

THE BROWN DAILY HERALD

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Archer '02
remembered
as sincere and
loyal friend

BY LOTEM ALMOG

Friends remembered Michael Archer '02, who died suddenly of a brain aneurysm on April 3, as one of the most sincere and loyal people they had ever met.



Courtesy of Katie Barry

Michael Archer '02

"You looked in his eyes and all you saw was genuine kindness," said friend Melissa Iachan '03.

"He was, without a doubt, the most genuine person you could ever meet. He put his (fraternity) brothers before himself. He thought of his friends before himself. He would answer a phone call at 3:30 a.m. and not question what it was about and help you out no matter what," added Archer's Theta Delta Chi fraternity brother, Tim Goobic '04.

An economics concentrator, Archer also played football in his first two years at Brown as a defensive lineman and served as vice president of Theta Delta Chi his sophomore year.

"He had a great life and did everything as hard as he could — from school, to football, to a Sunday Dave Binder concert," said Archer's sophomore-year roommate Ihsan Speede '02.

Appropriately, Binder paid tribute to Archer at his Spring Weekend concert on Sunday. "This song goes out to all the friends of Michael Archer," he said as he sang his rendition of "Lean on Me." A number of concert attendees cried as Binder sang.

"He was the sweetest, most wonderful person I've ever met. He was an angel on

see ARCHER, page 6



Lisa Mandle / Herald

SPRING WEEKEND REVELERS, BEFORE AND AFTER Students on Wriston took advantage of the weekend's precious few hours of sun amid a sea of red plastic cups and aluminum cans.

BEAN students work toward
an eco-friendly office supplier

BY LISA MANDLE

Students from Brown Environmental Action Network are working with Vice President for Finance Ellen O'Connor to create environmentally responsible specifications for Brown's next office supply vendor. They hope to agree on the specifications by the end of the academic year.

Brown's three-year contract with Boise Cascade Corporation, worth

approximately \$1 million, expires this year, O'Connor said. Under the contract, Boise is Brown's preferred supplier of paper, pencils, furniture and other office supplies. With a preferred vendor, Brown benefits from better pricing, delivery and automated service, she said.

Bidding will begin this summer for the new contract, O'Connor said.

BEAN began campaigning last fall for Brown to end its contract with Boise when it expires. "It's our University and our tuition that is supporting a company most students would not support if they knew about its practices," said BEAN member Noah Fulmer '05. "(Boise) has shown consistent disregard for the environment," he said.

Boise's current harvesting of old-growth forest is one of BEAN's complaints against the supplier. Fulmer said he believes Boise's definition of what constitutes old-growth forest is inadequate.

Boise maintains its definition of old-growth forest — a forest of 5,000 acres or more with trees predominantly 200 to 1,000 years old — is based on the most commonly accepted definition of old-growth forest, said Boise spokesman Ralph Poore.

Poore said Boise is phasing out old-growth harvesting by 2004, but is

see PAPER, page 4

Reduced budget
means shorter
Senior Week

BY ZACH BARTER

Budget cutbacks mean this year's commencement proceedings will include a shortened Senior Week with no honors convocation.

Senior Week will run one day shorter than usual this year, the result of budget and staffing constraints in the Office of Alumni Relations, said Lisa Raiola '84, vice president for alumni relations. The events, which in past years have taken place between the last Friday of finals and the Wednesday before commencement, will instead end on the Tuesday before commencement.

see SENIORS, page 6

Pulitzer Prizes for Brown graduates
cause for celebration in English dept.

BY JOANNE PARK

The Pulitzer Prizes for fiction and drama recently awarded to Brown graduates Jeffrey Eugenides '83 and Nilo Cruz M.F.A. '94, respectively, are cause for celebration for many within Brown's Department of English and creative writing program.

"I am thrilled and excited. I think there's justice in this world. ... I adore (Cruz's) work and I adore him," said Seaver Professor of English and 1998 Pulitzer Prize for drama winner Paula Vogel, who taught Cruz during his two years as a graduate student in the creative writing program.

Cruz, who is currently working on the production of his new plays, "Lorca

in a Green Dress" and "Ybor City," said he has yet to register the shock of hearing the Pulitzer Prize announced for his play "Anna in the Tropics."

"Certainly my life has changed. I think I'm completely in another world," Cruz said. "In 24 hours, my life has changed."

"Anna in the Tropics," set in Ybor City, Fla., in 1929, explores the lives of a family of Cuban-American cigar makers. Inside the factory where all of them work, a lector takes on the responsibility of reading to the workers, and chooses to read Leo Tolstoy's "Anna Karenina."

see PULITZER, page 4

Saturday concert
draws small crowd

With student enthusiasm dampened by poor weather and a change of location, Saturday's Spring Weekend concert in Meehan Auditorium drew about 2,000 students and community members — far fewer than in previous years, said Ellen Bak '04 of Brown Concert Agency.

see BCA, page 6

INSIDE MONDAY, APRIL 14, 2003

Walter Feldman career retrospective shows the evolution of an artist, in Bell arts & culture, page 3

Director Todd Haynes '85 talks about his artistic influences and upbringing arts & culture, page 5

Chris Senio '04 thinks the Iraqi Information Minister needs his own reality show opinions, page 11

Brian Rainey '04 thinks the purpose of the Easter holiday should be reconsidered opinions, page 11

Men's tennis sweeps Penn and Princeton to remain unbeaten in league play sports, page 12

TODAY'S FORECAST



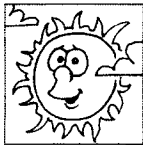
mostly sunny
high 59
low 42

THIS MORNING

MONDAY, APRIL 14, 2003 • PAGE 2

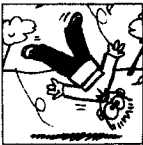
WEATHER

TODAY



High 59
Low 42
mostly sunny

TUESDAY



High 73
Low 50
partly cloudy/wind

WEDNESDAY



High 69
Low 42
partly cloudy/wind

THURSDAY



High 47
Low 38
few showers

GRAPHICS BY TED WU

CALENDAR

LECTURE — "Investing in Peace: Aid and Conditionality After Civil Wars," James Boyce, University of Massachusetts - Amherst. McKinney Conference Room, Watson Institute, noon.

LECTURE — "Philology and History: Reconstructing Linguistic Developments," George Cardona, University of Pennsylvania, Department of Classics. 48 College St., Room 102, 5:30 p.m.

LECTURE — "Neither Safe nor Free? Civil Liberties in Post-Patriot Act America," Kareem Shora, American-Arab Anti-Discrimination Committee; Nasser Zawia, University of Rhode Island, American Civil Liberties. Starr Auditorium, MacMillan Hall, 7 p.m.

PANEL — "Voices from Contemporary Queer Politics & Activism," LGBTQA, Salomon 001, 7 p.m.

PANEL — "Marijuana Addiction: A Personal Perspective," Health Education, Lower Manning, 8 p.m.

CROSSWORD

ACROSS

1 Throw out legally
6 ___ Nostra
10 ___ Lonesome I
Could Cry": B.J.
Thomas hit
14 Artistic category
15 Bay at the moon
16 Christmas carol
17 "Not listed
above"
18 "Moby Dick"
captain
19 Street
20 '60s singer with
Nino Tempo
23 On hand for
sale
25 ___ Lanka
26 D.C. lobbying
gp.
28 Sch. near
Harvard
29 Disencumbers
31 Hiking paths
33 "Not guilty" is
one
35 Sugar cube
37 Screen siren
Garbo
38 "Journal of a
Solitude" feminist
autobiographer
41 Diskette
supplanter
44 Family diagram
45 Buckeye's home
49 Connection
51 Pre-Lenin leader
53 Nest egg choice,
briefly
54 Acct. earnings
55 Caesar of
comedy
57 Regal wand
59 She played
Timmy's mom on
"Lassie"
62 Debussy's "Clair
de ___"
63 "That's ___
haven't heard"
64 Dutch cheese
67 "Look what I did!"
68 Camp shelter
69 Per ___ : yearly
70 Ginger cookie
71 Stage
constructions
72 Down on one's
luck

DOWN

1 Self-image
2 Doberman's doc
3 Hurredly
4 Moved stealthily
5 Intense fear
6 Blackboard
eraser emanation
7 Partner of aahs
8 Whacks, as a
housefly
9 Cosby's "fat" guy
10 Memo starter
11 Marshmallow-
filled snack
12 Ocean
condiment
13 Ancient
21 In a hostile way
22 August-
September sign
23 Little pest
24 Out of control
27 Robert E. Lee's
org.
30 Intelligent
32 Florence's river
34 Out of control
36 Information
packets for
reporters
39 Make chuckle

40 Educate
41 Greek X
42 Ladies' man
43 Building with a
dome
46 Top ten song
47 Intense anger
48 Rower's need
50 Just plane folks?
52 '60s-'70s
California
governor
56 Gift
recipient
58 Lying flat
60 Tide during the
moon's first
quarter
61 Penny
62 OCS grads
65 Firecracker that
fails
66 Author
Tan

ANSWER TO PREVIOUS PUZZLE:

TEST PAPERS ASST
ALL FIRED UP MAHI
PAYAS YOU GO AROD
OPEL ANC ROTARY
USS INSECT BITES
TETON SASS OSU
OSSA PCT GUM
SCOOPER EARLAPS
ION AME TRUE
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ON THE CARPET AHA
CARUSO AIL LIAR
CLEF LEGALEAGLE
OLAF ON ONESTOES
SYMS NONONSENSE

xwordeditor@aol.com

04/14/03

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49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66

67 68 69 70 71 72

By Harvey Estes

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04/14/03

Pornucopia Eli Swiney

Wacky
Intoxicated
Mishaps....

Vol. 1

Oh, yeah? Well, when I woke up Sunday morning, I couldn't remember a thing, but my radio was on and it was TUNED TO BSR. I could've been listening for, like, hours. BEAT THAT.



A Story Of Eddie Ahn

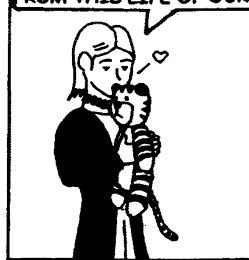
A YEAR AGO, WE MADE A COMPROMISE BETWEEN OUR WORK AND COLLEGE.



BUT I WASN'T FAIR TO YOU OR MYSELF. I COULDN'T CHANGE...



EVEN WHEN WE HAD THE OPPORTUNITY TO ESCAPE FROM THIS LIFE OF OURS.



SO I PROMISE I'LL FINISH THIS - NO MATTER THE COST.



Coup de Grace Grace Farris

MAYBE IN A GALAXY MILLIONS OF LIGHT YEARS AWAY...



ON A PLANET VERY SIMILAR TO OURS...



AT A SCHOOL VERY SIMILAR TO OURS...



LIVES A PERSON WHO WAS READY FOR THE WEEKEND TO END...

I thought Monday would never come!



My Best Effort Andy Hull and Will Newman

WE'RE CHARGING SPAGHETTI TO WEEDPES. SO NOW, INSTEAD OF SMOKING WEED AND EATING OUR SPAGHETTI, YOU CAN GET YOUR OWN SPAGHETTI, AND SMOKER OUR WEED!



WE'RE JUST GOING TO RAY "ONE HEADLIGHT" AND THEN LEAVE.



WILL NONE OF THAT REALLY HAPPENED... THEN HOW DID I GET THE WEED ANY... HOW DID I GET THE WEED? THAT'S NOT WEED, THOSE ARE ALBIES. THOSE DAMN RUBS OUTSIDE OF STORE 28 LIES TO ME!!!

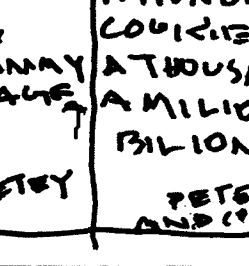


Greg and Todd's Awesome Comic Greg Shilling and Todd Goldstein

PETEY LUVS COOKIES!



DO YOU THINK PETEY CAN EAT A HUNDRED COOKIES?? A THOUSAND? A MILLION- BILION!!?



PETEY THOUGHT HE COULD. HE WAS WRONG.



MENUS

THE RATTY

LUNCH — Vegetarian Carrot & Ginger Soup, Beef Barley Soup, Veal Parmesan Grinder, Baked Macaroni & Cheese, Sugar Snap Peas, Butter Cookies

DINNER — Vegetarian Carrot & Ginger Soup, Beef Barley Soup, Meat Tortellini with Sauce, Chicken in the Rough, Broccoli Noodle Polonaise, Vegan Brown Rice Risotto, Carrots Vichy, Italian Vegetable Saute, Anadama Bread, Death by Chocolate

V-DUB

LUNCH — Vegetarian Carrot & Ginger Soup, Beef Barley Soup, Veal Parmesan Grinder, Baked Macaroni & Cheese, Mandarin Blend Vegetables, Butter

DINNER — Vegetarian Carrot & Ginger Soup, Beef Barley Soup, Italian Meatballs w/ Spaghetti, Spinach Quiche, Barley Pilaf, Italian Vegetable Saute, Brussels Sprouts, Anadama Bread, Death by Chocolate



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

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ARTS & CULTURE

MONDAY, APRIL 14, 2003 • PAGE 3

ARTS & CULTURE REVIEW

MEZCLA show takes audience on world tour of Latino culture

BY MONIQUE MENESES

MEZCLA's spring show brought the spirit of "Latinidad Latinidade" to life Friday evening.

The show "is about rethinking what it means to be Latino," said Ana Mascarenas '05, MEZCLA's theater director. "It is about revisiting, rethinking, learning, loving, sharing and creating."

Audience members expecting an evening of dance were instead taken on an express trip through Latino culture that brought them to different countries across the globe through song, dance and monologue performances.

The troupe's innovation and creativity was reflected in its ability to integrate the culture of other parts of the world into Latino culture, showcasing the ever-changing definition of what it means to be Latino.

The Belly Dance Piece, performed to "What You Got" by Justin Timberlake and "West Naima" by Hossam Ramzy, highlighted the influence of Middle Eastern cultures on Spain and the Americas. The eight girls performing the dance tantalized audience members with the graceful movements of their arms and perfect swivels of their hips.

As MEZCLA dancers graced the stage with dances like the Mexican banda, the samba and the meringue, the environment surrounding the dancers changed simultaneously. MEZCLA's backdrop slideshow sent audience members backpacking from Brazil to the Dominican Republic to Mexico, setting a cultural context in which to appreciate the vivacity, passion and sensuality of the dances.

Most acts featured dancers "salsating" and sambaing their way through Latino culture, but Amrita Mallik '03, Noemi Velazquez '06, Zoraida Najarro '03, Nadia Rollins '05 and Gina Villanueva '03.5 chose to bring five characters to life from the first act of "Five Monologues in the Realm of Ix Chel," written and directed by Miguel Molina '04. In several of their monologues, the students portrayed a lesbian, an HIV-infected girl and a street vendor who commented on stereotypes of Latinos.

The intense emotion of these five characters was placated somewhat by a series of lyrical songs: "Noche de Ronda," sung by Fernando Bobis '03, "Primavera," sung by Mascarenas and Aracely Perez '05, and "Sabor," performed by Charise Smith '05. These melodious tunes infused the room with calmness and sensuality.

Always in the background, but equally worthy of praise, were the student musicians who played instruments essential to Latino culture — the claves, the guiro, the congas and the bongos — to create the rhythmic structure of Latino dance and song.

see MEZCLA, page 6



Photo courtesy of Walter Feldman

Walter Feldman's 1981 work "Alphabet House" (acrylic and collage on paper) is currently on display at the Bell Gallery.

ARTS & CULTURE REVIEW

Feldman show offers look at the evolution of an artist

BY STEFAN TALMAN

What is it like to see the corpus of your work and have someone say, "This is you," to have someone distill the past 50 years of your aesthetic production, line the walls of two rooms and have it cover an evolution of thought and its products?

Walter Feldman: The Work of Five Decades" runs at the David Winton Bell Gallery in the List Art Building until May 26. The show, a retrospective of Feldman's artistic career, spans from the first of his mature works, such as the haunting 1946 painting of a skeleton-faced soldier produced shortly after his return from World War II, to his most recent creations. These include his 2002 cut wooden blocks with abstract shapes, which are almost but not quite alphabetical and emerging from the lightly gouged surface.

Walter Feldman is, quite simply, an institution in the art department of Brown. Since his arrival in 1953, Feldman has provided artistic education in advanced printmaking, bookmaking and painting down to basic visual concepts. He has for nearly three decades provided the images on the course announcement bulletin. His works can be found in countless locations across campus, as well as at two local synagogues and the Sugarman Memorial Chapel. But Feldman's scope of influence pierces the campus bubble; he studied with Willem de Kooning and Josef Albers while at Yale University and has had his works included in exhibitions at venues such as the Museum of Modern Art, the Brooklyn Museum and Boston's Institute of Contemporary Art.

Feldman's work spans many types of media, from the occasional sculpture to paintings, collages and prints. His prints encompass all possibilities: prints on paper, blocks used to print and printed books of poetry and images. The founder of Ziggurat Press, which Donald Kuspit described as "among the most innovative and individualistic fine art presses in the

country," Feldman produced tactile, architectural and picture books, and his creations manage to be more than just a book and more than just a print at the same time. We see in his books both implicit and explicit poetry and prints — often working in collaboration with eminent contemporary poets such as C.D. Wright, Michael Harper and Denise Levertov. We see the prints and pen-and-ink drawings in these books and in larger works begin to incorporate poetry as lines and forms. They then push towards letters — the alphabetical and abstract signs. Here, form and abstraction in play develop a kind of tension visible in many of Feldman's works.

This tension, redolent of Hans Hofmann's "push and pull," works across texture, form and line. His oft-present wood-grain underlies the natural forms and lines, and the natural pushed this way and that, as can be seen in his 1996 "Babi Yar" and "The Final Solution" from "The Alphabet Book...WWII."

The show offers a rare opportunity — the chance to glimpse the evolutions of an artist. We see, for example, a foreshadowing of future print style in Feldman's early 1950s "The Final Agony" and "The Planter," recurring again and developing in his work from the late 1980s.

Throughout the exhibition Feldman works boldly in form, line, color and black and white. And from this we see the emergence of the alphabetical motif and his movement into a kind of language. It emerges, Rothko-like, in his 1963 "Stele of the Numbers," where numbers and letters haunt the canvas. Images evolve into his own personal, secret system of signs. A constant play in texture, form and line emanates from Feldman's youthful works, secretly winking at the viewer.

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

ARTS & CULTURE REVIEW

"As Five Years Pass" is risky and eloquent

BY ELLEN WERNECKE

Bizarre and haunting, "As Five Years Pass" is a risky work — one of poet Federico Garcia Lorca's less-performed plays — and directors Michelle Bach-Coulbaly and John Emigh, both Theatre, Speech and Dance faculty members, take great and ultimately meaningful risks with its execution.

The play opens with the character of Young Man (Mahdi Salehi '04) hanging in a harness from center stage. A parade of misfits enters and accosts the man, ducking between his legs and swinging him around. The sensitive, poetic Young Man, as we later learn, has been waiting for five years to marry his fiancée (played at different points by Elizabeth Forsyth '06 and Sarah Burns '04); however, she is no longer in love with him and close to setting him adrift in a world of nonsense.

Like the Lorca-inspired writing and drawings on the back walls, dance and movement pieces are threaded through the narrative, from the flamenco-inspired flourishes of Typist (Adriana Lopez '04) to the dangerous crawl of Cat (Zack Fuller GS) on the outer railings of the catwalk. While group numbers like the all-male fan dance lack the dazzle of the resolute solos, it is these performances that give the show its heart, especially in the decidedly surrealist second act. As Young Man loses touch with reality, he interacts with a clown and a harlequin, a series of trees and a woman with a mask looking for her

see "FIVE YEARS," page 9

Paper

continued from page 1

required to honor its current contracts with the National Forest Service. The paper products purchased by Brown probably do not contain old-growth wood, and are typically produced from specially grown trees and sawdust, he said.

BEAN is in the process of developing a definition of old-growth forests that can be applied to bidders, O'Connor said.

In creating the specifications, BEAN and O'Connor have looked at the examples set by several other universities, O'Connor said. Harvard University developed a program with Staples that uses more recycled products and saves money for the university at the same time, Fulmer said.

The University of New Hampshire passed a resolution in 2001 specifying that, by 2005, paper must consist of 100 percent recycled content and be completely chlorine free, said Julie Newman, education director of the Office of

Sustainability Programs at UNH. The supplier must also certify that any virgin fiber in the paper is not from old-growth forests, she said.

UNH is currently using paper that is 80 percent recycled content, Newman said. The change will cost the university approximately \$2.50 more per case of 5,000 sheets, she said.

"People realized the environmental benefits and felt that the change in cost was worthwhile," Newman said. UNH is also hoping the increased cost of paper will further promote conservation, she said.

O'Connor said bidding for Brown's new contract will be open to any applicant that can meet future specifications. Environmental responsibility will be considered, along with factors such as price and customer service, she said. Based on information from other universities, the cost of more environmentally sustainable paper is "not a substantially different amount," O'Connor said.

Herald staff writer Lisa Mandle '06 can be reached at lmandle@browndailyherald.com.

Pulitzer

continued from page 1

"It's sort of how this book changes the lives of these workers. ... The book becomes a sort of catalyst," Cruz said.

The role of the lector is one of many aspects of Cuban tradition integrated into the play, Cruz said. Lectors from cigar factories were often political characters, who read aloud from communist literature and traveled in brigades to fight for Cuba's independence, he said.

As the first Latino playwright to win a Pulitzer Prize for drama, Cruz said he is conscious of the consequences his award may have for other rising playwrights. "This award is going to open doors for other writers who are minorities in the U.S.," Cruz said.

"It just shows that there is a vibrant theater out there that is being written," he said. "It's time that the establishment ... recognize(s) these plays and these different voices."

At the same time, Cruz said he hopes expectations will not limit the range of themes he is apt to explore in his works. "I embrace

everything. That's the beauty of the work — it can be very inclusive," he said.

"He's worked very, very hard to break through the barriers in theater," Vogel said. "So what I hope will happen is that people will recognize his earlier plays."

Cruz called his time as a graduate student at Brown the "two incredible years in my life," where he was treated "not just as a student, but an artist who was given a space to experiment, to explore my work as a playwright."

Eugenides won in the fiction category for his novel "Middlesex."

"Middlesex" details the lives of three generations of a Greek-American family. The novel is written from the perspective of a hermaphroditic teenager, who confronts issues of sexuality and familial past.

The novel is Eugenides' followup to his 1993 debut, the popular and critically acclaimed "The Virgin Suicides," which was later made into a film starring Kathleen Turner and Kirsten Dunst.

"I've read his work since he was 21. ... Jeff's footing is sure now, as sure as anyone working in American fiction," said Rick

Moody '83, the author of "The Ice Storm" and a former classmate of Eugenides.

Eugenides' present work still retains many of the same themes he wrote about at Brown, although his technique has advanced, Moody said.

Adjunct Professor of English Robert Coover recalled Eugenides as being a "talented, engaging and very committed student." Coover still maintains contact with Eugenides, who lives in Berlin, Germany.

"Jeffrey Eugenides was from a richly talented generation of undergraduates, which included such writers as Rick Moody and Donald Antrim '81," Coover said.

In 1996, Eugenides and Moody, among other writers, were invited to take part in Brown's vanguard literature festival "Unspeakable Practices III." Eugenides also returned to Brown in 1999 to attend a memorial service for former Professor of English John Hawkes, who worked closely with Eugenides.

"The Pulitzer is a prestigious prize and a great boon to writers like Cruz and Eugenides. It makes it just that much easier to get their next play on stage, their next book published," Coover said. "I think the writing program does a pretty good job of discovering, developing and supporting talent."

Moody also credited Brown's undergraduate writing program. "That Donald Antrim, Jeffrey Eugenides, myself, Jim Lewis '84, Todd Haynes '85, Coco Fusco '82 and Edward Ball '82 came out of there at one time is a pretty amazing testament to what Brown has going in the arts," he said.

"Jeff is a great writer and totally deserves this award," Moody said. "So all is right with the world on this matter."

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

AMA ATA AIDOO



"Issues in African Writing: Gender & Challenges of the New Millennium"

Also featuring:

Nana Wilson-Tagoe, School of Africa Studies, London, England and Conrad Michael James, University of Birmingham, United Kingdom

Tuesday, April 15, 2003

4:00pm

Salomon Center
(campus Main Green)

Sponsors:

Africana Studies Department and the Heimark Fund; Wayland Collegium for Liberal Learning, Pembroke Center for Teaching and Research on Women; William & Flora Hewlett Grant, Dean of the College, and the Herbert H. Goldberger Lecturships Fund.

Meachin

continued from page 12

answering the question.

As far as sideline reporting is concerned, let players and coaches either experience the agony or ecstasy of their performance for at least a day and save the absurd questions for sometime other than right after the game. After all, even fans understand that, on occasion, people just need to be left alone.

Jon Meachin '04 is still hoping to ask Pete Rose why he hasn't admitted that he bet on baseball.



ARTS & CULTURE

MONDAY, APRIL 14, 2003 • PAGE 5

Director Todd Haynes '85 talks on his upbringing and artistic influences during Q&A session Friday

BY DAN POULSON AND ADAM HUNDT

A strong interest in feminism and melodrama contributed to the creation of his film "Far from Heaven," director Todd Haynes '85 explained in a question and answer session held Friday in Upper Salomon.

Moderated by Department of Modern Culture and Media Chair Michael Silverman, the discussion covered Haynes' first filmmaking experiences and the career path he took after graduating from Brown, which eventually led to a Best Screenplay Oscar nod for "Far from Heaven." The discussion was one of several weekend-long events sponsored by the MCM Department that dealt with Haynes and his work.

The Q&A opened with a screening of Haynes' 1993 short film "Dottie Gets Spanked," the story of a young boy and his obsession with a sitcom actress. As the director later explained, some of the personal touches in that film came directly from Haynes' own experiences while growing up.

"The first movie I ever saw was 'Mary Poppins,'" he said. "And I became absolutely obsessed with it. I felt a very strong need to respond to it, in some way creatively. Many of the children's drawings you see in 'Dottie Gets Spanked' are my own from that time." He added that the use of color in that film in part influenced the color schemes in "Far from Heaven."

Haynes also talked about his upbringing in Sherman Oaks, Calif., and his introduction to filmmaking at the progressive Oakwood School. It was there he became friends with the actresses Elizabeth McGovern ("Ordinary People") and Jennifer Jason Leigh ("Fast

Times at Ridgmont High") and appeared in student plays with both of them. "I played the Romeo to her Juliet, the Death to her Everyman," Haynes said of Leigh.

While at Oakwood, Haynes also turned one of his creative writing assignments into an experimental super-8 short film, "The Suicide." With help from "some friends of friends," Haynes and a companion were able to get a chance to edit the film in a professional editing studio, he said.

But despite Haynes' childhood proximity to Hollywood, he said he never felt the need to pursue a filmmaking career there. "I didn't really appreciate the Hollywood studio hierarchy. I was really turned off by the idea of climbing the studio ladder," he said. His fascination with New York during his childhood visits there convinced Haynes to go to college on the East Coast, and eventually to Brown, because he found the open curriculum attractive.

It was as an undergraduate in MCM that Haynes was exposed to filmmakers he would find deeply influential. In particular, Haynes singled out the movies of Douglas Sirk, Nicholas Roeg and the German director Rainer Werner Fassbinder. Like Haynes' "Far from Heaven," Fassbinder's 1974 film "Fear Eats the Soul" was directly inspired by Sirk's melodramatic tearjerker "All that Heaven Allows," which used gender roles and the domestic environment to critique suburban contentment.

Haynes acknowledged that, while "Far from Heaven" is most overt in its references to Douglas Sirk, he agreed with Silverman's comment that many of his own films

have had a strong melodramatic edge.

One of Haynes' first student productions was "Assassins: A Film Concerning Rimbaud," which explored the life of the French poet Arthur Rimbaud. Set during Rimbaud's lifetime, Haynes remarked that "it was really fun to make Providence look like 1870s Paris." Following his graduation from Brown, Haynes filmed "Superstar: The Karen Carpenter Story," a movie that depicted, with Barbie dolls as actors, the singer Karen Carpenter's struggle with anorexia. "Superstar" got a lot of attention in the media and was being written about a lot," Haynes said, which helped it to get distribution in theaters. After the controversy and success of that film, Haynes formed Apparatus Films, a production company that included fellow Brown graduate Christine Vachon '83.

Created during the beginnings of the independent film movement, Apparatus financed a number of films, including Haynes' own "Poison," a movie based on the writings of Jean Genet that dealt explicitly with the AIDS epidemic. That film also reflected Haynes' involvement in the AIDS awareness organization ACT UP.

"I can remember being in New York and seeing the 'Silence = Death' posters everywhere, and that really piqued my interest. I saw something in the discourse about AIDS that really needed to be interrupted. I felt there had to be some sort of conduit for that intervention, and at that time it was Jean Genet," he said.

"Poison" was a landmark in the New Queer Cinema of

see HAYNES, page 9

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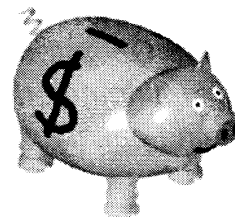
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Archer

continued from page 1

earth," said friend Lauren Gurfein '03, who attended Archer's funeral service last week in his hometown of Venice, Fla.

Speede was also at the funeral and described the overwhelming attendance. "His whole hometown showed up, plus 30 or 40 people from Brown," he said.

All of the pallbearers, with the exception of one high school friend, were Archer's friends from Brown, Gurfein said.

Archer graduated as salutatorian of Venice High School in 1998. He was quarterback for the Venice High Indians and lettered in football and basketball.

"They described him as a high school hero," said Katie Barry '04.5.

Theta Delta Chi brothers are discussing how best to pay tribute to Archer, Goobic said. One proposal currently under consideration is establishing a scholarship in Archer's name

All of the pallbearers, with the exception of one high school friend, were Archer's friends from Brown, Gurfein said.

to be given annually to the fraternity's "best pledge," he said.

Archer had been with a Wall Street venture capital firm for nine months before he died. His roommates filed a missing person report after he failed to return home from a run.

In addition to both his parents, Archer, who was 23, is survived by three sisters, Gurfein said.

Iachan said she is meeting with University Chaplain Janet Cooper Nelson this morning to discuss plans for a campus memorial service to be held later this week.

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

Seniors

continued from page 1

Raiola said her office agreed to continue planning and staffing the events if senior class representatives decided to end the program one day earlier.

"The problem is that this office has become the de facto organizer of a lot of these events," Raiola said. "Over time, it's become quite an extravaganza."

In past years, Raiola said she has been able to hire additional staff to help prepare for commencement weekend, when her office also coordinates nearly 300 events for 16 class reunions. This year, with a hiring freeze in place and the University facing a tight budget, running Senior Week through Wednesday would place too great a strain on her regular staff, Raiola said.

"I don't have any extra staff this year. I only have what I have," Raiola said. "I just can't in good conscience ask them to work here straight through Wednesday night and then turn around and work the weekend."

Last year's Senior Week events

ran almost \$9,000 over budget, costing a total of \$57,000. Raiola said this year, neither the Brown Alumni Association nor the University can absorb a similar deficit. She said she expects this year's Senior Week to cost between \$50,000 and \$52,000.

Mumal Hemrajani '03, co-president of the senior class, said the cutback would not greatly affect Senior Week programming because a previous BAA decision to end sponsorship of off-campus events reduced the number of events the class could plan. The senior class was able to fit the remaining events into a shorter Senior Week, Hemrajani said.

"It's a sad thing, because if you have a Senior Week you want it to last the whole week, but it's also a reality that the whole University is facing," Hemrajani said.

The University also decided not to hold honors convocation after determining it constituted "redundant" programming, said Laura Freid, executive vice president for public affairs and University relations. The ceremony, begun within the last five years, recognized students receiving cum laude degrees or department honors.

"So many students were participating in honors convocation that it was almost a duplicate of baccalaureate procession," Freid said. "From time to time, we test out new programs, and if it's not working well, we'll reconsider or eliminate the program."

Freid said the University has also made efforts to consolidate commencement programs and publications. Materials related to the commencement forums, for example, will be published in the George Street Journal rather than printed in separate brochures.

Herald staff writer Zach Barter '06 can be reached at zbarter@browndailyherald.com.

BCA

continued from page 1

Thursday's concert, also held in Meehan, drew a crowd of about 1,200, said BCA President Flora Brown '03.5.

"BCA considers Spring Weekend to have been an incredible success, especially considering that so many people attended in spite of ... (the) weather," Brown wrote in an e-mail. But ticket sales for Saturday's concert — which featured The Wallflowers, Lisa Loeb '90 and Ozomatli — did not approach sales for The Roots-headlined concert last year on the Main Green, Bak said. Even if the show in Meehan had sold out, it still could not have held more than half the audience capacity of an outdoor concert, she added.

"To hold an anticipated outdoor concert indoors kills all the joy associated with it," said Seth Cottrell '03, who attended Saturday's concert nonetheless. The poor acoustics and lack of fresh air in Meehan, combined with the difficulty of sneaking in "alcohol and other substances," all detracted from "the free, libertine atmosphere" most associate with Spring Weekend, he said.

Lisa Jacobson '06 was more enthusiastic about her first Spring Weekend. Although she "wasn't really taken" with Loeb or The Wallflowers, Jacobson said Ozomatli's performance was the highlight of her weekend.

"I thought the concert was really great on the whole," she said. "I know a lot of people complained initially about the band selections, but it went really well for me."

—Carla Blumenkranz

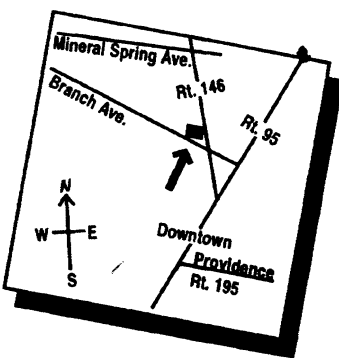
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MEZCLA

continued from page 3

Audience members had nothing but praise for the show.

"That was one of the most amazing things I have ever seen in my life," said Granger Simmons '05.

"My favorites were definitely the belly dancing and the salsa," said Alizeh Ahmed '06.

The sheer number of acts and the energy MEZCLA members exuded in each of their performances indicated their dedication to the show, as well as their enthusiasm for combining skill with passion.

Herald staff writer Monique Meneses '05 can be reached at mmeneeses@browndailyherald.com.

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WORLD & NATION

MONDAY, APRIL 14, 2003 • PAGE 7

Rebuilding of Iraq won't shift IMF global aid plan

WASHINGTON (Washington Post) — Wrapping up weekend meetings of top economic policy-makers that were dominated by attention to Iraq, World Bank officials voiced confidence Sunday that Iraq's reconstruction would not divert international aid from other needy countries.

But the bank issued fresh data showing many poor nations are still falling short of meeting internationally-agreed upon goals on poverty, health and education, and some advocates for the world's poor said the meetings showed how the United States and other rich countries are giving short shrift to poverty reduction.

World Bank President James Wolfensohn, who last week warned against losing sight of "the other war which is going on, which is the war against poverty," said at the conclusion of the meetings here that he was not worried about aid to Iraq draining funds needed in sub-Saharan Africa, South Asia and other impoverished regions. "In fact, this meeting went further in terms of interest and support than any other meeting I have been to thus far" in recognizing the financing needs of develop-

ing countries, he said at a news conference. "I am actually quite comforted."

Bank officials conceded the spring gatherings of the World Bank and the International Monetary Fund, did not produce any major new commitments of funds; rather, they attributed Wolfensohn's optimism to the general atmosphere and a formal pledge for a comprehensive review of aid requirements at the autumn meetings.

A concrete piece of evidence cited by Wolfensohn was an announcement Sunday by John W. Snow, the U.S. treasury secretary, that the Bush administration would seek an extra \$100 million from Congress for the International Development Association, the World Bank unit that provides grants and low-interest loans to the world's poorest countries.

The amount is a modest addition to the \$2.85 billion the Bush administration has pledged to contribute over three years to the International Development Association, which has been promised another \$20 billion from other wealthy nations. But the announcement was accompanied by encouraging words



Don Bartlett / L.A. Times

At an army base near Nasiriyah, Iraq, Free Iraqi Forces soldiers cheer the arrival of Ahmad Chalabi, an expatriate Iraqi and U.S.-backed candidate to lead the post-Saddam government.

from Snow that the bank "is making strong progress toward ensuring that development resources are invested effectively." Under the previous secretary, Paul O'Neill, the Treasury frequently criticized the bank for wasting money, and the \$100 million had been made contingent on the

bank's creation of new systems to "measure results" of its aid programs.

Despite Wolfensohn's upbeat rhetoric, many experts fear aid budgets, especially the U.S. government's, will be sorely stretched by financing requirements for Iraq and other high-

profile priorities, such as President Bush's recent initiative to combat AIDS in Africa. The costs of stabilizing and rebuilding Iraq are widely estimated in the tens of billions of dollars per year, much of which involves the expense of a large peacekeeping force.

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Families rejoice at POWs' release

EL PASO, Texas (Washington Post) — The first images on television were grainy and tremulous—gaunt young soldiers, some in striped pajamas, hustled from a helicopter to a waiting ambulance. But for the families of the American POWs released Sunday in Iraq, the pictures couldn't have been clearer.

"As soon as we saw his ears, we knew," said Kelly Lively of Temple, Ga., who glimpsed her brother Ronald Young Jr., 26, pilot of an Apache helicopter downed March 23, in the television footage. "He has pretty large ears—when he was little they took up his whole head."

For the seven soldiers freed from their Iraqi captors Sunday, it was the end of 21 days of captivity. For their exuberant families and friends at home, it was the end of 21 days of anguish and prayer, of yellow ribbons and clamorous requests for interviews—of waiting and waiting for news.

When news came Sunday

the relief and elation were explosive.

"Yeeee-hah!" hooted Ken Kruger, leaning from the cab of his 18-wheeler as he drove along the suburban street in El Paso that is home to the parents of Spc. Shoshana Johnson, one of the freed prisoners. Kruger, a friend of Johnson's father, Claude, let loose a blast from his truck's horn, hopped out, hugged and kissed the Johnson family and jumped up and down with them. "Come on home soon, Shoshana!" he bellowed to the TV cameras.

The Johnsons declined to be interviewed, but issued a statement saying they are "ecstatic" that their daughter, known as Shana, a single mother who is an Army cook, is safe along with the other POWs.

Five of the seven Americans recovered Sunday are members of the 507th Maintenance Company, a rear-echelon unit from Fort Bliss, Texas, that apparently lost its bearings

and was ambushed March 23 in southern Iraq. In that same episode, nine of the 507th's soldiers were killed and five were injured, four of whom were rescued that day. The fifth was Pfc. Jessica Lynch, who was rescued by Special Forces troops April 1.

"Three weeks ago on Sunday, we received the first news of the ambush of the 507th Maintenance Company," said an uncharacteristically emotional statement issued by Fort Bliss. "Today on Palm Sunday, we received the joyful news that the five POWs from the 507th have been found..."

The exuberance spread from family to family as they learned the news—some from watching TV.

"They were showing POWs going from the helicopter to the ambulance," recalled Mary Pickering, mother of Pfc. Patrick Wayne Miller, 23, of the 507th. "They had their faces covered but we could make out that it was him."

U.S. hopes scientists' surrender will open doors to WMD data

WASHINGTON (L.A. Times) — The most important Iraqi nuclear weapons scientist has surrendered outside Iraq, U.S. officials said Sunday, a day after Saddam Hussein's top scientific advisor gave himself up in Baghdad.

The surrender of Jafar Jafar, who founded and led Iraq's clandestine efforts to build a nuclear bomb, and Lt. Gen. Amir Saadi, Saddam's top scientific and technical adviser, means that U.S. interrogators now have access to the two most senior figures in Iraq's alleged programs to create weapons of

mass destruction.

"These are very, very significant," said a U.S. official. "They will have extremely valuable insights into where the bad stuff is, how they got it and where the other people are. The potential is there that these two guys can crack Saddam's weapons programs for us."

Both scientists took part in high-level meetings in Baghdad before the war with Hans Blix, the chief U.N. weapons inspector, and Mohamed ElBaradei, director of the United Nation's International Atomic Energy

Agency. The scientists had insisted then that Saddam's government long ago had turned over or destroyed any illegal weapons, but Bush administration officials do not believe them.

If not, special Pentagon weapons "exploitation" teams will be forced to search as many as 3,000 sites identified in a country the size of California, in hopes of finding Iraq's suspected weapons caches and the people and programs that produced them. President Bush repeatedly cited the presence of illegal weapons in Iraq as justification for the war, but no such weapons have been used or found so far.

"I have absolute confidence that there are weapons of mass destruction inside this country," Gen. Tommy Franks, head of U.S. Central Command, told Fox News in an interview Sunday.

Defense Secretary Donald H. Rumsfeld said that interrogation of weapons scientists will be the only way to find Iraq's suspect weapons.

"We're not going to find anything until we find people who tell us where the things are," he said on NBC's "Meet the Press." "And we have that very high on our priority list, to find the people who know."

Officials said the Bush administration might offer amnesty or other deals to Jafar and Saadi with the hope that they not only will cooperate, but will help arrange the surrender of other Iraqi weapons scientists, engineers and technicians.

"We did it with Wernher Von Braun," a U.S. official said, referring to the German rocket engineer who helped pioneer the U.S. space program after he led 126 colleagues to America in "Operation Paperclip" in 1945. "These guys can get others to come in."

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Haynes

continued from page 5

the 1980s and 1990s, creating controversy because it received funding from the National Endowment for the Arts, but was released with an NC-17 rating.

Haynes also discussed his 1998 film "Velvet Goldmine," a dark portrayal of the glam-rock era in London. When asked whether he talked with any glam-rock musicians about the film, Haynes recalled a phone conversation he had with punk rocker Iggy Pop. In Haynes' film Ewan McGregor played a character loosely based on him. "Iggy was like, 'Yeah, I saw your film 'Safe' the other night, man. It was a packed house, and you could have heard a pin drop,'" Haynes said. "Coming from Iggy Pop, that was a great compliment."

"Five Years"

continued from page 3

violent but tender lover.

The show plays fast and loose with gender, clothing a male mannequin in a wedding dress and Andre(a) Thompson '05 as Servant and Maid in a half-tux, half-dress. Neither does it flinch from exploring the edges of sexuality in dance and movement — Burns and Dov Lebowitz-Nowak '04, as Football Player, tango and tumble, seemingly oblivious to the mannequin who is watching their every move.

But the night belongs to Graham Norwood '03 as Old Man, who patiently lectures Young Man as he waits for his love. While he appears very little onstage in the second act, Norwood's fingers fly over a

guitar in the wings, offsetting the synthesized violins and other recorded music chosen for the piece. His strong tenor opens the show and haunts the characters as they pursue their stubborn, self-motivated desires.

"Love does not wait!" Young Man cries to the audience in a bleak and beautiful ending sequence. Intentionally slow, "As Five Years Pass" follows the emotional, not physical, trajectory of a doomed young man — an eerie echo of Lorca's own death at the age of 37. Shows like this demonstrate why Lorca's seductive and lyrical works are still performed today through the music and dance the poet himself loved.

Herald staff writer Ellen Wernecke '06 can be reached at ewernecke@browndaily-herald.com.

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april 2003



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EDITORIAL/LETTERS

MONDAY, APRIL 14, 2003 • PAGE 10

STAFF EDITORIAL

Think green

Few students stop to consider the impact their day-to-day actions have on the environment — the reams of paper wasted in printing at the CIT, the pens and pencils lost and replaced without a second thought. Luckily, other students are thinking for us. With Brown's three-year contract with the Boise Cascade Corporation expiring this year, members of Brown Environmental Action Network are collaborating with the administration to set environmentally-friendly standards for a new office supply vendor.

This issue may not have the visibility of arming the Brown Police or cutting loans for financial aid, but it affects the entire Brown community and beyond. Those students who have taken the time to research such contracts and begin putting that information to use should be commended.

Under the current contract, Boise is Brown's preferred supplier of paper, pencils, furniture and other office supplies, which means the University benefits from better pricing, delivery and automated service involving those items. It's one of the many small aspects of University management that few Brown students know about, but all unknowingly support. Yet BEAN members claim that if students were informed about Boise's practices, they would take issue with the contract.

Although Boise's spokespeople maintain that paper supplied to Brown probably does not contain old-growth wood, Boise must still harvest from old-growth forests to honor contracts with the National Forest Service. In addition, BEAN members say that Boise's definition of old-growth is inadequate, which could mean that a much larger portion of the corporation's products than estimated do, in fact, contain old-growth wood. And even if the specific supplies Boise gives to the University are environmentally sound, supporting an organization that engages in such practices is unacceptable.

Based on preliminary research done by BEAN, other universities have switched to more environmentally conscious suppliers without increasing costs. The University has early in the process shown itself open to exploring new options. With a rigorous search Brown should be able to achieve the balance struck by other institutions, including Harvard University and the University of New Hampshire, between an environmentally and economically friendly office supplies contract.

With BEAN as Brown's watchdog, students should expect no less.

THE BROWN DAILY HERALD

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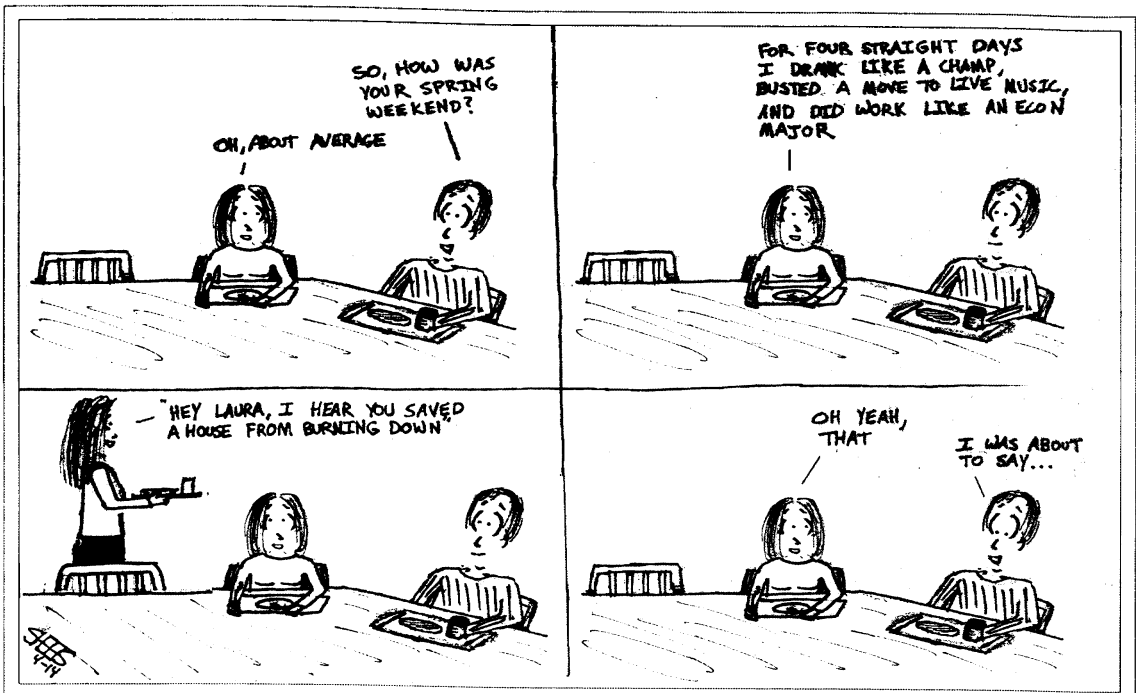
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ANDREW SHEETS

LETTERS

Brown abandons teaching the history of South Asia

To the Editor:

I was pleased to see the report in The Herald regarding Brown University's interest in India, ("University wants increased presence in India," April 9). I work for a different University with the same name. This other Brown University has just refused to enlarge or sustain the on going concentration in South Asian studies, and when its only historian of the region leaves, his department will not replace him for some years, if ever. The endowment income will idle or be wasted.

Attention, it seems, needs to be exclusively focused in important areas like the U.S. and European side of history.

Please publish the address of the University that The Herald wrote about. I would like to visit it some day.

Sumit Guha
Department of History
 April 10

Freedom of speech must be applied universally

To the Editor:

In his letter to the editor ("Perle should have been disrupted," April 9) Professor of English William Keach agrees with Joanna Ruocco '02.5's absurd statement that "Freedom of speech is not an abstract value." ("Billions are more 'silenced' than Perle," April 8.) That is precisely what it is, and it should be defended as such by anyone concerned with liberalism or simple liberty.

Setting a precedent for the selective application of freedom of speech, as Ruocco and Keach wish to do, would be far more damaging to the underrepresented groups for whom they claim to be con-

cerned. If freedom of speech were to be applied selectively, it would not be the speech of the "very powerful, very wealthy, very widely represented members of the establishment" (a group which, incidentally, includes Ivy League students and professors as well as men like Perle) which would be restricted, but that of minority groups of all kinds.

Thea Brennan-Krohn '03
 April 9

Keach's theory of debate will stifle learning for all

To the Editor:

I applaud those who have condemned the disruption of Richard Perle's speech. I consider myself liberal and have found myself very much on the fence about the War in Iraq. But I was horrified to see that a Brown professor was in fact saying that he would have "eagerly joined in the verbal attacks on (Richard Perle.)" ("Perle should have been disrupted," April 9).

What kind of immature, brattish action must these war protestors resort to so that they start thinking they are being heard? Grow up. William "Cheech" Keach even has the nerve to cite Perle's being "very powerful, very wealthy, and very widely represented" as a justification for keeping him quiet. Since when has success in life been a condition for criticism?

Keach calls free speech a principle worth fighting for, but I have the feeling his idea of fighting stops somewhere between a shouting match and a slap fight. As for the stifling of debate, if I witness such a debacle where someone is shouted down because of their controversial views, I will make it a point to go to every marijuana-legalizing, Israel-condemning, government-hating forum and shout down every speaker that takes the stage. After all, if we can't hear both sides of a debate at an Ivy League university, we shouldn't hear any.

Billy Wilson '06
 April 9

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OPINIONS

MONDAY, APRIL 14, 2003 • PAGE 11

Free speech isn't free

When celebs self-censor, civil liberties suffer

PARTIALLY, I'M TICKED OFF FOR SELFISH REASONS. AS A stalwart Madonna fan, I was really looking forward to finally seeing her new, much-hyped music video. The video for "American Life," the title track of her forthcoming album, has gotten a lot of publicity for its antiwar stance. But now she's decided to scrap the video, issuing the statement, "Due to the volatile state of the world and out of sensitivity and respect to the armed forces, who I support and pray for, I do not want to risk offending anyone who might misinterpret the meaning of this video."

But isn't art about risk? Madonna's other videos have sought to raise questions without avoiding controversy — most recently, her banned "What It Feels Like for a Girl" video and, most famously, her "Like a Prayer" video, which problematizes religious, sexual and racial issues and cost her the lucrative Pepsi endorsement in 1989. Though Madonna has chosen not to exercise her right to free speech, the First Amendment is still being protected by those who flout copyright law — I downloaded the video from KaZaA. I urge you to wander into the Internet's legal gray areas and watch

SARAH GREEN
BETTER THAN CATS

it as well: Enjoy the freedom of deciding for yourself whether or not to be offended.

In February, Madonna was still defending the "American Life" video, saying, "As an artist, I hope this provokes thought and dialogue. I don't expect everyone to agree with my point of view. I am grateful to have the freedom to express these feelings, and that's how I honor my country." This sounds like a valid artistic mission to me. What happened between Valentine's Day and April Fool's Day to change her mind?

Perhaps Madonna's reticence results from the witch-hunt surrounding another singer, Natalie Maines of the Dixie Chicks. On March 10, while the trio was performing in London, Maines told the audience, "Just so you know, we're ashamed the President of the United States is from Texas." Subsequently, their songs were cut from radio playlists. At one rally sponsored by a radio station in Shreveport, La., a bulldozer crushed Dixie Chicks CD's.

Maines then justified her comment by saying, "My comments were made in frustration and one of the privileges of being an American is you are free to voice your own point of view." But the next day, Maines issued a submissive and remorseful apology to President Bush for being "disrespectful." Apparently for Maines, and later Madonna, citing First Amendment rights would not be sufficient to justify their beliefs.

"While war may remain a viable option, as a mother, I just want to see every possible alternative exhausted before children and American soldiers' lives are lost," Maines said. "I love my country. I am a proud American." After the free speech argument failed, Maines apparently tried to appeal to her conservative critics by whipping out the mother card. But even tugging at the heart-strings of the Bible Belt isn't enough, it appears — Maines finally claimed her comment was a joke and noted to an interviewer, "You see the trouble that you can get into if you speak religion or politics. It gets people very upset."

Though stars aren't required to publish their political opinions, many do, and are subsequently punished for doing so — witness the recent supermarket tabloid cover, depicting a photomontage of actors from Martin Sheen to Susan Sarandon under a screaming headline, "TRAITORS!"

Other celebrities have been practicing self-censorship rather than sticking their necks out: US Weekly reports that when asked her opinion about the war, Jennifer Lopez replied, "I don't think about that stuff. I leave it up to (Ben Affleck)." There's a woman who knows her place is in the kitchen — though rather than go barefoot, she probably prefers wearing Manolo Blahnik Timberland boots.

Rather than let the Patriot Act do the dirty work, stars like Maines, Lopez and Madonna are pre-emptively silent. I'd rather they take the advice lawyer, writer and playwright John Jay Chapman, offered to the Hobart College class of 1900, and "make a bonfire of (their) reputations."

"No matter how many distractions we put up for ourselves," Madonna said, "whether it's a fashion show or reality TV shows or a hot contest, what's happening in the world is still going on, and the ugliness and the chaos and the pain and the suffering is immense. So (the video) is a statement about our obsession with the world of illusion."

Madge, it's a statement the world needs to hear. What's the point of having free speech if we don't use it? If we don't exercise our freedoms, we will lose them. As Chapman said more than a hundred years ago, "Do what you will, but speak out always. Be shunned, be hated, be ridiculed, be scared, be in doubt, but don't be gagged. The time of trial is always. Now is the appointed time."

Sarah Green '04 has been inspired to purchase Madonna's new CD, "American Life," rather than pirating it off the Internet like she would normally do.

The lighter side of war

If nothing else, at least the war has given America a new sweetheart

LAST MONDAY AFTERNOON, A B-1 BOMBER WAS ordered to strike a "priority leadership target" in one of Baghdad's residential neighborhoods. The bomber dropped four 2,000-pound bombs, destroying part of an apartment complex and killing nine people. The coalition forces decided to bomb this particular building because of credible intelligence indicating that Saddam Hussein and one or more of his sons had recently entered.

It is not known at this time if the strike was successful, but in bombing a residential neighborhood, the coalition has demonstrated just how important eliminating Saddam and his regime were to the war effort. There is no doubt that killing Saddam and his senior leadership would have brought the war much closer to its inevitable conclusion, saving many lives and dollars in the process. However, I would like to suggest a reason not to haphazardly drop bombs on the Iraqi regime: Mohammed Saeed al-Sahaf.

Until recently you probably hadn't heard of this man. Mohammed Saeed al-Sahaf is (or was) Iraq's Information Minister and, when Saddam stopped making public statements, he emerged as the new face of the outgoing Iraqi regime — tyranny's PR man, if you will. Over the past few days, he delivered a series of press conferences, in which he made outrageous claims about the status of the war that are downright comical.

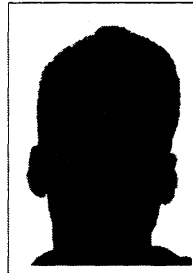
Last Monday, Sahaf said that the "soldiers of Saddam Hussein have given (the Americans) a lesson they will never forget. ... We will in fact encour-

age them to commit more suicides. We have given them death and poison." Sahaf also denied that American soldiers had taken over the airport or were anywhere in Baghdad, despite the overwhelm-

ing empirical evidence suggesting otherwise. He told reporters with all seriousness not to believe the Americans' lies and that the Saddam regime will be triumphant. That Sahaf can say, "Be sure that Baghdad is safe and secure and our great people are strong," while giving a press conference outside the Ministry of Information, because his offices inside were burning has been described as "Monty Pythonesque." Unfortunately, on Wednesday, Sahaf did not show up for work and his current whereabouts are unknown.

Sahaf's defiant stance against the Americans has made him a hero for many in the Arab world. I believe such a star could be a hero not just for the Arab world, but for the West as well. I propose that we invite Sahaf to the United States, specifically Hollywood, and give him his own reality television show. It is painfully obvious that the quality of reality TV has diminished over the last couple years, and what better way to reinvigorate this genre than with Sahaf?

The show wouldn't need an elaborately contrived premise such as being marooned on an island or forcing people to confront their worst fears. Instead, we would just put him in a nice house somewhere, and not tell him about the show. Cameras would follow Sahaf around all day as he walks around Los Angeles in his military uniform, lying about things. I can't imagine how Sahaf would react to the decadent Western lifestyle we could provide him, but I am confident that whatever unfolded would be a lot funnier than "The Anna Nicole show."



CHRIS SENIO
BOTTLES OF CHRIS

Chris Senio '04 has a new appreciation for Ari Fleischer.

An alternative Easter

Jesus may not have "died for our sins" — but his life should be celebrated

AS MOST ALREADY KNOW, THIS WILL BE A WEEK in which Christians remember the crucifixion and resurrection of Jesus. The problem is that Jesus' main importance in traditional Christian theology is not his life, not his teachings, not his example, but his role in some cosmological salvation scheme. In traditional Christian theology, Jesus' death served as an atonement for humanity's sins. Mankind was so sinful, that to prevent God from lashing out at we incorrigible human beings, Jesus had to die in order to "pay the price" of our sinfulness.

I happen to believe that loving deities have no business killing their children to appease their anger. Christians should know the child-sacrifice motif was common in the ancient world. The Phoenician god Kronos did the same thing before Christians developed the notion of Jesus' atoning sacrifice. It is well attested in ancient sources that Kronos sacrificed his "only son" (Greek: monogene huion) to appease his father Ouranos. In traditional Christian theology, God so loved the world that he gave his "only son" (Greek: ton huion ton monogene — John 3:16) to appease his own violent anger at humanity. We've graduated from the motif of gods sacrificing their children for appeasement, haven't we? It's time this concept was left in the ancient world where it belongs.

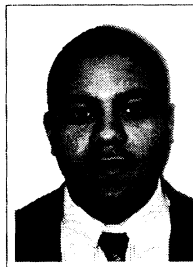
But if Jesus' importance is not his role in a salvation scheme, what is the point of celebrating Easter? For me, Easter is a celebration of Jesus' life. Jesus and his followers clashed with the two major reli-

gious parties — Sadducees and Pharisees who both represented elite social classes. While the gospel writers' opinions about what Jesus thought of the Torah differ (see Matthew 5:17-19), the overwhelming majority of instances show Jesus promoted a system of ethics that challenged conventional interpretations of the Torah. For instance in Mark 2:23-27, Jesus admits he is violating the Torah by invoking a story in which David broke the law, and in Matthew 5:38 he clearly dismisses the conventional belief in an "eye for an eye, tooth for a tooth."

Jesus' confrontation with the moneychangers is indicative of how far Jesus was willing to go to assert his message. Jesus turns out moneychangers in the temple, turned over their tables (Mark 11:15-18; Luke 19:45-47; Matthew 12:11-13), and according to one evangelist he even made a whip out of rope to drive them out (John 2:13-16)! Jesus confronted the religious financial, and political center of

Roman Judea — which was protected by temple guards and Roman troops. It was an extremely dangerous thing to do and may have been what got him killed.

So Jesus spoke out in dangerous times, and he was so disturbed by the world around him that he risked his life to tell others about it. And in the end, he was executed for it. But there was something about this man's legacy which made his followers refuse to let him die. Jesus may have been killed in 29 A.D., but his immortality is expressed through the impact his words had on his followers and the fact his words, his teachings and his example continue to inspire today. And that's certainly worth celebrating.



BRIAN RAINEY
'TILL JUSTICE RUNS
DOWN LIKE WATER

Brian Rainey '04 hopes that he is not "crucified" for such a heretical column.

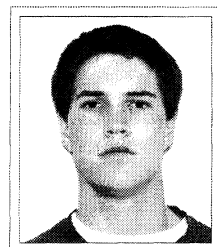
SPORTS MONDAY

APRIL 14, 2003 • PAGE 12

Make sidelines players only

AFTER EVERY MAJOR CHAMPIONSHIP, some idiot sideline reporter always manages to ask the inappropriate question. Whether Bonnie Bernstein initiated the question on her own or was told to ask the question via earpiece, there's absolutely no

reason to ask Roy Williams — who's just lost the national title — if he's taking another job. She's definitely not the first to ask a ridiculously stupid question, but the circumstances were especially awful for a coach desperately trying to win his first champi-



JON MEACHIN
SUICIDE SQUEEZE

onship and who had declined to comment on the matter for more than a week.

We all could have waited at least 12 hours for Roy Williams to gather himself after a crushing defeat to tell us whether or not he was going to the University of North Carolina at Chapel Hill. Bernstein pissed him off with the initial question and then ingeniously followed up with: "But if they offered the job right now, would you be willing to take it?" To which he dropped an expletive on live television. Williams simply wanted to return to the locker room to console his team and the seniors who had just finished their collegiate careers with a three-point miss at the buzzer. So he's sorry that UNC wasn't on his mind and that it seemed ridiculous even to contemplate.

Superstar and MVP Carmello Anthony endured a similar round of out-of-place questioning only moments after claiming the title. The guy's a freshman who is more than likely going pro, but everyone wanted to know, not about the championship or the game, but if he was going pro? When was he declaring? Anthony, not wanting to tell his teammates and fellow students on the night of the team's greatest achievement that he was leaving, stumbled on the questions. He's achieved the highest goal in collegiate basketball as a freshman — after nearly scoring a triple-double in the Finals and becoming an All-American, going to the pros is a no-brainer. Again, we all could have waited another day to find out and just let the kid enjoy his night on top.

The ludicrous questioning is definitely not limited to the college arena. Jim Gray, following the Utah Jazz's first loss to the Bulls in the NBA Finals, asked Karl Malone how he felt after working for an entire season to reach the finals and then only to come up short. Hmm. Well Jim. I'm gonna go out on a limb and say he felt pretty terrible, but that's only a guess. In the end, Malone was actually quite composed in

see MEACHIN, page 4

SCOREBOARD

Baseball

Penn 7, BROWN 4
Penn 16, BROWN 8

Softball

BROWN 10, Penn 0
BROWN 6, Penn 3

Men's lacrosse

BROWN 10, Penn 9 (OT)

Women's lacrosse

BROWN 13, Columbia 6
Boston University 10, BROWN 8

Men's tennis

BROWN 4, Princeton 3
BROWN 7, Penn 0

Women's tennis

Penn 5, BROWN 2
BROWN 5, Princeton 2

Women's water polo

BROWN 21, Marist 4
BROWN 14, Harvard 3
Hartwick 4, BROWN 3 (OT)

Men's, women's track

Men's and women's track win the Brown Invitational

Men's crew

Harvard defeats men's crew

Women's crew

Women's crew defeats Rutgers

Men's tennis remains undefeated in Ivy League, knocks off Penn, Princeton

The men's tennis team, looking to defend its Ivy League Championship, picked up two more wins in two games.

The defending team continued its winning ways with a 7-0 victory over Penn, winning all matches in straight sets over the Quakers Friday at the Pizzitola Sports Center.

Brown grabbed an early 1-0 lead by sweeping the doubles point. Jamie Cerretani '04 and Chris Drake '03 earned an 8-4 win at number one for the Bears, followed by Adil Shamasdin '05 and Nick Goldberg '05 taking an 8-4 victory at second doubles. Kris Goddard '04 teamed with Zachary Pasanen '06 to capture an 8-5 win at third doubles.

The Bears' dominance continued in singles play with Cerretani taking a 6-3, 6-1 win over Penn senior Ryan Harwood at number one. At number two, Drake came away with a 6-1, 6-2 victory for the Bears over Penn's Alex Fritz, while Shamasdin made quick work of Penn sophomore David Lynn, 6-1, 6-2.

Pasanen came through for the Bears with a 6-3, 6-2 win over Penn's Todd Lecher at number four. At number five, Goldberg captured a 6-2, 6-1 win against sophomore Craig Rubin, while Brier added a 6-2, 6-2 victory at number six over senior Andrew Kolker.

The team extended its record to 17-3 overall and 3-0 in the Ivy League with a 4-3 victory over Princeton Saturday at the Pizzitola Sports Center. The win, Brown's third ever over the Tigers, keeps Bruno in first place in the Ivy League standings.

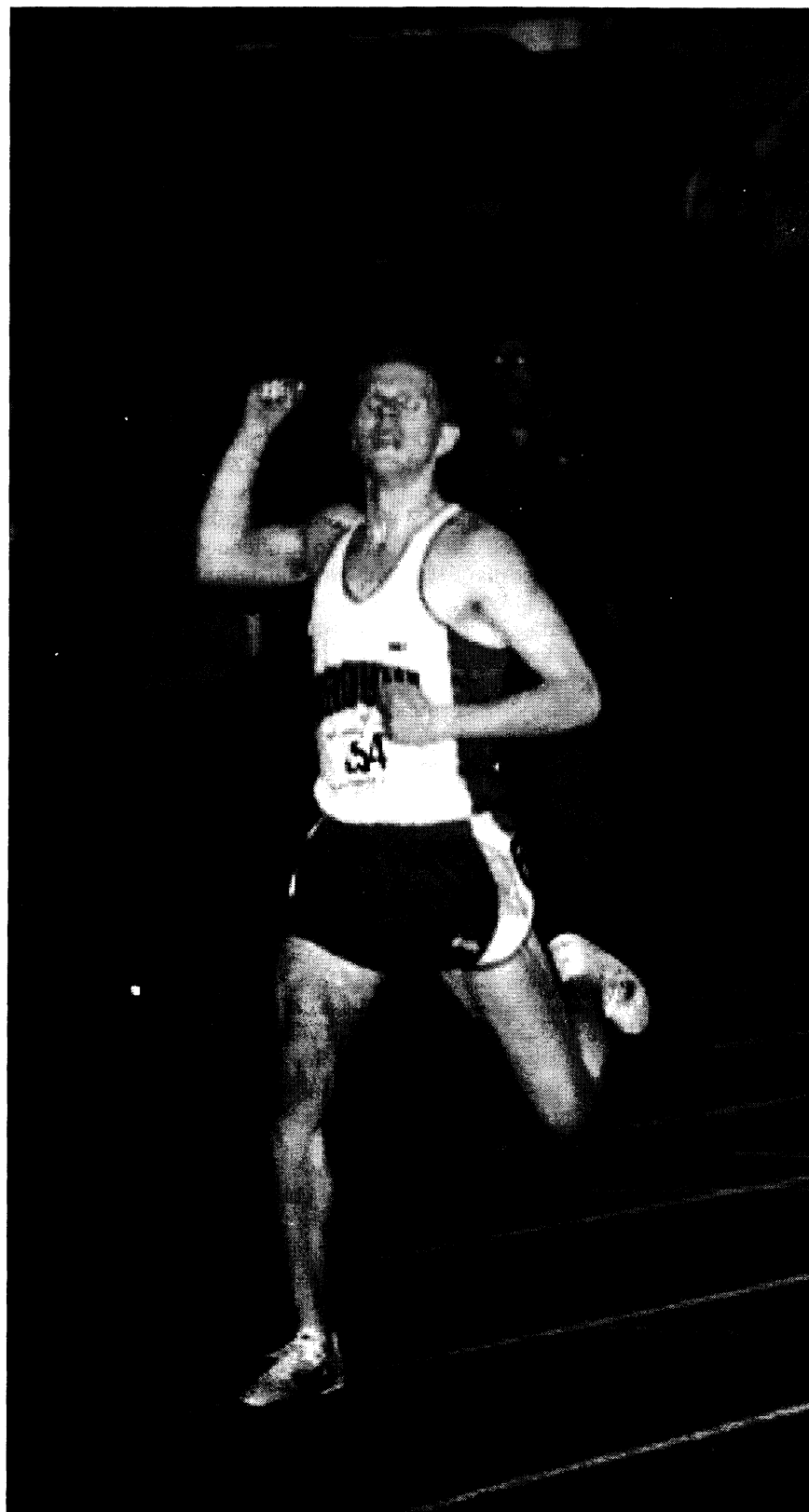
The Bears needed to rally for the victory after dropping the doubles point for the first time this season, covering 19 prior matches. Brown Head Coach Jay Harris' team captured four of six singles matches to gain the victory.

Leading the way for Brown in the singles was Drake, who earned a 6-1, 6-4 second singles win over Tigers' freshman Darius Craton. Shamasdin captured a quick 6-2, 7-5 win over Princeton junior Dan Friedman at number three and Pasanen came away with a hard-fought 3-6, 6-3, 6-4 victory over freshman Andrew Lieu at number four.

The match was decided in Brown's favor when Goldberg captured a 6-4, 6-2 victory at number five over freshman Hans Plukas.

The Bears will be back in action for their final home match of the season on Tuesday against Dartmouth, beginning at 2 p.m.

—with reports from Brown Sports Information



dspics

Brown men's and women's track teams win the Brown Invitational over the weekend. During the event, Chad Buechel '03 set a men's track record with a time of 8:57.94 in the 3,000 meters.

Sophomore point guard Ford wins Wooden Award

(L.A. Times) — It was with playfulness and a wry smile that 92-year-old John Wooden on Saturday opened an envelope and announced Texas sophomore guard T.J. Ford as the recipient of the 27th John R. Wooden Award at the Los Angeles Athletic Club.

Wooden made a joke about once driving a Ford and acknowledged later he has always had a soft spot for point guards. Wooden said Ford reminded him of Mike Warren, who in the 1960s played for Wooden on two national title teams at UCLA.

"I often felt when I had him, game time I could go up in the stands and probably do just as well," Wooden said of Warren. "He was a good leader on the floor and seldom had a turnover."

Ford had a similar impact this season in leading Texas to its first Final Four appearance since 1947. With his quickness and an uncanny knack for finding open teammates with deft passes, Ford dominated games even though he stands only 5-foot-10 and weighs 165 pounds. He led the Longhorns in points, steals and assists.

"God gave me the ability to see things and get the ball where it needs to be," Ford said. "Most of it is instincts."

Ford was an easy winner of the award, totaling 4,418 points, 846 more than Xavier forward David West. Oklahoma guard Hollis Price finished third with 3,311 points, followed by Kansas forward Nick Collison with 3,264 points and Marquette guard Dwyane Wade with

2,522 points.

Ford already had been named the Naismith Player of the Year but sounded genuinely surprised to have won the Wooden Award.

"I really thought Nick Collison was going to pull it out," Ford said.

No chance, as Ford was the leader on the court and in the clubhouse.

Texas Coach Rick Barnes recalled Saturday a conversation he had last season during a timeout in a close game against Stanford.

"He walked over to the bench and said 'Coach, what are you thinking right now?'" Barnes recalled. "I said 'I don't know, what are you thinking right now?' He said 'I think I need to take over the game,' and I said, 'Be my guest.'"