

THE BROWN DAILY HERALD

Volume CXXXVIII, No. 36

An independent newspaper serving the Brown community since 1891

www.browndailyherald.com

Students off network for file-sharing

BY LOTEM ALMOG

Last week alone, 67 Brown students temporarily lost their Internet privileges on the Brown network for illegally sharing files.

"Filtering" students off the Internet has increased substantially in 2003 due to the increase in complaints of illegal file-sharing filed by such organizations as Universal Studios and the Recording Industry Association of America, said Connie Sadler, director of information technology security.

Illegally sharing movies, music or software over the Brown network has become a liability issue for the University, Sadler said. "Potentially, Brown could be fined a lot of money. This is not one of those issues Brown wants to be a test case for," she said.

Currently, the organizations making the complaints have identified Internet Protocol addresses, which are unique to each computer. They send the complaints to Brown citing the specific computers containing the illegal files, Sadler said.

"It has come to our attention that the Internet site(s) located below, for which Brown University is a service provider, is offering unauthorized copies of the Universal Motion Pictures," said one such complaint.

"It's not that Brown caught me, some lawyers from Sony caught me, and they sent an e-mail to Brown demanding that I delete the movie," said Tal Itzkovich '06, who was filtered after Brown received a complaint from Sony regarding his possession of the movie "Minority Report."

Computing and Information Services has no way of knowing to whom the IP address belongs, Sadler said. Accordingly, the only measure the University can take to protect itself against a potential copyright infringement suit is to disconnect that specific computer from the network, she said.

see FILE-SHARING, page 5



Jason White / Herald

Magdalen Hsu-Li told an audience in Salomon her music provides a medium for reconnecting with aspects of Chinese culture.

Hsu-Li plays with confidence, comedy

BY JOANNE PARK

Gracing the stage with confidence and comic aplomb, Chinese-American painter, poet, singer and songwriter Magdalen Hsu-Li entertained with songs from her two albums, "Fire" and "Evolution," intermittently injecting her performance with personal musings about being viewed as a "bad Asian girl."

"I like the idea that you can see many different things in a lifetime," Hsu-Li said, setting the tone for a concert that

addressed aspects of feminism, being an Asian American and coming to terms with one's sexuality.

After graduating from the Rhode Island School of Design, Hsu-Li moved to Seattle and began her career as a musician. Her last two albums have garnered critical acclaim, including the Gay and Lesbian American Music Award for "Monkey Girl" and have brought her increasing visibility and popularity.

Hsu-Li, who is bisexual, opened the

concert with "Redefinition," a self-affirming piece in which she describes herself as "yellow with pride and white at the gills / Black with anger and burning with skills / Red with passion and brown with age."

Songs ranged from the politically and socially conscious "Divided States" and "Spirit of the World" to the personal "Assimilated" and "As I Am." The set also included a piece titled "Evolution,"

see MUSIC, page 4

In a nutshell, everyone is black, argues Gordon

BY GEORGE HAWS

Everyone's black, Professor Lewis Gordon told participants in an open forum Thursday night.

"If you were to imagine being in a time machine and imagined going back 36,000 years ago, who would appear morphologically similar (to modern hominids)?" he asked. "About 35,000 years ago there were no white people," he said. "Everybody in this room is a variation of the people known as 'black people.' In a nutshell, y'all are black."

Gordon, a professor of Africana studies, examined this and other race-related issues, in his lecture "Whiteness: Where do we go from here?" held in Wilson 302.

Gordon defined race as "a mode of differentiation that we have through the history of (geographic) separation and isolation" that becomes misconstrued "when we try to impute to race the notion of values. There is nothing intrinsic to our racial definitions that make us good or bad, smart or stupid, whatever you may

use."

Several participants said the term "race" was merely a social construct used to either oppress or classify people.

Gordon, however, disagreed. "I think discussion about race has been dominated by politics that are more interested in getting people to recite certain things rather than truth," he said.

Taking a Darwinian perspective, Gordon said races evolved due to the different amounts of the sun's ultraviolet radiation received on different parts of the planet. When moving into northerly latitudes, "if you don't become lighter, ... you get rickets" because the human body produces less vitamin D, he said. Conversely, those who live in regions where higher quantities of ultraviolet radiation penetrate the earth's atmosphere must remain darker in skin tone to avoid getting skin cancers, he said. "We have to take seriously (the fact that) we're not just a social group — we are finely tuned biological creatures.

"The reason we can see differences in the way we see each other is because we are members of the same species. ... We are a knowledge species, which means that we have the acute ability to make distinctions," he said.

Gordon emphasized, "it is important to address the question of 'whiteness' without the definition of privilege." He said academics define privilege. "In short, the existence of horrible things in the world means that if there are good things in the world, we shouldn't have (them)," he said. What he called the "Try to create white guilt syndrome," which attempts to elicit guilt in whites over simply being white, was no more than a projection of this definition of privilege onto the idea of whiteness, he added.

Gordon advocated a constructive stance when asked about how to end racism in contemporary society. "Try to choose things that you really can do," he

see GORDON, page 5

Life difficult for Native American Brown students

BY ALEX PALMER

Life at Brown has proven to be difficult at best for the University's few Native American students, according to the Native Americans at Brown members who met last night to discuss the future of Natives in academia.

The panel, titled "The Knowledge of North American Indigenous Peoples in the Academy" and hosted by NAB and Evelyn Hu-DeHart, director of the Center for the Study of Race and Ethnicity in America, addressed the difficulties Native students face at a university with no Native American professors, let alone a department for Native American studies.

Panel attendees said they needed Native American professors to act as role models

see NATIVES, page 5

INSIDE FRIDAY, MARCH 14, 2003

Adaptation of Dickens' play, "Druid" proves amusing Musical Forum production
arts and culture, page 3

Rites & Reason's simple and emotional work "SOLD!" features social critique
arts and culture, page 3

Mike Benisch '04 criticizes cases of "misplaced anger" with French fries
opinions, page 9

John Brougher '04 says same-sex marriages should be legal in the United States
opinions, page 11

Men's ices head to Yale and women's hockey hosts Harvard in ECAC Playoffs
sports, page 12

TODAY'S FORECAST



partly cloudy
high 30
low 16

THIS MORNING

FRIDAY, MARCH 14, 2003 • PAGE 2

WEATHER

TODAY

High 30
Low 16
partly cloudy

SATURDAY

High 38
Low 29
cloudy

SUNDAY

High 49
Low 43
mostly cloudy

MONDAY

High 52
Low 36
showers

GRAPHICS BY TED WU

CALENDAR

WORKSHOP — "Democracy, Bosnian Style," Joukowsky Forum, Watson Institute. Watson Institute, 10 a.m.

CONFERENCE — "Monstrosity," with keynote speaker Tracy Denean Sharpley-Whiting, Hamilton College, Department of French Studies . Rochambeau House, 2:30 p.m.

CONCERT — Brown University Wind Symphony will perform Vaughn Williams, Holsinger, Smith and Nelson with guest conductor Jaemi Loeb '03, Department of Music. Salomon Center, 8 p.m.

THEATER — "SOLD," a story of black artists in the music industry, Rites and Reason Theatre. Churchill House, 7 p.m.

THEATER — "Six Characters in Search of an Author," by Luigi Pirandello, directed by Kevin Moriarty, Department of Theatre, Speech, and Dance. Stuart Theatre, 8 p.m.

CROSSWORD

ACROSS

1 Start of a quote

6 Equal

10 With 53-Across, author of the quote

14 "Sexy" gal in a Beatles song

15 Janis's comics partner

16 Top draft choice?

17 Casa Grande attraction

18 Quote, part 2

20 Scarab, e.g.

22 "Family Ties" mother

23 Los _

27 Quote, part 3

34 _ point: example

35 Some batteries

36 Makes hot

39 Makes fit, say

40 Crawler on a farm

41 Entrance device

42 Jamboree sight

43 Feel sorry about

44 Contaminate

45 Quote, part 4

48 Skirts

49 Domicile

53 See 10-Across

58 Quote, part 5

62 Unequaled

64 Game with a tiny wrench

65 Is in the red

66 Belong

67 Fresh response

68 It was left on the Titanic

69 End of the quote

DOWN

1 Leb. neighbor

2 Apply, as plaster

3 Drooling dog of comics

4 Ted Williams wore it

5 Class struggle?

6 Actress _ Sue Martin

7 Big time

8 Fraternal society member

9 Shad delicacy

10 Figurative eye covering

11 Black

12 Lewis alternative

13 Use a surgical beam

19 Kid around

21 Home sight

24 Finished

25 Exam for a doc-to-be

26 Words of surprise

27 "New Jack City" costar

28 Green gem

29 Taking advantage of

30 Little fight

31 " _ the year's midnight...": Donne

32 Band command

33 Pension legislation acronym

37 Tar Heel State university

38 Excite

40 Head light?

41 Trinity member

43 King's title: Abbr.

44 Colombian coin

46 Shift

47 Slightest

49 Curves

50 Olympics coach

51 Karolyi

51 Work

52 Executes

54 Criticism

55 Literary pen name

56 Drilling gp.

57 Excited state

59 Spinner

60 Ticket booth request, often

61 Vessel designation

63 Nav. rank

ANSWER TO PREVIOUS PUZZLE:

EL	B	O	W	P	R	I	S	S	A	P	B
D	A	L	A	I	H	A	M	P	L	E	O
G	R	A	S	S	H	O	P	P	E	R	M
E	A	R	T	H	E	N		D	A	M	O
S	S	E		B	R	E	A	K		W	A
			C	O	S	M	O	P	O	L	I
A	R	S	O	N		E	L	S	A		O
L	E	A	P	E	D		R	O	B	U	S
T	E	N		T	S	A	R		V	E	T
O	L	D	F	A	S	H	I	O	N	E	D
	P	I	T		E	L	L	E	R		H
E	A	T	E	N		L	E	G	W	O	R
S	T	P		S	C	R	E	W	D	R	I
O	N	E		T	A	B	L	A		E	L
B	A	R		S	A	S	S	I		W	E

xwordeditor@aol.com 03/14/03

Stumped? Call 1-900-226-4413. 99 cents a minute

1	2	3	4	5	6	7	8	9	10	11	12	13
14					15				16			
17					18				19			
	20				21				22			
					23				24			
27	28	29	30	31					32	33		
34									36		37	38
39					40				41			
42					43				44			
					45				47			
					48							
49	50	51	52						53		54	55
58									59	60	61	
64									65		66	
67									68		69	

By Robert H. Wolfe
(c)2003 Tribune Media Services, Inc.

03/14/03

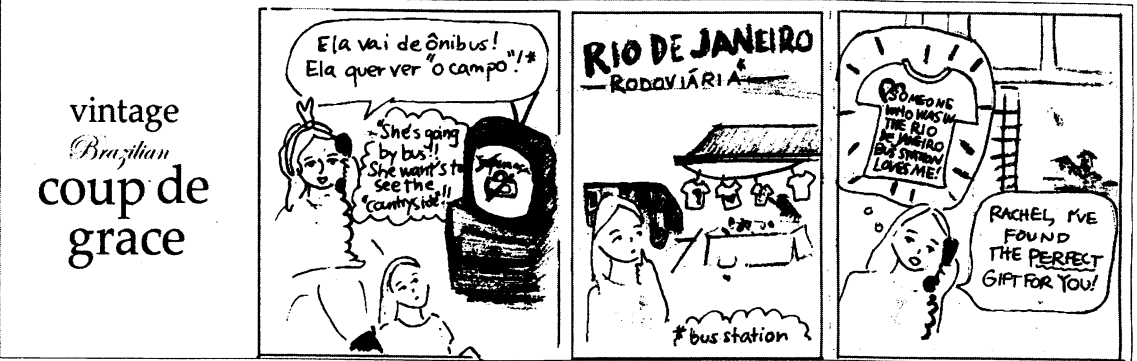
Pornucopia Eli Swiney



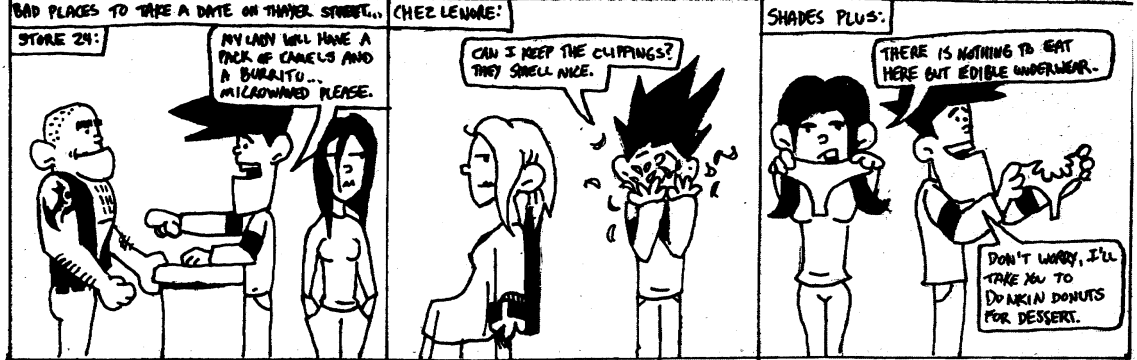
A Story Of Eddie Ahn



Coup de Grace Grace Farris



My Best Effort Andy Hull and Will Newman



Pengueiner Haan Lee



MENUS

THE RATTY

LUNCH—Vegetarian Chick Pea Soup, New England Clam Chowder, French Taco Sandwich, Hot Roast Beef on French Bread, Vegan Nuggets, Oregon Blend Vegetables, Raspberry Sticks

DINNER—Vegetarian Chick Pea Soup, New England Clam Chowder, Roast Pork Loin Calypso, Lemon Pepper Chicken , Fish with Julienned Vegetables, Sweet & Sour Vegetable Stir Fry, Roasted Herb Potatoes, Broccoli Spears with Lemon, Whole Kernel Corn, Honey Batter bread,Chocolate Mousse Torte Cake

V-DUB

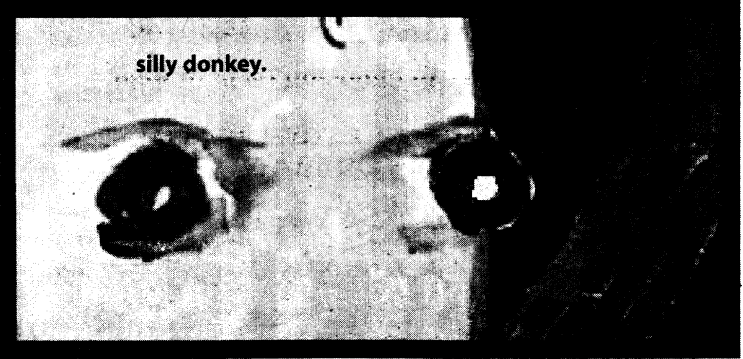
LUNCH—Vegetarian Chick Pea Soup, Ham & Broccoli Soup, Chicken Fingers, Roasted Eggplant & Tomato Sandwich, Vegan American Chop Suey, Green Peas, Raspberry Sticks

DINNER—Vegetarian Chick Pea Soup,Ham & Broccoli Soup,Chopped Sirloin with Onion Sauce, Shells w/ Broccoli, Baked Potatoes, Zucchini, Carrot & Garlic Medley,Asparagus Cuts with Lemon, Honey Batter Bread, Chocolate Mousse Torte Cake

THE BROWN DAILY HERALD, INC.

Editorial Phone: 401.351.3372
Business Phone: 401.351.3260
Elena Lesley, President
Kerry Miller, Vice President
Jamie Wolosky, Treasurer
Joseph Laganas, Secretary

The Brown Daily Herald (USPS 067.740) is published Monday through Friday during the academic year, excluding vacations, once during Commencement, once during Orientation and once in July by The Brown Daily Herald, Inc. **POSTMASTER** please send corrections to P.O. Box 2538, Providence, RI 02906. Periodicals postage paid at Providence, R.I. Offices are located at 195 Angell St., Providence, R.I. E-mail herald@browndailyherald.com. World Wide Web: <http://www.browndailyherald.com>. Subscription prices: \$179 one year daily, \$139 one semester daily. Copyright 2003 by The Brown Daily Herald, Inc. All rights reserved.



ARTS & CULTURE

FRIDAY, MARCH 14, 2003 • PAGE 3

"SOLD!" at the Rites & Reason Theatre fuses family, society

BY MOMOKO HIROSE

Enter the world of Plantation Records and the travels of two brothers, black musicians in the industry simply trying to reconnect and live. The simple yet powerful parallel of slavery and the music industry make "SOLD!" at the Rites & Reason Theatre a creative fusion of social critique and family connection.

Larry Greene, a popular, highly commercialized black rocker must find a joint musician within 24 hours to renew his contract. Desperate to avoid the extremes of rappers — Transparent, a skinhead proclaiming white power, and King Glacier, a reggae-style rapper focused on money and girls — Larry seeks out his brother Moses.

Set design and lights play integral parts to Larry's journey, with flashes and twangs across the guitar emphasizing his winding, confusing route. Cool blue lighting filters onto the stage, signaling Larry's loneliness and depression.

Zekee (Raynal Marshall, a sophomore at Community College of Rhode Island), soothes Larry, her soulful voice and powerful presence guiding him through his rediscovery of his past. Smooth rhymes and her simple advice, "follow the North star," continue the symbolism of escaping from the plantation.

MB of Plantation Records (Robert Blair '05), embodies perfectly the despicable, rich CEO, the classic Master Boss of the plantation. Tackily dressed in a silver shiny suit, Blair portrays MB as slick and cunning, his high-pitched voice, rants and demands flying across the stage.

The use of a "chorus," four Voices played by Shanna Bowie '05, Sherita Delgado, a recent graduate of Rhode Island College, Rhode Island native Cecily Torres and Shannon Ware '03, is essential in creating mood and expressing Larry's thoughts. "Tick tock tick tock, bling bling, caching caching," they repeat, reflecting Larry's inner turmoil, pressure and pain. Even more effective are the four Voices sighs and titters as they ignore Larry's pleas for help.

His desperation intensifies in the second act, when MB's enforcer Spencer shackles, whips and brands

see **SOLD**, page 6

"Mystery" has never been so amusing

BY JEN SOPCHOCKCHAI

Murder has never been this amusing.

Musical Forum's "The Mystery of Edwin Drood," hams it up, and the effect is hilarious. This adaptation of Charles Dickens' final, unfinished novel abounds in tongue-in-cheek dialogue and over-the-top performances. The actors play to the crowd, and the crowd eats it up.

The novelties this show banks on, although it doesn't need to depend on any gimmicks, are audience participation and heavy doses of meta-humor. "Drood" is a play within a play — students play actors playing the characters in Dickens' novel. Blanche Case '06, for example, stars as a cocky English actress whose stage persona is Helena, a fiery Ceylonian with a "geographically untraceable" accent.

Brush up on your small talk because you'll meet almost all of the actors, in character as low-rent, thickly-accented thespians, personally before the story begins. Don't be alarmed if they invade your personal space, either.

Even if you avoid becoming the victim of opium den owner Princess Puffer's lascivious antics, be prepared to play an integral role in the second act of the show.

Members of the audience get the opportunity to vote on the loose ends Dickens left hanging when he died. The options offered in the show's second act are quite clever, with each of the 486 possible endings resulting in a different combination of last-minute revelations and unique songs particular to certain outcomes.

This choose-your-own-adventure meta-murder-mystery-musical sets up a series of hostile relationships between Edwin Drood (Allison Posner '05, as Britain's premier male impersonator) and the rest of the cast. Drood is betrothed to Rosa Bud (Lucy Boyle '03), who isn't exactly thrilled about their marriage, while John Jasper (Greg Shilling '04), Drood's uncle and Rosa's music teacher, lusts after his naive pupil. Other players thrown into the mix include a priest, an opium merchant, an alcoholic and two Ceylonians — all of whom have their own motives for murdering Edwin Drood.

If a show-stealer must be chosen, Caitlin Marshall '05 as Princess Puffer is a shoe-in. But the droll Brent Lang '04 truly carries the show as chairman of the music hall where

see **MYSTERY**, page 6

Historic wallpaper exhibition at RISD Museum

BY STEFAN TALMAN

The exhibition "Historic Wallpapers: 1750-1949," which can be seen as the "other half" of the RISD Museum's current focus on wallpaper, provides the conceptual and historical foundation for its show "On the Wall," a retrospective of wallpaper's place in the contemporary art world.

While by no means as visually aggressive as "On the Wall," "Historic Wallpapers" subtly and perhaps even more effectively achieves the same goal — the conceptual introduction of wallpaper, often marginalized as a low brow decorative art, into the space of high art, traditionally reserved for media such as painting and sculpture. "Historic Wallpapers" does not even go so far as to state its subversive role. Rather, it simply presents a brief sampling of the history of wallpaper, naturalizing its presence alongside the museum's permanent collection.

"Historic Wallpapers" takes a unique perspective on the historical development of wallpaper, looking at it not only as an aesthetic medium, but also as a record of social changes in the constantly changing relationship between low brow pop art and high art from the 18th

through the 20th centuries. The exhibition begins with the origins of wallpaper, printed sheets called dominos. Pasted together on a wall, or used for more singular purposes such as endpapers or linings, dominos — cheaper than fabric or paintings — set wallpaper's initial place as medium of design accessible to the most humble of households. Only later did it evolve into more valuable decorative papers ubiquitous throughout all social classes. Perhaps setting a trend in design, much of the inspiration for Dominos came from imported Indian or Chinese printed textiles, an affordable imitation of the expensive originals.

With the late 18th century emergence of mass-produced rolls of printed paper, two predominant themes, both examined in depth by "Historic Wallpapers," emerged: Enlightenment Classicism and the Exotic. Capitalizing upon a renewed interest in Greek and Roman subjects, French artists and wallpaper-makers created often-perspectival, architecturally themed works that are dominated by broad expanses of color, thus positioning the wallpaper as at once decorative,

see **WALLPAPER**, page 7

Study film from both sides of the camera.

- Intensive Filmmaking Workshop
- Acting in Film
- Screenwriting
- Business of Film
- Film Noir and the American Cinema of the 1940s
- The Hollywood Novel and the Hollywood Movie
- Four Contemporary European Directors
- Introduction to Animation and Anime
- Race in American Film
- Prague Film and Fiction (offered abroad)

Yale Summer Programs 2003
www.yale.edu/summer
summer.programs@yale.edu
 203-432-2430



YALE

SUMMER PROGRAMS 2003

Same Veritas. More Lux.

BONAVISTA INSURANCE

Fast Approval Loans and Mortgages Available!

Apply Now!



No Credit? No Problem!

- *Online application available
- *Up to 10 day process
- *Easy to apply
- *Fixed interest rate (8.5%, personal; 4.5% mortgages)
- *Approval within 48 hours
- *Borrowing minimum of \$5,000.00
- *Flexibility in choosing term of loan

NO DOWN PAYMENT TOWARDS LOAN!
 (APPLY NOW!)

CALL TOLL FREE
1-800-466-9089

apply online or via fax (website available upon request)

CLAS

Tel. 401-351-3260 Fax 401-351-9297

FOR SALE
 FOR SALE: 1995 CHEVY Monte Carlo. V6, auto, fully loaded, black on grey leather. Asking \$4200. Email Mark_Ramos@brown.edu

EDDIE BAUER BY COSCO
 Travel System Stroller. 3 Position base, large wheels w/shock absorbtion. Car seat holds up to 22lbs. Stroller up to 40lbs. Like brand new. \$170. Call Laurie at 826-4057

REALLY COOL AIR HOCKEY
 Table- mint condition, electronic/manual scoring with sound and behind goal action. 44"X84"X2.5' high. \$300/o.b.o. Call 475-3198. Will deliver in Rhode Island area.

FOR RENT
 EAST SIDE FOR RENT, 2 or 3 bed. apartment, or 4 Bed. 2 Bath townhouse style apartment, available in June, coin op laundry, dishwasher, Call Jen for details 845-6648

BROWN/RISD - AFFORDABLE
 housing, studios to 5 bedrooms. \$675.00 & up. Serving the East Side since 1960. 421-1151

NOW RENTING FOR JUNE 2003. 3-6 Beds, close to campus. Barnes, Keene, East, others. Hardwoods, laundry, alarm. Samsomrealty.com 729-1900

HEALTH CARE
HEALTH INSURANCE-Students, self-employed, grads, temps, travel, international, part time. 1-888-464-9750. Free quotes. www.billlozeau.com

LOAN CONSOLIDATION
 INTERESTED IN A LOAN? WE can help consolidate all your bills. Call 1-866-210-6801. Good or bad credit accepted.

HELP WANTED
 GET PAID FOR YOUR Opinions! Earn \$15-\$125 and more per survey! www.surveydollars.com

STUDY ABROAD
 STUDY ABROAD IN LONDON England. Request a free catalog. (800) 266-4441, or visit www.GoWithCEA.com

The charge for classified advertising is \$1.25 per line for 1 day of advertising. Each line measures 1 standard column size and can fit up to 25 characters (including spaces & punctuation). There is a minimum advertisement size of 4 lines. Weekly & monthly discounts apply; the rate is \$5.00 per line for 1 week (5 days); \$15.00 per line for 1 month (20 days). Currently enrolled Brown University Students receive a 50% discount on all classified advertising rates with valid Brown ID. (Deadlines: All insertion orders must be prepaid & submitted by 11am, 1 business day prior to the publication date. Submit online at www.browndailyherald.com, in person at Herald offices, located at 195 Angell Street or mail to P.O. Box 2538, Providence, RI 02906. Personal checks, Visa, & Mastercard accepted. Lost & found are free. Policy: No refunds for cancelled classified ads. The Brown Daily Herald will assume responsibility for errors only the first day an ad runs. The Brown Daily Herald reserves the right to edit ads it feels are unfit to print.

Music

continued from page 1

a tribute to the Dalai Lama and the people of Tibet. In "Chink," a particularly evocative and vivid piece, Hsu-Li displayed a more playful but still discerning side to her lyrics.

Introducing the piece "Divided States" as "my version of the United States," Hsu-Li sang of "hypocrisy and denial holding hands ... Screaming America the beautiful! America the Free! America Unites! / what a load of crockery."

Later, she recounted the hardships of growing up in the rural South, where she said she encountered "unabashed

racism. My parents, vainly trying to reach corporate ladder status, hit a few ceilings," she said. "But they were in denial of the racism, while I was completely not in denial of it."

Despite these hindrances, "the South kind of taught me that you have to take a stand," Hsu-Li said. "I had gone through this period of being ashamed ... this ashamed Chinese girl."

Hsu-Li said her music provides a medium for reconnecting with aspects of Chinese culture — including the five elements. Her latest album, "Fire," represents both this reconciliation and a new understanding of the ways people construct relationships, she said.

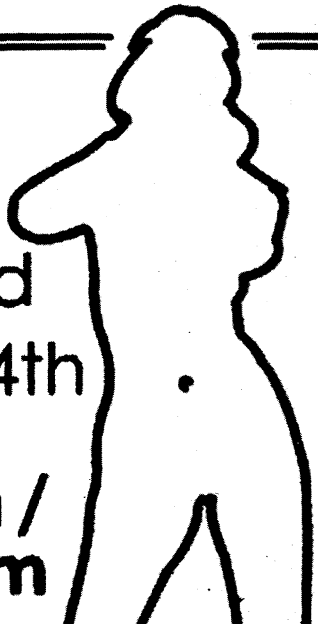
see MUSIC, page 8

paradaem

MPL

at the
underground
Friday the 14th

mp3.com/
Paradaem



You are cordially invited to the



S.P.A.C.E. GALA
 (Space In Prison for Arts and Creative Expression)

Saturday March 15

2nd Floor

List Art Gallery

The reception goes from 7-9!!
 Sharing art and works by current inmates and featuring a variety of speakers: former inmates, SPACE participants, and local community activists!

Co-sponsored by B.O.M.B.S.

Filesharing

continued from page 1

Brown students who lose their Internet connection cannot be warned because the University does not know who CIS is disconnecting.

"I just woke up one morning and the Internet didn't work," Itzkovich said.

Sadler admits the process of removing students from the network without warning is flawed. "It's not the best way to do it and we recognize that," she said.

Sadler said she hopes the University will develop a registration system in the future so that specific IP addresses can be matched to students.

In the meantime, students who are filtered can call CIS to find out why they have lost their Internet connection. If a student has been illegally sharing files, the University will send an e-mail containing its policy on file-sharing and the formal complaint from the distribution company. When students delete the illegal content, they will be reconnected, Sadler said.

Sometimes CIS does not immediately reestablish the connection. "It took a good two weeks. It was pretty frustrating — not being able to check your e-mail, not being able to do research online. There are just so many things you do online," said Chloe Bellows '06, who waited for two weeks for a CIS representative to check that she had deleted her illegal files. In the end, nobody came and her filter was removed.

Sadler said the University will be sending an e-mail to students within the next week explaining to them why they may lose their Internet connections and how to deal with the problem if they are affected.

There are other problems associated with the increase in formal complaints to Brown. "One day last week, we got 67 notices in one day," Sadler said, "so it takes a lot of resources that we'd like to apply other places."

Students themselves may soon become the targets of criminal investigations. Brown's policy is to keep student names confidential, but that policy is currently being challenged in court, Sadler said.

"We are an Internet Service Provider legally, so depending on how all of this pans out, we could be required to provide student info," Sadler said.

If that does become a requirement, individual students could be targeted and eventually convicted and sentenced to a prison term, Sadler said. According to Pamela Vogel, associate director of CIS, some college students are already serving jail sentences for copyright infringements.

"According to the Federal Bureau of Investigation in Boston, these arrests are going to increase," Vogel said.

Brown is now receiving an average of 12 to 15 complaints each week compared to about four to six each week last semester.

Herald staff writer Lotem Almog '03 can be reached at lalmog@browndailyherald.com.

Natives

continued from page 1

for the fledgling population as well as to teach more advanced courses on Native studies. "I feel like I am learning the same basic history over and over again," said Nicole Slowman '03. She said she wanted classes taught at a higher level.

Referring to possible courses about Navajo Code Talkers or King Phillip's War, Philip Sánchez '05 said, "I really think there would be an interest if students saw those titles in the course book." He also said he believed the University needs more than anthropology and history professors to teach upper-level courses such as the ones he envisioned.

Professor of History Karl Jacoby said the two purposes of offering courses in Native studies were to provide interesting and useful courses to Brown's Native students and to educate "those non-Native students, who know absolutely nothing about Native American history."

Jennifer Edwards '03 said the lack of programs and a solid support system for Native students contributes to many Natives not finishing their college studies. "It's been really hard to keep going," Sánchez said. Darricksen Begay '05 agreed. "I don't see myself at Brown," he said.

Both Sánchez and Begay said they originally came to Brown because they thought there would be a Native community here to accept and help them,

but few support resources exist at Brown.

Edwards said NAB is their one outlet. "Now we have a place of our own on campus," she said.

Admission Officer Tony Canchola-Flores, who attended the panel and identified himself as a Native American, said the University faces problems building up the small Native community at Brown. "It's tough being a pioneer," he said, adding that it is difficult to recruit Native American students without the fear of losing them to another university with a more developed Native studies program.

Canchola-Flores said he also faced problems demonstrating to prospective students that Brown has support systems for Native students. "There is this Brown culture to not touch the kids, don't interfere, hands-off, let them build their own curriculum," he said. That makes it very hard to bring students into the community, he said.

Outlining a plan of action to improve Brown's Native studies, Hu-DeHart said relevant courses need to be created and Native American professors need to be hired. But Hu-DeHart added that educators with the credentials required at an institution like Brown are few and far between and, without a department for Native studies, it is hard to find the funding for new professors.

Edwards said now is a critical time for NAB to gain momentum because of the support President Ruth Simmons has shown for the group's cause. But she said the students also need help from other departments.

Gordon

continued from page 1

Doubts were voiced by participants at the end of the discussion, including impatience with lingering racism.

said.

He said, "You cannot address (racism) without recognizing it," and "other human beings matter." Practical solutions to eliminating racism included taking "the risk of confronting your own fear and prejudice" and proactively pursuing interaction across racial lines, Gordon said. "It's not the first try that counts — it's really the third or fourth try," he said.

Some doubts were voiced by participants at the end of the discussion, including impatience with lingering racism on a systemic level and disillusionment with the ability of pluralistic forums as a mechanism for social change.

"The political nihilism of our time is to constantly tell you that there is nothing you can do," Gordon said. "In a world in which there is injustice, it is important to have impatience — all 1,000-mile journeys start with the first step."

Brown Taiwan Society Presents



Alberta Lee

UC Davis Law School
Daughter of Wen Ho Lee

A 11 Perspective on
Individual Liberties and Civil Rights:
Reflections into Community Activism

Shirley Ann Lee
MacNair Hall 17:00pm

Followed by a closing ceremony

2003@br

DISCOUNT COUPON

10% OFF when you dine at:



GOLDEN NIEM CHOW
OR HON'S II
ASIAN RESTAURANT

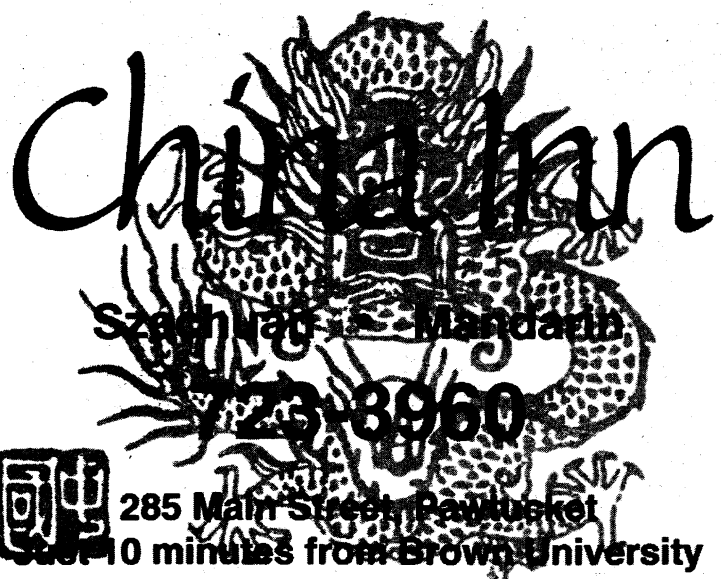
50 ANN MARY ST
PAWTUCKET, RI 02860
Tel.: 401-365-6278



Mon. - Sun.: 10:00 am - 10:00pm

Expires 02/15/2004

"Best Chinese Food"
"Best Chinese Restaurant"
"One of The Best Chinese Restaurants"



From Brown:

Take Hope St. to East Ave.,
Bear left onto George St.,
Then go all the way to the end

From 95 North:

Take Exit 27,
at third light turn left,
go all the way to end



SQUIRES SALON

274-5660

10 Euclid Ave (at Thayer) • Providence

*** EXPERT HAIRCUTTING & STYLING ***

• coloring • perming • manicuring • waxing •
• facials • European massage • friendly atmosphere •
convenient location with parking available












SPRING
CLEANING
HAS
COME
EARLY!!!

IVYCLEAN

MAID SERVICES

Ivy Clean is an brand new inexpensive, reliable, maid service offered exclusively to Brown University students, by Brown University students. On our web site you will be able to schedule professional maid services for your DORMITORY, APARTMENT, or HOUSE.

No longer is there an excuse for a messy dorm room, apartment, or home! Please visit our website and make an appointment today! and enjoy our incredible maid service. Exclusively for our classmates, and only at Brown!

ivyclean.com

M. ballers

continued from page 12

on Brown's all-time scoring list with 1,334 career points. He led the Ivy League in field goal percentage for the third straight year, shooting 62 percent from the field (123 of 199) and also led the Ivy League with 1.42 blocked shots per game.

A second team All-Ivy selection as a sophomore, Nuualiitia is second in the Brown record book in single season field goal percentage (.618), while his .557 career field goal percentage (482 of 862) is fourth in Brown history. He finished fifth in free throws made with 358, and his 707 career rebounds is seventh in the Brown record book. He also ranks seventh in Brown career field goals with 482.

Forte emerged as the top point guard in the Ivy League as a flamboyant passer and strong scorer. He ranked second in the Ivy League in assists (5.3 per game) and steals (2.0 per game); and his 149 assists ranks second in Brown history for a single season. Forte also handed out a career high 13 assists vs. Penn, second-best in Brown basketball history.

Forte, who averaged 13.0 ppg, fifth best in the Ivy League, exploded

49TH ANNUAL ALL-IVY MEN'S BASKETBALL TEAM

FIRST TEAM

Earl Hunt - BROWN
Alai Nuualiitia - BROWN
Jason Forte - BROWN
Ugonna Onyekwe - Penn
Jeff Schiffner - Penn

SECOND TEAM

Koko Archibong - Penn
Andrew Toole - Penn
Brady Merchant - Harvard
K'Ron Barnes - Cornell
Chris Leanza - Yale

HONORABLE MENTION

Judson Wallace - Princeton
Kyle Wentz - Princeton
Ray Robbins - Princeton
Elliott Prasse-Freeman - Harvard
TJ McHugh - Yale
Ed Begley - Penn

PLAYER OF THE YEAR

Ugonna Onyekwe - Penn

ROOKIE OF THE YEAR

Lenny Collins - Cornell

ed for a career high 30 points vs. Princeton as Brown completed a season sweep of the Tigers for the first time ever. He completed the season with a 26-point performance against Harvard.

—Brown Sports Information

Mystery

continued from page 3

the play within the play takes place, narrator to the audience and even member of the cast, dramatically stepping in when a never-seen actor fails to appear on cue. Lang improvises many of his lines, including a five-minute monologue during the intermission that's worth waiting through the second act to use the bathroom.

Posner is the strongest cast member vocally, with Case as Helena coming in a close second. Posner's talents were wasted on a tiny role in last year's "Oklahoma," so it's great to see her finally step into the spotlight. The cast as a whole is a mixed bag

of voices. Most of Drood's singsongy tunes are forgettable, but the cast's perfect comedic timing and flair for improvisation more than makes up for any sour notes.

Melodramatic red lights, accompanied by the actors' leers and grimaces at the slightest hint that a crucial plot point might be coming, highlight the show's campiness. The costumes and British accents are equally convincing, making the second-rate music hall setting thoroughly believable despite a near total lack of set decoration.

Director Adam Immerwahr '05 has churned out nothing short of fabulous work this year, with "End Game" last semester and now "Drood." His success with both productions, one a Beckett drama and the other a musical comedy, demonstrates his versatility as a director.

Dickens would certainly approve.

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

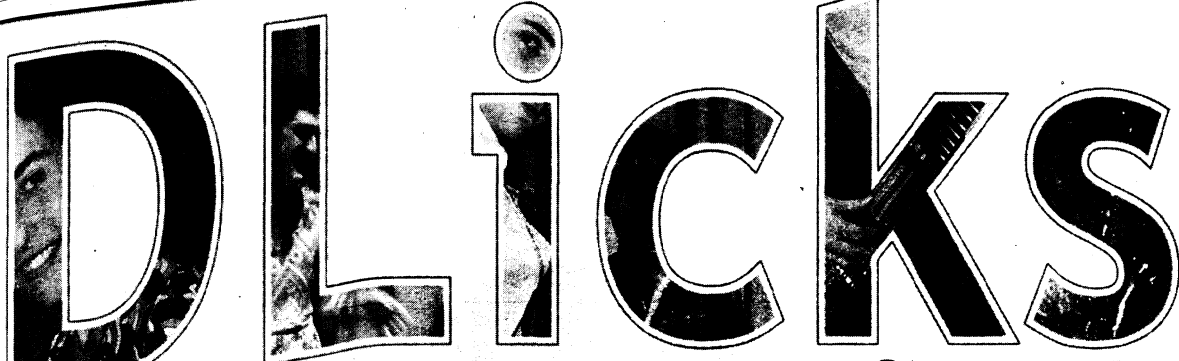
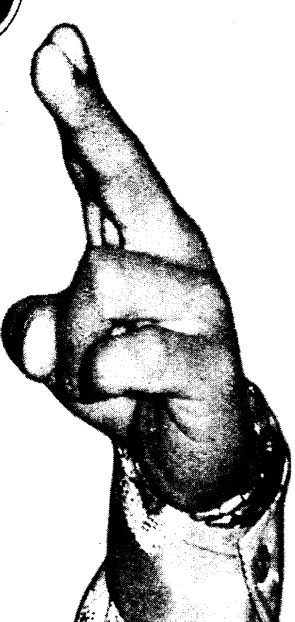
Sold

continued from page 3

Larry, Moses and the popular diva queen Daisy Detroit (Jana Willinger '04). Flashes of red lights, shadow castings of slave whippings and the screams of the four Voices graphically show the inner workings of the industry, as the three musicians struggle to break free.

The tumultuous journeys of Larry, Moses and Daisy and depictions of the constant tradeoffs of fame and integrity make "SOLD!" an emotional, evocative work. Colorful characters, elaborate costumes and effective usage of the stage expose the overly exotified, commercialized world of black artists in the music industry.

Herald staff writer Momoko Hirose '06 can be reached at mhirose@browndailyherald.com.

and the Army of Funk

with ROSS LOOMIS
comic genius

\$4 at the door
Friday, March 14
Sayles Hall, 9:30 pm

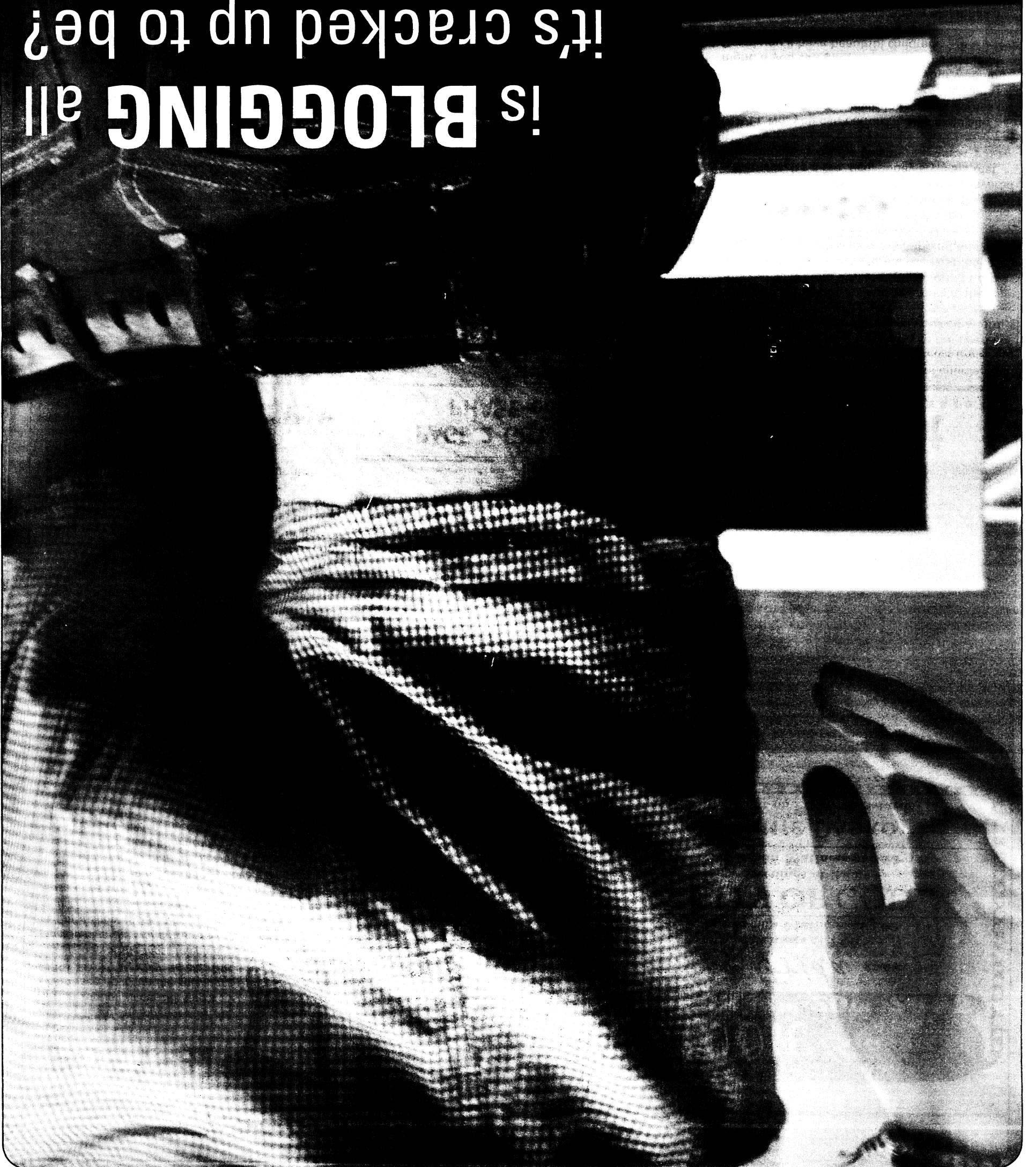
SAFEWALK COMEDY FUNK
-AN EXTRAVAGANZA-

SPECIAL THANKS to our SPONSORS:
Undergraduate Council of Students - All-Campus Community Fund
Department of Public Safety - Sarah Doyle Women's Center

post-

03.14.02 issue 7 volume 4

is **BLOGGING** all
it's cracked up to be?



POST-al



I am shocked and offended by the picture caption under BB King's photo (see right) on the calendar of the Friday, March 7 Herald. The man is one of the most talented musicians in the world. Not only does he put on a hell of a show (I saw him for the second time last month), he travels 300 days a year to bring joy to those of us who appreciate not only the best blues in the world but the best band I have ever seen.

So what if he is old! Age is only a state-of-mind. There are students on this campus that don't even come close to having the same spirit, energy and pure love for life that BB King has! I don't think there are too many 21 year olds who could keep up BB King's schedule. Do you not think that people who are young could die at any minute???

THIS CAPTION IS IN VERY POOR TASTE. YOU SHOULD ALL BE ASHAMED OF YOURSELVES.

I used to read the Herald every day at my office; after seeing this, I don't find anything redeeming about your paper and will never read it again.

—Lisa Sheehan

As concerned as we at Post- are with your complaints, we feel obligated to note that the offending comment was completely in line with our stated editorial goal of humiliating and mocking the elderly.

With their gummy mouths, foul stench and limited bladder function, the elderly are nothing more than withered meat sticks with IV drips unfairly depriving younger, healthier people of access to land and resources. They ought to be chucked into a blender and reprocessed as human fertilizer, along with their Washington lobby.

Post-



« THE OFFENDING CAPTION
bb king shows the young 'uns how it's done when he plays at lupu's next thursday. he's really old, so catch him before he dies.

elliott epstein '06 is a chicago native whose work at PHASE means he knows more safe sex tips than a staff writer at cosmo. a self-proclaimed nerd on just about everything, elliot went the extra step of bulking up the morning of his page 2 photo shoot—and the results speak for themselves. sharp-eyed readers who spot him leading campus tours are asked to restrain themselves.

if you like elliot, contact
post@browndailyherald.com



PAGE 2 GUY & GIRL: PHASE edition

DRUNK-list

ROBERT RUTHERFORD



like what you see here? no, it's not kermitt the frog, it's amy neuwelt '06. she wants to be serenaded, preferably "danger! high voltage!" by electric six. often found in naked drum circles on beaches in far-off places like guatemala and narragansett, amy will be handing out condoms at the PHASE dinner in april. amy's got sauce, you better bet your baby ain't sweet like her.

if you like amy, contact
post@browndailyherald.com

STAFF

alex carnevale
editor-in-chief

dan poulson
executive editor

morgan clendaniel
theo schell-lambert
senior editors

doug fretty
film editor

jason ng
music editor

colin hartnett
design editor

todd goldstein
molly lambert
miriam markowitz
abigail newman
micah salkind
jessica weisberg
ellen wernecke
staff writers

sarah kessler
matthew lemay
robert rutherford
kate wills
contributing writers

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.

"A feminist says,
'I am liberated, ergo I
demand a wage equal to my
coworkers.'
A schmeminist says,
'I am liberated, ergo I can
play stupid pranks on my
boss.'"

— ellen wernecke
on bad girl cameron tuttle
>> page 4

POST- POLL

98% Brown students who would support war if the UN passes a second Security Council resolution

7% Students who think we should go to war regardless of the UN position

42% Students who think that the French are douches

19% Students who know that the French invented the word "douche"

1 CHIMAY BLUE Blue Label variety, of course. Brewed by monks who have dedicated their lives to God, this beer brings joy to the hearts of men. The best beer in the world you can afford.

2 DOGFISH HEAD IPA Brewed in America, this Imperial 90 Minute IPA is worth savoring from a snifter. A big beer with a great malt backbone that stands up to the extreme hopping rate.

3 OMMEGANG ABBEY ALE One of the few Belgian-style beers brewed in America, this brew combines deep fruit aromas with a layered sweetness. It's a big, rich, abbey-style ale that dries out nicely on the finish.

4 DUVEL No, you can't afford it. This exquisite beer, translating to "Devil" in Flemish, comes in a champagne sized bottle. This is of the same quality you will hope to drink on your wedding night. If you can get your hands on a bottle of Duvel you'll have beautiful children.

5 LEFFE BLONDE A delicious Abbey ale; it has a beautiful yellow-gold color, a full body and a subtle, aromatic flavor. Serve at 41 degrees Fahrenheit.

6 SIERRA NEVADA PALE ALE This new, hip college beer has an impressive track-record. Credit the Cascade Range hops for the fragrant bouquet and mildly spicy flavor.

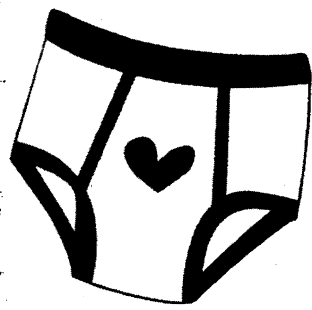
7 MOOSEHEAD Smooth and clean-tasting, Moosehead offers a good balance between malt sweetness and hop bitterness. It's aged a full 28 days, but don't wait that long to drink it.

8 CAFFREY'S It wouldn't be St. Patrick's day without a solid draught Irish beer to drink. Forget Guinness; this stout has a subtler taste and a finer foam.

9 MAGIC HAT SINGLE CHAIR ALE Tough to find outside of New England, this limited beer is quite possibly the summit of mountain ales.

10 STROH'S LIGHT Can destroy your evening, or deliver you to salvation. If you're desperate, imbibe, otherwise steer clear.

Molly Lambert was at a Bruce Springsteen concert this week. Post- List will return after spring break.

four
year
itch

missillz@browndailyherald.com

full disclosure

BY ILANA ILLZ

I'M A FEMALE ATTRACTED TO A YOUNG MAN WITH A SERIOUS DISABILITY. I HARDLY KNOW HIM, BUT ALL I CAN THINK ABOUT IS GETTING HIM ON A DATE. I HAVE A FEELING HE'S VERY SENSITIVE ABOUT HIS CONDITION, AND I DON'T WANT TO INSULT HIM. DO I ASK HIM OUT LIKE ANY OTHER GUY, OR DO I HAVE TO TAKE PRECAUTIONS? I DON'T WANT HIM TO GET THE WRONG IDEA ABOUT MY INTENTIONS.

—hornycapped

This reminds me of the 90210 episode in which Kelly fell for Bobby—Brenda and Brandon's wheelchair-bound cousin. She was genuinely interested in him, but he doubted the authenticity of her attentions. Bobby and Kelly shared a kiss, yet as far as I remember, the love story never really took off. Bobby remained a cameo

rather than graduating to a co-star, or at least, a recurring character.

Despite the show's contention that Kelly really was attracted to Bobby, all of us savvy viewers knew that the chance of him beating out Dylan for her affections was pretty much nil. Luckily, those of us living beyond that famous zip code may have better shot at heterogeneous happiness. The obstacles to dating people who are different from you—whether that difference stems from race, class or physical ability—are often significant. Starry-eyed collegiate that I am, I think that true love (or at least true like) is worth trying your best despite those obstructions.

The line between sensitivity and over-sensitivity is a fine one. Treat this guy like he's fragile, and he'll be rightfully insulted. Treat him like he's just the same as everyone else, and he might think you're either rude or clueless. In this situation, as in virtually every other tricky turn that life takes, honesty is by far the best policy.

If you say to him something like, "Gee, I really like you and have wanted to ask you out for a while," my guess is that he will believe this is absolutely true. If he asks why you never approached him before, just tell him you wanted to, but you weren't sure how to go about it because you didn't want to offend him or give him the wrong idea.

And what exactly is the wrong idea? I assume that when you talk about your "inten-

tions," you mean you aren't on his jock as a joke or because you pity him. I'm glad that your intentions are honorable. I believe you and my guess is that unless he's been very hurt before, he will as well.

It is always possible that people will be so defensive that they don't recognize a good thing when they see it, but if you are honest, the likelihood of that occurring shrinks considerably. If you do lie or hedge—even a little—this guy will definitely sense that something is wrong. The solution is to be as honest as possible about your feelings, even if some of them are reluctant or negative. Chances are he has misgivings about dating you, too, and will feel more comfortable about voicing them if you approach him with both candor and sensitivity.

The key here is balance. While you should try to be open, he's not looking for full-disclosure and neither are you. Don't tell him you're afraid of what your ex-boyfriend would think if he saw the two of you on a date. Then, despite all your hard work to the contrary, your potential love might think you are as shallow as 90210. 02912 may resemble that famous zip code, but Miss Illz is hoping the likeness is purely superficial.

e-mail your questions about sex, love and fucking around to missillz@browndailyherald.com. go ahead, use some random hotmail account, use your roommate's computer, make up a new brown nickname. but don't worry, miss illz knows how to keep her lips zipped.

three 03.14.03 post-

What's New at "The Rue"?

Introducing the Bar/Bistro Menu

Steak Frites
Turkey Meatloaf
Quiche
Omelet
Hamburger, Etc.

Simple Comfort Food
(served in the bar every night & in the dining room Sun-Thurs night)

26 years later....
we're better than ever!

Rue De L'Espoir

creative american cooking
99 Hope St. Providence
information/reservations 751-8890

TOM'S
TRACKS

281 Thayer St.
Providence RI
New & Used CD, Tp, LP
9401-274-0820



All Bargain Bin items **half price!**
281 Thayer St. Call 274-0820

18th Anniversary Sale!
Monday March 17

\$1 off any new CD in stock or
any special order.

\$1 off any LP or Tape

\$2 off any used CD over \$4.99

\$2 off any double CD set

\$3 off any 3 CD set

\$4 off any set of 4 discs or more

(Consignment items excepted)

Step 1. CHOOSE A SIZE:

small- 7" (4 slices)

medium- 12" (6 slices)

large- 16" (8 slices)

Step 2. CHOOSE A CRUST:

regular- white crispy crust

wheat- whole wheat version of our regular crust

seven grain- blend of whole wheat, rye, oatflake, millet,
flax & sesame bread

veggie- whole wheat flour blended with celery, green peppers,
onion, carrots, roasted red peppers, parsley &
sundried tomatoes

Step 3. CHOOSE A SAUCE:

red - tomatoes with Italian herbs & spices

white- garlic, oil & herbs

cajun- BBQ sauce blended with hot sauce & hot peppers

pesto- basil sauce topped with fresh tomatoes

walnut- ground walnuts, olive oil, garlic & parmesan

puttanesca- tomato sauce blended with anchovies, capers
& black olives

alfredo- creamy sauce blended with butter, romano & pepper

cilantro pesto- fresh cilantro, olive oil, romano, garlic &
a hint of jalapeno

sundried tomato- sundried tomatoes, olive oil, white wine & garlic

Step 4. SELECT TOPPINGS

fancy- anchovies, black olives, broccoli,
extra cheese, onions, mushrooms, green olives,
green peppers, ham, hot peppers, meatballs, pepperoni,
pineapple, sausage, tomatoes

gourmet- artichoke hearts, asparagus, bacon, chicken, chourico,
eggplant, garlic, feta cheese, proscuitto, ricotta, roasted red
peppers, spinach, walnuts, zucchini

premium- shrimp, sundried tomatoes

(401) 351-3663

www.pizzapieer.com

PIZZA PIE-ER

FREE DELIVERY

Open Sun-Thurs 10AM - 1AM

Fri & Sat 10am-2am

Michael Caine

Brendan Fraser

The Quiet American

Friday & Saturday 7pm & 9:15pm
Sun-Thurs 7pm, Sun Matinee at 2pm

Columbus Theatre

270 Broadway, Providence • 621-9660

feminism, schmeminism

BY ELLEN WERNECKE

"Stick to car antenna to find your car in a flash. Disposable slippers. Use as a name tag at social mixers to stand out in any crowd."

I am cowering in a corner of Rock Recent reading a list of twelve things to do with a pantyliner. By page 83 of the pearl-colored "The Bad Girl's Guide To Getting What You Want," I'm starting to wonder whether I missed something in my Bad Girl's upbringing. Sure, I was comparatively bad, but I never acquired skills like striking kung-fu poses before major presentations or decoding men by their hairstyles—supposedly tactics "no Bad Girl should be without."

I took my questions directly to the author, Cameron Tuttle '84, the so-titled "Bad Girl #1" of the \$11.7 million-grossing Bad Girl empire, who claims to have tested every idea in "...Getting What You Want" (the second in the trilogy) at least once. Tuttle, who played varsity soccer (she said head coach Phil Pincine "actually taught me everything I know about being a bad girl") and sang in the Ursa Minors at Brown, admitted, to my confusion, that she views the books as "sort of tongue-in-cheek."

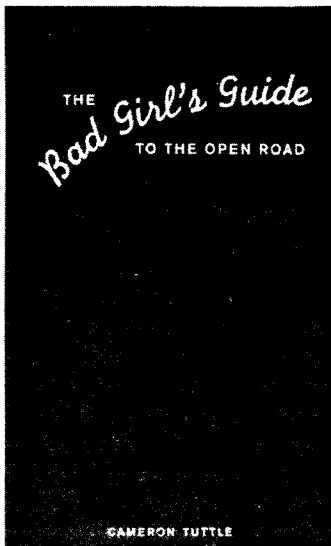
"What's fascinating to me is where each individual reader draws the line. Now, some readers wouldn't dream of doing anything in any of the books, while other readers are like 'Cameron, Cameron, we've done everything in the books you've already written—give us more material!' I mean, that kind of terrifies me."

Tuttle defines the bad girl ethos as "you at your uncensored best. You know, that cool, smart, confident, sexy chick you know you want to be." She said she thinks her books encourage women to play by their own rules—to "know what they want from life and know how to go after it with real confidence and their own individual style, and with a sense of humor."

Sound like a certain F-word to you? It did to me, but Tuttle neatly dodged the label of "feminist," saying she didn't set out to write a feminist book.

"The term feminist is so loaded and carries with it so much baggage," she said. "It's more about being a strong woman with a strong point of view. It's not like I read a lot of other feminist books—in fact I'd be embarrassed to tell you how few I have read."

It may be hard to consider an author whose advice for girls at Brown is "Lighten up, girls! It's not that bad!" as representative of a wider trend, but one need look no further than the



success of "Sex and the City" and girls-kick-ass-in-pleather shows like "Alias" and "Buffy the Vampire Slayer" to see that the image of the Bad Girl in entertainment is very much in vogue.

Tuttle said some writers had described the Bad Girl's Guides as "feminist lite"; for our purposes, we'll call the phenomenon "schmeminism." A combination of feminism with extreme self-absorption, schmeminism lays claim to previously male-only modes of behavior rather than male roles within society. In the case of the Bad Girls, schmeminism exerts the principles of feminism through implied promiscuity, consumption of large amounts of alcohol and ridiculous practical jokes. A feminist says, "I am liberated, ergo I demand a wage equal to my coworkers." A schmeminist says, "I am liberated, ergo I can play stupid pranks on my boss."

"It's not about just going out there and being promiscuous and partying up a storm," Tuttle protested in response. "That's kind of the lowest form of bad girl in my opinion."

She described the books as "help-yourself" rather than self-help, though she admits that in the interest of fun and accessibility, the books contain almost no polysyllabic words. Tuttle is adept at using buzzwords like "passionate" and "confident" to describe her books' intended effect, but her zeal is coated with a veneer of pop-culture stereotypes. When asked for an example of the Bad Girl, Tuttle dutifully ticks off a number of entertainers—Pink and Ani DiFranco, in the same breath, among them—before naming historical heavyweights like Rosa Parks and Joan of Arc as "Bad Girls of their time."

Tuttle's claim that "every woman who has ever changed anything in the world was a Bad Girl" is undermined by her examples (with the exception of DiFranco), which are carefully marketed to appeal to the rebel in all women. You know, the one who got her lip pierced to fit in with her rebellious friends.

Schmeminism's essential distortion lies in the fact that it is not really feminism at all. In twisting the principles for its own ends, schmeminists revert to traditional female patterns of behavior.

Last year's "The Sweetest Thing," billed as the female "There's Something About Mary," presents us with what appear to be three confident, strong women using their mobility and their empowerment to chase a guy across the country. If they had been three shrinking violets secretly scheming to

"get a man," no one would have gone to see it. But because Cameron, Christina and Selma are strong, it's okay for them to be reduced to man-chasers. Seriously, what was the last movie you saw about three guys chasing a girl across the country? ("Road Trip" doesn't count.)

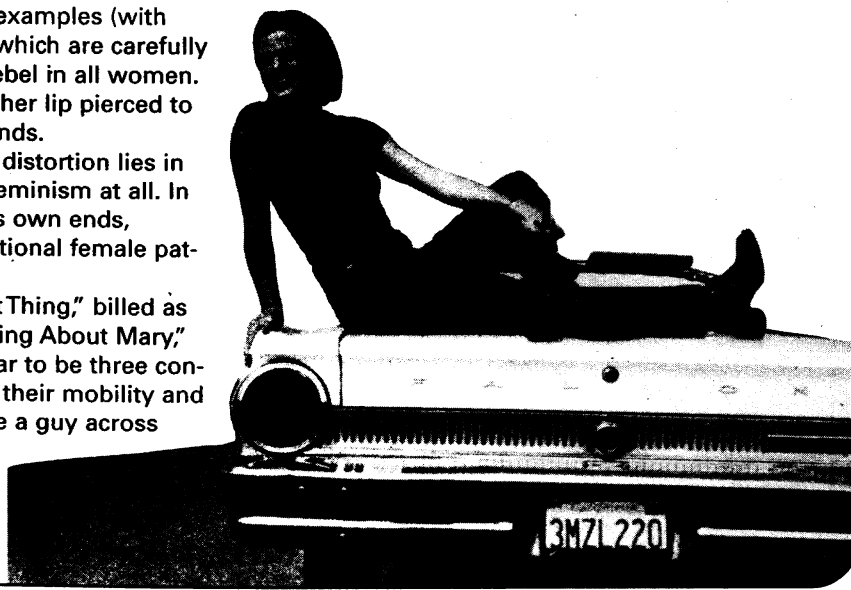
This may all be harmless entertainment, of course, and have no effect on our cultural hard-wiring. But Tuttle's own story challenges what she advertises.

While she owns all the rights to her books through her production company Bad Girl Swirl, Tuttle has no plans to release "The Bad Girl's Guide to Entrepreneurship." Instead, her next Bad Girl's Guide will focus on relationships—a safe and appropriately Cosmo topic which will offend no one and put an end to those pesky feminist questions. She may describe herself as a "CE oh, shit" but Tuttle's marketing savvy—the Bad Girl enterprise now includes day planners, postcards and scrapbooks, and may soon include a television show—is undeniable. Describing herself as a long time struggling writer, Tuttle is also working on a novel and a screenplay, proving that Bad Girl #1 may have some non-Bad Girl impulses of her own.

Tuttle insists that it's up to the reader to draw the line as to how much truth her books contain, but such a statement belies the truths her readers will seek therein. Like those "Sex and the City" vixens, will earnest students of the Bad Girl aesthetic learn to use their tremendous economic clout and social knowhow to buy more shoes and have more orgasms? Sure, narcissism is sweetly entertaining on paper, but aren't there more important things in life?

And so I eventually gave up on "The Bad Girl's Guide to Getting What You Want." After all, if all Betty Friedan had done for the feminist movement was toss back a few Cosmopolitans and hide panties in her editors' drawers, there wouldn't have been a movement. And I bet she never had to resort to using pantyliners.

ellen wernecke '06: bad as ever.



ACBL Sanctioned
Master Point

DUPLICATE BRIDGE

Seven Days a Week

Monday	12:00 pm
Tuesday	11:00 am
Wednesday	12:00 pm
Thursday	6:45 pm
Friday	12:00 pm
Saturday	12:30 pm
Sunday	1:00 pm

The Bridge Club of Rhode Island is located two blocks from Wayland Square. Students are welcome to play in any of our games at a special reduced rate. Certified Directors run all sessions and Master Points are awarded. Group Lessons can be arranged. Call for information.

♥ **BRIDGE CLUB of RHODE ISLAND** ♠

259 Wayland Avenue Providence, RI 02906
Phone 401-621-0323

"I recommend having a **HOT** love affair with yourself."

—Betty Dodson, PhD

Miko Exoticwear
A Women Run Store
Your Source for Sensual Products
653 North Main Street • Providence • 401.421.6646
Open 7 Days A Week! • www.MikoExoticwear.com

THE TROOPS ARE LEAVING TO FIGHT TERRA IN THE MIDEAST

ONLY POST-TAKES YOU THERE. NOT THE CATALYST.

POST-

JACQUES CHIRAC AND SADDAM HUSSEIN PLAYED "POGS" WITH ONE ANOTHER AS EARLY AS 1974.



POST- WAS THERE. WAS THE AFRICAN SUN? WE DON'T THINK SO. AT LEAST, WE'RE PRETTY SURE THEY WEREN'T.

POST-

blogCULTURE

BY JASON NG

Geocities. Xanga. LiveJournal. Whether you are a proponent or critic of these blogging sites, it is undeniable that they've become Internet institutions. Due in no small part to a healthy dose of media sensationalism, blogging has become the ubiquitous bastard child of online journalism and diary-weeping.

The blogging phenomenon has given anyone the capacity to cast his "real" life as a matter of massive import, so long as he has a readership. Whereas Usenet boards, FTP sites and chat rooms once reigned as the dominant centers of web-based communities, blog pages and rings have become the place to be for those seeking Internet stardom—or those who simply can't restrain themselves from divulging their most recent hook-ups.

However, it remains to be seen whether blogging will actually revolutionize the net and the world's perception of information. And if blogging does succumb to the fate of equally hyped revolutions (remember Net2Phone and Pointcast? My point exactly) one can already find traces of blogging culture evident in other web communities, some of which even predate the blogging fad.

Three such sites include: the artistic haven DeviantArt (deviantart.com), the next-generation, encyclopedic resource E2 (everything2.com), and the remarkably austere message board I Love Everything, aka ILX (ilx.wh3rd.net). Each allows its users free reign over the site's content and each user is allowed to develop a personality and even a cult.

Regardless of whether these sites are the antecedents of blogging, or simply evidence of the blog spirit clustering around hobbies, they point to how web communities can be cultivated in a post-blogging world.

ART OR SOFTCORE PORN?

Struggling artists exist on every continent and in every century. Exhibit A: the cave drawings of Lascaux. If you think you have it tough, they had to wait 30,000 years to get their due props. However, DeviantArt (DA) tries to circumvent the process by allowing anyone unlimited space to display her artistic expressions. From charcoal anime drawings to Photoshop manipulations of cats to breathtakingly clichéd poems of teenage angst, an artist can lay her soul bare on DA.

However, rules of etiquette dictate that artists should review their peers' work regularly. Thus, after introducing oneself by reviewing, the artist builds up a network of friends and colleagues who critique and praise the pieces. With thousands of members and a million works up already, DA is in theory the greatest gathering of art intellectuals ever. A system of voting also allows higher quality work to be recognized by other members. Further, the DA administrators function as curators to select works to be displayed on the front page and added to select galleries.

But although the administrators exert influence over the site's spotlighted works, average users can specifically choose what works and artists they wish to promote by adding them to their favorites. In this way the site encourages users to be friendly to each other and seek out each other's work. Combined with a lively message board and the option to add traditional journal entries and webcam photos to their site, users are able both to develop a personalized enclave and contribute to a tightly bonded community.

Unfortunately, several imperfections prevent DA from achieving crossover appeal to an audience beyond its amateur userbase. DA's decision to accept any type of work allows even the most pedestrian and worthless drivel to be added to the DA oeuvre. These "family photo-album" type uploads cheapen the community as a whole, but it is the price that one pays for total artistic license.

The issue of sexuality and nudity has also threatened to divide the DA community: some of the most popular members of the site also happen to be girls with pretty faces. It would be quite naïve to think that this plays no role in the popularity of the work, but the connection is all the more obvious in the case of photographers who choose nude females as their subjects.

However, while the men who photograph women are usually spared criticism, a great deal of derision is reserved for the women who take sexually charged self-portraits. Some of the pieces are quite tasteful and even artistic, but other females develop instant followings and legions of haters and lovers based on a single nipple shot. Nevertheless, the fact

that DA allows a woman to cash in on her body for fleeting net fame is intriguing.

USER FEEDBACK ON STEROIDS

Imagine writing a big book with your friends. The book is completely blank, and you're not exactly sure what to write, so you start it with the date March 14, 2003. One friend, who doesn't want to be left out, adds that on that date he gave fifteen cents to a homeless guy who sweeps the 7-Eleven's corner every morning. Another friend contributes a page about how he's jealous of homeless people. Yet another adds an extended riff on the origins of the name 7-Eleven. And another follows up the previous entries with a page about what might've happened in history on March 14, 2003.

If you digitized this process with some fancy CS code you'd have something like Everything2, the purported guide to everything "that's not about your toenail clippings." The site also features moderators with intimidating names like "seer" and "pseudo-god" who can revise, praise, edit—or entirely remove—each entry, depending on whether they feel it contributes to the book as a whole.

Like DA, E2 is a user-submitted community, although the art pieces are restricted to "nodes" of text and links. Though it sounds static and boring, E2 is in fact a living, adaptable monster. Also like DA, the site has undergone power struggles between users who wanted more quality control and those who wanted it to be completely freeform. Fortunately, a balance was struck so that one-line blog entries about a user's favorite sexual position are discouraged. However, those who could state in meticulous detail and a clever manner why that sexual position mattered were given free rein.

The end product is equal parts dictionary and encyclopedia infused with a "can-you-top-this" mentality. For example, if one looks up Fermat's Last Theorem, one will not only learn what it is and its origins, but also the rumors which surround it and its numerous appearances on "Star Trek."

ILX: I HATE MUSIC SNOBS

The least technologically evolved of the three sites, I Love Everything is simply a message board. Such a site is simple and lacks the fancy bells and whistles of sites like E2. Instead, the real energy of the site comes from its massive userbase, which features bona fide celebrities—at least in the world of music criticism. From the editors of the All Music guide to experimental folksters like Momus, ILX allows mere dilettantes to rub elbows with professional musicologists. The atmosphere is conducive to actual discussion about music but also encourages the occasional flame war over the artistic validity of T.A.T.U.

For new users to enter this clique-ish society, ILX makes things a bit less daunting. There is an "introduce yourself" thread where regulars and newbies mingle and the sheer fact that each person is afforded only a user name—there are no icons, photos or bios for each user—allows a person to become instantly praised for a clever quip or astute observation. In fact, guessing a user's gender or country of residence is especially humorous as ILX fulfills the true power of Internet anonymity, but not at the expense of developing personality.

Lists are an integral part of the game. Like 'em or despise 'em, the list-makers flock to ILX like a fistfight to Liam Gallagher. However, the community is close-knit, as users learn to discern each others' musical tastes and playfully bash each other for their unrequited love of KISS or Talk Talk. Users know each other's jobs, inquire about each other's families, and celebrate birthdays on ILX. If it weren't for the fact that these relationships are predicated on a mutual love of music, this sort of thing would seem pretty creepy.

In fact, all of these web sites can be viewed as forums that allow users to indulge in near-psychotic obsessions with total abandon—and to have their emotions reciprocated by similarly obsessed cyber counterparts. But inevitably, any online community with a narrow focus morphs into a complex microcosm composed of constantly shifting alliances and conflicts. So despite their ostensible goal of letting community members sound off on a particular subject, the most frequent topic of conversation among bloggers is the blog culture itself.

jason ng '06 is a creepy lurker without a cult.

FIVE
03.14.03
POST-

**CUBAN
REVOLUTION™**
Home of the World's Best Cuban Sandwiches
PROVIDENCE
149 Washington St. 401.331.8829
(2 blocks from The Strand)
11 am - 9:30 pm • Mon-Tues
11 am - Midnight • Wed-Sat
BYOB
FRIDAYS 7:30-9:30 PM
LIVE LATIN FOLK MUSIC

**Checkers
Pizza.**
273-8890
167 Benefit Street
Providence

2 FREE SODAS
with any small
one or more
topping pizza

4 FREE SODAS
with any large
one or more
topping pizza

Free Delivery
All Major Credit Cards





crispin glover plays the evil pied piper in "willard." his hair is stylishly parted in the middle, and he makes rats kill people. his only other role was as the dad in "back to the future."

final infestation

"willard" twists genres and stomachs in a nest of killer rats. scarier than "the one"

BY DOUG FRETTY

Since quitting "The X-Files," Glen Morgan and James Wong have turned out half-baked genre pieces that look uncomfortable on the big screen. "Final Destination" managed to be at once clever and dopey; "The One" earned its kung-fu gentleman's C and quietly slunk to video. Remaking the 1971 cult classic "Willard," the duo has come up with a darker, more cerebral effort. It's a welcome gesture, even if the movie doesn't always follow its ambitions. Equal parts thriller, character drama and blackest of black comedies, the project is sure to be as adamantly hated as it will be loved.

Willard Stiles is a disturbed young man who, in response to daily abuse from his bedridden mother and sanctimonious boss, finds his only friend in a white rat named Socrates. Socrates comes with an unseemly gang of chums, led by a cat-sized varmint named Ben, who follow Willard's every command. The new tenants are useful at first, enacting subtle revenge on Willard's enemies, but the rat pack soon becomes a thousand-legged Frankenstein monster, turning an already dismal life into a ratty hell.

The title character is played, almost compulsorily, by weirdo Crispin Glover ("Back to the Future") Glover—a real-life rat trainer!—is the very picture of a tempest in a teapot, a weakling boiling with rage so intense that he barely manages a coherent sentence before another human being. We only see his tenderness in one-sided conversations with Socrates, contrasted with the lines he fearfully growls at Ben. Morgan and Wong dwell on this dichotomy, the kind that involves an angel on one shoulder and a devil on the other. Maybe modern filmmakers need to be reminded of the obvious at ten-minute intervals. (See "Lord of the Rings: The Two Towers.")

Indeed, repetition plagues the second act of "Willard." Once we get past the first hurdle (rats who understand English), everyone seems to have run out of things to say. Did a careless editor loop the same footage for half an hour? Thankfully the tale sports a finale worth waiting for, a blood storm that doles out pathos with one hand and cheap thrills with the other.

Even where the action sags, the art direction gives us something good to look at. Willard's office would make Kafka grin from ear to ear, a mix of the industrial and the corporate that's creepier than any haunted house. The Stiles manor couldn't look more like the Bates Motel if Willard's mother were rotting in the cellar. Oh wait, she is. And kudos to post-production for the cool rat CGI effects and exemplary use of surround-sound (all those clicking little toenails).

This odd marriage of precision and slop characterizes all of the film. The image of a man stabbing a rat to death sounds like Rob Zombie kitsch, but the mayhem is shot in silhouette, Willard's lanky frame dancing behind a window shade. Mother Stiles may be slathered in grisly makeup, but her dialogue is too smart for the average monster fare, reminiscent instead of the comic relief found in Hitchcock's best.

The original "Willard" was followed by a more successful romp called "Ben," in which the rat befriends a boy and the predictable consequences ensue. A good move, since watching the daily life of Willard Stiles is almost too sickening for even one feature. The story requires Glover to be half-mad at its inception, occupying every scene—almost every shot—and dragging the audience into the darkness with him. A perky Laura Elena Herring ("Mulholland Drive") fails to dilute the depression, wasted in a role that feels like an afterthought.

As Morgan and Wong's first truly cinematic project, "Willard" should be remembered as a game failure, a devious variation on the genre. Sadly, New Line is opening the film nationwide against "The Hunted" rather than selling it to arthouses and letting word of mouth do the work. Someone seems determined that "Willard" not be remembered at all.

WILLARD

crispin glover
laura elena harring

★★★★☆

pro: crispin glover sheds pretty-boy image

con: take a barf bag

doug fretty '05 has never read any kafka, so please ignore that stupid reference.

filmatorial

DOUG FRETTY

PHALLIC REBUTTAL

Michael B. Oren, perhaps the Middle East's most eminent historian, doesn't like "The Pianist." He thinks the movie, the true story of Holocaust survivor Wladyslaw Szpilman, glorifies Polish decency and lets Jewish identity take a back seat. He thinks Polanski's vision is shallow, his history dubious, and his taste in women... delectable! Finally, Oren thinks that the international affection for "The Pianist" is a knee-jerk political reflex, proof that any movie about the Holocaust shall be touted as cinematic gold. Obviously, Michael B. Oren hasn't heard of "Jakob the Liar."

If you read his article in The New Republic but haven't viewed the film, don't believe every word. Oren somehow positions a passage from Szpilman's book about ghetto poverty as anti-Semitic. What? Then he fabricates a subtext between Szpilman and his unlikely Nazi savior only to pass his diluted projection off as fact. He faults Polanski for inventing a white Polish love interest but doesn't consider that a movie (even a Holocaust movie) uninterrupted by a boner has as much chance of success as, perhaps, "Jakob the Liar"? In short, Oren faults Polanski solely for his choice to adapt this particular story, penned by this particular pianist. The only logical conclusion is that Michael B. Oren's pianist is smaller than Polanski's.

city of god

Tonight, you should go see an indie. You're supposed to see something Deep and Profound—something unsettling, thought-provoking. Something that goes deeper than your average blockbuster. But what you really want to see is a flashy, trashy movie that's easy to understand with lots of GUNS and VIOLENCE and absolutely no moral dictum at all. Well, Post- has a movie for your conflicted self. Enter "City of God," which has won a slate of awards for its portrayal of life in a Brazilian slum in the '60s and '70s but is actually drawing audiences in the U.S., even though it's subtitled! Must be all the explicit sex and violence. Fast, colorful, and full of indie in-jokes like "Amelie"-style headings, there is nothing not to like about this genre-crossing piece, not even the amoral thugs that inhabit its world. ★★★★★ (Alexandre Rodrigues, Leandro Firmino da Hora/dir. Fernando Meirelles)
AVON 9:25

—ellen wernecke

bringing down the house

Somewhere in white America, attorney Steve Martin has just been left by his wife, presumably for being too white. That's about to change, when a falsely charged con (Queen Latifah) courts the stiff in a chat room and forces him to clean her record—but not before teaching him to talk 'hood and dress like a thug. And in the end—surprise, surprise!—Peter's cell phone takes a bullet meant for the Queen's heart, and its owner embraces a new life of racial enlightenment. Too bad none of that enlightenment rubbed off on the filmmakers. "Bringing Down the House" uses humor to address racial problems, but only after it makes such a mockery of its stars that we are left with a new set of clichés and stereotypes. A caricature from beginning to end, Latifah is a minstrel transformed into a loving Mammy to Peter's children, an honorary white woman to Peter, and a "cocoa goddess" to Eugene Levy, who, typically, is not permitted to kiss her on camera. This construction renders the movie politically feckless, the celluloid equivalent of that old alibi, "some of my best friends are black." Then again, what could be expected from a film with the tag line, "Everything he needed to know about life, she learned in prison"? ★☆☆☆☆ (steve martin, queen latifah/dir. adam shankman)
PROVIDENCE PLACE

—sarah kessler

MIDNIGHT AT THE AVON

DONNIE DARKO

Hey, guys, there's this awesome movie at the Avon this weekend. I think it's called "Donnie Darko" and it's got that guy from "Bubble Boy" and there's this giant rabbit who prophesizes the end of the world. I know it sounds kinda "out-there," but I heard from my Art Samio friend that it's, like, amazing! What? You've already seen it? Every living person under the age of fifty has already seen it? Get out of town. the midnight movie also plays Friday and Saturday at midnight. don't

ALSO NEW NEXT WEEK

DUBTOMETRY
DJ Spooky

Few turntablists/DJs take their craft to such dizzying heights of intellectualism as New York's DJ Spooky (née Paul D. Miller), a walking, talking exercise in music as post-structuralist theory. His sample collages and turntable scratchfests percolate like Derridian nightmares; Spooky disassembles the very conventions that create his art, and then reconfigures them in ways that question electronica's purpose, if it has one. DJ Spooky's deconstructionist leanings find full expression on "Dubtometry," a remix of tracks from his last outing, a free-jazz-meets-turntable experiment called "Optometry."

The remixers have a 30% success rate. J-Live's funky "Optometrix remix," with exemplary rhyming and turntablism, takes a spacey original and pins the tinkling thumb-piano and sampled keys down to a solid breakbeat. DJ Goo shows his Genevan roots by ornamenting "Bomb Massive (Optometry remix)" with swinging Eurojazz ride cymbals and samples of a French language instructional tape.

Sadly, Spooky's team frequently falls short of their potential. The most important question in a remix album is "why?" Are these songs worth reinterpreting? Does the remix itself justify its own ends? Spooky's original concept for "Optometry" was a noble one—to bring jazz and electronic artists together on their own terms, creating something altogether different. "Optometry" is one of the most successful fusions of jazz and turntablism of all time; "Dubtometry" is an attempt to deconstruct the formula and recast it in a new light. In the end, all that remains are the empty husks of the originals, and the listener is left with "just another remix album." ★★☆☆☆

—todd goldstein

STANDARD OF LANGUAGE
Kenny Garrett

For the non-jazz inclined, this Kenny is not the Kenny G, but Mr. Garrett, an alto sax phenom whose albums "Trilogy" and

"Songbook" find admirers across all genres for their free-jazz/post-bop experimentation. With "Standard of Language," Garrett treads similar ground, taking painstaking care to channel Coltrane justly while inflecting a more modern spin on his Miles Davis upbringing. The concoction is a structured mess of beauty, but more astute jazz fans may bristle at the obvious influences and the more streamlined, smooth jazz approach.

The starter track, "What Is This Thing Called Love," paces itself faster than a racehorse, and the speed captures the emotion wonderfully. Garrett's sax lines are magnificent as well, logically bouncing everywhere and sounding completely improvised. However, the sheer speed reduces the rhythm section to mere supportive roles; Garrett's forceful saxophone dominates (rightfully so). Pianist Vernell Brown fares better, however, with a lengthy tour-de-force solo.

The headstrong "XYZ" features the same manic pace with Garrett on the soprano sax, wailing with unbelievable force from his lungs and conviction in his heart. These two bookend "Kurita Sensei," the hep-cat turtle to its rabbit-paced neighbors. Even so, Garrett's soprano sax propels the piece forward with engine-like proficiency. Unfortunately, the remarkably bland "Native Tongues" is too quaint and conventional to bear Garrett's name and is more suitable coming across an elevator musak jukebox.

"Doc Tone's Short Speech" takes the same approach as "Native Tongues" but is much more successful. Though the languorous sax style is reused, it is sporadically punctuated by mournful staccato bursts and tremolos that emphasize the uncontrived of the song. "Just a Second" is a chill-out nightclub offering while "Gendai" reclaims the speed, albeit in a very similar manner to "What Is This Thing." Finally, the epic title track, an amalgam of the album's paces and styles, closes out another successful chapter in Garrett's brilliant career. ★★☆☆☆

—jason ng



here bill callahan, from what we can tell all that exists of the band smog, attempts to critique the free play of linguistic signifiers by standing in front of some "dots."

lost in bland smog

smog hides behind the machinations of docile country-folk and riff-rock

BY MATT LEMAY

Bill Callahan has always traded in tension and discomfort. In his earliest recordings as Smog, Callahan buried disjointed tales of awkwardness and frustration under layers of impenetrable tape hiss, forging a sound that intentionally obscured its own strengths. Later, Callahan began to replace the sonic excess of his earlier work with an increasingly unnerving degree of restraint. In his most affecting songs, Callahan delivers intricate and abstruse stories of cruelty and regret with a kind of detached clarity that often borders on sadism. The keen sense of humor that Callahan bares in his music serves only to boost its squirm-inducing potential—Callahan never hesitates to place an off-color joke in the middle of an unbearably dark song.

"Supper," Callahan's eleventh proper album as Smog, is an absolutely lovely collection of songs. Alternating between confident mid-tempo rockers and acoustic portraits of domestic bliss, "Supper" is replete with female backing vocals and flourishes of slide guitar; this is without doubt one of Callahan's most listenable efforts to date, which is exactly why it's so disappointing. Though by no means a bad album, "Supper" lacks the unique, often disturbing touch that makes the best of Callahan's work so compelling. And though the more subversive side of Callahan's songwriting does occasionally manifest itself in more subdued ways, it's not enough to render "Supper" anything more than pleasant.

Callahan opens "Supper" with "Feather by Feather," a song that bears a striking resemblance to the works of Drag City labelmate Will Oldham. In fact, Oldham's "Master and Everyone" serves as a good point of reference for the more whimsical side of "Supper." "Master and Everyone" marked a shift away from both the sparse, chilling sound of Oldham's "I See a Darkness" and from Oldham's preferred lyrical themes of sex, death and having sex with Death. As a result, "Master and Everyone" was an undeniably pretty album, but an album that relied on traditional signifiers of "pretty," rather than utilizing Oldham's unique musical language. Similarly, "Supper" suppresses both Callahan's talent for off-kilter instrumentation and production as well as his tendency towards understated, absurd and darkly comic wordplay.

Indeed, "Feather by Feather," along with "Vessel in Vain," "Truth Serum" and "Our Anniversary," are all undeniably pretty songs. Callahan's Hammond organ, along with Ken Champion's pedal steel and Sarabeth Tucek's

breathy accompanying vocals combine to paint the very same portrait of subdued domesticity that Oldham perfected. Sadly, a close examination of this portrait reveals paint-by-numbers outlines that are faintly hidden by the texture of Callahan's unique voice.

Though by no means brilliant, the more subdued acoustic tracks on "Supper" are vastly superior to its bland, awkward electric rockers. As his BBC Session recording of "I Break Horses" proves, Callahan is more than capable of doing some of his most compelling work with a full band rocking out behind him. In

"I Break Horses," Callahan seems to get caught up in the energy of the band, and his cold voice comes across as both heartless and heartbroken. The more heavy numbers on "Supper," however, simply place Callahan's disaffected voice over displaced Rolling Stones-isms, failing even to achieve the serenity of the album's acoustic tracks.

Still, "Supper" is not without strong moments. The album's last tracks, "Driving" and "A Guiding Light," actually break from the disappointingly formulaic sound that Callahan utilizes for the majority of "Supper." "Driving" turns the album's serene acoustic arrangements into something chaotic, layering plucked banjo and sparse, arrhythmic drumming with occasional flourishes of warm, clean electric guitar. As the song progresses, it seems to become more structured and overwhelming. "A Guiding Light" most closely resembles the Smog of days yore, with Callahan's chilling voice accompanied only by a haunting, repetitive guitar figure and minimal percussion.

Unfortunately, even these two relatively strong songs don't hold a candle to the greatest in Smog's oeuvre. When he's at his best, Callahan can evoke vivid, complex imagery with a single well-placed word or sound. It would be nice to say that Callahan is simply hiding behind the machinations of docile country-folk and steady riff-rock to more insidiously convey his distinctively dark musical sense, but that just doesn't seem to be the case. Instead, "Supper" is served up like a plate of baked chicken and boiled vegetables after ten courses of unique, expertly spiced cuisine.

matt lemay '06 recommends broken social scene's "you forget it in people."

SUPPER

smog

release date: 03.18.03

★★★★☆

pro: pleasant, unique acoustics

con: no positive progression

best songs: driving, a guiding light



ON THE ROAD WITH MATT POND PA

BY KATE WILLS

When I called Matt Pond, it sounded like a muffled Led Zeppelin song answered the phone. Pond, a New Hampshire native, lives in downtown Philadelphia right next door to a radio station. He is the front man for indie pop group Matt Pond PA, who will appear at the Met Cafe on Tuesday, March 18. Apparently cell phones pick up radio waves, so Pond is haunted by a constant undertone of hard rock favorites.

The band released their fourth full-length album, "The Nature of Maps," in October—less than a year after their last album, "The Green Fury." "I wanted to take advantage of the fact that we had become really tight at that point," Pond explained. "I thought it would be interesting, and I wanted to make them connected." In fact, their promotional tour for "The Green Fury" became the subject matter for "The Nature of Maps." "That tour was really hard because it was realizing that, yes, these are your friends but you want to kill them half the time. So 'The Nature of Maps' was about that," Pond explained.

The band's music—sometimes described as "chamber pop"—is co-written by cellists Eve Miller and Jim Hostetter, guitarists Jim Kehoe, Michael Kennedy, and Matthew Raisch. "I think people are pretty committed to playing in the band. If things go well, hopefully we'll change the name," he said. They even have a few potential names picked out ... none of which Pond would share with me, even after I made rather convincing promises that I wouldn't tell you.

I had pictured Pond as an avid outdoorsman, possibly

conducting this interview from inside a tent. Images of forests and greenery pervade Pond's lyrics—themes well-suited to the lush sound of guitars, percussion and bass blended with cellos, violin, piano, banjo and vibraphone. He set me straight. "In a lot of ways, I love being outside. But I hate this winter. Damn this winter. And that's natural, but it's hell."

So his lyrics aren't about nature so much as they are about being down to earth. Pond explained, "I think it has a lot to do with growing up and certain ways of thinking that become cut down by being more and more exposed to society." He later added, "All of my subject matter is so goddamned vague."

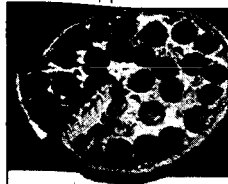
Pond compared touring to farming, another occupation that appeals to him. "It kind of sucks: you go on tour, and then you have to come back and you live in this city. I would rather either farm or tour." Specifically, Pond would like to be able to somehow grow seasonal produce all year round. "You can't get a good tomato in Philadelphia," he warned me. "That sucks. Tomatoes are really good."

Pond also claims that there is no food to be found in large portions of the coun-

try. "Try eating in the Midwest," he said. "You can't." This was Pond's only complaint about touring—he does not mind the long hours spent in a van packed between instruments and instrumentalists: "Then people have to listen to your stories. They can't avoid you." Pond spoke very fondly of his band mates: "These are my best friends. I probably don't socialize with anyone other than the people in the band ... which is kind of depressing."

Though Pond considers himself the band's biggest critic, he is satisfied with where the band stands right now. "This is the only almost-self-confident thing I will say: I think that we're doing what we need to be doing. We'd never make any kind of decision that would even marginally infringe on our credibility in our own minds. We just want to play and people slowly find out about us and that's cool."

If he hadn't pursued a music career (or, alternatively, a farming career), Pond said he would have tried to be a history professor. An odd choice, he admitted, considering he did not exactly relish his own college years at Bard. "If you don't know exactly what you're doing and you're not really motivated, college is a waste of time," said Pond. A lot of good that advice does me now.



Minerva's Pizza

20 South Angell Street, Providence, RI

272-2279



Pizzas
Appetizers
Falafel Dinners
Hummus
Dinners

Tabouli
Calzones
Salads
Subs
Pasta



DELIVERY AVAILABLE



**OPEN 11AM TO 10PM
7 DAYS A WEEK**



salsa merengue bachata

FIESTA RUMBERA

spinning the hottest music,
DJ JULES

hip hop

reggae

10pm - 2am **\$3**
before 11

LASO party
march 14

\$4 after 11

harambee lounge

Sportsman's Inn

Featuring Exotic Dancers

**Earn Money In Your Spare Time,
Dancing • Dress As You Like •
• Always Hiring Waitresses •**

Rooms : \$39.95 and up
Weekly Rates Available

122 Fountain Street, Providence, RI (401) 751-1133
(located across from Providence Civic Center)

WHERE TO?

"edgy"

"dizzying"



thru March 22nd

Call **401-331-2695 x101**

\$12

admission w/ Brown Student ID

PERISHABLE THEATRE

95 Empire St. Providence
www.perishable.org

Wallpaper

continued from page 3

architectural and formal art.

Competing with these classical designs were exotically themed wallpapers: some designed by Europeans, reflecting cultural biases, and others by Chinese, echoing traditional design. In one of the most spectacular pieces of the exhibit, we see a variation on the exotic theme, a lush panoramic environment requiring over 1,500 separate woodblocks to print, providing hours of eye candy for those who were perhaps the original "armchair travelers."

Continuing historically, the exhibition presents wallpapers of the arts and crafts movement, a soulful and finely designed response to the increase in cheap, poorly designed, factory-produced wallpapers. This leads to stark, stripped down modernist designs, emphasizing transparency of process, and finally culminating in proto-pop wallpaper, exemplified by Alexander Calder's Miró or

Pollock-esque screen-printed "Spotchy."

While "Historic Wallpapers" succeeds in its subtle attempt to introduce wallpaper's tenuous position between high and low art, its physical treatment in the museum presents itself as if it were a medium not traditionally marginalized.

"Historic Wallpapers," in stark opposition to the contemporary wallpaper exhibition, "On the Wall," whose works were often applied directly to the gallery walls, framed and protected its pieces to a much greater degree, following the traditional high art of the museum's permanent collection. This subtle gesture once again asserts wallpaper as art — as a serious and relevant object of study.

The exhibition is a collaboration between the RISD Museum's Department of Decorative Arts and members of a graduate seminar led by Art History Professor Catherine Zerner. It shows at the RISD Museum through April 6.

Herald staff writer Stefan Talman '05 can be reached at stalman@browndailyherald.com.

Brown Concert Agency tells ya about

SPRING WEEKEND tickets

onsale Monday, March 17

@ the Student Activities Office, Faunce House

10am - 2pm every weekday, 'til they're gone!

* Thursday 4/10: 8pm @ Meehan Auditorium*

Joan Jett & the Blackhearts, the Donnas, Luna (\$12)

* Saturday 4/12: 1pm @ the Main Green*

the Wallflowers, Ozomatli, Lisa Loeb (\$15)

a limited number of 2-day packages are available (\$25)

2 ticket limit/student

general public sales start 3/20

free tickets! t-shirts! food! fun!

want to work a shift on Spring Weekend???

COME TO AN INFO SESSION:

Tuesday 3/18 8pm Wilson 302

Wednesday 2/19 9pm Wilson 302

Questions? BCA @brown.edu

LSAT GMAT GRE MCAT CPA TOEFL

**Life isn't that hard.
It's just those
damn tests that
make it so difficult.**

When it comes to your future, those nasty tests can really get in your way. Call Kaplan, the test prep experts, and learn how to ace your tests without breaking a sweat. With 60 years of proven success getting students into the schools of their choice, we're the #1 name in test prep. Classes are filling up fast, so call today.

**CALL 1-800
KAP-TEST**

KAPLAN

www.kaplan.com

World Leader in Test Prep

Midsemester Marathon
Saturday, March 15th
Smith-Buanano Hall 201

PROGRAM

Noon: Escaflowne Movie

1:30: Mosquito OAVs

4:30: Parodies

5:30: Who's left behind?

7:15: Poreo Rosso

8:45: FREE PIZZA!

Detective Conan:

Countdown to Heaven

10:30: Memories

12:30am: Spriggan

Presented by Anime Brunonia



The global Air France network.
More than 500 destinations worldwide.

AIR FRANCE

ON HAPPINESS:

"Happiness is a state of non-contradictory joy... Happiness is possible only to a rational man. the man who desires nothing but rational goals, seeks nothing but rational values and finds his joy in nothing but rational actions."

AYN RAND author of *Atlas Shrugged* and *The Fountainhead*
For more information contact the Ayn Rand Institute at:
www.AynRand.org #april

Oeser

continued from page 12

and thousands of yards and come out with your best time.

Q: It doesn't seem so swim-friendly in Maine — how did you end up becoming a swimmer?

A: My family lives on a river and my grandparents have a cottage at

the beach, so my parents knew that my sister and I were going to be around water all the time. They wanted us to be safe, so they put us in swim lessons. We sort of went up through the levels in swim lessons, got to a point where the instructors said, "You can go on to the next level or try out for the swim team," and I tried out for the team.

Q: What does your swimming future hold? Any swimming after Brown?

A: I'll continue training hard and see where it goes. After Brown? Oh, I don't know. I might have to keep it up, I can't imagine stopping. It's just been such a big part of my life for so long. There are three seniors on the team this year — I can't imagine being in their position of having to think about stopping.

Sports staff writer Eric Perlmutter '06 writes *Fresh Faces* features. He can be reached at eperlmutter@browndailyherald.com.

Music

continued from page 4

Hsu-Li also spoke of the spiritual positivity that a woman could cultivate for creative purposes in a world faced with the prospects of nuclear destruction. Her ode to President George W. Bush's impending war on Iraq, "Fuck Bush," elicited laughter and cheers from audience members.

Throughout the concert, Hsu-Li's frank humor and open personality engaged the audience, particularly in a poem about the personality Hsu-Li left behind after she discovered her true character, a girl she called Rochelle.

In addition, she discussed the difficulties she faces as a bisexual, especially in relation to her par-

ents. Hsu-Li, who is currently married, said, "There's a part of this that is involved in the relationship, and a part that is not."

While on tour Hsu-Li said she is happy to see greater numbers of Asian Americans involved in slam poetry. But she said her experience led her to believe that prejudice still exists, especially against Arab Americans.

Sponsored by the Brown Taiwan Society, Asian American Students Association, the Lesbian, Gay, Bisexual and Transgender Alliance, The Next Thing, Students for Choice and WORD!, Hsu-Li's concert played in Salomon 101 on Thursday night.

Herald staff writer Joanne Park '06 can be reached at jpark@browndailyherald.com.

Song

continued from page 12

lost so much to the NBA.

Leadership and experience will bring wins and a championship. Arizona has it in seniors Jason Gardner and Luke Walton while senior Keith Bogans leads the Wildcats on the University of Kentucky.

Why will Marquette and Xavier be playing with a one or two seed while North Carolina watches on TV? The top scorers for both schools are upperclassmen, while that of the Tar Heels is a freshman. Yes, Michael Jordan's alma mater is overflowing with talent and potential, but it lacks the experience that is so critical come March.

Even though this year's tourna-

ment and Final Four may look a little different, you can definitely expect to have a wide open field for March Madness. Never have there been more teams that have a legitimate chance at winning a National Championship. All the teams will be playing at similar levels, making life that much harder when it comes to filling out brackets. But, hopefully, the classic rules and tips will still apply. In other words, don't pick by seeds, have a dark horse team going to the Elite Eight, pick a 5-12 upset or two, don't have a Final Four with all number one seeds and have Gonzaga going to the Sweet 16.

Last year Christopher Song '05 nearly paid his entire Brown tuition from earnings through March Madness pools.

E G Photo & Studio

Thayer Street Studio Grand Reopening

MARCH SPECIALS

March Specials

'DO SHOTS'

AT

E G PHOTO & STUDIO

Resumes • New Job • Grad School Apps • Publication



Sitting Fee Only \$50.00 with your choice of either 2-5X7's or 3-4X5's in color or Black & White. Plus as an extra bonus your chosen image burned onto a CD.

Call for an appointment

331.5190



egphoto.com

E G Photo & Studio

GROUP SHOTS

SITTING FEES STARTING AT \$25.00

MENTION THIS AND

RECEIVE 10% OFF INITIAL REPRINT & ENLARGEMENT ORDER



BAND SHOTS



FAMILY PORTRAITS



PET PHOTOGRAPHY

331.5190

egphoto.com



E G PHOTO & STUDIO

IMAGE

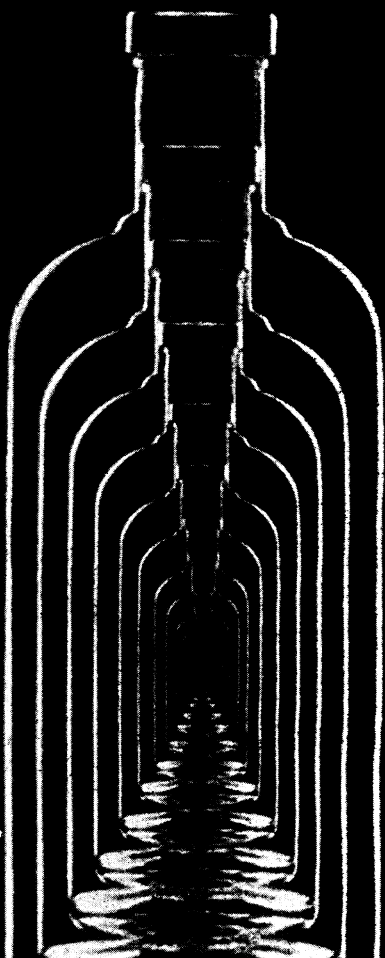
CREATE YOUR PORTFOLIO WITH OUR MODELING SHOOT

THIS MONTH ONLY \$99.00 SITTING FEE

1/2 OFF ONE 8X10 AND 39-4X5 PROOFS FOR ONLY \$25.00

call for an appointment 331-5190 • egphoto.com

Fantasy Gaming Society Providence Convention 2003



Apartments

2-6 Bedrooms

For 6/1/2003

- Near Campus
- Laundry
- Alarms
- More...

- Barnes St.
- Keene St.
- East St.
- Others...

SamsonRealty.com

-for availability list

Call 729-1900

Full Service Property Management

OPINIONS EXTRA

FRIDAY, MARCH 14, 2003 • PAGE 9

America should allow same-sex marriages

Denying marriage rights to same-sex couples is a legal and ethical travesty

I SOMETIMES DREAM ABOUT THE DAY I will get married. I imagine myself all dressed up in a tuxedo with a cheesy-looking tie and a beautiful bride standing beside me whom I could pledge myself to and spend the rest of my life with. My parents would watch the ceremony and my mother would cry profusely, and I would be surrounded by my closest friends and relatives. It would obviously be an important occasion and probably be the happiest day of my life. Which is precisely why I think one of the greatest American human rights abuses we face in this new millennium is the denial of marriage licenses and marriage rights to gay and lesbian couples.

Across the nation, little policy progress is being made to extend further rights to the LGBT community. State constitutions have been amended to ban same-sex marriage and only Vermont recognizes civil unions. So-called "sodomy" laws throughout the nation (predominantly in the south, like my native Virginia) are being used to target homosexuals and, not only homosexual intercourse, but other activities as well. All is far from well on the domestic front. The granting of marriage rights to same-sex couples would be a step in the right direction.

John Brougher '06 is straight, but not narrow.

JOHN BROUGHER

CAN'T STOP
THE BROCK

Marriage is a social symbol of inclusion. Starting at a very young age we are bombarded with messages telling us that marriage is our ultimate goal. From our parents to our music to our movies ("Walk to Remember," anyone?), marriage is portrayed as a life-changing and sometimes life-defining moment. I have no problem with this. The problem is that denying marriage rights to people solely because of their sexual orientation sends a message to all Americans.

To be succinct, banning same-sex marriages is government-sanctioned gay bashing. The fundamental hypothesis underlying such legislation/action (whether it be Alaska's constitutional ban on same-sex marriage or the Hawaiian legislature's decision to recognize only marriages between a man and a woman) is that something is wrong with people who aren't heterosexual. The American public picks up on these signals and acts accordingly. I am by no means saying that if marriage rights were granted then homophobia would miraculously vanish. But it is much easier to think that homosexuality is wrong if the government at least tacitly endorses such a position.

The right to marry is so fundamental that the United Nations has recognized it as a human right. The Universal Declaration of Human Rights, passed in 1948, contains an article that states that

The most important reason why America must allow and recognize same-sex marriages is not just to stop homophobia or because of the legal issues involved. We have a responsibility to recognize same-sex marriages because it is morally wrong to do otherwise.

the right to marry should not be limited. Admittedly, no country completely follows the UDHR, but it stands as an ideal to which we should aspire. Frankly, it doesn't take much to reach this ideal — a federal law guaranteeing everyone the right to marry whomever they choose.

There are also legal issues involved with bans on gay marriages. Article IV of the Constitution demands that all states give "full faith and credit" to the public actions of all other states. This includes such mundane things as driver's licenses and IDs, but also applies to marriage licenses and civil unions. In violation of the Constitution, numerous states have amended their own state constitutions to only recognize different-sex marriages, though Vermont allows same-sex civil unions.

These amendments are obviously unconstitutional since they flagrantly violate the full faith and credit clause. Indeed, Congress (realizing the constitutional crisis) basically passed an exception to the Constitution when Hawaii, for

a short time, recognized same-sex marriages. Congress did this to allow other states to disregard Hawaiian marriages. Unfortunately for anti-gay advocates, Congress cannot pass laws to circumvent the Constitution, as any government teacher will tell you. Life just doesn't work that way. Let's hope the Supreme Court realizes this.

The most important reason why America must allow and recognize same-sex marriages is not just to stop homophobia or because of the legal issues involved. We have a responsibility to recognize same-sex marriages because it is morally wrong to do otherwise.

How can we claim moral superiority if we intentionally and deliberately deny an entire segment of our population from choosing to engage in one of the most fundamental practices of humanity? How can we tell millions of Americans that their entire being is wrong? How can we infringe upon a person's most sacred right — the right to love? How dare we. We have no right.

The Underground: A matter of priorities

This hangout was one of the few on-campus areas where Brown students could come together

TWO SPECIFIC CHANGES IN ADMINISTRATIVE policy have surfaced recently, both revolving around the prickly issue of alcohol. In two recent decisions, the University has shifted its priorities, placing minimizing perceived legal liabilities above improving or maintaining the quality of student life.

Drinking is no longer allowed at senior class social events. Senior Nights will no longer receive any funding from the Brown Alumni Association, the group which had previously funded class activities. The BAA is a separate legal entity from the University — though it shares a building with the Office of Alumni Relations. Furthermore, the University supports the decision.

Why this course of action? Of course, curbing legal drinking limits potential liability for Brown, or the BAA, under whose beneficent auspices these events are being held. But how will seniors remember their class functions? How will they remember their free and easy college days? And, more to the point, how will those memories translate into checks (or the absence thereof) in the years to come? The economic motivation for promoting liberal, fun student life has always been there, and been understood — it's just been recently trumped by administrative concern over issues of potential liability.

Ari Savitzky '06 is studying how to beat the system — from the inside.

ARI SAVITZKY

GUEST
COLUMNIST

The Underground is an even better, if more complicated example. From a student life perspective, the Underground is, or rather was, perfect. An on-campus pub — close, safe, managed by students — which served as a performance venue, and one of the few student "hangouts" at Brown. The

Underground's clientele was mainly freshmen and sophomores, who opted to stay close to campus — some seniors remember the underground as a "safe space" during their time as underclassmen. But when

the Underground re-opened as a 21-plus venue, a crowd of about 30 — mostly band members and staff — turned out.

New administrative policy makes the Underground 21-plus on weekends, when alcohol is being served. Now, if your friend's band is playing, and you, like 75 percent of the student body, are under 21, you won't be able to show your support. Nor will you be able to enjoy the "safe space" that nursed many a current senior. Doubtless you will venture off campus somewhere, possibly leaving the nest — and any hope of longstanding connections to it — for good. But, at least you won't be within 50 feet of a campus pub.

All of this might seem sillier when taken in context. Eighteen-plus bars and clubs around the city manage to let underage patrons onto the premises, yet refrain from selling these "minors" alcohol. It is absolutely true that the Underground has a history of problems with selling alcohol to underage customers. But given the fact that most other establishments have man-

From a Student Life perspective, the Underground is, or rather was, perfect. An on-campus pub — close, safe, managed by students — which served as a performance venue, it was one of the few student "hangouts" at Brown.

aged to find a solution which doesn't exclude 18-to-20-year-olds, was this latest decision really necessary?

The steps taken to ensure that the University, (whose deans sit on the board of the Underground's corporation), doesn't expose itself to legal liability will certainly be effective. But they will come at a cost. The Underground served an essential role in the life of Brown students — it was a performance and gathering space in a campus with precious few of either.

Plans for next year vary, but, according to HERALD coverage, we can draw out a clear notion of the administration's plans for the Underground. It is seen as a space for overflow from the Blue Room — a coffee bar, with no smoking, and little or no music or alcohol. The campus already has a blue room, and it already has a Graduate Center Bar. It doesn't need another of either.

Plans for the Underground should be based upon creating an establishment as close to the original as possible, while satisfying administrative legal qualms.

It seems, however, that the plans made

thus far take into account almost every factor but student life. The administration rejected a proposal by Underground student managers keeping 18-to-20-year-olds in and adding floor monitors, a staff overseer, and Brown Police walkthroughs. In addition, new policy will eliminate smoking in the Underground (what a drag) despite its ventilation system specifically designed for patrons to smoke there.

Even an Underground without alcohol seems a better addition to campus than the well lit, smokeless coffee joint which some administrators seem to envision.

Thankfully, there is light at the end of the (Underground) tunnel — President Simmons recently said that the measures taken to open the Underground this semester are temporary. UCS and the administration are rushing to solicit student opinion, in order to formulate a workable plan for next semester. If the Underground is to be restored to its former glory (minus the underage drinking) then the student body, here and now, must speak out against the reprioritization that endangers student life.

EDITORIAL/LETTERS

THURSDAY, MARCH 13, 2003 • PAGE 10

STAFF EDITORIAL

Diamonds and coal

Coal to the Underground's "promotional posters." **DON'T EVEN THINK ABOUT COMING TO THE UNDERGROUND?** Okay. We won't.

Coal to Gov. Carcieri '65 and Mayor Cicilline '83, for turning against their alma mater. "Ever true to Brown" apparently doesn't count in politics.

Cubic zirconium to the proposed Ratty renovations. It needs to happen — too bad we won't be here to see it. And speaking of the Ratty ... **coal** to Ratty food fights. What would your mama say?

A **diamond** to all of the Brown athletes honored by the Ivy League and ECAC for their regular season efforts. An extra **diamond** to Earl, Alai and Jason for comprising three-fifths of the First Team All Ivy and here's to hoping that the NIT rewards the team's effort.

Even more **coal** to Freedom fries — call us un-patriotic, but really, sometimes we are embarrassed to be American.

A **diamond** to the first-ever Taiwanese Culture Week.

A **diamond** to the Senior Class Officers, for taking the future of Senior Nights into their own hands.

Coal to James Gandolfini for holding up the fifth season of the "Sopranos." As Tony said, "There's an old Italian saying: 'You fuck up once, you lose two teeth.'"

A **diamond** to UCS for showing some love for old growth forests.

A **diamond** to indie hipsters reclaiming line dancing as the new electro-clash. You heard it here first.

Coal to the latest tween icon, Hilary Duff. You are not an acceptable idol for our little sisters. Lizzie McGuire is no Clarissa Darling. And what's with the bangs?

A **diamond** to TNX-901, for making PB&J safe again for the 1.5 million people allergic to peanuts. Now we don't have to do that bike ride anymore.

A **diamond** to Lynne Thigpen, better known as Chief from Carmen Sandiego. Good work, gumshoe. You will be missed.

A **diamond** to first dates.

THE BROWN DAILY HERALD

EDITORIAL

Elena Lesley, Editor-in-Chief
Brian Baskin, Executive Editor
Zachary Frechette, Executive Editor
Kerry Miller, Executive Editor
Kavita Mishra, Senior Editor
Stephanie Harris, Academic Watch Editor
Carla Blumenkranz, Arts & Culture Editor
Rachel Aviv, Asst. Arts & Culture Editor
Julia Zuckerman, Campus Watch Editor
Juliette Wallack, Metro Editor
Adam Stella, Asst. Metro Editor
Jonathan Skolnick, Opinions Editor
Joshua Skolnick, Opinions Editor
Omonike Akimkuowo, Editorial Intern

PRODUCTION

Ilena Frangista, Listings Editor
Marc Debush, Copy Desk Chief
Grace Farris, Graphics Editor
Andrew Sheets, Graphics Editor
Kimberly Insel, Photography Editor
Brett Cohen, Systems Manager

BUSINESS

Jamie Wolosky, General Manager
Joe Laganas, Executive Manager
Lawrence Hester, Senior Accounts Manager
Joshua Miller, Senior Accounts Manager
Midori Asaka, National Accounts Manager
David Zehngut, National Accounts Manager
Bill Louis, University Accounts Manager
Anastasia Ali, Local Accounts Manager
Elias Roman, Local Accounts Manager
Peter Schemmerhorn, Local Accounts Manager
Jack Carrere, Noncomm Accounts Manager
Laurie-Ann Pallotti, Sr. Advertising Rep.
Stephanie Lopes, Advertising Rep.
Kate Sparaco, Office Manager

POST- MAGAZINE

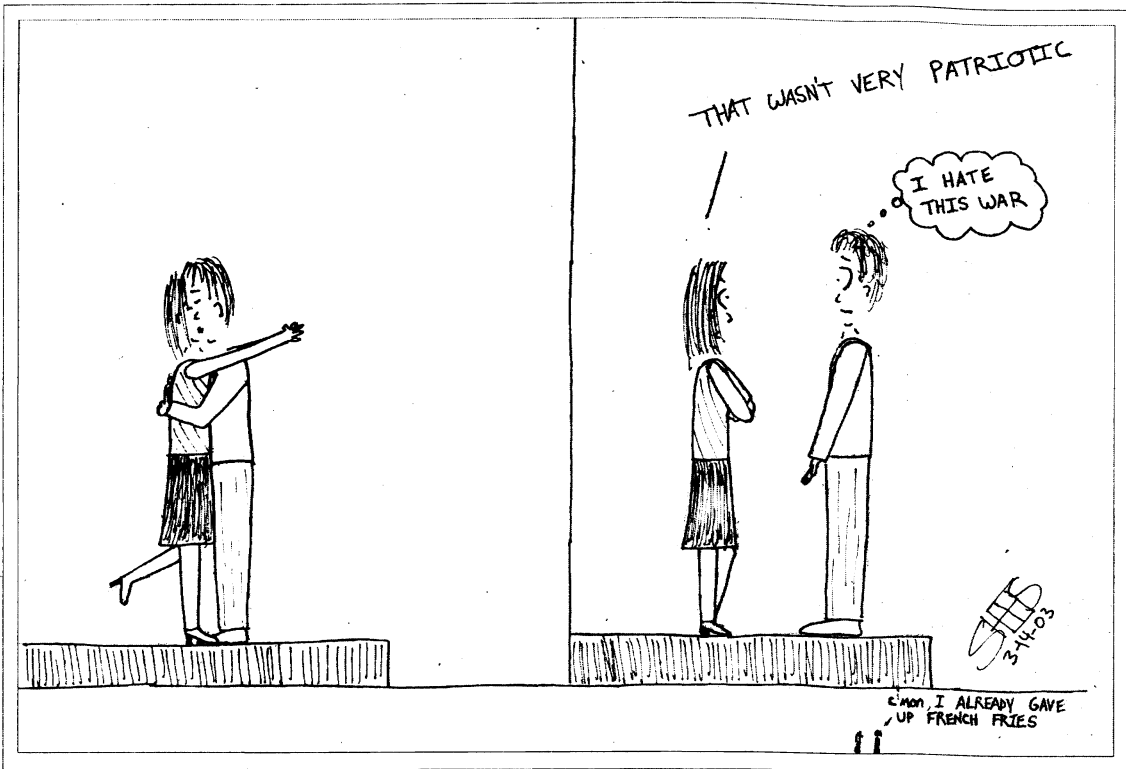
Alex Carnevale, Editor-in-Chief
Dan Poulson, Executive Editor
Morgan Clendaniel, Senior Editor
Theo Schell-Lambert, Senior Editor
Doug Prettly, Film Editor
Colin Hartnett, Design Editor

SPORTS

Joshua Troy, Executive Sports Editor
Nick Gourevitch, Senior Sports Editor
Jonathan Meachin, Senior Sports Editor
Jermaine Matheson, Sports Editor
Maggie Haskins, Sports Editor
Alicia Mullin, Sports Editor

Nikita Hopkins, Night Editor
George Haws, **Jane Porter**, **Nora Yoo**, Copy Editor

Staff Writers Lotem Almog, Kathy Babcock, Zach Barter, Hannah Bascom, Carla Blumenkranz, Dylan Brown, Danielle Cerny, Phillisa Cramer, Ian Cropp, Maria Di Mento, Bamboo Dong, Jonathan Ellis, Linda Everts, Nicholas Foley, Dana Goldstein, Alan Gordon, Nick Gourevitch, Joanna Grossman, Stephanie Harris, Shara Hegde, Anna Henderson, Momoko Hirose, Akshay Krishnan, Brent Lang, Hanyen Lee, Jamay Liu, Allison Lombardo, Lisa Mandle, Jermaine Matheson, Jonathan Meachin, Monique Meneses, Alicia Mullin, Crystal Z.Y. Ng, Joanne Park, Sara Perkins, Melissa Perlman, Eric Perlmutter, Samantha Plesser, Cassie Ramirez, Lily Rayman-Read, Zoe Ripple, Ethan Ris, Amy Ruddle, Emir Senturk, Jen Sopchokchai, Adam Stella, Adam Stern, Stefan Talman, Chloe Thompson, Jonathon Thompson, Joshua Troy, Juliette Wallack, Jessica Weisberg, Ellen Wernecke, Ben Wiseman, Xiyun Yang, Brett Zarda, Julia Zuckerman
Pagination Staff Joshua Gootzeit, Lisa Mandle, Alex Palmer, Nikki Reyes, Amy Ruddle
Photo Staff Nick Mark, Alex Palmer, Jason White
Copy Editors Mary Ann Bronson, Lanie Davis, Yafang Deng, Hanne Eisenfeld, George Haws, Amy Ruddle, Jane Porter, Janis Sethness, Nora Yoo



ANDREW SHEETS

LETTERS

We must question and criticize our leaders

To the Editor:

As a "self-righteous 20-year-old Ivy Leaguer," I would like to humbly refute the key implication made in Stephen Kausek's letter ("U.S. will make sincere effort to prevent civilian casualties," March 11).

Kausek accuses antiwar demonstrators of failing "to understand that every person has a conscience, not just them," in blasting Bush's war plans. I think I speak for almost all Americans, including most of us who feel that this coming war is wrong, when I say that George W. Bush is a good-hearted man and means well, and that I don't envy him the task of leading America at this crucial time. That being said, I make no apologies for blasting his severely misguided policies, the damage to world peace and human life they risk, the appeals to post-Sept. 11, 2001 paranoia they have been drenched in and the highly immoral (and ineffective) aims of the neo-conservative advisors that have goaded him along this destructive path.

Furthermore, the assertion that "When America says we will spare the innocent, we mean it," is patently false in this situation. Now, of course, the military will take every precaution it can to minimize the loss of innocent life. This does not, however, negate the fact that the "shock and awe" battle plan will, by design, result in scores of civilian casualties; that it will put even more people at risk for dying of water containment and starvation (especially given that experts have called U.S. plans for restoring humanitarian aid inadequate); and that the plan's architect, Harlan Ullman, told CBS News last month that the plan's emphasis is on dispiriting the Iraqi people as opposed to inflicting military damage (a pursuit that itself might not even work, risking a drawn-out war featuring house-to-house combat and the like).

To question and criticize one's leaders is the most American of traditions, and the insinuation that vigorously doing so is equivalent to self-righteous dehumanization of them is, frankly, a bit insulting.

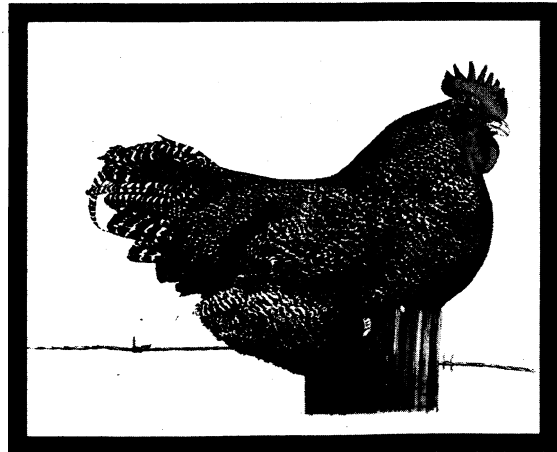
Sean Siperstein '05
 March 12

Kausek ignores imperialistic goals of Iraqi invasion

To the Editor:

Stephen Kausek's letter "U.S. will make sincere effort to prevent civilian casualties" (March 12) is either evidence of Mr. Kausek's extreme ignorance or extreme deceitfulness. The United Nations estimates that at least 100,000 Iraqis will die in Bush's war and that 100 times that number will face added suffering because of this insane campaign for empire. As a rule, the United Nations is not made up of "self-righteous, 20-year-old Ivy Leaguers." There is no question that this war will have genocidal consequences for the people of Iraq and that U.S. tax-payers are paying for it instead of the services like health care and education that we so desperately need. The United States may say that its war plans will spare the innocent, but we must remember that our government also says that a "regime change" equals democracy, that disregarding the United Nations insures its credibility and that the economic sanctions on Iraq that have already killed at least 1.5 million Iraqis are "worth the price." Kausek would do well to look beyond the rhetoric and into the U.S. record in Iraq. This is a war for regional domination, and Bush does not care for a moment about the human costs of his plans.

Alden Eagle '03
 March 12



COMMENTARY POLICY

The staff editorial is the majority opinion of the editorial board of The Brown Daily Herald. The editorial viewpoint does not necessarily reflect the views of The Brown Daily Herald, Inc. Columns and letters reflect the opinions of their authors only.

LETTERS TO THE EDITOR POLICY

Send letters to letters@browndailyherald.com. Include a telephone number with all letters. The Herald reserves the right to edit all letters for length and cannot assure the publication of any letter. Please limit letters to 250 words. Under special circumstances writers may request anonymity, but no letter will be printed if the author's identity is unknown to the editors. Announcements of events will not be printed.

ADVERTISING POLICY

The Brown Daily Herald, Inc. reserves the right to accept or decline any advertisement in its discretion.

OPINIONS

FRIDAY, MARCH 14, 2003 • PAGE 11

Would you like some democracy with that?

Freedom fries and Freedom toast are latest examples of our misplaced anger at the French

I WOULD LIKE TO TAKE A MINUTE TO point out the estranged irony in the recent outpouring of proposed anti-French legislation and sentiments floating around Capitol Hill, specifically the unilateral move of Ohio Republican Rep. Bob Ney, as well as bills introduced by New Jersey Representative Jim Saxton. It is reported that on March 11, Ney acted without a vote to change the names of two cafeteria entries in three House cafeterias, by substituting the word "Freedom" for "French," in foods such as French fries and French toast.

Furthermore, Saxton has introduced several bills to ban United States involvement in French air shows in an attempt to discourage United States tourists from visiting France. The supposedly "symbolic gestures" were an attempt to indicate the displeasure of Capitol Hill members with recent French foreign policy and to send a message to United States troops that "we are not happy." To me it sounds more like the exploits of a fourth grade bully exacting revenge over a recess dodge ball game.

In a time when world peace is being threatened by the potential onset of a war that could end up being nuclear, it seems

there has been an awful lot of talk about the United States as universal protectors of democracy. The Bush administration continuously maintains that they are working under the mandate of democratic ideals, and the glory of such ideals seems to be the one thing everyone is able to agree on. It is important, then, to note one of the most foundational principles of democracy: every member of the society is entitled to a voice and should be encouraged to speak her opinions loudly without the fear of harmful or humiliating repercussions. When members of a democracy are punished for presenting unpopular viewpoints, the democracy ceases to be a democracy — it becomes a dictatorship.

The United Nations was developed as a democratic international body, and as such, must uphold this foundational principle of democracy by allowing for the freedom of any country to work within the framework to express its viewpoint. As a firm believer in democratic ideals, aside from my feelings about the war on Iraq or France's ulterior motives, I must express my deepest resentment toward the attempts of this country to punish, financially or by petty humiliation, those allies in the United Nations who did not agree with our foreign policy.

Many critics argue that the French may be working with their own best interest in

The supposedly "symbolic gestures" were an attempt to indicate the displeasure of Capitol Hill members with recent French foreign policy and to send a message to United States troops that "we are not happy." To me it sounds more like the exploits of a 4th grade bully exacting revenge over a recess dodge ball game.

mind in threatening to block United Nations resolutions that authorize war, making them selfish and their opinions unfounded. However, not only are several other countries, notably Russia, Germany and China, taking a similar stance on the issue, but it seems to me that every member in a democracy is expected to vote with her best interest in mind. After all, that is what happens every time there is an election in this country.

Why, then, has the United States chosen France to be the object of its torments? It is true that as a permanent member of the U.N. Security Council, France has the ability to veto any resolution that is proposed, along with Russia and China I might add. It seems that the United States, a country that currently has vetoed the second-most resolutions to date, is turning its back on long-time ally France because it is threatening to use its veto power in its own best interest.

If the United States really has a problem with this threat, it should question the United Nations framework and not the individual countries exercising the rights provided within that framework.

I would further like to point out that I am not trying to protest the war or claim that France's motives are little more than self-motivated. Instead, I charge the United States government to start acting like a member of a democracy and not a school yard bully by using diplomatic, not passive aggressive measures to express discontent with another member. Rather than slinging childish insults at France in a "symbolic gesture" that will undoubtedly place more strain on an already tenuous relationship, why not send the "symbolic gesture" that the United States, Universal Protector of Democracy, is committed to democratic ideals by working within the confines of the democratic structure provided?

Mike Benisch '04 hails from Huntington, New York.

MIKE BENISCH
GUEST
COLUMNIST

Bathrooms are key to understanding sex differences

Only after entering these most private of places can we truly comprehend the gender divide

IN ONE OF MY CLASSES WE RECENTLY debated if there is a difference between men and women, besides the obvious, or if differences between the sexes are culturally ingrained. But after doing a little reconnaissance work in male and female dorm bathrooms, I had to conclude that our differences are definitely more nature than nurture.

The reason I chose bathrooms was this: Most people have secret personal habits that they exercise behind closed doors — generally, in the bathroom.

For some people this is reading Cosmopolitan on the pot at 6:30 in the morning, singing raunchily in the shower with the misconception that nobody else can hear them, or compulsively washing (or not washing) their hands. I speculated that in the bathroom there might linger traces of telling Neanderthal, or perhaps, more Homo erectus, human behavior, and that it might be easier to deduce there than in a public space if one sex is more primitive than the

other.

At first glance there was not much discrepancy. Both bathrooms were equipped with the necessary accoutrements: shower, toilet and sink.

However, that was where the similarities ended. In the boys' bathroom, there was no soap, and Maxim and various porn magazines littered the floor. In the girls' bathroom, there was soap, and the female counterpart to Maxim, Cosmopolitan, reigned supreme. (It was interesting that one sex's toilet reading was "How To Get That Hot Chick in Bed" and the other's was "How to Please Your Man in the Sack." If only they would unite, they'd give the perfect guide to achieving an excellent one-night stand.)

But when I first drew breath within these respective locations, I immediately deduced the main difference between the bathrooms of the sexes: the smell. If men and women were to battle and the smells of their bathrooms were their only weapons, within seconds the males would sweep the females out of the running. Originally, I thought this was because girls often use perfumed products and boys do not. I decided to conduct a brief interview

My eleven-year-old sister recently confessed that at her Southern California elementary school, rumor has it that there are unappealing fluids all over the wall of the boys bathroom. This suggests that the male bathroom cleanliness problem spans the divide of ages and a continent.

on the subject with a male expert.

Another male friend of mine recently moved from a dorm with co-ed bathrooms to a dorm with single-sex bathrooms. He said the difference between the two dorm bathroom situations is marked. In the co-ed bathroom, the girls apparently had a calming influence on the unbridled expression of male testosterone; toilet seats remained down, soap sat always in its proper apparatus and the smell — definitely manageable. It seems that in co-ed restrooms, males fight to impress females with a show of cleanliness, suggesting that the mating dance continues even there.

Perhaps these males who don't deliberately miss the seat even hope that a female will covertly study his bathroom habits, decide that he has passed the initial test, that she will never have to worry about falling into the toilet bowl if she is

his mate and that he is definitely one of the male persuasion worth further study.

My eleven-year-old sister recently confessed that at her Southern California elementary school, rumor has it that there are unappealing fluids all over the wall of the boys' bathroom. This suggests that the male bathroom cleanliness problem spans the divide of ages and a continent, denoting a much more serious and universal issue than previously supposed.

Of course, the counter-argument is that this is a classic case of the lady doth protest too much, and in fact, boys bathrooms are not at all indicative of a natural gender difference, but of males seeking to make the gender divide appear wider than it actually is, especially since girls can't aim either. But my response to this is that girls at least attempt to hit the bull's eye, and if eleven-year-old boys are already not trying, it is no accident.



ALEXANDRA TOUMANOFF
WHAT'S A
GIRL GOTTA DO?

Alexandra Toumanoff '06 is a determined survivor of bi-coastal multi-culturalism.

Want to write a guest column? e-mail your 700 to 900 words to opinions@browndailyherald.com

SPORTS FRIDAY

MARCH 14, 2003 • PAGE 12

Old faces leave Bracketville

THE MONTH OF MARCH HAS FINALLY arrived and, for most of us, that only means one thing: March Madness. The tournament is a week away, but time flies when you have midterms and papers due. Before you know it, you'll be filling out your brackets and cutting

CHRISTOPHER SONG
SWAN SONG

classes to watch all 32 first-round games. But as you try to figure out your Cinderellas and a Final Four, you may notice that things look a little different than they have looked in the past. In fact, the 2002-2003 season is shaping-up to be extremely unique and surprising, taking on a new look with which we all may not be familiar.

With the exception of last year, there has not been a Final Four without Michigan State or North Carolina since 1997. But with the Tar Heels, at a dismal 6-10 in the ACC, and the Spartans tied for third in the Big Ten, don't expect to see either of them late in the tournament unless they each make a miracle run in their respective conference tournaments. UCLA, despite owning the most championships, also appears to be a no-show, with a 6-12 record in the PAC-10.

So if these three powerhouses aren't going to be dancing in March, which four teams are playing in New Orleans? Great question. There has been an unbelievable amount of fluctuation in the Top 25 this entire season. Arizona is atop the list, with a 17-1 record in a competitive PAC-10 conference and quality wins over teams like Texas and Kansas. But below the number one spot, there has been absolute chaos with six different teams having been ranked number two and some preseason top-ten schools like Oregon and Alabama no longer even in the poll.

The seeding this year may be the biggest thing to which you will have to adjust. Though Arizona and Kentucky have solidified a number one seed for themselves, the other two are still uncertain. A team that is usually a seven or eight seed could end up with the number one seed. Texas, with the best point guard in the nation, TJ Ford, and Marquette look to have reasonable chances at scoring a spot on top of a region. Teams that usually hold a high seed, such as Duke and Florida, have lost their opportunities for a number-one seed with recent losses to St. John's and Georgia.

For me, it seems that college basketball has dropped a level in intensity since last year. The NBA draft has sucked out most star players and all that's left in the NCAA are inexperienced underclassmen at schools currently undergoing rebuilding processes. The truly talented freshmen, sophomores and high school players jump to the NBA, leaving a great void at the college level. This has given the chance for teams like Marquette and Xavier to play at the same level as or even a higher level than the Dukes and Arizonas. The players at the smaller-name schools have developed over the years while the big-name schools have

see SONG, page 8

SCHEDULE

Friday

Baseball vs. Radford at Duke
Men & women's track at NCAA Championships
Men's ice hockey at Yale.
ECAC Quarterfinals, 7 p.m.

Saturday

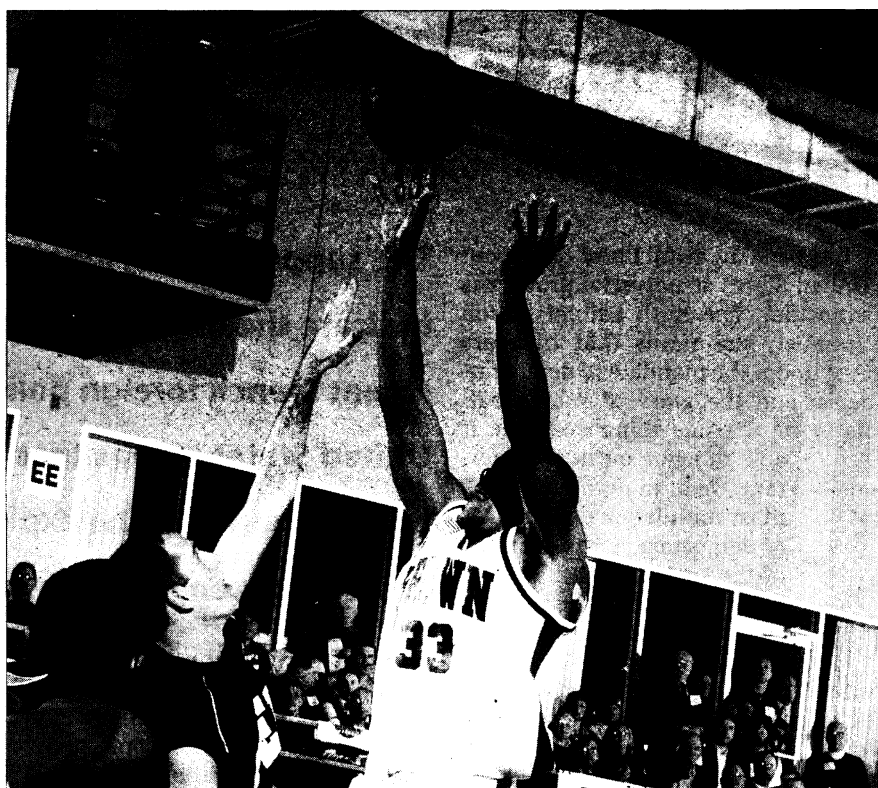
Baseball at Duke, 1 p.m.
Men & women's track at NCAA Championships
Women's ice hockey vs. Harvard in the ECAC

Semifinals, Meehan Auditorium, noon.

Men's lacrosse vs. UMass.
Stevenson Field, 1 p.m.
Women's lacrosse at Maryland.
Men's ice hockey at Yale in the ECAC Quarterfinals.

Sunday

Softball at LaSalle.
Women's tennis vs. Boston College, noon.



dspics.com

The men's basketball team (17-11, 12-2) will find out late on Sunday night, after the NCAA selection show, whether or not it was awarded an invitation to the NIT.

Three men's hoops stars named First Team All-Ivy

Three Brown men's basketball players — senior guard Earl Hunt '03, senior forward Alai Nuualiitia '03 and sophomore guard Jason Forte '05 — have earned First Team All-Ivy honors on the 49th Annual All-Ivy men's basketball team. It marks the first time that a team other than Penn or Princeton has garnered three first team All-Ivy honorees. In addition, it is the first time since 1967-1968 that two teams have accounted for the entire All-Ivy first team.

The trio helped Brown to a second place finish in the Ivy League standings with a 12-2 league mark, setting a new school record for Ivy wins in a season. Brown's 17-11 overall mark matched the school record for victories for the second straight season.

Hunt, the most prolific scorer in Brown basketball history, is the second player in Brown basketball history and 23rd Ivy League player to be named a three-time first team All-Ivy selection. Hunt established a new Brown scoring record with 2,030 career points, fourth-best in Ivy

League basketball history. He is the first player since 1989 to score 2,000 or more career points.

Hunt led the Ivy League in scoring for the third straight season, averaging 19.4 points per game. He was named a second team Regional All-American for the second straight year as well as the collegeinsider.com Ivy League MVP.

A three-time Ivy League Player of the Week, Hunt completed his career having scored 30 or more points 11 times. His 18.9 points per game career scoring average is second in the Brown record book, and he finished second in Brown history with 499 career free throws. He also set a new Brown record with 687 career field goals.

Nuualiitia, the Ivy League's sixth top scorer this year with a 12.8 ppg scoring average, started a record 109 consecutive games for the Bears, representing every game in his Brown career, and ranks 3rd

see M. BALLERS, page 6

ECAC hockey tops weekend agenda

Weekend Preview March 14, 2003:

Men's and women's ice hockey playoffs highlight a competition-filled weekend for Brown.

Women's ice hockey has an ECAC semifinals match-up against number 1 nationally-ranked Harvard, tomorrow at noon at Brown's Meehan Auditorium. This single-game elimination contest will determine which team advances to the ECAC JP Morgan Chase Hockey Championship, held at Meehan on Sunday at noon. Dartmouth will play Princeton at 3 p.m. on Saturday at Meehan to determine the championship game's other participant. Tickets for the Brown-Harvard game are \$10, while a combined ticket to all of Saturday and Sunday's contests is \$15.

Men's ice hockey travels to New Haven, Conn., this weekend for an ECAC Quarterfinal against No. 4 seeded Yale. The No. 5 seed Bears are coming off a two-game sweep of No. 12 seed Princeton. They will again need to win twice this weekend to win the best-of-three series and advance to the next round. The first two games will be Friday and Saturday nights at 7 p.m. A third game on Sunday will be played, if necessary, at 7 p.m. The Brown Band will perform at the second game.

Both men's and women's ice playoff hockey games will be broadcast on WOON 1240 AM radio. The women's ECAC JP Morgan Chase Hockey championship will be televised live on New England Sports Network in the Boston area and tape-delayed on Leafs TV and the YES network.

Men's lacrosse will play a game Saturday afternoon against the University of Massachusetts. The game will be at Brown's Stevenson Field, located next to the Olney-Margolis Athletic Center at 1 p.m. Tickets are free to students with a Brown ID. Women's lacrosse will be on the road against the University of Maryland, also at 1 p.m. on Saturday.

Women's tennis is also home this weekend. The Brown tennis squad matches up against Boston College at noon on Sunday. Brown is looking to rebound after two close road losses against Old Dominion and Richmond University.

Oeser '06 earns All-Ivy honors for rookie year

BY ERIC PERLMUTTER

Michelle Oeser '06 of Eliot, Maine, is a freshman on the women's swimming and diving team. She netted All-Ivy honors after her performance at the Ivy League Swimming and Diving Championships, held the first week of March, as a member of the 400 free relay, the 200 free relay and the 400 medley relay. The Herald caught Michelle in a moment of postseason reflection.

Q: Did you enjoy the Ivies?

A: I thought it was a fun meet. I didn't really know what to expect, but the team seemed to come together a lot — it's a big team event. There's so much energy from the team for every single event. For the relays especially, everybody in the whole building is on their feet screaming. The relays are so much faster and really exciting.

It was a little bit disappointing to come in third, but we still did pretty well.

Princeton (first place) has, for the past few years, been a powerhouse. Harvard (second place) hasn't typically been as big a threat as it was this year.

Q: What was the team's attitude throughout the season?

A: We wanted to have a good beginning of the season to get it going for the Ivies, which is the main event. At the Ivies, we really just wanted to go out there and give the other teams a run for their money. I think a lot of the bigger teams in the league didn't expect much out of us this year, because the team is mostly freshmen and underclassmen. So the league wasn't expecting much, and we just went in there with the attitude that we were just going to show everybody what we are about.

Q: At the outset of the season, did you know you would play such a role? Was there great pressure?

A: I think the underclassmen knew going

into it that there would be a lot of responsibility and that we would have to step it up. We grew together over the course of the season — nearly half the team was newcomers. We did the best that we could, and I think that we will be a really strong group for the next several years.

There was not too much pressure — Pete, our head coach, is always saying that all he expects is our best and that we don't need to set any world records. I think that's what everybody did.

Q: Why have you stuck to swimming for such a long time?

A: That's a hard question. I've been doing it for nine years now. It's unique because it's an individual sport and also a team sport. It's kind of like an equation — if you put in the work and the time, then you will, at the end of the season, get a reward. It's so exciting to put in all those hours and thousands

see OESER, page 8