

MIT Plans To Build Grad Dorm in 2002

By Naveen Sunkavally
and Jon Sheffi

STAFF REPORTERS

After years of delays and setbacks, MIT has finally announced the construction of a new graduate dormitory.

The dorm, located on the corner of Sidney and Pacific streets in Central Square, is expected to be completed by August 2002 and will house 600-750 students.

Combined with efforts to renovate NW30 by August 2001, which will create 125 additional housing spaces, the new dorm will bring MIT's graduate student housing capacity to about 2,300, or 40 percent of graduate student population.

Pragmatism of dorm's design

Compared to the new Vassar St. undergraduate dormitory, the new grad dorm will be somewhat more conventional in both structure and planning.

"There isn't enough money to do everything we need to do, but at the

same time, there is a pressing need to do something for graduate students," said Dean for Graduate Students Isaac M. Colbert.

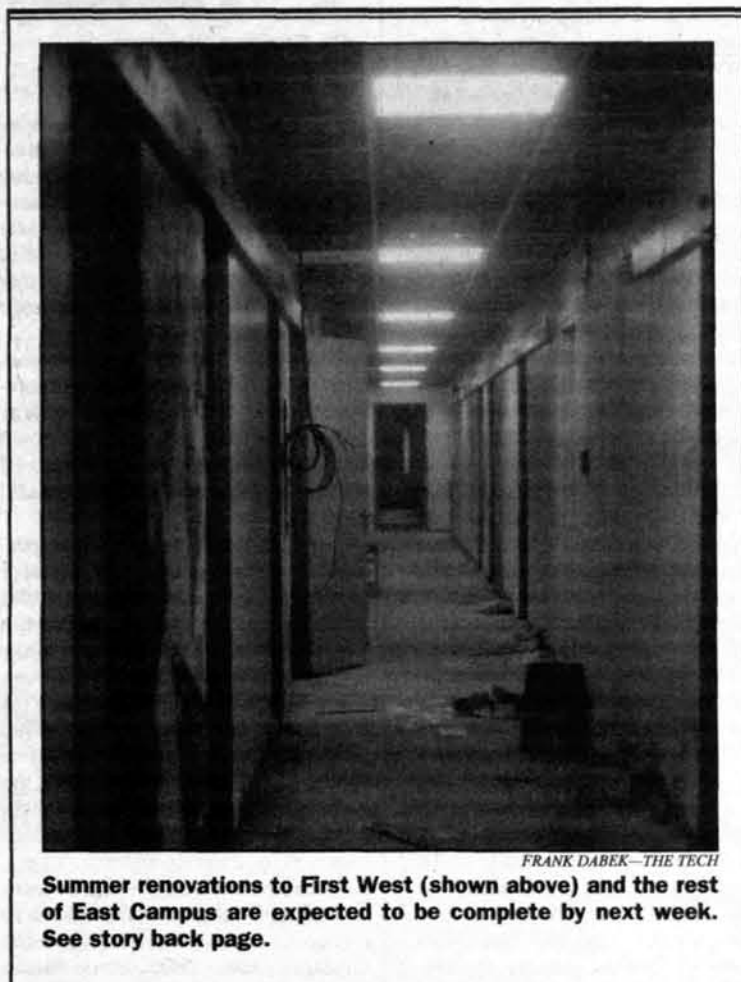
Soulaymane Kachani G, president of the Graduate Student Council, said the objective in designing this new dorm was not to create a "masterpiece," like the undergraduate dorm, but to quickly provide housing without compromising quality.

The chosen architectural firm is Steffian Bradley Associates, Inc., which has worked on other projects in Cambridge such as the Cambridge Park Place and Neville Manor projects.

The preliminary design of the dorm uses a simple modular layout for the rooms. The dorm will contain 400 units, rising six stories tall along Sidney Street and nine stories tall along Pacific Street.

This layout will enable many different configurations, said Project

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Summer renovations to First West (shown above) and the rest of East Campus are expected to be complete by next week. See story back page.

Pet Policy To Pilot This Fall

By Karen E. Robinson

STAFF REPORTER

For the first time in recent memory, cats will be officially allowed in some dorms next term on a trial basis.

The policy's main goal is to eliminate hidden cats while preventing them from being completely banished from undergraduate dorms, said former Dormitory Council President Jennifer A. Frank '00. She hopes that this policy will help to promote responsible pet ownership among students.

A pilot program will exist this year in which only cats that lived in the dorm during the 1999-2000 academic year will be granted registration. Furthermore, this program will be restricted to "the dorms where undergraduates felt strongest about pets being part of their culture," said Karen A. Nilsson, associate director for operations. The dorms that will be permitted to house pets are Bexley, East Campus, Random Hall, and Senior House.

Nilsson and Frank have been the main authors and chief proponents of this new "cat policy." The policy will be extended for another year to include new cats if all goes smoothly, and a final policy will be written if both pilot policies run smoothly, Nilsson said.

MIT has no intention to add other dorms or to include other animals to the policy, Nilsson said.

Owners must register pets

Under the pilot program, each cat owner agrees to accept responsibility for any damage the cat causes to MIT or other students' property, to keep

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CLC Denies Amended Dormitory Lodging Licenses

By Mike Hall

ASSOCIATE NEWS EDITOR

In a surprise decision, the Cambridge License Commission denied five Institute applications for amended lodging house licenses after discovering that the housing office had misstated the number of residents and rooms in MIT dormitories.

On July 27, the Commission denied applications to change occupancy figures at Ashdown House, Bexley Hall, Edgerton House, MacGregor House, and Senior House.

The Commission also withdrew its approval for an application by the Women's Independent Living

Group, which had received approval two nights earlier to increase its maximum number of lodgers from 37 to 52.

At the Commission's general hearing yesterday evening, Zeta Psi, Delta Kappa Epsilon, Alpha Delta Phi, and pika had their respective applications for occupancy increases taken under advisement. Decisions on these increases will not be ruled on until the August 17 decision hearing.

Residents will not be evicted from the five dormitories whose applications were denied, according to Commission Executive Officer Richard V. Scali. "[The Commis-

sion is] not going to kick anyone out," Scali said. Additionally, the ruling does not affect MIT's current lodging house licenses, which expire in May 2001.

Tech staffer uncovers discrepancy

The Commission's denials resulted from MacGregor House's application, which listed MacGregor as having all singles and no lounge doubles. After Tech reporter Jonathan Sheffi '03 called Scali to ask about MIT's omission of lounge doubles in its application, Scali raised his concerns at the July 27 decision hearing. At the hearing, Sheffi disclosed to the Commission

that MIT uses the MacGregor lounges as doubles to house students. Sheffi said that the Commission expressed concern about MIT's incorrect numbers and the fire safety of crowded lounges in dormitories.

According to Sheffi, Commission chairman Benjamin C. Barnes said, "I don't like it when people come in here half-baked."

Karen A. Nilsson, associate director of operations for housing, authored the MacGregor application as well as the applications for the other dormitories. After the Commission questioned Nilsson's origi-

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Six Dorms To House KS, ATO Over Rush

By Laura McGrath Moulton

NEWS EDITOR

Members of the Kappa Sigma and Alpha Tau Omega fraternities will now be housed in six dormitories during rush, rather than the four originally announced.

MacGregor, New House, and Next House will each house six ATO brothers, and Bexley will house the remaining seventeen brothers. Kappa Sig will split its members between Baker House and Burton-Conner, according to Matthew S. Cain '02, vice president of Dormitory Council.

The decision to house the fraternity members in dorms came after alcohol violations led the Cambridge Licensing Commission to exile Kappa Sig and ATO from their houses during rush. They will, however, still be allowed to rush incoming freshmen.

New House's burden lightened

The original plan divided ATO

brothers between Bexley and New House, but it was altered at the request of New House. "We had originally thought the housemaster of New House was comfortable with the situation, but he wasn't," said Cain.

In an e-mail to The Tech, New House Housemasters John M. and Ellen Essigmann said, "[We] were put in a difficult and awkward position because we had to put the brakes on a process that was not, in our view, in the best interest of our living group."

"The original plan we saw had the fraternity men concentrated in a few residence halls... A large cadre of fraternity brothers would not contribute to a good rush" for dorms, said Essigmann. The Essigmanns also felt that consequences for violation of this living agreement by fraternities had not been well articulated.

In addition, "the offer mentioned in the last Tech article to provide

funds or some other perk to offset this situation was vague, indirect and therefore unacceptable. We could not figure out what was being offered and by whom," they said.

The Essigmanns are more comfortable with the new plan for housing the fraternity members. However, they said they would have preferred to see MIT's other fraternities house the brothers, in order to minimize "culture clash" between fraternities and dorms.

Cain indicated that Bexley residents had not requested a similar reduction of their share of ATO brothers. He said that no brothers would be housed in either Senior House or East Campus "because of logistical reasons," including the distance between those dorms and the West Campus dormitories.

"This configuration is final," Cain said. "Nobody on either side wants for this to happen, but people

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SAMUDRA VIJAY—THE TECH

Music for Peace: Mirza Nassar Begh, an activist from Pakistan and a staunch supporter of peace in the Indian sub-continent, performed a rare style of Khaayal gayaki in Little Kresge. He was accompanied by Jerry Leak on Tabala and Meenakshi on Tanpura. The event was sponsored by CORSA, the Committee on Rights in South Asia. Mirza Begh hails from the famous Delhi Gharana.



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House

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MIT's athletic facilities are receiving substantial improvements over the summer months.

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WORLD & NATION

Moscow Bomb Blast Kills Eight, Chechen Terrorists Blamed

LOS ANGELES TIMES

MOSCOW

In Moscow, a bomb exploded during the evening rush hour Tuesday in a pedestrian underpass at one of the city's busiest commuter hubs, killing eight people and injuring 53 in a blast authorities blamed on Chechen terrorists.

In the minutes after the explosion at Pushkin Square, thick black smoke streamed from one entrance of the underpass as bleeding people fled, some with their clothing shredded to pieces. Other dazed and injured victims, covered in blood, lay on the sidewalks awaiting ambulances.

No one immediately claimed responsibility for the blast, which occurred at one of the most popular meeting places in the heart of Moscow, where a statue of Pushkin, Russia's favorite poet, stands adjacent to the first McDonald's in the capital. But at the scene, Mayor Yuri M. Luzhkov voiced the conviction of many Russians when he characterized the bombing as "100 percent Chechnya."

Study Links Brain Injury, Musical Memory

NEWSDAY

A 57-year-old patient with an abscess in his brain listened for five weeks to the faint lull of choral music.

"At first he thought it was a carnival in the schoolyard next to the hospital," said the patient's neurologist, Dr. Eva Schielke of the University Hospital Charite in Berlin. There were men's and children's choruses singing folk songs, and the sound was more prominent in his right ear. "Then, he realized there was no celebration."

The abscess in his brain stem had activated musical memory stores, and the music would play non-stop until antibiotic treatments cleared the infection.

Schielke delved into the medical literature and found 10 other cases of musical hallucinations — all in patients with damage to the brain stem. The lesions can also be caused by stroke, tumors or encephalitis. Her report appears in the current issue of *Neurology*.

Elderly people with extensive hearing loss have also noted this unexpected symptom. Scientists speculate that the sensory deprivation among these elderly patients leads to a release of musical memories.

Passing on the Right, Buchanan Takes Control of Reform Party

THE WASHINGTON POST

LONG BEACH, CALIF.

Backers of Pat Buchanan's presidential campaign Tuesday wrested control of the Reform Party apparatus in a closed national committee meeting.

As local police broke up a pushing and shoving match, Buchanan's opponents marched out of the meeting to hold their own "national committee" session two blocks away, claiming they were crushed illegally and threatening to sue.

But Buchanan's success increases the likelihood that he will win the Reform Party nomination and the \$12.6 million in federal funds that goes with it.

"It's over now," declared Angela "Bay" Buchanan, the candidate's sister and chief strategist, in a briefing after the walkout. "It is Pat Buchanan's nomination. They needed to win in there, and they did not have the numbers. We've won fair and square."

A Buchanan victory, if sustained over almost certain legal challenges, would significantly change the centrist party that grew out of Ross Perot's 1992 presidential bid. Under Perot, the party pointedly avoided taking stands on controversial social issues. But Buchanan holds hard-right positions on many social issues: He opposes gay rights, abortion and what he calls the "Israeli lobby."

WEATHER

Wet and Humid

The increasing humidity and risk of rain over the next few days means that more mosquitoes will populate the air. Unfortunately, more mosquitoes means an increased chance of catching the West Nile Virus. The virus, more prevalent in the Middle East, West Asia, and Africa, can in certain cases be fatal for humans. Already a dead cow and dead crow with the virus have been found in Jamaica Plain. In addition there is one documented case of a person in New York who has contracted the virus. Public health officials in Cambridge recommend that people wear long sleeves, put on light repellent, clean out their yards, and prevent puddles of stagnant water from forming.

Today: Partly sunny. A 40 percent chance of afternoon thunderstorms. High near 90°F (32°C). Southwest wind 10 to 20 mph.

Tonight: Scattered thunderstorms, then partly cloudy and humid with patchy fog. Low around 70°F (21°C). Chance of rain 50 percent.

Thursday: Partly sunny. Continued humid with a 30 percent chance of an afternoon thunderstorm. High around 90°F (32°C).

Extended forecast

Thursday night: Humid with a chance of thunderstorms. Low around 70°F (21°C).

Friday: Less humid with a chance of showers. High 80 to 85°F (27–29°C).

Saturday: Chance of showers. Low in the 60's (16–26°C). High 75 to 80°F (24–27°C).

Sunday: Partly cloudy. Low 60 to 65°F (16–18°C). High 75 to 85°F (24–29°C).

Senator Joseph Lieberman Formally Joins Gore Ticket

By Jonathan Weisman

THE BALTIMORE SUN

NASHVILLE

Vice President Al Gore Tuesday formally named Joseph I. Lieberman his running mate, proclaiming that the Connecticut senator's nomination at next week's Democratic National Convention in Los Angeles will "make real the great ideal that we are one country, with a common destiny."

Under a blazing Tennessee sun, before an enthusiastic, placard-waving crowd at Nashville's War Memorial, Lieberman, 58, accepted with pride, prayer and a speech filled with exaltations of family and faith.

Lieberman, the first Jewish person to secure a place on a major party ticket, also took a few swipes at the Democrats' rivals for the White House, Texas Gov. George W. Bush and former Defense Secretary Dick Cheney.

Lieberman's speech signaled that the Democrats would contest their Republican opponents for the moral high ground that Bush believes will win him the presidency.

The senator's remarks were saturated with religion as he sought to project his own reputation for integrity onto Gore, a reputation grounded in his denunciations of sex and violence in popular culture and cemented in 1998 by his stinging condemnation of President Clinton's behavior in the Monica Lewinsky scandal.

The senator vowed that he and Gore would "help renew the moral center of this nation."

Far from downplaying his Judaism, Lieberman pushed his reli-

gion front and center, praising Gore for the "chutzpah" — a Yiddish word for audacity — that he showed by breaking down an historic barrier.

The selection "shows Al's faith in the tolerance of this diverse nation, in the basic fairness of the American people," Lieberman said. "And I want to say to the people of America, Al Gore trusts you, which is one good reason for you to place your trust in him."

Bush Tuesday moved to blunt any resurgence Gore might enjoy as a result of his selection of Lieberman. The governor tried to use Lieberman's centrist voting record and reputation for moral probity against the vice president, saying he respected Lieberman's convictions, strong faith and record on Social Security, missile defense and education.

"This selection now presents the vice president with an interesting test of whether he will continue attacking positions his running mate shares or whether he will lift up our nation by elevating the tone of his presidential campaign," Bush said.

A Gore campaign that has lagged behind Bush's in the polls and languished for much of the summer appeared newly confident Tuesday. A quick, overnight Gallup poll, taken for CNN and USA Today, showed Gore virtually erasing Bush's significant lead. That poll, however, surveyed registered voters, as opposed to likely voters, who were questioned in the polls that showed far wider leads.

And Gore Tuesday secured the long-sought endorsement of the United Auto Workers, who along with the Teamsters have withheld

their support for months.

Lieberman and Gore laughed together on the podium, hugged and even exchanged high-fives after the senator repeated a line employed successfully in 1988 by then GOP presidential candidate George Bush: "If you have to change horses in midstream, doesn't it make sense to get on the one that's going in the right direction?"

Just as Bush has signaled he would fight for the presidency on traditionally Democratic issues, like Social Security and education, Gore, Lieberman and their wives, Tipper and Hadassah, fired back that they would not cede to the GOP its traditional advantage on the issues of religion and values. And they sought to reclaim some of the ground that Bush has tried to seize, appealing to the same immigrants that the Texas governor has assiduously courted.

Tipper Gore spoke emotionally of Hadassah Lieberman's mother, who survived the Nazi death camps of Dachau and Auschwitz, and her father, who organized an escape from a Nazi labor camp, then turned his attention to caring for Jewish orphans after World War II.

"This country is our country," Hadassah Lieberman proclaimed. "This land is your land, and anything is possible for us."

In a response to the Bush campaign's assertion that Lieberman's centrist politics have more in common with Bush's than Gore's, the senator deadpanned: "With all due respect, I think that's like saying that the veterinarian and the taxidermist are in the same business, because either way, you get your dog back."

In Landmark Decision, Chilean Court Strips Pinochet Immunity

By Sebastian Rotella and Eva Vergara

LOS ANGELES TIMES

SANTIAGO

The Chilean Supreme Court stripped former dictator Augusto Pinochet of his immunity from prosecution Tuesday, in a decision that dealt the embattled senator-for-life his worst defeat ever in his homeland and reaffirmed the strength of Chile's democracy.

The justices voted 14-6 to uphold an appellate court ruling in May that found sufficient evidence to remove the parliamentary immunity of Pinochet, 84, and allow his prosecution for crimes by the "caravan of death," a roving army squad accused of murdering 72 people in 1973.

Given his age and ill health and the lingering judicial and political obstacles, the court's decision could be the most severe punishment endured by Pinochet in Chile, where he topped the elected president in 1973 and ruled for the next 17 years. The margin was wider than expected because nine justices were considered solid conservatives.

Although Pinochet's aura of invincibility was shattered in late 1998 when he was arrested in Britain for alleged human rights abuses committed during his regime, Tuesday's decision would have been unthinkable then. The ruling and the calm, even indifferent, reaction of most Chileans indicated that this nation has entered an era of increasingly independent institutions.

Exultant human rights activists said the ruling advanced a democra-

tic transition that is continuing a decade after Pinochet stepped down as dictator and two years after he resigned as army chief.

"This shows that Pinochet is no longer above the law and that he must be judged," said Viviana Diaz, head of a group of victims' relatives. "Today, the course of history has begun to change."

By the time British authorities released him in March on grounds of fragile health, Pinochet had lost considerable influence here. He has been hit with 157 criminal complaints, part of a flurry of prosecutions of high-ranking military officers accused of human rights abuses during the dictatorship.

Like those officers, Pinochet faces trial for kidnapping — a legal strategy that circumvents his amnesty laws for the military on the grounds that the cases of victims who disappeared are ongoing crimes.

But no one expects to see him in handcuffs soon, if ever. A special investigative magistrate must seek medical exams required in Chile to determine if elderly defendants are mentally competent. Although Pinochet would avoid trial if he was deemed senile, his family and lawyers promised to resist the exams. They said they would prefer defending his innocence in court to a humiliating diagnosis that, in their view, would imply guilt.

Moreover, the laborious, paper-driven legal system here grants Pinochet privileges as a general that could delay an indictment on charges that he masterminded the caravan of death. He must first be

interrogated, a process that his lawyers could request be conducted in writing rather than in person.

The center-left government appraised its victory Tuesday with the measured and firm tone set by Ricardo Lagos, a Socialist who endured jail and exile during the military regime. The president asked Chileans to accept the ruling and let the courts do their work.

"History judges events, but today it is our obligation to accept the verdict of the courts," said Lagos, who took office earlier this year.

Meanwhile, Gen. Ricardo Izurieta, the army chief, led a group of 21 generals and admirals to Pinochet's mansion to express their solidarity with him.

At the same time, though, the army chief reaffirmed his commitment to a recent pledge to human rights advocates to provide information on the fates of the estimated 1,200 victims of state terror who remain missing.

The commanders said little about Pinochet's reaction to the ruling or his physical condition. Adm. Jorge Arancibia, the navy chief, said Pinochet took the news "with stoicism."

Meanwhile, the former dictator's son called the verdict "a political judgment that does not deserve respect."

"We have to show the world this is a big lie, supported by the government," the younger Pinochet told reporters in front of a crowd of long-faced partisans. "Even if my father is not able to see the end, I at least will continue to the end."

Firestone To Recall Millions of All-Terrain Tires Used on SUVs

By Cindy Skrzycki

THE WASHINGTON POST

WASHINGTON

The makers of Firestone tires plan to announce Wednesday they are recalling millions of all-terrain tires used on sport-utility vehicles and light trucks that are the subject of a federal investigation into their possible role in crashes that caused 46 deaths.

The decision to recall the tires came after a meeting Tuesday between officials of Bridgestone Corp., the Japanese owner of Firestone, Ford Motor Co. — whose best-selling Explorer is equipped with the tires — and the National Highway Traffic Safety Administration, according to sources close to the talks. Firestone has scheduled a press conference Wednesday morning to announce the details of the recall.

Firestone officials refused to comment on the matter Tuesday. They have said repeatedly that the tires are safe.

Sources close to the talks said

Nashville-based Bridgestone/Firestone, which has been battered in the last week by bad publicity and the decision by major retailers to not sell ATX, ATX II and Wilderness tires, will spell out Wednesday how they plan to compensate consumers who have the tires.

Bridgestone/Firestone will try to limit the recall, sources said, to the tire sizes that are used on the Ford Explorer, and on some other light trucks made by other manufacturers. It's believed that about 15 to 20 million tires — mostly on the Ford Explorer — will be recalled.

Overall, some 47 million of the tires have been sold as original equipment and in aftermarket sales. Ford said 3.6 million Explorers have been produced since 1990 and these tires were used on most of them as original equipment from the factory.

General Motors Corp., Nissan Motor Co., Toyota Motor Corp. and Subaru also use the tires as original equipment.

Although NHTSA is far from coming to a conclusion about the

cause and scope of the problem, Ford has already voluntarily replaced about 108,000 of the tires put on Explorers and F-series pickup trucks in other countries. Safety groups had begun questioning why Ford removed those tires while those in the United States were never recalled.

Beginning in August 1999, Ford started recalling the tires, first in the Middle East, then in Thailand and Malaysia and, finally, in Venezuela, Colombia and Ecuador.

Ford said it was a customer service issue in those countries, and a large proportion of the incidents overseas involved tread separation. "In those countries, it's extremely hot and great distances are traveled at very high speeds, at 100-mile-per-hour speeds," said Sharon Drury, a Ford spokesperson.

Until now, Firestone has been telling customers to go to company-owned stores for a tire inspection. The company said where it's appropriate, consumers are given credit, based on the wear of their tires.

46 Percent of College Students Have Used Tobacco, Study Says

By Ridgely Ochs

NEWSDAY

CHICAGO

In the first such survey to include cigar and smokeless tobacco, a study found that close to half of college students have used some form of tobacco in the past year.

"My opinion is that these students are playing with fire," said Dr. Nancy Rigotti, director of tobacco research and treatment at Massachusetts General Hospital in Boston and the lead author. "They are putting themselves at risk for a lifelong addiction."

Rigotti, speaking at a news conference at the 11th World Conference on Tobacco or Health, said the study should be "a call to action" for colleges, many of which do not have smoking "on their radar screen." She said colleges need to ensure that buildings are smoke free and provide programs similar to those on many campuses that aim to reduce alcohol and drug use. Students using tobacco products — especially cigarettes — are more likely to use marijuana, binge drink and engage in risky sexual behavior, the study found.

The survey of 14,138 college students done in 1999 found that 46 percent had either smoked cigarettes, cigars or used smokeless

tobacco in the previous year. And in the past 30 days, about 28 percent of both men and women had smoked cigarettes, about 8.5 percent reported smoking a cigar, 3.7 percent smokeless tobacco and 1 percent a pipe. Men were four times more likely to smoke cigars than women. The study is published Wednesday in the Journal of the American Medical Association.

More than half of tobacco users reported using more than one product: Cigarettes and cigars were the most common combination.

Tobacco educators need to redirect some of their attention to young adults, Rigotti said. "Tobacco control has focused on kids and adolescents. We have forgotten young adults; we need to redress that," she said. This age group represents "the youngest legal target" of the tobacco industry, she added.

Cigarette use among college students rose from 22 percent in 1993 to 28 percent in 1997, and this survey shows that that increase appears to have leveled off. Although whites are more likely to smoke cigarettes than black students, black males are as likely to smoke cigars as whites.

The rise in cigar smoking is a "new phenomenon," Rigotti said, one that began in the early 1990s as cigar

manufacturers stepped up advertising. Cigar consumption increased by 50 percent between 1993 and 1998, reversing a 30-year decline.

One-third of student cigarette smokers and 99 percent of cigar smokers do not smoke every day, the study found. But even occasional use is cause for concern, Rigotti argued, because low levels of tobacco exposure can cause disease and death, "as research on passive smoking has shown."

Fred Baker of the American Cancer Society's Behavior Research Center is an author of another study published Wednesday looking at the health risks associated with cigar smoking. The paper was the result of an American Cancer Society meeting on the issue two years ago.

Baker said that experts at the meeting concluded that smoking cigars instead of cigarettes does not reduce the risk of nicotine addiction, particularly among current or former cigarette users, who are more likely to inhale. In addition, Baker said, some cigars have as much nicotine as one pack of cigarettes.

As the number of cigars smoked and inhaled increases, the risk of death related to cigar smoking comes close to that of cigarette smoking, he said.

Police Commissioner Howard Safir Resigns After Four Years at Helm

By John J. Goldman

LOS ANGELES TIMES

NEW YORK

Howard Safir, whose leadership of New York's Police Department was marked by plummeting crime rates and racial incidents that drew national attention, announced Tuesday he is resigning as commissioner.

"I am leaving probably the best job that any human being could have," he told a City Hall news conference with, as usual, Mayor Rudolph W. Giuliani at his side. "Crime is the lowest it's been in three decades."

The mayor, who will lose one of his closest confidants, praised Safir as the city's "greatest police commissioner."

Unlike his predecessor, William J. Bratton, who sought the media spotlight, Safir's loyalty to the mayor was complete.

The two stood shoulder-to-shoulder during investigations of the police station house torture of Haitian immigrant Abner Louima, the

killings of Amadou Diallo in a barrage of 41 police bullets and the slaying by an undercover detective of Patrick Dorismond. In the shooting incidents, neither victim was armed.

"So many men and women of this police department do an outstanding job day in and day out," Safir said, warning against criticism of the entire 41,000-member force because of "three horrible incidents."

"I think the perception and the reality are very far apart," he said.

The 58-year-old Safir, who like Giuliani is being treated for prostate cancer, will join Choice Point, a corporate security company.

Giuliani declined to discuss a successor, concentrating instead on praising Safir for his 25 years in law enforcement.

"I don't think anyone would dispute the fact that under this commissioner, crime is down more than any other commissioner in the history of the city," Giuliani said.

During Safir's four years at

police headquarters, homicides declined from 2,245 in 1990 to 671 last year. Major crimes also dropped, but critics charged at a price: the civil rights of some residents, particularly in poor inner-city neighborhoods.

The U.S. Civil Rights Commission earlier this year in a critical report said it appeared some anti-crime units engaged in racial profiling.

In a similar report, New York State Attorney General Eliot L. Spitzer charged that blacks and Latinos are stopped more often and searched by police officers.

At his news conference, Safir defended the department's record in minority neighborhoods.

The commissioner said when he visits Harlem, the Bedford-Stuyvesant section of Brooklyn and Jamaica in Queens "and I meet with 200 to 300 people of color, they don't tell me they don't like the police, and the police are abusing them."

Pentagon Considers Delaying Missile Shield Deployment Date

LOS ANGELES TIMES

WASHINGTON

The Pentagon may delay its target date for deploying a national missile shield — possibly by as much as two years — because of mounting technical problems, including delays in development of a new booster rocket, defense officials said Tuesday.

The Pentagon had been hoping that the system would be operational as early as 2005 to protect the 50 states from the threat of a long-range missile attack by "rogue" countries such as North Korea and Iran. The system would employ interceptor rockets, radar and satellite sensors to find and destroy enemy warheads as they streak toward the United States.

But the new booster rocket, which is being developed to lift an anti-missile "kill vehicle" into space, now may be a full year behind schedule, officials said. Also complicating the schedule was the failure last month of the system's fifth flight test, a failure that in turn has raised other technical issues, officials said.

The new complications will require Defense Secretary William S. Cohen to take an additional month, until early September, to issue his long-awaited recommendation to President Clinton on whether to take the first steps to build the controversial anti-missile shield.

Whether to postpone the target deployment date "is exactly the type of question the secretary is considering now," said Kenneth H. Bacon, the Pentagon's top spokesman. He stressed, however, that the 2005 target date has not been officially changed.

Missile defense advocates, led by congressional Republicans, have been pushing hard to build a missile shield as soon as possible because of what they believe is a growing threat.

If the target deployment date is postponed, "I think you'll hear some complaints from Capitol Hill that the Clinton administration isn't as concerned about this as (it) should be," said an aide to one Republican lawmaker, who asked to remain unidentified. "This is a real threat."

The anti-missile program is highly controversial, however, and others dispute that the United States needs additional deterrent, given its vast superiority in arms.

GOP Plans to Raise \$100 Million for Get-Out-the-Vote Ads

LOS ANGELES TIMES

Republican Party leaders say they will raise an unprecedented \$100 million to mobilize voters for the November general election with a mix of television and radio advertising, direct mail, phone banks and door-to-door politicking.

The effort — which Democrats plan to combat with a multimillion-dollar organization drive of their own — marks a bid by the GOP to bolster its in-house turnout operation after years of counting on groups such as the Christian Coalition and the National Rifle Association to mobilize the conservative base. It represents a staggering 50 percent jump over the party's spending in 1996, GOP leaders said.

Fred Meyer, a former chairman of the Texas Republican Party and a friend of GOP nominee George W. Bush, said the shift is modeled on an effort in Bush's 1994 run for governor. In that race, strategist Karl Rove worked to identify swing voters and had the campaign pursue them with phone calls, mail and door-to-door visits. The combined effort raised turnout about 14 percent, Meyer said.

Compelling registered voters to show up at the polls on Election Day is key in any campaign, but particularly in this year's White House race, where the outcome could turn on a sliver of the electorate.

Democrats, who so far have outspent the GOP on television advertising, plan to spend about half the Republican amount on mobilization. In part, the Democrats will be relying on organizations such as the AFL-CIO and the Sierra Club to propel their Democratic-leaning and independent members to the polls to back Vice President Al Gore.

Fire-Walking Nudists Find That Baring Their Soles Is a Bad Idea

LOS ANGELES TIMES

Their feet were bare. It was, after all, the annual convention of a North American nudist organization. But the fire-walking didn't go quite as planned.

Seven people are recovering from burns suffered when they marched across hot coals as part of a weekend fund-raising event for the American Association for Nude Recreation in eastern San Diego County.

"It's very unfortunate that a wonderful weeklong convention ended this way," said Robert T. Page, the association's general counsel. "Obviously, I think something went wrong."

Page said the seven — two women and five men — suffered second-degree burns on the bottom of their feet Saturday, but that all are recovering.

One man, who went into shock, was taken by helicopter to the University of California, San Diego Medical Center. The others were taken to hospitals by ambulance.

The weeklong convention, the association's 69th, attracted about 900 people to DeAnza Springs Resort near Jacumba.

Page said he believes this was the first time the group had staged a fire-walking event.

Two couples and three men, including former or current officials of the association, walked the coals to raise funds for the group, which Page said has about 50,000 members in the United States and western Canada.

In addition to conducting association business, the group holds a number of clothing-free social and recreational activities at its conventions.

This year there was volleyball, painting and pottery. Last year, Page said, a team went skydiving, wearing parachutes, boots and nothing else.

Normally, members only have to worry about sunburns. "We encourage liberal applications of high-value SPF," Page said.

OPINION

Letters To The Editor



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Barra Fine Won't Improve Fields

I wish to take issue with the fine that the MIT Athletic Association has charged to Class of 2000 President Hugo B. Barra in order to "offset damage done to the athletic fields" during the party held there after commencement ["Class of 2000 President Settles Party Charges," Jul. 12]. As someone who has regularly played soccer on Briggs Field for a number of years, I can assure you that it is impossible to make the playing surface any worse than it already is.

Fronefield Crawford G

Clarifications From the IFC

Alcohol. Police. MIT fraternities. Do I have your attention now? Probably that and

the attention of every Boston and Cambridge official out there.

In the July 12 article entitled "IFC Designates Phi Delta Theta Alcohol-Free After Violations," it was stated that the sanctions on Phi Delta Theta were harsher than usual "as a result of an agreement between the BLB [Boston Licensing Board] and IFC." While the IFC is working on improving relations between the BLB and our FSILGs, the severity of the sanctions are not based on what the BLB expects. They are based on the violations committed and what the Judicial Committee feels would be an appropriate response.

The IFC's agreement with the BLB was made in order to give the IFC the ability to try its own cases without intervention from the BLB, rather than the opposite.

A quote in the article read, "I think that they (the Executive Committee) are definitely out of touch with their member groups." As a member of Exec, I know I speak for all of us when I say that we have chosen to serve the IFC because we care about what happens to

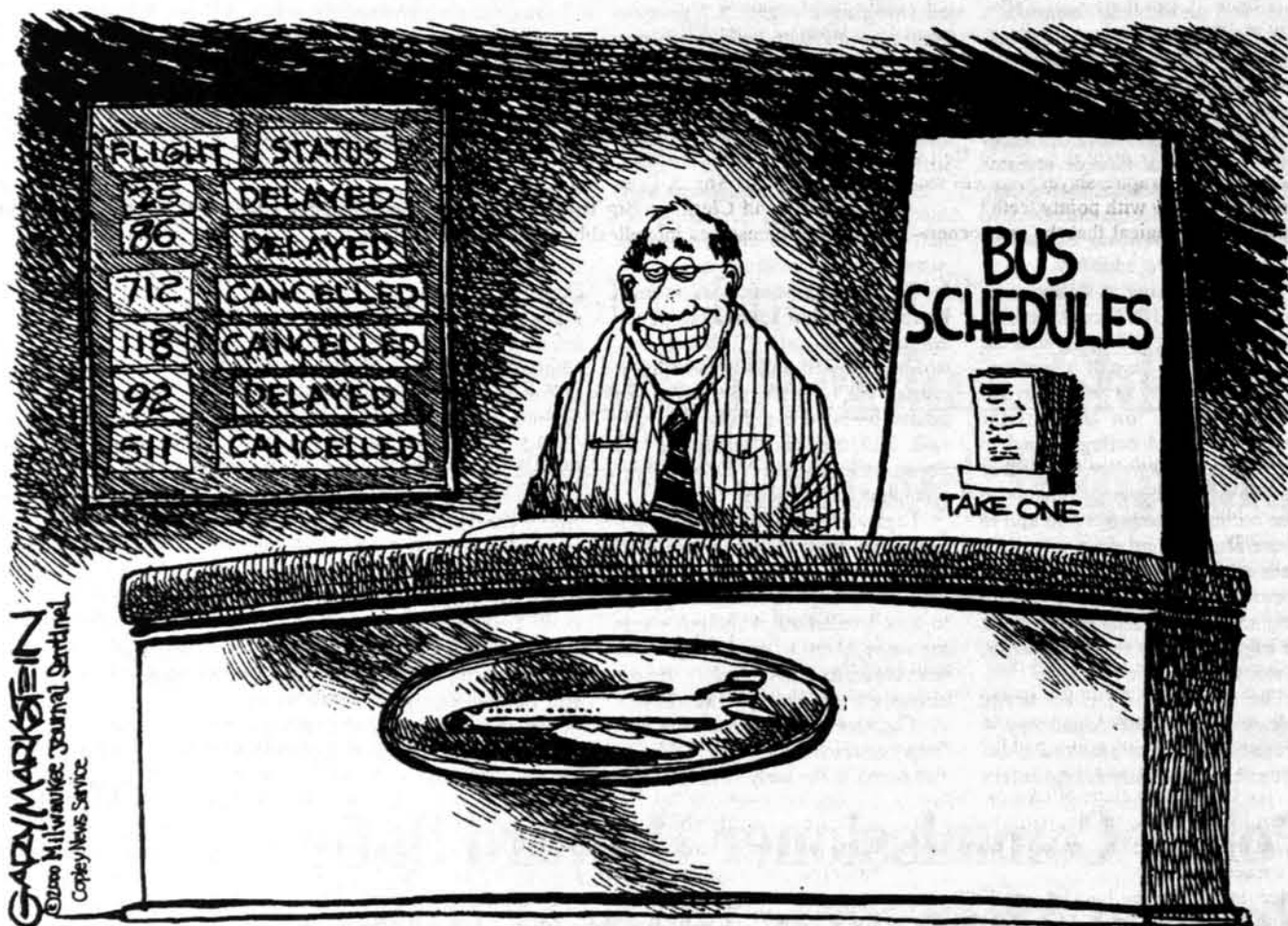
our members. Although placing sanctions on members of our community may seem harsh, it is with the goal in mind that houses will learn from their mistakes and it will make them stronger, both as a house and a member of our FSILG community.

The article also implied that it was the IFC's Executive Committee that placed the sanctions on Phi Delta Theta for their violation of the Risk Management Policy. The final sanctions were the decision of the Judicial Committee, an entirely separate committee of IFC members. The Executive Committee fully supports their decision.

The IFC tries to protect its members with its Risk Management Policy and Judicial By-Laws. The actions that the Executive and Judicial Committees take are all in an effort to ensure that FSILGs will continue to have the opportunity to offer MIT students an unique and rewarding college experience.

Helen Lee '02
IFC Public Relations Chair

AIRLINES STRIVE TO IMPROVE CUSTOMER SERVICE...



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

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

Letters to the editor are welcome. Electronic submissions are encouraged and must be sent to letters@the-tech.mit.edu. Hard copy submissions must be addressed to *The Tech*, P.O. Box 397029, Cambridge, Mass. 02139-7029, or sent by interdepartmental mail to Room W20-483. All submissions are due by 4:30 p.m. two days before the date of publication.

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

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Stranger Things Have Happened

From 'Real World' to 'Millionaire,' Reality TV Is All the Rage

Veena Thomas

So you come home from your long day at work, too exhausted to do much except curl up on the couch and switch on the TV. With your last ounce of strength, you flip through the channels. Wanting to hear some music, you turn on MTV. Silly you! What made you think that the "music television" channel would actually show music? All that's on is *Real World* and *Road Rules*.

Frowning, you flip down to the non-cable channels, certain that you'll find something interesting to watch. But what's this? ABC airs *Who Wants to Be a Millionaire?* constantly. CBS alternates between *Survivor* and repeated footage of people brushing their teeth — wait, that's *Big Brother*. Even Fox has gotten into the trend, with *When Animals Attack* and *When Good Pets Go Bad*.

What's a gal to do when she has a hankering for some good old-fashioned scripted television and some cute professional actors? Obviously, turning to the fantasy land of television for an escape from real life proves to be fruitless. What's with all of these new "reality programs?" (And I haven't even mentioned *Dilbert*.)

Perhaps it's a backlash to the phoniness of most television shows of the 1980s. No one can say that *The Cosby Show* presents an accurate portrait of a family, with their always-happy endings and entirely too cute kids. People praised the programs in the 90s for being far more realistic than their predecessors. Shows like *My So-Called Life* were critically acclaimed for their portrayal of what it's like to be a teenager. *Dawson's Creek* finally proved that high-schoolers can deal with some real struggles, and can have an IQ of more than 70. But these shows still weren't entirely realistic.

Regardless of how twisted and complicated your high school social scene was, it certainly couldn't compare to *Beverly Hills, 90210*. And how many of you actually had a vampire-slayer in your high school? Better yet, how about a vampire-slayer who was dating a really pale guy with pointy teeth?

It seems only logical that the next genera-

tion of television programs skips over the actors entirely and goes straight for the common man in their attempt at reality. These days the ubiquitous camcorder captures everything on film, as is revealed every time anything newsworthy happens and it's captured by amateur paparazzi. People love to videotape everything and they love to watch videotapes of other people.

What else can explain the incredible success of *Real World*? Seven beautiful twenty-somethings "stop being polite — and start getting real" in random hip cities across the world. So popular, this show spawned off *Road Rules*, which was a less-interesting variation on the same theme. After all, if you hated all of your castmates on *Real World*, your best course of action would be to retire to your own bedroom and pout. However, if you hated them on *Road Rules*, you could drive the trailer off a cliff. People had to be a bit more cautious.

Yet even these shows aren't as realistic as they could be. Some carefully set up a scenario strictly for the benefit of all of the viewers at home. Just look at *Real World: New Orleans*. Julie, the sheltered Mormon from Wisconsin, is conveniently thrown in a house with Danny, who's gay, and Melissa, the outspoken half-black, half-Filipino. Over the course of the show, Julie is exposed to things she's never seen before at Brigham Young U. and learns all about real life. She cries over how she's never really lived before and how protected she felt. What a wonderful learning experience this is for Julie! Let's watch her grow up, right before our eyes!

Still, these pairings are rather tame compared to some of the ones producers could have come up with. What if these fictional characters were paired together on some of the reality shows?

Monica from Friends and Beavis from Beavis and Butt-head, on *Real World*: She's the cultured, civilized neat freak of Must-See TV. He's, well, not, to put it mildly. Think these two will last? Or will Monica "accidentally" throw Beavis out with the trash?

Scully from The X-Files and Clark Kent from Lois and Clark on *Big Brother*: These two find themselves inexplicably attracted to

each other. In a heated moment of passion, Scully confesses to Clark that she doesn't believe in aliens. Poor Clark. But this is the least of his worries. With the ever-present cameras and nary a phone booth in sight, how can Clark Kent change into Superman? It's hard to save the planet when you're not allowed to leave the house.

ALF from ALF and Phoebe from Friends on *Survivor*: No one knows quite what to make out of the little furry guy who's always making wisecracks. Is he some kind of joke? He worships Phoebe because she's always singing about smelly cats. Phoebe, however, can't quite deal with life on the island. At least she brought along her guitar as her one allowed personal item. But there's not much to eat and she can't take a shower. Her, eat rats to survive? Never. And why is the furry guy so happy? "There's no food? Guess I'll just be forced to eat cats!"

Daria from Daria and Quinn from Daria on *Real World*: Daria's the bitter, cynical girl in combat boots who loves making fun of the trendy high-school social scene. Quinn is the trendy high school social scene. Can these two live together? Wait — they're sisters! They do live together! Guess this scenario's been done before.

Dawson from Dawson's Creek and Angel from Buffy the Vampire Slayer on *Road Rules*: Dawson, always the budding filmmaker, decides that he's not going to leave it up to the producers of MTV to create a documentary of this experience. He shoots his own footage of the trip. But, viewing the tapes, he's a bit puzzled. Why doesn't Angel show up on film?

Hey, more bizarre things have happened. The cast of *Real World* is currently making a show of themselves for local-access cable. So watching *Real World* is akin to watching a documentary of people making a documentary. With all of the realism around these days, MTV's got to do something to be different. Perhaps they could stop with the reality shows and air music videos again; that'd be a welcome surprise. Or even a reality show of people watching music videos. Wait, that's *Total Request Live*. To quote the *Barenaked Ladies*, "It's all been done before."

The Bush Not Taken

Mike Hall

He didn't smile.

At the culmination of his political career, Dubya forgot to smile.

While his wife, his aides, and even staid Dick Cheney were beaming last week as confetti and balloons rained down upon the Philadelphia convention stage, Gov. George W. Bush looked as thrilled as a new hire at the local DMV.

Dubya, the GOP's most uninterested candidate since William Howard Taft, drifted through the acceptance speech much as he has drifted his way through life. In a meandering speech that spent five minutes on policy and thirty minutes on ad hominem attacks and emotional appeal, the Great Right Hope offered the American people a typical, uninspiring buffet of increased defense spending, reduced taxes, and social conservatism.

After the right-wing backlash of 1992 and the sepia-toned Dole candidacy of 1996, the GOP should have nominated a dynamic, inspiring candidate to counter the Democrats' youthful image. Sadly, Dubya seems increasingly less his own man and more a marionette, with his strings guided by his father and the old guard.

Dubya is not the candidate the Republicans needed. They needed someone with ambition, drive, and common sense about how to govern. They needed a smart candidate who would address social issues from a pragmatic standpoint, rather than bowing to conservative pressure.

Enter Jeb Bush, Dubya's ambitious younger brother and Florida's current governor. After the senior George Bush lost his reelection bid in 1992, family members and outsiders agreed that Jeb was the logical choice to regain the family honor for one simple reason: Jeb is everything that Dubya is not. While Dubya spent his youth dallying through high school and college, Jeb took the academic high road, graduating magna cum laude from the University of Texas. In contrast to Dubya's failed oil ventures, Jeb was a success in business. After moving to Miami in 1980, Jeb established the Codina Group, which today is one of the most successful real estate firms in south Florida. While Dubya lost his first campaign (for Congress, in 1978)

and failed to make an impact politically, Jeb acted on his ambitions and parlayed his business connections into political connections, becoming chairman of the Dade County Republican Party in 1984 and Florida's Secretary of Commerce in 1987.

Heading into 1994, Jeb was primed to lead the Republicans nationally in his campaign for Florida governor. Jeb began meticulous preparations for his campaign against Democratic incumbent Lawton Chiles. Dubya, meanwhile, had finally found stability as a managing partner of the Texas Rangers baseball club. To the chagrin of Jeb, however, Dubya decided it was time for a career change and began a gubernatorial campaign in Texas against the formidable incumbent, Democrat Ann Richards.

The results seemingly were cast in stone, with the cerebral Jeb certain to ascend to the Florida throne while the apathetic Dubya suffered yet another defeat. But then the unexpected happened. Dubya's "aw shucks" style, combined with key ideas lifted from Jeb's platform, won accolades from mainstream Texans, while Richards's populist appeal waned after she accepted donations from the media elite. In Florida, meanwhile, Jeb's double-digit lead rapidly fell apart after his confrontational conservative message failed to resonate with the state's moderate voting bloc. At election time, Jeb lost by percentage points to Chiles, while Dubya shocked the nation by winning his first political office. The family prophecy went unfulfilled. Dubya assumed Jeb's mantle as political leader within both the family and the GOP.

Jeb was able to recover from his setback to score major electoral and political victories. Like Bill Clinton following his first election defeat, Jeb started anew immediately after his 1994 loss to Chiles, with an eye on the next election. After breaking ground with a "compassionate conservatism" message, he roared back into statewide favor and coasted into the governor's mansion in 1998. Jeb moved quickly, accomplishing more in two years than Dubya had in six. In 1999, he pushed an innovative education reform plan through the Florida legislature. The plan grants vouchers to students from underperforming schools to attend any school, public or private, that meets the state's strict standards for academic performance. The initiative has already prompted underperforming schools to hire additional instructors in writing and other subjects, raising some schools' standardized test averages by up to 20 percent, and was followed by a \$1.4 billion increase on K-12 educational spending, the largest in Florida history. Jeb also pushed for a series of tort reforms, a "three strikes" crime prevention law, and the elimination of race and ethnicity as factors in university admissions. The *Sarasota Herald-Tribune* reported that Jeb was so successful at pushing the legislature that he met all his major campaign goals by the end of the first session.

Regardless of his accomplishments, Jeb's national authority diminishes proportionally as Dubya increases in prominence. Assuming Dubya wins the presidency this year, the earliest Jeb could run would be in 2008, because Dubya would be sure to run again in 2004. By 2008, however, the nation would probably desire a change from years of Bush in the White House, thus delaying or scuttling Jeb's bid. By the time America's Bush binge passes in 2012, Jeb will be almost 60 years old and would have been out of state office and national prominence for over six years.

By that time, Jeb's telegenic son, George P. Bush, will have assumed his expected position as a U.S. senator or Texas governor. Twenty-four-year-old George P. already has ascended to national prominence, serving as the GOP convention's youth chairman and earning a coveted prime-time speaking slot. Multiethnic, bilingual, and striking, George P. is assured of nearly any elected office he seeks in Florida or Texas. Depending on his rate of political ascent, he could be ready to assume the family mantle as early as 2016, shutting out his father in the process.

The greatest shame in this family trap is that the GOP loses Jeb's shrewd political presence on the national scene. With Jeb, the GOP could have had a competent and proven executive. While Dubya may have better social prowess, Jeb's shrewdness would have prevented embarrassments during the campaign and in the White House. Quayle-esque gaffes by Dubya down the line may make the GOP faithful wish that the other Bush would have headed the ticket.

Hell, at least Jeb smiled.

No More Guilt, No More Checks

Kris Schnee

One of the disadvantages of being the biggest man in town is that you are also, automatically, the biggest and most obvious target.

Now that the Soviet Union can no longer be blamed for everything, and that China mostly minds its own business (and Tibet's), the United States is being targeted as the scapegoat for every global wrong. Third World nations are now attempting to drive the US, through guilt, to be not only the world's police force, but also its welfare agency.

Nor are the attacks limited to this country; essentially, this is a battle of poor nations against wealthy ones. In 1994 the president of the African nation of Rwanda was killed, and his death was followed by a ninety-day massacre. Members of Rwanda's ethnic Hutu majority killed over half a million people of the minority Tutsi ethnic group before being stopped by Tutsi rebels in July 1994.

United Nations Secretary-General Kofi Annan commissioned an independent report on the event, which blamed the international community for failing to prevent the bloodshed. But a new report was released, on July 7 of this year, which brought specific, harsh charges against a large group of bystanders: the UN Security Council, the United States, France, Belgium, and the Roman Catholic Church. The new report says that all these targets are blameworthy for the Rwanda massacre, to the extent that they should pay reparations "in the name of both justice and accountability." It also demands that Rwanda's international debts be canceled in further apology, and recommends that the UN determine which countries should be obligated to pay and devise a "formula" for reparations. On what basis will such a formula be developed?

Pocket depth, most likely. This panel on Rwanda, formed by the Organization for African Unity, has pointed fingers at large and powerful organizations outside of Africa, and placed the blame and responsibility on them. Why, exactly, should the United States be held legally accountable for failing to do what it has no responsibility to do? If we accept this blame, our country will be dragged further into a role in the international community that we may not want. In effect, our country is being sued for failing to play policeman at our own expense.

Global warming is a hot international topic, and serves as another opportunity to be seized to demand money from First World nations. The weather has been getting a lot of media attention lately, says the Center for Media and Public Affairs; coverage of natural disasters more than doubled from 1997 to 1998. People are concerned about the possibility that global warming is occurring, and that storms, droughts, and other extreme weather events will increase as a result. The media obligingly provides increased coverage of the weather, and so people hear more about disasters and the possibility of global warming, and become more concerned.

Whether or not global warming is in the future, rising hot air definitely is. In this public climate of worry, the World Wide Fund for Nature made a demand at a UN event in March: that the world's industrialized (i.e., wealthy) countries pay damages to the Third World for climate disasters, on the grounds that the First World is causing them through pollution. Since droughts, heat waves, floods, hurricanes, tornadoes, and every other disaster except earthquakes can be blamed on global warming, accepting this global guilt means Americans paying reparations for every lightning bolt and raindrop.

At the same event, representatives of OPEC proposed that the world's oil-exporting nations should be compensated for sales lost due to environmental treaties. We have the opportunity to pay for burning too much fossil fuel, and then to pay for not burning enough.

Both the Rwanda report and the global-warming flap are cases where the US and other First World countries are being dragged into the role of world leaders, with the responsibilities but not the privileges of that role.

Are we willing now to accept guilt in a very real financial sense, for atrocities we never promised to prevent, and for climate change that may not even be happening? Once we let it be known that we will pay for every supposed wrong, we will find that this country has committed more sins than anyone now suspects.

THE ARTS

THEATER REVIEW

*A Doll's House**Between Heaven and Hell*

By Nick White

Directed by Kurt Lancaster
 Starring Anand Sarwate '01, Sarah McDougal '00, Nathan Hafford, Fernando Padilla G, Rachel Kline '01, Abby Spinak '01, Aaron Santos '01, Brian Keller, Kortney Adams G, Rachel Werkman, Kurt Lancaster, and Laura Lapointe

On Sunday, I saw the last performance of *A Doll's House: Between Heaven and Hell*, a play conceived and directed by Kurt Lancaster, who teaches Shakespeare at MIT and will direct the Shakespeare Ensemble this fall. While *A Doll's House* is in the title, Ibsen's work is only a small part of the experience of this play. The play is a collection of scenes from other plays. It centers around Dante and his journey through hell, with the lost souls of hell represented in scenes from a spectrum of plays, all dealing with love, both triumphant and flawed.

It was dark. It was powerful. I felt the pain and the joy, the love and the anger of each character. The mood was conveyed to the audience through Dante (Anand Sarwate '01), who interpreted what we saw in hell and shared with us the feelings of love and despair experienced through this journey. The lighting and the music provided a dark, surreal atmosphere. The set was simple, containing two small, black cubes. The characters wore mostly black, except for Dante's dead love, who wore the pure color of white.

The play begins with Dante mourning the



KRZYSZTOF GAJOS—THE TECH

Dante (Anand Sarwate '01) reacts as he discovers the power of sex to manipulate relationships in *A Doll's House*.

death of his love, Beatrice (Laura Lapointe). He is then guided into hell itself, with Virgil (Sarah McDougal '00) as his guide. The middle of the play, its bulk, is divided into three sections.

In the first section, we see the romance and love from each of the plays. Even at this early stage, some of the plays-within-the-play start to show the underlying tension. In

the second section, conflicts begin to arise between each of the couples. The excitement and love is gone. Now there is tension.

In the third and final segment of these stories — and in the third circle of hell — death and misery fill the air. We witness the death of Romeo and Juliet, the relationship falling



Nora (Kortney Adams G) and Torvald (Brian Keller '01)

KRZYSZTOF GAJOS—THE TECH

FILM REVIEW ★★★

*Hollow Man**A Must-See*

By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Directed by Paul Verhoeven
 Written by Andrew Marlowe and Gary Scott Thompson
 With Kevin Bacon, Elizabeth Shue, Josh Brolin

One thing I don't understand: why is it that the filmmakers behind *Hollow Man*, having already appropriated both the high concept and the subtext of H.G. Wells's *The Invisible Man*, didn't go all the way and borrow the story as well? For all of the strengths of *Hollow Man* — strong direction, nifty visuals, wickedly effective lead performances, and amazing special effects — the film still possesses a curiously laid-back quality that often clashes with the high energy visual acrobatics.

The concept is pretty much identical to the one that Wells invented a hundred years ago: a brilliant scientist turns himself invisible. The subtext is also the same: invisibility is power and, thus, corrupts. But the story itself is less remarkable, beginning with the Hollywood

version of scientific research (tons of bickering and mumbo-jumbo) and moving to an *Alien* rip-off, with an assorted band of rag-tag heroes confined in a dark maze, pursuing — and being pursued by — the title character.

Three things stand out. To begin with, there's Paul Verhoeven's direction. Verhoeven is clearly one of the top action directors currently working; out of his previous genre work (he directed *Robocop* and *Total Recall*) only *Starship Troopers* is a slight disappointment, and only because it tries to do too many things at once. *Hollow Man*'s direction is streamlined and elegant (if one can apply this adjective to a movie that uses many gallons of artificial blood). Just witness the two opening sequences: the opening scene with the rat provides a powerful jolt and functions as an extended metaphor to the whole movie; the second scene introduces the title character, completely defining him in just two lines.

Kevin Bacon, who plays this title character, is another high point of the movie. Usually considered a reliable-if-unexciting supporting player, here Mr. Six Degrees truly holds the screen, even when he is present only as a highly elaborate digital effect. This is a compulsively watchable live-wire performance, and every twitch of his volatile personality is visible on his face. His character arc, too, is by far the most interesting non-visual aspect of the film; the fact that it is thoroughly convincing is especially noteworthy.

Finally, there are the special effects, and

they are extraordinary: the appearance/disappearance sequences are as detailed as anything this side of an anatomy textbook, and ten times as exciting. The multiple ways Bacon's face is revealed in the second half of the movie are highly creative, beautiful, and disturbing at the same time.

On the flip side, we have the fact that, other than one single character arc, there is pretty much no story: all the action is centered in the same cavernous science lab, and the sense of mystery — the main driving force behind Wells' novel — is dispensed with. The pacing picks up again by the time the extended action climax rolls along, probably because most characters behave more intelligently than expected.

As with the story, the acting (besides Kevin Bacon's stellar performance) is somewhat lacking. Elizabeth Shue is adequate as the action heroine, even if her facial expression stays pretty much the same (as least her body language is workable). The second ostensible protagonist, Josh Brolin, doesn't have anything whatsoever going for him other than the fact that he kinda sorta maybe looks like the younger brother of Pierce Brosnan.

On the whole, *Hollow Man* plays like a series of terrific set pieces, loosely connected by a "who-cares?" plot. But each scene, taken by itself, is never less than exciting — and in this age, when the average Hollywood blockbuster vainly strives for coherence, this is an almost remarkable achievement.

FILM REVIEW ½

*The In Crowd**Get Out Fast!*

By Karen Feigenbaum

STAFF WRITER

Directed by Mary Lambert
 Written by Mark Gibson and Philip Halprin
 Starring Susan Ward, Lori Hewing, Matthew Settle, Ethan Erickson, and Nathan Bexton
 Rated PG-13

Needless to say, the crowd in the theater with me when I saw *The In Crowd* opening night could have been counted on one hand. But, like a California freeway high-speed chase or *The Teletubbies*, I just couldn't seem to pull my eyes away from the screen.

This film is horrible in every conceivable way that a movie can be: it has a low-budget cast of nobodies (with a Denise Richards knock-off wearing whore-level amounts of make-up); the plot is pathetic; and there were some embarrassingly obvious editing gaffes (her hair's down and flowing ... now it's up in a bun ... now it's down and flowing again).

If you have ever purposely sat through a turkey movie like *Showgirls*, *Plan 9 From Outer Space*, or any Roger Corman flick, you may well enjoy this movie — but only if you go with a group of friends and *MST-3K* it to death. The basic premise is that some blonde chick (character names are so unnecessary with these movies) is released from a mental institute. She begins working at a fancy-pants summer country club, where an evil but popular brunette inexplicably lures her into the belief that they're friends, only to try to murder her later. Some attempt is made to explain the evil but popular brunette's impetus for the friendship, but not much sense can be derived therein.

Though not a comedy, *The In Crowd* will make you laugh. Masterfully crafted low-budget lines are peppered throughout the movie, including classics such as "Who's going to believe a cabana girl like you over a socialite like me?" And the characters make some unbelievably stupid moves — so much so that it's laughable. The evil but popular brunette makes the ultimate bad guy mistake of revealing to her blonde victim all her wrong-doings in amazing detail as she tries to hunt her victim down with an axe. My favorite moment might have been when the blonde, attempting to escape the evil but popular brunette, has the option of running towards a crowded party but instead dives into the deserted boiler room.

At least the movie knows its place and doesn't try to be anything more than a cheap teen-splottation thriller. And while it may utterly fail as a thriller, at least it's good for a few laughs.



KRZYSZTOF GAJOS—THE TECH

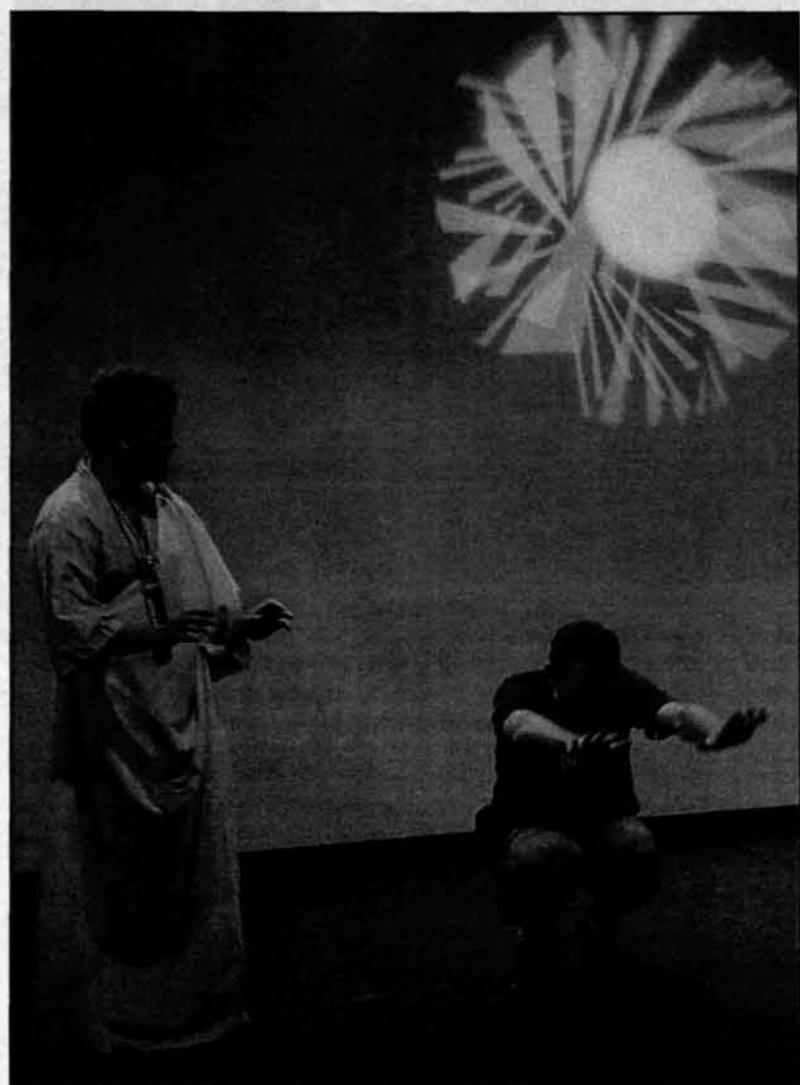
Miss Julie (Abby Spinak '01) and Jean (Aaron Santos '01)

apart in *A Doll's House*, and other consequences of failed romance.

Dante, horrified by what he has seen, now must face his dead love Beatrice.

The play showed theatrical skill rarely seen in a college play. Dark, seductive, depressing, and moving, the play helped the audience understand the intricacies of love. It was an experience that I hope you did not miss.

Mixed Doubles



With a repertoire ranging from the surreal to the melodramatic, MIT Community Players' latest production has something for everyone. The five one-act comedies each feature a different two-person pairing—hence the title, *Mixed Doubles*—and poke fun at everything from the nature of science to ideals of love and marriage. *Mixed Doubles* will play this Thursday, Friday and Saturday in Little Kresge. See <http://web.mit.edu/mitcp> for more information.

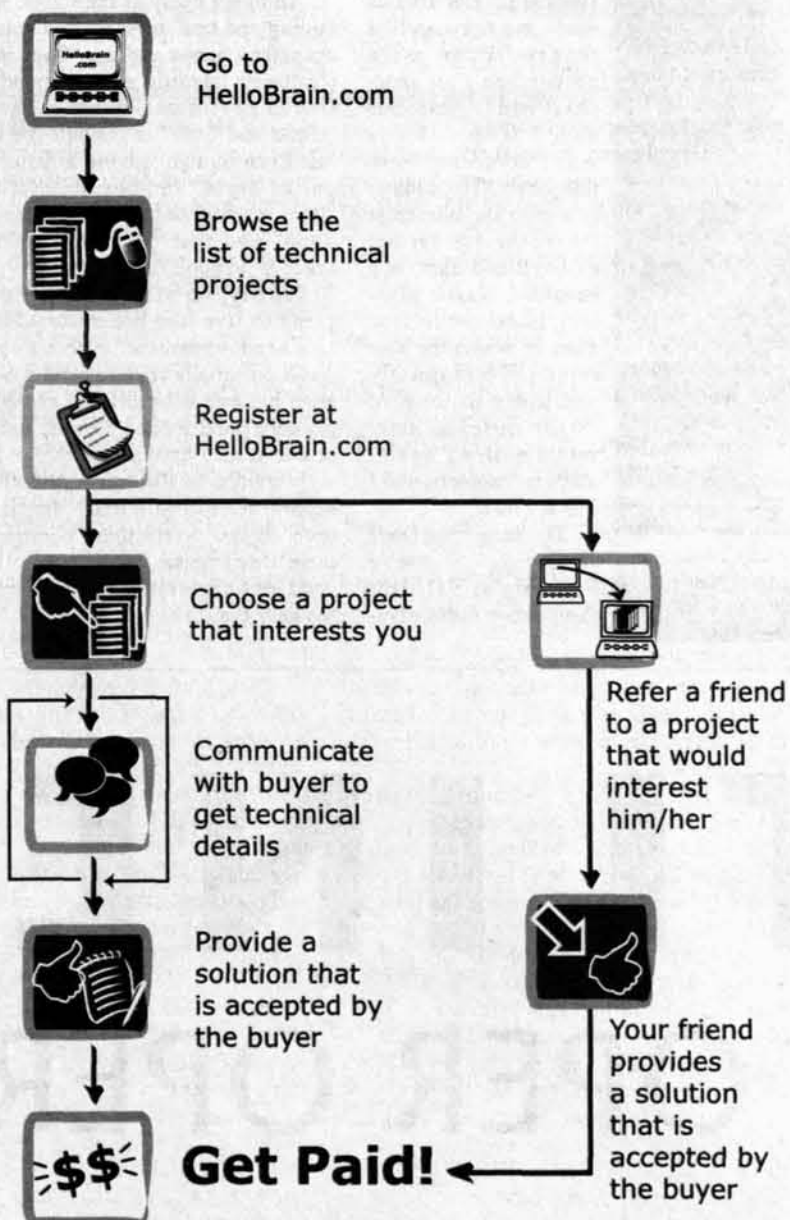
(above) Brian (Lance Nathan G) threatens his financier (Peter Floyd '87) after losing his life savings in *Settling Accounts*

(left) Father Time (Lance Nathan G) questions a behavioralist's (Ken Buswell) scientific analysis of deep knee bends in *Of Time and the Behaviorist*

Photography by James Camp

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ALBUM REVIEW

Ani DiFranco: Swing

Swingin' Remixes

By Fred Choi

ASSOCIATE ARTS EDITOR

Righteous Babe Records

Unlike most other artists who release singles and EPs regularly in order to accompany their radio play, Ani DiFranco has only released three EPs during her prolific ten-year career. The first two of these, *More Joy, Less Shame* (RBR 1996) and *Little Plastic Castle Remixes* (RBR 1999), each feature one live track and several creative remixes of songs from her albums *Dilate* and *Little Plastic Castle*. "Remixes" is somewhat of a misnomer, however, as many of these tracks are actually thorough reworkings of the original songs with new music and vocals.

Swing, DiFranco's latest EP, concentrates less on remixes and focuses on live songs instead. Although she occasionally performs cover songs, from Prince's "When Doves Cry" to Stevie Wonder's "I Wish" during live shows, she had never released a cover song on one of her albums or EPs prior to *Swing* (although she did contribute a memorable rendition of Burt Bacharach and Hal David's "Wishin' and Hopin'" for the opening credits of *My Best Friend's Wedding*). The three covers included on *Swing* highlight DiFranco's folk roots as she pays homage to three of the greats: Woody Guthrie on "Do Re Me," Phil Ochs on "When I'm Gone," and Bob Dylan on "Hurricane." On each of the three tracks DiFranco keeps the song's integrity and purpose intact, but still adds her own distinct style and personality.

It's difficult to choose a favorite amongst the three covers. The first, "Do Re Me," has appeared in a slightly different form on DiFranco's side project, *'Til We Outnumber 'Em*, a Woody Guthrie tribute album featuring a wide variety of artists including Bruce

Springsteen, Arlo Guthrie, and the Indigo Girls. DiFranco's version of "Do Re Me" was a regular on the two week long tour last March where the artist shared the stage with two other songwriters, Gillian Welch and Greg Brown, and two of their accompanists, David Rawlings and Bo Ramsey. The track is powerful and driving in its commentary on the overimportance of money, and it features the typical frenetic guitar that can be found on DiFranco's previous albums, as well as some fantastic guitar solos and backup vocals from her guest accompanists.

The next track, "When I'm Gone," was recorded for the soundtrack of *Steal This Movie!*, a film biography of Abbie Hoffman, a famous political activist of the 1960's and a contemporary of Phil Ochs. DiFranco's version is a gorgeous take on Ochs's simple but powerful song on responsibility, and she mulls over each line with a quiet musing that is intense and stunning.

The third cover, Bob Dylan's epic song "Hurricane," was recorded with DiFranco's full band and was originally intended for the soundtrack to the 1999 film *The Hurricane*. The story concerns racial injustice in America, a subject DiFranco has explored in previous songs. Unlike Dylan's fairly straightforward version, DiFranco ups the tempo and adds a funk and soul sound to her usual "thrash folk" sound (much as she did on her most recent album, *To the Teeth*). DiFranco sustains the seven minute long narrative with rhythmic and gritty vocals that skillfully navigate the slew of trailing rhymes, and with an increasingly disillusioned attitude which culminates in the powerful lines: "to see him obviously framed/couldn't help but make me feel ashamed/to live in a land where justice is a game."

Rounding out the rest of the EP are two songs off of *To the Teeth*. The title track,



KIMBERLY BUTLER

Ani DiFranco's latest EP, *Swing*, will be the first in her career to include cover songs.

"Swing," is a raucous, freeform song, and one of the highlights of *To the Teeth*. The song features the groovin' saxophone expertise of funk-master Maceo Parker. In addition, the EP includes a remix of "To the Teeth" which, despite rather trite gun shot sounds during the first minute, is a valid new version of the socially conscious song about gun control. The song, unfortunately, is one of DiFranco's least effective

due to its muddled point of view and oversimplified finger-pointing; a far better addition to the EP would have been "Hello Birmingham," a piece from *To the Teeth* which addresses abortion. Despite this one shortcoming, *Swing* is a great release from Ani DiFranco and something to hold fans over until her next album and tour (she will be appearing at the Orpheum Theater in Boston on October 26 and 27).

ALBUM REVIEW

The Dan Emery Mystery Band

Natural Selection

By Fred Choi

ASSOCIATE ARTS EDITOR

Like Dan Emery Mystery Band's first release *Love and Advertising*, their second release *Natural Selection* (available at CDNow.com, Amazon.com, and the band's website <<http://aperock.home.mind-spring.com>>) is an album full of instantly quotable lyrics addressing highly relevant subjects — from Internet porn ("Aperock.com") to mass consumerism ("T. Rex," one of their catchiest tracks ever). The Band even sings about hating their job ("Salt Mine").

However, most of the songs focus on personal issues, especially loneliness. It is here that Dan Emery and the Mystery Band show how honest they can be. On the beautiful, reflective "I'm Not Being Very Good To My Girl," he admits that he doesn't know why the relationship isn't working ("Why does she love me so much?"). On "Mustard" he admits to his insecurity via a hilarious metaphor ("Squeeze me, squeeze me, squeeze me, 'cause I'm a little jar of mustard ... Are you allergic to mustard? Are you allergic to me?"), and on the rockin' track "Middle of the World" the narrator contemplates his tiny-speck-in-the-cosmos status, but still clings to his own worth ("But somehow/I'm someone/I'm somewhere/I'm in the middle of the world.")

Many of the songs deal with several issues at once and tell memorable, emotional stories. Along with "Her Favorite Bra," the second of the three now-classic songs which first appeared on *Love and Advertising* and are included on this release, is "Streets of the East

Village." This song is an adaptation of the traditional ballad "Streets of Laredo," and presents the hilarious romance between two completely opposite people: "I had an earring/She had a brand/She's an anarchist and I was her man ... I showed her how to juggle and she showed me how to shoplift ... Her friends made me nervous/She thought mine were prudes/She's an anarchist and I was her dude." If only Hollywood comedies were this funny. The ending, in which the anarchist leaves the guy for her ex-boyfriend Sam, is a beautiful, classic Mystery Band-esque moment in which the narrator reflects quietly and sadly to himself "What started as nothing/is nothing again/She's an anarchist and I was her man."

The song "No One" (featuring Steve Espinola's skillful short-wave radio play-

ing) explores feelings of isolation even amongst the bustle of a big city, much like on their previous song "The Only One Who Loves You" (a mini-masterpiece from their first album and also included in a slightly remixed version here). In the song the narrator reveals that he feels his girlfriend is stifling him and that he feels paranoia, and then he freely admits "I feel lonely." He immediately follows this up with the apology, "I don't mean to bring anybody down, but that's just the way I feel. I feel lonely." All of these Peanuts-esque mini-confessionals are moving because they're so real it's impossible to be cynical about them.

Although many of the songs, while entertaining and true, offer no real solutions, others offer a happy ending. "Over in Scotland" (featuring fantastic animal sound effects by Dan Emery) is one example. The last track, "Good and Evil," is perhaps the most hopeful. Even though "giving a damn was going out of style" the narrator still believes "there's good and there's evil and I choose good" and that "You don't need God in order to be good."

Finally, he affirms his message: "I'm going to live like life matters/I'm going to love like love matters." Although such a credo could potentially sound preachy, we the audience believe it because it comes from the Mystery Band, a band who through the course of one record have eloquently and entertainingly guided us through joy, disillusionment, heartbreak, apathy, outrage, helplessness, and love. In this world there's good music and there's evil music, but if you're looking for good music a great choice is The Dan Emery Mystery Band.



NIGHTLINE

DEF TUV TUV OPER OPER

FILM REVIEW ★★★

*X-Men**X-ceptional*By Jumaane Jeffries
STAFF WRITER

Directed by Bryan Singer
 Story by Tom DeSanto and Bryan Singer
 Starring Patrick Stewart, Ian McKellen, Hugh Jackman, Anna Paquin, James Marsden, Famke Janssen, Halle Berry, Rebecca Romijn-Stamos, Bruce Davison, Tyler Mane, and Ray Park
 20th Century Fox
 Rated PG-13

In a world where prejudice prevails and injustice thrives, Marvel Comics' *X-Men* serves as the most visible comic book to bring such issues to light. Stan Lee's 37-year-old story, a classic pop-culture phenomenon, now tries to prove its mettle on the big screen. *X-Men* has emerged victorious, meeting the expectations of the most seasoned movie and comic-book purists who have observed its development with a critical eye. It's perhaps the most exceptional comic-book-to-movie adaptation since the original *Batman*.

For the handful of people who don't know, *X-Men* is the story of a league of mutants, lead by Professor Charles Xavier (Patrick Stewart), who aim to use their powers to protect mankind and the very society that shuns them. Cyclops (James Marsden), Jean Grey (Famke Janssen), and Storm (Halle Berry) are Xavier's three leading students at the professor's academy, where they train "gifted" youngsters. Xavier's friend-turned-nemesis, Erik Lensherr, or Magneto (Ian McKellen), believes that the Homo Superior mutants should naturally be the world's dominant, ruling form of life. He leads the Brotherhood, a band of less human-sympathetic mutants to aid his cause. Meanwhile, the third element of the movie's dynamics is Senator Robert Kelly (Bruce Davison), who strives to expose and vanquish all mutants with his political clout (an obvious commentary on McCarthyism).

All of the crucial plot elements are there — action, suspense, wit, and a love triangle. Rogue (Anna Paquin) and Wolverine (Hugh Jackman) are the main players of the film, and they explode on screen. We meet Rogue, a teenage girl who discovers her ability to steal the powers and life force of others during her fateful first kiss. Horribly dejected, she runs off to Alberta, Canada, to find Wolverine, the anti-hero that has become synonymous with the *X-Men* franchise. The movie is truly Rogue's coming-of-age story and the story of her and Wolverine's initiation into the mutant league of heroes.

In a movie like this, we expect the actors' performances to demonstrate accurate and quality portrayal of their characters. The con-



Storm (Halle Berry, left) is held captive by the mammoth Sabretooth (Tyler Mane).

frontations between Professor X and Magneto, while not as tense as they could have been, are intelligent, poignant, and set the moral tone of the movie. As the lead players, Paquin and Jackman do a great job. Paquin conveys Rogue's trademark Southern accent and spunky nature well, and Jackman is equally impressive in his American film debut. I once thought Clint Eastwood's anti-hero nature and raspy voice would befit Wolverine, but Jackman is just as satisfying.

In fact, Rogue and Wolverine dominate the movie so much that they seem to share far more chemistry than even *X-Men*'s star couple, Cyclops and Jean Grey. Outside of Wolverine's occasional pass at Jean Grey, it is actually Cyclops who comes across as the jerk next door. I was surprised at the more negative portrayal of the X-Men's field combat leader. Jean Grey and Storm each have brief moments in the spotlight, but are ultimately part of the supporting cast.

So how faithful is the movie? Director Bryan Singer (who worked on the exceptional thriller *The Usual Suspects*) and Tom DeSanto have remained generally faithful, only rearranging a few details. For example, in the movie Iceman is still a budding student at Xavier's school instead of a member of the original fighting force. Snazzy black suits, and not garish ensembles, are the name of the

game here. In a rare moment of wit, Cyclops says to Wolverine, "Would you rather wear yellow spandex?" (which is exactly what Wolverine donned in the comic book series). Tyler Mane's mane is faithfully shaggy and his height was enhanced with small stilts to befit evil Sabretooth. Even Mystique basks in skin-clinging blue to the delight of fans.

Action fans will not be disappointed by the film, even though it does not surpass many of the other summer blockbusters. It's fairly decent, somewhat compelling, and sets no new standards, unlike some recent sci-fi mega-films. However, the scenarios and dilemmas are unique, mainly due to the powers of the mutants. For example, Magneto pits the X-Men's own powers against each other during the climactic battle, appropriately set at the Statue of Liberty. And just wait until you see how Magneto can manipulate a bullet.

The film lives up to expectations and deserves much credit. In Magneto's closing line, the sinister mutant vows to destroy humans by any means necessary. Aside from being the most obvious reference to the 1960's Civil Rights Movement, the statement makes it clear that this is only a beginning. With the tag team of both *X-Men* and the highly-anticipated *Spiderman*, Marvel's most colorful and memorable characters have made a comeback to the big screen.

FILM REVIEW ★★★½

*What Lies Beneath**Bad Beginning, Good Ending*By Karen Feigenbaum
STAFF WRITER

Directed by Robert Zemeckis
 Written by Clark Gregg
 Story by Sarah Kernochan and Steven Spielberg
 Starring Harrison Ford, Michelle Pfeiffer, Joe Morton, Diana Scarwid, and Amber Valletta
 Rated PG-13

Despite the fact that the trailers and commercials appear to give the entire movie away, there is a lot more that unpredictably "lies beneath" than is alluded to. That's not to say that this is a great movie experience, only that it's better than one would originally think it to be.

The story is painfully slow at the start and spends at least a half-hour on a completely unnecessary tangent. From the commercials, the audience knows the plot. There's a woman who looks like Michelle Pfeiffer (except with green eyes) haunting the house; this superfluous red herring thrown out by the screenplay writer merely amounts to annoying tedium, time-consumption, and a weak beginning.

The acting and dialogue are occasionally strange; their stilted nature, combined with the slow pacing and length of the movie, make for a somewhat dragging experience. The movie also takes the cheap route, as there are fewer genuine thrills than moments intended to startle with a punctuated blast of frightful music or a clichéd cat jumping out with a loud meow. And it is ridiculously obvious that Robert Zemeckis studied far too much Hitchcock in order to make this film; more than a few scenes and camera techniques feel as though they're straight out of *Rear Window* or *Psycho*.

Truth be told, however, the movie builds suspense well and appropriately. Whether or not you like it, you will probably be tense through at least a few scenes. And everything comes together unexpectedly well in the last half-hour for a very creative ending.

The film's conclusion, which possesses some truly thrilling moments and original writing, is what gives *What Lies Beneath* its strength and makes it surprisingly enjoyable. Michelle Pfeiffer and Harrison Ford stretch their talents and chart virgin acting territory, both making bold career moves that pay off.

Catch a matinee, if you're interested; it's worth about \$5.00. There are certainly worse movies in the theaters this summer. Believe me, I've seen them!

MUSIC REVIEW

*State of the Airwaves**Bush, B-Sides, and Bohemia*By Dan Katz
STAFF WRITER

Welcome to *State of the Airwaves*, your favorite part of *The Tech* and mine. Alas, I'm not feeling particularly witty at the moment, so let's roll right into your upcoming concert schedule.

Hope you weren't planning to pick up tickets in the near future for A Perfect Circle at the Avalon ... the show's sold out. You'd better cheer yourself up by taking in a freebie at the Hatch Shell; as usual the radio stations are dueling over the territory, as WFNX presents Christian punk stars MxPx on the 17th along with Mest, and then the next week WBCN brings out Fenix TX on the 24th. Elsewhere on the 24th, the "Bush And Gore Tour" hits the Linwood Grill, a multi-artist show notable for the presence of Snake River Conspiracy, whose cover of "How Soon Is Now?" is receiving sporadic radio play. At The Drive-In show up at TT The Bears this Friday, and Tonic & Stir arrive at Axis on Tuesday the 22nd.

Napster, Napster, Napster. I'm not going to debate whether Napster is right or wrong (actually, I think I did that a few months ago) ... I feel it's important to have an open forum to exchange music (especially live tracks and rare B-sides), but that at the same time it's impossible to avoid trafficking of copyrighted material in said forum. But look at it this way: thanks to open-source file transfer utilities like Gnutella, Internet music has reached a point of no return. People are always going to be able to obtain whatever music they want online and there's nothing the record companies can do to stop it. Napster is being penalized for being the most popular, which is in turn because it has the best interface. The moral of our story is that the more effort you put into making your software as efficient and user-friendly as possible, the more likely you are to be sued.

Frankly, when the Dandy Warhols put out a video for "Godless" to promote their new album, *Thirteen Tales of Urban Bohemia*, I was very concerned. The band's last album produced a number of

great upbeat tracks, including "Every Day Should Be A Holiday" and a song that produced one of history's most memorable music videos, "Not If You Were The Last Junkie On Earth." "Godless," on the other hand, is very moody and forgettable. Thank goodness radio has decided to instead embrace "Bohemian Like You," a mid-tempo rocker that once again provides a satirical nudge at the idle hip. (They've gone from "Heroin is so passe" to "Yeah, I wait tables too, no I haven't heard your band.") With a good video, this song could catch on.

On the other hand, Mest's "What The Dillio" is likely to become big primarily because the title and chorus contain the words "What The Dillio." Also because it's got kind of a bouncy, reggae, Sugar Ray, dude-let's-rock-and-chill-at-the-same-time mentality. As far as I'm concerned, the music is uneven and discontinuous and the lyrics are meaningless. Worth hearing once or twice for humor value, and then worth avoiding like the plague.

Here's a reason to look forward to September besides starting classes: Self, winners of last year's Airwaves Album of the Year Award, have finally set a date for their upcoming album, *Gizmodgery*, which was composed entirely on toy instruments. The disc hits record stores September 5, adding to an excellent early fall music lineup which includes new material from the Marvelous 3, Barenaked Ladies, Placebo, and Fuel. If they all tour in Boston (the Marvies and BNL are sure to be around, and Self is trying to book a date in the area) I'll be a happy camper throughout autumn.

And finally, a quick correction; for some reason, I referred to BT in my review last month as Brian Thiessen. His name is Brian Transeau. I haven't a clue where I picked up that other name from.

The address is <airwaves@the-tech.mit.edu>. Send stuff to it. It's been lonely recently. You can talk about new music, old music, the local concert scene, Napster ethics, or why Sakai is by far the coolest of the Iron Chefs. (I think it's because his voiceover actor sounds like he's doing a bad Jack Nicholson impression.) Til next time, hug a convention protester and keep expanding your horizons.

OPERA REVIEW

Così fan Tutte

Opera Aperta

By Jonathan Richmond

ADVISORY BOARD

Directed by Drew Minter

Orchestra of Emmanuel Music conducted by Craig Smith

Boston University Tsai Performance Center

685 Commonwealth Avenue, Boston

Reviewed August 4. Remaining performances

August 10 and 12 at 8 p.m.

(781) 899-3112 or <http://www.opera-aper-ta.org> for information.

Opera Aperta's production of Mozart's *Così fan Tutte* is unlikely to be beaten this summer for its pure slapstick entertainment value. At the same time, it captures the essence of humanity with profound depth.

Così juggles a troupe of puppets: two guys who are apparently in love with their fiancées, but are in fact in superficial relationships, are challenged by the cynical Alfonso to prove their ladies' fidelity. To do this, they dress up as Albanians and seduce each other's lovers. While this is happening, however, the puppetry stops, and they discover they have found true love in each other's betrothed.

The current production is set in Connecticut and sung in English. The English language cannot convey the musicality of the Italian, but the dramatic impact of enabling the audience to understand every word, together with

the cleverness of the translation, makes the decision pay off. This is a show where the director, renowned countertenor Drew Minter, made sure that the action is snappy, and the sense of timing kept the audience glued to their seats for the full three and a half hours of the evening. And everyone laughed, though the laughter was tinged with grief for lost innocence. The production worked well because Minter understood that every movement, every breath, had to take its cue from the underlying music, so that music and action functioned together as a whole.

Così can be seen as a Mozart concerto, a work which moves from a jolly opening to a shattering slow movement, before returning to the surface for its resolution. The actors not only behave superficially to begin with, but continue game playing after the seduction has begun. Then the slow movement takes us unawares as the appalling but beautiful truth about the developing relationships hits us.

Leslie Bennett was the all-round star of the evening. She plays Despina, the coffee-shop attendant who is pure trouble. Farcically funny every minute, her voice showed sharp control as well as a clarity that made the humor ring true. Her gestures and expressions had perfect timing and made her music come alive. David Kravitz was a fine Alfonso, making the character a truly nasty piece of work, and singing with distinction.

As to the quartet of lovers, all acted magnificently and sung with much expression, but Ryan Turner, as Ferrando, had trouble in smoothly delivering some of the more nearly impossible passages of his singing. Still, who is to deny the beauty of his *Un'aura amorosa*?

Sarah Pelletier did not manage to electrify with the pyrotechnic vocal acts demanded from *Come scoglio*, but sang *Per pietà* ravishingly. This is a key aria, for it is here that Fiordiligi discovers within herself that the love of her would-be seducer is too much to resist as, alone, she begs her old love for forgiveness. Pelletier performs it as a nun in prayer, melding themes of human frailty and the hope for redemption in a performance of such unlikely honesty as to make us believe in her goodness at heart.

Pamela Dellal was consistently good as Dorabella, the flirt who we all suspect is better suited to that joker Guglielmo than to the rather over-serious Ferrando she is originally supposed to marry. Attractive vocal coloration went hand-in-hand with a keen dramatic presence. David Giuliano, the Guglielmo, was very much her match, and the two of them duetted sublimely in *Il core vi dono*, where the music tells us that this relationship goes beyond the sharing of genitals to a fusion of souls.

In Mozart, music counts for everything, and Craig Smith made every instrument in his orchestra an accomplice to aid and abet the action on stage. Mozart's music never lies, and Smith took us deeper and deeper in search of the truth until the play-acting on stage could resist the music no longer as, for example, Ferrando's heart is impaled on shrill

strings when he learns that Guglielmo has successfully seduced Dorabella, and that life will never be the same again.

Smith knows that a Mozartian orchestra must show unity in ensemble but differentiation in instrumental voices, and built sublime string legatos from which woodwinds emerged to capture our imaginations and play on our heartstrings. It all sounded so effortless, but every element of phrasing was imbued with subtlety to send both shivers and delight through the psyche.

Sarah Sullivan has produced an attractive set; K. J. Gilmer's costumes are well thought out. It is no accident that the impish Dorabella first appears in a saucy tennis outfit, while Fiordiligi's sober-grey Wellesley College t-shirt is of the type to warn MIT boys not to try anything too fancy. It's these sorts of things that quickly make us wonder why Dorabella is paired with the over-sincere Ferrando or Fiordiligi with the clownish Guglielmo.

There are divided schools of thought about how this opera should end. Can these lovers forgive each other and return to their original pairings when these seem so unnatural after deceit has shown the way to true love? The unsettled passages in the concluding music make such a cynical ending credible and disturbing. Yet there is another path, in which forgiveness transcends the need to stick to conventional morality and anchors it, instead, in cementing relationships of newfound truth. Drew Minter has devised the most eloquent ending yet, one in which the lovers say goodbye to the mistakes of the past and we are left at the opera's conclusion with two couples setting off into a new and rapturous beginning.

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

Dinosaur (★★★)

Despite stunning visuals, Disney's first animated story of the new millennium is no more interesting than any of the animated films of the old one. The film disappoints because of its formulaic plot, lack of three-dimensional characterization, unmemorable dialogue, and vast amounts of potential which are never fulfilled. However, the film is still worth seeing merely for the gorgeous visuals. —Fred Choi

Dolphins (★★★)

Like most OmniMax movies, *Dolphins* is strong on visuals, filling the screen with eye-popping images, but falls somewhat short on story and characters. The film is stunning as it follows dolphins as they play and hunt, but is less successful when it attempts to say something about humans. —Vladimir Zelevinsky

Fantasia 2000 (★★★)

An excellent sequel to the classic original, *Fantasia 2000* features music by Beethoven,

Ottorino Respighi, George Gershwin, Dmitri Shostakovich, Camille Saint-Saëns, Paul Dukas, Edward Elgar, and Igor Stravinsky. Overall it is a must-see movie, nobly continuing a grand tradition, though there are moments of mediocrity. —VZ

Gladiator (★★½)

This is a film that evokes mixed feelings. On one hand, *Gladiator* is an exhilarating movie to watch. Director Ridley Scott pulls all the stops to create a visually stunning piece for the audience's viewing pleasure. However, the movie feels intellectually lacking. By the end of the film, one becomes acutely aware that for the past two and a half hours, he has been exposed to little more than a stream of brutal violence. —VZ

Hollow Man (★★★)

Three things stand out about this movie. First, the direction proves that director Paul Verhoeven (*Robocop*, *Total Recall*) is at the top of his game. Second, Kevin Bacon sizzles on screen, even when he appears only as a digital effect. And finally, the visual effects are, not surprisingly, spectacular. It's enough to almost make you forget this movie has no real story. —VZ

The In Crowd (½)

This cheap teen-sploitation thriller is horri-



DISNEY ENTERPRISES, INC.

Iguanodons Aladar (left) and Neera, and their lemur companions (from left) Suri, Yar, and Pilo in Disney's *Dinosaur*.

ble in every way a movie can be — with one exception. Though the cast is utterly forgettable, the plot is pathetic, and some serious editing gaffes somehow slipped past the editors, *The In Crowd* unintentionally provides a few laughs. See it only if you enjoy so-bad-it's-good movies like *Plan 9 From Outer Space* or *Showgirls*. —Karen Feigenbaum

Scary Movie (★★★)

Director Keenan Ivory Wayans succeeds with his latest spoof *Scary Movie*. This film hysterically parodies a genre that perhaps most deserves it, and its crude humor and advance NC-17 rating is well worth the price of admission. It's base, it's shocking, it's blatantly disrespectful, and it's made more money than the movies its parodied in its opening weekend. —Jumaane Jeffries

Small Time Crooks (★★★)

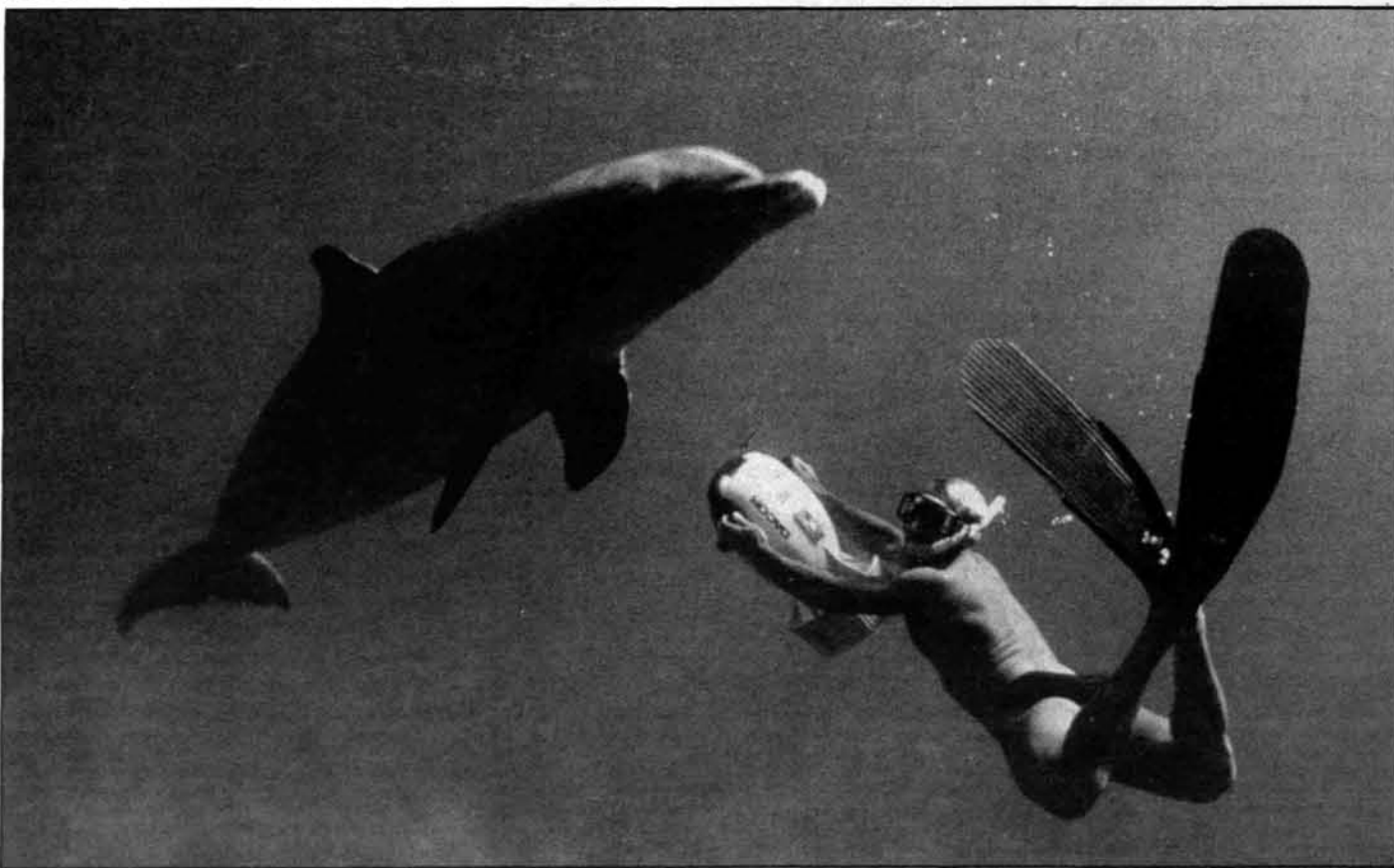
As a humorous look at ever-changing luck and fortune, *Small Time Crooks* has characters who shine in the comedy. From Tracey Ullman as the sardonic wife of Woody Allen to the self-effacing Allen himself, the characters are enjoyable to watch and keep the movie from going stale. Sometimes poignant, sometimes insightful, but always amusing, this movie captures the essence of classic Woody Allen films. —Amy Meadows

What Lies Beneath (★★½)

You may think you already know the story from the trailer: there's a woman who looks like Michelle Pfeiffer haunting a house. But what follows the painfully slow beginning is a somewhat suspenseful thriller with a surprisingly creative ending. Obviously, you can't rely on the trailers — you'd have to go to the theaters to find out what lies beneath the surface of this movie. —KF

X-Men (★★★)

Marvel Comics' hit comic book series about a league of mutants comes to the big screen this summer, and the film is exceptional. The movie centers on Rogue and Wolverine, following their initiation into the league of X-Men, and remains mostly faithful to the comic book series. This action flick lives up to expectations while providing smart commentary on the issues of prejudice and injustice in today's culture. —JJ



MACGILLIVRAY FREEMAN FILMS

Marine naturalist Dean Bernal and bottlenose dolphin JoJo in *Dolphins*, playing at the Mugar Omni Theater at the Museum of Science.

Popular Music

AXIS

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

Aug. 22: Tonic, \$10.
Mondays: Static (Gay, casual dress), \$5, 19+.
Thursdays: Chrome/Skybar (progressive house, soul, disco; dress code), \$10, 19+; \$8, 21+.
Fridays: Spin Cycle (progressive house, 80's), \$12, 19+; \$10, 21+.

Avalon

617-262-2424
15 Lansdowne St.

Aug. 10: Buju Banton.
Aug. 18: A Perfect Circle. Sold Out.
Sep. 15: Dickey Betts Band.

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. 9: Compay Segundo.
Oct. 1: Marisa Monte.
Oct. 7: Irakere.

Centrum Centre

Ticketmaster 931-2000.

Sep. 17: Faith Hill & Tim McGraw:
Soul 2 Soul Tour 2000. \$59.50, \$49.50, \$29.50.

Club Passim

47 Palmer St, Cambridge.
Ticket prices vary. Call 618-492-7679 for more info.

Aug. 9: Dogwood Moon.
Aug. 10: Tom Russell.
Aug. 11: Guy Davis.
Aug. 12: Charlie Farren.
Aug. 13: Eric Schwartz and Bill Parcels.
Aug. 16: Deborah Holland and Louise Taylor.
Aug. 17: Edie Carey.
Aug. 18: Bill Morrissey.
Aug. 19: Jennifer Kimball.
Aug. 20: Hammell on Trial.
Aug. 21: Arabesque.
Aug. 23: Simon.
Aug. 24: The Steaks.

Fleet Center

Ticketmaster: 931-2000.

Sep. 15: Furthur 2000 with performances by The Other Ones (featuring Bob Weir, Mickey Hart, Bill Kreutzman and Bruce Hornsby) and Ziggy Marley and the Melody Makers. \$35.
Sep. 20: Tina Turner. \$85.25, \$55.25, \$35.25.

Foxboro Stadium

60 Washington St, Foxboro, MA 02035, 508-543-3900
Ticketmaster: 931-2000.

Aug. 12: Rage Against The Machine and the Beastie Boys, with No Doubt, Busta Rhymes, At the Drive In. TBA.

The Lizard Lounge

1667 Mass Ave.
617-547-0759

Aug. 9: Fully Celebrated Orchestra.
Aug. 11: Lucky 57.
Aug. 12: Pretty Cool Chair.
Aug. 15: Natalie Flannagan and Special Guests.
Aug. 16: Michelle Malone.
Aug. 17: The Pat Burtis Band.
Aug. 18: Neon Grandma.
Aug. 19: Common Thrill.
Aug. 25: Deb Pasternak.
Wednesdays: Baby Ray.
Thursdays: Club d'Elf.

The Middle East

Ticketmaster: 931-2000.
Ticket prices vary. Call 354-8238 for more info.

Aug. 9: Midtown.
Aug. 10: Crash and Burn.
Aug. 11: Mothers Brothers.
Aug. 12: Sayhitolisa.
Aug. 13: Spot.
Aug. 14: Colepitz.
Aug. 14: The Tubes.
Aug. 15: A.C.
Aug. 16: Eric Johnson and Alien Love Child.
Aug. 16: Virtuoso.
Aug. 17: Fu Manchu.
Aug. 17: The Damn Personals.
Aug. 18: Flestones.
Aug. 20: Beyond Repair.
Aug. 22: The Posies.

Orpheum Theatre

Ticketmaster: 931-2000
Oct. 26, 27: Ani DiFranco.

Sanders Theatre

617-496-2222
45 Quincy St., 02138

Oct. 6: Holly Near And Cris Williamson.
Oct. 14: WOFA-Drum and Dance of Guinea.
Nov. 1: The Whirling Dervishes.
Nov. 10: Natalie MacMaster.
Nov. 25: Capitol Steps.

T.T. the Bear's Place

10 Brookline St, Cambridge, 617-492-BEAR

Aug. 10: Aaron Perrino.
Aug. 11: The Cretins.
Aug. 12: Missing Joe.
Aug. 13: Aviators.
Aug. 15: Mike Rosenthal.
Aug. 17: Crown Victoria.
Aug. 18: The Shods.
Aug. 19: FLYNN.

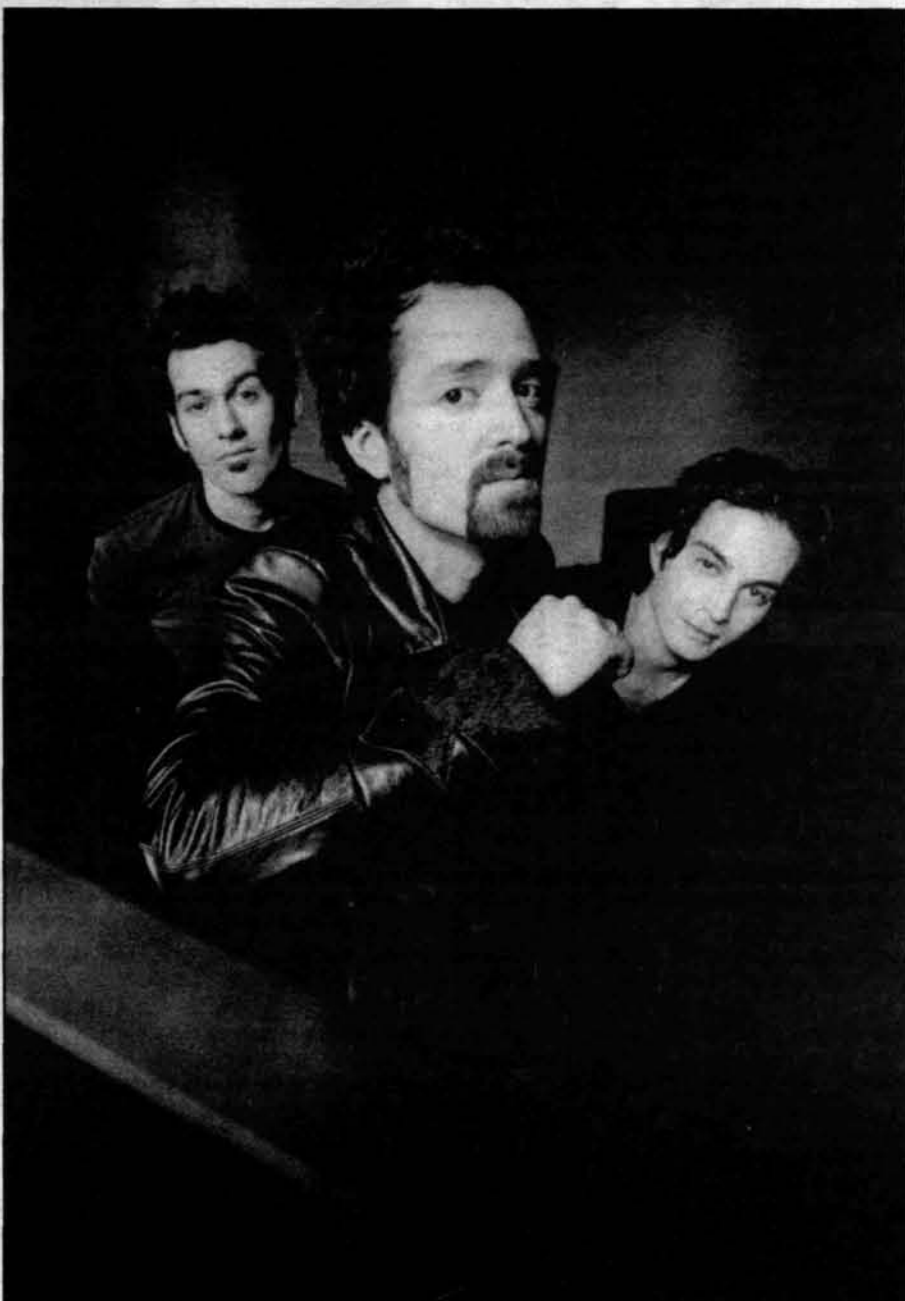
On The Town

A weekly guide to the arts in Boston

August 9 – 23

Compiled by Fred Choi

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



Tonic (from left, Dan Lavery, Emerson Hart, and Jeff Russo) can be seen at AXIS on August 22nd.

Aug. 20: Rockets Burst From The Streetlamps.
Aug. 22: Sand Machine.
Aug. 24: Red Elvies.
Aug. 25: Betwixt and Mistle Thrush.
Aug. 27: Porn.

Tsongas Arena (Lowell, MA)

Ticketmaster: 931-2000.
Sep. 8: Mega Star Far East Indian Musical Concert.

Tweeter Center for the Performing Arts (Great Woods)

885 South Main St., Mansfield, MA 02048
Ticketmaster: 931-2000

Aug. 9: Motley Crue.
Aug. 16: Counting Crows.
Aug. 26: WKLB Boston Country Saturday with Reba McEntire headlining and special guests Mark Wells, Suzi Boggus, John Berry, Billy Dean and Yankee Grey.
Aug. 28: Britney Spears. Sold Out.
Aug. 28-29: Pearl Jam. Sold Out.
Aug. 31, Sep. 2: Jimmy Buffett. Sold Out.
Sep. 11, 12: Phish.

Jazz Music

Regattabar

Concertix: 876-7777

Aug. 9: Grisha Goryachev: Flamen-co Guitar.
Aug. 11: Jon Jarvis Trio.
Aug. 10-12: Ahmad Jamal.
Aug. 17-19: The Joe Lovano Nonet.
Aug. 22: The Robin McElhatten Quartet.

Scullers Jazz Club

(All performers have two shows per day unless otherwise noted.)

Aug. 10: James Carter Electric Pro-

ject.

Aug. 11: Shawn Monteiro.
Aug. 15: D.D. Jackson.
Aug. 18-19: Jazztimes Superband: Quintet featuring trumpeter Randy Brecker, \$21.
Aug. 22: Alma Vucinic.
Sep. 7: Nelson Rangell.

Classical Music

Boston Symphony Orchestra

Tickets: 266-1492.
Performances at the Koussevitzky Music Shed in Lenox, MA unless otherwise noted.

Aug. 10: The Fromm Concert at Tanglewood. Berio: Sequenzas (complete). In celebration of Luciano Berio's 75th birthday. Note that this is an extended concert. There will be two intermissions of 20 minutes duration. At the Seiji Ozawa Hall, Lenox, MA. Available tickets: \$26, \$12.50 (lawn).

Aug. 12: All-Mozart program. Symphony No. 36, Linz; Flute Concerto in G; Piano Concerto in C minor, K.491. Andre Previn, conductor and piano; Jacques Zoon, flute. Available tickets: \$16, \$14 (lawn).

Aug. 19: Beethoven: Romances for violin and orchestra; Mozart: Symphony No. 29; Brahms: Symphony No. 4. Itzhak Perlman, conductor and violin. Available tickets: \$15 (lawn).

Sep. 28-30, Oct. 3: Beethoven, Missa Solemnis. Seiji Ozawa, conductor; Emiko Suga, soprano; Anna Larsson, mezzo-soprano; Kurt Strelitz, tenor; Willard White, bass; Tanglewood Festival Chorus, John Oliver, conductor. At Symphony Hall, Boston. Tickets on sale Sep. 7.

Theater

Comedy Connection

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

Blue Man Group

Charles Playhouse, 74 Warrenton Street, Boston, indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday, at 7 and 10 p.m. on Friday and Saturday, and at 3 and 6 p.m. on Sunday. Tickets \$35 to \$45. Call 426-6912 for tickets and information on how to see the show for free by ushering.

Shear Madness

Charles Playhouse Stage II, 74 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tickets \$30-34.

Exhibits

Institute of Contemporary Art

955 Boylston St., Boston, 02115, (617) 266-5152 (Hynes Convention Center T-stop). Features a wide variety of contemporary conceptual art with shows which emphasize artists from outside the United States. Admission \$6-adults, \$4 students and seniors, free to children under 12 and members. Admission free on Thursday evenings. Wheelchair

accessible.

Art on the Emerald Necklace

Through Aug. 20: The works of 10 artists, responding to issues of urban design and open space, will be installed (albeit temporarily) throughout the system of nine parks and greenways.

Everyday Places by Nick Tobler

Jul. 14-Aug. 24: Tobler makes artistic exhibits out of ordinary places, like an indoor porch. At the Mills Gallery (541 Tremont St. (at Clarendon and Berkeley), Boston. (Back Bay or Copley T stops). (617) 426-8835). Wed.-Sun. 1 p.m.-4 p.m.; Thu.-Sat. 7 p.m.-10 p.m. For ticket information, call (617) 426-5000.

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 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m.

A Gardener's Diary

Through Aug. 27: Public garden/installation artist Joan Bankemper presents an exhibition at the Gardner which will include gouache drawings and ceramic works that were inspired by plants in the Museum's courtyard and greenhouses. This installation will complement a healing garden planted in the Fenway Victory Gardens created by Bankemper in collaboration with the Senior Task Force of the Fenway Community Development Program.

Museum of Fine Arts

465 Huntington Ave., Boston. (267-9300), Mon.-Tues., 10 a.m.-4:45 p.m.; Wed., 10 a.m.-9:45 p.m.; Thurs.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 10 a.m.-5:45 p.m. West Wing open Thurs.-Fri. until 9:45 p.m. Admission free with MIT ID, otherwise \$10, \$8 for students and seniors, children under 17 free; \$2 after 5 p.m. Thurs.-Fri., free Wed. after 4 p.m. Mon.-Fri.: introductory walks through all collections begin at 10:30 a.m. and 1:30 p.m.; "Asian, Egyptian, and Classical Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "European Painting and Decorative Arts Walks" begin at 2:30 p.m.; Introductory tours are also offered Sat. at 11 a.m. and 1:30 p.m. Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals." Gallery lectures are free with museum admission.

Museum of Our National Heritage

33 Marrett Rd., Lexington, 02421. (781-861-6559). Mon.-Sat. 10 a.m.-5 p.m.; Sun. 12 p.m.-5 p.m. Admission and parking free. <http://www.mnh.org>

Museum of Science

Science Park, Boston. (723-2500), Daily, 9 a.m.-5 p.m.; Fri., 9 a.m.-9 p.m.; Sat.-Sun., 9 a.m.-5 p.m. Admission free with MIT ID, otherwise \$9, \$7 for children 3-14 and seniors. The Museum features the theater of electricity (with indoor thunder-and-lightning shows daily) and more than 600 hands-on exhibits. Ongoing: "Discovery Center"; "Investigate! A See-For-Yourself Exhibit"; "Science in the Park: Playing with Forces and Motion"; "Seeing Is Deceiving." Ongoing: "Everest: Roof of the World"; "Living on the Edge." Admission to Omni, laser, and planetarium shows is \$7.50, \$5.50 for children and seniors. Now showing: "Laser Depeche Mode," Sun., 8 p.m.; "Laser Offspring," Thurs.-Sat., 8 p.m.; "Laser Rush," Sun., 9:15; "Laser Beastie Boys," Thurs.-Sat., 9:15 p.m.; "Laser Floyd's Wall," Fri.-Sat., 10:30 p.m.; "Friday Night Stargazing," Fri., 8:30 p.m.; "Wel-

come to the Universe," daily; "Quest for Contact: Are We Alone?" daily.

Commonwealth Museum

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

Lynn Beach Painters

Through Aug. 20: The exhibit, subtitled "Art Along the North Shore, 1880-1920," presents 60 works of the seven lyrical and evocative painters that comprised the school of American Marine Impressionists. The exhibition focuses on the significance and cohesiveness of the group placed within the context of the period of American art.

Other Events

Italian-American Fiestas

A different patron saint is honored almost every weekend in Boston's North End during the summer with a procession, music, carnival games, and pasta. For more information, call 536-4100 or visit <http://www.woc.org/public/edwardwharton/feast.htm>.

Aug. 11-13: Madonna Della Cava Society, Battery & Hanover Streets.

Aug. 17-20: "Fisherman's Feast" of the Madonna Del Soccorso di Sciacca Society, Fleet & North Streets.

Aug. 25: St. Domenic Society.

Aug. 25-27: San Antonio Di Padova Da Montefalcione, Inc., Thatcher & Endicott Streets

Aug. 28: St. Lucy Society, Thatcher & Endicott Streets.

Sep. 10: Santa Rosalia Di Palermo Society.

Two Wheel Deal

Through Sep. 29. Photographic exhibition by Tom McCarthy of motorcycles, with works since 1980. Daily 9-5 p.m.; call for weekend hours. At the New England School of Photography, 537 Commonwealth Ave., Boston, MA 02215. Call 617-437-1868 for more info.

Film Festivals

At the Museum of Fine Arts, Boston, 02115. For tickets and more information, call 369-3770. Tickets for each showing are \$7. \$6 MFA members, seniors, students, unless otherwise noted.

Films of Hou Hsiao-Hsie

Aug. 19: *Dust in the Wind* (1986, 109 min.). In the crowded city of Taipei, two young lovers struggle to find work and happiness in the face of 1960s economic reality. Hou draws again upon his own life experience in *Dust in the Wind*, lending the film an emotional immediacy.

Aug. 19: *Good Men, Good Women* (1995, 108 min.). *Good Men, Good Women* blends three stories into one stunning film. An actress is ambushed by her own past; simultaneously she prepares for the role of Chiang Bi-yu, an anti-Japanese resistance fighter who is later imprisoned as a subversive. Moving between past, present, and a historical account of Chiang, Hou displays breathtaking formal control.

Aug. 20: *The Puppetmaster* (1993, 142 min.). Adapted from the memoirs of Li Tien-lu, Taiwan's most famous puppeteer and an officially designated "national treasure," *The Puppetmaster* is an exploration of Li's 84 years of life. Hou strings together staged scenes, performances, and Li's spirited direct addresses to the camera to splendid effect.

Aug. 20: *Flowers of Shanghai* (1998, 120 min.). Set in the ornate brothels of 19th-century Shanghai, this exquisite film portrays the elaborate rituals of "callers" and their chosen flower girls. Golden lamp-light, gambling, rich food, and opium surround the film's inhabitants, whose passions are buried along with their despair in a mesmerizing and seductive tale of sexual intrigue.

Looking Forward, Looking Back: The Three Apples Storytelling Festival

Sep. 22-24, The 16th Annual Festival will be held in Harvard, Massachusetts. Each year New England's largest storytelling festival features over 20 different tellers with performances for all ages and interests. Sponsored in part by grants from local cultural councils, the festival draws over two thousand people each year to hear stories in the beautiful New England fall setting. For tickets and more info., call 617-499-9529 or visit <www.threeapples.org>. Prices start at \$7 for adults and \$4 for children per performance, with some free performances taking place throughout the weekend. Discount family day passes and advance sales tickets also available. Venues are handicapped accessible, and Saturday daytime adult performances will be Sign Language interpreted.

SOLAR C. OLUGBEFOLA



By Guan-Jong (John) Chen

Tech
Life

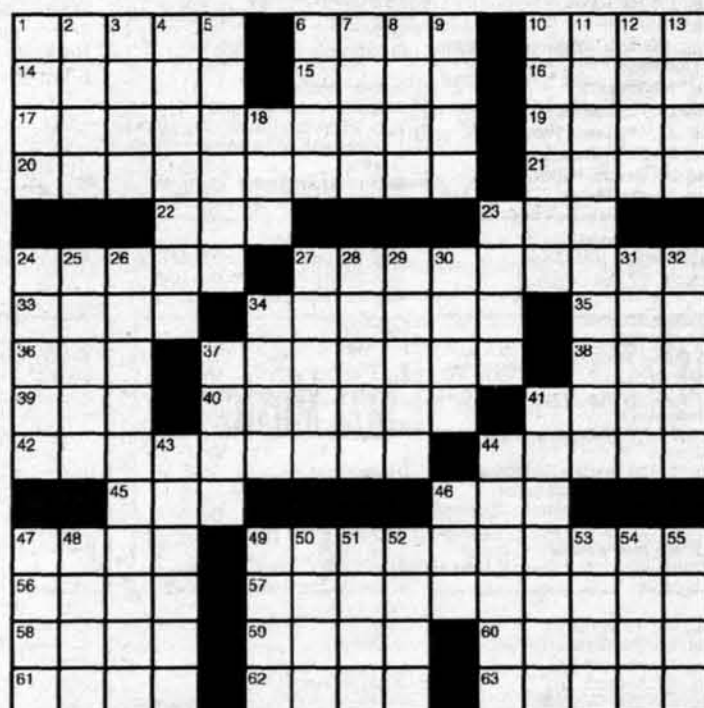


INSTITUTE EVIL



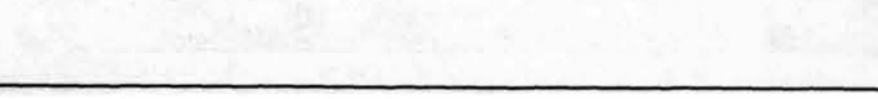
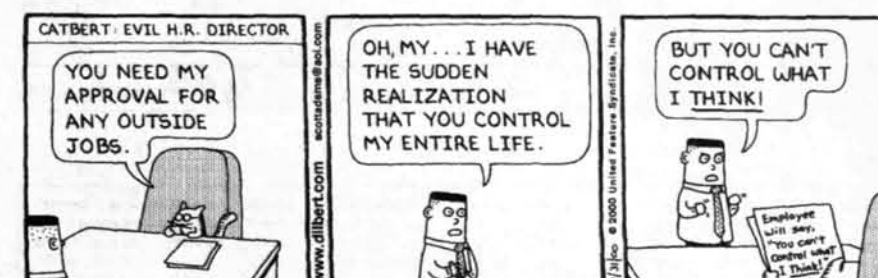
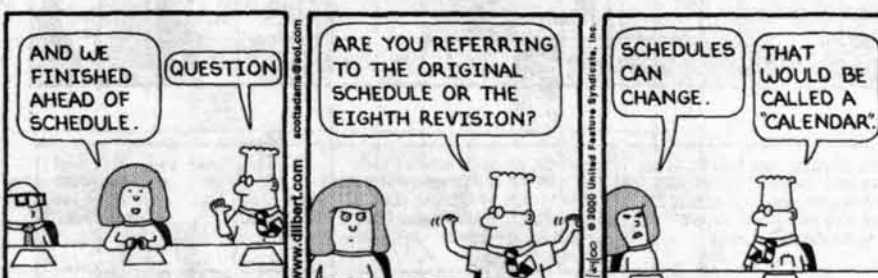
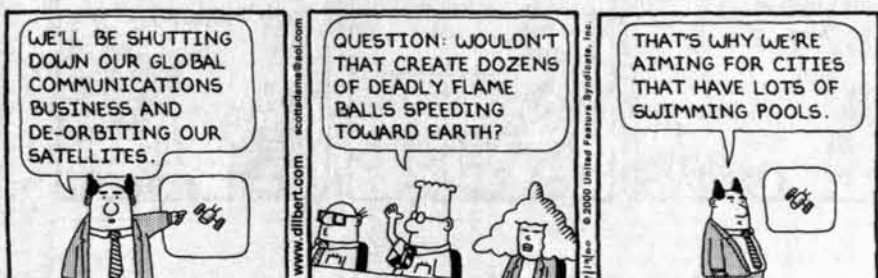
Crossword Puzzle

- ACROSS**
- 1 Jokerster
 - 6 Otherwise
 - 10 Precisely defined quantity
 - 14 Shell rival
 - 15 Guided trip
 - 16 Stellar blast
 - 17 Chicago landmark
 - 19 Musial or Getz
 - 20 Conman's characteristic
 - 21 Dangle
 - 22 Thousand dollars
 - 23 Fate
 - 24 Surgeon's cutter
 - 27 Lab container
 - 33 Word with liberal or fine
 - 34 More lean and sinewy
 - 35 Undivided
 - 36 Caspian
 - 37 Munich's state
 - 38 Neither partner
 - 39 T. Turner strn.
 - 40 Rampaged
 - 41 Caustic remark
 - 42 Knives for stabbing
 - 44 Small valleys
 - 45 Aged
 - 46 Lofting tennis shot
 - 47 Louise or Turner
 - 49 Innovative Austrian-born composer
 - 56 "East of _"
 - 57 Innovator
 - 58 Roman despot
 - 59 Autumn
 - 60 Old World lizard
 - 61 Calendar units
 - 62 Competent
 - 63 Tennis star Monica
- DOWN**
- 1 Crow calls
 - 2 Arabian sultanate
 - 3 Dust particle
 - 4 Frozen periods
 - 5 Remarkable person
 - 6 Harrow's rival
 - 7 Edmund or Rob
 - 8 Initiates legal proceedings
 - 9 Goofs
 - 10 Like wild horses
 - 11 Like written music
 - 12 Terrible tsar?
 - 13 Zesty flavor
 - 18 Cravat
 - 23 Modena money
 - 24 Survives
 - 25 _ we all?
 - 26 Office supplies
 - 27 Turning point
 - 28 Muse of poetry
 - 29 Becomes weary
 - 30 Kate or Tim
 - 31 Sound asleep?
 - 32 Seasoners
 - 34 Stick around
 - 37 Engendered
 - 11 Computer forefather
 - 13 Gauchos'
 - 44 Reed and Fargo
 - 46 Hilo garland
 - 47 Cultivate
 - 48 Novel thought
 - 49 Davenport
 - 50 Ten-legged crustacean
 - 51 Ants' home
 - 52 Make eyes at
 - 53 And others
 - 54 Vatican's only neighbor
 - 55 Mardi _



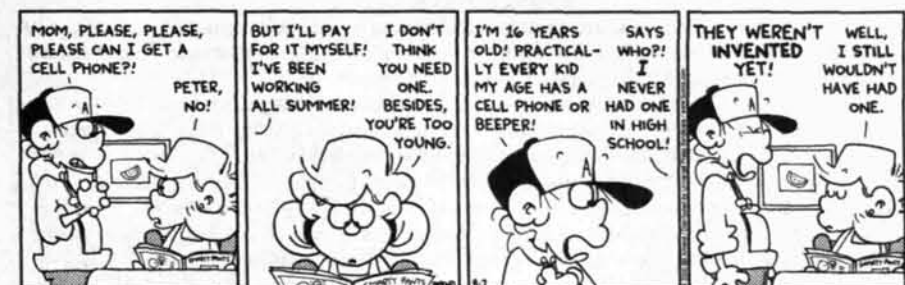
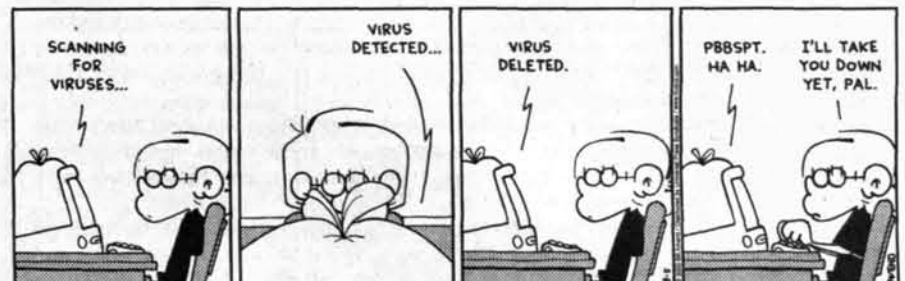
Dilbert®

by Scott Adams



FoxTrot

by Bill Amend



TechCalendar

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

Wednesday, August 9

8:00 a.m. - 6:00 p.m. - **seaT**. Kinetic sound sculpture by Diane Willow, currently an Artist in Residence at MIT. Her work explores our relationship with nature and technology in the urban environment. . free. Room: E15 Lower Level. Sponsor: Office of the Arts, Media Lab, PAKSMIT.
 9:00 a.m. - 5:00 p.m. - **Amy Cain: Up From Eden**. Paintings on wood and canvas. Opening Reception Thursday, June 22, 5-7pm.. free. Room: E52-466, The Dean's Gallery. Sponsor: Sloan School of Management.
 10:00 a.m. - 5:00 p.m. - **Flashes of Inspiration: The Work of Harold Edgerton**. An interactive exhibition celebrating the life and work of MIT legend Harold . \$5; \$2 students/seniors; \$1 children 5-18; free with MIT ID. Room: MIT Museum, N52 2nd floor. Sponsor: MIT Museum.
 12:00 p.m. - 1:00 p.m. - **Eudora Quick Start**. This session shows how to configure Eudora, create messages and address lists, send and receive attachments, and sort incoming e-mail.. free. Room: N42 Demo Center. Sponsor: Information Systems.
 12:00 p.m. - 1:00 p.m. - **Mascara: Original Rock 'n Roll**. Artists Behind the Desk Performance featuring Chris Mascara.. free. Room: Student Center Pavilion. Sponsor: Working Group on Support Staff Issues. Artists Behind the Desk Committee.
 6:00 p.m. - 8:00 p.m. - **Waltz lesson**. free. Room: Building 34, 3rd floor lobby. Sponsor: MIT Ballroom Dance Team.
 8:00 p.m. - 10:30 p.m. - **International Film Club Film Series**. free. Room: 4-237. Sponsor: Graduate Student Council, International Film Club.

Thursday, August 10

8:00 a.m. - 6:00 p.m. - **seaT**. Kinetic sound sculpture by Diane Willow, currently an Artist in Residence at MIT. Her work explores our relationship with nature and technology in the urban environment. . free. Room: E15 Lower Level. Sponsor: Office of the Arts, Media Lab, PAKSMIT.
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 12:00 p.m. - 1:00 p.m. - **PowerPoint Quick Start**. PowerPoint makes it easy to jazz up your presentations. Find out how Wizards can help you create on-screen slide shows, overheads, or 35mm slides. Learn how to use drawing tools, graphics, and create handouts. Includes a look at PowerPoint 2000.. free. Room: N42 Demo Center. Sponsor: Information Systems.
 6:45 p.m. - **Joint Christian Fellowship meeting**. Meeting with Christians from various on-campus fellowships for joint worship, prayer, and study. This week we will be discussing and role playing approaches to evangelism.. free. Room: West Lounge, Student Center (W20-201). Sponsor: Graduate Christian Fellowship. UCO.
 8:00 p.m. - **Mixed Doubles: Comedy One-Acts**. English Made Simple by David Ives; Going Home and Settling Accounts from Neil Simon's London Suite; Here We Are by Dorothy Parker; Time and the Behaviorist by John Mueller.. \$10, \$8 other students, MIT community & srs, \$6 MIT/Wellesley students. Room: Kresge Little Theater. Sponsor: MIT Community Players.
 9:00 p.m. - 10:30 p.m. - **Funk Class**. Beginner/Intermediate dance class taught by Sui-li Khoe. . free. Room: W4 Gym. Sponsor: Association of Student Activities, Dance Troupe.

Friday, August 11

8:00 a.m. - 6:00 p.m. - **seaT**. Kinetic sound sculpture by Diane Willow, currently an Artist in Residence at MIT. Her work explores our relationship with nature and technology in the urban environment. . free. Room: E15 Lower Level. Sponsor: Office of the Arts, Media Lab, PAKSMIT.
 9:00 a.m. - 5:00 p.m. - **Amy Cain: Up From Eden**. Paintings on wood and canvas. Opening Reception Thursday, June 22, 5-7pm.. free. Room: E52-466, The Dean's Gallery. Sponsor: Sloan School of Management.
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 12:00 p.m. - 1:30 p.m. - **Overview of Purchasing on the Web**. This demo integrates all aspects of using SAPweb for purchasing including requisitioning external vendors, internal providers and preferred partners. In this session we will introduce the SAP web requisitioning form, the new online catalogs and purchasing procedures for buying from preferred partner vendors. free. Room: N42 Demo Center. Sponsor: Information Systems.
 6:00 p.m. - 6:30 p.m. - **MITSFs weekly 'meetings'**. While these are, technically, meetings, it is night-forbidden to conduct Real Business at them, as they're really social events. Imaginary Business, however, is allowed. Often a dinner trip follows. (These continue during the term, but at 5:30.). free. Room: MITSFS Library, W20-473. Sponsor: Science Fiction Society, MIT.
 8:00 p.m. - **Mixed Doubles: Comedy One-Acts**. English Made Simple by David Ives; Going Home and Settling Accounts from Neil Simon's London Suite; Here We Are by Dorothy Parker; Time and the Behaviorist by John Mueller.. \$10, \$8 other students, MIT community & srs, \$6 MIT/Wellesley students. Room: Kresge Little Theater. Sponsor: MIT Community Players.

Saturday, August 12

12:00 p.m. - 5:00 p.m. - **Flashes of Inspiration: The Work of Harold Edgerton**. An interactive exhibition celebrating the life and work of MIT legend Harold (. \$5; \$2 students/seniors; \$1 children 5-18; free with MIT ID. Room: MIT Museum. Sponsor: MIT Museum.
 12:00 p.m. - 5:00 p.m. - **seaT**. Kinetic sound sculpture by Diane Willow, currently an Artist in Residence at MIT. Her work explores our relationship with nature and technology in the urban environment. free. Room: E15 Lower Level. Sponsor: Office of the Arts, Media Lab.
 8:00 p.m. - **Mixed Doubles: Comedy One-Acts**. English Made Simple by David Ives; Going Home and Settling Accounts from Neil Simon's London Suite; Here We Are by Dorothy Parker; Time and the Behaviorist by John Mueller.. \$10, \$8 other students, MIT community & srs, \$6 MIT/Wellesley students. Room: Kresge Little Theater. Sponsor: MIT Community Players.

Sunday, August 13

12:00 p.m. - 5:00 p.m. - **Flashes of Inspiration: The Work of Harold Edgerton**. An interactive exhibition celebrating the life and work of MIT legend Harold (. \$5; \$2 students/seniors; \$1 children 5-18; free with MIT ID. Room: MIT Museum. Sponsor: MIT Museum.
 12:00 p.m. - 5:00 p.m. - **seaT**. Kinetic sound sculpture by Diane Willow, currently an Artist in Residence at MIT. Her work explores our relationship with nature and technology in the urban environment. free. Room: E15 Lower Level. Sponsor: Office of the Arts, Media Lab.

Monday, August 14

8:00 a.m. - 6:00 p.m. - **seaT**. Kinetic sound sculpture by Diane Willow, currently an Artist in Residence at MIT. Her work explores our relationship with nature and technology in the urban environment. . free. Room: E15 Lower Level. Sponsor: Office of the Arts, Media Lab, PAKSMIT.
 9:00 a.m. - 5:00 p.m. - **Amy Cain: Up From Eden**. Paintings on wood and canvas. Opening Reception Thursday, June 22, 5-7pm.. free. Room: E52-466, The Dean's Gallery. Sponsor: Sloan School of Management.
 1:00 p.m. - 4:00 p.m. - **HTML Demo**. The HyperText Markup Language (HTML) is the standard for publishing on the World Wide Web. This session gives an overview of the electronic publishing process and shows how to code in HTML. Topics include: parts of an HTML document, the tags used to mark up documents, links, publishing documents on Athena. . free. Room: N42 Demo Center. Sponsor: Information Systems.
 7:00 p.m. - 9:30 p.m. - **Ballroom Dance Workshop**. Beg./Int. Fox Trot Class (7:00-8:30) followed by free general dancing until 9:30. No partner necessary; casual dress.. \$1 members/ \$2 non-members. Room: Lobby 13. Sponsor: Ballroom Dance Club.

Tuesday, August 15

8:00 a.m. - 6:00 p.m. - **seaT**. Kinetic sound sculpture by Diane Willow, currently an Artist in Residence at MIT. Her work explores our relationship with nature and technology in the urban environment.

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.

ment. . free. Room: E15 Lower Level. Sponsor: Office of the Arts, Media Lab, PAKSMIT.

9:00 a.m. - 5:00 p.m. - **Amy Cain: Up From Eden**. Paintings on wood and canvas. Opening Reception Thursday, June 22, 5-7pm.. free. Room: E52-466, The Dean's Gallery. Sponsor: Sloan School of Management.

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12:00 p.m. - 1:00 p.m. - **Web @ 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, and basics of Web certificates. . free. Room: N42 Demo Center. Sponsor: Information Systems.

12:10 p.m. - **GABLES Lunch with a Woman's Focus**. The lunch is an opportunity for gay, lesbian, bi-sexual, and transgendered MIT staff and faculty to gather in a social environment to meet and greet one another. It is also a venue for us to talk about issues of interest to the MIT and the larger gblt community. Our colleagues and friends from the wider community are invited to join us.. Room: TBA. Sponsor: GABLES.

6:00 p.m. - 8:00 p.m. - **Rumba lesson**. free. Room: Building 34, 3rd floor lobby. Sponsor: MIT Ballroom Dance Team.

8:00 p.m. - 10:00 p.m. - **West Coast Swing Lesson**. Students: \$7/lesson, \$18/series Non-students: \$9/lesson, \$24/series. Room: Lobby 13. Sponsor: MIT Ballroom Dance Team.

Wednesday, August 16

8:00 a.m. - 6:00 p.m. - **seaT**. Kinetic sound sculpture by Diane Willow, currently an Artist in Residence at MIT. Her work explores our relationship with nature and technology in the urban environment. . free. Room: E15 Lower Level. Sponsor: Office of the Arts, Media Lab, PAKSMIT.

9:00 a.m. - 5:00 p.m. - **Amy Cain: Up From Eden**. Paintings on wood and canvas. Opening Reception Thursday, June 22, 5-7pm.. free. Room: E52-466, The Dean's Gallery. Sponsor: Sloan School of Management.

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12:00 p.m. - 1:00 p.m. - **Happy the Clown: Muzak for the Next Generation**. Happy the Clown, aka Steve Muccini, is a mail processor in the Dept of Facilities.. free. Room: Student Center Pavilion. Sponsor: Working Group on Support Staff Issues. Artists Behind the Desk Committee.

12:00 p.m. - 1:00 p.m. - **Windows 2000 Quick Start**. This session demonstrates the new features and functionalities of Windows 2000 for the desktop user. Tour Start Menu enhancements; compare differences between the new My Network Places and previous Network Neighborhood; meet the Active Desktop, Power Management, and Windows Update. See how many Control Panel functions have been consolidated, where NT profiles and Administrative Tools now reside, and how to set up a printer. We will explain why Active Directories are not currently allowed at MIT and make some recommendations for operating in this new environment.(System administration not covered.). free. Room: N42 Demo Center. Sponsor: Information Systems.

3:00 p.m. - 5:00 p.m. - **spouses&partners@mit meeting**. We have informal meetings the 1st and 3rd Wednesdays of June, July, and August. We will meet on the steps of the Student Center at 3:00 P.M. We can take a walk or just sit in the grass. If the weather is rainy, we will meet in front of LaVerde's inside the Student Center. free. Room: Student Center steps. Sponsor: spouses&partners@mit.

6:00 p.m. - 8:00 p.m. - **Tango lesson**. free. Room: Building 34, 3rd floor lobby. Sponsor: MIT Ballroom Dance Team.

8:00 p.m. - 10:30 p.m. - **International Film Club Film Series**. free. Room: 4-237. Sponsor: Graduate Student Council, International Film Club.

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Dorm May House Undergrads If Lawsuit Persists

Dorm, from Page 1

Manager Michael K. Owu.

"The modular floor plan permits great flexibility in the ultimate programming of the residence. The building is being designed to accommodate both single graduate students as well as married students," said Chancellor Lawrence S. Bacow '72 in an e-mail.

Grad dorm to house undergrads?

With a lawsuit indefinitely delaying progress on the new undergraduate dormitory, slated to be completed by September 2002, it seems likely that the new graduate dorm will house undergraduates on a short-term basis.

"There is that possibility in the very short-term. At least a portion of that building would temporarily house undergrads until the new undergrad dorm is completed," Colbert said. "The bottom line, however, is that we will significantly increase grad housing in the long-term."

In fact, Ryan J. Kershner G, vice president of the Graduate Student Council, said that housing undergraduates was at least part of the motive for the building's modular design. Such a layout will permit rooms to be easily reconfigured into doubles, accommodating undergraduates.

"Virtually all of our graduate residences have at one time or another in their history housed undergraduates, usually on a temporary basis," Bacow said.

Such a prospect does not sit well with graduate student advocates. Kachani said that "if the new dorm houses undergraduates, the GSC will interpret it as a broken promise."

Neighbors worried about parking

At a community meeting on July 27 to discuss the new dorm with

MIT representatives, Cambridgeport residents expressed concerns about parking, the need for retail outlets, and open space.

Neighbors were concerned about the introduction of additional graduate students into Cambridge's already overcrowded traffic situation. Current plans provide for about 300 new parking spaces, a minimum of 63 of which will be reserved for graduate students. Residents worry that 300 spaces won't be enough to compensate for the parking problem the dorm creates, and that students will forego those parking spaces for cheaper Cambridge street parking.

"The residents don't understand that most grad students don't have cars. About 30% are foreign and almost certainly don't have cars," said Robert A. Bernstein, chair of the GSC housing and community affairs committee.

Another concern raised by residents was the absence of retail space, which could help make the building more attractive to both the public and to students.

Colbert said that current plans include retail space on the ground floor along the Sidney side of the building for basic student amenities, such as coffee, pizza, and laundry.

Dorm planning is proceeding

Planning for the new dorm has now entered the schematic phase, expected to last six to eight weeks, Kachani said. By February 2001, the design phase will be complete and construction should begin, Owu said.

In the immediate future, there will be a hearing on August 22 at 7:40 p.m. before the Planning Board.

Kachani said the GSC will now focus its attention on making the new dorm, which is expected to be expensive to live in, more affordable to all students.

on said.

ATO Rush Chair Ken A. Takase '01 added, "If we get in trouble at the hotel, we're pretty much out of rush, and we don't want to do anything to risk that."

Rules at dormitories

While at the dormitories, members of the fraternities will be subject to a number of rules designed to minimize the impact on dormitory rush.

IFC President Damien A. Brosnan '01 said at the meeting that fraternity members would be confined to an all-upperclassmen section of each dormitory, and that they would be prohibited from speaking with freshmen while in the dormitories.

According to an e-mail sent by Cain, fraternity members will not be allowed to display fraternity insignia while in the dormitories. They will be allowed in the dormitories only from midnight until 8 a.m. and for one additional hour each day. Fraternity members will be held responsible for the condition of the areas they inhabit and can be evicted by JudComm with two hours notice.

Brosnan said that JudComm members would be visiting the fraternities at the hotels and at the dormitories, assuring that members enter and exit the dormitories at the correct times.

"We'll rely on complaints. If people have a problem, their job is to give IFC and DormCon a call and we'll go take care of it," said Cain.



MIT NEWS OFFICE

This preliminary sketch shows the view of the new graduate student dormitory from Sidney Street. The dorm, expected to be completed by August 2002, will contain 400 units of housing, enough for about 600-750 students.

Kappa Sig, ATO Will Rush out of Hotels

Rush, from Page 1

are willing to go along with it since it's such a short time."

KS, ATO will rush out of hotels

Members of KS and ATO will use their dormitory rooms only to sleep and shower, conducting all rush activities out of hotel suites. At a presentation of their preliminary rush proposal before the Interfraternity Council's meeting of rush chairs, KS and ATO rush chairs said that they would locate their desks at the houses and offer brief house tours to freshmen, but they will conduct all other rush events from hotel suites.

"It's pretty much just sleeping at the dorms," said KS Rush Chair Kevin T. Weston '03.

ATO has rented ten rooms with twenty beds in the Royal Sonesta, and KS has rented out the same capacity at University Park Hotel. Each fraternity will keep two or three brothers in the hotel each night.

Each fraternity has also rented vans to shuttle freshmen from the hotels to the desks at the houses and back to campus. Members of other fraternities who wish to see freshman at ATO or KS will report to the desks at the houses, and ATO and KS will then shuttle freshmen there. Both rush chairs cited courtesy to the hotels hosting them as the reason for this arrangement.

"The hotels don't want the commotion of desks or campers," West-



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New Pet Policy Permits Cats; Forbids Dogs, Caged Animals

Cats, from Page 1

his cat only in cat-approved areas of the dorm, and to keep only one cat.

Cat owners must comply with city animal control and licensing laws and prevent flea infestations of their rooms and of the house. They must also insure that their cats have had all necessary vaccinations and are spayed or neutered at the appropriate age. Each cat will also be given a small red registration tag.

Each participating dorm will have a designated "PetComm," who will keep on record the names, photographs, and veterinary history of all cats in a dorm.

Each of the four participating dorms will have a limited number of spaces for cats. There will be a maximum of five cats allowed in Bexley, twelve in East Campus, five in Random, and five in Senior House, said Matthew S. Cain '02, president of Random Hall and vice president of DormCon.

Petcomm to oversee problems

In the case of any problems with

the new policy, the Pet Chair and dorm Judicial Committee will be responsible for assessing damage and finding a solution. "We don't want this burden to fall on house managers; they have enough to do," Frank said. "This is something the students want, so we should be taking care of it as much as possible."

"We assume students are serious about having pets" after going through the registration process and seeing a veterinarian for the necessary pet care and proof thereof," Nilsson said. "We hope they will follow this responsible set of rules," and that there will therefore be few problems, she said.

Pet policy will be limited to cats

Nilsson and Frank were clear on the policy not extending to dogs, which can incur more liability, or smaller caged animals, which can generate more mess than cats.

As conference attendees are often housed in West Campus dorms, this policy will not be extended to the remaining dorms, Nilsson said.

"We will examine the pilot sev-

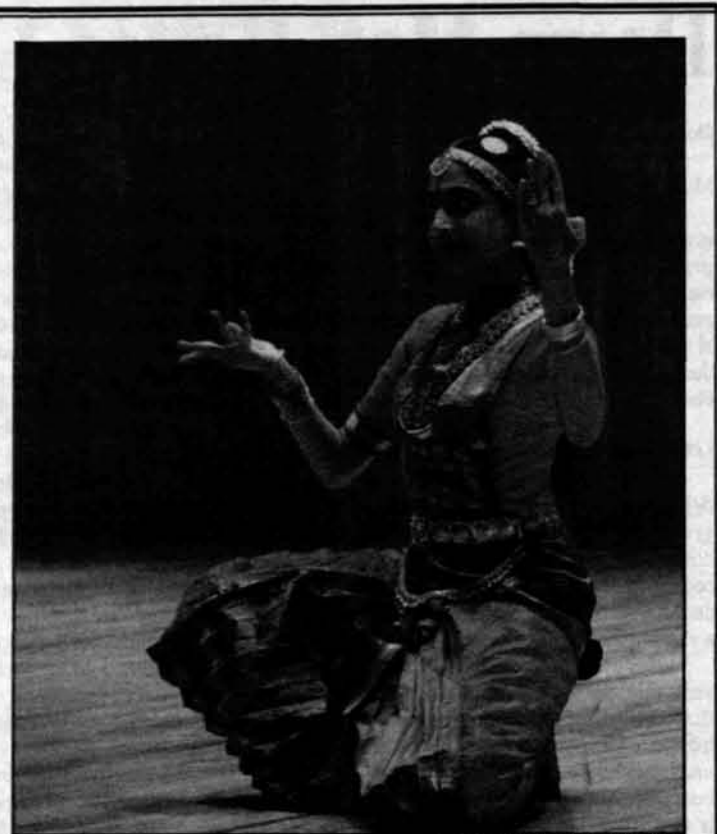
eral times throughout the year, and in early spring," Nilsson said. "The policy will stay as long as it is adhered to," Nilsson said.

Policy to give students control

Dormcon president Jeffrey C. Roberts '02 added that this pilot allows the RLSLP and other offices to give students some additional responsibility. Allowing students to keep this kind of responsibility is "one of Dormcon's major goals," he said.

Students and administrators have been working on establishing a pet policy since last winter, Evans said. In March, the final proposal was submitted to Nilsson and Andrew M. Eisenmann '70, the former Director of Residential Life and Student Life Programs.

MIT's policy was influenced heavily by the program at the California Institute of Technology, Frank said. "We looked for other schools with similar policies, and CalTech was the only one similar to MIT. The only other we found at all was [at] Reid College, a small liberal arts college in the Northwestern US."



SAMUDRA VIJAY—THE TECH

Sunanda Narayanan, a Sloan-MIT student and an acclaimed exponent of the Vazhuvoor tradition of Bharatnatyam, the well known Indian classical dance form, performed a lecture-demonstration with dance program in the Kresge auditorium at MIT. The event was sponsored by AID-Boston.

Oversights by MIT Housing Bring About Denials by CLC

CLC, from Page 1

nal listing of 324 rooms and 326 lodgers, Nilsson accidentally assumed that MacGregor only housed students in singles and increased the listed number of rooms to 326.

Further research by The Tech into the number of residents at MacGregor showed that Nilsson's application also listed only the number of students while omitting graduate

resident tutors, the housemaster, the assistant housemaster, and their families. Scali stated that all residents must be counted in the new application.

"We've always been under the understanding that the Commission wanted standard occupancy figures," said Sarah E. Gallop, co-director of the Office of Government and Community Relations. "That was the understanding for over twenty years."

Following the denials, Gallop and Nilsson met with Barnes and Scali last Thursday to discuss a solution. The Commission requested that MIT hire a specialist recom-

mended by the city to inspect Institute residences and submit amended applications with standard occupancy, maximum occupancy, and number of rooms.

According to Gallop, MIT bases its current maximums for crowding on an in-house analysis of student safety, which considered issues like sanitary facilities and fire safety. Gallop said that she believes current crowding maximums determined by MIT will be below the independently determined maximums.

Suspensions bring about changes

For years, MIT had left occupancy and room numbers unchanged with no objection from the Commission, even as construction and

crowding caused yearly fluctuations in capacity and number of rooms.

However, following its suspensions of Kappa Sigma and Alpha Tau Omega in March, the Commission became aware of problems with MIT's lodging house licenses.

MIT officials noticed a new trend in the Commission's questioning: "Whenever we went before the Commission recently, [the Commission] asked the same question: 'How many people are in your house?'" Gallop said.

It was then that MIT realized that the Commission kept a different set of numbers from the Inspectional Services Department, with which Cambridge fraternities had kept their residences numbers up to date, said Neal H. Dorow, assistant dean

of residence and student programs. "We weren't aware until very recently that the CLC has a different set of numbers."

Nilsson began filing for amendments to dormitory licenses while the Cambridge FSILGs performed their own recounts. Of dormitories, Bexley received the greatest adjustment — from 98 to 136 rooms — after Nilsson discovered that the former number was the number of suites, not the number of residential rooms. WILG's fifteen-resident increase was the largest requested among summer FSILG applicants, with pika's requested change from 18 residents to 32 residents in second place.

Dana Levine contributed to the reporting of this story.

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Solution to Crossword

on page 12

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Athletics Renovations

This summer, MIT's athletic facilities have been undergoing several major renovations, including the replacement of the indoor and outdoor tracks and the installation of new locker rooms and equipment facilities.

News Briefs

The outdoor track surrounding Steinbrenner Field is receiving a serious overhaul, which will include the expansion of the track from six to eight lanes and the addition of a new surface.

Assistant Department Head for Facilities and Operations Daniel J. Martin said that the construction will be finished by mid October.

John Hawes of the Department of Facilities said that the project has an estimated budget of \$2.1 million, which will come

from both infrastructure money taken from the athletics budget and outside donations.

Although the construction will continue into the school year, Martin stated that MIT's athletics teams will be unaffected. For instance, the cross country team does not use the track during the fall season.

The indoor track will also be redone with a new surface, at an estimated cost of around \$800,000. Martin said that this will make the track more "user friendly" because the additional surface will provide more cushioning to runners' feet than the current surface.

The locker rooms will also receive a major overhaul, including new lockers, new showers, a new athletic training room, and a new equipment issue facility. These improvements, which will cost an estimated \$2.4 million, are part of athletic facility renovations totalling \$45 million.

— Dana Levine

Tech Takes Over Daily Confusion

Beginning with Orientation this August, The Tech will plan and publish the *Daily Confusion*.

Satwiksai Seshasai '01, chairman of The Tech, said that the *Daily Confusion* "has always been printed by The Tech, but this is the first year that The Tech is participating in the collection of the entries."

For the last two years, the Undergraduate Association has been compiling entries for the *Daily Confusion*.

However, this year, "it was getting close to the time that the process usually begins, and no one else had shown initiative to collect entries from the rush chairs," Seshasai said. "We decided that, given the infrastructure and strength of our organization, we

could do a more efficient job of collecting entries from the living groups."

One consequence of The Tech's being in charge of the *Daily Confusion* is that "no one in the administration will read the entries before they appear in *The Tech*," Seshasai said. Last year, members of the Residential Life and Student Life Programs office reviewed the entries before publication and could remove entries for events that didn't conform to MIT's rules.

Also, "because we removed the administration review step and are using the Tech Calendar system, we've been able to extend the deadline [for entry submission] to August 18," Seshasai said.

Like last year, the *Daily Confusion* will be available as a complete booklet describing the whole week's events and as a daily listing in *The Tech*.

— Rima Arnaout

MLE



MediaLab Europe (MLE), affiliated with MIT's Media Lab here in Cambridge, celebrated its grand opening last month in its fourth-floor lab space (above) at the Guinness Hops Store (right) in Dublin, Ireland. The Hops Store will be completely converted to MLE lab space by January, to be used by a variety of professors and graduate students. One such researcher is current Media Lab graduate student Adam Smith, shown below (center) with MLE board member and U2 lead singer Bono (below, left) and U2 guitarist The Edge.

Photography by Roshan Baliga



MediaLab
Europe

Dorm Renovations Are Expected To Finish on Time

By Pius Uzamere II

Residents returning this fall to East Campus and Random Hall can expect to move in next week as planned, according to Karen A. Nilsson, associate director for operations and housing. This summer's construction is proceeding according to schedule, she said.

"We will be ready," Nilsson said. The renovations at each dormitory are coming to an end, and the buildings, despite their current state of disarray, will be ready for freshmen during Orientation.

Renovations to the dormitories began at the end of last term as part of a \$32 million project to upgrade the life safety systems of all residential buildings on campus. As part of this project, Eastgate and Baker House were also renovated, Nilsson said. Of particular concern in these renovations is fire safety, including the addition of sprinklers and grounded outlets, she said.

Nilsson said that East Campus and Random, two of the oldest dormitories on campus, were not in violation of fire codes. The renovations will allow MIT to maintain its fire safety standards, she said.

In addition to work on the life safety systems, the kitchens at East Campus were redone, the sinks were repaired, and Random Hall received some new furniture.

Although the renovations are nearing completion, some work will be continued after students move into the buildings in the fall.

Attempts will be made to work around the students, Nilsson said.

The project was extremely difficult and "more extensive" than expected, Nilsson said. Final budget figures for the project, initially slated to cost \$700,000, are not yet available.

While some unexpected difficulties were encountered, they were not problematic, Nilsson said. Trace amounts of lead and asbestos were found during core drilling of the building, but these were removed during the abatement process.

Residents' belongings thrown out

In an e-mail sent to a public East Campus mailing list, Richard S. Tibbetts '02 complained that residents' personal belongings were being disposed of during the construction. "Anything in the lounges that does not meet with fire codes is getting grunged (thrown away)," Tibbetts said in the message. According to Tibbetts, belongings in a room designated as summer storage on Fifth East were also being "grunged."

East Campus President Brandy L. Evans '01 said that the situation had resulted from a miscommunication. Evans initially told residents that items moved to the lounges for storage over the summer would not be checked for fire code violations.

However, some of these items were mistakenly disposed of. In the case of the storage room, items were accidentally moved into a lounge rather than another storage

room, she said.

Most of the items initially thrown out were rescued after com-

plaints. Students will be reimbursed for any items that were lost, Evans said. Tibbetts, the hall chair for

Fifth East, initiated negotiations with the administration regarding the lost items, she said.



MING-TAI HUI-THE TECH

Rhett Creighton '02 rests at the end of the Infinite Corridor while attempting to enshrine his name in the *Guinness Book of World Records* by setting a new mark for the longest continuous crawl. Sixteen hours into the attempt, a Guinness official disqualified Creighton for four technicalities including allowing his stomach to touch the floor, according to Kevin A. Simmons '98. Following the ruling, Creighton gave up the exhausting task which he would have been required to start over. "I am a failure," says Creighton, "but I thank everyone who kept me going." The still-standing record for the longest crawl stretches 31.44 miles. Creighton completed 78 lengths of the Infinite Corridor, about ten miles.



*The Tech congratulates
staff members*

*Garry and Karlene
Maskaly*

on their recent wedding.

*Best wishes for a
happy marriage.*



*Nothing we do, however virtuous, can be accomplished alone;
therefore, we are saved by love. — Reinhold Niebur*