in dead and deformed babies.

The would-be cloners traded conflicting and sometimes combative testimonies with more than a dozen of the world's leading reproductive scientists, making for unusually contentious exchanges in the staid auditorium of the National Academy of Sciences. The congressionally chartered organization of scientific luminaries convened the all-day gathering as part of a fact-finding enterprise that is to culminate next month with a report to Congress, which is now considering whether to ban human cloning.

Brigitte Boisselier, a chemist with Clonaid, a company linked to the obscure Raelian religious move-

ment, which teaches that all humans are clones of aliens, said that she had begun doing experiments on cloned embryos in anticipation of a pending effort to clone a baby. But she left unclear whether the embryos she had cloned were human or animal embryos. And several scientists doubted her assertion, saying some of the tests she described have not yet been invented.

Her claim "is ludicrous, really," said Alan Trounson, an embryologist from Monash University in Australia. Trounson was just one of several experts who periodically replaced their usual professional demeanors with open expressions of ridicule or exasperation during the meeting, which often took on a circus-like atmosphere — featuring hoots from scientists and others in the audience.

Kentucky scientist and entrepreneur Panos Zavos and his collaborator, Italian fertility doctor Severino Antinori, said they had not yet made a cloned human embryo. But in defiance of repeated warnings from several scientists at the meeting,

they said they believed the time was right to move beyond animal experiments, like those that led to the birth of Dolly the sheep, and start making cloned human embryos.

"The patients ... are willing to accept these risks," said Zavos, who with Antinori wants to use the technique so that men incapable of having children can make genetic duplicates of themselves.

"Antinori is proposing to commit medical malpractice," said University of Wisconsin law professor and ethicist Alta Charo.

In fact, others noted, there is no good evidence that any of the three are actually conducting cloning experiments.

Five species of animals — sheep, mice, goats, pigs and cows — have been produced by cloning since Dolly's birth was announced in 1997. Cloning involves taking a single cell from an adult and fusing it with a donated egg cell whose own genes have been removed, to make an embryo that is genetically identical to the initial cell donor.

# Microsoft Appeals Antitrust Case

Cites Judge's Bias; Case Will Now Go To Supreme Court

By Jonathan Krim

THE WASHINGTON POST

WASHINGTON

Microsoft Corp. on Tuesday appealed its long-running antitrust case to the U.S. Supreme Court, arguing the federal judge who ruled the company illegally abused its monopoly power was so biased that the whole case should have been thrown out and sent back for a new trial.

In asking the Supreme Court to review the case, Microsoft attorneys said the federal court of appeals in Washington should not have upheld Judge Thomas Penfield Jackson's findings a year ago, particularly when the appeals court itself excoriated Jackson for making inappropriate comments to the media.

Microsoft's petition comes as the appeals court is preparing to return the case to the district court for new hearings before a new judge, who would determine what penalties would be imposed on the company. The company asked the appeals court to postpone that move until the Supreme Court decides if it will take the case.

State and federal prosecutors

said they would oppose both moves, saying the appeals court had already reviewed Jackson's conduct. Some worry that Microsoft is drawing out the case as it plans to sell the latest versions of its operating system, Windows XP, in late October.

"This was an issue addressed by the Court of Appeals," Justice Department spokeswoman Gina Talamona said in a statement. "We will respond promptly to their filing."

Windows XP has run into intense scrutiny from rivals and government officials who are concerned that Microsoft is bundling various software products into XP, just as it did with its Internet browser in previous versions of Windows, the initial spark for the antitrust case against it.

"Today's news is no surprise and is further indication of Microsoft's delaying tactics," said Penny Bruce, spokeswoman for Sun Microsystems Inc. in Palo Alto, Ca.

"Microsoft is petrified that this case will get to District Court," said Ed Black, chairman of the Computer & Communications Industry Association, a technology trade group made up of Microsoft opponents.

Microsoft spokesman Vivek Varma responded that "we remain committed to resolving the issues in the case as quickly as possible. And

at the same time, we're seeking review of a critical issue."

Jackson, through a spokeswoman, declined comment.

While upholding Jackson's findings of illegal behavior in its June 28 ruling, the appeals court also rejected his order that Microsoft be broken in two and sent parts of the case back for new hearings.

In doing so, the appeals court walked a careful line, which forms the basis of Microsoft's challenge. In voluminous detail, the court lambasted Jackson for ethical violations that it called "deliberate, repeated, egregious and flagrant," for talking to reporters from various publications with agreements that the interviews would not be published until after he ruled.

The court ultimately determined that the bias partly influenced Jackson's order to break up the company, but not his basic findings of fact and of law that formed the heart of his decision. That decision found that Microsoft had engaged in numerous anticompetitive activities to protect and extend its virtual monopoly of the operating system for personal computers.

In its appeal to the Supreme Court, Microsoft said the appeals court erred in not overturning those findings as well, and that such obvious bias could not possibly have been limited to the penalty question.

# Macedonia Endures Further Violence

Predawn Police Raid On Capital Results In Five Rebel Deaths

By Alissa J. Rubin

LOS ANGELES TIMES

SKOPJE, MACEDONIA

Serious violence struck Macedonia's capital Tuesday when police conducted a predawn raid that resulted in the deaths of five members of the National Liberation Army, the rebel group that says it is fighting for greater rights for ethnic Albanians.

There were no police injuries reported in the incident, the first of its kind in Skopje since the current conflict erupted in February.

The raid came as leaders from the country's main political parties — two ethnic Macedonian and two ethnic Albanian — had reached the final stages of negotiations for a deal to end the fighting, which has brought the country to the verge of civil war. The talks are expected to continue for at least another day in

the resort town of Ohrid.

According to police, the five men who were killed in the raid were commanders of guerrilla units and were plotting a "terrorist action" in the capital.

While the rebels control a number of small villages and towns in northern and western Macedonia, Tuesday marked the first time it became clear that they have infiltrated Skopje.

Macedonia has about 2 million people, and ethnic Albanians make up its largest minority, with at least 25 percent of the population.

"This has been one of the most successful actions of the Interior Ministry so far in discovering terrorist and extremist groups," said Interior Minister Ljube Boskovski.

In Macedonia, the police, as well as special forces units, are under the authority of the Interior Ministry, which is part of the central government.

When asked, Boskovski refused to rule out the possibility of future activities by the rebels in Skopje.

Boskovski is considered a hard-

liner who would prefer to end the fighting by using military tactics against the guerrillas rather than relying on a peace deal.

But Albanians contended that Boskovski set up the operation in order to derail the peace process by creating the appearance of an ethnic threat when in fact they are eager for a peaceful resolution. They also said the raid was designed to precipitate a backlash from their side and thus further slow down peace efforts.

"This is strong provocation (done) in order to make a scene of a major inter-ethnic conflict," said Demdmush Bajrami, an ethnic Albanian member of parliament from Skopje.

Representatives of the National Liberation Army were quoted on Albanian television denouncing the police action as a violent attack on unarmed men and denying that there were any plans for armed activity in Skopje.

On the Macedonian side, however, the raid provided evidence that the rebels have far from peaceful intentions.

# N.C. Attorney General's Request May Delay Death Penalty Ruling

THE WASHINGTON POST

Citing a new state law barring executions of mentally retarded prisoners, North Carolina's attorney general has asked the U.S. Supreme Court to dismiss an appeal that challenges the constitutionality of such executions. The move could delay one of the most significant and highly anticipated rulings on capital punishment since the restoration of the death penalty in 1976, legal experts said.

The court, which ruled in 1989 that such executions were permissible under the Constitution, announced in March that it would revisit the issue during its next term in the appeal of a North Carolina inmate, Ernest McCarver, who contends he is mentally retarded.

On Saturday, however, North Carolina Gov. Michael Easley (D) signed a bill barring executions of convicted killers who fit the new law's definition of mentally retarded. The law would apply retroactively to McCarver and others found to have IQs of less than 70 before they turned 18.

State prosecutors argue that McCarver, 41, doesn't meet the new test but contend that the new law allows him to seek a North Carolina judge's ruling on whether he is mentally retarded.

"If the state court determines that Mr. McCarver is mentally retarded, he will have his sentence reduced to life and avoid the death penalty," the North Carolina attorney general's office said Monday in a letter to the Supreme Court. As a result, the office said, McCarver's Supreme Court appeal has been rendered moot and should be dismissed.

# Khatami's Second Term Delayed As Power Struggle Flares Up

LOS ANGELES TIMES

CAIRO, EGYPT

Iranian President Mohammad Khatami will be sworn in for a second term Wednesday — three days later than scheduled — after officials settled a dispute between hard-liners and reformers that underscored a potentially explosive struggle for power.

The latest showdown between the ideological foes erupted over appointments to the Guardian Council, an oversight panel with authority to nullify any action taken by Iran's Majlis, or parliament. On Saturday, the reform-controlled assembly had rejected four candidates nominated by the judiciary, saying they were politically biased and inexperienced.

But the subtext of the fight was the question of who will control the future of Iran, elected officials or appointed conservatives. In this volatile environment, the otherwise routine matter of filling vacancies turned into a political crisis when the nation's supreme leader, Ayatollah Ali Khamenei, said the president could not be sworn in until the parliament accepted the nominees.

The dispute ended after a conservative panel decided Monday night to bend the rules governing the confirmation process and the two posts were filled from among the rejected nominees.

# U.S. Grants First U.S. Airline Service to Vietnam

THE WASHINGTON POST

WASHINGTON

The Transportation Department Tuesday tentatively granted Delta Air Lines, Northwest Airlines, and United Airlines access to Vietnam, the first U.S. airline service since the Vietnam war.

Under terms agreed to by the United States and Vietnam, the three U.S. airlines could not use their own aircraft to fly into the country, but could code-share with partner airlines. Under a code-share arrangement, an airline sells tickets under its own name or code, but the service is provided by another airline.

Delta would code share with Air France, Northwest with Malaysia Airlines, and United with All Nippon Airlines, Thai Airways International, and Lufthansa German Airlines.

"Travelers now will have access to Vietnam in conjunction with U.S. airline services for the first time in decades," Transportation Secretary Norman Mineta said in a statement. "Today's action is an important step in what I am confident will be a growing aviation relationship between the United States and Vietnam in coming years."

The airlines would be allowed seven U.S.-Vietnam flights each per week to Ho Chi Minh City. Vietnam Airlines now has a code-sharing arrangement with China Airlines, the only current direct U.S.-Vietnam service. Vietnamese airlines will be allowed additional code-sharing flights to the United States using third-country airline partners.

# Vatican Answers Critics In War Archives Dispute

THE WASHINGTON POST

PARIS

The Vatican on Tuesday accused some Jewish historians on a joint Catholic-Jewish research commission of having "a clear propagandistic goal to damage the Holy See" as they press for access to its World War II archives.

The historians have leaked "distorted and tendentious news" and are guilty of "irresponsible behavior," said the statement, issued with Vatican approval by the Rev. Peter Gumpel, a German Jesuit priest.

The statement came in response to last month's announcement from the five-member commission, set up in 1999 to study the role of the Pope Pius XII and the Holy See in Europe during Hitler's Third Reich, that it could not continue its work until it could see unpublished documents in the archives.

Gumpel said it was "false" that the Vatican was withholding information, but that 3 million pages of documents remained uncatalogued and were thus unusable by scholars.

U.S. Jewish groups immediately condemned his statement. "It is essential for the Jewish and Catholic scholars to continue their work in disclosing the Vatican's role during the Holocaust, which must consist of impartial analysis of all relevant historical records so that the truth may emerge," Abraham Foxman, national director of the Anti-Defamation League, said in a statement. "Unfounded accusations can only create further delay in the process."

# OPINION



## Chairman

Jordan Rubin '02

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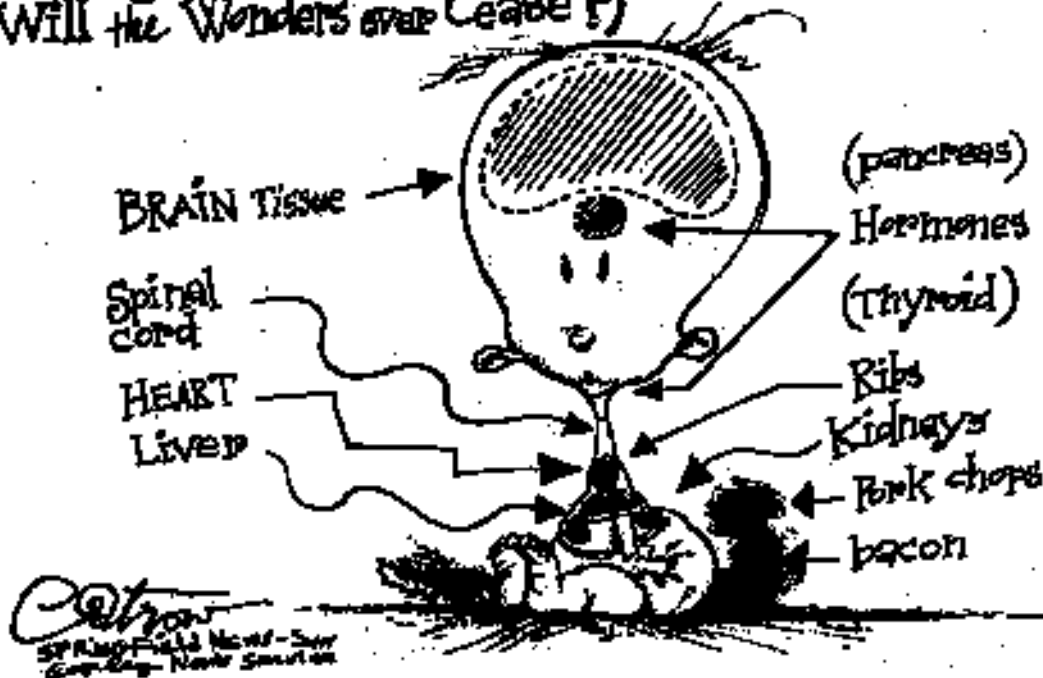
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## EMBRYONIC STEM cell Research

(Will the Wonders ever Cease?)



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## Erratum

The July 11 article "Institute Examines Dining, Rooming for New Dorms" incorrectly states that continuing students who serve on the house government of the NW30 graduate residence will be paid for the position. Students serving in this position will not be paid.

# To Serve and Protect Whom?

Michael Borucke

To Serve and Protect Whom? It seems that the word 'fascism' is as over-used by those on the left as phrases such as 'radical extremists' are over-used by those on the right. But given the events that occurred last month in Genoa, Italy, it's not an exaggeration to say that fascism in Italy didn't die with Mussolini. It joined the police force.

Genoa was host to the Group of Eight summit, a meeting of the heads of state from the eight richest nations on earth. As the meeting took place around the third week of July, people from all over Europe went to Genoa to voice their opposition to corruption and the increasing disparity between first and third worlds.

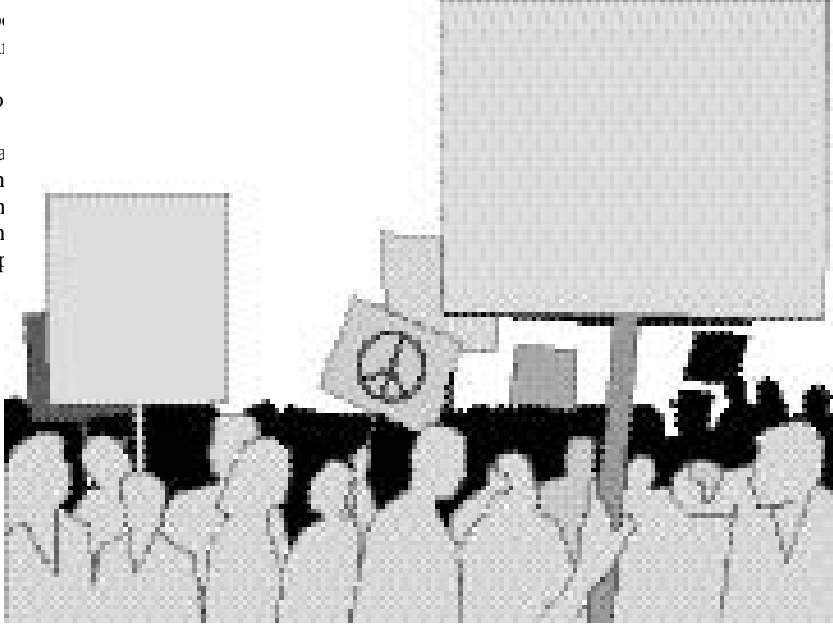
In an observant, well-thought-out response to the protests by those who protest free trade are not friends of the poor. Those who protest free trade seek to deny them their best hope for escaping poverty." The two hundred thousand protesters who showed up obviously couldn't grasp the profundity of Bush's words. Of course, there would have been more people protesting had border guards not prohibited people with long hair, tattoos, and body piercings from entering the country which, incidentally, is in violation of Italian law. In addition, police closed down airports, bus and train terminals, and ferry ports in Genoa.

People may have seen or read about the mayhem that ensued as groups of protesters clashed with Italian police as the summit went on behind closed doors and a 13-foot high fence. What most people haven't heard about, thanks to the national media, were the unprovoked police attacks upon sleeping protesters.

In the early morning hours of July 22, police raided two buildings, which housed journalists and protesters alike. During the raid on the offices of the Independent Media Center (IMC-Italy), police seized video and

audio equipment, damaged computer hard disks, and injured 60 journalists. Such attacks have unfortunately become commonplace during recent protests. Independent Media Centers have been set up across the world by activists and independent journalists intent on creating an alternative to mainstream media. Whether intended or not, the attack by the police made it harder for journalists to get news of the protests to the outside world. Police also detained the IMC journalists within their building just as the raid on the Genoa Social Forum (GSF) began across the street.

The GSF was a temporary housing facility for protesters. It was established through an



claiming that violent protesters were thought to be hiding in the GSF. During the three days of protest, 280 people were arrested, 500-700 hospitalized. Arrested protesters were denied the opportunity to speak with their lawyers; they have reported both physical and psychological torture within the jails (in one instance, protesters were forced to sing fascist songs, and shout "Vive Il Duce," or "Long Live Mussolini"). A police guard came forward to corroborate the protesters' claims of abuse.

Of course, the most astounding abuse of power by police in Genoa was the murder of 23-year-old Carlo Giuliani. Mainstream news

reports first claimed that he had been killed by a stone hurled by a protester. The reports soon changed after grim photographs surfaced showing Giuliani and the police officer moments before and after his murder. *The New York Times* never questioned the use of live ammunition for riot control, so I guess I shouldn't. Other issues that are too insignificant to mention are the use of inexperienced officers for protests (the officer that murdered Giuliani was 20 and had never been in a high-stress situation before).

If anything in Genoa captured the attention of the press, it had to have been the violence of the protesters. This time, however, the "Black Bloc" anarchists targeted not only corporate buildings, but also small businesses and normal cars. There didn't seem to be any radical left-wing message associated with the destruction, just chaos. Many protesters have alleged the use of agent provocateurs — plants sent in by police, dressed up like anarchists — meant to terrorize and discredit the protesters and their anti-globalization message. These allegations may prove true if evidence now held by an Italian Congressman is valid.

The summit itself was predictable. If you read the official statement that came out of the G8, you would see that economic growth and trade were the major topics of discussion. The text makes passing reference to third world debt. Apparently, the world's leaders do care about poverty and health. What's more, our magnanimous President Bush pledged a whopping \$300 million to help fight AIDS in Africa. UN Secretary General Kofi Annan said it would take \$11 billion per year for an attack on AIDS to have any significant result. But the United States government is practicing its own brand of militaristic fascism; the Senate just approved nearly \$40 billion for missile defense research.

# The Continued Importance of Affirmative Action

Guest Column

Basil Enwegbara  
and Zhelinrentice L. Scott

As the mental testing debate raged on at the beginning of the twentieth century, Walter Lippmann did not hesitate in 1923 to hit a heavy, deadly blow on Carl Brigham, the Princeton psychologist who claimed that heredity, rather than education or experience, was the determinant of the scores on the army tests. Lippmann, unable to see any rationale in Brigham's conclusion and insistence that educational opportunity and environmental situation didn't improve people's ability to use language, numbers, geometrical figures, grammatical constructions, logical choices, etc., called Brigham and his colleagues "the Psychological Battalion of Death" and practitioners of "a yellow science." He went further to accuse these psychologists of using misleading statistics to generate panic aimed at destroying confidence in the value of education and the possibility of using it to improve the social and economic state of less privileged Americans. William Bagley, in full support of Lippmann, also accused the heredity thesis of unscientific sentimentalism, racial prejudice, and dogmatic disregard of the consequences of environmental agents — a plan to weaken public efforts in narrowing the society's economic and cultural differences through universal education.

But this was not the first time this type of argument generated fierce criticisms. Thomas Jefferson, the political radical, and Alexander Hamilton, the architect of American modern capitalism, completely disagreed on the superiority of one race to another. Although Jefferson, in his writing of the American Constitution, declared all men equal, he never believed in the extension of that equality to blacks, who he argued were inferior to their white counterparts. It was this contradiction, coming from a founding member of American democracy, that stirred Hamilton's fierce criticism. For Hamilton, "experience has by no means justified us in the supposition, that

there is more virtue in one class or race of men than in another."

Adam Smith also had his own disapproval for using the success of one civilization as the benchmark for other civilizations. But rather, as he viewed it, "the difference between a philosopher and a porter is purely a result of upbringing and as such a function of the particular civilization." Smith, therefore, rejected with contempt the doctrine that whites in America were superior to the blacks they enslaved. Adam Smith had to conclude that the white man's so-called superiority was nothing but a propagandistic justification of America's centuries of atrocities meted on the black man, and also a means to continue to deny the black man access to equal education feared to challenge white man's only power. The consensus reached by the critics of the heredity thesis was that it was a racist armchair science, being pursued by social Darwinists, who had no reason to expect social investments in education and training be extended to African Americans, a race still burdened by centuries of prejudice and physiognomic identity.

Even the mid-twentieth century discovery of the seriousness of the damage done to the education of the disenfranchised African Americans, which later led to the institution of affirmative action as the only way to place faith in the universal education and equal opportunity for all, is today generating fierce criticism. The justification in attacking affirmative action in education is that it gives African Americans preferential treatment at colleges and universities, which as the attack goes, is breeding laxity in African-American students, and a new form of racism against other races in America — that have to work harder than blacks in order to achieve the same results. But these critics have failed to give affirmative action all the weights it deserves. In short, their argument is broadly ahistorical, as they have failed to propose what would replace affirmative action as the remedial measure to erase the raw aggression and brutal domination of members of one race by another for centuries in their efforts to achieve their own comfort and peace. If

not affirmative action, as Martin Luther King queried, "how can the black man, who has suffered for hundreds of years, be absorbed into the mainstream of American life? Doesn't the present America owe it a duty to do something special for him in order to balance the equation and equip him with the means to compete on a just and equal basis?"

If we then believe that affirmative action is no longer necessary in the field of education, then we can equally argue in favor of dismantling the present social welfare system that poor citizens of all races in America enjoy as their civic rights. Unless we are able to make the argument reflect on the environmental and physiognomic conditions as the consequences of the present preferential treatment, we may be equally repeating the historical injustices by asking for the premature dismantling of affirmative action. Wasn't Edward Bellamy right when he argued that many centuries of injustice and prejudice against blacks in America deserve equally many centuries of special treatment if America should be able to erase the agony from the minds of its African descents?

The opponents of affirmative action in education investment should first read the writings of Heine, the German poet, who threatened the French to fear the power of knowledge; they should come to terms with the realities education presents as the very heart of America's opportunity engine. These critics should no longer see only the disadvantages of affirmative action, but should also recognize it as the article of good faith — that is, not only that it opens the doors to better education for the less privileged, but also gives him/her the competitive edge in today's American employment world. In fact, Du Bois's "The Talented Tenth" reveals that the gains in intelligence, knowledge, and culture not only would lead and save black race, but also correct the popular propagandistic fiction about the intellectual capacity of the black race currently being used to prolong economic and social inequality.

*Basil Enwegbara is a staff member of The Tech. Zhelinrentice L. Scott is a member of the Class of 2001.*

# Clubs Aren't Drug Paraphernalia

Christen M. Gray

Every decade seems to bring on a new wave in the ever-continuing war on drugs. Each has new tactics and a new focus, and the drug scene changes and evolves along with it.

The war seems to have reached a new low as federal government is forced to take on a new set of tactics which are not only ineffective in fighting drug use and associated crime, but even go so far as to endanger innocent party-goers.

The latest focus of several local police task forces and the feds is raves and dance clubs. While the crackdown on raves has been going on for over a decade, a revival of an old "crack house law" from 1986 has put club owners and party promoters in danger of going to jail for up to 20 years or having to pay \$2 million in fines.

The drugs being targeted, referred to as "club drugs," are commonly used among teens at all-night dance parties and nightclubs. Among the most common of these is ecstasy or MDMA. Users of ecstasy experience a heightened sense of awareness and feelings of euphoria. The drug can often cause overheating which is battled by the use of "chill rooms" and drinking water.

Common sense dictates that having overly air-conditioned side rooms and free drinking water should be a straightforward safety feature of any kind or size of party. Any conscientious host or hostess would strive to provide these services to their guests.

Chill rooms, along with glowsticks, pacifiers, vapor rub, and masks, are now "drug paraphernalia." Their existence at any club is now cited by prosecutors as evidence that the proprietors knowingly support drug trafficking within their club.

It appears that police think banning associations will fight crime itself. Citing a glowstick as part and parcel to the crime of drug use is similar to accusing Beethoven as the cause of crime and violence in *A Clockwork Orange*.

In his book *Generation Ecstasy*, Simon Reynolds cites drugs as the root of all techno. Such can as easily be said of much classic rock, music that is glorified today as inspired. Identifying music solely with drugs and targeting that genre is missing the point. It's just fighting the wrong war.

Allowing DanceSafe, a nonprofit organization that distributes literature on safe party practices and tests tablets to protect party-goers from more dangerous drugs, into their club was used as evidence against the promoters of the State Palace Theater in New Orleans. They were indicted for "knowingly and intentionally [making] available for use without compensation, said building for the purpose of unlawfully distributing and using controlled substances." Rather than pay the extraordinarily large court fees, they plead guilty with a bargain of a \$100,000 fine.

The indictment of Club La Vela in Panama City Beach, the largest nightclub in the country, said the "owners, agent and employees thereof, did knowingly and wilfully combine, conspire, confederate, agree and have a tacit understanding with each other and other persons to knowingly and intentionally make available for use said building for the purpose of unlawfully distributing and using controlled substances."

Attention was brought to the club as it had a higher rate of calls to the police, by the owners, about drug abusers. The club, unlike others, had a zero-tolerance policy on drugs and so turned in a great deal more users than similar clubs. They are now faced with the seizure of their property as well as jail time for their efforts.

Never has there been a more counterproductive measure taken in the fight with drugs. Raves will continue and do continue. It takes less than 30 seconds to scan the Internet for information leading to the nearest rave scene. Gatherings become more spontaneous, more underground, less controlled.

Even in the most innocent of clubs, dancers are now more and more prone to overheating — something more dangerous than ecstasy — as clubs are afraid to provide necessary relief measures.

Many fraternities and dorms around MIT use the word "rave" in their party titles, play loud techno music, and hand out or sell glow sticks. Under the new implementation of the "crack house law," if someone were to be caught using any drug during the party, the fraternity or party hosts can be prosecuted and sent to jail.

The implications are improbable, but demonstrate that the current applications of the law border a little too near the ridiculous.



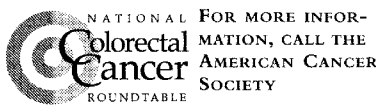
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# Adverting Insipid Ads

Philip Burrowes

Despite the onslaught saved for sweeps weeks or the fall, summer is not without its own debuts. Since *Jaws* (or *Independence Day*, depending on how you see it), the summer blockbuster movie has become a staple of American life. Geeks in the audience no doubt look forward to the annual intracompany crossovers of DC and Marvel Comics. Baseball combines an athletic diversion with time-honored Americana. What most people miss out on once they actually leave their happy but ultimately boring homes is the delightful appearance of new advertisements. They range from the mundane to harbingers of utter doom; the following are among the latter.

No service is cheaper to hawk than calling collect. Infomercial products may be less respected, compilation CDs "not available in stores" could be more bootleg, but nothing can beat (that is, be worse than) the sheer premise of collect calls. Essentially, not only is someone too cheap to pay for their own call, but he will go to extra lengths to save at least a buck or two. C-A-L-L-A-T-T has the advantage of the AT&T brand name behind it, while 1-800-C-O-L-L-E-C-T's origins are more suspect.

Which is where Michael Jordan comes in. He is currently featured in a COLLECT commercial with Verne Troyer, an apparent nadir for one of the most marketable athletes ever. It turns out that COLLECT is offered by MCI Worldcom, for which Jordan is a spokesperson. So the problem is not that Jordan has simply lost his head and cheapened his name — which would've explained his possible

comeback plans. No, the issue here is the high-stakes war over calling collect. Targeting the low on cash and economically myopic is nothing new, as any college student with a credit card can tell you. Aiming for that demographic with a great fervor is another story. Considering its limited financial resources, the only logical capacity for MCI and AT&T to seek it out is as an agent of pure evil.

Some of you are probably totally lost by now, unable in your naiveté to believe that major non-tobacco corporations would inflict harm upon their customers. Mars Inc. is doing just that with its relatively new Sour Skittles product. Not because its introduction may foreshadow a trend of less innocuous confectionary combinations, nor because the carcinogenic characteristics of artificial colors are often ignored. In this case, it's the ad and not the product (Sour Skittles aren't half bad) that is doing the harm.

For some reason, Mars Inc. chose to start a radio campaign in Spanglish for the bite-size candy. Here, Spanglish doesn't refer to broken forms of Spanish or English that new practitioners of either language must use because of an inability to speak them well. True speakers of Spanglish can speak either fluently, but simply switch — often in mid-sentence — to whichever language fits the message best. When executed properly, it's a beautiful thing and in fact the Sour Skittles ads seem to do it justice.

Yet when listening to the ads, one can never shake the feeling that something is off, and it is indeed inexplicable why Sour Skittles of all products befits the format. Maybe they don't fit, and Mars Inc. has simply artificially

co-opted a popular and euphonic form of communication for their own benefit. As forgivable as this is from a merely profit-based perspective, it can very easily open the floodgates to a slew of more poorly conceived Spanglish ads. Recent history is full of insultingly horrid trendy campaigns, from the fluffy pop jingles of the '60s to utterly inspired raps in the '80s (and early '90s). Imagine our radio stations funded by poorly acted, flimsily written, and unwarranted copycats.

Television has already seen such travesties, as currently evident in the Massachusetts Department of Public Health's "You Don't Have to Do It!" campaign. Besides the questionable value of the ad's state-sponsored sexual abstinence message, there is a slew of egregious faults to the ad. It is comically performed, depicts adolescents as ignorant fools, is oddly shot, and either displays great racial insensitivity or purposefully plays off of stereotypes. Should you simply not believe after all this ranting, take a look here: <http://mit.edu/chads/www/psa.mov>

Of course, there are some good commercials out there, despite their propagandizing purpose. Even the aforementioned ads have entertaining cousins, such as Marlon Wayan's CALLATT craziness, M&M's emphasis on "the green ones," and the classic Children's Aid Society theme. Nor do we even have to deal with any one spot for a significant period of time. Ultimately, we must ask ourselves if ignoring a service based on its promotion alone is any better than being bedazzled by its flashy claims. Both choices may inspire corporations to devote more time to the push than the product, dooming us to a greater pablum than we see even now.

Thanks to you, all sorts of everyday products are being made from the paper, plastic, metal and glass that you've been recycling. But to keep recycling working to help protect the environment, you need to buy those products.

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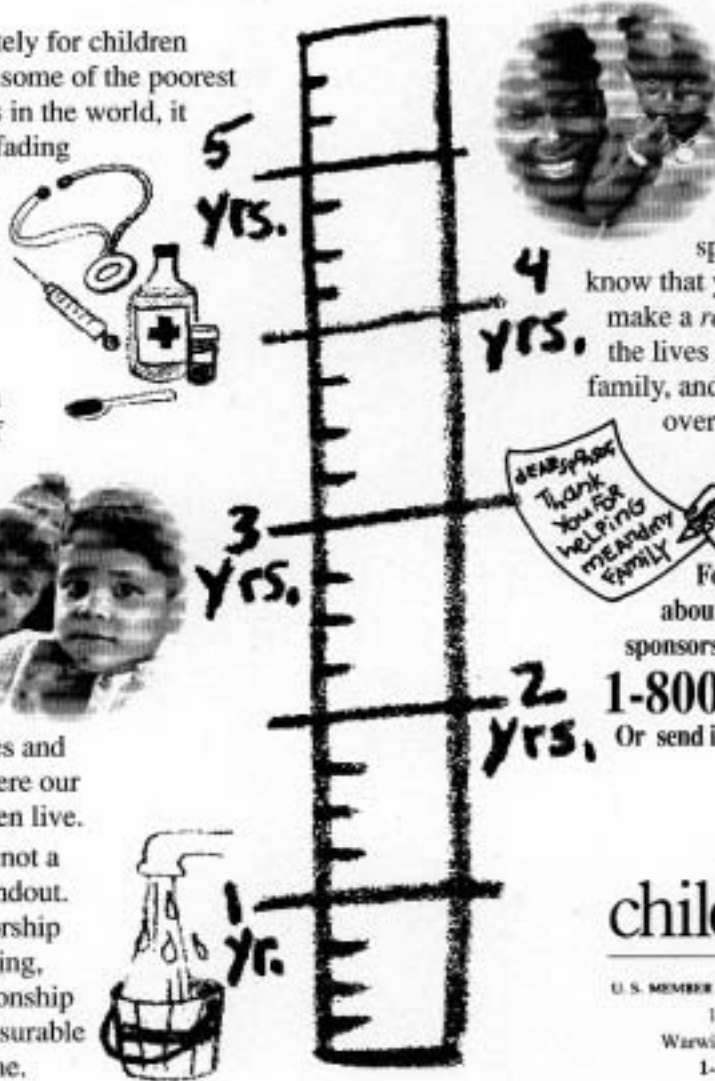
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Samuel A. Worthington, National Executive Director, Childreach with a sponsored child in Tarija, Bolivia.

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# THE ARTS

## CONCERT REVIEW

### Area: One — Mobyfest Moby & Friends Bring Magic to Tweeter Center

By Pey-Hwa Hwang  
STAFF WRITER

Organized by Moby, the Area: One Festival at the Tweeter Center featured a bit of everything. With main stage artists including Nelly Furtado, The Roots, Incubus, Outkast, and Moby, every genre of popular music with the exception of hardcore boyband/Brittney pop was represented.

The festival, however, was primarily meant to be an homage to techno — Moby's response to other such techno music festivals. DJs Rinoceros, Carl Cox, David Meyes, The Orb, and Paul Oakenfold entertained a packed tent where glowsticks and rave style dancing reigned as large projection screens displayed abstract and animated imagery.

The tent kicked off at 2:00 p.m., but the action on the main stage didn't start until 3:30 p.m. with Nelly Furtado. Furtado's powerful voice was marred by her relative lack of stage presence. As the opening act, she also had to deal with a rather sparse audience. Shortcomings aside, Furtado performed a good mix of hip-hop and ballads, including her newest single "Turn off the Light," the ever popular "I'm Like a Bird," and her own favorite, "Shit on the Radio."

Furtado also played guitar for several of her songs, proving that she has more than just a voice in her musical repertoire (although the fact that she can sing is definitely a good thing in the age of studio remix magic).

The crowd grew for The Roots, and one could feel the energy building. Furtado made a guest appearance with The Roots on "You Got Me." Another highlight of their performance was when the group showed off its voicebox skills.

The pace then changed from hip hop to alternative/hard rock as Incubus took the stage, launching into its set with the fast paced "Privilege," complemented by flashing stage lights.

Lead singer Brandon Boyd tackled a bongo drum in "Clean." As before, the stadium continued to fill as Incubus' set continued, and Boyd addressed the crowd when starting into "Nice to Know You," and then upon stripping off his shirt he sang

"Glass" off an older album, *S.C.I.E.N.C.E.*

The band proceeded to build the crowd up to fever pitch with "Nowhere Fast," and the hit single, "Drive." The momentum carried into a promotion for their upcoming album, *Morning View*, with the melodic "Warning." A couple of mellow tunes later, "Nebula" had Boyd jumping all over the stage and featured Mike Einziger in a guitar solo. It showed potential for much more, but also showcased the considerable talents of drummer José Pasillas. The set closed with a didgeridoo solo by Boyd in "I Miss You," followed by a dancing, screaming, headbanging crowd as Incubus pulled out all the stops for their single, "Pardon Me."

As the sky grew darker, it was time for Outkast to bring back the pace of fast hip-hop. They filled the stage with backup singers and dancers, a guitarist, a bassist, and a DJ, in addition to the two main members of the group for "Gasoline."

Their set, far more elaborate than the sets of the previous acts, transformed the drab Tweeter stage into what looked like a huge underground cave.

The great majority of the crowd had



Incubus lead singer Brandon Boyd thrills the audience during the Area One Fest on July 18.



MING TAI HUH—THE TECH

Moby headlined and organized the Area One Fest at the Tweeter Center on July 18. Other performers included Paul Oakenfold, Nelly Furtado, The Roots, Incubus, and Outkast.

arrived at this point, and arms were up in the air waving and clapping to the infectious beat. The pace was kept high and fast with pieces like "Elevators" and "Gangsta Shit." Then, to take the already frenzied pace up another notch, Sleepy Brown came out in a huge oversized fur coat for "So Fresh, So Cool."

After a few songs which would have been great break dancing music, one of the back-up singers, Slim, sang a slow gospel-like melody, letting everyone regain a normal heartbeat. This was just a temporary lull, though, as Outkast soon pulled out "Rosa Parks" and "Ms. Jackson," and there was no turning back as they hit "hip-hop on crack" and broke into "Bombs over Baghdad." This piece sent energy waves through the crowd, and anyone who wasn't already standing was forced to his feet. With the crowd demanding more, Outkast left the stage in a flourish of line dancing.

Finally, night fell upon the concert and Moby was ready to take control. The lights went out, the glowsticks came out, and a spotlight focused on a group of three women wielding classical string instruments. They played the other-worldly "Hymn," which accented the uber-DJ's Moby's entrance. In a blur of flashing lights and fog, Moby bounced like a rubber ball

around the stage in the next two pieces, "Mach 2" and "Go."

He worked synthesizer one moment, danced another, and played bongos in the next. Then the mood hushed a bit for the popular but mellow "Porcelain." Out came a guitar and Moby displayed his pure enjoyment of music as he ripped off short riffs of various classics like "Sweet Child of Mine" and then played his "Grooverider" remix of the James Bond Theme.

The mood changed yet again as he made an allusion to R&B in what he called a "dirty, sexy, song...Honey." After "Why Does My Heart Feel So Bad" and a few lesser-known songs came the calm after the storm. The chart-topping, genre-inventing "Natural Blues" and "Sky" relaxed the crowd.

Oddly enough, Furtado made yet another appearance as Gwen Stefani's counterpart in "Southside." She ate up all of the crowd's energy in her smile as she ran off the stage giving Moby a big kiss on the cheek.

After a few more songs and acknowledging the rest of his band, Moby brought the concert to a rather anticlimactic ending as he stripped off his shirt and then moved his arms to a thumping beat which got faster and faster and ended with him standing on top of a synthesizer, arms stretched above his head. Perhaps a good symbolic ending, but with all the energy that preceded it, it just didn't seem to fit.

Area: One rocked, raved, and rapped its way to a wonderful day of the best of all the worlds of popular music.

## MUSIC REVIEW

### Squarepusher

'Go Plastic' Goes Spastic, Techno Man's Second Album

By Erik Blankinship  
STAFF WRITER

Red Hot Car," the first single off of Squarepusher's new album, *Go Plastic*, is a fantastic techno two-step. The debatably offensive lyrics are both surprising ("Is that what the Square Pusher guy really sounds like? He can sing?") and wicked ("He wants to do what in a red hot car?"). This newest album is available as a download on Warp record's site <<http://www.warprecords.com>>, and well worth a listen for a fresh new sound of techno.

Unfortunately, the rest of the album sounds a bit redundant compared to the red hot single. For the most part, Squarepusher is serving up the same sounds he put into his last efforts but with a more frantic pace — hitherto thought impossible. The signature epileptic seizure beats are definitely here, but the fusion of jazz, which set previous Squarepusher albums like "Feed Me Weird Things" apart, is missing from *Go Plastic*.

Squarepusher presents a harsher sound with this album, a relentless percussive assault which constantly diverts attention. The track "Go Spastic" has dramatic shifts in beat and new tonalities every few seconds. This provides the benefit of finding something entirely new in every relisten, but the disadvantage of being extremely difficult to absorb pleasurably. The album is successful at creating a hostile soundscape which leaves the listener bewildered, but at the cost of audience endurance. Even as a big Squarepusher fan, I turned this track off many times when I could no longer stand it.

At its worst, the album grows irritating, a quality of electronic music usually attributed to endless repetition and not the innovation attributed to earlier "pusher" efforts. But tracks like "My Fucking Sound" are a scatological cacophony. While kind of spooky at times, and providing an aural signature, it is a patterning of sounds that suffers from just being too much. It's a shame since Squarepusher is usually good at keeping his musical spaz attack just in check. This time it sounds a little too indulgent.

Not all is bewildering, since other tracks, like "The Exploding Psychology," are pretty sweet and mellow, with a cadence sounding like it was sampled from a Commodore 64 with its limited but authentic sound chip. Squarepusher holds it together with a classic organ melody reminiscent of previous EP effort "Our Underwater Torch."

Although I haven't a clue how Squarepusher goes about making his music, the electronic sound on some of these tracks suggest it really is electronic: that someone is lifting and laying wires over a breadboard while scratching records with their other hand. It provides a nice analog sound that offers a tonal complement to the percussive underpinnings of many songs. The album finale "Plastow Flex Out" uses this to great effect, leaving a mellow beat in your ear with a warped melody skirting about.

At the end of the month, on August 25, Squarepusher and techno star Plaid are coming to Boston for a live performance at The Paradise. It will undoubtedly be a gig that will serve up some very good grooves, even if you can't get in one long enough to dance to it.

## VIDEO GAME REVIEW

### Multi-player Madness

Bomberman  
Tournament Explodes  
on Game Boy Advance

By Chad Serrant  
STAFF WRITER

*Bomberman Tournament*  
Made for Game Boy Advance  
Published by Activision  
\$39.99  
Rated E for Everyone

The latest addition to the *Bomberman* series is *Bomberman Tournament* for Game Boy Advance. It has a single-player Quest mode and a multi-player tournament mode. The single-player game tries to deviate from the basic blow-up-everything formula, but it falls short of exciting. The multi-player mode is the same as it has been. Good thing, too, because the multi-player tournament is the selling point.

The game is far from complicated — bombs explode in cross-shaped patterns, and anything caught in its path (including you) goes kablooy. These simple rules create a very addictive game, and in a fight with four players, you can have a lot of fun. Since this game supports the single-cart link, four people can play a game if there is one cartridge present. Although the game takes a while to transfer data, it is a small price to pay for the madness.

If you're alone, don't worry. You can still play against the computer. It is not as fun as human opponents, but it is still challenging

and it gives ample practice for the real thing. All of the basic elements of *Bomberman* are present in the single-player mode: extra blast radius, extra bombs, bomb kicking, and bomb throwing. There are the environments, too — some use conveyor belts, some are on ice, and others have high-powered explosives.

Unfortunately, the single-player Quest mode isn't that fun. *Bomberman* goes to planet Phantaron to look for his friend Max, who went there to investigate a comet landing. The gameplay revolves around getting Karabons (Pokémon — no really, Pokémon). They give you abilities to go through the mazes in the game, and you can also enter Karabon battles. Unlike Pokémon, however, these matches require very little strategy and are very hands-off. The Quest mode's purpose is to slap you in the face and ask, "Why aren't you in multi-player mode?"

The game's graphics are rich and colorful. The introduction sequence is very well animated. Though the in-game graphics are smaller, there is still a lot of animation packed into it. Every character has gallons of life gushing out. *Bomberman Tournament* takes advantage of the Game Boy Advance. The victory screen shows Bomberman scaled and rotated as his fans throw him in the air. Furthermore, the sound is quite attractive. It is in style with the other *Bomberman* games — light and fluffy enough so you won't care if you blow yourself up.

Overall, *Bomberman Tournament* is a great source of multi-player madness. If you're looking for a great game to play against other Game Boy Advance owners, this is it. Just make sure you ignore the Quest mode.

## COMPUTER GAME REVIEW

# Atlantis: Trial by Fire

## Yes, Even Disney Can Do Better Than This

By Chad Serrant  
STAFF WRITER

*Atlantis: The Lost Empire — Trial by Fire*  
Published by Disney Interactive  
Minimum Requirements: Pentium II, 266  
Mhz, 64 MB RAM, 350 MB hard drive space  
8X Speed CD-ROM drive, and Direct X 8.0a  
\$29.99  
Rated E for everyone

Disney Interactive's *Atlantis: The Lost Empire — Trial by Fire* is a first-person shooter computer game, and yes, the target audience is children. Is it possible to make a first-person shooter that is fun for kids? Definitely — too bad this game doesn't prove it.

The videos in the game are meant to remind players of the part of the movie the following area is from. People who haven't seen the movie (like me) will feel lost. Why is the sub sinking? What is a "Leviathan spawn"? Why is a mysterious woman helping me? If you need the plot, go watch the movie.

First-person shooters have a variety of gameplay styles. *Doom* emphasized survival, *Goldeneye* was geared toward stealth, and *Counter-Strike* went for multi-player mayhem. *Atlantis: The Lost Empire — Trial by Fire*, unfortunately, misses the mark. The maps are very straightforward. There aren't any multiple paths; every stage is a one-way street. Enemies have simplified A.I., so they just walk up to your character and start firing. There isn't anything to hide behind, and they only attack one at a time, so there is no need for stealth. Stages are painfully short (two minutes at the most), so survival tactics are unnecessary.

To mix things up, some stages use vehicles such as submarines and airplanes to float through caverns and other rocky terrain. It would have been a nice distraction from the tedious walk-and-shoot routine had they played well. But because there is bad depth perception, there is bad gameplay. You can't see how close you are to a wall, so you will bump into it. Your vehicle won't recoil either. It will keep trying to go through the wall, and you'll keep taking damage until your vehicle collapses. Because you can't save your game in the middle of the stage, this spells trouble.

Your selection of weapons — actually they're called "tools," since little kids shouldn't play with weapons — is limited to eight. Then again, most of the "tools" are useless. The Goozer, Froster, and Squincher are basically the default weapon with a bonus effect on the target (slow weapon fire, slow character movement, and reduced character size, respectively). The Spinner is analogous to the homing missile, and the Zoomer is the standard issue sniper rifle (but in "tool" format). Because the single-player missions require no skill, there is no need for anything besides the default "tool," which is as strong as the other weapons.

Well, there's always the multi-player mode. Unless no one is playing. You can find people online using the GameSpy engine, but I only managed to find one other person logged in — clearly, a bad thing. If no one's willing to play, what's the point of multi-player mode?

The graphics won't hold your attention either. *Half-Life* can beat *Trial by Fire's* graphics, which even had a two-year head start. You can't even see the main character's hand or the "tool" he is holding. The models have a very low polygon count, and are very blocky.

The sound is almost non-existent, and when there is sound, it's a mixed bag. The voice acting is right on par with Disney voices, but the "tool" sounds are terribly poor in quality and don't convey a feeling of power. Disney should get credit, however, for trying to make a kids' version of a fast-paced and sometimes gory genre of games. However, just because you can't show blood doesn't mean you can't have fun. With poor level design, there is no strategy. With poor "tool" design, there is no balance. With poor gameplay, there is no fun.



Tim Roth airs his human envy at Dirk Diggler's alter-ego, Mark Wahlberg in Tim Burton's latest version of *Planet of the Apes*.

## FILM REVIEW ★½

## Yet Another 'Planet of the Apes'

### Damn Dirty Apes In Burton's Pitiful Resurrection of the Classic

By Amy Meadows  
STAFF WRITER

Directed by Tim Burton.  
Written by William Broyles, Lawrence Konner, and Mark Rosenthal.  
Based on the book by Pierre Boulle.  
Starring Mark Wahlberg, Tim Roth, and Helena Bonham Carter.  
Rated PG-13

After the original *Planet of the Apes* came out, it was largely locked away in the annals of popular culture, doomed for *Saturday Night Live* and *Mystery Science Theater 3000*. In a word, the film was largely forgotten, yanked from our collective unconscious like a bad act on *The Gong Show*. The new movie proves that if we forget history, we are doomed to repeat it.

The new *Planet of the Apes* follows the story of a brash, young Air Force pilot from the year 2029. After the pilot disobeys command, he finds himself hurtled through the space-time continuum into an unknown world where apes are the rulers and humans are enslaved. The All-American hero subsequently leads a human insurgency against the apes, after having landed on the planet only a few days before.

"Marky" Mark Wahlberg, better known as "that guy from the underwear ads" or

"that guy from *Boogie Nights*," is one of the only characters who has more than half a dozen lines in the whole picture (not including the abundant grunting and screaming). He is the focal point of the movie — he shoots, runs, and flies his way through the movie. Although he seems endearing enough to the audience, he is ultimately an empty character. There is no motivation other than self-preservation and no reason why he should be righteous enough to lead a rebellion against oppressors. For all we know, he is just as much of an oppressor on his home planet as the apes are on this one. There is no epiphany or complexity of thought about the situation at hand, so he is simply a skeleton upon which the yoke of a plot has been placed.

The apes provide an interesting contrast with the humans on their planet and on ours. They have many of the same violent tendencies, passions, and vices that exist on our own planet. Remarkably, it appears as though they even have democracy (which only took humans a few hundred million years to develop). Helena Bonham Carter plays the liberal bleeding-heart ape who takes the pilot in, leads him to safety, and helps to liberate the humans. However, she too is only a stock character, sadly underdeveloped, and in a role not equal to her acting

talent displayed elsewhere (*Hamlet* and *Wings of the Dove*, to name a few).

Moreover, the movie is made up of a string of implausibilities. Most truly frightening drama — from *The Twilight Zone* to Alfred Hitchcock — is scary for the simple reason that, in the back of your mind, you think that you could find yourself in that situation. *Planet of the Apes* simply lacks this power.

The undertones of human and animal rights, environmentalism, and existentialism weigh down the movie, and little time was spent working on the basic elements of plot and character. One of the greatest assets of the old movie is the twist ending, which unifies the movie and makes it compelling. This version tries to defy our expectations, but sacrifices believability. The ending of *Planet of the Apes* makes the movie seem hollow and preachy, and it renders the rest of the movie unsatisfying.

At once, *Planet of the Apes* tries to be too much and too little. Many of the sub-themes are of universal importance, but the movie itself is so shallow that we cannot adequately connect with them. *Planet of the Apes* fails as a movie because it lacks a foundation. Maybe Hollywood will make four or five more remakes before it finally finds one that is exactly right.

## EVENT REVIEW

## Summer Salsa Harbor Cruise Series

### Spicing up the Night

By Sonja A. Sharpe  
STAFF WRITER

For those looking to enjoy Boston Harbor during the warm summer months and spice up their Saturday night with some Latin rhythms, summer Salsa cruises fit the bill perfectly. The Summer Salsa Harbor Cruise Series, presented by SalsaBoston.com and Comedy Theater Productions, offers Salsa cruises every Saturday evening during the summer months, from 10 p.m.-12:30 a.m. The cruise leaves from Long Wharf and features two levels of Latin dancing. The upper level is devoted to Salsa, and the lower level offers Merengue, Bachata, and House selections. There is also a cash bar on the lower level. For those just learning how to Salsa, lessons are available dockside at 8:45pm next to the Boston Harbor Cruises sales office on Long Wharf, and they cost just \$2 per person. The cost of a cruise ticket is \$15 per person with advance purchase (or \$50 for four tickets with advance purchase) or \$20 at the ship.

These cruises are probably the best summer fun bargain available this season. For \$17, you get an hour of Salsa lessons, almost 3 hours of Latin music and dancing, plus a gorgeous cruise around Boston Harbor. The dockside lessons were superbly and patiently taught, and they are perfect for beginners or

those who simply want to review the basics step by step. The instructors slowly demonstrate the basic moves individually, and then gradually increase the speed at which the moves are performed. Once everyone is comfortable doing the basics on their own, the instructors then slowly demonstrate how to incorporate the moves while dancing as a couple. Finally, toward the end of the hour, they play selections of Salsa music with varying tempos, so that everyone can practice the moves they learned and ask questions if necessary before boarding the ship.

The music on board ranges from moderate to fast, and the two DJ's spin a great mix. The sound quality is also excellent and not too loud. As for the dancing, special flooring is used on the upper deck, since it is difficult to dance on the original no-stick floor. However, the flooring does not cover the entire upper deck, so the dance floor tends to get crowded. The lower dance floor is entirely carpeted, and although it is not quite as easy to dance on, it is certainly manageable and still a lot of fun. The lower deck also contains the cash bar, and even though it is not a fully stocked bar, there are a variety of drinks to choose from and the prices are reasonable.

The overall atmosphere on the ship is very festive and romantic. The upper deck in

particular, with its view of the ocean and the Boston skyline, is the perfect setting for a date. Couples do seem to dominate the scene on the ship as a result, but many of the regular dancers will gladly dance with anyone, so it is not necessary to bring your own dance partner by any means. Many people, in fact, go on the cruises to dance with a lot of different people. Skill level is also not much of an issue, as the dancers seemed to be primarily beginners and intermediates. Additionally, not everyone joins the cruise to dance, as a few couples were content just to take in the sights of the harbor while sipping a drink and listening to the Latin rhythms.

Presently, there is no buffet being offered on the ship, despite what the Web site might say. This is primarily due to a lack of interest, although the organizers are still planning to offer some light refreshments on the boat at a future date. It can get quite chilly and breezy on the water, so a light jacket or sweater is recommended between dance sets. Otherwise, the dress code is very open, from casual to fiesta style. Finally, for those who have cars, it is wise not to bring them, since the garages in the vicinity of the boats charge \$20-\$26 for the evening. For more details, the ship departure schedule, and to purchase advance order tickets online, visit <http://salsaboston.com/cruise/>.



## CONCERT REVIEW

# Barenaked Horizons

## BNL and Vertical Horizon at Tweeter

By Pey-Hua Hwang  
STAFF WRITER

The Barenaked Ladies put on an amazing show with all of their characteristic improvisation and humor on Sunday, July 22, at the Tweeter Center in Mansfield.

Sarah Harmer, with her lucid voice and acoustic guitar, took the stage at 7 p.m. Though she lacked stage presence, she clearly enjoyed performing. The style of her folk tunes ranged from the mellow "Oleander" to a piece with more speed and bass called "Don't Get Your Back Up."

The crowd greeted the second opening act, Vertical Horizon, with enthusiasm. "Good even' Massachusetts! Hello!" lead singer Matt Scannell said as they opened with the soul-searching "Finding Me" and the single "You're A God," which had the audience singing along. "Candyman," an older song off their *Live Stages* and *Running on Ice* LPs, proves that not all bass parts must be boring. The piece features a solo by bass player Sean Hurley, as well as dueling riffs between Hurley and Scannell on electric guitar.

The band tamed the charged atmosphere a bit with a reflective piece called "The Best I Ever Had," and then kicked heart rates back up with the fiery intro and multiple jam sessions of "Shackled," for which guitarist and founding member Scannell provided the core with his expressive voice. He dedicated "The Man Who Would Be Santa" to his father, and showed off his guitar skills in solos that hit high, piercing notes. Returning to recent hits with "Send it Up," Scannell then declared, "You guys are crazy!" before the flashing lights and rocking introduction of "We Are." The crowd stood and sang as Vertical Horizon played its breakthrough single and last piece of the night, "Everything You Want." With a final short riff they exited the stage.

The main attraction began with Barenaked Ladies' keyboardist Kevin Hearn playing organ music on a set adorned with circus colors. The other members of the band entered the stage and set things in motion with the

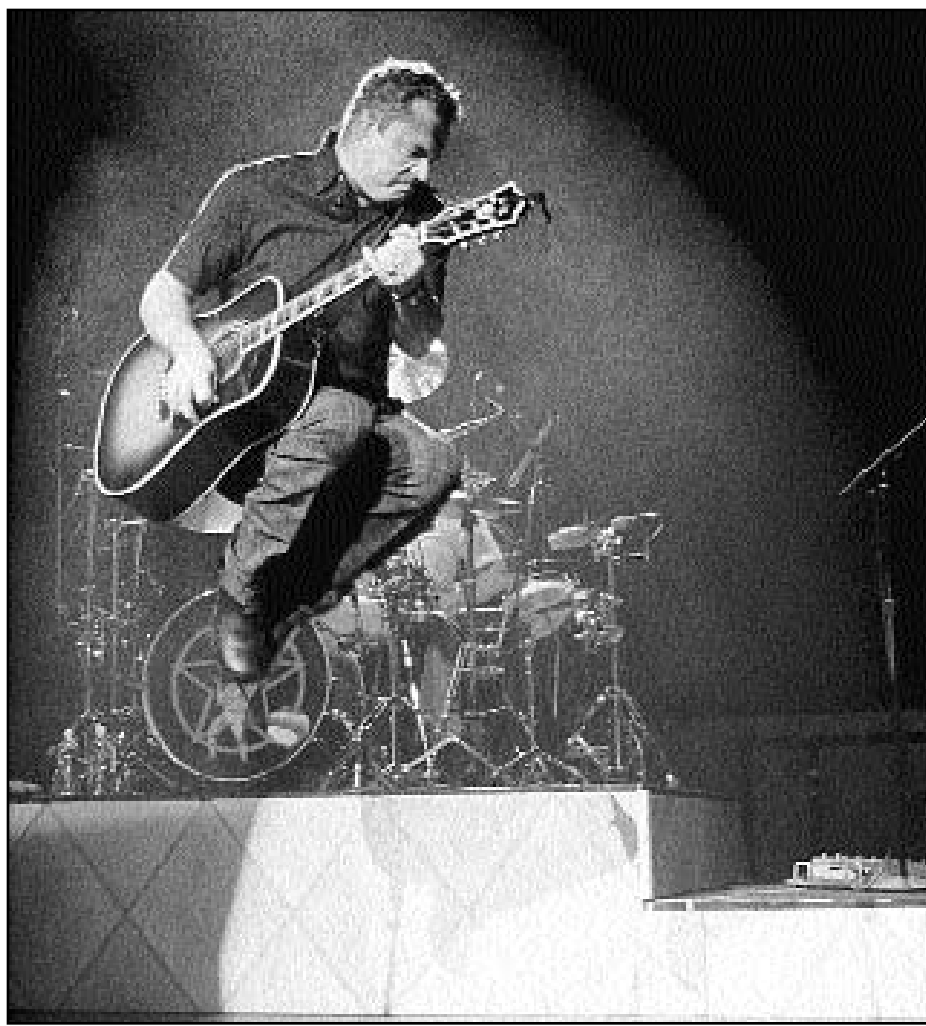
ironic "Never Do Anything." They followed with an equally energetic and similarly themed piece, "It's All Been Done," from the album *Stunt*. They stepped back to *Born On A Pirate's Ship* with "Old Apartment," during which the black screen covering the back of the stage lifted to reveal a huge joker's face, as well as a projection screen that showed the Ladies as they performed. Ed Robertson, one of the lead vocalists and guitarists, addressed the crowd: "If you're like me, then you have no problem getting up in front of thousands of people in your pajamas." He talked about Boston and whale watching, and launched into an improvised, half-rap, half-song about Ishmael.

The Ladies continued with "I'll Be That Girl" and the single "Falling for the First Time" from the album *Maroon*. They subtly changed the lyrics of "Pinch Me," to the amusement of the audience, who assailed them with various pieces of underwear as they sang the altered lines: "I could hide under there/I just made you throw underwear." Robertson commented on how underwear is thrown at other bands in fanaticism, not mockery.

After hearing some improvisation, audience members waved lighters to the peaceful, lyrical new song, "I Don't Get It Anymore." A huge, flashing BNL sign lowered during "Alternative Girlfriend," from the album *Maybe You Should Drive*. The sign gave Robertson yet another opportunity to improvise as he thanked Boston for donating it as part of their "Boston Needs Lettuce" campaign. He then commented that the Ladies were currently campaigning for "Toronto Beets."

The Ladies returned to rock and roll style and pulled out the dance moves for the song "Get in Line," from the "King of the Hill" soundtrack. Page and Robertson kept up the frenetic energy by trading vocals in "Some Fantastic," from *Stunt*.

The band kept the audience on its toes by unexpectedly launching into an electric bass solo by Jim Creegan, and then "One Week,"



GREG KUHNEN—THE TECH

Steven Page, guitarist for the Canadian rock band Barenaked Ladies (BNL), shows why the band is known for their high-energy shows. Vertical Horizon opened the show, held on July 22 at the Tweeter Center.

the smash hit single from *Stunt*. Robertson utilized his micromachine man talents for the incredibly fast lyrics. A rollicking "Too Little Too Late," and the Ladies were ready to bring out the 'old school' hits featured on their *Rock Spectacle* album: "Break Your Heart," "Shoobox," and the set list favorite, "If I had a Million Dollars," which featured snippets from various other old songs including "Grade Nine," "Enid," "I Know," "This is Where it Ends," "A," and "Good Boy."

Before exiting the stage, the band played to the audience by putting ironic twists on

covers of various popular tunes. The crowd wanted more, and BNL was happy to deliver by featuring Tyler, the drummer, in improvised riffs interspersed in several pieces, including "Alcohol," "Tonight's the Night I Fell Asleep at the Wheel," and "Brian Wilson."

Solid voices, instrumental prowess, and pure entertainment savvy characterize both BNL and Vertical Horizon. The loyal fan bases that support their originality hope they maintain their quality of their past performances through future tours.

## CONCERT REVIEW

# Collective Soul Live

## Blast from the Past Plays Providence's Lupo's

Not bad for the one-hit wonder of 1994! was one of Collective Soul frontman Ed Roland's many exclamations that brought a sweeping roar from the crowd of about 200, all packed into Lupo's Heartbreak Hotel, a mid-sized club in downtown Providence.

Roland was explaining that Collective Soul was taking a break from touring for a couple of years, after five albums and five world tours in the last six years. Collective Soul was a well-recognized name for a time, with their smash hits in 1994 and 1995, such as "Shine," "December," and "The World I Know." However, even with eight number one rock hits, they have left the limelight. Their fan base has not increased dramatically with the release of either of their latest two albums, but the fans they do have are very loyal.

The band is comprised of frontman Roland on vocals and rhythm guitar, his brother Dean also on rhythm guitar, Ross Childress on lead, Will Turpin on bass, and Shane Evans on drums. The band's sound is very guitar-oriented, with three of them playing simultaneously in several songs.

They have many distinctive riffs and solos, and obvious hooks in almost all of their popular songs. Childress even had an interesting device which seems, when held over all the strings, to amplify very small vibrations so that he can play some of the more complicated solos without worrying about his right hand. The fans all appreciate the guitar-heavy sound, bringing to the concert signs that read "Ross is God" and the like.

The audience was tense in anticipation, jumping up and down, waving their signs, and ready to be entertained. The band had planned for that, and was quite ready to respond. Suddenly, out of the darkness, the opening riff of "Where the River Flows" came blaring from amplifiers, met by the first round of deafening cheering and applause. When the lights turned on, the first image seen by all was Roland crazily swing-

ing the microphone stand in circles, soulfully singing the lyrics to the well-known song.

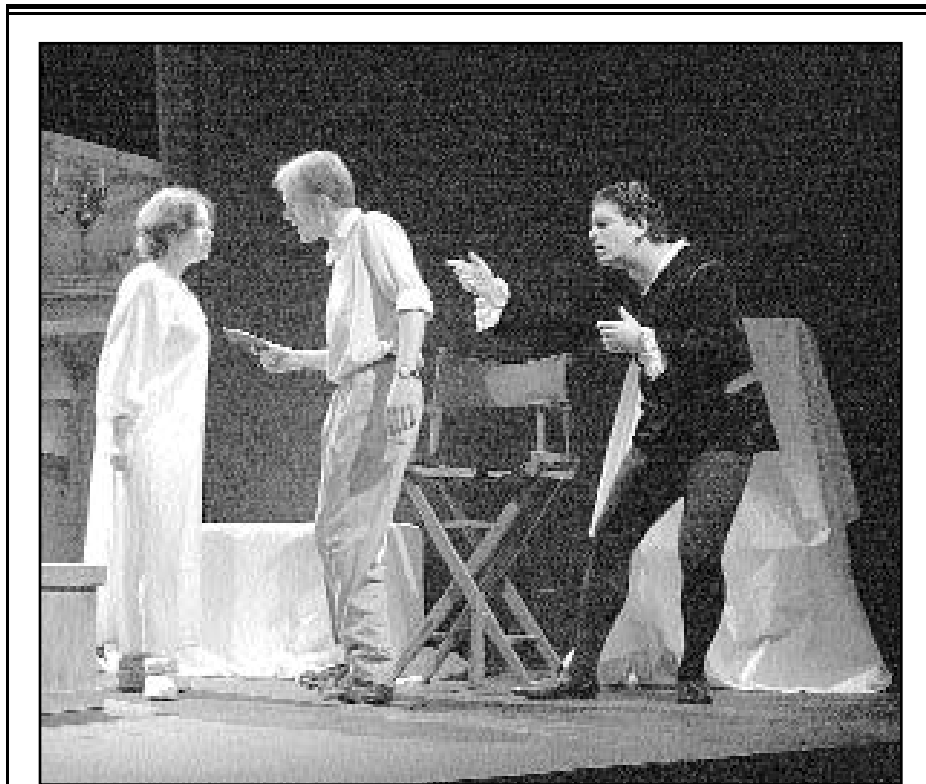
All night long, they expertly worked the crowd and kept them on their toes. They had a brilliantly planned set almost purely alternating between singles and other great songs. At one point, early in the set, they made a point of saying that they were tired of just playing the singles, and followed it with an amazing song from their third album, which they intended to release, but were prevented from doing by Atlantic Records.

A few songs into the concert, they played "December," a song instantly recognizable. Roland laughed and asked the audience if they all knew that one. Then they proceeded to cover Metallica's "Enter Sandman," and just as people were really getting into it, they stopped the song, saying, "Yeah, you knew that one, too," leaving the audience eagerly awaiting the next song.

The rest of the set was masterfully laid out. They even threw in a song that they had just written, untitled as of yet, right after "The World I Know," (possibly their most famous song). At a couple points during the set, they started doing some improv in the middle of a song, much as Pearl Jam is known to do every time they play their hit "Daughter" live.

During "Blame," for example, they held off on the highly recognizable ending, and Roland and Evans, onstage by themselves, jammed on one chord, alternating playing their instruments with Roland's singing of lines from The Violent Femmes' "Blister in the Sun" and the Ramones' "I Wanna Be Sedated."

When their main set ended, every fan in the audience was screaming for them to come back and play more. They had obviously planned to, because they saved for the encore the song that made them famous, "Shine." They built up to that song by talking, waiting, and even playing a well known song right before it to prime the audience. The tension was almost enough to knock people over, and it was released in one bit



JASON LAPENTA—THE TECH

John Barrymore (right, played by Lance Nathan G) inspires emotion in Andrew Rally's acting (Bob Mussett) with Dierdre McDavey (Claire Shinkman) in the MIT Community Players' performance of "I Hate Hamlet." The comical play will feature performances at 8 p.m. this Thursday through Saturday, and at 2 p.m. this Sunday. All performances are in Kresge Little Theater.

rush as soon as the first riff began.

They didn't actually close with "Shine," but took a small break, and then in the one-song second encore, they explained that they would be taking a break from touring, and opened the final song with the words: "Like I said, it's gonna be a few years." With that, they began "Reunion," a soft song that lets people slowly down as the band exits. They understood this, and walked off stage one by one, still playing the song until the band was gone, all the lights were off, and the audience descended from their collective cloud to realize that their emotions had just been very expertly manipulated, and that they loved the band so much more for it.

The opening band was Seven Channels, a new band out of Dallas, Texas. Perched dangerously on the edge of punk, they had unbe-

lievable amounts of youthful energy, such that the lead singer had to take his shirt off and crowd surf at the end. Between the bald, hulk of a guitarist, the inaudible lyrics, and the lead singer's frantic jumping around, they gave every impression of an incredibly hard band. However, their music somewhat belied their appearance, as if they were trying to be hard, but just couldn't get there. Their music was pretty good, and they were quite talented musicians. The songs began hard, but became more mellow as their set continued, to the point where lighters were waved in the crowd. Their last song that they played, "Breathe," is the first single off their album, coming out soon, and one might do well to fulfill the lead singer's appeal that people request the song on local radio stations.

## TELEVISION REVIEW

# SmackDown: Thrill of the Moment

## Reporter's Notebook: Loud, Aggressive, and Furious... and That's Just the Audience

By Joseph Graham  
STAFF WRITER

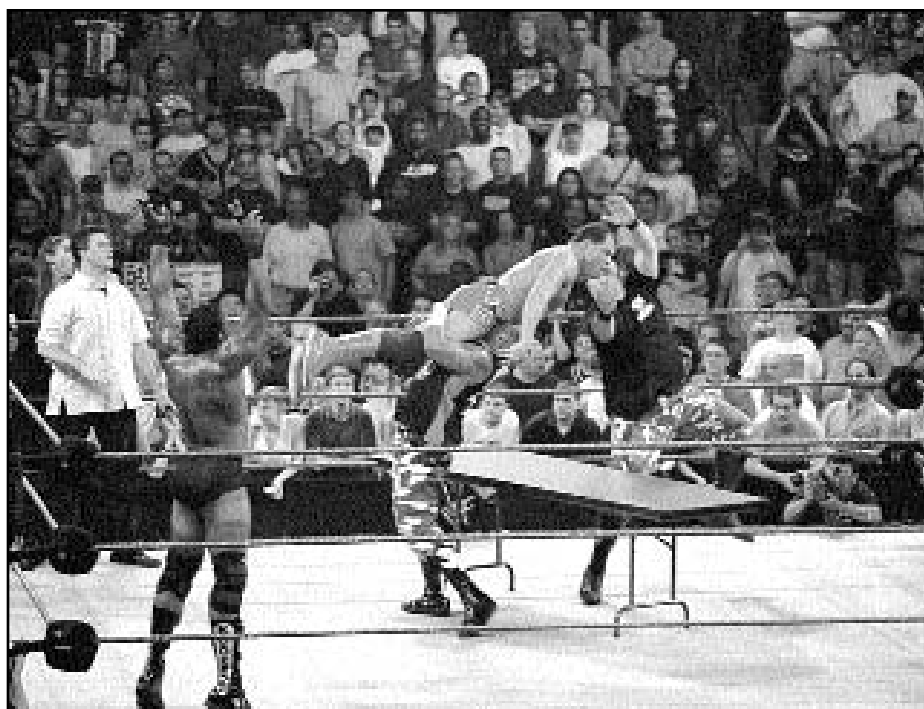
Vince McMahon is today's P.T. Barnum — he is a showman who knows just what the audience wants and always delivers. If your UPN-phobia has gotten the best of you, *WWF SmackDown* is a live show to beat all live shows. What you see on your television every Thursday is less than half of what is being taped on Tuesdays when the show is (a)live.

Filmed on July 17 at the Fleet Center (the first time since April), this was a four and a half hour event cut and edited into a two-hour TV show safe for family viewing. Mr. McMahon has hired quite a creative team of writers, composers, and costume designers. Even his trained performers, the ones the announcers call "athletes," know exactly what's to be expected of them when they take to the ring.

The Ring? Now that has a circus kind of sound to it. Unfortunately, the WWF is only a one ring circus. Of course you can always count the crowd as the third ring in Vince's twenty-first century circus, and it is the crowd that makes the *WWF SmackDown* such a unique event.

This is one of those events that you are not better off watching at home — this is audience participation at its best. Without it, there is simply no show.

Allow me to try and fill you in on what that experience is like. At the moment the lights go down and the fireworks explode with a force that utterly shakes your insides,



WWF Superstar Kurt Angle is slammed through a table by the Dudley Boyz' "3D" double team move in a July installation of *Smackdown* at the FleetCenter.

hurts your ears, and blinds anyone that forgets to look away, the crowd simultaneously comes to its feet with cheers and screams that are as loud as the pyrotechnic introduction.

As the smoke clears and the evening's

list of matches is displayed on screen (the Tritantron, to those in the know), the crowd roars and rises again, yet this time you may find yourself wearing a little soda or beer down the back of your shirt, compliments of the out-of-control fan in the seat behind you.

(I was fortunate enough to wear the beer).

There are also fans that have to acknowledge their presence by throwing whatever they are holding into the ring (I was lucky enough to see a full cup of soda sail overhead and land right in the middle of the ring). Splash! The crowd goes wild.

Security is everywhere, and these overzealous ticket holders probably watch the show from a jail cell, waiting for their buddies to them bail them out (after the show, of course).

Did I mention that the wrestling matches in the ring have not even begun yet? I didn't think so. This is when it really starts to get loud. The WWF stars are loved by many and hated by just as many, and both camps are equally represented. To my left is a boy probably 14 years old, to my right a man of maybe 40, both cheering and voicing their love or disdain for the combatants in the ring using many colorful metaphors I can't mention.

And what is going on around me is going on throughout the arena. These are not isolated events. The audience is comprised of young and old men and women, and in time the entire crowd is involved in group chants so characteristic of the wrestling scene.

Forget about the wrestling matches, the fans all know the outcomes are predetermined — they know what's going on. To tell a fan of the WWF that it's fake is to insult them. Of course it is! But we don't care. It's flat out fun and entertaining.

In the eight years the Fleet Center has existed I have attended Bruins hockey games, Celtics basketball games, rock concerts, as well as Ringling Bros. Barnum & Bailey Circus. Yet nothing compares to the visual spectacle, the volume, and the excitement of the *WWF SmackDown*. This is a must see event, and just may be The Great-est Show on Earth.

## FILM REVIEW ★★★

# Jurassic Park III

## Move over Godzilla

By Cesar L. Espitia

Directed by Joe Johnston

Written by Peter Buchman, Alexander Payne, and Jim Taylor

Based on characters by Michael Crichton

Starring: Sam Neill, William Macy, Téa Leoni, Alessandro Nivola, and Trevor Morgan

Rated PG-13

Nothing has ever compared to what Steven Spielberg first introduced to us nearly a decade ago. But much has changed since the first *Jurassic Park*, and for the third installment, Spielberg took the back seat and allowed Joe Johnston to do the driving and to give the public a spectacular movie. The dinosaurs received major face-lifts, and new species were introduced. The latest film is full of action, suspenseful scenes, a darker mood, and lacks the thought-provoking questions that pervaded the first two movies. *Jurassic Park III* is packed with fast-paced, nonstop action and is worthy of another Universal Studios park ride.

The film opens with Eric (Trevor Morgan) parasailing with his father and becoming stranded on the dangerous dinosaur habitat of Isla Sorna. Paul and Amanda Kirby (played by William H. Macy and Téa Leoni) deceive Dr. Grant (Sam Neill) into entering Isla Sorna to save Eric. From here the movie is pretty much a nonstop ride of CGI beasts.

Though sequels usually don't fare too well, this one holds up pretty well. Joe Johnston steps into Spielberg's shoes and fills them nicely. Johnston, who directed *Jumanji* and *Honey I Shrunk the Kids* and was art director of the original *Star Wars* trilogy, was certainly prepared for *Jurassic Park III*. He knew exactly where and when dinosaurs should pop out and what he wanted from both dinosaurs and actors. *Jurassic Park III* has plenty of action, and no dopey sidekicks or

overdrawn amounts of humor.

In this movie we get the classic panoramic shots of the dinosaurs grazing in their habitat and the suspenseful scenes where the humans and predators run side by side. In one of the best fight scenes (one that can compete with *Star Wars*'s light-saber scenes), we get treated to a T-rex vs. Spinosaurus match. Even Barney the Dinosaur, though very much hated by teenagers, makes an appearance that gives a good dose of humor to the movie at its pinnacle.

Although the dinosaurs look as good as technology can make them, a few aspects fail in the movie. The coloring of some of the dinosaurs was awkward, especially the ones whose skin resembled army camouflage. Also at times, the raptors looked too much like chickens running amok, instead of the fierce creatures we saw in the first two films. This is quite depressing because they are often on screen.

In addition to the old favorites, like the T-rex and the raptors, we get a glimpse of the new Spinosaurus, which looks good, except for the Subway sandwich-looking mouth. There are also plenty of Pterodactyls, which look awesome and convey fear instantly.

In addition to the massive software upgrades to create the dinosaurs, the movie gets a dose of new faces like Téa Leoni, who does an excellent job as Eric's exasperated mother. William H. Macy brings small chuckles to the screen by portraying Paul Kirby as a small weakling, who doesn't do much but sell fixtures for restrooms. As Dr. Grant, Sam Neill hashes out his famous one-liners, such as "We shouldn't be playing God." Overall, all the actors do an excellent job of fearing the terrorizing dinosaurs. If you're looking for some action with real people, real dinosaurs, and real action, and not some tear-jerker, comedy, or bogus action flick, then *Jurassic Park III* is worthy of the box-office price.

## FILM REVIEW

# America's Sweethearts

## All-star cast in a successful satire

By Pey-Hwa Hwang

STAFF WRITER

Directed by Joe Roth

Written by Billy Crystal and Peter Tolan

Starring Julia Roberts, Catherine Zeta-Jones,

John Cusack, Billy Crystal, Stanley Tucci,

Christopher Walken, Alan Arkin, Seth Green,

and Hank Azaria

Rated PG-13

What happens when you put Billy Crystal, Catherine Zeta-Jones, John Cusack, Julia Roberts, and Seth Green in the same movie? In the case of *America's Sweethearts*, you get a witty satire about the movie industry, complete with various digs at some current trends in movie making. The barbs begin when publicity point man Lee Phillips (Billy Crystal) is enlisted by studio owner Dave Kingman (Stanley Tucci) to set up a press junket to promote the movie *Time Over Time*. The movie was directed by Hal Weidmann (Christopher Walken), an incredibly eccentric three-time Oscar winner who works in Ted Kaczynski's cabin.

The junket will only be successful if Phillips can convince the press that the film's stars, Gwen Harrison (Catherine Zeta-Jones) and Eddie Thomas (John Cusack), have smoothed their rocky marriage and are getting back together. Phillips calls in Gwen's sister Kiki (Julia Roberts) to pull it off. Catherine Zeta-Jones shows off her prowess in comedy and makes a highly believable spoiled starlet. Able to manipulate everyone around her with a combination of over the top pouting and prima donna power, Zeta-Jones makes a complete departure from her serious role in *Traffic* and mischievous banter in *The Mask of Zorro*.

Julia Roberts shows that she is capable of acting in a fat suit and makes her doormat-to-darling role as believable as possible. The one thing lacking in her performance is that it seems to be a role (the underdog that's struggling to be appreciated who eventually comes out on top) she's played before.

However, she provides a good foil for Zeta-

Jones. Cusack is in his element as the tortured soul whose puppy-dog eyes leave no question as to why the public empathizes with Eddie and spurns Gwen. Somehow, Cusack brings originality to spurned Eddie with a combination of private bitterness, and confusion, and public self-confidence and self-deprecating (albeit not always intentional) humor, which keeps the character from drifting into the realm of the cliché. Crystal is at his smooth-talking best, with the possible exception of two unnecessary scenes involving a rottweiler. Seth Green, playing Crystal's inexperienced would-be successor, is also fun to watch as he infuses his character with both an amazing naivete about the the business as well as a childish delight in learning the tricks of the trade from Crystal.

Alan Arkin as a quirky wellness guide is refreshing, and the movie could have benefited by giving him more screen time as the man who can speak gibberish and still make money. Kingman is also surprisingly underused; his sleazy yet needy character is despicably greedy and yet hilariously dependent on Crystal. Hank Azaria, however, as Gwen's Latin lover, is unfortunately forced to take on an absurd accent and overly stereotypical ignorant belligerence that makes one question Gwen's sanity in choosing him over Eddie. Cast performances aside, the innumerable jabs at the industry make the film worth watching. There are digs at sappy movie titles, at the way the press is catered to, and comedic references to the roof scene in *Almost Famous*, the last scene in *What Women Want*, reality television, and even the trend of using a dog for comic relief in movies.

*America's Sweethearts* is a movie that succeeds in poking fun at itself without seeming overly self-conscious. This movie, however, is not without some shortcomings. Some of the scenes are rather contrived and seem to be in the movie merely to provide slapstick laughter. Overall, *America's Sweethearts* may not be gut-wrenching drama, but it provides an evening's worth of intelligent amusement and reminds the audience to always watch out for cacti.

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FILM REVIEW

# American Pie 2

## Same Cast, but Stifler Takes Center Stage

By Patrick Hereford and Briar Lowe

The bare bosom of Shannon Elizabeth is nowhere to be found in *American Pie 2*. However, not to fear, punk rock and nudity are still rampant in this uproariously funny sequel. The ensemble cast from the first *American Pie* is reunited to satisfy the party gods. Oz (Chris Klein) and Stifler (Seann W. Scott) use their charm and animal magnetism, as usual, to lure many women to "Stifler's Palace of Love." Everything, from lesbian seduction to communal urination, can be found in *American Pie 2*.

Eugene Levy, "Jim's dad," plays a central role in this sequel, as might be expected. He becomes more active in both awkward and comical situations, proving himself to be once again the "cool" dad through many acts of understanding and apathy. In one such situation, Jim's father stumbles upon Jim's dorm room to find Jim and some college babe in *coitus*. This begins a series of laughs and giggles that last throughout the film.

Finch (Eddie K. Thomas) continues his search for the ultimate sexual pleasure after his initial pool table encounter in the last episode. He employs numerous methods in his quest for better sex, even venturing into the occult world of tantric sex. Sadly though,

Finch's role is as miniscule as Jim's father's in the original *American Pie*. Perhaps his once-famous fecal habits lost their market value and made this über-loser character into something American teens aren't interested in?

The famous Jim, played by Jason Biggs, is still as "unique" as he was in the first movie. He continues to plague the world with his crazy antics and uncomfortable situations.

Jim's character is by far the most disappointing in this short comedy. Biggs' great appearance in the first *American Pie* overshadows his mediocre performance in this new installation by leaps and bounds. Why? Simply because the deflowered Jim seems to be after the same goal as the first movie. After so many years, how can he not achieve his goal? This dork seems to be in all the wrong places at all the wrong times. He never catches a break with anything in this movie.



Jason Biggs moves beyond band camp in an inferior reincarnation of his one hit film, *American Pie 2*.

COURTESY UNIVERSAL PICTURES

FILM REVIEW ★★★

# The Princess Diaries

## Cinderella's Got a Brand New Bag

By Amy Meadows

STAFF WRITER

Directed by Garry Marshall.

Written by Gina Wendkos.

Based on the novel by Meg Cabot.

Starring Julie Andrews, Anne Hathaway, Hector Elizondo, Mandy Moore, and Heather Matarazzo

Matarazzo

Rated G

Meet Mia Thermopolis. She is fifteen years old, and her greatest goal in life is to become "invisible" so that no one can make fun of her hair, klutzy moves, or speaking ability. Unfortunately for her, she wakes up one day to discover that she was born to royalty. Although most teenagers dream of becoming a princess, it is Mia's worst nightmare. When her grandmother, the queen of a small country called Genovia, begins to give her "princess lessons," Mia's nightmare keeps growing worse.

Faced with a decision about whether or not to accept her royal duty as princess, Mia turns to her friend and political activist Lilly (Heather Matarazzo). Lilly immediately spouts off reasons why her friend should not become a princess, but Mia's grandmother has other plans, and Mia has to make her decision in three weeks, in time for Genovia's independence ball.

If you have seen the trailers for *The Princess Diaries*, you probably have a fairly good grasp of the plot. In fact, if you have ever seen *Cinderella* or *My Fair Lady*, or any fairy tale, this movie does not hold many surprises. Luckily, however, *The Princess Diaries* does not get stuck in the well-worn rut of fairy-tale clichés. Rather, the film picks up on the details of Mia's humorous transforma-

tion into a princess, and it avoids the tricky spots in the road.

Newcomer Anne Hathaway remarkably accomplishes a dual role in the movie as both shy, geeky, pre-princess Mia and confident, graceful, post-princess Mia. While the role has been done many times before, Hathaway has the advantage of a fresh and modern perspective on her character. How often has a princess worked at an indoor rock-climbing gym?

Julie Andrews, as Mia's overbearing grandmother, really makes the movie sparkle. While Anne Hathaway provides comic relief, Julie Andrews adds a grain of believability to the picture. From the "royal wave" to the knighting of a police officer to avoid a traffic ticket, we recognize all the trappings of a royal figure, and we can laugh at them.

Pulling all the diffuse elements of the story together, director Garry Marshall leaves us with a light, charming story. Characteristically, Marshall's films are either hit (*Pretty Woman*) or miss (*The Other Sister* and *The Runaway Bride*). Luckily, this one is a hit.

Ultimately, the movie does get bogged down in some of the side plots, especially the predictable ones (she's invited to the beach party with the "attractive and popular" crowd only to be humiliated, etc.). But the characters and individual moments are strong enough to pull the movie out of the potential mire.

*The Princess Diaries* is not a triumph of originality nor a thoughtful satire of our obsession with royalty, but what it does, it does well. Julie Andrews sparkles, Anne Hathaway surprises, and Garry Marshall pulls off a sweet, enchanting fairy tale. Together, the sum is more than the components.

Another integral character is Kevin, played by Thomas Nicholas. He persuades the guys to throw some amazing party at a beach house during the summer. Now, why would he want to throw a huge party at the beach? Could it be for the women? How about the beer? What about Victoria? Kevin still tries to urge Victoria, played by Tara Reid, to have some sexual experiences with him. She denies him, again, and continues on with her life. Who could have figured? For the first time, Kevin is stuck and has no idea what to do.

Stifler, played by Seann Scott, decides to help poor Kevin out. Stifler provides the cash for the entire gang to hang out at the beach house for the summer. Quite unlike the first *American Pie*, he is now the centerpiece of the film. Without the "Stiffmeister," there is no *American Pie 2*. His words of wisdom and gestures add to the hilarity of this movie for one important reason: he's one-dimensional, and

therefore can be laughed at without remorse.

As a whole, *American Pie 2* is a must see. There are only a handful of times during the film when the laughter stalls. In general though, the script follows the *American Pie* formula well enough to keep the audience bursting with laughter.

The film also proves to be somewhat better than the first. The acts of comedy are far different from those found in the original. Situations people would never think of actually occurring transpire during this hilarious movie.

In anticipation of this movie, watching *American Pie* is *not* recommended. The movies are nothing alike, which is why the second one is so great. Most sequels contain many implicit jokes that refer to the first movie. This is absolutely not so in *American Pie 2*, and therefore deserves two thumbs up for its originality.

MUSIC REVIEW

# 'Return of the Dragon'

## Sisqo Unleashes New Self-Image: I Am a Pimp

By Freddy Funes

With his last album, *Unleash the Dragon*, Sisqo hit mainstream success, going multi-platinum. His incredibly danceable and energetic "Thong Song" carried him to the top — to the point that even our own *capella* group, The Muses, made a hit out of it. Sisqo follows the recipe of *Unleash the Dragon* with *Return of the Dragon* — chic, strong, and directed to the pop audience that built Sisqo's reputation.

*Return of the Dragon* is a guaranteed success with its hit potential. "Can I Live," "Homewrecker," and "Dance for Me" can all become hit songs, although none at the level of the "Thong Song."

"Can I Live" (featuring the Dragon Family) is a powerfully memorable song that deals with a one-night stand that goes bad for Sisqo. The girl will not leave Sisqo alone now that the affair is over.

Sisqo's voice makes the story vivid and the bass makes the song enjoyable. Sisqo does not abuse profanity, but uses it enough to make his point clear. His lyrics, although not captivating, rhyme well and flow to the music with great precision. Although the song is quite slow for pop, its languid progress makes the song pleasing and a better song than had Sisqo sped through it. Although it is probably a promotional gimmick, by featuring the Dragon Family Sisqo gives enough of a spin to the song that it does not become repetitive.

Another single, "Homewrecker," as the title implies, is about a woman trying to break up Sisqo's relationship with his girlfriend. She calls his girlfriend and stalks poor Sisqo. This song, like "Can I Live," has great potential to become a hit. It employs a classical guitar for its dancing aura. The guitar does its

job and the song *does* make you want to dance. "Homewrecker" contains an extremely catchy chorus line; however Sisqo repeats the chorus line far too many times and it is the song's weakness. The sexual innuendos and conspicuous sexual lyrics in the song add to its potential to become a smash, as well as make the song interesting.

"Dance for Me" has the most potential to become the next "Thong Song." Like "Thong," it worships and glorifies women's bodies, and you can dance to it. "Dance for Me" is quite captivating, abundantly energetic, and a great party song. The song has great character and amazing bass. The lyrics stream graciously with the music. The lyrics are implicitly sexual and their only weakness is that Sisqo did not try his hardest to avoid using profanity constantly throughout the song; however it is not much of a weakness and Sisqo sounds urbane. These traits, and enough hype from MTV, will make this song a hit.

*Return of the Dragon* is not perfect. Its flaws mainly consist of breaking up the fluidness of the CD by inserting a slow love song following a fast-paced pop song with the theme, "I am a pimp." This rarely happens — twice by my count — and is not much of a distraction from the compact disc's strong points. The flaws detract from the overall CD, but rarely does one find an album these days without a frequently-skipped, insipid track.

Sisqo used the formula that made him famous in an attempt to prove that he is not a one-hit wonder. He did it, although his CD is neither a masterpiece nor a great improvement on *Unleash the Dragon*. Even with its flaws, *Return of the Dragon* has enough positives to please the pop audience. The album will probably shoot Sisqo to the top of the charts, although not with the recalcitrance or stamina of "Thong Song."



RON BATZDORF

Disney's latest Princess Diaries stars Julie Andrews and Anne Hathaway.

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"we won't know if you don't tell us"

## CONVENTION REVIEW

# Thousands Converge on San Diego Comic-Con

By Wan Yusof Wan Morshidi

STAFF PHOTOGRAPHER

Imagine a Klingon standing in line for a snack, Imperial stormtroopers patrolling the grounds, Spider-Man bouncing from floor to floor, a gorilla from *Planet of the Apes* holding the leash of a blond woman, the anti-Christ prowling for new converts, Aurra Sing sporting a tan and long blond hair, and a hobbit wearing a T-shirt and jeans. Add beautiful models and talented actors from science fiction movies, fantasy magazines, posters and the Internet signing autographs and posing next to fans for the picture of a lifetime.

All of the above occurred at the San Diego Comic-Con International, an annual convention, drawing crowds by the thousands, that is the biggest of its kind in this country, if not the world. Comic-Con hosts creators, artists, writers, vendors and publishers in the comic, science-fiction, horror, fantasy art, and Japanese anime industries as well as film studios, aspiring actors, card and toy manufacturers, and game companies. In a nutshell, the convention is a place for business, entertainment, autographs, mega-doses of pop culture and a rather interesting bunch of people with whom most MIT students could identify.

This year's convention took place between July 19 and 22 at the San Diego Convention Center. Upon entering the enormous structure, my senses were overwhelmed by costume-wearing attendees, glitzy pop culture signs, a cacophony of anime and movie sound-effects, fast and furious images of martial arts movies and action cartoons on television screens, and walls of comics, fantasy art and T-shirts featuring anything from super-hero insignias to Gothic images. It was as if I were at one of those bazaars in science fiction movies.

With a floor covering about 250,000 square feet and covered by more than 3,500 exhibitors, stopping by every booth with a crowd of a few thousand at any given time was indeed a challenge (according to the website, the official count for total attendance was 48,500). Exhibitors were divided into categories: dealers, large and small press, and artists.

Most dealers were vendors of comics, popular and rare videos of foreign and domestic origin, toys, games, and art. Available comics

spanned a spectrum of genres from Archie to fantasy erotica. Collectors found rare issues worth over a hundred or a thousand dollars, from the Golden and Silver ages to the latest release.

One striking observation is the rising popularity of Japanese pop culture among the youths in this country, particularly video games and anime. This was evident in the huge response to Dragon Ball Z, Gundam, and Robotech, as well as the costumes adorning teen attendees (especially Final Fantasy and Sailor Moon characters running around). Also worth noting is the positive response to Asian martial arts/action movies. Sales of Asian products were booming; I saw youths purchasing Japanese and Chinese cassettes, Manga comics and toys by the bundle.

The remaining dealers were representatives from art and animation schools, medieval weapon vendors, software publishers, dot-comers, insurance agencies, and independent film-makers.

The large press exhibition was dominated by giant companies like Marvel Entertainment, DC Comics, Cross Generation Comics, and Sci-Fi. This year, the excitement centered around Marvel's upcoming movie releases and planned projects: *Spider-Man* (May 2002), *X-men 2* (Winter 2002), *Blade 2* (March 2002), *The Incredible Hulk*, *Daredevil*, *Fantastic Four* and *Elektra*. Also prominently hyped was the anticipation of the *Lord of The Rings* movies (December of 2001, 2002, and 2003). Elijah Wood, the actor who plays Frodo Baggins, made several unannounced appearances at the convention, and was mobbed each time, despite being dressed in plain street clothing.

Perhaps the real gems at the convention were the small press exhibitors, who are struggling to carve a niche in the comic and entertainment industry. Mullet Heads, for example, was started by three young Californian entrepreneurs attempting to cash in on the return of the mullet and late eighties pop culture craze through cartoons and toys. Sooperhero.com pitches itself as the Internet's largest weekly updated photo comic book and art gallery. Its originality lies in the use of sexy super-heroines who usually lose to villains. Business opportunities, such as licensing rights for Guilstein, a full digital action/horror film

based on a Manga by Tamaki Hisao, were also available.

One of the most important aspects of Comic-Con is its programming. This year the convention featured over 225 separate panels,

the Comic Arts Conference, at which papers were presented with topics such as "comics as a form of literature and cultural representation." One of the more interesting subjects was the discussion on web comics. Comic

professionals have seized upon the Internet as a distribution front. The Internet's multimedia capability provides readers with an experience that paperback comics cannot and allows a creator to self-publish and release finished products simultaneously everywhere across the world, thereby eliminating the traditional distribution channels.

However, the recent dot-com shakeout has limited opportunities to make web comics a viable business. The only company that can claim some measure of success is Keenspot. Keenspot.com, which hosts a total of 2000 comic strips, is probably the only online comic site that generates revenues. According to Darren Bleuel, co-C.E.O. of Keenspot, the company's secret is its combination of an attractive business model and good service to cartoonists, who take 50% of their strips' earnings.

Activities at Comic-Con continued even at night, with parties, special on- and off-site film showings, nearly round-the-clock film and anime showings, and gaming, including company-sponsored tournaments with major prizes. The main event was the Masquerade, where people from all walks of life took the stage in costumes and presented

short performances. With almost 40 participants, the show provided plenty of humor and eye candy.

At the end of the four-day convention, I hadn't spent enough time exploring the floor or joining every activity I was interested in. Nevertheless, my experience was entertaining and educational, and if possible I would like to attend again next year.



WAN YUSOF WAN MORSHIDI—THE TECH

A Masquerade participant dressed up as Purgatory, a comic book character at the San Diego Comic-Con International 2001.

portfolio reviews, seminars, workshops and events devoted to comics and pop culture. Topics included copyright laws, animation workshops, Gaming 101, professional networking, online comics, comic strips in the 21st century, tips on how to break into Hollywood, how to become a syndicated cartoonist, and adapting mythologies.

For a more academic audience, there was

## 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

**Artificial Intelligence (★★★½)**

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. — Vladimir Zelevinsky

**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

**Jurassic Park III (★★★½)**

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 graduated 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 (★★★½)**

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

**Moulin Rouge (★★★)**

*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 Bollywood, 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 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

**Tomb Raider (½★)**

Closely inspired by the homonymous videogames 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 Fedeles



COURTESY MGM

Reese Witherspoon (above), of *Election* fame, brings feminism to new felicitous heights in her latest film, *Legally Blonde*.

# 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

Aug. 9: Simon Says.  
Aug. 11: Reach The Sky.  
Aug. 11: Agnostic Front.  
Sep. 21: Ocean Colour Scene.

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

Aug. 8: Galactic.  
Aug. 10: Paul Van Dyk.  
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. 8: 80s Night with The Loomers and Special Guests.  
Aug. 9: Edie Carey, Nini Camps.  
Aug. 10: Harvey Reid & Joyce Andersen.  
Aug. 12: Cactus Highway with Chris & Meredith Thompson.  
Aug. 13: 2 Song Open Mic featuring Butch Ross.  
Aug. 15: Kyle Shiver, Rob Gonzalez and Steve Rapson.  
Aug. 16: Trina Hamlin and Sam Shaber.  
Aug. 17: Jim Kveskin Band with Samoa Wilson.  
Aug. 18: Pamela Means.  
Aug. 19: David Maxwell and 2120 South Michigan Avenue.  
Aug. 22: Janet Feld, Esther, Licia Sky and Ksenia Mack.  
Aug. 23: Kevin So and Steve Gillette.  
Aug. 24: Slaid Cleaves, Rod Picott.  
Aug. 25: Tom Russell & Andrew Hardin.  
Aug. 26: Richard Shindell.

**Fleet Center**

# On The Town

A weekly guide to the arts in Boston  
August 8 - 21  
Compiled by Fred Choi

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

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

## The Middle East

Central Square, 354-8238  
Ticketmaster: 931-2000.  
Aug. 8: Dalek, Dms, Common Cold, Rcdc, the Secrets.  
Aug. 9: Milligram, Bottom.  
Aug. 9: House of the Almighty, Controlled Agression, Drop 360, Breat.  
Aug. 10: Murder City Devils, Gun St. Girls Burlesque Show, DJ Cherry Canoe.  
Aug. 10: His Name is Alive, RetSin, Noise Camp.  
Aug. 11: Rackateers.  
Aug. 11: Nrbq, Preacher Jack.  
Aug. 12: Brokeback, Chris Brokaw.  
Aug. 12: World / Inferno Friendship Society.  
Aug. 13: Rise Against, Jericho, Doc Hopper.  
Aug. 14: Six of Fire, Brando, Red Invasion, Kevorkians Angels.  
Aug. 14: Jazz is Dead.  
Aug. 15: Auto Interiors, Rhythm of Black Lines.  
Aug. 16: Clemsnide, Dragstrip Courage, Brian Michael Dorff.  
Aug. 16: Rival Schools, Thursday, the Ghost.  
Aug. 17: Control Group, Front Foyale, Naked Sams, Jet Plastic.

Aug. 17: The Gravel Pit, Nada Surf, Ozma, Rilo Kiley.  
Aug. 18: Pinback, Secret Machines.  
Aug. 18: Say Hi To Lisa.  
Aug. 19: Over the Rhine, Nonlok.  
Aug. 19: Chelsea On Fire, Red Zone Cuba, 33 Slade.  
Aug. 20: Amber Spyglass, Boys Suck.  
Aug. 21: Lipfloater, Jaded Salingers, the Beatings.  
Aug. 22: Grant Lee Phillips.

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

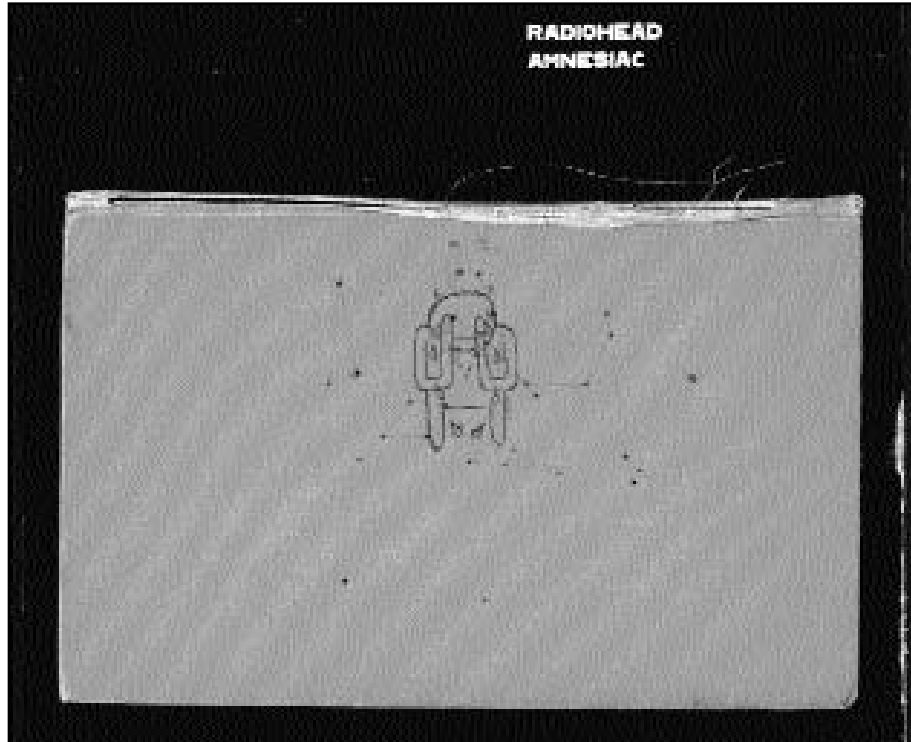
Sep. 7: PJ Harvey.  
Sep. 14-15: moe.  
Sep. 22: Khaled, Hakim and Andy.  
Oct. 2: Nick Cave and the Bad Seeds.  
Oct. 13: Gov't Mule.

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

Aug. 8: Stephen Kellogg, Rose Polenzani, Shamsi, Meghan Toohey.  
Aug. 9: Ayotabach Kreisor, Abunail, The Alchemists.  
Aug. 10: Varnaline, Barbara Manning & The Go-Luckys.  
Aug. 11: Black Rebel Motorcyle Club.  
Aug. 12: Dropdose, 5 lb. Brown, No Michael No, Ricochet Stud.  
Aug. 14: The Autumn Rhythm, Boxstep.  
Aug. 15: Chelsea On Fire, Chris Colbourn & Hilken Mancini, Meghan Toohey.  
Aug. 16: The Collisions, Car Crash Show, Asciento.  
Aug. 18: Dave Foley Band, The Boy Joys, Red Elvises.  
Aug. 18: Red Elvises.  
Aug. 19: J-Walkers, Malevolence.  
Aug. 19: Evan Dando.  
Aug. 21: Lowstar, Bridges Fell, The Han Solos, Wave.

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

Aug. 8: Ozfest 2001.  
Aug. 10: TRL Tour: Destiny's Child, Nelly, Eve, Jessica Simpson, Dream, 3LW.  
Aug. 17: matchbox twenty.  
Aug. 23: 98 Degrees.  
Aug. 25: Godsmack and Deftones.  
Aug. 30-Sep. 1: Jimmy Buffett.  
Sep. 8: Electric Light Orchestra.



COURTESY MASSCONCERTS

In the Eastern leg of a very rare US tour, Radiohead stops by Suffolk Downs on August 14. The British rock band is promoting their new CD, *Amnesiac*.

# Jazz Music

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

Aug. 22-25: McCoy Tyner Trio.

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

Aug. 8: Brubeck Brothers Quartet.  
Aug. 9: Tom Harrell Quintet.  
Aug. 10: Stanley Jordan.  
Aug. 15: Willie & Lobo.  
Aug. 16: Victory Mendoza Latin Jazz.  
Aug. 17-18: Eddie Palmieri.  
Aug. 22: Peter Calo.

# 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, and times.

Aug. 12 at 2:30 p.m.: Smetana: "From Bohemia's Meadows and Forests" from *Ma Vlast*, Martinu: *Fantaisies symphoniques* (Symphony No. 6), and Brahms: Symphony No. 2. Bernard Haitink, conductor.  
Aug. 17: Debussy: *Prelude to The Afternoon of a Faun*, Mozart: Piano Concerto No. 25 in C, K.503, and Dvorak: Symphony No. 8. Bernard Haitink, conductor; Richard Goode, piano.  
Aug. 18: Stravinsky: Symphony of Psalms and Ravel: *Daphnis et Chloe* (complete). Bernard Haitink, conductor. Tanglewood Festival Chorus, John Oliver, conductor.

**Boston Pops**  
Tickets: 266-1492.  
Call for ticket prices. Check <[www.bso.org](http://www.bso.org)> for full schedule.

Aug. 20 at 8:30 p.m., at the Koussevitzky Music Shed, Lenox, MA. George and Roberta Berry Supporting Organization Concert, Keith Lockhart, conductor, with the Mexican folk group, Mariachi Cobre.

# Theater

**Mamma Mia!**  
Aug. 17 through 28, at the

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 Aerosmith*.

# Other

**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.fnxradio.com](http://www.fnxradio.com)> for more information.

Aug. 16: Econoline Crush with Tribe of Judah featuring Gary Cherone (formerly of Extreme & Van Halen). 6 p.m.  
Sep. 8: Disorientation: 2001 Bands TBA.

## Feast Days in the North End

Through early September, 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 hang-out and a great place to get desserts. For more information and a complete schedule, visit <[www.northeastweb.com](http://www.northeastweb.com)>.

Aug. 17-19: The Fisherman's Feast.

## 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. 9 at 5:30 p.m., Aug. 11 at 12 p.m.: *Mr. Pu* (Pu-San, 1953, 98 min.). Ichikawa's formal brilliance and gift for black satire emerged with Mr. Pu, which critics have come to rank among his best films. A post-war mania for a hapless fall guy featured in a popular series of cartoons led Ichikawa to make this biting comedy about Mr. Pu, a math teacher who is treated with contempt as he tries to make his way through the chaos and corruption of the post-war period. Full of breathtaking jokes about prostitution, unemployment, militarism, the black market, nuclear war, and violent crime, the film is an extremely funny, deeply nihilistic satire.

# 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

FRED'S PICK OF THE WEEK

**Takashi Murakami: Made in Japan**

Through Sep. 3 at the Museum of Fine Arts, Boston. 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.

## Fun With Clip Art

Aaron Isaacs



"You know, Dr. Stanley, the thing I'll miss most about this internship is the way you stroke my manhood when I'm drafting."

## Crossword Puzzle

*Solution, page 19*

Dilbert®

by Scott Adams

Dilbert® \_\_\_\_\_ by Scott Adams

# FoxTrot

by Bill Amend



## FoxTrot

by Bill Amend

## TechCalendar

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

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

## Wednesday, August 8

12:00 p.m. - 1:00 p.m. - **Artists Behind the Desk Summer Series: O-Zone (Classic Rock)**. Featuring Bob Cunkelman, senior engineer, Facilities and David Silverman, staff architect, Facilities. Free. Room: Steps of the Student Center outside Toscanini's. Sponsor: Working Group on Support Staff Issues.

12:00 p.m. - 1:00 p.m. - **PowerPoint Quick Start**. PowerPoint makes it easy to jazz up your presentations. Get an introduction to what PowerPoint can do. Find out how to create shows. Learn how to use drawing tools, graphics, and create handouts. Free. Room: N42 Demo Center. Sponsor: Information Systems.

12:00 p.m. - 1:00 p.m. - **Second Quarter 2001 Investment Review**. This presentation will review the 2001 second quarter market environment and discuss the MIT 401(k) investment options in detail. Room: Mezzanine Lounge, Stratton Student Center. Sponsor: Benefits Office.

12:10 p.m. - 1:00 p.m. - **"Mixing and Circulation in the Deep Brazil Basin"**. Free. Room: 54-915. Sponsor: Physical Oceanography.

2:00 p.m. - 3:30 p.m. - **Second Quarter 2001 Investment Review**. This presentation will review the 2001 second quarter market environment and discuss the MIT 401(k) investment options in detail. Room: Lincoln Lab Auditorium. Sponsor: Benefits Office.

3:00 p.m. - 5:00 p.m. - **spouses&partners@mit-Summer Meetings**. Join us for conversation on the steps of the Student Center during the summer months. Free. Room: Steps outside of Student Center. Sponsor: spouses&partners@mit, MIT Medical.

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

7:30 p.m. - 9:30 p.m. - **Renaissance Dancing**. There are many forms of Renaissance Dancing that we practice. From Italian balli to courtly pavans to English country. We dance them all with flair and fun. Dress is common street clothing. No experience necessary; instruction is provided. Free. Room: 31-161. Sponsor: Society for Creative Anachronism.

7:30 p.m. - **Palestinian Film Series - Chronicle of a Disappearance**. What does it mean to be Palestinian in the second half of the twentieth century? Filmmaker Elia Suleiman was born in Nazareth in 1960, well after the establishment in 1948 of the state of Israel in historic Palestine. After twelve years of self-imposed exile, living in New York, Suleiman returns to the land of his birth in an attempt to find his roots. *Chronicle of a Disappearance* does not take a position on the political impasse in the Middle East. Rather, the film is a personal meditation upon the spiritual effect of political instability on the Palestinian people, their psyche, and their identity. As such, it is an invaluable contribution to the struggle. Free. Room: Room 2-105. Sponsor: Arab Student Organization.

## Thursday, August 9

12:00 p.m. - 1:00 p.m. - **Web at MIT Quick Start**. Learn how to explore the Web using Netscape, and get an introduction to the Web at MIT.

Topics include: navigation basics, simple searching, creating and editing bookmark lists, printing a page, a tour of MIT Web pages for information and administrative applications, basics of Web certificates. Free. Room: N42 Demo Center. Sponsor: Information Systems.

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

8:00 p.m. - **I Hate Hamlet**. Paul Rudnick's comedy directed by Jim Lynch. \$10; \$8 other students, MIT faculty/staff and senior citizens; \$6 MIT/Wellesley students. Room: Kresge Little Theater. Sponsor: MIT Community Players.

## Friday, August 10

12:00 p.m. - 1:00 p.m. - **FileMaker User Group**. The MIT FileMaker User

Group (fmug) was formed for people at MIT, from beginners to experts, who are using or interested in learning to use FileMaker® Pro database software and related products. After several years of dormancy, the group has been revived to acknowledge increasing use of FileMaker products on campus and to help the user community transition to FileMaker 5. Free. Room: N42 Demo Center. Sponsor: Information Systems.

8:00 p.m. - **I Hate Hamlet**. Paul Rudnick's comedy directed by Jim Lynch. \$10; \$8 other students, MIT faculty/staff and senior citizens; \$6 MIT/Wellesley students. Room: Kresge Little Theater. Sponsor: MIT Community Players.

## Saturday, August 11

8:00 p.m. - **I Hate Hamlet**. Paul Rudnick's comedy directed by Jim Lynch. \$10; \$8 other students, MIT faculty/staff and senior citizens; \$6 MIT/Wellesley students. Room: Kresge Little Theater. Sponsor: MIT Community Players.

8:00 p.m. - 12:00 a.m. - **Summer Heat 2001**. Come join us for an evening of ballroom dancing. Members/students: \$4 Others: \$6 FREE Swing Lesson with admissions from 8:00 pm to 8:30 pm Air Conditioned. free. Room: La Sala de Puerto Rico (2nd floor of Stratton Student Center). Sponsor: Ballroom Dance Club.

## Monday, August 13

12:00 p.m. - 1:00 p.m. - **Dreamweaver Quick Start**. Dreamweaver 3 .0 is a powerful tool for creating and managing complex web sites. This Quick Start introduces users to the Dreamweaver interface and give a brief overview of web publishing practices at MIT. Free. Room: N42 Demo Center. Sponsor: Information Systems.

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

7:00 p.m. - 8:30 p.m. - **Ballroom Dance Workshop**. Beginner Ballroom Dance Workshops. \$1 for members, \$2 for non-members. Room: visit our web site at <http://web.mit.edu/bdclub> for schedule and location. Sponsor: Ballroom Dance Club.

## Tuesday, August 14

11:00 a.m. - 3:00 p.m. - **Learn Chado - The Way of Tea**. Experience over 400 years of history and culture at a Japanese tea ceremony. Mrs. Kyoko Wada will share the "happiness of the tea ceremony" with you. Drop in any time between 11 a.m. - 3 p.m.. \$3 for students, \$5 for others. Room: McCormick Hall. Sponsor: spouses&partners@mit, MIT Women's League.

12:00 p.m. - 1:00 p.m. - **Element K Hands-On Workshop**. Is web-based training for me? Spend an hour in an instructor-led workshop. Learn how to get started using web-based training, explore what is offered and ask questions. For more information, go to: <http://web.mit.edu/is/training/wbt>. Free. Room: W89-125. Sponsor: Information Systems.

## Wednesday, August 15

12:00 p.m. - 1:00 p.m. - **Making Web Sites and Software Accessible to Persons with Disabilities**. (Formerly Web and Software Accessibility Quick Start) Learn about MIT's accessibility policies for software and web pages. We will discuss applying the principles of universal design to both web pages and software to make them more accessible to users with disabilities. This session will show examples of accessible and inaccessible design, and cover HTML coding and tools that can help make your site or application ADA-compliant. Free. Room: N42 Demo Center. Sponsor: Information Systems.

12:00 p.m. - 1:00 p.m. - **Second Quarter 2001 Investment Review**. This presentation will review the 2001 second quarter market environment and discuss the MIT 401(k) investment options in detail. Room: Wong Auditorium, The Tang Center. Sponsor: Benefits Office.

12:10 p.m. - 1:00 p.m. - **"Mixing and Circulation in the Deep Brazil Basin"**. free. Room: 54-915. Sponsor: Physical Oceanography.

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

7:30 p.m. - 9:30 p.m. - **Renaissance Dancing**. There are many forms of Renaissance Dancing that we practice. From Italian balli to courtly pavans to English country. We dance them all with flair and fun. Dress is common street clothing. No experience necessary; instruction is provided. Free. Room: 31-161. Sponsor: Society for Creative Anachronism.

## Thursday, August 16

12:00 p.m. - 1:00 p.m. - **FileMaker Pro Quick Start**. This session introduces database terms, shows how to create a simple database, and covers the six modes of FileMaker Pro. Free. Room: N42 Demo Center. Sponsor: Information Systems.

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

## Friday, August 17

**MIT Emerson Music Performance Program for Private Lesson Study**. Each year the MIT Music Section awards music performance scholarships and fellowships to approximately 50 qualified MIT students on a competitive audition basis. The Music Performance Program is generously funded by Mr. Cherry L. Emerson, Jr. (SM, 1941) who has been a strong supporter of the arts at MIT for many years. This program is intended to encourage the growth and participation in the MIT musical community of accomplished musicians. Scholarships and fellowships are awarded based on skill and potential exhibited during live auditions, not on financial need. Info/applications on web or in Rm 4-246. Free. Sponsor: Music and Theater Arts Section.

## Saturday, August 18

11:00 a.m. - 8:00 p.m. - **Beats and Bare Feet two, Electric boogaloo**. DJ's spin electronic music. Breakers and Poppers show off their skillz. DJ's include shalako, rando, jamie rollins, krispy apple pie, cameron marlow, alise upitis, sadrobot, and more.... Free. Room: Student Center Steps, Kresge Oval. Sponsor: arts and technology.

## Sunday, August 19

9:00 a.m. - 2:00 p.m. - **MIT Swapfest**. Buy/Sell/Swap All Things High Tech. \$5. Room: Albany St. Garage. Sponsor: MIT Radio Society.

## Monday, August 20

12:00 p.m. - 1:30 p.m. - **Mac Tech Partners User Group**. MIT Macintosh Partners is a group of MIT employees who help computer users in their department with Mac-related issues. A representative from Apple Computer attends many of the meetings. Topics include reviewing new hardware/software from Apple and third party vendors and changes in the MIT computing environment as well as discussing general Macintosh industry trends and news and issues facing MIT Mac support people. Free. Room: N42 Demo Center. Sponsor: Information Systems.

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

## Tuesday, August 21

11:00 a.m. - 3:00 p.m. - **Learn Chado - The Way of Tea**. Experience over 400 years of history and culture at a Japanese tea ceremony. Mrs. Kyoko Wada will share the "happiness of the tea ceremony" with you. Drop in any time between 11 a.m. - 3 p.m.. \$3 for students, \$5 for others. Room: McCormick Hall. Sponsor: spouses&partners@mit, MIT Women's League.

# Crimson Defends Labor Plan

By Eric J. Plosky  
SENIOR EDITOR

As part of a project to archive all of its back issues, the *Harvard Crimson* will employ Cambodian typists at a forty-cent-per-hour wage, a plan that has sparked a media controversy in the wake of last spring's "living wage" campaign at Harvard — which the *Crimson* supported.

C. Matthew MacInnis, a Harvard senior and the president of the *Crimson*, says the project is in line with the paper's stance on the living wage issue, over which a 21-day standoff was waged between students and administrators in April and May of this year. Student protesters sought to raise the minimum wage of all Harvard employees to \$10.25; the *Crimson* editorialized on June 5 that it has "long supported the cause of a living wage."

MacInnis says that the *Crimson's* use of cheap Cambodian labor is not hypocritical. "This is a very good thing," MacInnis said, in an interview, of the archiving project, which he calls historic. "But it's been made out to be a big, bad thing."

## Crimson defends plan

The Cambodian minimum wage is 66 cents per day, whereas those on the *Crimson* project would be paid \$2.40 per day, MacInnis told the *Washington Post*. In addition, workers would receive health benefits and English-language training,

MacInnis said.

The archiving project will cost nearly \$500,000, the *Crimson* reported on July 27. MacInnis has said that employing offshore labor is the only way the project's cost could be kept within that budget.

That Cambodian typists would be used on the *Crimson* project was first reported in an Associated Press financial article on July 19. Follow Your Dreams Cambodia (FYDC), a nonprofit organization founded by Harvard graduate Jeremy Hockenstein, arranged the *Crimson* contract, said the AP article. The story hit the front page of the *Boston Globe* on July 24, and since then, several other major newspapers and at least one television network have covered the story. Much of this coverage has contrasted the *Crimson* archiving project with the paper's support of the living-wage campaign. "White trash labor costs a fortune these days — \$10.25 an hour in some places," wrote Michael Kelly, a columnist for the *Washington Post*.

"I expected public scrutiny," MacInnis said.

## Long decision-making process

The *Crimson's* decision to use offshore labor on its archiving project is the product of years of discussion between its staff and its graduate advisory board, according to Joshua J. Schanker, who was the paper's president during 1997. Archiving was considered "a very important project, not just for the

*Crimson* but for Harvard, the Harvard community, and historians in general," Schanker said in an interview. The project advanced beyond an idea only in the spring of 1998, during the *Crimson's* 125th anniversary year, Schanker said.

The graduate advisory board met to discuss whether the project should use optical character recognition (OCR) technology or manual retyping of back issues, Schanker said, and the board favored the latter, convinced that it would result in more accurate archiving. But MacInnis said that he alone was responsible for signing the final contract involving FYDC and the Cambodian workers.

In contrast to the *Crimson*, *The Tech* is nearing completion on its own archiving project. Longtime project head Gregory F. Kuhnen '00, a former *Tech* executive editor, said that *The Tech's* managing board quickly dismissed the idea of using offshore labor to keep costs down. "No one considered that to be an option," Kuhnen said. *The Tech* ultimately contracted with a domestic firm to provide OCR services, in part to preserve the paper's original layout and in part, Kuhnen said, to find a "technological solution" appropriate to MIT's reputation.

MacInnis maintains that the *Crimson's* use of Cambodian laborers is reasonable, and predicts that any controversy over the issue will soon die away. "I feel comfortable," he said.

# Legislature Pressed To Tax Non-Profits

## Property Tax Bill Supported By Local Cities

By Eric J. Cholaneril  
MANAGING EDITOR

The future of Technology Square, purchased by MIT in January, may be affected by a bill before legislators on Beacon Hill.

The bill would allow cities and towns to levy taxes on certain properties purchased by normally tax-exempt institutions. If enacted, purchases of real estate valued at more than two and a half percent of the "equalized valuation of all real estate within the same assessment classification" would be taxable by the municipality. The bill would apply only to property purchased on or after January 1, 2001.

Technology Square was purchased from Beacon Capital Partners for \$278 million, according to Peter A. Lewis, MIT's Director of Real Estate. The property, which is 1,140,000 sq. ft., currently remains on the tax rolls.

"It's a commercial property, and it will stay that way for the foreseeable future," said MIT Treasurer Allan S. Bufferd. "The property is fully leased up ... the tenants have leases of ten to twenty years."

However, since the purchase price was over two and a half percent of the city's commercial tax base of \$3.772 billion, Cambridge would have the option of levying taxes on the property, should MIT ever decide to use it non-commercially.

## Galluccio testifies at hearing

Most of the property owned by MIT is not taxable, under an 1830 law that exempts universities and charitable institutions. Instead, MIT gives Cambridge \$1.09 million a year in "payment in lieu of taxes" (PILOT), although it does not have a formal PILOT agreement with the city. In addition, the Institute pays Cambridge \$6.9 million in property taxes, and \$5.9 million in other fees and payments.

Cambridge Mayor Anthony D. Galluccio testified before the Joint Committee on Taxation in support of the legislation. In a letter to *The Boston Globe* dated June 20, he wrote, "I do not believe that giving tax exemptions to extremely wealthy institutions was what the legislature had in mind in the 1800s when these laws were passed."

David J. Cohen, Staff Associate for MIT's Office of Government and Community Relations, said, "We're concerned about it, but MIT hasn't taken a position on the bill. There's a history of having [the tax

exemption] for educational institutions which serve a public good and a public purpose."

## Bill prompted by Arsenal purchase

The bill was written by state Sen. Steven A. Tolman (D) and Rep. Rachel Kaprielian (D), both of whom represent Watertown, after Harvard University purchased the 30-acre Watertown Arsenal site in May from a private developer for \$162 million. The Arsenal is a former military installation and Superfund site, cleaned up with \$100 million in federal and state money.

According to Matt Irish, Tolman's chief of staff, Watertown stands to lose \$4.8 million a year in taxes because of Harvard's purchase. The Arsenal property is valued at 33 percent of the commercial tax base of Watertown.

"We have virtually nowhere else to develop our commercial tax base," Kaprielian said, citing the need for public school funding. "Harvard is a giant, they employ tens of thousands of people. Watertown has 30,000 people living in it."

"As a university, they have a responsibility to be good neighbors," Irish said.

Thus far, Harvard has made two attempts to negotiate a PILOT agreement with Watertown, according to Irish. In the first, Harvard would have made a base payment of \$2.4 million in the first year, followed by increases of 1.5 percent for the first ten annual payments. The payments would then have decreased to zero, by 10 percent each year for the next ten years. In addition, Watertown would have had to accept unconditionally Harvard's intentions for use of the land.

The first offer was rejected by Watertown officials. A second offer, made in early June, was deemed self-contradictory by an attorney for the town. Nevertheless, Irish said, "We're hopeful that something can be worked out."

The Tolman-Kaprielian bill has been approved by the House-Senate Joint Committee on Taxation, and is currently being considered by the House Ways and Means Committee. Kaprielian said that the bill is supported by at least 60 legislators, and that it is "moving very quickly" through the House.

Irish remained positive, saying, "The sense I got is that if we weren't interested in pushing it, other elected officials would ... I think Harvard was surprised that the bill [even] got out of committee."



JASON LAPENTA—THE TECH

Goran Kropp, the famous Norwegian mountain climber, signs autographs for fans after giving a lecture in 26-100 on July 21. Kropp is best known for his 1995 round-trip bicycle journey to Nepal from Stockholm, during which he climbed Mount Everest without oxygen.

# MIT Design Convention Contrasts 'Needs,' 'Wants'

By Joel Rosenberg  
ADVISORY BOARD

For every design innovation that fills a need, there are many others that only fill wants. In the developed

## Reporter's Notebook

world, that's not so bad, since our needs — food, clothing, shelter, water — are pretty much taken care of. But the same is not true in the developing world. The challenge, then, is to get more designers thinking about filling more needs, so that people in the developing world might some time soon be afforded the luxury of wants. And to some extent, that was the theme of the Development By Design conference held at the Media Lab last month.

The conference brought together designers from MIT and around the world to discuss the process of

designing "appropriate technologies" for developing countries, as well as the technologies themselves. The day alternated between presentations of papers by individuals grouped into panels, and multiple break-out workshops run in parallel.

One of the workshops I attended was about how to get academic acceptance for this type of work. Libby Levison, from the MIT Lab for Computer Science, led the discussion. She explained how The TEK Project (Time Equals Knowledge) allows people with limited Internet access to e-mail an MIT server with Web search queries. But in a world where networking journals publish about gigabit connectivity, optimization for one kilobit falls short of the current academic standard for innovative work. This raises the questions, who is the academy supposed to benefit, and who sets its standards? We didn't come up with an answer.

Other big questions touched upon: How do you educate an entire country with extremely limited resources? How do you design something so that it is socially accepted in the place it is to be introduced? How can you justify spending money on technology when there's not enough money for food?

Some fascinating projects were discussed. Stephen Gitonga, from Intermediate Technology Consultants, demonstrated his company's solar-powered lantern and explained the microleasing system that allows poor people to acquire one. Vijay Chandru displayed the Simputer, an inexpensive, Linux-based, open-spec'd pocket PC meant to bring information technology to "the common man." Anil Gupta distributed copies of the *Honey Bee Newsletter*, part of the Honey Bee Knowledge Network that, like a honey bee with flower pollen, spreads information

about agriculture and other topics without hurting those the info is taken from. Amy Smith, from the MIT Public Service Center, discussed her mechanical redesign of electrical devices for inexpensive production and easy operation and servicing. And Susan Murcott, from MIT's Department of Civil and Environmental Engineering, said of her efforts to provide clean drinking water to the 1.7 billion people who need it, "This is not rocket science — this is something we should know how to do."

There are lots of things we should know how to do that we just haven't yet put the time into doing. But this conference was a first step toward doing them. It developed from a semester-long workshop organized and taught last spring by a group of graduate students at the Media Lab called "Design That Matters." And one of the projects that developed out of that workshop

was <[www.thinkcycle.org](http://www.thinkcycle.org)>, an Ars-Digita Community System-backed collaborative design environment meant to take advantage of the spare "thinkcycles" of people (as SETI@home takes advantage of computers' spare processor cycles). The idea is that it's not a lack of technical people, but a lack of their attention going to these basic problems, that is the problem.

Perhaps a foundation will develop out of this workshop that will pay technical people to put their attention to these problems, like Teach for America does for education. And perhaps a global network of technical people concerned about these problems will develop out of that foundation. And perhaps some time soon these efforts will no longer be necessary, since the world's needs will finally be met, and the designers can then go back to wants — which by then will be a problem that's not so bad.

# Postol Criticizes Missile Plan

**The Tech:** What are your main qualms with the National Missile Defense Plan?

**Postol:** The current system, which is hardware that we can talk about, is perhaps the most vulnerable of all missile defenses I've looked at in my career. Basically, it's a missile defense that has no chance of working. First of all, it operates at a very high altitude in the near-vacuum of space, and at these altitudes there is essentially no air drag to cause a light object to blow up relative to a heavy one. So a feather and a rock travel along together. This means that building a decoy that could travel along with the warhead is a nearly trivial task. There are some details that matter: you want it to heat and cool with the sun like the shell of the warhead, but these are things that only intelligent MIT undergrad could figure out. [laughs] In fact, I'm sure if the intelligent undergrads at MIT were involved, there would be much more effective countermeasures than these guys are now considering as realistic. But basically, because you're operating in the near-vacuum of space, you have this extremely large vulnerability due to the fact that there's no air drag that your adversary has to contend with when they deploy countermeasures. So an inflated balloon in the shape of a warhead looks like a warhead. A traffic cone off the street looks like a warhead. A balloon with a stripe on it can look like a warhead. You can't see the shape of the object, so when the balloon slowly tumbles, and the stripe comes into view and disappears, its brightness will change much like an object that was maybe precessing in front of you. So you can virtually simulate or emulate all the signals that you could possibly exploit for telling the warheads from the decoys with the simplest of objects.

Now what the missile defense advocates would like you to believe is that we have some adversary, say North Korea. Let's just do a little logic here. Advocates of this missile defense system are claiming there's some adversary out there who's got the vast industrial and scientific base needed to build an intercontinental-ranged ballistic missile, the independently-vast scientific base to build nuclear warheads — because that's a different industrial and scientific activity — and the ability to build the heat shields to put the warhead in so it can survive re-entry, but they can't figure out how to deploy a balloon along with this warhead. That's what they want you to believe, and if you believe that, I've got this bridge out here I want to sell you. [laughs] So basically there are really extraordinary leaps of faith required to believe that this current system has any chance of working, and I don't think it's in the American interest to build a weapons system of this scale that has no chance of working. In fact, it could provoke responses on the part of potential adversaries that would eventually leave us in a much less secure situation, because if people respond due to concerns about what this system might do or might become at a later time, then what you're going to have is a responding enemy while you have no capability to offset this response. So in the end you're worse off. It's sort of like waving a plastic gun in front of a frightened person with an AK-47. It's just not very smart. So the system has really no capability. I think it's just a bad idea to build weapons systems that don't have a chance of working and then basically misinform your population in telling them they're protected. I think there's a moral question here that really gets to the heart of what science and engineering ethics are about. For example, if you're an engineer and you know a bridge could fall down while people are on it, and you just tell them, "Go ahead, it's safe, don't worry," that would be an unethical act. And to willfully and knowingly look at a weapons system that's supposed to protect American citizens and know it's not going to work but tell people

otherwise is no less immoral than telling people that that bridge is okay. I think there are very far-ranging issues here.

**The Tech:** How have you dealt with your recent brushes with the Pentagon, personally and professionally?

**Postol:** On five occasions, I've written analyses based on lawfully-derived unclassified sources that the government has claimed are secret. So this is the fifth time it's happened to me now, and you kind of get used to it.

**The Tech:** What is different now?

**Postol:** In the last two weeks, it appears that the Ballistic Missile Defense Organization, in combination with the DSS, has gone to the MIT administration and claimed, I believe illegally, that MIT has a responsibility to come to my office and collect the documents they claim are secret, that you can get off a Web site in Russia, and basically conduct an investigation into my security violations for having sent a letter to the General Accounting Office in mid-April that was further outlining details of the MIT Lincoln Laboratory fraudulent document. So the only thing in this letter was basically an analysis of a piece of that document that was already circulating all over the world. It appears the only reason they're concerned is that I'm talking and I have the ability to analyze this fraudulent document and point to additional details of why it's fraudulent. They implied that MIT was obligated to come after a faculty member because MIT has a contract to operate Lincoln Laboratory. Now this is a very bizarre argument. It would be like going to the president of Harvard and saying, "You have defense contracts on laboratories associated with Harvard, so you're obligated to go after this member of the MIT faculty." Lincoln Laboratory has no relationship with me that's formal. My [security] clearances are not held by Lincoln Laboratory. My clearances are not held by MIT. MIT has no relationship to my clearances, and it's none of their business as far as any legal obligation due to my lawfully-derived analysis, except to defend me as a member of the faculty, since this research was done as a member of the MIT faculty, using documents that are available all over the world. My position has been that nobody from MIT, as was initially suggested, is going to come into my office and collect any documents, and nobody from MIT is going to conduct any investigation of me. This is off-limits, not for discussion, not for consideration. This was initially a position that President Vest seemed to think might make sense. I made it very clear to him that it made no sense, that it's not acceptable, and that, in fact, even the suggestion of this in my view was quite improper and should never have even crossed his mind. However, we had a meeting with a bunch of senior faculty and senior researchers at the Center here with President Vest this Thursday, and although he was fairly non-committal in how he was going to deal with the situation, it appeared that he was backing away from any intention to try to collect anything or having MIT operate as an agent of the U.S. government. So right now I would say things are still unresolved but appear to be moving in a more constructive direction. It remains to be seen how effectively the MIT administration deals with this. There seems to me to be no choice at all on the part of the administration. They have to repel this attack on academic freedom and free speech at a university. I do think that this is an indication of some of the unhealthy influences that are continuing to impinge on the university environment. I think MIT is a place where there are lots of issues of this kind that need to be aired.

**The Tech:** So Vest's initial reaction has changed?

**Postol:** Well he suggested in a letter to me that what he would want to do was to work on my behalf, quietly, in Washington — something I can do without, quite frankly — while he initially complied with the Department

of Defense's requests. I told him, "No way that's going to happen." My past experience with the MIT administration has not been good. If you students get caught cheating, you get in trouble, but when a faculty member gets caught engaged in fraudulent behavior, as occurred a few years ago, the MIT administration covers up and praises. Mr. Vest and I discussed this last Thursday as a main reason why I don't trust the administration to behave in an ethical way in these matters. If I were a student at MIT, and if I saw this kind of behavior on the part of the administration, I can tell you I would be appalled, given the expectation that was stated for my conduct. There's an interesting double standard here and I, for one, don't accept it.

**The Tech:** So what's your outlook on the future of your own research?

**Postol:** My research is going to go on unimpeded, and it's going to continue along the direction it was going when this happened. I'm going to continue to talk about my findings, I'm not going to modify my behavior in any way, I'm going to continue complying with the law, and I'm going to expect other people to comply with the law, including the Department of Defense and the MIT Administration.

**The Tech:** So from your point of view, what does MIT need to do?

**Postol:** Two things I'd like to see happen—and now I'm focusing on the MIT administration—is that the next time a faculty member gets attacked this way, they should not get a phone call—as I did—from a lawyer hired by MIT telling them that he works for MIT and not for me, and that somehow the interests of the MIT administration are different from the interests of the faculty when it comes to free speech issues. That's unacceptable, and I think it's important for the MIT administration to have a clear and unambiguous policy that any member of the faculty or researcher who gets attacked in this way, by either governmental or corporate interests, will be defended as long as there isn't an issue of criminality. If you engage in research and analysis that's lawfully-pursued then any attempt to intimidate the student, researcher, or faculty member engaged in these activities will be met and should be met with the full force of the legal mechanisms available to MIT. Mr. Vest should not be MIT; the faculty, the students, and the researchers should be MIT. There should be no distinguishing between the two.

**The Tech:** And the second point?

**Postol:** The document that is alleged to be secret, which again is available all over the world, is a document that is a scientific fraud put together by people at MIT Lincoln Laboratory and being described to members of Congress as an MIT study that shows that warhead from decoy discrimination can be done reliably. MIT's name should not be used in this manner when we know it's happening. I have written President Vest about this multiple times, and there's no clear position on that issue as well at this point. You can't do it as a student, the MIT Lincoln Laboratory shouldn't be allowed to do it, and MIT faculty shouldn't be allowed to engage in scientific fraud. So the whole institution is damaged when this kind of thing is allowed. I can't understand why we talk about ethics to the students when we can't seem to follow ethics on an important debate that is related to fundamental security issues for this country, where a scientific fraud is being perpetrated under MIT's name. There needs to be a real investigation, not one staffed with people who are going to give the right answer but with people who have scientific credentials, and the findings need to be reviewed by the tenured members of the faculty for their scientific integrity. It should not have taken all this publicity to deal with this. In each letter to President Vest, I intentionally said 'this will become public, and you should be dealing with this now before it becomes public.' Now it's public, and I'm going to continue talking about it.

# Postol Decries Fraud In Lincoln Lab Report

Postol, from Page 1

Vest was "backing away from any intention to try to collect anything or to have MIT operate as an agent of the U.S. government."

Still, the physicist continues to stand his own ground, carrying on discussions with congressional officials and making clear he appreciates only limited official Institute support on his behalf. "MIT [has no] legal obligation ... except to defend me as a member of the faculty, since this research was done as a member of the MIT faculty," Postol said.

The incident has raised various concerns, ranging from questions of after-the-fact document classification to fundamental issues of academic freedom versus national security.

"While MIT certainly abides by the laws that protect national security, we also believe that the legitimate tools of classification of secrets should not be misused to limit responsible debate," Vest said. "Trying to treat widely available public information as 'secret' is a particular concern."

Postol's July letter was an analysis of the "Independent Review of TRW Discrimination Techniques Final Report," an MIT Lincoln Laboratory document from a study ordered by the Pentagon, which

hired five scientists — including two from MIT's Lincoln Laboratory — to review technology from TRW. The review came in the midst of engineer Nira Schwartz's accusations of scientific fraud on the part of TRW, her former employer.

Postol has picked up Congressional allies in Representative Henry A. Waxman of California, the ranking Democrat on the House Committee on Government Reform, who has asked the Pentagon to review Postol's accusations about the report, and Representative Edward J. Markey, a Massachusetts Democrat, who has requested that the GAO study the Defense Department's classification policy.

Postol's earliest professional missile-defense-related activity was in the late 1970s and early 1980s. Postol worked at the Pentagon from 1982 to 1984 as senior scientific advisor to the chief of naval operations, when the U.S. Navy was in the process of determining the military requirements for the Trident II ballistic missile. He also did some ballistic missile defense work for Congress prior to going to the Pentagon, where he was studying the MX missile for Congress, during a time of international debate over whether or not the United States should modernize its land-based missile force with the MX.

## Whitehead Names New Director

The Whitehead Institute for Biomedical Research has named molecular biologist and University of Chicago professor Susan L. Lindquist as its next director.

Lindquist, who will assume her new office on October 15, succeeds past directors David Baltimore, now president of Caltech, and Professor Gerald R. Fink of the Biology Department.

In a press release issued by Whitehead, outgoing director Fink says that Professor Lindquist "is a brilliant scientist whose discoveries on new types of inheritance and disease have brought her international acclaim. Her rare mix of intelligence, vision, and concern for others makes her a natural leader for charting new territories in biomedical research."



PAUL FETTERS

Acclaimed molecular biologist Susan L. Lindquist was appointed director of the Whitehead Institute for Biomedical Research. Dr. Lindquist comes to MIT from the University of Chicago.



JASON LAPENTA—THE TECH

Zachary J. Malchano '04 scales the MIT Outing Club's new climbing wall in 50-303. The new wall, funded through the Graduate Student Council and private donations, will open to the MIT community later this month.

Join@the-tech.mit.edu

# Voting Team Calls for Funding

Voting, from Page 1

lion votes were lost because of problems with polling place operations, the report says. Of the registered voters who did not vote, 2.8 said it was because of polling place problems, such as lines, hours, or locations.

Additionally, the report notes that an unknown number of votes were lost because of mishandled and controversial absentee and military overseas ballots.

## Optical scanners most reliable

Punch cards and Direct Recording Electronic Machines (DREs) performed worst in the 2000 Presidential election, with residual vote rates of 2.7 percent and 2.5 percent, respectively. Residual votes include uncounted, unmarked, and "over-marked" ballots.

In senatorial and gubernatorial elections, lever machines performed most poorly, with a residual vote rate of 7.4 percent.

"I didn't expect to find problems across all the technologies," Ansolabehere said in an interview, "especially since most of my adult life, I've voted on punch cards and lever machines."

As a "quick-fix," the team recommended that equipment with poor track records be replaced with optically scanned ballots for the 2002 election.

## Absentee ballots reduce security

While some states still have strong requirements that must be met to receive an absentee ballot, other states give people these less secure ballots on demand, Ansolabehere said. In 2000, Oregon conducted its entire general election by mail. About half of the voters in the state of Washington voted with absentee ballots, and in California, about one-fourth of votes were cast by mail.

"Many of these people could go to the polls," Ansolabehere said, but "they prefer more convenient voting."

The report suggests restricting or abolishing on-demand absentee voting in favor of in-person early voting, since authentication of votes is easier with early in-person voting than with ballots that are mailed in.

## Registration reform

"Voter registration is an honor system in the United States," Ansolabehere said.

Fraudulent or outdated registration may allow for fraudulent voting. Sometimes people try to register multiple times, and sometimes people who are not eligible try to register. Many people who are deceased remain on voter rolls. A study sponsored by the Atlanta

Journal and Constitution found that over a 20-year period, 5,400 dead people were discovered to have "voted" in Georgia.

Also, errors in lists of registered voters cause some eligible voters to be turned away at the polls.

The team's recommendations for registration reform include building databases including numerical identifications, which are currently used in only 14 states; creating systems by which people can check the status of their registration; leasing laptop computers for each polling place and providing all registration information on a compact disk; and using "provisional ballots" in cases of questions about a voter's registration.

A voter who votes on a provisional ballot is allowed to make choices for all the elections common to everyone in the county (including national, statewide, and county offices). His vote is then sealed, and once his true registration status has been determined, his vote is either counted or discarded.

## Team calls for federal funding

The report calls for federal funding to help pay for upgrades.

"Right now, the federal government doesn't bear any of the cost of federal elections," Ansolabehere said.

"Counties bear the brunt of the cost, and they're more constrained financially than are other levels of government," Palfrey said at the press conference. "State and federal help is essential."

Palfrey estimated that the average cost for each county of the recommended upgrades would be \$1 billion.

There are two bills currently in

Congress, one in the House and one in the Senate, that together would provide about \$2 billion in funding for election upgrades, which "should be more than adequate for the upgrades," Ansolabehere said.

## The long run

AMVA, the new voting framework suggested by the report, features the separation of several steps in the voting process. This, the report says, will allow for simple, specialized equipment for each step. The separation of vote generation and vote casting, in particular, allows different standards to be set for the equipment used for these sets.

The team will now turn to the design of such equipment.

"Over half the people who voted [in the 2000 election] voted on technology invented before 1960," Ansolabehere said, "and everyone voted to technology invented by the 1980s ... None of the communications revolution of the last decade has been applied to voting."

At the press conference, however, Professor of Electrical Engineering and Computer Science Ronald L. Rivest cautioned that in the development of electronic voting equipment it is important to make sure each component of the system is secure. He estimated that it would be "at least a decade before we can even contemplate" Internet voting. Security hazards include insecure connections and platforms.

Nevertheless, the team's next task is to develop the technologies necessary for Internet voting and prepare the necessary structures. The team is currently fundraising for the next phase of the project.

# Confidentiality Issues Could Deter Students

Mental Health, from Page 1

dents Robert Randolph said that students hesitate using mental health services due to a fear of comfortability and confidentiality. In fact, 36.2 percent reported considering, but not actually using mental health services. "It seemed that confidentiality is a major fear, and rightfully so," Shavit said, "but the confidentiality of MIT Medical is incredible."

Although members of the Task Force said they were pleased with many aspects of the current mental health system, they noticed a discrepancy between the services and the MIT culture. "For many students, an 'I can fix it myself' attitude and 'I'll eventually answer this problem set' needs to be carefully examined in the realm of mental health," MIT Medical Administrator William Kettyle said.

Problems with the mental health system also stem from the fact that mental health services may be new to students. "When you are 18, you have never gone to a doctor before on your own," Randolph said.

To better serve MIT, the Task Force intended to draft its recommendations for the community, not just the students and the physicians. According to Chancellor Phillip L. Clay PhD '75, "We need to take better advantage of our resources, and that is not a debate. Not everybody needs to see a psychiatrist every time there is a problem."

## Recommendations

According to Mellis, the Task

Force tentatively recommends that Mental Health hire six to ten more providers and establish weekend and evening hours. Task Force members were concerned by the 35.2 percent of students who indicated that they had to wait 10 or more days prior to their initial appointment.

The draft also says that Mental Health needs to increase their outreach to the community, and recommends they better advertise themselves. The Task Force's survey revealed 80.2 percent of students were unaware of Mental Health's daily walk-in hours.

"I think that we are pretty well publicized. [But] it has come to my attention that we can be better known," Counseling and Support Services Director and Task Force member Arnold R. Henderson Jr. said.

To increase its availability and outreach, the draft of the report endorses the increase in training for GRTs and RAs.

Finally, the report recognizes that students sometimes do not know which service would best address their problems, and thus tentatively recommends the hiring of a dean to help coordinate mental health services and training, and creating a committee to continually evaluate the status of Mental Health.

## Future of Task Force

The Task Force is still revising its report for public release. According to Clay, the report will soon be available to the Academic Council, the Strategic Advisory Committee to the Chancellor, the Undergraduate Association, and the Graduate Student Council. The present draft does not indicate a means of implementation or funding for the recommendations. "Money will not be a barrier to an effective solution, nor is this a problem that we will throw money at. I wouldn't recommend that [the Task Force] worry about it," Clay said.

The Task Force was created last spring after Eric J. Plosky '99 spoke to Dr. Peter Reich and former Chancellor Lawrence S. Bacow '72 about Mental Health. The UA Committee on Student Life was also looking at Mental Health because "there was a general feeling that Mental Health services needed improvement," Mellis said.

The Task Force hopes to release its report to the public in September, Shavit said.

## Certified Candidates for This Fall's City Council Election

Candidate	Address	Year of Birth	Occupation
<i>Henrietta Davis</i>	120 Chestnut St., 02139	1945	City Councilor
<i>Marjorie Decker</i>	55 Magazine St., 02139	1972	Legislative Aide
<i>Anthony Galluccio (mayor)</i>	30 Normandy St., 02138	1967	City Councilor
<i>David Maher (vice mayor)</i>	120 Appleton St., 02138	1958	City Councilor
<i>Ken Reeves</i>	340 Harvard St., 02139	1951	Attorney
<i>Michael Sullivan</i>	42 Huron Ave., 02138	1959	City Councilor
<i>Tim Toomey</i>	88 Sixth St., 02141	1953	City Councilor
E. Denise Simmons	188 Harvard St., 02139	1951	Public Official
Brian Murphy	22 Mt. Auburn St., 02138	1964	Political Consultant
James Condit	164 Raymond St., 02140	1964	Programmer
Steven Jens	20 Lee St., 02139	1976	Computer Programmer
Vince Dixon	287 Harvard St., 02139	1952	Consultant
Robert Hall	364 Rindge Ave., 02140	1950	Economist
Ethridge King	34 River St., 02139	1965	Assistant Director
Jacob Horowitz	101 Western Ave. #21, 02139	1977	Newspaper Editor
James Williamson	17 Perry St., 02139	1951	"Public Interest Advocate"
John Pitkin	18 Fayette St., 02139	1944	Consultant
Steve Iskovitz	60 Bishop Allen Dr., 02139	1960	{not available}
Helder "Sonny" Peixoto	163 Webster Ave., 02141	1972	MBTA Police Officer

Incumbents denoted in *italics*. Two incumbent councilors, Kathleen Born '77 and Jim Braude, will not be seeking reelection this year, meaning that at least two new city councilors will be elected.

SOURCE: [HTTP://WWW.RWINTERS.COM](http://www.rwinters.com)

# Suicide Sparks Review of Disciplinary Process

Carpenter, from Page 1

some incidents between Karpe and Carpenter involved alcohol, LeeAnn L. Henn '02, a friend of Carpenter's who provided testimony to Judcomm by e-mail, said that Karpe's threats against Carpenter were conscious and legitimate.

Random Hall Judcomm was unable to reach a decision on the matter, despite being "generous with their time and attention" and "painstakingly fair to both parties," according to Random Hall Housemaster Nina Davis-Millis. Mariano Alvira '03, Random Hall Judcomm chair, said that the case was relayed to the Office of the Dean for Student Life.

Senior Associate Dean for Students Robert M. Randolph received the case on February 26 and appointed an administrative review panel. Karpe was immediately moved to East Campus for the duration of the Office of the DSL's proceedings.

Randolph's review panel accepted evidence and testimony as pre-

sented in the Judcomm trial. The panel consisted of Halston W. Taylor, the men's varsity track and cross-country coach, Associate Dean of Students and Director of Mediation Carol Orme-Johnson, and student representative Roxanne M. Cartwright '02.

The panel decided on April 20 to allow Karpe to move back into Random Hall after completing a specific number of counseling sessions.

Carpenter received and signed the panel's decision on April 25. She spent the following weekend away from MIT with some friends. Then, in the early morning of Monday, April 30, Carpenter's roommate, Natalia Toro '03, found Carpenter dead on the floor of their room.

The Carpenter family asked Arnold and his father, Ken Arnold, to travel to MIT to bring Carpenter's body and possessions back to her hometown of Houston. Ken Arnold spoke with Sergeant Mary Beth Riley of the Campus Police, who told him that the Campus Police had not known about a

harassment case involving Carpenter prior to her death.

In a May 7 letter to President Vest, Ken Arnold wrote, "Everyone who knew Julie well believes the ruling in the harassment claim against Charvak Karpe was the triggering event in her apparent suicide." Both Henn and Carpenter's parents said that Carpenter did not wish to cause harm to Karpe, and was depending on the MIT disciplinary process to allow her to continue her studies and other activities in safety.

Ken Arnold and Timothy Carpenter, Julia's father, communicated with Vest via telephone, fax, and e-mail throughout May, June and July, requesting an objective investigation by an outside party into MIT's procedures for dealing with harassment, safety management, and deaths on campus.

Randolph said Julia Carpenter never expressed dissatisfaction with the disciplinary process. "Everything we did was checked with her because we were concerned about her," he said in a July interview.

But Cain noted that Carpenter

had expressed frustration to him with the rate at which action was being taken concerning the case. Randolph and Vest were also sent an e-mail on February 25 by the mother of Kristin Josephson, an MIT student who has since left the Institute. Carpenter had recently spent several days at the Josephsons' home.

Vest agreed to organize an independent investigation, writing in an e-mail to *The Tech*, "[MIT is] in the process of asking a person outside MIT, but who has an in-depth understanding of contemporary campus issues, to review all aspects of our investigation and adjudication of those harassment charges. The purpose is to gain additional perspective on our complaint handling and support services, and to determine ways in which our processes might be improved in the future."

Carpenter was majoring in chemical engineering with plans to attend medical school after graduation. Her funeral was held in Houston on May 3 and a memorial service on her behalf was held in Kresge Chapel on May 14.

## Solution to Crossword

from page 14



REWARD of \$1,000 for any computer printouts from the IBM 650 computer at MIT during 1958-1962. Call (323) 665-1384.