

BayTSP Labels MIT #1 in Digital Piracy; IS&T Disputes Claim

By Ana Lyons

MIT is the leading university for digital piracy and related copyright infringements within the U.S. for a second time in a row, according to a the 2008 report from BayTSP (published May, 2009).

BayTSP, short for Bay-area “Track, Security, Protect,” is a California-based company specializing in analysis of online copyright infringement. BayTSP compiles data using through their piracy-network crawling software and databases of digital fingerprints of media.

According to spokesman Jim E. Graham, BayTSP collects its raw data for “nearly every motion picture studio, a good number of software companies, video game and publishing companies and an increasing number of sports and pay-per-view companies,” and compiles its data into an annual report available to the general public. See <http://tech.mit.edu/V129/N28/piracy/>.

“We have data centers in several places in the U.S., Europe, and Asia — all over the world,” says Graham.

Although MIT was not in the top ten worldwide, Graham said that in the U.S., MIT, University of Washington and Boston University

Rank	Last Year	Organization	Total
1	1	MIT	2,593
2	16	University of Washington	1,888
3	5	Boston University	1,408
4	2	Columbia University	985
5	6	University of Pennsylvania	961
6	14	Vanderbilt University	886
7	10	University of Massachusetts	803
8	4	Purdue University	784
9	26	Iowa State University	719
10	—	Amateur Radio	708

SOURCE: BAYTSP

BayTSP’s 2008 report ranks MIT first among U.S. universities for copyright infringement. See p. 11 for global rankings. MIT was also first in the 2007 ranking.

topped the lists with the most infringements of BayTSP client materials.

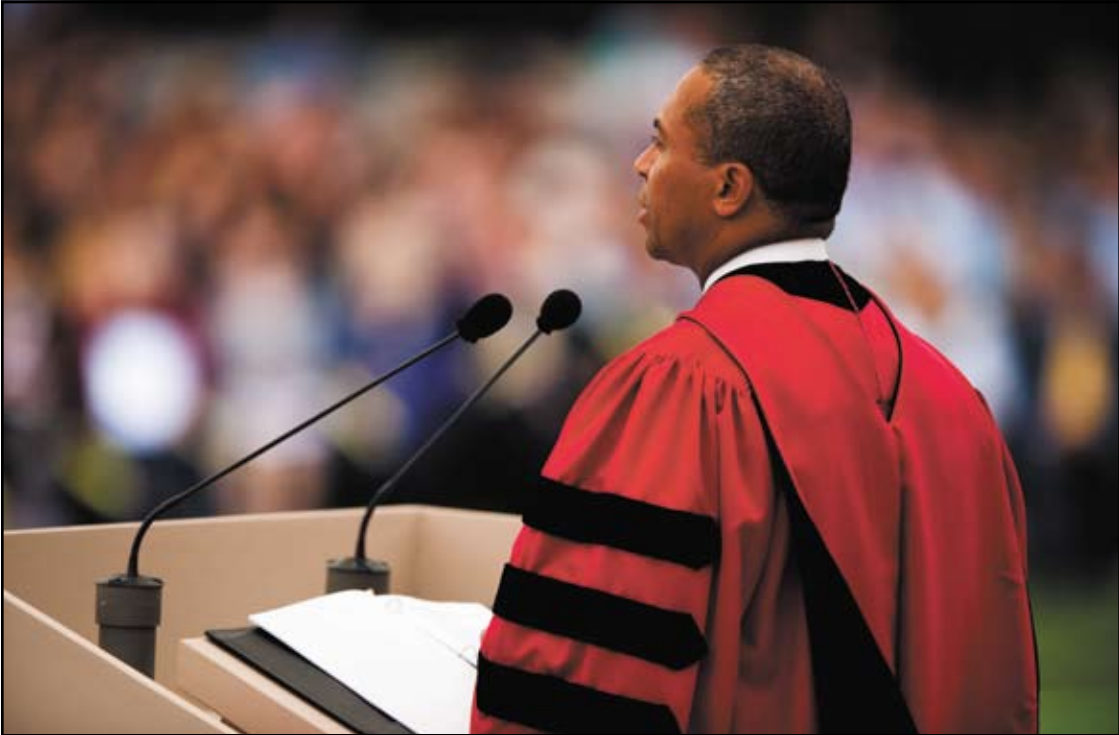
Graham said the number of infringements being found at domestic universities has held relatively steady since BayTSP began collecting statistics in 2006.

According to the report, the University of Botswana was the worst infringer worldwide (at 9,027 infringements); MIT was measured at 2,593 infringements.

In an interview, Graham said that the data presented in the re-

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Weather Holds Up for Ceremony, Class of 2009 Walks Last Friday



ERIC D. SCHMIEDL—THE TECH

Massachusetts Governor Deval Patrick speaks to graduating students at MIT’s 2009 Commencement exercises on June 5, 2009 in Killian Court. Visit <http://tech.mit.edu/V129/N27/commencement/livephoto.html> for additional photos of Commencement.

By Ziwei Hao

STAFF REPORTER

“Even in the bleakest places, young people crave a reason to hope,” Massachusetts Governor Deval Patrick told more than 2,200 graduating students at last Friday’s Commencement ceremony.

Thousands of others — faculty, alumni, family, and friends — filled Killian Court to watch the event.

In the sea of black mortarboards, a few decorations stood out from the crowd: a model of the brain, a crab hat, a stuffed beaver, and a toy space shuttle.

Antonia D. Schuman ’58, the president of the MIT Alumni Association, led the MIT faculty, staff, and speakers to the stage. The Class of 1959, clad in cardinal red 50th reunion blazers, proceeded to their

assigned seating on the grassy court. The graduates filed in last, down the center aisle to their seats.

MIT Corporation Chairman Dana G. Mead PhD ’67 opened the Commencement exercises. The audience and faculty then rose for the Invocation by Institute Chaplain Robert M. Randolph and remained standing

Commencement, Page 10

’07-08 Tute Disciplines Fewer; Eight Suspended

By Michael McGraw-Herdeg

EXECUTIVE EDITOR

The Committee on Discipline heard fewer cases in 2007-8 than in the prior year, a decline driven by fewer charges of unauthorized access and academic misconduct.

Charges of personal misconduct which did not involve “unauthorized access” actually increased. Eight students were suspended last year, com-

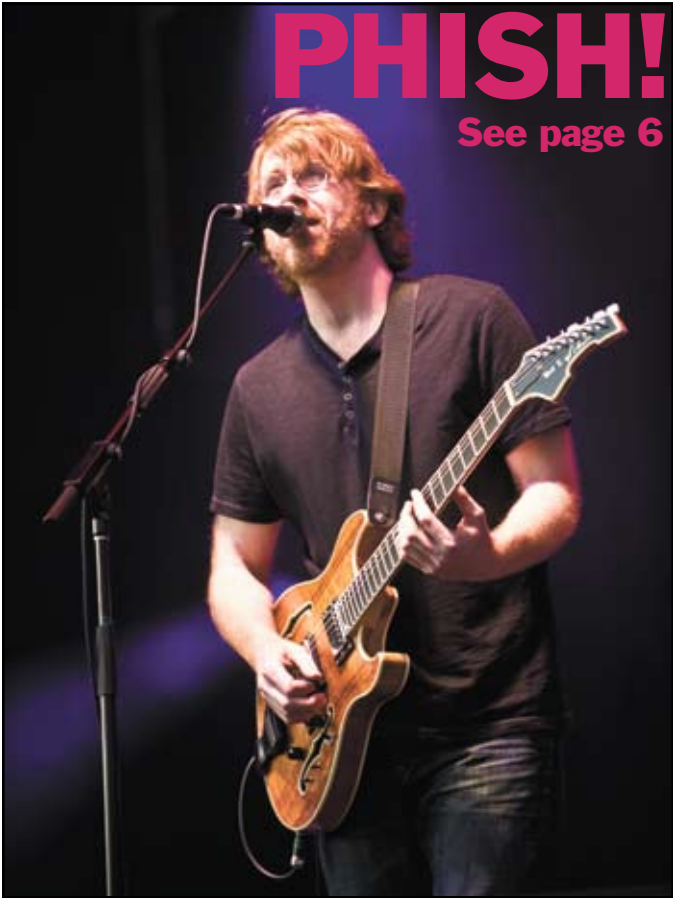
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In Short

¶ **Professor David B. Schauer** died of cardiac arrest on Sunday, June 7, at MGH. The professor of biological engineering was only 48 years old. Schauer is survived by his two sons, Nathan and Sam.

¶ **New Corporation members** were elected last Friday. Life members: Gordon M. Binder, Gururaj Deshpande, and Barrie R. Zesiger. **Term members:** Raja H.R. Bobbili ’08, Brit J. d’Arbeloff SM ’61, Rafael del Pino SM ’86, Mohammed A. Jameel ’78, Cleve L. Killingsworth ’74, Robert B. Millard ’73, Alejandro Padilla ’94, Antonia D. Schuman ’58, Peter L. Slavin MBA ’90, and Kenneth Wang ’76.

¶ **The World and Nation section** returns when *The Tech* resumes regular publication in August.



S. BALAJI MANI—THE TECH

Guitarist Trey Anastasio, now sober, performs “Sample In A Jar” during the opening show of Phish’s summer tour at Fenway Park on May 31, 2009.



We reviewed Bing so you don’t have to. It’s alright.

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CAMPUS LIFE

Christine Yu: Life without a laptop can be surprisingly good.
Michael Lin: Why do we root for underdogs? A *Halo 3* story.

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ATO’s Newly-Relicensed House Is Set to House Six

Fraternity Continues to Seek AILG Accreditation

By Michael Yu

STAFF REPORTER

The Cambridge License Commission (CLC) granted the Alpha Tau Omega fraternity a housing license on Thursday, June 4, though ATO continues to navigate the rocky waters of university fraternity bureaucracy.

ATO President DeRon M. Brown ’10 said in an e-mail: “It really feels great that our lodging license was finally approved. It was a very long process in which we worked very hard to complete the necessary steps to regain approval.”

Having had the license for only a week, ATO already opened summer housing for six residents, said Brown.

In previous years ATO has had up to 52 summer residents, said ATO Resident Adviser Ovid C. Amadi G in an e-mail.

Brown is confident that ATO can continue to operate with a sustainable budget despite reduced summer housing revenue.

After losing its housing license last summer when a pipe burst and flooded their house, ATO had been

performing repairs on the pipe and other unexpected problems.

The CLC’s license approval is conditional on ATO following the alcohol rules set with MIT, restraining from using the roof, undergoing monthly inspections by the alumni board and MIT, and setting up inspections with the Cambridge Fire Department. The CLC plans to reexamine the decision in six months.

ATO Lacks AILG Accreditation

ATO’s recent housing license victory is a rare bright spot after a year of challenges.

For the past two semesters, MIT’s Association of Independent Living Groups (AILG), has not recommended ATO for accreditation. (The AILG is a group of FSILG alumni that advises current FSILG members.)

The Interfraternity Council (IFC) JudComm, is sanctioning ATO for an underage drinking incident during last fall’s Rush.

But, the Division of Student Life (DSL) does not have “any motives to remove ATO,” said Kaya Miller, as-

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OPINION

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Save Ashdown Dining!

So many of us have enjoyed the opportunity to participate in the dining program offered by the new Ashdown dorm, NW35, that we have taken its presence for granted. The diverse menu, pleasant atmosphere and the surprisingly low prices have been highly convenient and enjoyable, especially for graduate students such as myself.

What made Ashdown Dining different was not just its accessible location (two Tech Shuttle stops away from main campus and a short walk away from the four main graduate dorms), its accommodating personnel (who were almost always serving the students with a smile), or its wide range of options (which included a variety of cuisines, as well as vegetarian options). It was also the philosophy behind Ashdown Dining, which its manager, Beverly Collet, called “white cloth service for brown bag clients” in an interview published in the Tech.

The commitment to food quality was evident to all the diners, and the dinner options were, in my opinion, comparable or better to those at nearby restaurants. In addition, the dining service was focused on being environmentally friendly by using local and organic ingredients whenever possible, serving food on reusable plates, and minimizing waste by only having students come for a second serving after they were done with the first one.

With so many great things going for it, Ashdown Dining’s problem was that it wasn’t making enough money to support its operations. Currently, campus dining is provided as a service to the student community and is not expected to make money. MIT could not afford in the current economic situation, and the administration decided to shut down the food services at Ashdown Dining starting next fall.

But there is something we can do to make the administration change its mind. If you have ever eaten at Ashdown, you will agree with me that it would be worth paying more for this kind of all-you-can-eat service than the \$8

we were being charged. Perhaps you would be willing to commit to eating at Ashdown five or ten evenings a month.

While the best options are still being worked out, it seems clear that by showing community-wide support for Ashdown Dining, including a willingness to pay more or commit to being a semi-regular customer, the

administration may realize that the operation is sustainable and will not need to be subsidized as heavily.

So, if you would like to keep Ashdown Dining open next year, please join the Facebook group “Save Ashdown Dining” today. Together, we can make a difference!

Leonid Chindelevitch



“A right delayed is a right denied.”

— Martin Luther King, Jr.

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Editorials are the official opinion of *The Tech*. They are written by the editorial board, which consists of Chairman Austin Chu, Editor in Chief Nick Bushak, Managing Editor Steve Howland, Executive Editor Michael McGraw-Herdeg, and Opinion Editor Andrew T. Lukmann, Joseph Maurer, and Ethan Solomon.

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

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Letters, columns, and cartoons must bear the authors’ signatures, addresses, and phone numbers. Unsigned letters will not be accepted. *The Tech* reserves the right to edit or condense letters; shorter letters will

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WEATHER

By Vince Agard
STAFF METEOROLOGIST

June has arrived! As summer nears, so does hurricane season. The National Weather Service has predicted the Atlantic hurricane season, which lasts from June to November, to be near-normal for 2009. According to forecasters at the Climate Prediction Center, there will be a 70 percent likelihood for the Atlantic to experience nine to 14 named storms, with four to seven of these becoming hurricanes.

For the time being, however, the Boston area will experience some significantly less-severe weather. South winds will allow for higher temperatures today, bringing in warm air and breaking the recent pattern of onshore flow. However, they will also bring showers, and the area could receive up to an inch of rain today. The weekend outlook isn't much better, as clouds will persist and the chance of showers will linger through Monday.

Extended Forecast

Today: Rainy and warmer, High 75

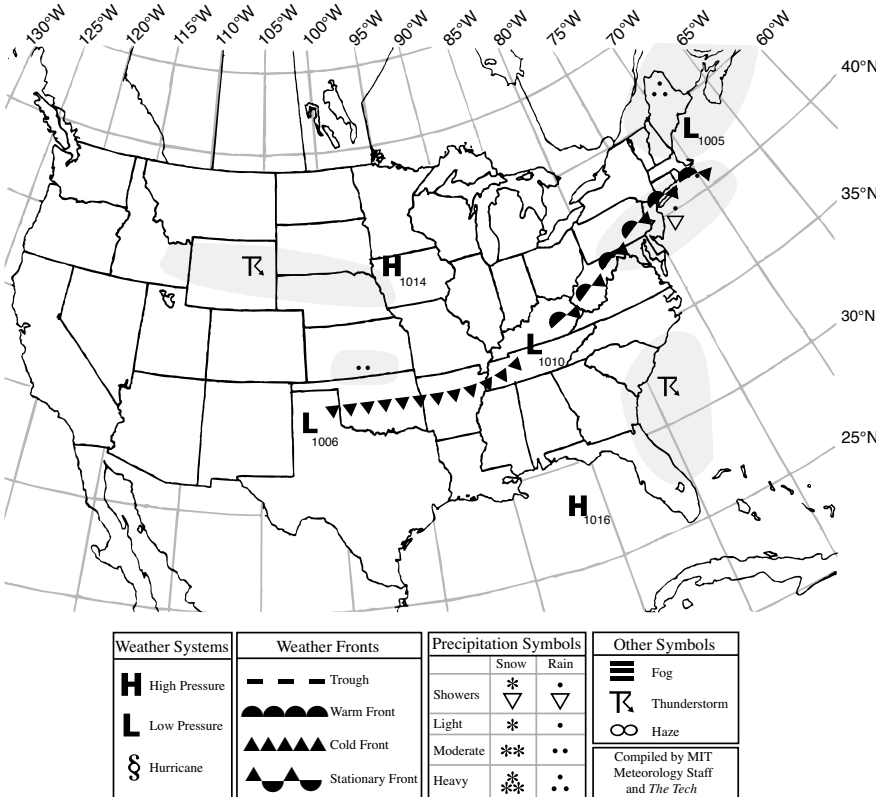
Tonight: Rain ending, Low 61

Tomorrow: Partly cloudy with a chance of afternoon showers, High 72

Sunday: Partly cloudy with a chance of showers, Highs in the low to mid 70s

Monday: Mostly cloudy with a chance of showers, Highs in the upper 60s

Situation for Noon Eastern Daylight Time, Friday, June 12, 2009



Weather Systems	Weather Fronts	Precipitation Symbols	Other Symbols
H High Pressure	--- Trough	Snow * Rain ∇	☁ Fog
L Low Pressure	— Warm Front	Light * Moderate ** Heavy ***	⚡ Thunderstorm
§ Hurricane	▲ Cold Front		∞ Haze
	◐ Stationary Front		Compiled by MIT Meteorology Staff and The Tech

CAMPUS LIFE

Brouhaha Rhythm

A Cinderella Story

By Michael Lin
CAMPUS LIFE EDITOR

Recent quasi-sporting events have led me to ponder why we root for underdogs. They are the independents in life’s many arenas, from the cultural to the entrepreneurial to the athletic.

Although my sense of self-preservation prohibits me from making any uninformed comments about Red Sox Nation, I will say that watching the 11th seed in this year’s Major League Gaming *Halo 3* Meadowlands Championship defeat the defending champions, only to lose two nail-biters to drop to third, was positively heartbreaking.

I very nearly wanted to rent *Underdog* just for the irony, but I imagine that doing so would be a lot like drowning my sorrows in boiling oil. Nostalgically bitter boiling oil.

Since coming to Boston, the land without Wal-Mart, I’ve been seeing a lot more little guys than I’m used to (and not simply because of St. Patrick’s Day leprechaun T-shirts). I’ll try not to delude myself into thinking that my suburban background or thrift shopping compulsion qualify me to sympathize with small business owners,

but I really enjoy the variety on any given street: dozens of unique ways of offering goods and services, especially in terms of food.

I’ve always told people that I’ve never found a restaurant where I didn’t like something. Boston has only made me more adventurous.

It didn’t hurt that I started watching food shows on the Travel Channel around the time I arrived on campus. Once you’ve seen a few medium-well rare honeybees go “crunch,” the pork chops in pineapple sauce don’t seem all that intimidating. I’ve even appropriated a Travel Channel catch phrase: “if it’s fried, I’ll eat it.” I’m sure at some point I’ll come to regret my all-devouring appetite, but I’m hoping my trump rule of “if it has more limbs than I do, I’m not eating it” will save me if it comes to that.

More than just independent business, but independent music, movies, and games have been steadily creeping into my radar. Street musicians have been drawing a significant portion of my cash, and not because they need it, but because they’re good, even to my untrained ear.

I’ve been listening to contemporary music

even less than I used to, and more finding myself championing the small bands who still remember passing out demo tapes and don’t need Hulk-esque security at their concerts.

And regardless of how 20th Century Fox butchers superhero movies, or what Fox Network did to that beloved space western, Fox Searchlight has made me begrudgingly thankful for the media giant’s existence.

I still go to see a lot of tentpole flicks, but when it comes to movies that I absolutely *must* watch with my friends as a group, I can never resist showing them something they’ve never heard of before, the trailers for which only appeared alongside other films they’d never heard of before. I suspect it’s no coincidence that a lot of the independent films I watch star former cast members of beloved cancelled space westerns.

I still keep tabs on the blockbuster video games, too — well, the ones that the gaming webcomics take the time to mention, anyway. The more aware I become that video games are an industry and not just a hobby, the more aware I become that the video game pyramid, much like

the music pyramid, is necessarily much wider at the bottom.

For every next *Mario* or *Final Fantasy* game (and you know there’s always going to be one), there are hundreds of indie games made by small teams of equally serious developers. They may not fly off the shelves or even necessarily exist in shelveable form, but they will often be equally impressive in scope and intricacy, and, in many ways, equally fun. One could even argue that, in recent years, the originality offered by independent games has outpaced that of big-name, big-budget video games. Or so I’ve heard.

I imagine that it would be unforgivably trite to refer here to Robert Frost and his road less traveled, or Henry David Thoreau and the beat of his different drummer. Clearly, both of them are much too mainstream, and at any rate, I think you get the idea just fine. Now, if you’ll excuse me, I have some work to do. The *Lagaan/Shaoлин Soccer* double feature isn’t going to watch itself, you know. (If you haven’t heard of those, think *Remember the Titans* and *Dodgeball*, except not in English. Look them up.)

Talk Nerdy To Me

Life After Loss (of Laptop)

By Christine Yu
STAFF COLUMNIST

On the way back to Boston for this summer, I lost my MacBook. Yes, I am careless enough to leave a laptop in a cab. In my defense, I flew back with my cat, Duke, and, having put my laptop underneath his carrier, I was more concerned about getting Duke situated than making sure I had everything.

It’s been a grueling two weeks without my laptop, and after filing police reports, I am rather convinced that it is gone forever.

Even after crashing my hard drive a handful of times, I still haven’t learned my lesson on backing up my entire computer. I am only slightly upset about losing my music; instead, I am more upset

over losing my photographs and writings, particularly those involving boyfriends past. Although these relationships mean less to me now, I couldn’t help but hold onto those memories. It’d be silly if I said laptop failures happen for a reason. But now I can’t torture myself with these memories.

I’m trying to make the most of my situation; at least my cat is safe, right?

Even better, there weren’t any naked pictures!

Laptop-less at MIT can be a miserable existence. Up until now, it never dawned on me how often students sit around watching television together with their laptops. Instead of engaging in conversations during the commercials, each individual stalks the net. Laptops can be inte-

gral to the social scene here, and even though I have an iPhone, I still feel awkward interrupting someone on his or her computer.

I’ve been using desktops in the library of the fraternity that I’m staying in, but even then, it’s just not the same. I can’t waste as much time on a desktop that’s in a study setting. I’ve barely touched my blog, and for a compulsive over-sharer, that’s a difficult task. While I plan on investing in a new laptop soon, I can’t get over the fact that this might be the healthiest (and mostly costly) careless error that I’ve ever made.

The Internet can create a false sense of intimacy. More often than not, your Facebook friends are not real friends. Communicating in person means there’s no backspace button or

emoticons. Everyone knows no one is really laughing when they type “LOL!” Photographs can be deceptive, and they will never replace real experiences. This event has forced me to be more social, exploring Boston with my free time. So much so, I find myself wondering now why I am even on a computer typing.

There’s just so much to do in this city.

While I’ll need a new laptop for papers next term, I’m hoping that I don’t get back into the rut of being addicted to technology. While technology can enhance living life, it cannot replace it. If you just shut off your computer for a few hours a day, you’ll find there’s so much more you could be doing with that time, particularly in the summertime.

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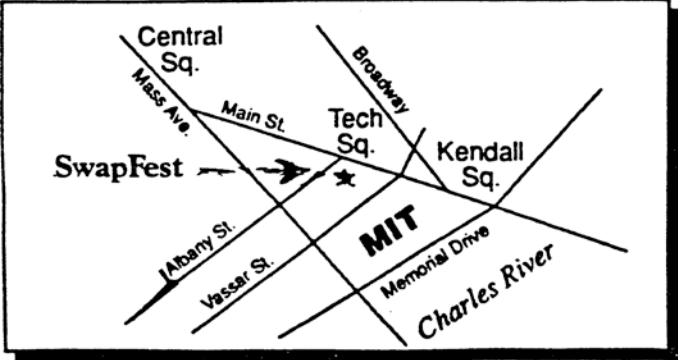
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GADGET REVIEW

Bippity Boppity Bing: Microsoft's New Thingamabob Doesn't Quite Do the Job

Ethan Solomon
STAFF WRITER

And maybe it never will.
I'll admit it, I'm something of a Google loyalist. I nabbed a Gmail invite when it was still exclusive back in 2004 (Wow! One gigabyte of space!). I've subscribed to Google's official blog on Google Reader. I plan out my class schedule on Google Calendar. Google Desktop has become my de facto application launcher. You get the picture (but if not, try Google Images).

Imagine, then, my surprise at reading some of the initial reviews of Microsoft's new "decision" engine, Bing. "It's pretty smart," says *Laptop Magazine*. "You should use Bing," commanded *CNET*. And from *TechCrunch*, "Apparently Bing is something of a hit." Did the guys in Redmond finally get search right?

The tech community and search engine users need to see Bing for what it is — a rebranding. And that in itself is not a bad thing. Relaunching Microsoft Live Search as a "decision engine," prettifying up the user interface, and implementing a few search enhancements might very well grab Bing some much-needed market share (Microsoft held a meager 8.2 percent compared to Google's 64 percent in April). But that market share will not, and should not, be taken from Google.

So what exactly is new about Bing? First, it looks and feels different than Live Search. Unfortunately, it looks and feels too complicated and too busy. Every user is greeted at the Bing homepage (<http://www.bing.com/>) with a new picture of rustic European buildings or sweeping landscapes in Asia. And while the photos are nice, they're totally irrelevant to search. Plus, they add precious milliseconds to page load times — it sounds trivial, but you don't even realize how much you appreciate that Google is as fast as it is. This photograph remains as a faded background image at the top of the page as you continue to search (although, in Bing's defense, Microsoft told me that richer page elements load asynchronously with search functions — you do not need to wait for anything extraneous to load to begin searching).

So-so search

And what about search itself? While better than Live Search, Bing rarely trumps Google in search quality. Generally, the top ten results are equally relevant. For example,

The tech community and search engine users need to see Bing for what it is — a rebranding.

a search for "the tech mit" yielded similar results on Google and Bing, but Google gave it that extra-special touch by providing direct links to various parts of our website directly from the search result. Bing touts an identical feature as one of its improvements over Live, though Google's been doing it for has offered for years.

Bing also suggests related searches on the left sidebar of every search page, whereas Google places them at the bottom or top of pages, and only when it deems them relevant enough. Microsoft should reconsider posting related searches next to every results page — it slows down load times, distracts the user, and clutters the page. Indeed, research shows that users often go back to refine their searches, but these refinements are not what the search engine might guess. I personally find Google's suggestions to be superior to Bing's (for my sample search, Bing suggested "MIT University," "MIT College," "MIT technical institute," and "Harvard Crimson," among others). And if you really want related searches all the time on Google, use the "Preferences" link.

The "decision" aspects of Bing seem to work fine, but offer little incentive to switch from Google. Microsoft claims Bing will help you make choices regarding travel, health, movies, shopping, and the like. And again, Bing does this better than Live Search. But better than Google? That's debatable. I find Google's quick, clean, no-nonsense approach to decision-making very appropriate. Searching for "movies 02139" gives me similar results in both engines about movies

Want to learn more about Bing? Google it.



From top to bottom: Bing's image intensive home page, sub-par results after shopping for a pony, and a satellite view of MIT's entrance at 77 Mass Ave.

playing in the Cambridge area, but clicking on a movie title in Google brings me to a nice, clean page where I can sort by movie, date, or theater. Bing sends me over to MSN Movies. Yuck.

Microsoft is really excited about travel-related searches on Bing, thanks to integration with their Farecast travel engine (now rebranded Bing Travel). And indeed, a search for "new york to los angeles" directs me to find ticket prices from both Google and Bing, but Google just tosses me to Expedia. Bing has a much more sophisticated breakdown of travel data and can even let me find out when ticket prices seasonally drop for a particular flight. Kudos to Microsoft; they got this one right. But in regards to shopping and local searches, there's no compelling reason to switch from Google. Both engines can sort shopping or local results by ratings (in Bing's defense, their algorithm scours the web for reviews, whereas Google relies on user-generated ratings), and both are relatively good at finding you the best deals on the web.

However, there is something to be said for currency. Searching Bing's and Google's shopping searches for the new iPhone chal-

lenger, the Palm Pre, gave drastically different results. Google Product Search comes up with what you might expect, that is, a list of vendors currently selling the Pre, sortable by price, seller rating, store, etc. Bing "helps" me make my "decision" by offering up pages of listings for tacky "pre-lit palm trees" and gloves with "pre-curved fingers, leather longer, the Palm Pre, gave drastically different results. Google Product Search comes up with what you might expect, that is, a list of vendors currently selling the Pre, sortable by price, seller rating, store, etc. Bing "helps" me make my "decision" by offering up pages of listings for tacky "pre-lit palm trees" and gloves with "pre-curved fingers, leather

Why so complicated?

Microsoft says the rate at which Bing refreshes its indexes varies from source to source. It also employs a system called "RankNet" to decide how important new

content is, like on blogs or news sites. To make shopping search competitive with Google, Microsoft needs to ensure that this particular index is up-to-date. Only once that is taken care of should they worry about the bells and whistles.

When it comes to local searches, I find Google's map interface to be much faster and easier to work with (not to say Bing Maps has anything wrong with it — this is largely a matter of preference). But I still fail to understand why many reviewers seem to think Bing's ability to break down results by categories like cuisine type, rating, and geographic location is something new. Google Maps has sported this ability for quite some time, and, unlike Bing,

it's smart.

Bing wants me to try to sort my "best sushi in New York City" results by things like "Burger" or "Deli." Google doesn't bother suggesting something like that and suggests I might sort cuisine type by "American, Asian, Japanese, Sushi." Somewhat redundant, but at least it makes sense.

Though, unlike Google, Bing also lets me break down local results, like restaurants, by atmosphere, payments accepted, and parking. Nice innovations, but

I've found these categories to not be less than accurate when investigating restaurants around my home town. Both search engines should work on refining specific breakdowns like these.

Even Microsoft will admit Bing's goal is not to defeat Google, which is smart. However, Microsoft has made a serious misstep if it thinks Bing can even win converts from Google — because despite fashioning itself a "decision engine," Bing doesn't bring anything enticing to the table.

Sure, some of the innovations are snazzy, but a laundry list of "features" isn't what will draw users away from the Big G. Users do not want to go through extra clicks to get the search engine to know what they're looking for — they'd like the search engine to know what they want right off the bat.

Ideally, a search engine is one box you type anything into and it gives the answer, product, movie, restaurant, image, video, or whatever else it is that you're looking for. No rifling through category menus or related searches. So amidst all of Bing's helpful ways to help you make decisions, it might end up slowing you down and complicating the process.

The final word: Bing isn't bad. But it does not have what it takes to draw consumers from Google. For the sake of simplicity and potentially better results, users should stick with Google. However, Bing does bring in a refreshing competitive element to the search wars, and many of its innovations are excellent in theory, if not implemented perfectly in practice. I encourage users to take Bing for a test drive to see what the buzz is about and to discover other search elements I did not cover.

You can go to <http://www.bing.com> — or just Google "bing."

...despite fashioning itself a "decision engine," Bing doesn't bring anything enticing to the table.

ARTS

ARTS FEATURE

Acclaimed Jazz Pianist Donal Fox to Teach at MIT

By Samuel Markson
STAFF WRITER

Arts Faculty Exclusive

For musicians, it’s easy to get caught up within a genre. Classical musicians tend to find jazz messy and undisciplined. Jazz musicians find classical music square. Pop musicians find both groups stuffy and academic. Both groups stereotype pop as superficial and uninventive.

Not that there isn’t the occasional cross-over. Miles Davis’s *Bitches Brew* single-handedly invented jazz-rock, and Stravinsky was known to be an ardent admirer of jazz. These are but the beginning. Up in the ranks of the creative world, successful fusion has been going on for years. Music is constantly being infused with new, original influences. Currently, I don’t believe any composer can create art without stirring together several influences.

A problem remains at a more basic level, namely in the field of musical education. In an effort to create structured curricula, the battle lines between “Classical,” “Jazz,” and “Rock”

have been clearly drawn. Young musicians choose (with varying degrees of parental influence) which field to go into, and for the next decade they’re stuck with it. Sometimes it leads to a brilliant career. Others, a dull pursuit of the flawless performance, the perfect solo: a blind journey of etudes and scales with little or no emotional foundation. In all but a few cases, one fails to realize the true breadth of musical expression.

For MIT musicians, at least, there may be a solution. As part of an ongoing artist-in-residence series, MIT will be inviting renowned pianist and composer Donal Fox to direct a new improvisational ensemble for the coming academic year. While Fox is typically regarded as a jazz composer, he has an extensive classical background; in a telephone conversation, he informed me that the planned ensemble would best be described as a fusion ensemble.

Prospective members with pre-existing notions of what “fusion” means shouldn’t judge too quickly. Fox is intent on making the group a true fusion, and the direction of the

ensemble will be determined not by Fox but of the constituent musicians.

The benefits are several. At its most basic, improvisation is an emotional exercise. It is where all music begins. After all, even Bach, whose music is extremely mathematical and ordered, worked extensively through improvisation. At another level, it is a lesson in musical dialogue. No longer constrained by a single set of “rules of conduct,” ensemble members will get a chance to communicate with someone speaking an entirely different language. Violinists and gamelan players should communicate, because they can. In all aspects of music — listening, performance, and composition — this is invaluable.

There may be no one better to teach that fact than Fox. In many ways a disciple of Third Stream pioneer Gunther Schuller, Fox weaves seamlessly between the classical, jazz, and compositional realms. In his May 2 performance at Sculler’s in Boston, his setlist included both Coltrane and Schumann (the latter arranged by Fox) — not to mention several completely original compositions, each

uniquely portraying Fox’s distinct and dynamic style. His style at that performance seemed more emotive and less ruggedly academic than Schuller’s recent “Where the Word Ends.”

In speaking with Fox, he agreed that this was at least a partially conscious effort (I had seen Fox perform some time before my sophomore year of high school. My ear was entirely different back then, but I remember that the music then was more difficult — beautiful, but in a painful sort of way). He said that his goal was “to find beauty and express beauty in music ... pretty but not pretty on the surface level ... probing ... [allowing our] minds to slow down to ... the beauty around us.” His work was as inspirational then as now — the same eternal groove, but with wholly different notes.

It’s something timeless, and not limited to one man, one instrument, one genre, one continent, or one era. It’s about music, and life as a whole.

That’s what Fox hopes to share — an opportunity any MIT musician would not want to pass up.

CD AND WEBSITE REVIEW

Stellar Songs From the Purple One

Prince’s Lotusflow3r Is Three Times a Success!

By Florence Gallez
STAFF WRITER

Prince
Lotusflow3r
Produced by Prince
NPG Records
Released March 24, 2009

So first you have to figure out how to get in.

Forget the blue ball gyrating in a purple haze in the middle of outer space for a moment. Watch the TV and look out for a year. Then listen to the radio for the name of a city. Keep both in mind. Then click on the purple ticket lying on the rocky ground, near the radio. Once it has flown to the front, type in the year and the city name and your account information.

Then sit back and enjoy the show, as the astral sphere shoots up and comes down crashing onto a crystal ball which holds none other than the Artist himself — or rather, a close-up of his vocal cords. The whole scene is set on a floating island in the Galaxy, set against a dramatic rendition of the Minneapolis skyline.

Welcome to *lotusflow3r.com*, Prince’s new intergalactic-themed web site, which was officially launched March 24 at 7:07 Pacific Daylight Time as part of the digital release of his new three-CD album *Lotusflow3r*, released on his own label, NPG Records.

Navigating the land of headless birds and crystal balls

Fans of the mystical musician (who left the Internet completely since he shut down his online NPG Music Club and website *3121.com* in 2006 and 2008 respectively) had been staring for months at a blank space on *lotusflow3r.com*, interrupted only by a rocky, lunar terrain, enigmatically shaped clouds and a macabre, maddeningly repetitive dark ambient soundtrack.

Since early January, though, the site had been streaming some of the material from the new album premiered the month before on LA’s Indie 103 radio show, including a cover of “Crimson and Clover” by Tommy James and the Shondells, “(There’ll Never Be) Another Like Me” and “Here I come” by *Lotusflow3r* collaborator Bria Valente, with five more songs released a little later — the sexily wicked and catchy “Chocolate Box,” the opinionated “Colonized Mind,” the extremely danceable “Disco Jellyfish,” and the seductive “All This Love” and “Another Boy” both sung by Valente too. It also promised cool high-tech interactivity: links to stream and buy Prince’s music, access to exclusive content like lyrics and rare photos and videos, a *Lotusflow3r*-themed t-shirt, tickets to live shows and tips on unannounced private parties.

Once you have unlocked the site, and paid the \$77 annual membership fee, you are free to roam and explore its three “worlds,” one for each of the three CDs that form the *Lotusflow3r* album: *Lotusflow3r*, *MPLSoUND*, and *Elixer*, the last of which features his new muse and protégée, rising star Valente. Each one, with its accompanying lyrics and art-



COURTESY OF NPG RECORDS

work, is available for download (the physical album, sold exclusively through Target, costs a recession-conscious \$11.98).

Navigation of the site takes a little practice and an explorer’s spirit, but here is a taste of what awaits you. Upon clicking on the central crystal ball, a spinning picture and video globe appears, presenting a navigational treasure trove of 50 or so Prince gems, from the timeless “Kiss” and “Sign ‘O’ The Times” promo videos to the memorable Super Bowl XLI Halftime Show of 2007, as well as two full-length concerts. The website doesn’t offer anything that hardcore fans say they have not seen before (such as the unreleased material from the mysterious ‘Vault’), but there are unreleased or unaired live videos, such as the “Creep” cover at last year’s Coachella festival, and “Guitar” and “1999” from *The Tonight Show with Jay Leno*. The floating sphere also features photos from the stylish “21 Nights” photo album that chronicles Prince’s 21-night residency in London’s O2 Arena in 2007.

Next, on the *MPLSoUND* floating island on the right, click on the headless bird (or rather, with a cable for a head) and it will fly across the river and stick its head right into the plug on the other shore, upon which an airship containing the “Chocolate Box” video appears, the giant CD in the center plunges into the river, and in its place appears the interactive light blue guitar called Sonny (for Sonny T), which you can play to your heart’s content. Clicking on it will bring out the *MPLSoUND* player. The flying fish and medusas are there for decoration. Click on the power button in the third world, Valente’s *Elixer*, and it will bring up the player in a stream of purple haze, while the crescent moon will reveal the young woman’s smooth and dreamy vocals in the “Everytime” video.

All this is great fun if you have time on your hands. The site’s design and interfaces are indeed quite convoluted and far from what one would call “user-friendly,” leading one member of the online fan community *prince*.

org to start a tutorial on “How to get into *Lotusflow3r* and navigate through it all,” giving details on how to register and providing answers to the technical questions and teething difficulties the site experienced in its first weeks.

In an interview with Variety.com, web designer Scott Addison Clay said, “Prince wanted [the] *LotusFlow3r* [website] to function like a videogame in its interactivity, but not in the way that you control Prince with jujitsu moves that wouldn’t be appropriate.”

But the music is what truly matters. And here, Prince delivers royally. In a nutshell, he is having fun.

A funky good time

Each of the three albums has its own distinct personality, even as they seem to conspire with one another to offer a heady mix of gritty funk, high-quality pop, jazzy grooves, irresistible dance beats, melodic vocals, cheerful and uplifting lyrics, and — in his own words — “purple rock-and-roll,” interspersed in places by psychedelic riffs and unexpected instrumentals. The Spanish-tinged interlude of classical guitar in “77 Beverly Park” surprises me each time. The eclectic three-disc collection has a spontaneous, improvisational feel that says one thing: After 30 years in the business, Prince is still having a great time making music. The music is mature, the mood is wise yet playful, the sex of the *Dirty Mind* years has become more subtle and sensual, the lyrics are inspirational and concerned about Love with a capital “L” and about the world. The song “Better With Time” sums up the whole album’s message best.

With its rip-roaring, at times Hendrix-styled rock guitar riffs, *Lotusflow3r* is a great reminder of — and introduction for the new generation to — Prince’s guitar skills. The wild rock of “Dreamer” alone is earning the track a stream of serious fans already, while the funky “Feel Good, Feel Better, Feel Wonderful” seems in the same exhortative spirit as

3121’s “Get On The Boat.” “Colonized Mind” finds Prince pondering power, responsibility and God: “The One in power makes law/Under which the colonized fall/Without God, it’s just the blind leading the blind.”

The more electronically-inclined *MPLSoUND* has its heart set in the ‘80s and its mind on Minneapolis and the good old memories and ways of those days, rendered best of all in “Ol’ Skool Company,” my favorite of the whole *Lotusflow3r* trilogy rhythm-wise. The nine-track album offers insecure tenderness in “Here”: “I just want you here/Cuz eye’m scared eye’ll cry,” he admits. Prince shows proud assertiveness in “(There’ll Never Be) Another Like Me” — which reminds us of this Gemini’s famous quote, “I’ve got two sides and they’re both friends.” Other winners are “Dance 4 Me” and “Valentina,” which has Prince telling a little girl (Salma Hayek’s daughter): “Hey Valentina tell ur mama/She should give me a call.”

Elixer takes a break from the exuberantly varied vibes of *Lotusflow3r* and *MPLSoUND* to approach a more relaxed, mellower tempo. Written and mostly produced by Prince, the sensually soothing voice of Valente, smooth jazz-soul grooves and breezy, ethereal quality of the ten tracks are best appreciated if listened to in one seamless flow.

Although no song stands out as innovative, the album oozes style. You can imagine hearing it in one of London or Moscow’s chic VIP lounges, though Valente may need a little extra vocal training. For now, it is only when her sexy warm voice joins Prince’s in the duet of the title song that the room temperature really rises and our auditory brain cells feel titillated.

Lotusflow3r debuted at number 2 on the Billboard 200, selling about 168,000 copies by early April. It hit the top of the R&B and Indie Release charts.

Reviews have been mixed-to-positive,



Phish
Fenway Park, Boston, MA,
May 31, 2009
Jones Beach Theater, Wan-
tagh, NY, June 02, 2009

story and photos by
S. BALAJI MANI

In front of me, someone’s taking an early pre-show hit from a marijuana pipe; behind me is third base. I’m shivering in the light drizzle of the 50-degree weather as thousands of people pour into Fenway Park. Everyone’s wondering the same thing: What song will they open with?

I’ve been waiting to see Phish since junior high. When they broke up in 2004, I thought I’d missed my chance to see them live. But after five years of silence, the epic jam band announced its return last fall and I immediately booked a ticket for their 2009 summer tour, which kicked off at Fenway on May 31. (The second show was on Long Island, but more about that later.)

So as the crowd on the field gathered toward the stage that day, I knew I couldn’t settle for a 32nd-row seat—I had to be right there at the front. Hundreds of us spilled into the aisles, pushing forward. Just as I edged my way into 2nd row, Fenway’s announcer Carl Beane proclaimed the beginning of the national anthem.

Trey Anastasio, Mike Gordon, Page McConnell, and Jon Fishman, my jam band heroes, had discreetly gathered on the pitcher’s mound and began to sing. Afterwards, Beane’s booming voice reminded everyone about the “no smoking” rule, and sly laughter erupted, as well as puffs of suspect smoke from the infield. Beane finished his spiel with a rousing “play ball!” as Phish ripped into “Sample In A Jar.”

Immediately I was dancing and singing along to the song I’d performed myself so many times. Without any hesitation, Phish blazed through other danceable grooves like “Moma Dance,” “Chalk Dust Torture,” and even a new tune from their forthcoming record called “Ocelot.” The new song sounded fresh and catchy, and played well sandwiched between old classics.

FORGIVE ME IF I DON’T SING IN YOUR KEY

While they were separated, the four players had gotten involved with other projects and tours of their own. They were also getting into trouble. Guitarist Anastasio was arrested for

possession of heroin and prescription drugs in December 2006. Since then, he’s committed to being sober; he looked much healthier and brighter onstage at Fenway than he did in 2004, when he was near the peak of his addiction.

In between songs Anastasio conferred with bassist Gordon to decide what to play. At a Phish concert, the audience and the band are equally unaware of what might happen next, which is why so many fans follow Phish around the country. Every show is drastically different. Songs that clock in at five or

six minutes on a studio record can push the twenty-minute mark in the live setting, journeying through several musical styles and emotional states.

The second set opened with a thirteen-minute version of “Tweezer,” which evolved into a bold jam harnessed by drummer Fishman’s consistent rhythm. Anastasio was playing strongly, leading the band by locking in on adaptable riffs. McConnell traveled around to different instruments, coloring the sound with a Moog keyboard he recently added to his arsenal.

While the Fenway show was not by any means the strongest Phish show ever, it was a clear indicator that the group is back, serious about music, and serious about getting back to the musical heights they reached in the nineties.

Still, it’s been five years and there were a fair number of flubs. Anastasio missed a guitar lick in “David Bowie,” but quickly jumped back in at the right beat. The band members were communicating well onstage, though, checking in with each other and even responding with their instruments to various musical cues. As a gift to fans, Phish busted out two fabled rarities from Phish’s past, “Curtis Loew” and “Destiny Unbound.”

As the encore came to a close with a stunning rendition of Led Zeppelin’s “Good Times, Bad Times,” segueing into “Tweezer Reprise,” I was overwhelmed completely by the performance, my knees sore from dancing nonstop.

On my way back, I bumped into some fans from the show at Cambridge Pizza. As we happily recalled Anastasio and Gordon’s

trampoline dance during “You Enjoy Myself,” we discussed what other summer shows we’d catch this tour. I sadly told my new friends that I didn’t have any tickets.

One of them was planning to cover all the Phish dates this summer. She encouraged me to catch the next show, on Long Island. On impulse, I agreed. We exchanged numbers, and I ran home to look for a ticket.

WE GOTTA GET ON THE ROAD, DESTINY UNBOUND

After a couple hours of searching on Craigslist, I found a ticket from a fan in Manhattan who had to miss the show in order to watch his kids at home. I took a 7 a.m. ride on the Fung Wah down to New York, and met with my Craigslist savior. He politely sold the ticket to me for under face value. Immediately, I headed to the lot at Jones Beach Theater.

The first few numbers of the night went light on the improvisation, but things quickly loosened up as the band kicked into “Reba,” a song from 1992’s *Lawn Boy* that features intricate counterpoint between piano and guitar. During the song’s lengthy jam section, fans revived an old tradition by tossing hundreds of glowsticks into the air to create a spectacular light display.

This show also marked the return of the ballad “If I Could,” which reappeared in a newly-arranged form. The second set began with four songs that segued into one another, as Phish often does spontaneously. The transitions, though, were not quite as fluid as they have been in the past. Fishman abruptly began the beat to “Weckapaug Groove” to signal the shift out of “Wolfman’s Brother,” but his bandmates needed a few moments to catch up.

The highlight of the night was a dark version of “Harry Hood” deep in the second set. The crowd favorite imploded into an ambient section anchored by McConnell’s Moog keyboard. The brooding, infectious pulses from the bass hypnotized the audience, and the band peaked back up for the end

of the song, which reached the seventeen-minute mark.

As I left the amphitheater, I stopped by another Phish touring phenomenon: “Shakedown Street.” Taking the name from the Grateful Dead song, a section of the parking lot transforms into a mini-market where fans can buy a grilled cheese sandwich, handmade T-shirts, or drugs.

I treated myself to a vegan quesadilla and discussed the evening’s performance of “Foam” with a fellow fan. Not too far away from me, people were filling up balloons from a tank of nitrous oxide, happily sucking at the balloons to get high. Most fans following the band for the whole summer fund their trip by vending food or other crafts at Shakedown Street.

The following morning, I couldn’t wait to go home, trade for recordings of the shows, and relive them all over again. Over two nights, I had heard 43 unique songs without any repeats between both shows. At Fenway alone, the band played two sets, totaling almost three and a half hours of music.

Phish is playing progressively better each night, and I’m elated that their back on tour, happier and healthier than ever, and that they have a new

record coming out this summer. The handful of new songs I’ve heard at the shows tells me that it’s going to be a real bluesy album.

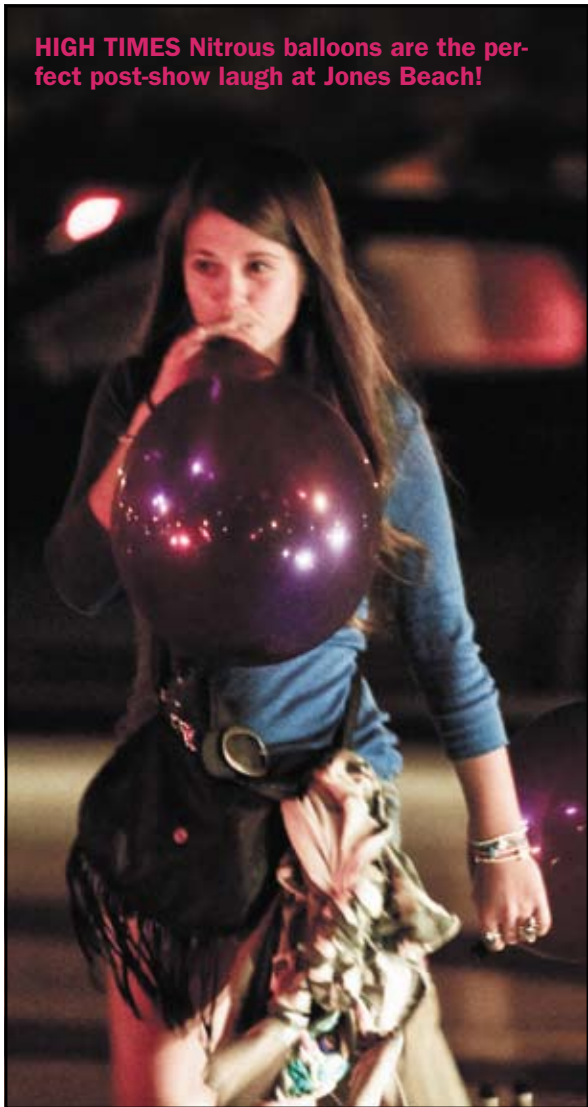
My Phish adventure turned out to be a wild musical experience, as well as a liberating social experience—and for those who are curious: No, I didn’t inhale.

“...sly laughter erupted, as well as suspect puffs of smoke from the infield.”

“I had heard 43 unique songs without any repeats between both shows.”



PHEEL THE BEAT How many bands are named after their drummer?



HIGH TIMES Nitrous balloons are the perfect post-show laugh at Jones Beach!

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CD REVIEW

Hear and Hear Again

Jacques Loussier Revisits the Works of a Master

By Sudeep Agarwala
STAFF WRITER
Jacques Loussier Trio
Jacques Loussier Plays Bach: the 50th Anniversary Recording
Telarc
May 26, 2009

Loussier's Bach is an idiot. Stripped of his keyboard virtuosity, encyclopedic knowledge of counterpoint, psalm tones, and Lutheran chorale tunes, this Bach is an imbecile, tripping on his rhythms like some winsome puppy whose ears are too big. Reducing themes to a recitation of scales in octaves on the keyboard, Bach becomes Hanon for the beginner piano student, stuttering at the arrivals we all expect and love, fragmenting their theses without bringing a single musical idea to a satisfying resolution. This is confusing — to hear something like Bach become something different. This is something different that is worth thinking about. Idiot though Bach may be-

come, Jacques Loussier proves he is not one. There is a long-standing curiosity between Baroque music and jazz. It is not as ridiculous as it sounds: The Baroque era of music culminated in the embellishment and formalization of a history of improvisation — accompaniment for recit sections of early Baroque opera is often left unmarked, save a few numbers for the harpsichord suggesting chord progressions to help narrate the drama. Vivaldi introduces the *cadenza* to the *concerto* form, in which the solo instrumentalist is asked to freely improvise a closing cadence, often minutes long, on the theme of the movement just prior to the close of the piece. Even in Bach: Entire movements of his keyboard *Partiten* of *Suites* demand rigorous improvisation. Loussier exacerbates the situation, but it is hard to explain how: This isn't a reading of Bach in the traditional sense. Certainly, the works are there — Invention No. 8, the one your piano teacher made you play *ad nauseam*, floats on a soft bed of drum set and double bass, the dizzying whorl of the Prelude No. 2 in the first book of the *Well Tempered*

Clavier weaves its way between through a fog of improvisation. There are counter-melodies that Bach implies but clearly does not have enough fingers to implement. Even in the twenty-first century Loussier performs with the same limitations. It is incredibly interesting to follow this thread and play the game that Loussier plays with Bach's work, in the same manner, Bach himself played with the work of Buxtehude, Luther, Pope Gregor, and countless other composers. For the most part, the results are successful. Maybe there is a difference in opinion on aesthetics, but some works hit a sour note: Some passages sound like Bach played to the beat-box of a synthesizer. In other places, the accompaniment becomes too dramatic, too maudlin. But they are all always fascinating. I would like very much to say that I understand jazz. Every piece of music has its narrative — a story that it means to express. I can approach an understanding of how much of Western classical music goes about conveying its narrative; how themes and melodies morph into mere tropes of their previous selves and hold some sort of meaning. Jazz uses a different language that is distinct from, but not unrelated to, the one I know and have come to appreciate. Sure: it bothers me very much that "Chorale No. 1 'Sleepers Awake'" finds space to incorporate the Blue Danube but forgets all about Luther's eponymous *cantus firmus*. In a way, to hear the piece without the stolid *Wachet auf, ruft uns die Stimme* in the base is to miss the point of Bach's masterwork. But understand: to demand melody is to miss the point of Loussier's reading of Bach's work. This is all hopelessly confusing and maybe that is the attraction. But this is a non-debate. And even though this lack of discourse belies the heart of my angst about musical forms, syntax, and narrative, it does not really matter on any fundamental level, at least in listening to Loussier play Bach. To be sure, here is Bach and jazz — or maybe the other way around. I get confused — and although this fusion may not be expected, perhaps it is worth considering.

CD AND WEBSITE REVIEW

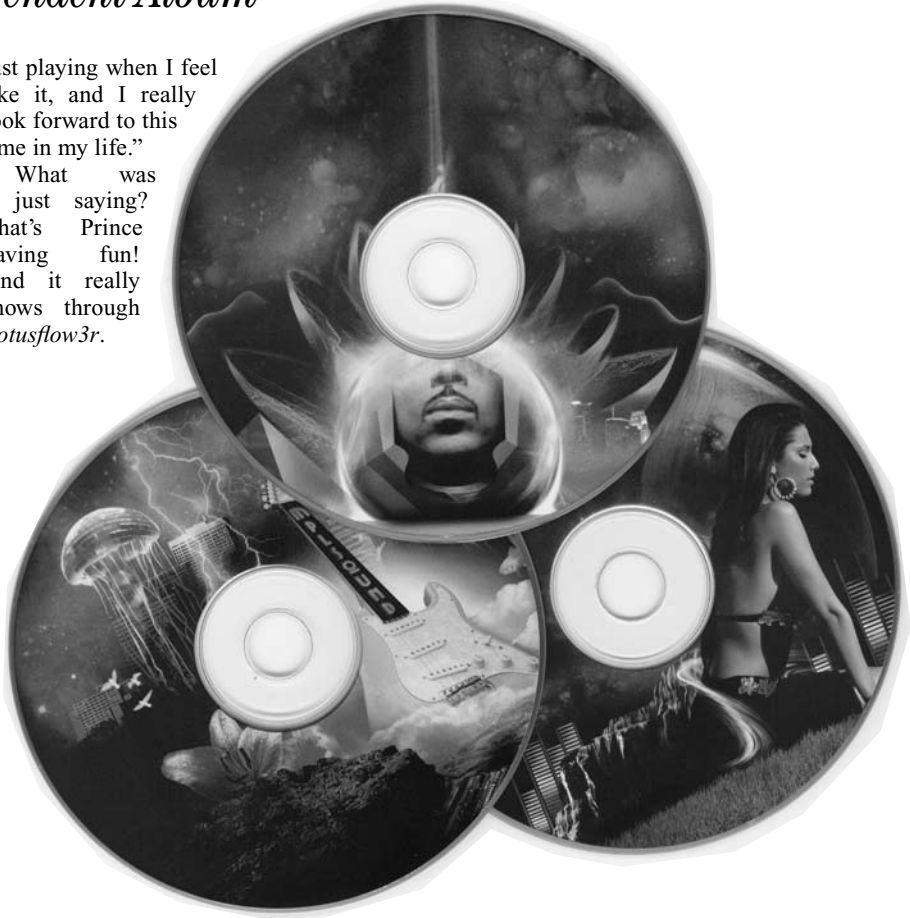
To Princinity and Beyond!

Shedding Major Label Status, Prince Wows With Independent Album

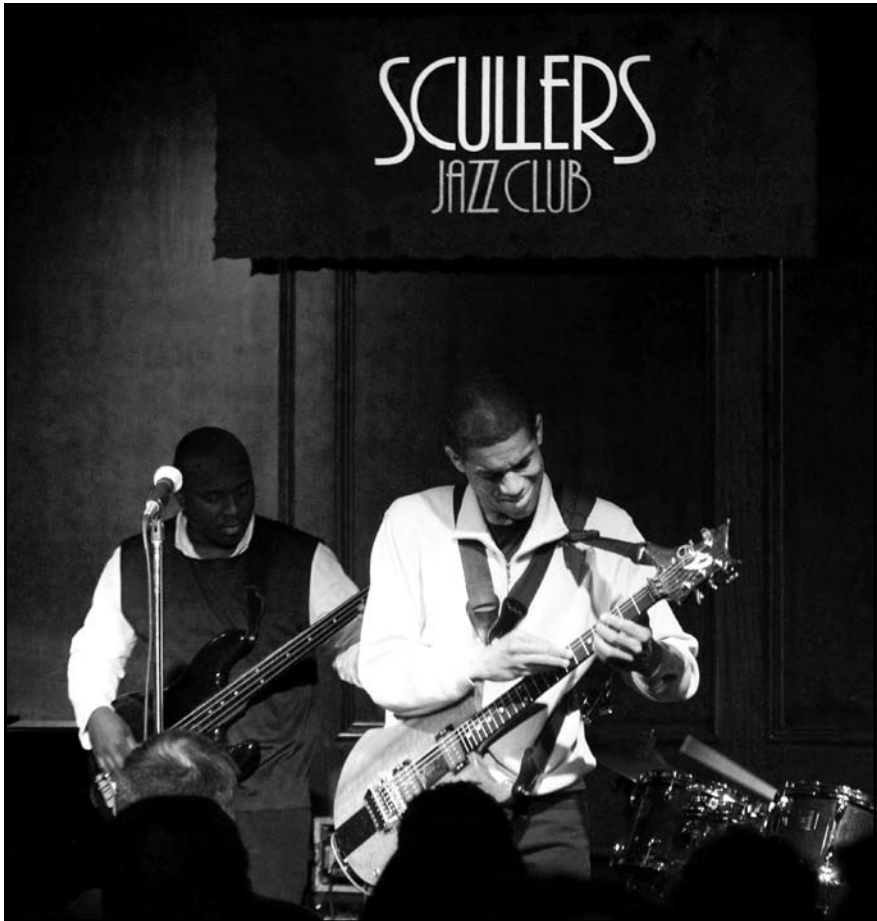
Lotusflow3r, from Page 5
with some fans calling it "his best work since 1996's *Emancipation*," and the "the apex of his career." Valente's work has been described alternatively as "sentimental," "pretty," and "baby-making music." In any case, on all three discs of *Lotusflow3r*, Prince is at his peak technically and artistically. The sheer range of genres and moods is also likely to appeal to a larger, more diverse audience than the Purple One's unique style had attracted in more recent projects, such as *3121* and *Planet Earth*. Unique too are his distribution tactics and pioneering marketing practices, which include giving a free copy of the *Musicology* album to every ticket buyer at the 2004 tour and giving away 2007's *Planet Earth* as an insert in the British national newspaper *The Mail on Sunday*. As early as 1997, Prince was testing the Internet's potential to help connect with consumers, with the four-disc *Crystal Ball* compilation album being his first attempt to market himself through the Internet. With *Lotusflow3r* too, Prince is going his own way, completely avoiding the machinery of major labels. His music is available solely through his website and Target. He also uniquely complements those untraditional practices with private performances and jam sessions at after-parties, mega

shows like the *Musicology* Tour and his 2007 London residency, and recently, on March 28, a trio of concerts at three different venues in Los Angeles: the Nokia Theater, the Conga Room, and Club Nokia, each with a different band. The triple set was preceded by three consecutive nights on *The Tonight Show with Jay Leno* and again on May 28, and a live performance on *The Ellen DeGeneres Show* the month before. Spring, for Prince, has been busy. Next is the Montreux Jazz Festival on July 18, with another, yet unconfirmed, three concerts in one night, according to <http://www.drfunkenberry.com>. But before that, there is something more urgent: his birthday on June 7. Since he is said not to celebrate birthdays, according to the principles of his Jehovah's Witnesses faith, let's just wish him similarly stellar inspiration to *Lotusflow3r*'s galactic music, and plenty of avid ears for many more years. And until he talks to *The Tech*, we will have to do with a purple quote from an April interview with Tavis Smiley. Commenting on PBS's 2005 show on the film *Unforgivable Blackness: The Rise and Fall of Jack Johnson* and how Johnson's perseverance had inspired him, Prince said: "I'm in sort of celebration mode right now, I'm just thankful to be alive, I'm thankful to have the friends that I do, the teachers that I do, and I've spent the last year

just playing when I feel like it, and I really look forward to this time in my life." What was I just saying? That's Prince having fun! And it really shows through *Lotusflow3r*.



S. BALAJI MANI—THE TECH
David Fiuczynski plays a custom-made double neck guitar, supporting Hiromi Uehara at Sculler's Jazz Club on May 23, 2009.



S. BALAJI MANI—THE TECH
The Stanley Jordan Trio took the Sculler's stage on May 22, 2009 playing new material from *State of Nature*.

June 12,
2009

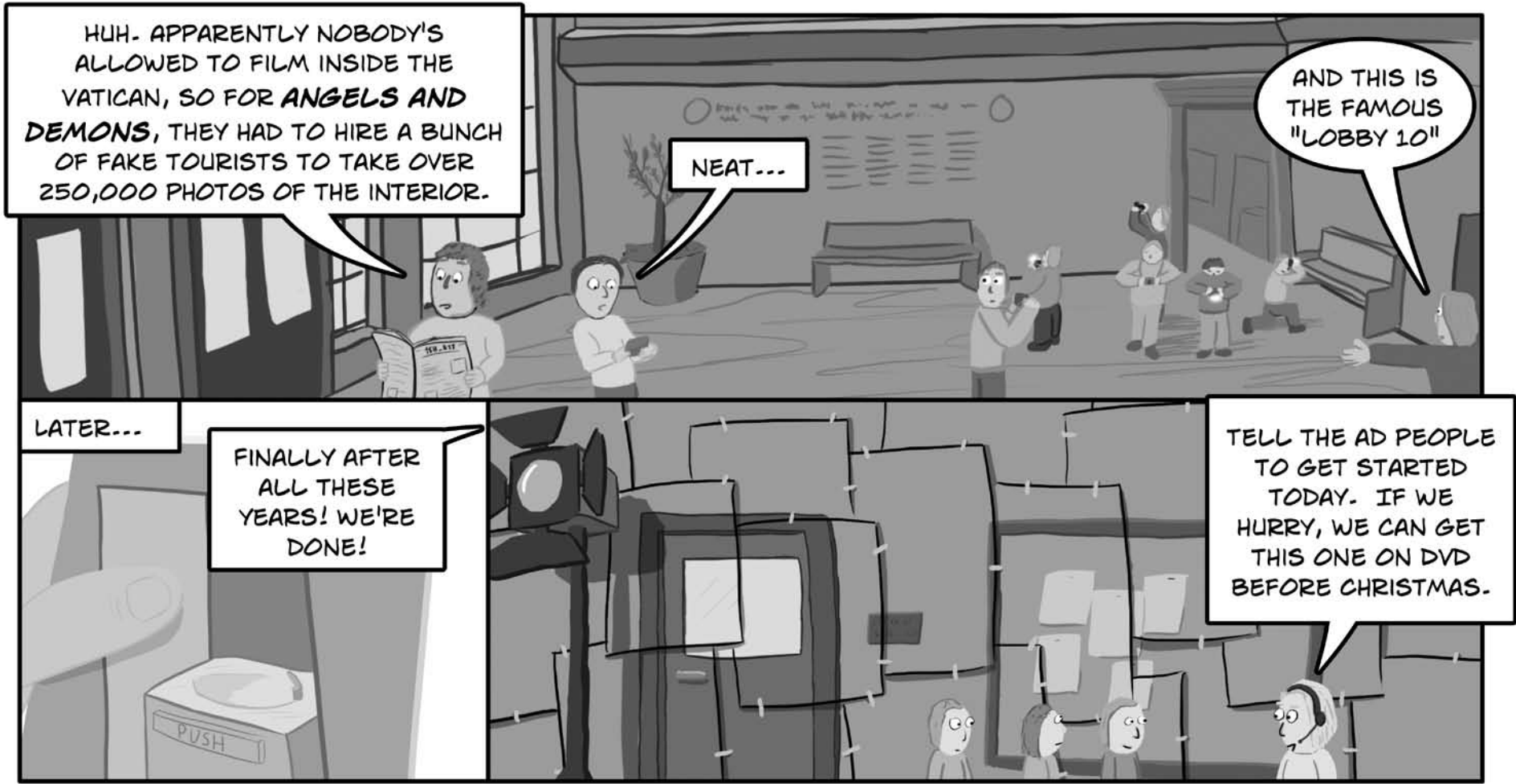
COMICS

The
Tech

FUN Page 9 PAGES

Steal My Comic

by Michael Ciuffo



su | do | ku

© Puzzles by Pappocom

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9. Solution on page 10.

			7				4	
3					4			
		6		9		2	7	
8	1		3		2			7
9			8		7		1	5
	9	4		8		7		
			9					8
	8				6			

Solution, tips, and computer program at <http://www.sudoku.com>

Pseudoscience

by Daniel Klein-Marcuschamer

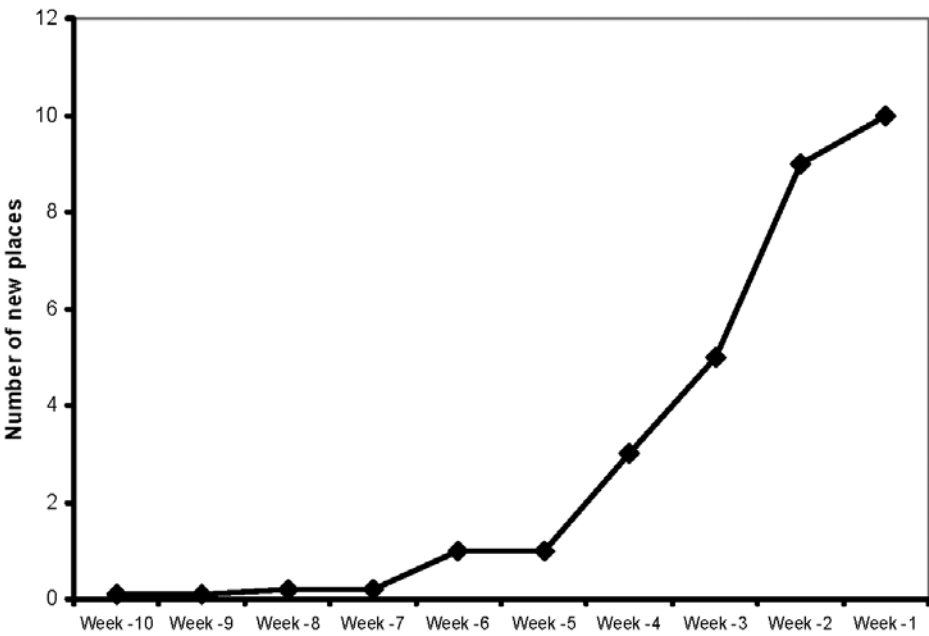
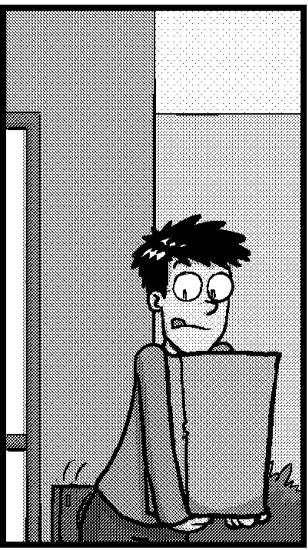
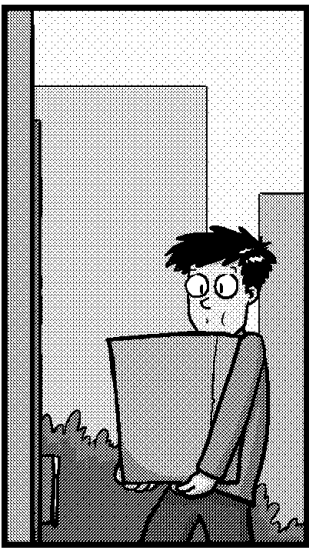
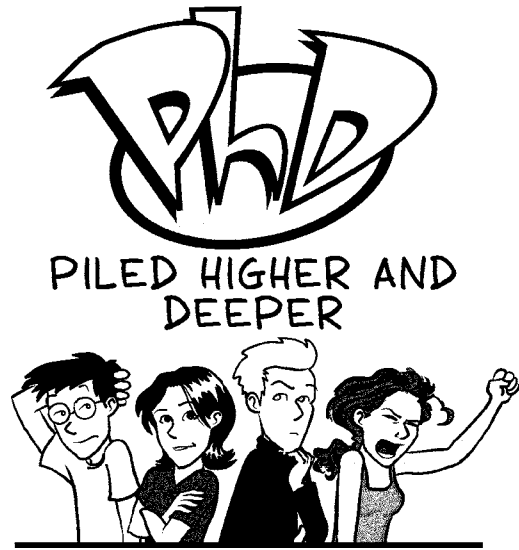


Figure 60. The graph shows the number of new places (e.g. restaurants, bars, attractions, etc.) a person finds in the weeks preceding his/her departure from a city. A similar trend is observed in the number of new friends one makes during the same period. The exponential increase implies that the relevance of Murphy's Law potentiates as the remaining time decreases; that is, as the number of new places grows, the available time to enjoy them diminishes at a faster rate. These results must be compared to those of Fig. 35, which records the number of new friends for the first few weeks after arrival (note the symmetry in time). Fig. 35 is available at <http://pseudocomic.blogspot.com/>



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'The World Needs You,' Says Hockfield in Her Charge to Class of '09

Commencement, from Page 1

as the MIT Chorallaries sang "The Star-Spangled Banner."

Mead welcomed the Class of 1959, here for their 50th reunion, and introduced Governor Patrick as the Commencement speaker.

Patrick's speech recounted his personal story, including the economic struggles his family faced when he was a child and his account of a White House dinner with his old friend Barack Obama.

Patrick told the robed students: "You, the graduates, must offer that reason. There is a new generation, even we here, who are ready to answer the call for service and sacrifice. That is the opportunity today's crisis presents. Seize it. And if we do, I am confident that our best days lie ahead."

His words were inspiring, but not unexpected: Patrick had given essentially the same speech at five other commencements this spring.

A few graduates took advantage of the repetition for some good-natured fun. Two-page worksheets titled "19.COM: Problem Set 1 — Commencement Dynamics," with a bingo game and Mad Libs for sections of Patrick's speech, were handed out during the ceremony. Some

graduates giggled as they filled out their sheets.

After Patrick's speech, Oaz Nir, outgoing Graduate Student Council President, gave his salute from the graduate student body.

Next, Class of 2009 President Vivian Tang presented the senior gift to President Susan Joan Hockfield. This year, more than 65 percent of students were counted as contributors to the gift, breaking a participation record for another year.

Along with the class's donations, a \$25,000 "challenge gift" was contributed by Martin Y. Tang SM '72. The gift will find online video lectures for 5.111 (Principles of Chemical Science) on MIT OpenCourseWare.

After the presentation, Hockfield delivered her charge to the graduates.

"Of course, we are really going to miss you here," said Hockfield, "But the world needs you right now ... I join with our faculty, staff, alumni and students in wishing you the very best of success in your adventures ahead."

As the 143rd Commencement Ceremony came to an end, the graduates left Killian Court, serenaded by the Chorallaries, for a reception on Kresge Oval.

Dean For Student Life Suggests 15 Tasks to Alpha Tau Omega

ATO, from Page 1

sistant dean of FSILGs and Residential Programs.

"ATO is fully recognized by MIT. They are under sanction by the IFC, but they aren't the only fraternity under sanctions, so this is not unfamiliar with us," Miller said.

The AILG's reports were sent to DSL, which has been working closely with the ATO undergraduates and alumni board to help them address the weaknesses identified in the reports, said Miller.

DSL's role is to help fraternities,

sororities, and independent living groups stay "performing at top level," Miller said. DSL has suggested 15 tasks to ATO, including making sure taxes are up to date, to help them reach this goal.

Miller said that in general, DSL dislikes making such decisions. Rather, the derecognition of a fraternity from MIT would normally be decided by the IFC JudComm or through the disaffiliation of a chapter from its national organization.

The last MIT fraternity to be derecognized was Sigma Alpha Epsilon (SAE), which was also held

responsible for an underage drinking incident. SAE was derecognized by the MIT Dean's Office in November 1999.

Miller also said that the CLC's approval of ATO's housing license does not affect its standing with DSL, apparently referring to the fact that non-residential FSILGs can remain in good standing with DSL despite not owning houses.

Brown, the ATO president, believes that by working closely with its alumni board and the FSILG Office, ATO will be able to accreditation.

Committee on Discipline Heard Fewer Academic Misconduct Cases in 2007-8

COD, from Page 1

pared with five in the prior year.

There were no expulsions in 2007-8. One student was expelled in 2006-7 for charges of assault based on an incident where a student beat another in the face with a coffee mug.

Suspensions last for one or more semesters, after which the student must reapply to MIT through the Committee on Discipline.

Though the COD requires that suspended students meet some conditions before returning, "the COD hopes and expects that you will return and complete your studies," said David Kennedy, the committee's staff member.

Expulsion "implies that the student should not consider MIT for further education," according to the committee's written rules, available online at <http://web.mit.edu/committees/cod/>. A student may re-apply after a period specified by the committee — in the past, perhaps 10 or 20 years.

The committee considers charges on a case-by-case basis and does not discuss individual student cases or publish a list of charges or their outcomes. These annual statistics were presented to the faculty at their April 15, 2009 meeting.

Discipline at MIT

	2006-7	2007-8
Total cases	70	50
Undergraduate	65	41
Graduate student	5	9
Male	49	36
Female	21	10
Unauthorized access ¶	23	9
Other personal misconduct	14	22
Academic misconduct	33	19
Selected outcomes		
Suspensions	5	8
Expulsions	1	0
Probations	18	18
Community service	6	2
Restitution	6	2
Counseling	6	2
Student found not responsible §	5	2
Letters to student's file *	37	27

For reporting purposes, the 2007-8 year extends from June 9, 2007 to June 6, 2008 (from the day after Commencement 2007 to Commencement 2008). The 2006-7 year is also measured from Commencement to Commencement. There is "some overlap in cases where the offense occurs in one year and the COD addresses it in the following," said David Kennedy, director of the Office of Student Citizenship and staff member to the COD.

¶ In 2007-8, these 23 charges were referred to variously as "hacking", "breaking and entering", or "unauthorized access." They were treated only as "unauthorized access" in 2008-9.

§ An undisclosed number of students were found not responsible in 2006-7.

* A student's COD "file" contains discipline records which may be seen by the COD during future hearings but which are destroyed upon graduation.

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Solution to Sudoku

from page 9

1	2	8	7	3	5	6	4	9
3	7	9	6	2	4	5	8	1
4	5	6	1	9	8	2	7	3
8	1	5	3	4	2	9	6	7
6	3	7	5	1	9	8	2	4
9	4	2	8	6	7	3	1	5
5	9	4	2	8	1	7	3	6
2	6	1	9	7	3	4	5	8
7	8	3	4	5	6	1	9	2

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SPORTS

By Shreyes Seshasai
CONTRIBUTING EDITOR

The Parisians all wanted to see it. No doubt the television networks were banking on it. Tennis fans universally last week were anticipating the next chapter in what's become an historic rivalry between Roger Federer and Rafael Nadal in the French Open finals.

It didn't happen. Instead, Robin Soderling took out Nadal in the fourth round, opening the path for Federer to claim his record-tying fourteenth grand slam title.

While it was nice to see Federer finally win the French, it was disappointing that it happened this way, without him having to face his nemesis on clay. After the match, Federer alluded to the rivalry, stating that he felt like he still deserved the title because he beat Nadal a few weeks earlier in Madrid.

It's rare that two players dominate a sport as much as Federer and Nadal have dominated men's tennis — combined, they've won 18 of the last 20 grand slam titles, meeting each other in the finals seven of those times. It's a match-up that over the last few years has developed into the greatest individual rivalry in sports.

It's not just that these two players have been meeting each other consistently in finals — it's that the matches themselves have been great. The Australian Open final this January went the distance, and was enough to draw tears from the defeated Federer. The Wimbledon final last year went back and forth, with Nadal pulling through in five sets.

I wasn't alive during the time that Bjorn Borg was facing off against John McEnroe, or Martina Navratilova was battling Chris Evert-Lloyd, but I can't imagine the anticipation or intrigue being

any higher than it is when Federer plays Nadal.

Perhaps my desire to see Federer and Nadal duel has been fueled by the rest of the sports world. Sports fans in general this year have been treated to countless match-ups where the top players in their respective sports have squared off against each other.

Hockey fans saw Sidney Crosby and Alexander Ovechkin go head to head in a seven game playoff series, which included a game where both players scored a hat trick. Soccer saw the two best players in the world, Lionel Messi and Cristiano Ronaldo, face off in the Champions League Final, where Messi's header put the finishing touches on Barcelona's title. NASCAR saw Jimmy Johnson and Carl Edwards face off down the stretch, with Johnson winning his third straight Cup Series Championship.

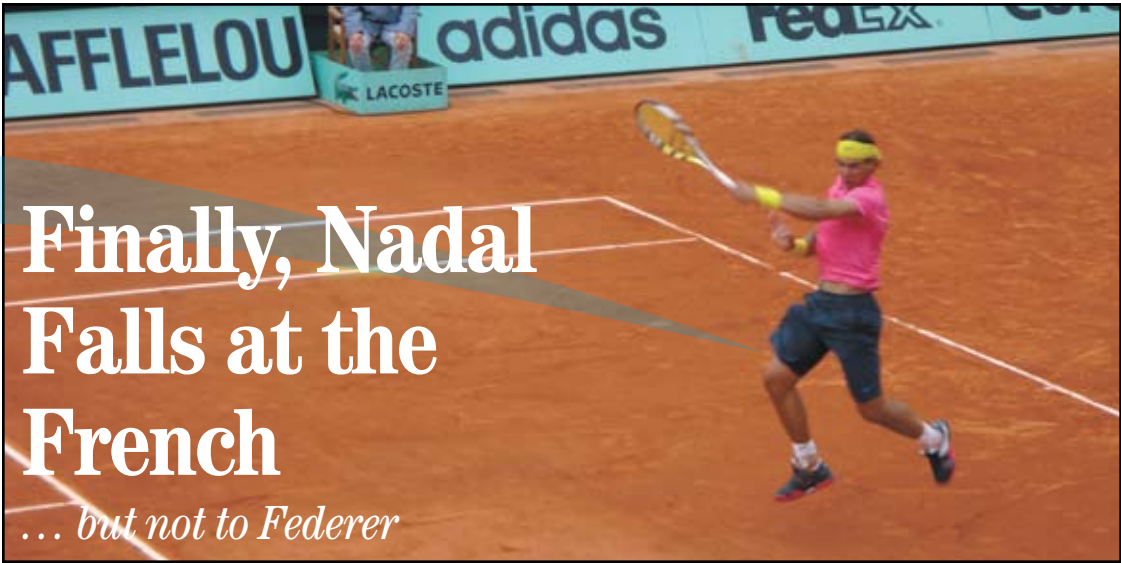
Even the world of competitive eating (let's not argue here if it's a sport or not) saw the rivalry of Takeru Kobayashi and Joey Chestnut heat up, with Chestnut winning a five-dog playoff in last year's Nathan's Hot Dog Eating Contest.

Perhaps the only other disappointment besides Federer/Nadal came recently in the NBA, where the media-hyped match-up between Kobe Bryant and LeBron James died after the Cavaliers fell flat against the Orlando Magic.

Despite the rivalry match-up that failed to be, years from now most people will probably forget who Federer beat to win the title. They'll just remember the man on his way to setting the all-time records for men's grand slam singles titles.

Americans disappoint, again

Though this year's winner was not surprising, some of the upsets that took place during the tournament were. Nadal's loss to Soderling wasn't the only big shock.



Top-ranked Rafael Nadal unleashes a forehand during his second round win against Teimuraz Gabashvili at the 2009 French Open. Nadal would eventually lose to #23 Robin Soderling in the fourth round, ending his streak of 31 consecutive wins at Roland Garros.

Novak Djokovic was upset early by Philipp Kohlschreiber, Murray lost in the quarterfinals to Fernando Gonzalez, and Venus Williams and Elena Dementieva both lost in the third round.

The Americans were dismal in Paris as usual, but this year I got to witness the carnage first hand. After talking my way into Court 1 to see James Blake play his first round match against Leonardo Mayer, I was awarded with steady inconsistency and frustration from the American. Despite the fact that Blake was hitting the ball harder than anyone else I had seen that day, his lack of a return game and Mayer's heavy spin left Blake talking to himself throughout the short-lived match.

Watching Mardy Fish's match was equally as telling, although he put up more of a fight against clay court specialist Maximo Gonzalez. On TV it's hard to notice how different the play on clay is, but in person, the difference in pace and

spin is amplified. Sitting court-side watching Fish, I could see as the high balls of the serve were frustrating Fish, and Gonzalez was running down balls that on any other surface would be clean winners from Fish.

Andy Roddick was the lone American bright spot over the fort-

night, as he managed to get into the fourth round for the first time at the French Open. While he and the other Americans regroup and enter the grass court season hoping to make a run at Wimbledon, all the rest of us can do is wait and hope for another Federer-Nadal final.

Magic Win Game Three Behind Record Shooting

By David Zhu
SPORTS EDITOR

On Tuesday night, the Orlando Magic defeated the Los Angeles Lakers 108-104 in Game 3 of the NBA Finals to cut the Lakers' series lead from two games to one. The Magic, playing in front of their home fans, withstood a hot start by Kobe Bryant and a late Lakers rally to earn their first Finals win in franchise history.

Orlando, seeking to avoid falling into a three-game deficit, made three-quarters of their shots (24 of 32) from the field in the first half, and finished with 62.5 percent shooting — an NBA Finals record. The Lakers made things interesting late in the game, however, tying the game at 99 with fewer than three minutes remaining.

Bryant, who led the Los Angeles offense with 31 points, faded down

the stretch, at one point even hitting and yelling at himself after missing a free throw. His frustration grew out of not only the Lakers' inability to play defense, but also the physical defense the Magic threw at him.

Late in the game, the Lakers failed to execute on some key plays and made turnovers that allowed the Magic to put the game away. In the final seconds, the Lakers missed four straight three-point shots — or rather, desperation heaves — until Bryant made a layup and fouled Rashard Lewis with two-tenths of a second remaining. By then, the home crowd was already celebrating while confetti fell from the rafters (which had to be cleaned off the court before the game could be finished).

Games 4 was played last night in Orlando, and the series continues with Game 5 on Sunday.

Blazers Cap Innaugural Season with Playoff Loss

By Mike Gerhardt
STAFF REPORTER

The Boston Blazers, an expansion team for the National Lacrosse League (NLL), finished their inaugural season with an 11-8 first-round playoff loss to the Buffalo Bandits on May 2. The Blazers had a fine first season, finishing third in the NLL East Division with a 10-6 record and earning a playoff berth. Forward Daryl Veltman was chosen for the All-Rookie team and star forward Dan Dawson won the NLL Most Valuable Player award.

The Bandits scored four quick goals to open the game, but the Blazers clawed their way back to within one, with Buffalo leading 7-6 at halftime. Veltman scored the tying goal, the only goal in the third quarter, to bring the board to 7-7. Buffalo retook the lead one minute into the fourth quarter and held it for the rest of the game to put an end to the Blazers' first NLL season.

Better news came for the Blazers when the NLL announced that team captain Dan Dawson won the NLL Most Valuable Player award. Dawson scored 30 goals over the course of the season and tied for the league lead in assists at 74. He also won the NLL's Sportsmanship Award for his leadership as captain of the Blazers. Dawson was also involved in the Blazers' LEAD program, which uses the game of lacrosse to teach important life lessons, such as goal-setting and healthy living, to youth in schools across the Greater Boston area.

Furthermore, first-year forward and number one overall draft pick Daryl Veltman was named to the NLL All-Rookie team, which recognizes the top six rookies in the league. Veltman led Boston and all rookies with 34 goals in the season. He also picked up 43 assists and 92 loose balls.

Veltman finished second in Rookie of the Year voting, losing by a narrow margin to San Jose forward Rhys Duch. Veltman was also named the NLL's Rookie of the Month in January after notching more goals (11) and assists (15) than any other rookie.

Highlights of the Blazers' stellar season include a spectacular come-from-behind win over the New York Titans, scoring two goals in the final ten seconds of play to win 9-8; an 8-4 demolishing of the Philadelphia Wings to sweep a three-game series with the Wings; and a 16-10 win over the San Jose Stealth to secure a five-game winning streak in the middle of the season.

Perhaps the greatest game the Blazers played was their last regular-season game, a dramatic 13-12 victory over Buffalo, in which the Blazers, down 10-5 in the third quarter, went on an 8-2 run for the win.

The Blazers are looking forward to improving upon their historic inaugural season. The Blazers will play their 2010 home games at the TD Banknorth Garden in Boston. For more information and season ticket purchases, visit <http://www.blazerslacrosse.com>.

