

THE BROWN DAILY HERALD

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An independent newspaper serving the Brown community since 1891

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Kerry Miller / Herald

WORK IT

The new and improved Bear's Lair features four new treadmills, six new elliptical machines and new weight training equipment.

Student panel discusses eating disorders

BY JOANNE PARK

Recovery from an eating disorder can be much like the disease itself — a lifelong series of ups and downs.

"The potential for remission is always there — but I don't let it define me," said one participant in a panel featuring four students recovering from eating disorders. "My experience has been like a roller-coaster, but now, those days are few and far in between."

As part of Eating Disorders Awareness Week, the Anorexia Nervosa and Associated Disorders group hosted "Recovery is a Lifelong Process" in Wilson Hall.

Eating disorders affect an estimated one-fifth of women and one-tenth of men, according to the panelists. Increasingly, teenagers are dying from causes related to eating disorders relative to other mental illnesses.

The Herald was allowed at the panel contingent on not reporting student names.

The participants discussed the importance of addressing the elusive and complicated recovery process to any eating disorder.

"It is important that the dialogue on eating disorders continues," a student said.

A junior relayed her experience with anorexia and bulimia through the four phases of resistance, stagnation,

see PANEL, page 6

Students with eating disorders asked to take leave of absence from University, if deemed necessary

BY MONIQUE MENESES

Approximately one to two students are asked to leave Brown's campus annually as a result of an eating disorder, according to Dr. Edward Wheeler, the director of Health Services.

Brown's current policy requests some students who have been reported with eating disorders to take a leave of absence for a minimum of one year. The decision, said Associate Dean of Student Life Carla Hansen, is made by joint consensus based on evaluation and assessment of three offices — Psychological Services, Health Services and the Office of Student Life.

"The criterion varies from office to office," said Director of Psychological Services Belinda Johnson.

Hansen said criteria includes to what extent the individual's disorder affects other students at Brown, whether in doing their work or living in a unit. Wheeler

see EATING, page 6

Wallflowers to headline BCA's Spring Weekend concert

The Wallflowers, whose 1996 "Bringing Down the Horse" went quadruple platinum, will headline this year's Spring Weekend concert on the Main Green April 12, the Brown Concert Agency announced Thursday.

The Saturday concert will also mark the return of Lisa Loeb '90, who has not performed on campus since her 1994 single "Stay (I Missed You)" was released. The Latin-tinged jazz-funk ensemble Ozomatli — featured in the Drew Barrymore comedy "Never Been Kissed" — will round out the line-up.

Joan Jett will headline Thursday's concert at Meehan Auditorium, which also features pop-punk band The Donnas and indie popsters Luna.

Tickets will cost \$15 for the Saturday show and \$12 for Thursday's show.

"Spring Weekend bands are selected to please as many of the musical tastes Brown students have as possible," BCA wrote in an e-mail to The Herald. The group "operates within a complex set of factors including financial constraints and limited availability of bands."

"Every effort is made to bring Brown the best Spring Weekend line-up that is possible," BCA wrote.

—Staff reports

Just "The Gala," thanks, leave Ruth out of it

BY SWAN LEE

For the second year, Brown's only black-tie event will be called simply "The Gala," instead of The Presidential Gala — a decision made by both the Brown Key Society and President Ruth Simmons.

The Key Society, which is hosting the fifth annual gala tonight, has said that from now on the event will be in honor of the late, longtime Key supporter David Zucconi '55.

Zucconi and former President Gordon Gee held the first gala five years ago. Since then, it has been called The Presidential Gala because of President Gee's original participation, said Key Society Co-President Edward Kirschenbaum '03.

He said the event does not involve the Office of the President in any way. When Simmons entered office last year, she was hesitant about attaching her name to the event, she told The Herald last spring.

"She wants to see how this year goes first and is tentative to attach her name to anything right now,"

see HOUSING, page 4

Cicilline '83 looking to universities to solve city's finance problems

BY ADAM STELLA

Providence Mayor David Cicilline '83 will be soliciting direct monetary funds from President Ruth Simmons and other leaders of the city's colleges and universities over the next few months to alleviate the city's financial woes.

Both the mayor and Brown are studying models of relationships between other universities and their host cities to determine if and how the current relationship should change.

Harvard University, the Massachusetts Institute of Technology and Radcliffe College were the first higher education institutions to reach agreements to pay their host city for their property, said Mary Power, senior director of community relations at Harvard.

Harvard first offered to make voluntary payments to Cambridge, Mass., in 1928 in response to the city's financial difficulties. The university has since reached agreements to pay Boston and Watertown, Mass., where it acquired 29 acres in 2001, Power said.

"We are addressing the impact of taking revenue-generating property off the tax rolls," Power said. The cities gain "predictability of revenue" from the arrangement and the school gains "predictability of use," she said.

Harvard paid \$1.8 million to Cambridge and \$1.5 million to Boston last year in voluntary payments. It paid an additional \$3.8 million to Watertown in property taxes and voluntary payments, Power said.

The payment levels that Harvard has negotiated with Boston and Cambridge are based on the value of the property when the agreements were reached, but the Watertown agreement provides for slight increases in the payments each year for 50 years.

Massachusetts does not compensate localities for tax-exempt properties within their jurisdiction.

Yale University voluntarily pays more than \$2 million a year to the New Haven Fire Department for the services it provides to the university, said Tom Violante, a spokesman for Yale.

Yale makes this payment despite the fact that Connecticut reimburses cities 77 percent of the assessed value of the property used by tax-exempt institutions, Brown's Executive Vice President for Public Affairs and University Relations Laura Freid said. Last year, New Haven received approximately \$19 million from the state for Yale's property holdings within the city, which was about \$7 million more than Providence received from Rhode Island for all of the tax-exempt properties in the city in fiscal year 2001.

The payments Harvard makes to its host cities and the payments Yale makes to New Haven are models for relations between universities and the cities that host them, said 2nd Ward City Councilwoman Rita Williams.

"Precedent has been set for the non-profits to pay some money to the city," said Williams, who represents part of the Brown community.

"It's hard to compare this apples to apples," Freid said. Freid said the University has been researching relation-

see MONEY, page 4

INSIDE FRIDAY, FEBRUARY 28, 2003

Anthro professor doubles as a professional opera singer
arts and culture, page 3

Economics consultant for private oil companies says war on Iraq not driven by oil
page 5

HIV virus spread more by unsafe healthcare in Africa, says author of AIDS report.
page 7

Stephen Beale '04 breaks down Bush's pro-war arguments point by point
column, page 11

With first place in the Ivy League on the line, men's hoops hosts Penn and Princeton
sports, page 12

TODAY'S FORECAST



snow showers
high 34
low 20

THIS MORNING

FRIDAY, FEBRUARY 27, 2003 • PAGE 2

WEATHER

TODAY	SATURDAY	SUNDAY	MONDAY
High 34 Low 20 snow showers	High 36 Low 27 partly cloudy	High 43 Low 34 rain/snow showers	High 35 Low 17 snow showers

GRAPHICS BY TED WU

CALENDAR

FILM — "Marriages," French Film Festival. Cable Car Cinema, 204 South Main Street, 4:30 p.m.

FILM — "C'est le bouquet!" French Film Festival. Cable Car Cinema, 204 South Main St, 7 p.m.

FILM — "Friday Night," French Film Festival. Cable Car Cinema, 204 South Main Street, 9:30 p.m.

COLLOQUIUM — "Probing Molecular Recognition by Protein Kinases with Novel Peptide Mimics," Jose Madalenoitia, University of Vermont. MacMillan Hall, Room 115, 4 p.m.

CONCERT — The Brown University Orchestra will perform Williams, Shostakovich, Purcell/Stucky, and Respighi. Sayles Hall, 7 p.m.

CROSSWORD

- ACROSS**
- Die down
 - GIs not accounted for
 - Conclusion lead-in
 - On the up and up
 - Stellar bear
 - Actress Charlotte et al.
 - Fountain name
 - Shower
 - Take off
 - Acquire a place of great luxury?
 - Classic Jaguar
 - It may follow an appeal
 - Requisition
 - AEC successor
 - Temple of Apollo site
 - Bow
 - Judicial suspensions
 - Type of bar
 - The Carpenters et al.
 - West Indian witchcraft
 - She played Julia on "Party of Five"
 - Exhaust
 - Court filing
 - Marino
 - Holidays for admen?
 - Stewed
 - Like some remarks
 - Ventilation source
 - Forum greeting
 - Obsoluscently contact a Persian king?
 - A Euro forerunner
 - Hide
 - Main idea
 - Thames landmark
 - Alto
 - Non-studio film, briefly
 - Leg-covering skirt
 - Fall locale
 - Winter forecast word
- DOWN**
- Hitching post?
 - City on the Ar

- Mole, perhaps
- Place for a belt
- Alchemist's preparations
- Big picture
- Qom home
- Where 7-Down is
- Flop-flop, for one
- High dudgeon
- Transmit mysterious cases?
- Omega rival
- Blender brand
- Big name in precision blades
- Mail org.
- Tribal chief
- Batik artisans
- Morales of "La Bamba"
- Total
- Sci-fi play set at an island factory
- Lobby a copier company?
- French cleric
- Humphrey's "The Barefoot Contessa" costar
- Pool table site
- California's Valley

ANSWER TO PREVIOUS PUZZLE:

A	S	T	I	N	A	M	E	D	S	W	A	T
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xwordeditor@aol.com 02/28/03

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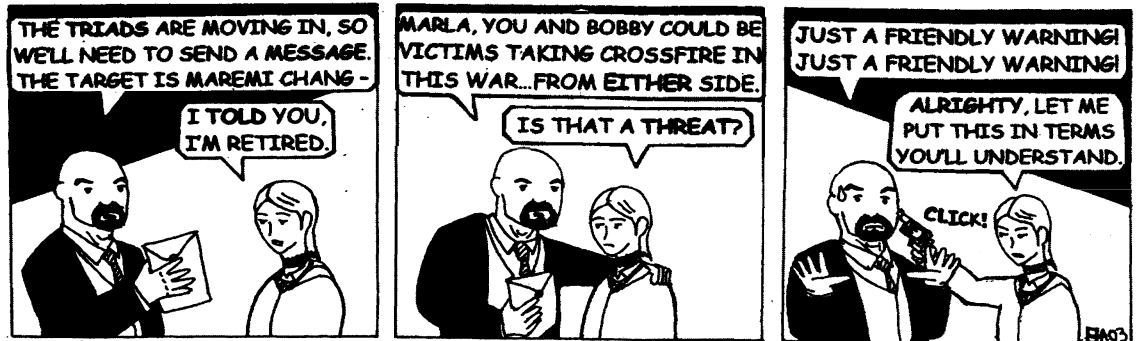
By Diane Epperson
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02/28/03

Pornucopia Eli Swiney



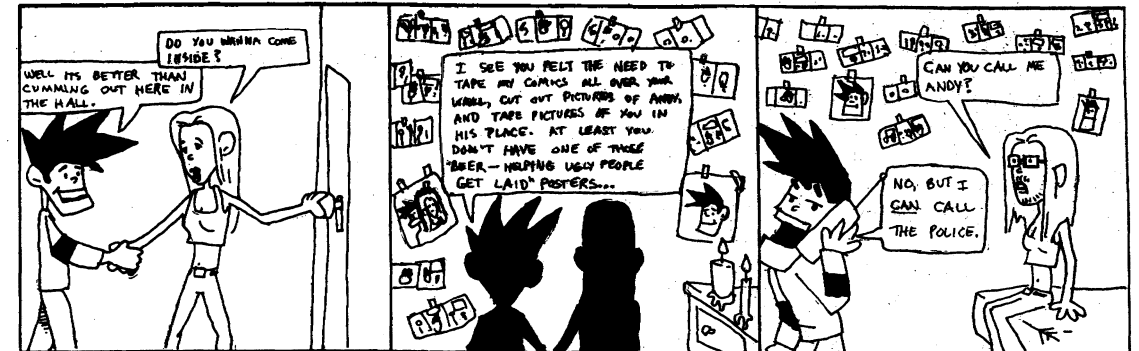
A Story Of Eddie Ahn



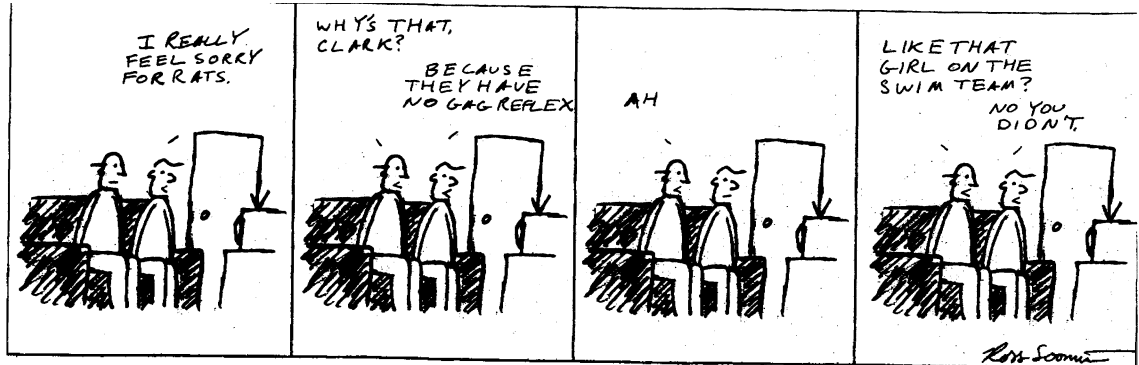
Coup de Grace Grace Farris



My Best Effort Will Newman and Andy Hull



Survival and Reproduction Ross Loomis



MENUS

THE RATTY

LUNCH — Vegetarian minestrone soup, German sausage chowder, chicken pot pie, vegan roasted vegetable stew, parsley rice, cauliflower, green beans and peppers, Swiss chocolate chip cookies.

DINNER — Vegetarian minestrone soup, German sausage chowder, filet of sole with lemon roll-ups, Tex-Mex lasagna, grilled vegetable, candied yams, Creole mixed vegetables, whole kernel corn, African honey bread, yellow cake with coconut icing.

V-DUB

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DINNER — Vegetarian minestrone soup, German sausage chowder, baked sesame chicken, grilled vegetable calzone, fried rice, green peas, vegetables in honey ginger sauce, African honey bread, yellow cake with coconut icing.

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ARTS & CULTURE

FRIDAY, FEBRUARY 28, 2003 • PAGE 3

At Production Workshop, 'Dido' offers a fresh take on an old tale

BY JEN SOPCHOCKCHAI

Audience members can look forward to a fresh take on old themes with "Dido" at Production Workshop, a play that won't shake you with its drama but will stir you with its cleverness.

The original work, written and directed by Sophie Klein '03, is much more than a one-dimensional modernization of an ancient legend. Instead of a cliché update, Klein provides a multi-layered, well-crafted piece of theater.

Phoebe, a struggling playwright, is writing a new play based on the love story between Dido and Aeneas in Virgil's "Aeneid." She bases her depiction of Aeneas on her relationship with Will, an out-of-work actor, whom she renames Andrew. Klein weaves Phoebe's life and her retelling of Virgil's tale together on stage, letting the two story lines bleed together for a surreal effect.

Jillian Tucker '04 plays Phoebe as well as Phoebe's conception of Dido and often appears onstage with both Will, played by Brendon Parry '04, and Andrew, played by Jason Siegel '03. The transitions between Phoebe's life and the life of her play are confusing at first, but quickly become seamless.

Klein handles this story with care, and it shows. A Classics concentrator, she knows her stuff, and this comes through in her witty script. While remaining accessible for those who aren't classics buffs, Klein's text is filled with smart allusions with everything from Virgil to Shakespeare to "The Princess Bride." The more the viewer knows, the more he or she will get out of Klein's work.

Another layer Klein works into her play is a discussion about what it means to update an older work. Phoebe struggles with whether she can change Dido's tragic end, from a literary and an ethical standpoint.

The acting ranges from forced to genuine, with more of the latter. Tucker plays cute and distraught very well, but comes across as awkward in a few scenes. Debbie Friedman '05 shines as Phoebe's quirky sister and Matt Lueders '05 offers a seedy take on Cupid.

Set design is generally strong, with the exception of the bridge under which Dido and Andrew fall in love. It serves no purpose until late in the play, and up until this point is distracting. Until the bridge is



Courtesy of Dade Veron

Brendon Parry '04 plays Will in PW's "Dido."

put to use, it appears to be anything from a tomb to a cave. But the use of props, including real food, is comprehensive and inventive. Keep an eye out for the Ken doll in a purple toga.

Herald staff writer Jen Sopchokchai '05 can be reached at jsopchokchai@browndailyherald.com.

For Professor Beeman, the day doesn't end until the fat lady sings

BY JESSICA WEISBERG

An associate professor in two departments — anthropology and theater, speech and dance — and chair of the faculty, William Beeman is a busy man. Yet he also manages to balance his academic responsibilities with a career as a professional opera singer.

Beeman worked in Oper Chemnitz, an opera house in Chemnitz, Germany, from 1996 to 1999. He traveled throughout the world with members of his company, performing in Japan, Italy, the Netherlands, the Czech Republic and Russia.

Beeman was featured in 26 productions, including a starring role as Colline in "La Bohème."

"If you're a bass, like I am, you tend to get a lot of smaller roles," he said. Yet Beeman has had many feature roles, his favorite of which was Osmin in "Die Entführung aus dem Serail."

Beeman said he particularly enjoys singing the works of Richard Wagner. In 1994 he made his Wagnerian debut as Fafner in "Das Rheingold" in San Francisco, for which he received praise in Opera News.

Although Beeman said he has been singing all his life, his interest in pursuing a career in opera began after conducting fieldwork in Japan, India and the Middle East. As a linguist and an anthropologist, Beeman was interested in studying the ways performers affect their audiences in traditional performing arts.

"I wanted to study performing arts from the inside, but non-Western performing arts must be learned when one is still a child," he said. Beeman returned to the United States to audition for roles.

"At that point I was really not good enough to sing at a professional level, so I studied on a regular basis," Beeman said. In addition to personal voice lessons, he attended a conservatory in Boston. Several years later, he was performing at the regional and national levels.

Beeman continues to perform locally. He recently finished a run of "Messiah" for a local company in Massachusetts and will perform in Mozart's "Requiem" in Cranston in April.

"The New England commute isn't too bad," he said, adding that he will continue to perform at relatively local venues.

But Beeman said, "I can't accept work that will bring me off of campus for an extended period of time," he said.

Herald staff writer Jessica Weisberg '06 can be reached at jweisberg@browndailyherald.com.

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Gala

continued from page 1

Kirschenbaum said at the time.

The Key Society changed the event's name because those in the Office of the President "said they weren't committed yet to being part of student activities," Kirschenbaum said.

Simmons told The Herald Tuesday that the name Presidential Gala would be misleading because students will think, "Old Ruth is going to show up."

In the past, Gee and Interim President Sheila Blumstein made appearances at the dance. Simmons has not said whether she will attend tonight's event.

Gabrielle Johnson '03, co-president of the Key Society, said, "It would be great if she could come, but we wouldn't hold it against her if she couldn't."

Kirschenbaum said the Key Society is considering renaming it The Presidential Gala for next year, although it has not contacted the Office of the President yet.

Johnson, however, said the new name, The Gala, is permanent. "We thought that to build consistency and call it The Gala would be easier that way," she said.

Regardless, both Key Society presidents think the name is inconsequential to the success of the event.

"I don't think it's important. It's just a title," Kirschenbaum said.

Money

continued from page 1

ships between cities and universities in North Carolina and Florida. The University wants to focus its contributions on improving the city and state economies, she said.

Although the University does not have plans to expand outside its institutional zone, if it does in the future it is willing to consider different arrangements with the city, Freid added. Princeton University has reached agreements with Princeton, N.J., to pay property taxes for a limited number of years when it expands, and the University might be willing to reach a similar agreement if the situation arises, Freid said.

Cicilline told The Herald his administration has purposefully taken time to engage non-profit leaders to demonstrate his dedication to restoring "fiscal responsibility" to Providence's government.

His administration has been researching models of relationships between universities and city government since his election in November, Cicilline said.

As he begins more concrete conversations with the leaders of the city's universities and colleges, Cicilline said he is confident they will be persuaded by the new "civic responsibility" they face at the beginning of the 21st century and said he hopes for an amicable solution.

Herald staff writer Adam Stella '05 is the assistant metro editor. He can be reached at astella@browndailyherald.com.

Zarda

continued from page 12

redefined. Just think of replacing the animated commentary of Dick Vitale with the triumphant return of our favorite critics-with-attitude, Beavis and Butt-head. Boring unicycle half-time shows would step aside for "Jackass" stars inserting basketballs into places they do not belong. Imagine Kurt Loder hosting the post-game show with Serena Altschul interviewing T.J. Ford in the locker-room while wearing only a towel. Ozzy and Kelly Osbourne could handle national anthem duties around the nation and double as sideline reporters. Does it really get any better than that?

Special editions of "Cribs" could highlight the extravagant dorm rooms and shared bathrooms of the elite college basketball players. Each player could walk the camera crew out to see the \$60,000 Hummer he "bought" on sale with PlayStation hook-ups and 20-inch rims.

"Making the Video" could reinvent itself as "Making the Team." I am sure Bobby Knight (assuming he makes it this year) would jump at the opportunity to grant unfettered access to John Norris and Sway.

Canceling "Sorority Life" and replacing it with "Cheerleader Life"

(the University of Florida squad, hopefully) would be a definite improvement and guaranteed ratings bonanza.

And, tell me, who in this country wouldn't want to see "Diary of Mike Krzyzewski?" The words, "You think you know, but you have no idea" spoken by the incomparable Coach K just seem to flow.

And tell me, who in this country wouldn't want to see "Diary of Mike Krzyzewski"?

Nobody wants to go to war with Iraq. But if it does happen, there are certain unavoidable byproducts that will help us get by. Tom Brokaw will reside permanently in our living rooms, Dubya will babble like a fool and, hopefully, Carson Daly will replay the top 10 plays of the tournament on a once-in-a-lifetime edition of TRL.

In the end, can we really ask for much more than that?

Brett Zarda GS hails from Gainesville, Fla., and can be seen on the next episode of "Taildaters." He can be reached at bzarda@browndailyherald.com.

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CAMPUS NEWS

FRIDAY, FEBRUARY 28, 2003 • PAGE 5

Black grad students offer advice to undergrads

BY MOMOKO HIROSE

For every African American with a graduate degree, there are eight living in poverty, said Marcia Chatelain GS at a panel Thursday night.

At the event, which took place at the Third World Center, three graduate students shared their experiences and gave advice on graduate school to 19 undergraduates and graduates.

"As a person of color, graduate school is lonely," said panelist Angela McMillan GS. "Not seeing yourself represented as much can make you wonder if you are prepared enough for graduate school."

Stephanie Larrieux GS and Michael Harrison GS joined McMillan in discussing post-undergraduate work in the sciences, media and anthropology.

The graduate students gave advice on everything from exhausting all connections to using all available resources.

"Graduate school is the freedom to do and create things for yourself," Harrison said. Harrison's father kept pushing him to go further and get more degrees after college because his father "stopped at a master's degree, and he reached the glass ceiling at his job."

"Doors can be opened to you and closed to you based on education," said Chatelain, who coordinated the event.

The panelists discussed other reasons why they went to graduate school.

"I went to graduate school because I really wanted to wed my intellectual and artistic interests," Lauriex said. Lauriex took a year off before graduate school, working on the sets of television shows, but found the intellectual space for academic discussion lacking.

People in graduate school often neglect personal connections, McMillan told The Herald.

"My main advice would be to remain in close contact with families and friends," McMillan said. "Also, being involved in the community."

The three panelists all noted the responsibilities of being a visible minority in the academic community.

"To me, standing out is a two-edged sword," McMillan told the crowd. "If you're not doing what you could be doing, you're in the spotlight. But other times, you can get recognition for what you do because of this."

"I owe it to myself, my family and to the people who don't have the opportunity to be here to represent and take responsibility," Harrison said. "You can't just turn the other cheek."

Both McMillan and Larrieux stressed the importance of graduate school being only one part of life that defines a person.

"Grad students forget that their life can be balanced," Larrieux told The Herald. "Your life doesn't end when you come to graduate school."

Chatelain said that the event was successful and well attended.

"I found that it was interesting to see other black students," said Khania Curtis, a RISD student. "You feel like you're not alone."

"This event was really encouraging and inspirational," Larrieux told The Herald. With so many attendees, "you think maybe the path you're pursuing is important, and this gathering is a testament to that."

Momoko Hirose '06 covers the Third World community. She can be reached at mhirose@browndailyherald.com.

This year's numbers announced for Greek, program houses

BY MERYL ROTHSTEIN

Brown's Greek system added a total of 140 new members in this year's rush period, nearly unchanged from last year's rush. Program houses gained 172 new members.

Tuesday was the deadline for all new and returning members of fraternities, sororities and program houses to sign contracts in order to live in-house next fall.

Of the fraternities, 23 joined Theta Delta Chi, 19 joined Sigma Chi, 16 joined Phi Kappa Psi, 13 joined Alpha Epsilon Pi, 10 joined Delta Phi and three joined Delta Tau, said Penelope Billington '03, chair of Greek Council.

Of the co-ed fraternities, 22 joined Alpha Delta Phi and nine joined Zeta Delta Xi, Billington said.

Twenty joined Kappa Alpha Theta, and 10 joined Alpha Chi Omega, both sororities, she said.

Although the total number of new members to the Greek system is similar to last year, "it's a very mixed batch," Billington said. Some houses encountered difficulties in recruiting new members, while others are showing greater numbers, she said.

Of the program houses, 28 have so far joined Buxton House, 25 joined French House, 10 joined Games House, 10 joined Harambee House, 12 joined King House, 23 joined Hispanic House, nine joined Tech House and nine joined West House. Two new program houses, Interfaith House and Art House, added 20 and 26 members, respectively.

Bottega House will disband at the end of the semester because of a low percentage of returning members. Delta Tau will take Bottega's place in Olney House, Billington said.

Though most houses' numbers are similar to last year's, some houses had significant increases or decreases in the number of new members. While 24 people joined Tech House last year, only nine new members will enter next year.

"We didn't want to recruit too heavily," said Mikka Pineda '04, vice president of

HOUSING BY NUMBERS

Fraternities	
Alpha Epsilon Pi	13
Delta Phi	10
Delta Tau	2
Phi Kappa Psi	16
Sigma Chi	19
Theta Delta Chi	23

Co-ed Fraternities	
Alpha Delta Phi	22
Zeta Delta Xi	9

Sororities	
Kappa Alpha Theta	20
Alpha Chi Omega	9

Program Houses	
Art House	26
Buxton House	28
French House	26
Games House	10
Harambee House	10
Hispanic House	23
Interfaith House	20
King House	12
Tech House	9
West House	9

Tech House, citing the large number of returning members. Games House gained 10 members compared to four last year. "It's been a good year for recruiting," said Eileen Koven '04, president of Games House.

Forty-eight people applied to the Finlandia and Watermyn co-ops, both part of the Brown Association of Cooperative Housing. Only four people have been accepted thus far, but more are expected to move off the waitlist as current house members decide to travel abroad or chose alternative housing, said Jacquelyn Mahendra '05, housing coordinator of Finlandia co-op. BACH is independent of the program house system.

HIV transmission in Africa largely due to unsafe medical practices

BY JESSE CHEN

In Africa, the HIV virus is transmitted more frequently due to inadequacies in the health care system than through sexual activity, said David Gisselquist, the author of a research report in the International Journal of STD and AIDS, in a Thursday lecture.

"We need to get people at risk in Africa the public education for how to get sterile care," Gisselquist said.

Contrary to popular assumption, he said most AIDS cases among African adults are not transmitted through heterosexual intercourse. He said the likely proportion of HIV transmission through unsafe medical procedures, including transfusions and injections, has been grossly underestimated.

Gisselquist said, until recently, data was not accurate enough to make adequate estimates about varying modes of transmission.

In the first meeting of the World Health Organization on the spread of HIV that was specifically concerned with unsafe health care in Africa, its members were undecided whether to consider heterosexual promiscuity as a major risk, Gisselquist said. Since then, ideas and preconceptions about African sexuality have changed.

In the late 1980s, over a dozen large studies tested a total of more than 30,000 Africans for HIV. Out of the 2,000 positive cases, injections were the cause of infection in half of these cases. By comparison, sexual transmission of the virus was about 10 times less frequent. The researchers concluded most of the HIV in Africa has not been passed on through people with multiple sex partners.

Later studies showed sexual behavior in at least 12 African countries was similar to that of people in the United States and in Europe, Gisselquist said.

Previously, HIV research focused on adults and neglected to turn its attention to the young. By 2002, in South Africa, 5.6 percent of children two- to 14-years-old were HIV positive, four times more than explained by mother to child transmission, adding more to the growing half a million number of child victims to the virus.

"We need to have a zero-tolerance policy. When we do find a child with HIV who has a HIV negative mother, we need to say something's wrong," Gisselquist said. "We have to find out what we need to do, and we have to stop it."

Iraq war not about oil, says industry insider

BY DANA GOLDSTEIN

In a lecture that sought to answer the question, "Is this war about oil?" Fareed Mohamedi, chief economist of PFC Energy and senior director of the Markets and Countries Group, answered with a resounding "no."

Addressing a crowd of approximately 50 students, faculty and community members, Mohamedi used a detailed PowerPoint presentation and his extensive insider knowledge of both the oil industry and Beltway politics to prove his point. "It's so obvious to me," he said, "that this is not a war about oil."

Mohamedi's firm, formerly called the Petroleum Finance Corporation, is a Washington, D.C., consulting firm that caters to private oil corporations and governments of developing countries that wish to reform their national oil industries. Mohamedi, who is antiwar, said he was disturbed by the "No blood for oil signs" he saw proliferating at demonstrations he attended in New York and Washington, D.C.

"The oil companies are not behind this war," Mohamedi argued. While he admitted the United States would not be involved in the Middle East if the region did not have vast crude oil reserves, he said the push for an invasion of Iraq is motivated by the Bush administration's overarching vision of the United States' role in the world, as well as its belief that such a war would diffuse the situation in Israel.

The oil industry, Mohamedi said, is just as confused by the Bush administration's goals as many Americans are. He said neither George W. Bush nor Dick Cheney could be considered "real oil men," and that Cheney's oft-reported ties to oil stem from his years as secretary of defense, not his years as head of Halliburton.

"Cheney is an 'inside-the-Beltway guy,'" he said. "(Oil companies) were not thinking either privately or publicly about an overthrow of Saddam and the massing of 250,000 troops."

Furthermore, in informational workshops about Iraq Mohamedi runs for PFC Energy, central concerns voiced by oil executives included the safety of their employees in the region and the possible destabilization of the world's oil markets should the war become regional, he said. If Saddam Hussein succeeds in his goal of regionalizing this war, Mohamedi said, conventional or chemical/biological attacks on Israel, Kuwait or Iran could affect oil fields in those nations, as well as in Saudi Arabia.

The oil industry is not necessarily happy with the Bush administration, which has, according to Mohamedi, failed to fulfill its promises to them. "They felt Alaska was the last thing in the world they wanted. It doesn't have a lot of oil," he said. "They didn't want the Greenpeaces and the environmental groups coming on their backs and picketing them at their stockholder meetings — not for a little bit of oil."

Mohamedi's firm is basing its consultations to the oil industry on the model of a quick three-week war in Iraq, with American troops reaching Baghdad as early as the second day. A flourishing Arab democracy is the last type of government Mohamedi expects to see put in place by the Bush administration, who he said intends to keep the bureaucracy of Saddam Hussein's Baath party in place.

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Iraq

continued from page 5

"We will try to micromanage and micro-restructure with the existing cadre in place," Mohamedi said. He described a two-year situation in which every branch of the Iraqi government will be overseen by an American official.

Funds the Bush administration says will be used for the democratization of Iraq will instead go toward repaying the country's massive debts and carving up its oil fields among the Western nations. All this will be done, Mohamedi contended, by an American administration that has a "deep ignorance" of how to accomplish these goals.

"We may see Iraqis putting up the American flag — they want to be liberated from Saddam," he said. "But I think that in many ways that image will change over time. What we see with the neo-conservatives is that when it's not for themselves, they're cheap. ... Reconstruction takes a very long time."

Mohamed broke the Bush administration down into four ideological camps, each playing an important role in the push to war, contending that none of these groups has oil as its focus.

The "Reluctant Sheriffs" are epitomized by Colin Powell and those who believe the United States must step in to mediate conflicts around the world, he said.

The "New American Fundamentalist" camp is the home to what Mohamedi called "the so-called intellectuals" of the Bush administration. These thinkers, such as Paul Wolfowitz, believe America has a moral imperative to assert itself militarily. This is the group that firmly hopes for the rise of a democratic postwar Iraq.

The third group Mohamedi identified, the "Friends of Israel," includes such organizations as the American Israel Public Affairs Committee. This camp sees Iran as a bigger threat than Iraq, but still supports the removal of any regime with the capability to use nuclear arms against Israel.

Lastly, Dick Cheney, Condoleezza Rice and Donald Rumsfeld make up the "New World Orderists," the group most responsible for shaping Bush's foreign policy.

Their vision of a "new world order," Mohamedi said, would establish the United States as the globe's sole superpower. "They are primarily going to use the military sphere," he predicted.

"It's a military program."

Mohamed characterized the thoughts of the most powerful players in the Bush administration as, "We will lead and others will follow. And if they don't like it, they better get out of the way." Furthermore, he said the Bush administration would refuse to be bound by any treaty and that unlike President Clinton, they do not see the economic sphere as an important one in global politics. If nations are having economic difficulty, Mohamedi said, the Bush administration's response would be to "do it yourself."

But this "Do it yourself" attitude does not extend from the economic politics and the military, where Mohamedi said Bush will follow a police of "selective sovereignty." Mohamedi said Afghanistan was an example of this policy, where Hamid Karzai was handpicked out of the elite class to lead the country, but the United States then failed to follow through with monetary aid. "This astounds me," Mohamedi said.

"Certain states are not sovereign because we deem them not sovereign," he said, adopting the persona of the Bush administration. "We have gotten over Vietnam syndrome. ... We have what is needed to do the big projects and to establish ourselves as the sole superpower in the world."

This "strategic vision" of a world in which the United States enjoys an unquestioned military sovereignty leaves oil as "a little thing, underground," Mohamedi said. Instead, the most pressing post-Sept. 11, 2001 matter for the Bush administration is re-establishing American power in a world that is increasingly "fracturing right now into a certain clustering."

Reminding the audience of nations such as North Korea, Pakistan and Iran that also pose a possible nuclear threat, Mohamedi asked, but why war with Iraq specifically? The answer, he said, lies in the Bush administration's long-term plans to topple Hussein, as well as the long-term goal — after discovering that the majority of the Sept. 11 hijackers were Saudi — to establish ties with a more friendly government in the Middle East that would support both the United States and its two most important regional allies, Israel and Turkey.

Herald staff writer Dana Goldstein '06 can be reached at dgoldstein@browndailyherald.com.

Panel

continued from page 1

encountering the pivotal point and breakthrough.

"I felt alienated. ... I got a lot of support, but I was in a different place from everyone else," she said of her eating disorder.

The participant recalled her elation when she succeeded as a high school athlete, despite her eating disorder, and then her subsequent relapse upon entering college.

The participant discussed her anger when her renewed illness was finally discovered. "I had been in denial the whole entire time. I was furious; I felt like this was an invasion, as if I were being attacked." The participant credited improved facilities equipped to treat eating disorder patients and her parents for the beginning of recovery.

"It's definitely a lifelong process that's not going to be symptom-free," she said. "Little setbacks can seem like big failures, but I've learned a lot."

The participant described her work in ANAD as a valuable opportunity to assist other students while furthering her recovery.

Another participant present-

ed a short play on the resistance teenagers with eating disorders exhibit in confronting their illness. The participant discussed her familiarity with the illness as a child, to the point where she read "Dancing on Graves" and relevant eating disorder literature by the age of ten.

The student said the environment at her high school fostered conditions conducive to eating disorders. Her breakthrough came after physical injuries related to anorexia prompted her to "no longer have it pervade every moment of my life."

She cited her therapist, nutritionist and doctor as essential factors in her gradual attempts at recovery. "Although it's taken time, I've gained the support of my family as well," she said.

"I've learned to embrace surprises ... and I am able to enjoy my own company," the participant said. She said she went from "emotional and physical disconnection to a palette of emotions that make my life more wonderful."

The third speaker remembered how, as she suffered from her eating disorder, she watched herself from outside "not in horror but in relief."

The participant described the associated feelings that

accompany eating disorders, where there is "shame written all over your face."

But recovery remains a struggle, she said.

Afterwards, the speakers shared poetry, songs and literature that reflected their accounts, ranging from the Grateful Dead's "Eyes of the World," Maya Angelou's "Phenomenal Women" and Mevlana Jelal-uddin Rumi's "The Guesthouse" to the participants' own creative works.

Speakers said an eating disorder warrants greater attention, because it is "not about dieting or a fad ... but a disease that kills."

On approaching friends with eating disorders, the speakers urged constant attention and self-education on the nature of the illness.

Erica Becks '03 founded ANAD two years ago because, she said, "There was no support group besides therapy ... and therapy is a little different from what a group can offer." Regarding ANAD's first Eating Disorder Awareness Week, Becks said, "I was really happy with the turnout. ... I hope the people who showed up today can spread the word to others."

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Eating

continued from page 1

said Health Services bases its evaluation on medical judgment.

"Certainly if a patient's (Basic Metabolic Index), which is a measure of (determining) a healthy body, is continuing to drop, ... a red flag may go up, particularly if (the patient) is moving in the wrong direction," Wheeler said.

Other reasons Wheeler gave for drawing the line between students who are asked to leave and those who aren't include whether the student needs more structured care than Health Services can provide and if the student continues to resist therapy. The student's psychological health has an impact on physical progress, Wheeler said, but "how they're doing psychologically is even harder to decide."

Johnson said the close interaction of the three offices was crucial to making the decision to request a student to take a leave of absence. She said Psychological Services' criteria include the patient's progress during therapy sessions and the extent to which the University affects the student's eating disorder.

"Clearly, sometimes you can see the stress of college (life) is too much and they need to take a break and concentrate on getting better," she said.

Two students with eating disorders, who wished to remain anonymous, told The Herald they had

never heard of the policy.

"I was aware that there was this type of policy with other disorders, but I was not aware that it could apply to students with eating disorders," one student said.

In almost every case, a student who is asked to leave usually claims to have developed and made progress both as a person and as a patient, Hansen said.

"I've had several patients who've been kicking and screaming that they don't want to leave who have actually come back and said, 'That's the best thing you've ever done for me. I needed that time to get better,'" Wheeler said.

Hansen said students on leave take advantage of the opportunity to do interesting things. Some find a part-time job in their hometown, some do volunteer work and others take classes at other universities in fields unrelated to their concentrations and interests at Brown, she said.

One student who was diagnosed as an anorexic in high school, then as a bulimic at Brown, said although Brown did not officially request for her to leave campus, she came to the decision after a confrontation with her athletic team coach and parents. During her time away, she got a part-time job and took classes at another university. She said although school in general and her ability to focus in class improved when she returned to Brown, things had changed socially.

"That is one of the things about taking time off," she said. "When you come back you can't expect your social circle to be exactly the

same. I felt like a freshman again."

Wheeler emphasized that the number of students asked to take medical leave is small and said he hoped this policy would not discourage students from seeking care for their eating disorders.

"I want students to know how serious it is, but I also want them to know where to get help and that there's hope for them," he said.

The two students said although they support the policy, it has its good and bad points.

"Part of me wants to say it's a little unfair to force someone to take a leave of absence, but part of me wants to say it's a good idea," one student said.

The student who had taken a leave said one of the most important things to consider in the path toward recovery is confronting the disorder and, for some, this may mean taking a leave of absence.

"It's like if someone had cancer, they wouldn't want to sit in the dorms and wait for the cancer to kill them," she said.

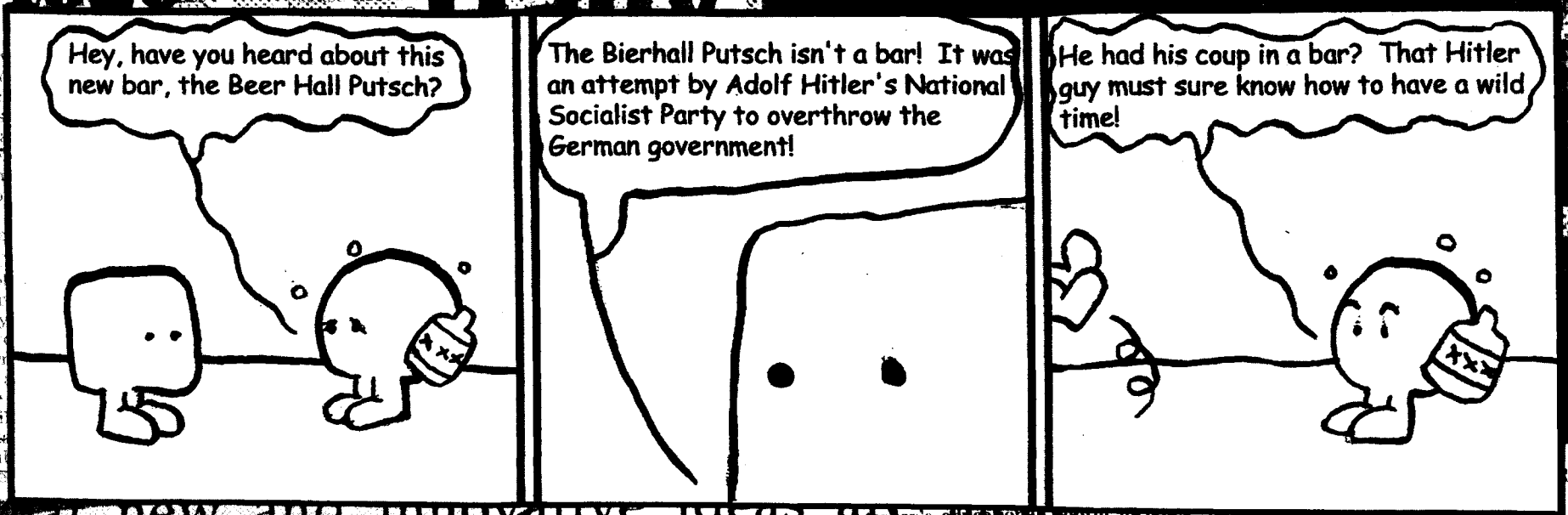
Hansen said eating disorders are a life-threatening illness and Brown's policy regarding this issue affirms its ability to be treated.

"Our belief is that you come as gifted people and almost all of you come with challenges and struggles. And for some of you, taking time off for any reason is a good idea."

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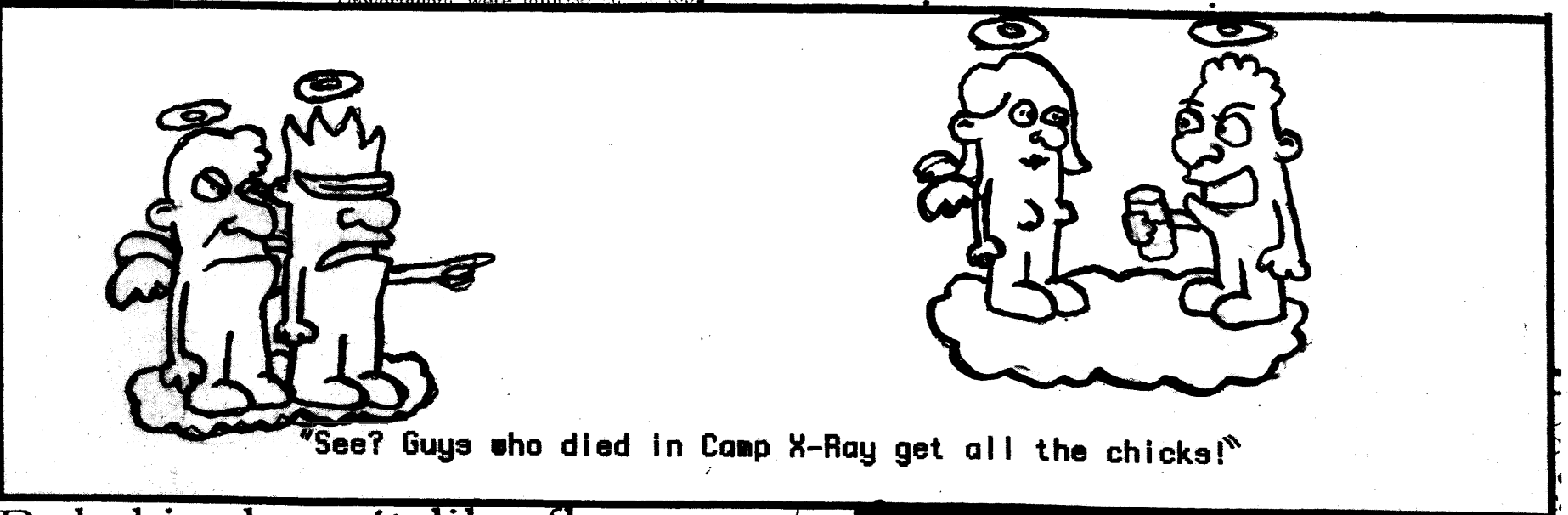
Troubled Areas of 1920



1980 Prostitute Excites Scho



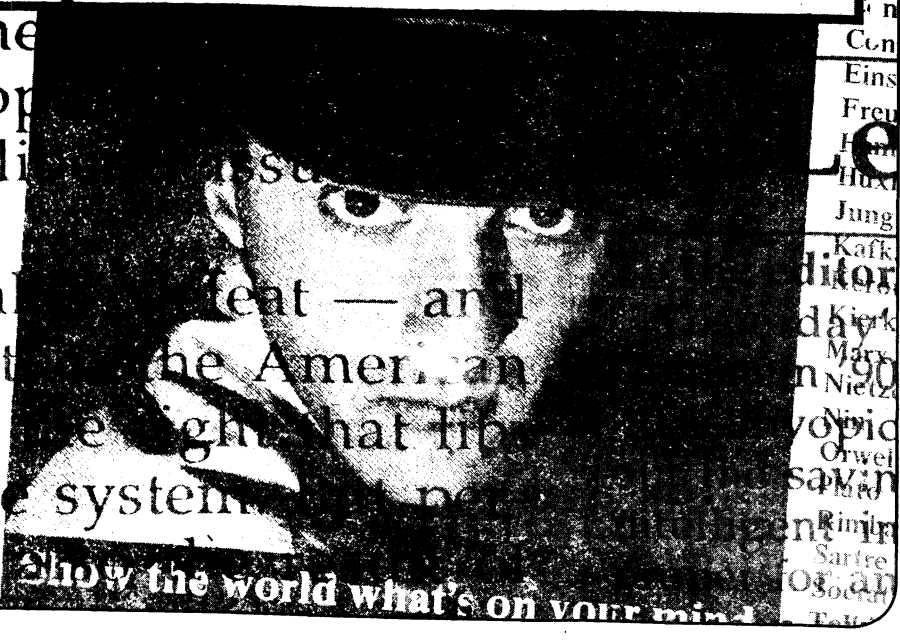
variety But the mainstream Democrats failed to take notice. 2040 is not to say that liberal ideas have to be



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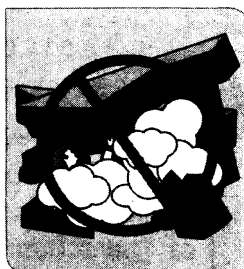
from the EDITORS

In the past week, as part of its effort to prevent domestic terrorism, the Department of Homeland Security unveiled a comprehensive Web site (www.ready.gov) designed to inform, with handy visual aids, how the public can prevent and respond to terrorist attacks. To further the Department's mission (and also fill precious editorial space), Post- reprints the visual aids and their descriptions here in their entirety. FYI: with terrorists "working to obtain biological, chemical, nuclear and radiological weapons" there's no such thing as too much paranoia!



T-shirts and sweatshirts make great gifts for that special Hamas militant in your life.

Trapped under a pile of rubble? Whatever you do, don't fart.

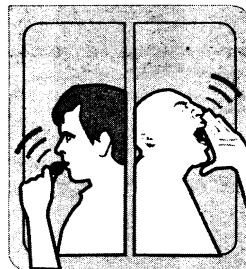


Walk—no, run—no, run like you're on fire—to the nearest Gap for the latest styles in crewneck sweaters.



In these worrisome times, it's important that families adjust to the possibility of a future in which their faces have melted off.

Did you ever think of getting to know that radioactive chemical before you judged it, you prejudiced bastard?



Blow a whistle if you like Hall and Oates / Holla holla if you down with WuTang.

No, we're not trying to give you any funny ideas about Texas. But did you know that our president's urine glows in the dark?



thea brennan-krohn '03 is a classics concentrator from massachusetts. She is part jewish and part irish, like courtney love. courtney love says this makes her "tough," and thea is tough as nails, hard as adiamond, and reflective like a diamond too. shehas recently discovered the metromart and urges everyone to shop there for its friendly service and great value. Thea is 66 words long.

if you like thea, contact post@browndailyherald.com



PAGE 2 GUY & GIRL: brown film society edition

POST-list

MOLLY LAMBERT

- 1 BRITNEY DUMPS FRED DURST** She said "hit me baby one more time." He offered to "break [her] fucking face tonight."
- 2 "MY BIG FAT GREEK LIFE" ON CBS** Turf war with the Italians of "Everybody Loves Raymond" quickly begins.
- 3 "A MIGHTY WIND"** Let me guess, Christopher Guest does an accent, Eugene Levy has a disability, and Catherine O'Hara is a slut.
- 4 J.LO AND LL COOL J DUET** She can't sing. He can no longer rap. And yet it's number one. It's the "Kangaroo Jack" of songs.
- 5 MR. ROGERS PASSES AWAY** Big Bird, Captain Kangaroo, Elmo, Levar Burton, and Barney perform speaker-shattering version of "London Calling" in tribute.
- 6 SUGE KNIGHT RELEASED FROM JAIL AGAIN** He's been ordered to do anti-gang community service. Announces the formation of his "Anti-Gang Wars Gang."
- 7 "THE SCHOOL OF ROCK"** John Cusack, Joan Cusack, and Sarah Silverman co-star with Jack Black in a Richard Linklater-directed, Mike White-scripted film about a fourth grade substitute teacher who forms a band with his students. Improvidence celebrates with 35-hour orgasm.
- 8 RUDY GIULIANI APPEARS ON CONAN SANS TRADEMARK COMBOVER** An inspired Nelly appears on the Grammys without his trademark band-aid, dedicates performance of "It's Getting Hot in Herre" to New York's valiant firefighters.
- 9 SARAH MICHELLE GELLAR LEAVING BUFFY** So many more hours free to sand and whittle Freddie Prinze Jr.
- 10 "THE LIFE OF DAVID GALE"** I have seen K-PAX. This, sir, is no K-PAX.
- 11 WWW.MARCHTOWAR.COM** When you gamble on America, you roll dice with Uncle Sam.
- 12 "UNITED STATES OF WHATEVER" BY LIAM LYNCH** I have no idea how this became a hit song, but thank God.

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post- is published every friday in the brown daily herald. it covers art, dining, film, news, music, theater and other dominant modes of cultural production.

the post- calendar welcomes submissions, both for brown and non-brown events. e-mail all listings to post@browndailyherald.com or fax them to 401.351.9297 by the wednesday of the week they should appear. to contact the post- editorial staff, call 351.3372, ext. 51, or e-mail post@browndailyherald.com. letters to the editor are welcomed and should be addressed to the e-mail address above or mailed to post- magazine, 195 angell street, providence, ri 02906. we reserve the right to edit letters for style, clarity and length.

"Every generation that's alive right now and protesting was raised in the suburbs, watching Sesame Street, and spoon-fed a consumer religion. It takes a lot more energy to whine all day for a year than it does to do one or two proactive things and take some action."

— on the road with
riddlin' kids frontman
justin shroud

THIS WEEK AT
www.browndailyherald.com/post

A WEB-ONLY BOOK REVIEW AS
ALEX CARNEVALE TACKLES THE
WACKY STEROID-LADEN WORLD OF
PROFESSIONAL WRESTLING IN
SCOTT KEITH'S NEW BOOK
"TONIGHT IN THIS VERY RING"



double down

an hour's drive into connecticut lets you lose money in style at the biggest casino ever

BY ROBERT RUTHERFORD

Shuffle. Deal. Hit me. I'll raise you. Jackpot! Gambling's exciting. So is lining the pockets of foreign investors through the dubious practice of legalizing "Indian" casinos. So is allowing a small minority of licensed Native Americans to take more than 90 percent of the profits. So is forever changing the economy of formerly quaint southeastern Connecticut. So is the reversed Robin Hood maxim of stealing from the poor and giving to the rich.

"You could win!" say the advertisements, and middle America believes it despite the reality. The reality being a negative return on every game in a casino. The only sensible deal is the buffet, and you can't even take a doggie bag. There's no chance involved; just a systematic removal of money from our collective pockets in a mockery of entertainment euphemistically called Gaming. But, altruistic reservations aside (pun slightly intended), gambling can be a hell of a lot of fun.

Foxwoods, the first billion-dollar grossing casino and the world's largest, sits in Ledyard, Connecticut, just an hour away from our sheltered late night poker games. The gaming facility opened eleven years ago to provide high stakes gambling of a quality and quantity usually associated with Monte Carlo. The complex sits securely between the prime markets of New York and Boston, and pulls in decent numbers of customers from our little state as well.

Foxwoods comprises three main casinos with 5,500 slot machines, Keno, Bingo, a sports book, and hundreds of table games including every-

thing from pai gow poker to roulette. There are three hotels, nearly thirty places to eat, a 1,450-seat theatre, a nightclub, and the obligatory Mashantucket Pequot Museum nestled a short shuttle ride away in the woods.

The Mashantucket Pequot tribe, who own and

run Foxwoods, had been legally extinct until

Congress re-established it in 1983. Members of the tribe have never lived together on a reservation and few actually qualify for federal aid

as Native Americans. The casino takes full advantage of Congress' Indian Gaming Regulatory act of 1988, which is poorly written enough to allow many non-Indian "consultants" (start-up investors) to take away nearly 40 percent of a casino's profits. Two years ago the tribe donated over a half-million dollars split nearly evenly between political parties, with more money used to employ a pack of lobbyists.

Moral complications do not preclude the fact that Foxwoods is well run, well positioned, well patronized, and well, lucrative. Ignoring the disadvantages of problem gambling, one can have a great night pretending to be James Bond or a high roller. Don't expect to walk away millions richer, but hundreds of dollars can be won fairly easily, if you avoid notoriously house biased games like roulette and wheel of fortune. Don't

FOXWOODS RESORT CASINO

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www.foxwoods.com

do: roll in with style and check out all the beautiful babies

don't: claim the Mashantuckets aren't a people

bother with the monotony of the video game-like one-arm bandits; they eat quarters as ruthlessly as the university's laundry machines. Play blackjack and stick to basic strategy, or if you're feeling confident from late night low-stakes games in dorm lounges try a little Texas Hold 'Em—you'll be playing primarily against other gamblers and the house take tends to be small.

The most important rule for an enjoyable night of gambling is to establish a set amount of money to play with before you go. The rule of thumb is to gamble with no more money than you can completely lose and still walk away with a smile on your face. Putting a five-dollar chip down on red and doubling it may not be as exciting as using a hundred, but it's not as depressing to lose it either.

The trip across state lines may not be necessary if preliminary lobbying efforts to start a casino in Rhode Island eventually pass, but for now Foxwoods is the closest venue, not counting limited video poker at Lincoln Park in Warwick. However, mustering the actual nerve to go to Foxwoods might be a little much for many of the non-seniors out there. Yes, 21 is the legal age for gambling, and there are fairly stiff fines for playing underage, but it is not impossible or unwise to go gambling before you're allowed to drink. The trick to it, as with most tricks, is confidence. Go in dressed nicely with a wad of money in your wallet, dropping lines like, "Goldman Sachs' Boston division is a bunch of preppy assholes," and you're much more likely to be taken for a hip twenty-something just off a 12 hour shift at the exchange than a criminal college student. Actually, it's not even that hard. The truth is the casino wants money, and they're perfectly willing to let you give it to them, regardless of your age. So have fun, put your conscience aside, and see if you can win enough to pay off those annoying student loans. After all, you can't win if you don't play. Wait, is that from a commercial?

robert rutherford '05 has only been carded once, and it was by a dwarf with a tattoo that said, "fuck the vietcong."

three 02.28.03 post-

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BUT SERIOUSLY, IT LOOKS LIKE MEG RYAN'S VAGINA, RIGHT?



POST-

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reduce, reuse, return?

BY ILANA ILLZ

LAST YEAR FOR VALENTINE'S DAY MY BOYFRIEND BOUGHT ME A VIBRATOR. THIS YEAR FOR VALENTINE'S DAY MY BOYFRIEND AND I BROKE UP. I SELDOM USED THE TOY WHEN WE WERE DATING BECAUSE I HAD HIM, AND NOW IT SEEMS STRANGE TO KEEP THIS LOVE MEMENTO AROUND. DO I GIVE IT BACK TO HIM, EVEN THOUGH IT'S ENDURED MILD USAGE, OR SHOULD I TRY TO RECYCLE IT? DO YOU KNOW OF ANY SEXUALLY-ORIENTED STORES THAT MIGHT TAKE IN A "GENTLY USED" TOY?

—reduce, reuse, recycle

If there is a store that would accept your used vibrator, I certainly wouldn't promote it freely

in this column. Can I get a double yuck? With all due respect to my kinky peeps out there, no one in his/her right mind wants to buy your pre-buzzed vibrator, and if someone in their wrong mind wants it, he/she is probably desperate enough to pay a very high price for it on eBay. If you really want to sell it, I recommend you market it to fetishists rather than more traditional sex-toy users.

As for your first question, why on this great, green earth would your ex-boyfriend want the vibrator back? To re-gift it to his next girlfriend? Personally, I am opposed to the whole trend of giving things back to exes. Engagement rings are one thing, I suppose, because they are pretty expensive and because they signify something much bigger—the promise to wed, which has now been broken. But I also think that a woman should only give it back if she's the one who calls it off. If some loser asks you to marry him and then reneges, why shouldn't you cost him a month or two of his salary?

My point here is that gifts are not loans or investments. They are gifts—actually, finally and irreversibly. I have received a variety of presents over the years from my paramours, and I have never seen fit to return a single one of them. Most relationships, even great relationships, end on a sad or bitter note. It is comforting to keep something to remember the good times together you will never again admit you had. Of course, this logic works both ways, and if the vibrator thing is really about trying to get your ex to return a token you awarded him, I urge you to give it a rest.

Life is too short to file claims on love trinkets—even those that come with a diamond or two.

I think the best thing to be done with gifts from old flames is to use them with abandon. Living well is the best revenge, and what would annoy your ex more than to know you get off more now that he's gone than when you were together? It may be painful to pleasure yourself at first, but I imagine the initial twinges of sadness will soon be replaced by some other, livelier sensation.

I think we should also compliment your ex on his notable foresight—it would be great if all guys gave presents that had a lifespan longer than the average relationship. Flowers die, chocolates melt, framed pictures of the two of you get smashed in post break-up rage. Even diamond rings lose their luster if locked away in a safety deposit box; the same big, fat rocks positively suck when returned in a fit of guilt or despair. Luckily, us gals know what deBeers doesn't—a vibrator is forever—or at least until you have to change the batteries.

e-mail your questions about sex, love and fucking around to missillz@browndailyherald.com, send them to box #730, or submit them on our website, www.browndailyherald.com/post. don't worry, miss illz knows how to keep her lips zipped.

post- 02.28.03 four

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A DAY IN COMEAL

THE BRAINS BEHIND "MY BEST EFFORT" EXPLORES 20 YEARS OF COMICS IN THE HERALD.



anyone who can explain how he won a rhodes scholarship deserves a rhodes scholarship.

BY WILL NEWMAN

Comics for me have always had two purposes: The first is to provide companionship to people who have no one to talk to when they're in the dining hall. The second is to make its reader's day a little nicer, if just for a moment.

When I came to Brown, I got used to a steady supply of daily comics; I view them as a necessity in college. Until the mid-'70s, however, there were no comics in The Herald at all. Then for a while there were syndicated comics in The Herald, like Wiley's "Non Sequitur" and Matt Groening's "Life in Hell." In the mid-'80s, original Herald comics were born. In preparation for this piece, I read through 20 years of comics, and learned some real life lessons from the comics page.

The first lesson I learned from Herald comics was that there is no logic at all to success. It would make sense to think skill and brilliance lead one to a reasonable amount of success. If my comic is somewhat funny, some people will like it. At the dawn of Herald comics, Jeff Sheshol drew "Thatch," a comic, so popular that it was published in the New York Times, Newsweek and other colleges' papers. I thought in order for a comic to garner this kind of attention, it would have to have cured cancer. This begs the question: How the fuck?

From what I understand, Thatch gained acclaim for its "PC Man" character, mocking political correctness. The issue of political correctness was at the national forefront around the time that Sheshol was drawing. In my own theory of Sheshol's success, he was a lucky son-of-a-bitch. I read four years of "Thatch" in the Herald archives and at times it was very clever. At other times, however, it was really dull—he didn't even draw the funniest comic in the paper. One of the other comics that ran at the time on a daily basis, Brian Floca's "Life in the Fire Lane," was just as funny, just as often. Today, Floca is homeless.

In the fall of 1998, one comic became the standard by which other comics were judged: "Ted's World," by Ted Wu. That leads me to the second lesson of the Herald comics: What's easy is fun. I'm not saying that it was easy to make "Ted's World." Instead, it was remarkably easy

to read "Ted's World." Ted drew his comic with big clear characters that did not require a lot of effort to read. Further, there were recognizable characters. Kenny—the kid with the clock around his neck—and Ted were all about as easily discernable as my actual friends. Ted stayed on basic themes for a week at a time, so that daily readers wouldn't have to adjust to a new story line, but newcomers would still understand what was going on.

Further, Ted's humor was basic. His comic wasn't vulgar like Nate Pollard's "Abstract Fantasy," but neither was he afraid to be a little raunchy. In a large and diverse university, where people's taste, interests, and humors vary wildly, Ted appealed to everyone like a kiss on the lips. Some people have a charm and a moderation that make them likable at first sight and appreciated more as time goes on. Thus the tenet that what's easy is fun works with people as well as comics.

This lesson is brought home by other comics that were not so "easy." Nadia Fakoor's "If I Was A Spice Girl" was a comic that looked like it was drawn on a spiral notebook. Its author didn't bother with stable panels or shading or, apparently, any forethought. It was often packed with text, which flooded the characters' space and made their very breathing look difficult. In order to read "Spice Girl," one had to commit a good five or six minutes, often with little return. But reading "If I Was A Spice Girl" was like receiving oral sex next to "Fluble."

Lots of people loved Chris Mastrangelo's "Fluble." Many other people did not. In my experience, the people who did like "Fluble" were weirder than

the people who did not. You see, reading "Fluble" was like reading the phone book: It was difficult and made you ask, "why the fuck did I waste my time?" It featured paragraphs of text in microscopic print, but lacked what people call "humor" or "a point" or "any sign that its author has ever kissed anyone ever." Its characters were not people that you could relate to and laugh with. They were alien frogs and octopi. Remember when I suggested comics are meant to make your day a little more pleasant? Well, in the aggregate, they are supposed to make existence more lovely. If comics were good times with friends, "Fluble" would be Points on the Compass.

Among the comics today, Eddie Ahn's "A Story Of" is one of the best-written the Herald has ever seen. Ahn's writing is exciting and serious thought is put into the comic's form. It is complete with cliffhangers and character development. Still, "A Story Of" is one of the most underrated comics because, unlike "Ted's World," knowledge of the previous comics is crucial to an understanding of any individual comic. Miss a day, and you could be out of luck. And if you haven't been reading since the beginning, it isn't easy to start.

We learn lessons from such comics, for there are some real people like them, too. Some people that you have to get to know for awhile before any sign of happiness, pleasure or character comes through. These people are the "Flubles," the "If I Was a Spice Girls." Their beauty and wit is lost in the barriers they set up between themselves and others, and there is something very tragic about that.

The last lesson I learned from Herald comics is that politics has a time and a place. Josh Edelglass' "Worldview" was a political cartoon that appeared on the comics page in the late '90s and demonstrated both a firm grasp of current events and one of the best celebrity sketching talents I have seen in the Herald. I could not find a single one that made me laugh.

Brain Rainey briefly drew a comic for



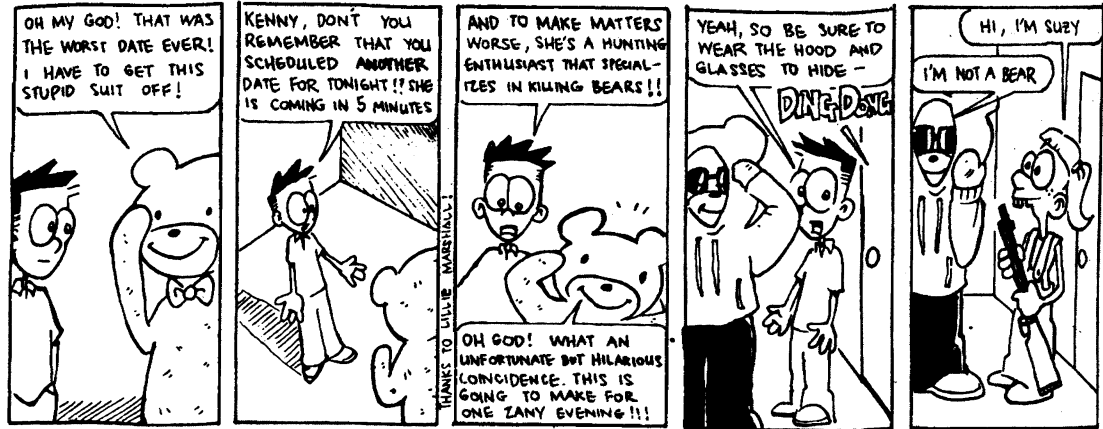
can you believe they printed this shit every day?

the Herald. Rainey is a very bright young man with strong political opinions, and I respect strong political opinions. As a moron myself, I am in no way capable of debating him on politics. But as a comic writer, he frankly sucked. The primary emphases of his comics were specifically point-driven—about UCS, about arming the Brown Police, about the War on Terrorism. If I were he, the comic would be about weirdos, Nintendo and the war on girls keeping their clothes on.

Today, Grace Farris' "Coup de Grace" varies between humorous observations from Grace's life and political commentary about American hegemony and the War on Iraq. I thought Grace's drawings of her mom were cute and I identified with her struggles against teachers, against class, against annoying kids. But her politics aren't funny, and even if I did identify with them, they wouldn't make me laugh. They miss why I like Grace. I like the person, coping through the same emotions that I go through, dealing with situations that I have either been in or could imagine. People whose identity are their politics miss what character is all about—how they make others feel, how they can brighten someone's day. Politics can help this, for example, by encouraging people to fight for other's rights or helping communities, but if at the end of the day that's all a person is, then they are as empty as an unfunny comic in the paper.

But Will, can't a comic strive to do something more? Can't a comic be used to change minds? To shape ideas? No, no it cannot. Because the last thing the comics taught me was to think big without letting it go to my head. The possibility exists to achieve success on "Thatch" proportions, but what a comic artist does is not speak to the masses, but entertain some undergraduates, mostly first-years, for a few seconds in the day. When a comic artist thinks they do more, they end up failing at even that.

will newman '04 listens to fountains of wayne. that wasn't supposed to be funny.



anyone can relate to ted's world.



yeah, rainey. i'm sure that's exactly what happened.



five days a week this comic made me ask myself, "what the hell just happened?"





gee, this photo doesn't make "phantom of the opera" look gay at all. right? right?

phat phantom at ppac

phrightening, phull-hearted production delivers the goods

REVIEW BY ABIGAIL NEWMAN

With strong, vibrant energy and convincing performances, the touring production of Andrew Lloyd Webber's "Phantom of the Opera" now playing at PPAC is a soaring success.

As most "Phantom" fans undoubtedly know, the musical's action takes place in or near a Paris opera house in 1881. It opens as Monsieur Firmin and Monsieur André, with the help of the wealthy Raoul, Vicomte de Chagny, take over an opera company. They soon discover that with this responsibility comes another, larger obligation—appeasing the resident opera ghost. His constant demands, which include a salary and the reservation of a personal box, gradually begin to center around the young Christine Daaé, an absent-minded ballerina with a stunningly beautiful voice to whom the Phantom gives singing lessons. In short order the Phantom extorts the new managers into giving Christina leading opera roles, a move that angers the company's established prima donna, Carlotta.

Complicating matters further, Raoul is charmed by Christine and hopes to reignite

their teenage love affair. The Phantom, who wants not only to teach Christine but to possess her, is outraged. He creates supernatural chaos within the company and even sinks to violence in his efforts to take revenge on a world that has shunned him.

As is to be expected of any large-scale musical, the stage is graced with glittering, decadent costumes and sets. A wealth of curtains contributes to the play's drama and atmosphere. Their massive, cascading folds conceal rooms and are whisked away for histrionic revelations, emphasizing the play's themes of illusion, mystery and deceit.

Lighting also plays a crucial role, with deep, spooky red lighting highlighting the Phantom's unwanted appearance at the Masquerade ball as a red clad skeleton. Cold blue light illuminates Christine as she and the other characters listen to the Phantom's threatening, meticulous instructions.

The plethora of special effects—the infamous descending chandelier (unfortunately "fast" is not a word that applies to this particular element) or the appearance of a number of flames on the stage—unify the show and add to the mystic, supernatural aura so critical to "Phantom."

With his rich, expressive voice and broad range, Brad Little's vocal presence in his role as the Phantom is only one part of his phenomenal performance. All of his body movements help convey his character's anguish.

From clenched fists and a determined, lithe strut to a mortified, humbled recoil and crawl, his characterization is virtually flawless. Fluidly alternating between the Phantom's malicious moments and those in which he reveals his agony, Little perfectly embodies his complicated and contradictory character. In specific scenes, as when the Phantom feels regret for nearly raping Christine, Little manages to make his otherwise monstrous character sympathetic.

And as the sensitive yet self-possessed Christine, Julie Hanson creates an engaging and likeable character. Her whole body plays the part, infusing good posture and poise into her convincing portrayal. In addition to her graceful manner and crisp operatic singing voice, other perks of her performance include terrific chemistry with both Raul and the Phantom and a beautiful and poignant rendition of "Wishing You Were Somehow Here Again."

A classic diva in voice and manner, Kim Stengel's Carlotta is like a ferry on a placid lake as she glides across the stage. Decked out in dazzling gowns, she performs the play's opera scenes in a caricatured fashion and always exhibits monumental reactions to whatever is going on. And yet, despite her character's cartoon-esque nature, Stengel sings sincerely and elegantly in a cultivated, full voice, while maintaining her affected French accent. A delightful and ridiculous duo, Monsieur Firmin (David Cryer) and Monsieur André (D.C. Anderson), bounce jokes and rhymes off each other, enthusiastically singing and providing comic relief in a generally dark, nocturnal musical.

Confidence and eagerness enhance Tim Martin Gleason's Raoul, rather than spoiling him or making him obnoxious. His dynamism and liveliness are accompanied by a strong, smooth voice. Filled with fantastic performances, lively special effects, and of course the engaging mix of opera, showtune and rock music that characterizes "Phantom," this production offers a unified, compelling experience that feels all too brief when it ends.

PHANTOM OF THE OPERA by andrew lloyd webber

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con: the chandelier's crawling descent

abigail newman '06 got a ride to the theater this time, so the mishap of the evening involved parking money, not crossing streets.

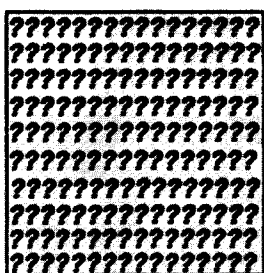
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POST-

THE ART OF LOSING American Hi-Fi



Back in the day, we assumed that drummers were just a different breed, content to pursue the fineries of their craft at the expense of lead-singer limelight.

Recent developments, however, have forced us to re-evaluate this position; increasingly, drummers are parlaying years of back-of-the-tourbus guitar fiddlings into serious efforts as ax-wielding frontmen.

Dave Grohl paved the way, of course, with his Nirvana—Foo Fighters move, and 2001 saw Stacy Jones, former percussor for Veruca Salt and Letters to Cleo, leading Boston-based American Hi-Fi to success with the single "Flavor of the Week." The debut was energetic, empathetic, loud and loserish all at once, and the band's new record, "The Art of Losing," picks up where it left off: all power-chords and pout, this is turbopop.

The first single, "The Art of Losing," sounds like a poem written in prelude to an unavoidable wedgie. Stacy (gotta figure the name didn't help) defiantly spouts lyrics like "I'm not cool and I'll never be/ I don't want your sympathy..." and "you call me a loser/ say I'm just a user/ but I'll keep on moving/ 'cause that's the art of losing." But while such lyrics have become standard in the post- "American Pie" copycat movie era, the crunchy chord progressions are surprisingly angular and build into an engaging tension that makes the commentary viable.

While this general effect is aped with less creativity elsewhere on the album, several other tracks emerge with compelling variations on the theme. "Beautiful Disaster" cuts in with fiery punk chords forced into quiet and brimming with potential energy. Once the proper volume is attained, however, the real success of the song stems from its most backgrounded element, a hop-skipping drumbeat that lends the distortion verve with its bouncy clip.

Perhaps Jones' former drummer status has kept him paying extra attention to percussion, for the use of drums remains effective and fresh throughout. With its pulsing bass-drum heartbeat and yearning acoustic minor-sevenths, the opening to "Save Me" recalls Filter's "Take a Picture," and this balladry makes the tune's eventual electric implosions sound like they actually mean something.

On the surface American Hi-Fi may sound quite similar to anything else likely to be played at cinematic graduation parties, but overall, "The Art of Losing" so adeptly intersperses its angsty whining with finely-constructed progressive climaxes that even its most clichéd power chords become terms of endearment. ★★☆☆☆

—theo schell-lambert

ever notice how moody trip-hop veteran robert "3d" del naja has been since his massive attack bandmates deserted him? his parents should probably call to check up on him.

passive attack

a stab in the dark for a bare bones incarnation of original trip-hop trio

REVIEW BY MICAH SALKIND

On Massive Attack's fourth full-length album, there is no musical revolution. There is no Bristol underground, there is no birth of trip-hop. There are no fantastic breakthrough guest singers and this is no "Blue Lines," nor is it "Mezzanine." Massive Attack simply seems to plateau on "100th Window." The songs are all bittersweet with some rollicking sampled beats and a few choice string samples. While there are moments where the group approaches an incarnation of its former self the album never quite ascends to the level of songwriting that the group achieved on such career-making tracks as "Teardrop" and "Protection."

One of the major drawbacks to "100th Window" is the absolute lack of appropriately suited guest soloists. Sinead O'Connor has a beautiful voice, but frankly, her thick Irish accent cuts through the melancholy atmosphere so relished by Massive Attack's fan base. Elizabeth Fraser of the Cocteau Twins, who sang on 1998's breakthrough "Mezzanine," was a great trip-hop singer. The skill is somewhat akin to being a great jazz singer—the deliberate nuances and hollow breathy fades must seem incidental.

On "What Your Soul Sings," Sinead's raspy wail floats upon inverted snare taps and hi-hat slips. The broken sound of a guitar loops through the broken beats until a fuzzy pulsating harp cues the

melody. Sinead sings sweetly but unconvincingly. It appears as if she is merely singing for her food, or at least for the chance to collaborate on the embarrassingly political "Prayer For England" ("Let not another search be made in vain/let not another child be slain"). It's almost too pedantic to warrant continued listening, but the reward of "Smalltime Shot Away" after its conclusion is worth the wait.

What is lacking is in the creative force behind the original Massive Attack. With the loss of Mushroom and Daddy G, the former trio is now down to 3D, and two pieces of creative force have been left behind.

Some of the impact behind the "Mezzanine"-era darkness does remain with Neil Davidge on production, but the magic behind the original group is gone. What began as a renegade sound system in early 80s Bristol and erupted into a global post-house and hip-hop sound craze is drained. Even the comforting voice of reggae legend Horace Andy seems weary of the toil in making this album. On "Everywhen" his usually moody and vibrant voice seems shrill and strained against the dingy bass-laden darkness swelling behind him.

"Smalltime" begins with a "Once in a Lifetime"-style shimmer of loosely strung synth blips and slides down into a warm electronic bath reminiscent of Radiohead's "Kid A." It is one of few standouts in an otherwise unfulfilling romp through the nearly fifteen-year career of the group. On "Special Cases" the strings backing Sinead are swept back into the mix while a deranged music box is brought to the forefront alongside spooky choral sighs. Luomo's remix of the track is far superior to the original, taking the lyrics and cutting them to pieces only to splice them neurotically back together atop a jittery electro-scuffle of bass hits and chorus pads. The last track on the album, "Antistar," is a preview of what may be to come on the next album tentatively scheduled to come out next year. Strings and twirling sparkles build off a sample of some Indian strings and a stripped down break beat. It sounds like the fairy cave in "Legend of Zelda" getting redecorated by William Orbit and a limo full of sexy harem girls. "100th Window" is in many ways the bipolar middle child between the Massive Attack of "Protection" and that of "Mezzanine." It reaches to star-lined heights and wallows in unbearable lows of emotive capacity. With each successive listen, "100th Window" does become more interesting and texturally rich, but it is definitely a disappointment after the slew of classics that the band released in the past decade.

micah salkind '06 is now accepting applications from sexy harem girls to ride in his volvo.

100TH WINDOW

massive attack

release date: 02.11.03

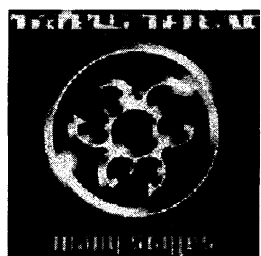
★★★★☆

pro: interesting and structurally rich

con: a disappointment with major drawbacks

best songs: smalltime, special cases

ALSO NEW THIS WEEK



MANY STYLES Triple Threat

"Many Styles," the debut offering from DJ collaborative Triple Threat, certainly can't be blamed for misleading labeling: it delivers

exactly what its name implies, showcasing the impressive turntabling skills of its six-armed DJ lineup and serving up a broad cross-section of hip-hop's various subgroups and related genres.

Highlights include the reggae crooner "On And On," pleasantly nuanced by the affirming vocal delivery of Mystic and its inclusion of what sounds like a Sadé sample, and the title-track opener, a pastiche of old-school rap samples that serves primarily as a barometer of the technical ability of Apollo, Shortkut and Vinroc, the group's award-winning DJs.

Boasting a lineup that has dallied with the likes of Branford Marsalis and the Beastie Boys' Mix Master Mike, expectations run high for the product of the collaboration of such talents. The album's broad scope does indeed reveal its prog-

enitors to be adept at not just scratching the odd LP but at piecing together an interesting hip-hop piece, both lyrically and musically. Good ideas and interesting samples abound, though their effect is occasionally dulled through repetition, hypnotically persistent melodic lines or chords forming the backbone of much of what's to offer here. Nothing is ever stretched to bombastic extremes, however, and said repetition never rises beyond the level of mildly grating.

The skits that are interspersed throughout the track listing lend the album a narrative feel, charting the disc's genre-hopping and tweaking. In one, an audience member asks for "more scratching," later another laments the lack of "West Coast stuff... i need it to get sick in here!" and a reggae fan insists on hearing a "chune" before the night is over. The skits provide a light-hearted segue from one song to the next, necessitated by the constant genre-jumping for which Triple Threat, demonstrate more than a subtle affinity. Such a tendency is bound to produce its share of misses amongst the hits, but thankfully for Triple Threat those are adequately outnumbered this time around. ★★☆☆☆

—ray sylvester



if you look really hard, you might catch a glimpse of "quiet american" star michael caine amidst the throng of faceless vietnamese people.

apocalypse then

philip noyce's sweeping vietnam drama is anything but quiet

REVIEW BY JUDY COLEMAN

Despite much manufactured fuss about "The Quiet American"'s daring anti-patriotic themes, it begins and ends, as so many movies do, with a body floating in the water. A man stabbed, his name known but his real identity a mystery, a witness-narrator who may or may not have participated, an atmosphere of war where everyone is a suspect—all the elements of a classic suspense set out neatly at the beginning, each a pin that will eventually fall.

"The Quiet American" patiently, occasionally powerfully, dances the steps of the suspense genre. While politically loaded (it's adapted, after all, from a Graham Greene novel), it is not politically resonant—unless you still think the Vietnam War was a good idea.

The boats of Saigon Harbor slip soundlessly across the screen as the voice of Thomas Fowler (the modestly suave Michael Caine) introduces us to a world of immense sensuality. The smells, tastes and sights of French-occupied South

Vietnam have all led this British war reporter to set up shop here, away from his wife and stuffy London.

During the day, Fowler frequents the Continental Hotel, the local Euro haven, where he eavesdrops on conversations for leads for his stories. At night, the bustling street markets and bordellos come to life, teeming with visiting reporters, diplomats and missionaries. Fowler, though, has found true love in the wispy Vietnamese beauty Phuong (Do Thi Hai Yen), a dancer at one of the local hotels. She represents for him everything in Vietnam that Europe lacks—love, lust and life. Losing her, he says straightforwardly, would be death.

Enter Dr. Alden Pyle, played with bumbling charm by the credibility-seeking Brendan Fraser. A doctor on an American health mission, Pyle has no political designs himself but vigorously supports the search for a "third way" in Vietnam, between the French South and the Communist North. He nips at Fowler's heels during his first few weeks in Vietnam, learning his way around, practicing his broken French and, of course, falling in love with Phuong. When Pyle proves to have mysterious connections to a power-hungry Vietnamese military demagogue, Fowler begins to suspect, and then disdain, the eager Yankee pup who seems to have his nose in too deep.

Though Caine will get all the attention here, more credit goes to director Philip Noyce ("Clear and Present Danger") whose lush yet lucid shots put a sheen on the grainy visions of Vietnam in documentaries and television. The quiet warmth of daytime Saigon and the fecund heat of its tropical night emanate from the screen. But Noyce never lingers on the atmospherics, commanding a suspenseful pace that's agile but not rushed. Even though the twist ending—that secret behind the body in the water—comes as little surprise, our revelation is a rewarding denouement.

Against the organizing principle of an engaging war mystery, the love triangle of Fowler, Pyle and Phuong rings a bit hollow. Their relationship to each other, a transparent metaphor for colonialism, is burdened with more weight than it deserves. Phuong's "personality" is marginal; she's the object of these hot-blooded men's impulses simply because she's more beautiful than, or somehow "just different" from, the concubines around her.

Caine's penchant for the romantic won him an Oscar for "The Cider House Rules" a few years ago, and has earned him a nomination again for this role. To make Fowler a believable Brit, Caine tries to underplay the drama, but ultimately can't resist his sentimental urgings. A pity, since Fowler's true place is as foil to the naive zeal of Fraser's Pyle.

There is something appealing, though, in the self-righteous timbre of Caine's every utterance. Any movie built on cynicism runs the risk of losing out to its own heavy sense of irony—but the emotions here are genuine and sympathetic. We can thank Caine for that.

Fraser's performance is not remarkable in the history of two-faced protagonists but serves the role well. He was cast for his ability to project unblemished Yank enthusiasm, yet in his more sinister moments the former Dudley Do-Right can capture a tremendous determination. Still, there is something too gawky and wide-eyed about him to keep this darkness consistent. If Pyle is meant to represent the duplicity of gung-ho America, the message of the movie may be more patriotic than you'd suspect. It is Dr. America's body floating in the water, but we leave the theater already missing his goofy, glittering smile.

judy coleman '03 used to pick beans in guatemala and sing in a barbershop quartet in skokie, illinois.

THE QUIET AMERICAN

michael caine
brendan fraser
★★★★☆

pro: caine's superb performance

con: thunderingly obvious symbolism

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dmx (real name: earl simmons) and jet li (real name: jackie chan) discuss how they will multiculturally save the world from evil. they plan to use their combined powers of martial arts and rapping, respectively

send it 2 tha grave

the excessive fame and cristal-soaked days of "exit wounds" had to end

REVIEW BY JEREMY BECK

Watching "Cradle 2 the Grave" is a depressing experience, not because the movie is bad, but because it is so utterly ordinary. It's as if an overwhelming feeling of resignation has pervaded the action genre to the point where it just can't surprise us anymore. Everything here is mechanical; there is no innovation, no ingenuity. And this leads to a frightening question: Have movies like this, so seemingly lifeless, become the industry standard?

"Cradle 2 the Grave" begins with an all-too-familiar heist sequence, as Fait (DMX) and his partners infiltrate a vault in an effort to procure some mysterious "black diamonds." Everything is routine, with one notable exception: Elsewhere in town, a man named Su (Jet Li) walks briskly to the edge of a skyscraper's roof, turns around, and calmly jumps over the edge, only to catch himself on a ledge on the way down. This moment would have been breathtaking, had the trailer not shamelessly given it away.

In any case, things start to go south in a hurry for Fait, as the diamonds are stolen and his daughter is kidnapped. Su arrives on the scene, and we eventually discover he's Taiwanese Intelligence and has a major jones for the stones. Suspicion falls on two villains: the malevolent Chambers (Chi McBride) and the slick, no-nonsense Ling (Mark Dacascos). Of course, Fait and Su join forces in order to return Fait to his daughter and Su to his rocks.

What follows conforms to the standard pattern of fight scene, exposition, repeat. No matter that the plot and characters of "Cradle" are predictably pathetic; this age-old formula should work if imparted with a certain flair. The real problem is that the action sequences—the eponymous centerpiece of the genre—ultimately feel uninspired. These kinds of movies are supposed to entertain, but the combat here is

so listless that it feels mandatory.

The director is Andrzej Bartkowiak, who has a knack for camera work but extreme difficulty stringing his scenes together. His favorite tactic is to set multiple characters (often three) in fights at the same time while cutting rapidly between them.

Bartkowiak must have considered this technique "styl-ish," but it really seems as if he can't decide what to showcase. The result is a glaring loss of continuity.

The lead acting is acceptable. Jet Li isn't as humorous as Jackie Chan, but he makes up for it by being such an ass-kicker. This is an good role for Li, as he doesn't have to say too much, preferring to let his martial arts do the talking. DMX has a strong screen presence and is assured in his delivery of dialogue; but if he's serious about acting, it's time for him to snag a more complex role.

The supporting cast is another story. Dacascos is miserably bland as the central villain, and Kelly Hu, who lit up the screen in last year's "Scorpion King," is disappointingly plain here. Far worse, however, is Tom Arnold, who holds way too much screen time as the token white guy, uttering incessant strings of one-liners that are cringingly unfunny. The lone stand-out is McBride, so gleefully sinister that no one could ever guess he plays the kindly principal on TV's "Boston Public," save those who actually watch "Boston Public." Anyone?

But the real problem here is not the cast, or even the story, vapid though it may be. It's the feeling of contentment the picture exudes, as if it's happy to present us with such a feeble pass at entertainment. Let us hope, then, that "Cradle 2 the Grave" will prove to be the exception in the action genre, not the norm.

Jeremy Beck '05, vapid though he may be, knows how two spell the word "to" when he needs too.

dark blue

"Dark Blue" has more in common with "Gangs of New York" than simply Brendan Gleeson in a powerhouse supporting role. Both tell fictional stories of city politik muscling against the backdrop of national crisis. Kurt Russell, a whiskey-for-breakfast lieutenant unafraid to cut corners, is forced to cover up the department's hand in a quadruple homicide. The bad lieutenant finds his conscience, personified woodenly by do-

CRADLE 2 THE GRAVE

jet li
earl simmons
gabrielle union
kelly hu

★☆☆☆☆

pro: a lap dance—just one

con: plot, character, action, editing

film filmatorial

ALEX CARNEVALE

BRINGING DOWN THE HOUSE This is hands-down, bar-none the most racist, horrible thing I have ever seen put on the big screen. Steve Martin should be castrated, and then spat on. What if there were a movie called "Buying Up the Houses," and Steve Martin was learning how to make money from a sly Jew played by Woody Allen? Critics would claim it was the funniest comedy team of all time, but I would still say it was anti-Semitic. And as for Queen Latifah—shame on you, girl! Yet if she gets up at the Academy Awards and thanks Halle Berry for being a trailblazer this will all be worthwhile.

BASIC and THE HUNTED As far as I can tell these two are the same movie. Two hungry old directors want to cement their legacies with weird protégé-mentor military movies. (1) they've already been scooped by "The Recruit" and (2) the minority is evil in both of these movies as well! Samuel L. Jackson and Benicio Del Toro are both Academy Award nominated actors. John Travolta and Tommy Lee Jones are both huge white douchebags. Does anyone see the problem here? My god, Rupert Murdoch is truly running the evil empire.

X-MEN 2 and LXG X-Men 2 looks awesome but I am suspicious of the League of Extraordinary Gentlemen. As I sat in the audience watching the preview, most people laughed at the absurdity of the name. Yes, the same people who accepted Ben Affleck as a blind, red superhero find the concept of the League of Extraordinary Gentlemen a little unacceptable. "League of Extraordinary Gentlemen," they said, to themselves. "Ha! What's next, 'War in Iraq'?"

TEARS OF THE SUN Well, the movie deals with Bruce Willis fighting a militia of around 700 Africans. In the actual movie—here comes the gritty realism—Willis will slaughter them all to save one White Woman (Monica Bellucci). If I was John Travolta I would make a very angry phone call to my agent and ask why Bruce gets to kill a militia while he only gets Samuel L.

ANGER MANAGEMENT This is the text that was included with the Columbia Pictures press kit for Anger Management:

Adam: I AM A BIG HOOTIEBOOTIE

Jack: I AM THE KING OF YOUR DOP COPTER

Adam: I AM A JEWISH HORSE PETAL

Jack: I FUKKED LARA FLYNN BOYLE

Enough said.

gooder deputy Rhames. The worst that can be said about "Dark Blue" is that it indulges two boring romantic subplots. The best is that the movie knows exactly what it is—a throwback to our favorite police pot-boilers—and satisfies every expectation of the genre. ★★☆☆☆

(kurt russell, ving rhames/dir. ron sheldon)

PROVIDENCE PLACE: 12:35, 3:25, 6:40, 9:30

—doug fretty

life of david gale

Kevin Spacey used to be a good actor. Then he went and got himself an Oscar and now every movie he touches turns to shit. It's as if he's trying to prove to the world that he's not a sell-out...by selling out. In "Gale," the shittiness isn't entirely his fault—the laughably predictable script and supporting cast see to that—but he certainly doesn't help his cause much. He plays a college professor on death row convicted of raping and killing his longtime colleague and friend, played by Laura Linney. Kate Winslet enters the picture as the journalist recruited by Gale to absolve him of his crimes. She has only four days to figure out why Gale, who used to be the state's leading death penalty abolitionist, is now himself about to be executed. The only worthwhile part of this experience—the satisfaction of figuring out the entire plot before the opening credits have finished.

★☆☆☆☆

(kevin spacey, kate winslet/dir. alan parker)

PROVIDENCE PLACE: 12:10, 3:15, 6:25, 9:40

—zach frechette

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CKY

SATURDAY, MARCH 15

PAPA ROACH

TUESDAY, MARCH 18

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WEDNESDAY, MARCH 19

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SATURDAY, MARCH 22

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DE LA SOUL

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PARTICLE

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JURASSIC-5

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end. The group's sound is an eclectic mix of brooding and absolution. Prepare for the evening by listening to "Untitled," "Roland" and "Stella Was a Diver and She Was Always Down." If y'all looking for a band that can deliver with lyrics, music and vocals that might leave you swaying without realizing it, then Lupo's is the place to be March 5.

—danish aziz



the riddlin' kids rock out on the road. for those of you not in the know, the devil horn symbol this man is making signifies that he is a devil worshipper.

ON THE ROAD: THE RIDDLIN' KIDS

BY RYAN O'GRADY

Dustin Stroud, the heartfelt lefty guitarist of the Riddlin' Kids, interrupts my cell-phone call to hand the driver 25 cents for a toll they are about to go through. The speakers are probably blasting any one of these albums: "Cargo" or "Business as Usual" by Men at Work, and the Ramones tribute album "We're A Happy Family."

Stroud and lead-singer Clint Baker formed the pop-punk Riddlin' Kids about four years ago and were quickly signed by Columbia Records in late 2000. Their debut album, "Hurry Up And Wait," boasts fifteen adrenaline-pumping songs, including a cover of R.E.M.'s "It's the End of the world as we know it."

Dreamily, Justin says, "If we can just entertain kids and let them forget about their problems for at least 45 minutes out of their day, then we've done our job." The Riddlin' Kids all about rocking on stage—it's what they do. Really, it is.

The Kids' van broke down recently on their current tour with Homegrown and they have since

been on tour in a Ford Windstar minivan. Justin quips, "If you pass a minivan on the highway, it's probably got all four Riddlin' Kids in it, crammed in the back with their heads pressed to the ceiling."

When inevitably asked about the War on Iraq, Justin has this to say: "Every generation that's alive right now and protesting was raised in the suburbs, watching 'Sesame Street,' and spoon-fed a consumer religion." Justin doesn't see a solution coming out of protest, and he's always wanted to be a part of the solution, not the problem. "It takes a lot more energy to whine all day for a year than it does to do one or two proactive things and take some action."

Justin worked as a pizza delivery guy before the Kids', didn't he tell you yet? The band refuses to eat pizza now; it having been their diet for the past seven years. Clint and Justin delivered for a place called Gumbie's in Austin, Texas, the boys' hometown.

The Austin music scene has always been based in country/blues-rock and something called funk-rock. The public has labeled them "punk-pop" because the public needs a name for everything. I ask Dustin if he has ever heard of this band called Blink-182.

POST- PICK:

INTERPOL

This week indie rockers Interpol will be appearing at Lupo's along with fellow New Yorkers The Raveonettes. Formed in 1998 while students at NYU, the band inevitably draws comparisons with the Manchester's own Joy Division. However, lead singer Paul Bank's shared sound with Ian Curtis voice is where the similarities



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WORLD & NATION

FRIDAY, FEBRUARY 28, 2003 • PAGE 7

IN BRIEF

Iraq agrees "in principle" to destroy missiles, asks to meet with U.N. team

UNITED NATIONS (L.A. Times) — Iraq agreed "in principle" Thursday to destroy its proscribed Al-Samoud 2 missiles, but it asked to meet with a U.N. team before proceeding and warned that it might not begin destroying the weapons before a Saturday deadline imposed by chief inspector Hans Blix.

In a short acceptance letter to Blix, Iraqi presidential adviser Gen. Amir Saadi complained that the destruction order was "unjust" and that its timing was aimed "to justify an aggression against Iraq." Defense Secretary Donald H. Rumsfeld immediately dismissed the offer, calling it a typical example of Saddam Hussein's tendency to offer meaningless concessions at the last minute.

The destruction of the missiles has become a crucial test case of Iraqi compliance with U.N. demands that it disarm. If Iraq misses the Saturday deadline, Blix could make an emergency report to the Security Council that could lead them to find Iraq in "material breach" of the resolution mandating Iraq's disarmament. That finding could trigger military action.

Iraq has yet to provide "full-fledged cooperation" with U.N. inspectors, Blix said this week. In a draft of the 17-page written report Blix will submit to the Security Council Friday, he concludes that "Iraq could have made greater efforts" in proving it has no weapons of mass destruction, and disarmament results are "very limited" so far.

Blix will meet with the council March 6 or 7 to answer their questions.

The Blix assessment and Baghdad's offer on the missiles came as the Pentagon reported that an Iraqi Republican Guard division had started to pull out of positions in the northern part of Iraq and was moving south, perhaps toward Baghdad, signaling that Hussein may be taking up defensive positions for a possible U.S. invasion.

Domestic counterterror plan developed by FBI in case of war

WASHINGTON (L.A. Times) — The FBI has drawn up a sweeping domestic contingency plan to counter possible attacks prompted by a war with Baghdad, including monitoring Iraqis and potentially thousands of others who may launch "sympathy" strikes, officials said Thursday.

Bush administration officials on Thursday also lowered the nation's terror alert threat by one level to code yellow, or "elevated" risk of attack, but stressed that Americans remained at "significant risk" of attack even before hostilities ensue.

"The lowering of the threat level is not a signal to government, law enforcement or citizens that the danger of a terrorist attack is passed," Attorney General John Ashcroft and Homeland Security Secretary Tom Ridge said in a joint statement. "Detained al-Qaida operatives have informed U.S. intelligence and law enforcement officials that al-Qaida will wait until it believes Americans are less vigilant and less prepared before it will strike again."

"For this reason, and for the safety and security of our nation, Americans must continue to be defiant and alert," the statement said. "We must always be prepared to respond to a significant risk of terrorist attacks."

Indeed, just hours before the threat level was lowered Thursday, the FBI warned local law enforcement agencies of a new kind of potential danger posed by al-Qaida operatives in the United States, saying they may be engaged in "meticulous planning" for possible suicide attacks and other terrorist acts.

Al-Qaida operatives may be conducting "prolonged static surveillance" of possible terrorist targets by disguising themselves as panhandlers, demonstrators, shoe-shiners, food or flower vendors and street sweepers, according to the confidential weekly law enforcement alert sent to 18,000 state and local law enforcement agencies.

The FBI and other counterterrorism officials are also concerned about a different terrorist threat — from followers of Iraqi President Saddam Hussein, officials said.

Those attacks, they said in interviews, could come from " sleeper " agents that may have infiltrated the United States to wreak havoc in the event of war, or from third-party groups that could conduct "proxy" attacks on behalf of Hussein.

"You can't rule out the possibility that they are going to try and do something like that," one U.S. official said. "They did that in the Gulf War — (Iraq) sent out a number of intelligence operators to conduct terrorist attacks. They were singularly unsuccessful, but you can't count on them being quite as inept this time. There are a lot of Iraqis in this country."

In testimony before Congress Feb. 11, FBI Director Robert S. Mueller III also warned of potential attacks emanating from Iraq. "Our particular concern is that Saddam Hussein may supply terrorists with biological, chemical, or radiological material," Mueller said.

The FBI contingency plan was also spurred by a concern that Iraqis living in the United States, as well as some Iraqi-Americans or other sympathizers, might become so angered by a military strike on Baghdad that they launch attacks on their own or on an appeal from Saddam, according to counterterrorism officials.

"Obviously we are aware of an upcoming possible situation; we are having problems with Iraq, we could go to war," said one FBI official. "So you get ready. You look at all possible scenarios and look at ways the FBI can be prepared and the public can be protected."

As the rhetoric of war intensified in recent months, FBI headquarters quietly instructed its 56 field offices to "have a plan in place to make sure we're ready" for such retaliatory counterstrikes, whether they come from al-Qaida, Iraqi terrorists or anyone else.

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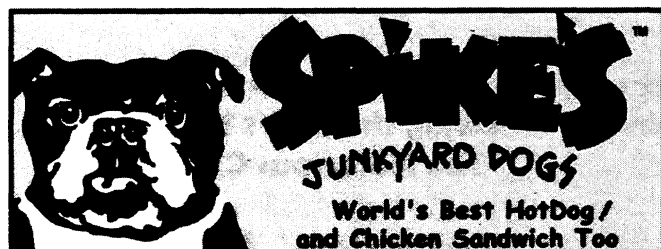
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LETTERS EXTRA

FRIDAY, FEBRUARY 28, 2003 • PAGE 9

Herald readers react to Schulman's take on affirmative action

Schulman speaks for a race he knows nothing about

To the Editor:

Schulman's article ("Brown, a friend of the court?" Feb. 26) bothered me on many levels. I will begin by looking at Schulman's ignorance of the subject.

First, he refers to affirmative action by only mentioning blacks, but in truth, affirmative action includes what is referred to as caste-like/involuntary minorities. Involuntary minorities are people who were originally brought to the United States through slavery, conquest, colonization or without choice, such as African Americans and second generation Hispanics. If he knew anything about this subject, he would have been sure to clarify this at the beginning of his column.

Secondly, Schulman refers to affirmative action as a sort of charity that does not help the black or other disadvantaged communities. Affirmative action is not charity. When African Americans and Hispanics are given entrance into a college, they are not automatically given a college degree. They, just like their white peers, must work hard to earn that degree. By the time they graduate, they will have earned the same degree and they will be truly equal. Affirmative action does not give out charity; it simply gives out a chance. It gives caste-like minorities the chance to excel in a community that has notoriously deprived them of chances.

Schulman can look at the simple things like class rank or the culturally-biased SAT, and assume that because a group has not excelled greatly in these things, that it does not deserve fair representation. However, the truth of the matter remains that when the system is as unfair to a group as it is to these minorities, something must be done to equalize it.

Schulman says blacks cannot compete on equal footing in America. He fails to realize that the reason they cannot compete on equal footing is because they were born into a world that wouldn't let them be equals. Yet, when a college gives an underprivileged student a fair chance at success, Schulman calls this charity.

Contrary to what Schulman believes, a college is not asking far less of blacks than whites. As far as I know, the passing grade at Brown is a C for all students. So if a

minority can enter a college with less privileged learning abilities and still manage to pass and excel with his/her white peers, I believe that makes that student better than whites. Such students' ability to face adversity, cynicism, racism and poverty, and yet still earn the same degree makes them truly a superior group. So Schulman, next time, don't try to speak for a race or a life that you know nothing about.

Dora Ruiz '06
Feb. 26

Schulman offers inaccurate portrayal of affirmative action

To the Editor:

Alex Schulman, in his column, "Brown, a friend of the court?" (Feb. 26), argues: "No ethnic group in history has ever achieved uplift from oppression thanks to charity." His portrayal of affirmative action as some sort of government charity or handout is simply inaccurate. Many people fought dearly for redistributive measures to address current and past discrimination against both African Americans and women and after heated battle received affirmative action as a compromise and concession.

Additionally, other ethnic immigrant groups received de facto affirmative action through jobs, loans and contracts designed for these select immigrant groups via political machines: a historical social delivery mechanism in urban cities.

It is true affirmative action is not a flawless public policy, as it disproportionately benefits middle-class African Americans, but the principle-policy gap is a commonly recognized phenomenon in political science. Moreover, the notion of America as a space of meritocracy is simply historical revisionism, especially with respect to American universities. The idea that we had a system based on merit at one point and that this system then gratuitously imposed affirmative action on the American politic is sheer fiction. Historically the "merit" system for universities was white, male Protestants. Furthermore, a report in 1991 by the Institute for Social Change at the

University of California at Berkeley showed that more whites have gained admission to the 10 most elite institutions through legacy (alumni preference) than the combined number of African Americans and Chicanos that entered via affirmative action.

Affirmative action does not simply undermine "meritocracy," but rather, stresses the importance of critically looking into the definition of quality and qualifications of applicants.

Again, affirmative action is not a flawless policy but a compromise made by a government that simply prefers its justice — cheap.

Ray Chambers '03
Feb. 26

Affirmative action helps overcome systematic discrimination

To the Editor:

As a supporter of affirmative action, I feel it is my responsibility to respond to Alex Schulman's Feb. 26 column, "Brown, a friend of the court?" in which he lamented affirmative action for its "negative effects on blacks."

I disagree with Schulman that affirmative action is providing African Americans with "indefinite permission to underachieve." The use of affirmative action is not an excuse for laziness. It is a means to create a society that can overcome its systematic discrimination.

In an education system in which teachers and tests are often biased against minority students, affirmative action provides a step of encouragement to today's students who have been held back because of discrimination.

The need for affirmative action has not disappeared. Walk into any Advanced Placement high school class and you will rarely see one student who is not white. If this country drops affirmative action, it drops any of its concern for diverse student bodies.

Freedom does not naturally arise. Creating an equal country requires all of its citizens work for the very equality that will undermine the American Dilemma (the fact that our country is based on racist sentiment).

What will this mean in education? White students will have to deal with a loss of opportunity in order to create any kind of level educational playing field.

We are in this together; we must right the wrongs of the past and present as a collective unit.

Elizabeth Ochs '06
Feb. 26

It is time to institute race-blind admission policies

To the Editor:

I completely agree with Alex Schulman's assertion ("Brown, a friend of the court?" Feb. 26) that affirmative action is harmful to the minorities whom it artificially advantages. I hope no proponent of the practice will continue the mantra that it's simply a policy of searching for diversity and encouraging unrepresented students to apply — which is quite a reasonable idea; the 20 points, out of 150 on the admission scale, given to prospective Michigan students just for being African American silences that argument rather quickly.

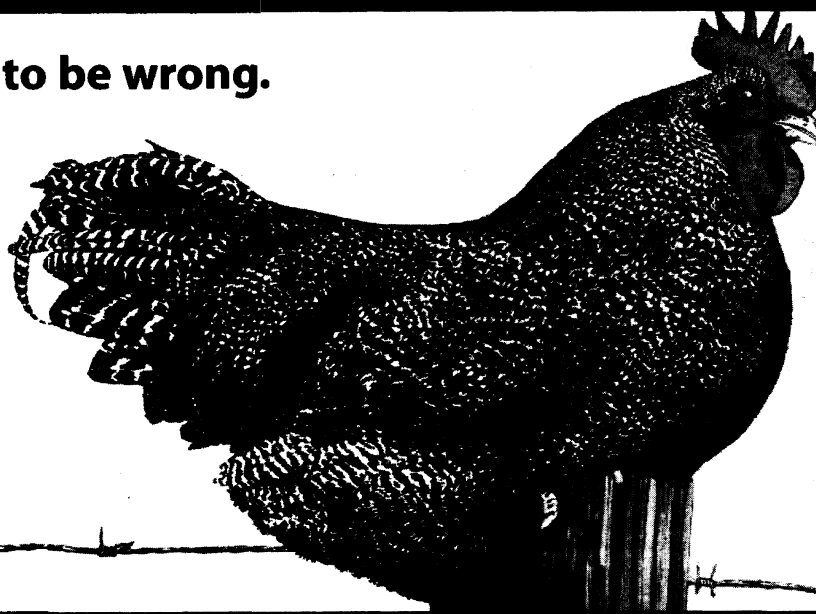
However, I disagree that it is only harmful to the minorities whose applications it unfairly advantages. It truly does harm the non-minorities who are simply more qualified than those admitted unfairly under affirmative action. I say it is time to institute race-blind admission! Simply rid all the application forms of any mention of race and admit all applicants on the same standard. ("What an apostate idea" — I already hear the cries.)

Of course, supporters of the racist practice will reply that African Americans have had a storied and difficult past, repressed by the white majority. But a great many peoples who have also faced enormous discrimination in this country and in the world, including Jews and Asians, have stood up and competed successfully on equal footing with everyone else; there is no reason that African Americans, Hispanics and Native Americans should not be able to do the same.

Andrew Moroz '03
Feb. 26

freedom of speech includes freedom to be wrong.
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EDITORIAL/LETTERS

FRIDAY, FEBRUARY 28, 2003 • PAGE 10

STAFF EDITORIAL

Diamonds and coal

A **diamond** to the men's basketball team for giving us a taste of March Madness. And a **cubic zirconium**, in advance, to all of the fans who go to the games. Where were you the rest of the season?

Coal to Great White jokes. Could you be any more insensitive? And no, that's not a challenge.

A **diamond** to Mr. Rogers. It's a sad day in the neighborhood, today.

A **cubic zirconium** to the Brown Concert Agency for putting together a line-up that we really liked ... back in 1996.

Coal to slimy underclassmen who make friends with lonely rising seniors just to get a single in New Dorm. You disgust us, you ingenious bastards.

A **diamond** to The Gala for giving some of us a chance to pursue our perfect prom fantasies ... before midnight, that is. For the rest of us still searching for the cooler anti-Prom: maybe next year Ruth can host the Presidential Pajama Party?

Coal to renaming the French delicacy "freedom fries" for "political" reasons. Sometimes we're embarrassed to be Americans.

A **diamond** to MTV's "Sorority Life II" and "Fraternity Life," our latest guilty pleasures.

A **cubic zirconium** to Louis' new after-hours hot spot. We like the hookah, but hate the premature wrinkles.

Coal to Scurvy Awareness Week, for failing to raise consciousness about this important issue. It's too little, too late.



ANDREW SHEETS

LETTERS

Herald misconstrues University's budget situation

To the Editor:

The headline of the lead article in yesterday's Herald ("Poor economy, U. expansion will result in budget deficit," Feb. 27) was erroneous. While it is true that the external economy presents challenges for our planning efforts, it is certainly not true that this will cause a budget deficit next year. I can assure the community that the final budget for next fiscal year will be in balance.

The University Resources Committee (URC) report, which is available to the community on the Provost's Web page (<http://www.brown.edu/Administration/Provost/URC/index.html>), details the academic investments the Committee has recommended and the plan for identifying savings to help sustain those investments. The URC will continue its work throughout the spring, in order to recommend an expenditure budget to the President in advance of the May Corporation meeting.

As President Simmons wrote in her letter to the community earlier this week, this is an exciting and difficult time for Brown. The Initiatives for Academic Enrichment and our ongoing planning efforts will require careful decision-making regarding resource allocations. We will do so in a manner that is responsible and balanced. I have no doubt that, working together, we will be successful in achieving our goals.

Robert J. Zimmer
Provost
Feb. 27

Colla's arguments on Iraq war reveal anti-Israel bias

To the Editor:

If Professor Colla did actually suggest that Israel supports U.S. intervention in Iraq because it might carry out ethnic cleansing ("Colla scrutinizes war with Iraq," Feb. 26), he is making an absurd and unfounded claim. There is no Israeli policy or plan to remove the Palestinian population by force from its current location. The Israeli response to the current uprising gives absolutely no indication that such actions are being considered in the event of an U.S.-Iraq war or at any time in the future.

It is true that the United States has not been consistent in their treatment of countries in the Middle East that have practiced ethnic cleansing.

We oppose the Hussein regime of Iraq, which has used nerve gas and other terrible weapons on the Kurds who live there. On the other hand, we have supported Kuwait, which expelled its Palestinian population in the 1990's. Israel, though, has done nothing to merit a claim that it is acting or considering acting in a comparable way.

Instead, Professor Colla's comments are indicative of either profound ignorance or they are the manifestation of a personal anti-Israel bias that is woefully shared among many of today's so-called "progressives."

Joshua Schulman-Marcus '04
Feb. 26

THE BROWN DAILY HERALD

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LETTERS

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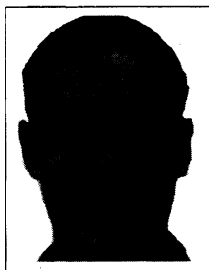
OPINIONS

FRIDAY, FEBRUARY 28, 2003 • PAGE

White House spins axis of evil

AS BUSH IS INCREASING OUR MILITARY PRESENCE IN THE Middle East he is also intensifying his case for war. The hawks remain hell-bent on war with Iraq — and this despite the clear and present danger presented by North Korea and the continuing lack of a link between Iraq and al-Qaida. It is enough to make one long for the innocence of the Clinton years when the issue was not whether Saddam had relations with Osama but whether Bill had relations with Monica.

Although the gravamen of Bush's "grave and gathering" argument remains essentially the same since his Sept. 12 United Nations speech, the White House spin cycle has produced more propaganda which is best addressed point by point:



STEPHEN BEALE
RIGHT WORDS

1. Saddam Hussein is Hitler reincarnated.

In the Jan. 29 online edition of the National Review former Deputy Undersecretary of Defense Jeb Babbin writes, "We have to look at Iraq as the British and French should have looked at Germany in 1936." Not only is this comparison historically inaccurate, but labeling diminutives such as Saddam Hussein

"Hitler" diminishes the evil of Hitler. Hussein's Baath party, with its combustible mixture of socialism and nationalism, is derivative of fascism, but the circumstances of Hussein's Iraq are so radically different from those of Nazi Germany so as to render the analogy with Hitler utterly useless. Saddam Hussein has waged two territorial wars during his tenure as a tyrant. The United States favored the first, and when it frowned on the second — the invasion of Kuwait — Hussein promptly scurried back to Baghdad. Today he rules a country divided by ethnic factions and isolated by the international community. In contrast to this "Baghdad Bandit," Hitler commanded one of Europe's most populous and industrialized nations and he had alerted the world to his imperial intentions as early as 1925 with the publication of Mein Kampf. By the time Hitler and Chamberlain met in the infamous Munich conference, Hitler had already inaugurated his imperial plans with the re-occupation of the Rhineland in 1936. Hussein seems to have learned his lesson in 1991 and has yet to commit another act of aggression against anyone.

2. Anything less than an invasion is appeasement.

This mantra is the corollary to the first point. The claim presupposes that Iraq is a threat in the first place. However, it is not enough that Iraq possesses a few outdated chemical weapons. The administration must demonstrate that he actually intends to threaten us. Moreover, the conflict in the Middle East is actually the inverse of Munich. In 1938 Hitler demanded and received the Sudetenland. In 2002 Bush demanded and received access to Iraqi weapons facilities. Finally, the whole idea of appeasement is incompatible with the rationale behind preemption. Appeasement requires a pre-existing threat and preemption implies a future threat.

3. To be antiwar is to be anti-American.

This is true only if warfare is an integral part of what it means to be American. The error inherent in this equation should be obvious, but apparently to some, it is not. According to David Horowitz, "When your country is attacked there can be no such thing as an 'antiwar' movement. Protesters against America's war on terror, are not peaceniks, they are America-haters and saboteurs, and they should be treated as such." Horowitz rightly enjoys a national reputation for his expose on the insidious anti-Americanism of many on the Left, but to define the totality of the antiwar movement as anti-American is irresponsible and truly anti-American. The ranks of the anti-movement number many from the Left and Right who see imperial warfare as a fundamental violation of what it means to be an American.

4. Iraq is connected to al-Qaida.

The best neoconservatives can come up with is an obscure training facility in the fuselage of a Boeing 707 aircraft fifty miles outside of Baghdad. However, only Hamas and Hezbollah are known to train there. These groups pose no more of a threat to our national security than the Tamil Tigers in Sri Lanka. For those still in doubt: in 1998 the National Security Council reviewed all the intelligence data on the subject and concluded that no substantial relationship existed between Iraq and al-Qaida. There is little that secular reactionaries and radical Islamists have in common.

Stephen Beale '04 is a classics concentrator. This is his sixth semester as a Herald columnist.

Working out for an A

Brown students should get course credit for phys. ed. classes

ACCORDING TO THE BROWN WEB SITE, ABOUT 80 percent of Brown students participate in some sort of athletics at the University, varying from physical education classes to varsity sports. The benefits of such athletic activities are obvious. It's a good way to stay fit, it's fun, and it can even be a way to meet new people. But if we look at some of our Ivy League counterparts, it becomes clear that they receive an extra benefit from athletic participation that Brownies are missing — course credit.

Students at Columbia, Dartmouth and Cornell have the option of taking physical education courses for credit or no credit. In fact, Dartmouth and Cornell still have PE requirements and swim tests. Brown got rid of its physical education and swim requirement in 1970. I'm not advocating a return of such a requirement, for that would be contrary to Brown's educational philosophy of freedom and educational exploration. However, by actually giving course credit for PE classes, other schools are indicating that a complete education is not just about academics but rather about developing the mind, body and spirit together.

I believe Brown shares that view of education — otherwise it would not bother even offering athletics or any other kind of activity. Still, by allowing students to take P.E. classes for credit, Brown would show a greater commitment to the more complete idea of a liberal education.

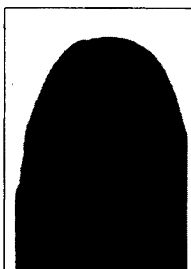
Let's consider Brown's educational stance for a moment. To sum it up, I would say that our curriculum is about choice. Brown supposedly doesn't

emphasize any one discipline over another — the students' own interests guide their curricular choices. Yet, if you look in the course announcement, you will see that students have the option of getting half

a credit per semester for participating in orchestra, chorus, jazz band and other music classes. I applaud the University for giving credit for these activities, because I know the work that goes into developing instrumental skills and the time that goes into rehearsals. However, many P.E. classes meet for the same number of hours as academic classes. P.E. classes also often involve the development of new skills. By giving credit for music classics but not P.E. classes, is the University not implicitly saying that the arts are more valuable than athletics? Isn't valuing one discipline over another contrary to Brown's own philosophy?

Some of you may object to this idea, thinking that giving credit for P.E. classes could possibly change the Brown atmosphere. Brown could suddenly morph into a school dominated by jocks (gasp!), crowds could start to form at sporting events (wince!), students would choose athletics over academics and a dumbing-down of Brown would follow (faint!).

These are unfounded fears. First of all, P.E. classes encompass a wide variety of areas, not just typical sports. Look at the P.E. class listing and you'll see lifeguard training, ballet, tai chi, ice skating, tennis and various types of yoga. Thus, a variety of different types of students with a variety of different interests are involved with P.E. Second of all, the interest in athletics already exists here, evident by the percentage of students who participate. The only difference would be that these students would now get credit for their time and effort, and possibly, the quality of the P.E. classes would go up, as they would be held to a higher standard.



CAMILLE GERWIN
BEYOND THE
BUBBLE

Camille Gerwin '03 exercises to MTV's The Grind Workout Fat Burning Grooves. She does not get course credit for this.

What would not be cool

A glimpse into one man's fearful imagination

LIKE AN OLD MAN, I HAVE SUCCUMBED TO THE horror that is habitual napping. Because my sleep patterns are so disturbed, I often lay awake at night, tossing and turning with only my paranoid imagination to occupy my attention. I try to think of something fun, or I attempt to block out my fears by counting sheep, but I always end up beginning sentences with, "Ya know what wouldn't be cool ... ?" Since I feel like you and I have formed a special bond over the past six months, I think it is time to let you in on my insanity. The following are some concerns that keep me up at night.

It would not be cool if I woke up one morning and I were six years old again. I fear that my whole life has been a dream, and one day I am going to wake up and have to live it all over again? How annoyed would you be if you woke up tomorrow, wearing your Spider-Man pajamas, grinning with a mouthful of baby teeth, with the mental ability of a first-grader? Or even worse, what if you woke up tomorrow and you were really a 70-year-old? All that time and life that you thought lay ahead would have actually passed you by, and for some reason you would still be wearing Spider-Man pajamas. Or what if when you next wake, you were the same age, but it was the year 1988? You may remember what happens in the '90s, but no one would believe you when you told them. They would look at you like you were absolutely certifiable. "Why would the American

people elect a goofball to be their president? Calm down — it was just a dream!" would be the response when you tried to explain the George W. phenomenon.

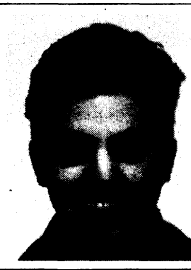
It would not be cool if the terrorists were actually to win, and Western society broke down. Authorities tell us to go about our lives — that if we live in fear, "the terrorists win." Whenever they say this, it gets me thinking. What if they keep attacking and we start living in fear? I know we seem pretty determined to defeat the terrorists, but I feel like it is nearly impossible for us to achieve our goal (of world peace and tolerance), but it is pretty easy to instill fear in Western culture.

It would not be cool if the police started enforcing jay-walking laws. A stricter policy against pedestrian violations could completely stifle Brown's student transportation. I think we take the current lax approach for granted.

It would not be cool if, after closer inspection, someone noticed that the original constitution said that "No Amendments to this document will be acknowledged or instated ..." thereby nullifying the Bill of Rights, women's right to vote, African-American Citizenship and a limit on George W. Bush's term.

It would not be cool if God appeared before me and told me that he was not in favor of stem cell research. Imagine how conflicted I would feel, knowing that all this time I have been supporting something blasphemous, and now that I know it is blasphemous, I still support it. Well, that would be quite a pickle.

Sleep well, my friends.



ADAM STERN
ADAM'S RIB

Believe it or not, Adam Stern '06 actually thinks the glass is half full.

SPORTS FRIDAY

FEBRUARY 28, 2003 • PAGE 12

Potential war could bring NCAAs to MTV

According to CBS Sports President Sean McManus, March Madness may receive a face-lift compliments of Saddam Hussein. With war seeming inevitable, television stations are frantically prepping to provide adequate, live and unfiltered coverage.

BRETT ZARDA
BORN AND RAISED

In the post-Gulf War era, 24-hour coverage is no longer an option, it's a requirement. The public demands play-by-play commentary on each dropped bomb, complete with expert analysis and instant replay.

So, while CBS executives send reporters to Baghdad hotels, Turkish bases and Saddam's torture pits, the rest of the network is quietly readying to reschedule, repeat and reconfigure as necessary.

If war erupts within the next month, "We interrupt the regularly scheduled program to bring you a special news bulletin" could disrupt a potential first-round shocker between Brown and Arizona (we hope). This is a thought (the interruption, not the matchup) that would bring a tear to Dicky V's eye and a pain to Digger's side.

But don't fret quite yet, my avid bracket-busters. Mr. McManus has an ingenious solution that could ensure simultaneous war coverage overkill and March mayhem. Before we go on, I must provide some necessary background on network ownership that might come in handy. Viacom, the owner of CBS, also happens to hold somewhat of a monopoly on the music television industry. Included in their list of assets are TNN, VH1 and, of course, the founding father of music television, MTV.

So, back to the McManus plan.

If war breaks out there is the very real, slightly disturbing and exceptionally intriguing prospect that a portion of the games will be televised on MTV. The possibilities are endless, the punch lines are plentiful and the term March Madness might be forever

see ZARDA, page 4

SCHEDULE

Friday

Men's basketball vs. Pennsylvania. 7 p.m. Pizzitola Sports Center.
Men's ice hockey vs. St. Lawrence. 7 p.m. Meehan Auditorium.
Women's basketball at Pennsylvania.
Women's ice hockey at Colgate.
Women's swimming at Ivy League Championships at Princeton.
Women's squash at WISA Individual Championships at Trinity.
Men's squash at WISA Individual Championships at Trinity.

Saturday

Men's basketball vs. Princeton. 7 p.m. Pizzitola Sports Center.
Men's ice hockey vs. Clarkson. 7 p.m. Meehan Auditorium.
Women's tennis vs. Rutgers. Noon.
Men's lacrosse vs. Vermont. 2 p.m. Stevenson Field.
Women's water polo hosts the Brown Invitational. Smith Swim Center.
Women's basketball at Princeton.
Women's ice hockey at Cornell.
Women's track at Heptagonal Championships at Dartmouth.
Men's track at Heptagonal Championships at Dartmouth.
Women's squash at WISA Individual Championships at Trinity.
Men's squash at WISA Individual Championships at Trinity.
Women's swimming at Ivy League Championships at Princeton.
Fencing at ECAC IFA at Boston College.
Women's lacrosse vs. Northwestern at Harvard.

Men's basketball seeks revenge versus Pennsylvania tonight at the Pizzitola

BY JOSHUA TROY

The NCAA Division I Men's Basketball Tournament Selection Show might not be for a few weeks, but this Friday and Saturday, the Ivy League's NCAA berth should be decided here in Providence. Although the Brown men's basketball team (14-10, 9-1) sits a half-game back of Penn, if given the chance at the beginning of the season, almost any Brown men's basketball coach, player or fan would have taken being 9-1 through 10 league games and hosting Penn and Princeton with first place in the Ivy League on the line.

Coming up first will be the Quakers of Penn, in a rematch of a game from two weeks ago that was without a doubt the best in the Ivy League so far this season. Both teams are also riding staggering hot streaks, as Penn has won 10 straight games and 18 overall in the league, whereas Brown has been victorious in 11 of 12 games. Although Bruno led 66-61 with less than five minutes to play on the road, Penn scored the last 12 points and pulled out the win. Following the game, Miller was critical of the officiating and the role it had deciding the game down the stretch.

In a game that features a match-up of the highest-scoring offense, Brown, and the stingiest defense in the league, Penn, both teams will look to their star players. Bruno will lean on Earl Hunt '03 and Alai Nuualitia '03, both playing in their final Brown home games after careers that have put them in the top-ten in all-time scoring for the school. With 19 points, Hunt would move past Yale's Tony Lavelli for fourth place on the league's all-time scoring list. In addition, 54 points over the weekend would give Hunt 2,000 for his career.

"These guys are smart kids and if they can't figure out that they need to come out with a passion and intensity, then I've underestimated their intelligence," Miller said. "They will definitely have learned



dspics.com

The men's basketball team also hosts Princeton on Saturday night for "Senior Night."

from this past weekend's games."

On Saturday, the Bears will take on the Tigers, as the team looks to sweep the season series for the first time ever. In their previous game this season, Brown pulled off the upset, taking down Princeton in New Jersey and earning national media attention in the process. The typically stingy Tigers' defense will be forced to confront three of the top-ten scorers in the league, Hunt, Nuualitia and Jason Forte '05. Both Hunt and Nuualitia will be honored at their final home game in a Senior Night ceremony.

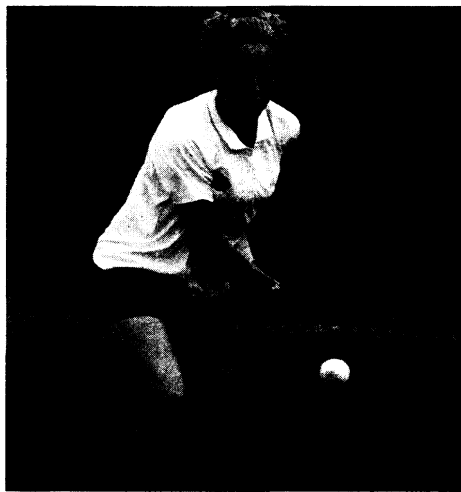
The big difference in the rematch should be the absence of Spencer Golger for Princeton. Golger, the team's leading scorer and rebounder, went down with an

injury in the game and was subsequently ruled academically ineligible, before withdrawing from the university. Still, the Tigers have yet to lose since losing Golger and with a weekend sweep, they would still have an outside shot at a league title.

Both games will take place at a packed Pizzitola Sports Center, which will open its doors to fans at 5:30 p.m. With the team controlling its own destiny for the chance to make the NCAA Tournament, the Bears should come out ready to take down the "P and P connection."

Sports staff writer Joshua Troy '04 is the executive sports editor and covers the men's basketball team. He can be reached at jtroy@browndailyherald.com.

Singer '06, other first-year impacting w. tennis



dspics

Kimberly Singer '06 has had a successful first season despite having to adjust to indoor courts.

BY ERIC PERLMUTTER

Meet Kimberly Singer '06, a Newport Beach, Calif. native who has brought her Lindsay Davenport-esque tennis game to the courts at Brown. Singer has stepped up her play to help the team, winning her matches at singles and doubles during all three spring season matches. A potential political science or psychology major, Singer has had a lot to offer thus far.

Q: So the team's spring record is 2-1 — how has the season been so far?

A: It has been going pretty well. We've played three matches so far this spring. We did really well in our first match versus Syracuse and won one other match, but

the one we lost last weekend we were absent our number one player, Victoria Beck '04. Had she been healthy we probably could have won. They were a good team, but we're strong this year.

Q: How are the fall and spring seasons different from one another?

A: In the fall, it was just individual tournaments. Half of us went to Princeton, half to Penn for tournaments in late September and then in October we hosted the Brown Invitational. Six teams came and it was comprised of all individual matches. Basically, it was practice for the spring; there was nothing team-oriented. It wasn't as fun as it is now. It was just like junior tennis all over again, competing for yourself, which I don't like as much. Now, it's dual matches — our school against theirs, which are better.

Q: What is the team's strong suit?

A: The thing about our team is that anybody can beat anybody else on a given day — there is a lot of parity. Any one of us could really play any position, singles or doubles, which frustrates our coaches. But on the whole, our depth will really help us out this year. That's a strong point of ours.

My team is great. There are five freshmen out of 11 players total, so we, freshmen especially, are all very close with one another. When I came I didn't know that there would be four other freshmen on the team, but it's been really nice having them. I had actually met some of my teammates through playing junior tennis tournaments. I had played Rachel Williams '06 the year before I came here, so we were friend-

ly, and I had heard of a bunch of the other girls.

Q: As a Californian, what attracted you to Brown?

A: My brother is a junior here, so that's how I first heard about it. I'm from California, so a lot of people don't really know Brown. They'll ask me, "Oh, the school in New York?" But regardless, I knew about it, and when I came on my recruiting trip I really liked it.

Q: Are there differences between East and West Coast tennis?

A: There have definitely been some adjustments I have had to make. At first, it was really weird playing on indoor courts because they don't exist in California. I had played tennis for ten years only outdoors. Indoors, the game is faster paced. It gets so hot because there's less ventilation and the lighting is different. It still is different for me — I think it may have negatively impacted my game a bit. A lot of people don't see a difference, but for me it definitely is an adjustment.

Q: I know it's early in the year, but what expectations does the team have for itself?

A: Getting ranked nationally would be great — the team hasn't gotten that in a while. Our main goal for now is to win Ivies though. Harvard and Penn, defending champs, are our best opponents, so we'll have to beat them. We definitely have the potential.

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