

THE BROWN DAILY HERALD

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Herald poll shows students now against arming DPS

Student opinion appears to have swung away from arming Department of Public Safety officers in the last year, a Herald poll conducted this week shows.

Of 205 undergraduates polled April 14 - 16, 56.1 percent oppose arming the Brown police, with 34.1 percent in support. But student opinion was evenly split in a Herald poll March 2002, with 37.8 percent supporting, 37.8 percent against and 24.3 undecided or no opinion on arming.

In the fall of 2001 arming became a hotly-debated issue after a rash of assaults and robberies near campus. President Ruth Simmons announced she would decide on arming by the end of last semester, but later postponed her choice indefinitely.

The Herald polled students on four other national and campus issues.

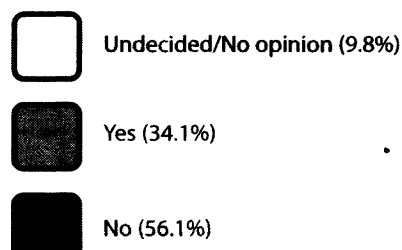
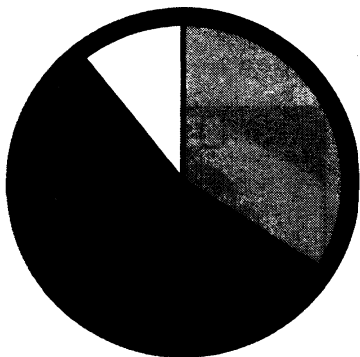
In stark contrast to national opinion — but in tune with the results of polls conducted in past weeks at Harvard University and the University of Pennsylvania — 39 percent of students somewhat or strongly support the war, while 57.6 percent oppose it. In a Gallup Poll conducted between April 14 - 16, 73 percent of Americans responded in favor of the war with Iraq.

Asked whether race should be a factor in college admission, 54.1 percent of students said race should be considered, with 40 percent opposed. Male respondents were less likely to approve of race in college admission, with 48 percent in favor, compared to 60 percent of female students. A March Associated Press poll found the nation evenly split on the issue.

Although the University announced in March its plans to renovate the Ratty, only 6.3 percent of students felt it should be Brown's first campus life construction priority. Thirty-five percent favored a student center, followed by 26 percent who wanted a large auditorium or performance space. Improved athletic facilities and dorm renovations found support from 17.6 percent and 13.7 percent of respondents, respectively. All five projects were named in an October 2002 Undergraduate Council of Students report to the Office of Campus Life and Student Services as much-needed long-term improvements.

Adding pluses and minuses to the grading system, an issue fiercely discussed on campus for much of the year until the change was voted down by the College Curriculum Council in February, was

Should Brown police be armed?



resoundingly rejected by students. Only 32.7 percent of respondents supported pluses and minuses to 63.4 percent opposed.

see POLL RESULTS, page 5



Sara Perkins / Herald

Brown's Taekwondo club wowed attendees of Thursday's Asian Arts Festival.

Providence debate league brings discourse to inner city

BY JESSICA WEISBERG

For many, the term "high school debate team" reeks of elitism. Only blazer-wearing students predestined to attend an Ivy League school gather around the "debate table" in the stereotypical high school cafeteria. But a group of Brown students want that to change.

Since its creation in 1997, the Urban Debate League has democratized debate by establishing extra-curricular debate programs in inner-city high schools across the country. Brown's Swearer Center for Public Service houses the Providence chapter of the Urban Debate League, which has established debate

teams in eight schools in the Providence area. The teams compete against each other about once a month with the help of about 20 Brown students, who serve as judges, and a handful of undergraduate assistant coaches.

"Debate gives students an empowered voice," said Lisa Heller, executive director of the Providence UDL. "The school system creates a very passive learning experience. Debate is something students can engage in."

Heller said below-average students are commonly the most interested in

see DEBATE, page 9

ARTS & CULTURE REVIEW

Asian Arts Fest. thrills audience

BY JOANNE PARK

Clapping bamboo sticks, awesome Taekwondo feats, someone's "second stand-up (ever)" and an explanation of the Providence refugee experience were but a few of the performances that marked this year's Asian Arts Festival in Salomon.

Riveting a large crowd Thursday night, performers presented both the old and the new in a series of musical and artistic performances.

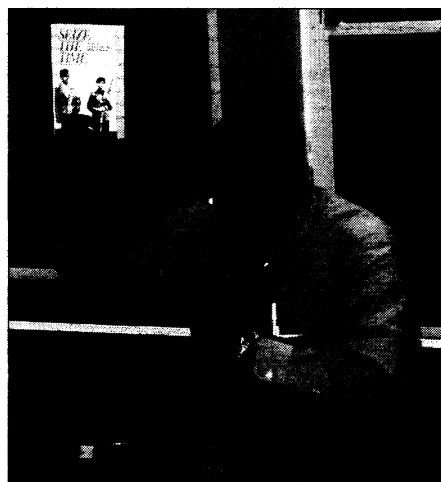
Organized by the Asian American Students Association at Brown, the festival involved students from the Rhode Island School of Design and the Providence Youth Student Movement. The festival, emceed by Praveen Basaviah '05, Melissa Koh '03 and Jennet Sambour '03, featured displayed artwork, films and other forms of entertainment.

In line with an ancient Chinese custom, the Brown Lion Dance group commenced the occasion with a celebratory dance featuring two lions sliding across the stage to music.

The traditional Filipino dance tinikling saw dancers square off with one another as they maneuvered between two clapping bamboo poles. Performed to both traditional and hip-hop music, the rousing act stirred up the crowd.

Brown Taekwondo Club, which recently placed third in the national collegiate tournament, demonstrated techniques

see ASIAN ARTS, page 4



Kia Hayes / Herald

Bobby Seale in his trademark beret.

Seale outlines Black Panthers' history

BY KIA HAYES

Racism and police brutality were 50 times worse in the 1960s than they are today, said Bobby Seale, original chairman and co-founder of the Black Panther Party for Self-Defense, Thursday night.

During a lecture in MacMillan, Seale outlined the history of the BPP, described his personal experiences within it and offered words of criticism for the New Black Panther Party.

Seale, wearing the trademark black beret, regaled the audience with tales of his days organizing the Black Panthers with co-founder and Ministry of Defense Huey P. Newton and shared with the audi-

ence both amusing and serious experiences he had as a black activist during that time.

In the early 1960s, Seale said daily acts of police brutality were never made public in the media, and peaceful protesters were severely beaten and killed on numerous occasions. The BPP was started as a means of defending black communities against the police, he said.

"We picked up firearms to defend ourselves," Seale said.

Seale said the BPP has been "stereotyped and distorted" due to the FBI's

see SEALE, page 9

INSIDE FRIDAY, APRIL 18, 2003

"Dance-o-Matic" show at the Production Workshop enlivens audiences
arts & culture, page 3

The Herald's student opinion poll looks at issues from campus life to the Iraq war
page 5

Post takes a look at the branding of American youth in the 1990s
page 6

Nick Bayard '04 shows us the lessons we can learn from the natural world
opinions, page 11

Women's track team takes first at eight team track meet last weekend
sports, page 12

TODAY'S FORECAST



partly cloudy
high 47
low 37

THIS MORNING

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WEATHER

TODAY	SATURDAY	SUNDAY	MONDAY
			
High 47 Low 37 partly cloudy	High 53 Low 40 partly cloudy	High 57 Low 49 mostly cloudy	High 55 Low 47 scattered showers

GRAPHICS BY TED WU

CALENDAR

EXHIBITION — "The Work of Five Decades," Walter Feldman. David Winton Iell Gallery, List Art Center, 11 a.m.

FILM — "Better Luck Tomorrow," a behind the scenes look at the making of he film with special guest, actor Roger Fan '94, Alumni Relations. Peterutti ounge, Faunce House, noon.

SPORTS — Women's Tennis vs. Columbia, Department of Athletics. rickson Athletic Complex, 2 p.m.

LECTURE — "Consent Theory for Libertarians," John Simmons, University of irginia, Department of Philosophy. Room 119, Gerard House, 4 p.m.

THEATER — "As Five Years Pass," Department of Theatre, Speech, and ance. Leeds Theatre, 8 p.m.

CROSSWORD

ACROSS

1 Deceitful sort
6 Give a funny look
10 Straight
14 Mei's successor
15 Victorian
16 Unite
17 "It's getting late"
20 Opinion
21 Series
22 Significant period
24 Ballet jump
25 Continues furiously, as a storm
27 Northwestern city on I-90
31 Certain Slav
33 U.S. Airways datum: Abbr.
34 1962 villain played by Joseph Wiseman
35 Telepathy, e.g.
36 Comics Dell and Kaplan
38 Freight weight
39 Dough dispensers?
41 Gasteyer of "Saturday Night Live"
42 Maidstone's county
43 Parker/Hart comic strip
48 Redecorate, in a way
49 Skip
50 Scull
52 Carnival site
53 Resting place
54 Postgrad deg.
57 Getting past the bouncer, say
61 Night star
62 Kind of waterproofing oil
63 Senior
64 Peck/Remick thriller, with "The"
65 Ref. tomes
66 Flushed

DOWN

1 Barbra's "A Star Is Born" costar
2 Zip
3 Dear woman?
4 Try to win, with "for"
5 Bouillabaisse, e.g.
6 First game
7 Lab warning?
8 Free
9 May birthstones
10 What a "V" sign might mean
11 Tried the coin again
12 Radius neighbor
13 Anxious
18 Ballet garb
19 "Eleni" author
24 Patient fellow
26 Certain lineman
27 Like some poor urban areas
28 Prohibit
29 Privy to
30 Elvis's "___ Be Cruel"
31 Scrap
32 Bk. after Nehemiah

36 Stare at, as another's eyes
37 Egg Beaters, to eggs, e.g.
40 Namibia, before 1990: Abbr.
42 Hobbyist's purchase
44 Letters for Jesus
45 What's happening
46 Old Dodge
47 Keeper, so it's said
50 Kon-Tiki Museum site
51 "Excuse me..."
54 Anti-DUI group
55 Engendered
56 "Not ___ eye in..."
58 Finished first
59 "What's the rest?"
60 Actor Gulager

ANSWER TO PREVIOUS PUZZLE:

B	E	S	S	P	I	N	C	E	R	L	A	W
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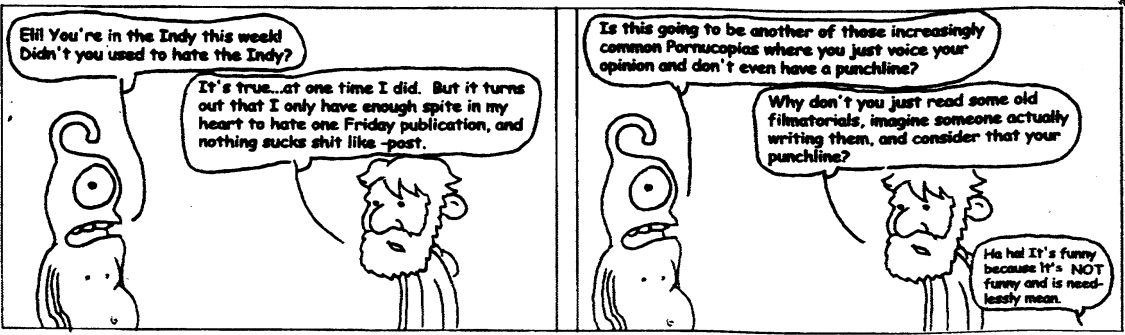
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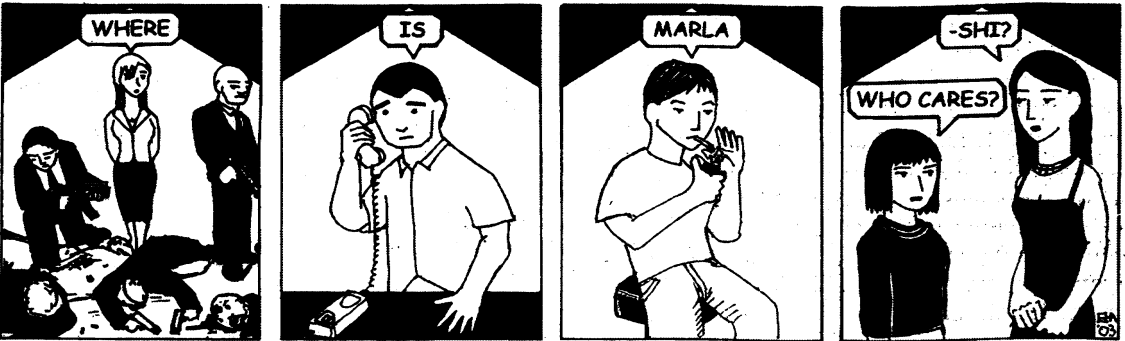
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By Alan J. Weiss
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Pornucopia Eli Swiney



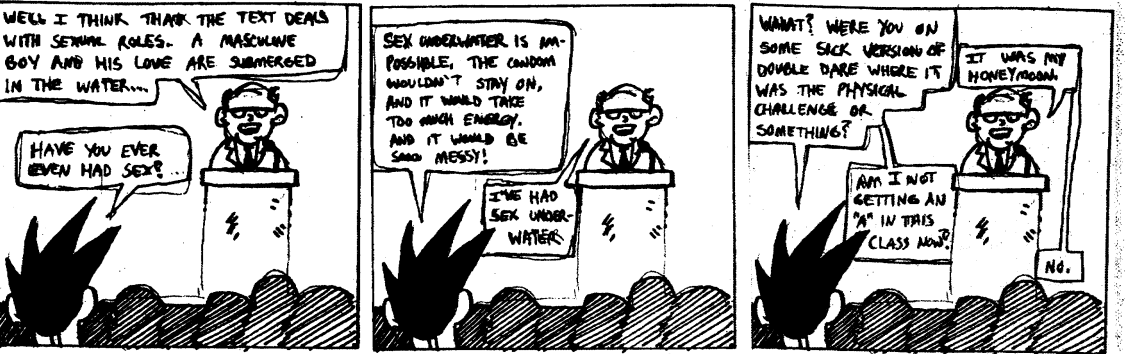
A Story Of Eddie Ahn



Coup de Grace Grace Farris



My Best Effort Andy Hull and Will Newman



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



MENUS

THE RATTY

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

DINNER — Vegetarian Chick Pea Soup, New England Clam Chowder, Cajun Roast Beef, 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
Bena Lesley, President
Kerry Miller, Vice President
Jamie Wolosky, Treasurer
Joseph Laganas, Secretary

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ARTS & CULTURE

FRIDAY, APRIL 18, 2003 • PAGE 3

“Dance-O-Matic,” a fun and innovative PW addition

Creative show allows audience members to choose the costumes, songs and styles for each performance

BY JEN SOPCHOCKCHAI

With good music, great dancers and influential audience participation, “Dance-O-Matic” is a fun and innovative addition to Production Workshop’s creative history.

The show, starting at Bigelow Theater tonight, is a four-night process in which audience members become choreographers. For each of the first three productions, the audience makes a series of choices to construct a solo, a duet and a trio. They choose from 135 song titles, 101 styles of expression and 22 costumes. Choices range from the music of Billy Joel to Chopin, the styles of Kung Fu to under the sea and costumes from basketball jerseys to poofy wigs. The lengthy and diverse archive of songs and styles is presented to the audience in list form at the beginning of the show. There is literally something for everyone, and variety is unavoidable.

On the fourth night, nine dance pieces — three from

each of the previous nights — will be presented, with a few more decisions for the audience to make.

“The goal is to have everything culminate in one huge dance piece that we can say was choreographed by hundreds of people on the Brown campus,” Director Ben Asriel ’03 said.

To prepare for the show, the three dancers — Nicole Applebaum ’05, Caedra Scott-Flaherty ’05 and Kemen Austin ’06 — learned three “phrases,” or series of choreographed movements, labeled A, B and C. Every piece the audience designs is based on these phrases, but the same movements are new and fresh every time because the dancers can put a different spin on them.

The most impressive aspect of the show was the dancers’ ability to modify the tone of a piece and adapt to the conditions chosen by the audience while not straying from the original phrases choreographed by Asriel, Kyle Shepard ’04 and Ruth Streiter ’03. A different character and personality is infused into the dance phrases with every combination. The dancers aren’t just going through the motions — they are acting and giving meaning to movement.

“Dance-O-Matic” makes modern dance accessible and

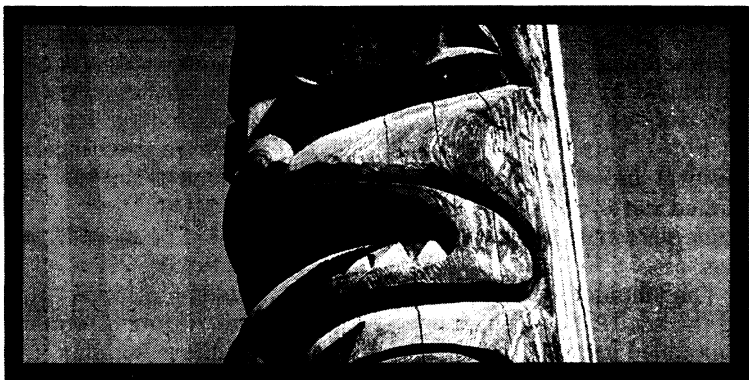
enjoyable for theater patrons who are not used to the art form. Asriel said he wanted to introduce people to modern dance and allay any unwarranted fears they may have about a performance art that is often considered elitist. He succeeds on all counts, making the audience a part of an enjoyable and experimental artistic project as well as shattering any misgivings skeptics may have about modern dance.

For a production so dependent upon the audience, “Dance-O-Matic” is efficient and well-organized. The voting system went smoothly, and the dancers did not miss a beat when it came to working on the spot. The separate pieces also melded together seamlessly.

The lighting and sound crew for this show should also be commended — the tech staff has to be able to improvise and adjust to audience selections almost as much as the dancers.

But the dancers are the stars here and, as Asriel said, “Basically, it’s a showcase of these three women.”

Herald staff writer Jen Sopchokchai ’05 covers arts and culture at Brown. She can be reached at jsopchokchai@browndailyherald.com.



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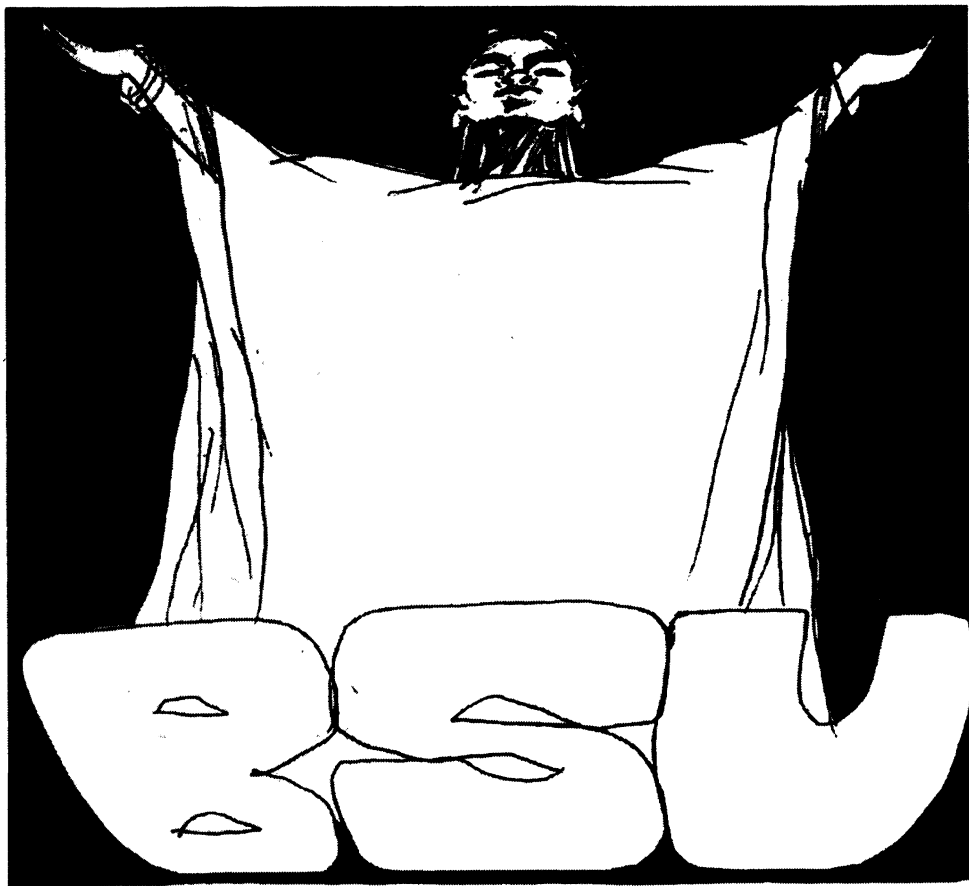
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Sara Perkins / Herald

The performances at the Asian Arts Festival had a wide range. LEFT: The head of a dragon used in a traditional dance. RIGHT: Break dancers showed their stuff on stage.

W. lax

continued from page 12

game, Passano scored her second goal of the game to regain the lead for Brown. But the Terriers came back yet again with three more goals before the end of the game to make the final score 10-8.

"It was a great game," Passano said. "We just didn't get the little things that we needed to. We didn't pull them all together at the same time."

Ingram said the two things upon which the team is looking

to improve are draw control and shooting percentages.

"Shooting is a big part of the game, and we did not have many quality shots," Ingram said. "On Sunday, we knew the draw controls were crucial, and BU doubled our draw control wins."

Brown scored eight goals on 25 shots and won only 7 out of 20 of the draw controls.

The next game for the women is on Wednesday at Boston College. According to Ingram the scouting reports indicate that BC is a much-improved team, currently hold-

ing a 5-3 record. But she said she was confident that if they concentrate on coming through on the little things, the Bears will play well.

"For the majority of the BU game we were there," Ingram said. "If we come out as strong as we did in the BU game and focus on winning the draw control and better shooting — the two things key to our success — the victory will take care of itself."

Sports staff writer Jinhee Chung '05 can be reached at jchung@browndailyherald.com.

Asian arts

continued from page 1

from the Korean martial art form, ranging from breaking to "poomse," the first technique designated for the black belt, according to Joseph Fungsang '06.

A 360-degree double-break — a full turn followed by breaking two blocks — and a 540-degree single-break by a blindfolded member — a one-and-a-half turn with one block — impressed the audience.

Amusing the crowd with his observations of the way Asian Americans are portrayed in the United States, Jan Seng '04 performed his comedy act, "My Second Stand Up Act (Ever)."

"I've always found it disturbing that (people) seem to think there's a pan-ethnic language out there called ching-chong," Seng said. "That everybody knows how to better speak than we do," he quipped.

Brown Break Dancing Club further enthused the audience through its energetic "Freestyle Sessions" in a vigorous performance.

"On Love and Kindness," a commanding spoken word performance by Alicia Chang '04 and Juhyung Harold Lee '06, included ruminations on the political and social scene in the United States, along with the palpable personal and racial struggles.

The Filipino Alliance presented the act, "Pandango Sa Ilaw," a modified form of the fandango dance that was introduced to the Philippines during the period of Spain's colonization. Diana Dizon '04.5, Mena Ramos '05 and Joanne Villanueva '05 danced to mellow music, each balancing glass-encased candles on their heads.

Socially conscious performances like "Womyn's Piece" and "A Mosaic of Filipino Voices" explored issues such as the objectification of Asian-American women and the Filipina-American experience. Stereotypes and struggles between members of the Asian-American community were analyzed and joked about.

Robam Kanseng Snae, a form of folk dance native to Khmer Islam, paired four women with

Brown Break

Dancing Club further enthused the audience through its energetic "Freestyle Sessions" in a vigorous performance.

four men, who attempted to entice the women with a special aphrodisiac. The performers integrated tantalizing movements and light-hearted banter in the form of dance.

The festival also featured members of PrYSM, a lobbying group against the deportation of about 1,500 Cambodians and other Southeast Asians to their native countries.

A short documentary by PrYSM depicted the experience of a refugee who, despite knowing "home is America right here," is forced to await his departure to a country whose language he does not know.

The PrYSM group said the number of Southeast Asians in the United States who are living in poverty is further cause for their protests, citing Sept. 11, 2001 — which led to an increase in deportations — as the date "we learned to hate."

"We shall not be moved," said members of PrYSM.

RISD students contributed to the festival through student films, including Joanza Lo's "Best of Both Worlds" and Joey Kan's "Tranquil Paths," which ran successive images of Hong Kong that were at once modern and traditional.

Brown Taiwan Society presented "Taiwan Through the Eyes of Contemporary Film," which explored members of Taiwan's new wave cinema and featured events like the 1999 earthquake and the culture of aboriginal families in Taiwan.

Jay Lee '03 also gave a performance of Kung Fu, or Wushu, the formal name for China's national sport, with the use of a gun, or a six foot-tapered staff.

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

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Lea Anne Hegg '03:

"Negotiating the Crowd:
Field Research Among the
Muslims of Benares"

Monday, April 21, 4 PM

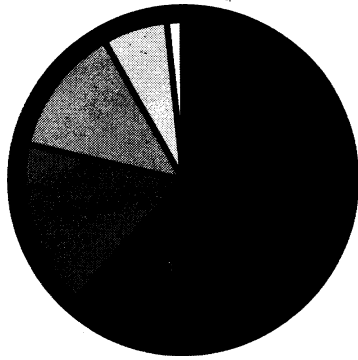
Watson Institute, 111 Thayer Street
McKinney Conference Room

Lea Anne studied in India through the University of Wisconsin-Madison College Year in India, Varanasi program during 2001-02. Her concentrations are Development Studies and South Asian Studies.

Poll results

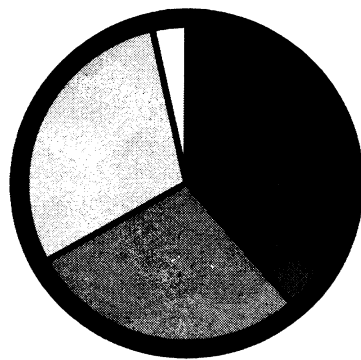
continued from page 1
— Herald staff reports

What should be the University's first Campus Life priority?



- ☐ Undecided/No opinion (1.5%)
- ☐ Ratty renovations (6.3%)
- ☐ Dorm renovations (13.7%)
- ☐ Improved athletics facilities (17.6%)
- ☐ Large auditorium or performance space (26.9%)
- ☐ Student center (35.1%)

To what extent do you support or oppose the current U.S. military action against Iraq?

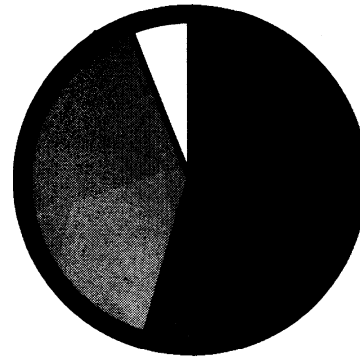


- ☐ Undecided/No opinion (3.4%)
- ☐ Strongly oppose (29.8%)
- ☐ Somewhat oppose (27.8%)
- ☐ Somewhat support (28.8%)
- ☐ Strongly support (10.2%)

Polling information

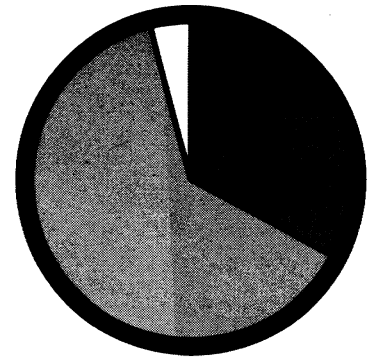
The Herald polled 205 undergraduates, 100 male and 105 female, from a randomly-selected pool of 400 students called April 14-16. Results had a margin of error of less than +/- 7%.

Should universities consider race as a factor in admission?



- ☐ Undecided/No opinion (5.9%)
- ☐ No (40%)
- ☐ Yes (54.1%)

Should Brown add pluses and minuses to the grading system?



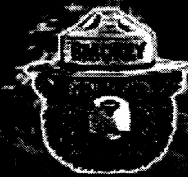
- ☐ Undecided/No opinion (3.9%)
- ☐ No (63.4%)
- ☐ Yes (32.7%)

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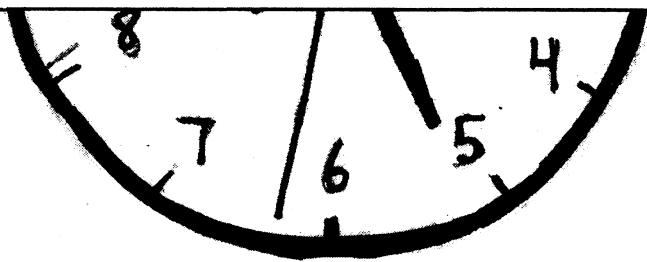
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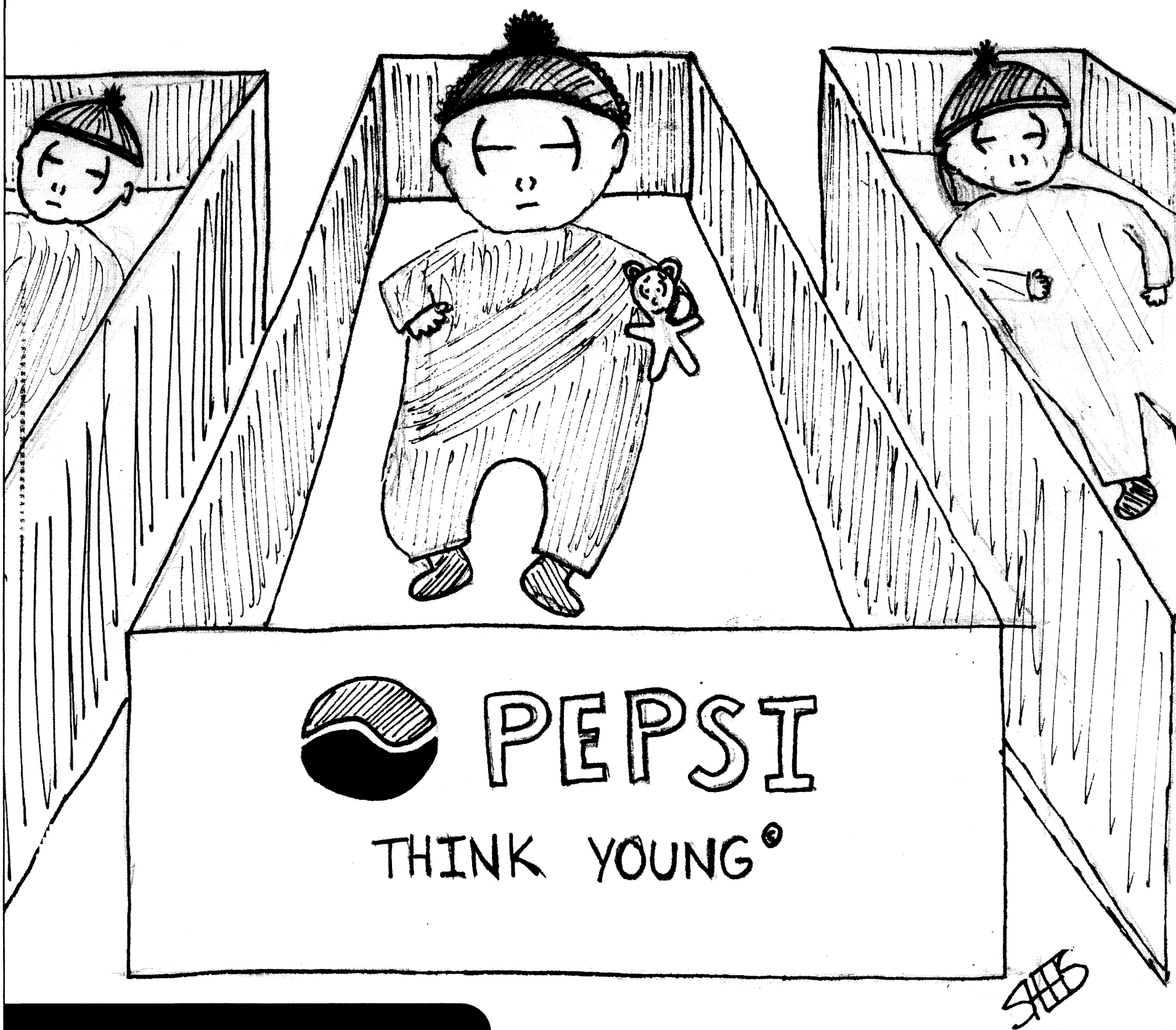


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MATERNITY WARD



04.18.03 issue 10 volume 4

post

FROM THE EDITORS

Two weeks ago this space looked at the coverage of the war by the major television networks. Now that the Hussein regime has fallen, and Iraq is for the moment under American military control, some information about how CNN has maintained its presence in Iraq has come to public attention.

For the past decade, CNN was the only television network to have a Baghdad bureau. Now that the Hussein regime is no longer suppressing American media coverage in Iraq, CNN's chief news executive, Eason Jordan, was able to write an op-ed piece in the New York Times describing previously unreported stories CNN gathered in Iraq. He wrote:

"One Foreign Ministry officer told me of a colleague who, finding out his brother had been executed by the regime, was forced, as a test of loyalty, to write a letter of congratulations on the act to Saddam Hussein. An aide to Uday once told me why he had no front teeth: henchmen had ripped them out with pliers and told him never to wear dentures, so he would always remember the price to be paid for upsetting his boss. Again, we could not broadcast anything these men said to us."

There are mere examples of some of the things that Jordan and his colleagues were told, but could not reveal. After an appearance on CNN discussing these issues, many began to criticize Jordan for unethical reporting. Associate editor of The New Republic, Franklin Foer, wrote on the editorial page of the Wall Street Journal that Jordan should be "apologizing for [CNN's] cooperation with Iraq's erstwhile information ministry—and admitting that CNN policy hinders truthful coverage of dictatorships."

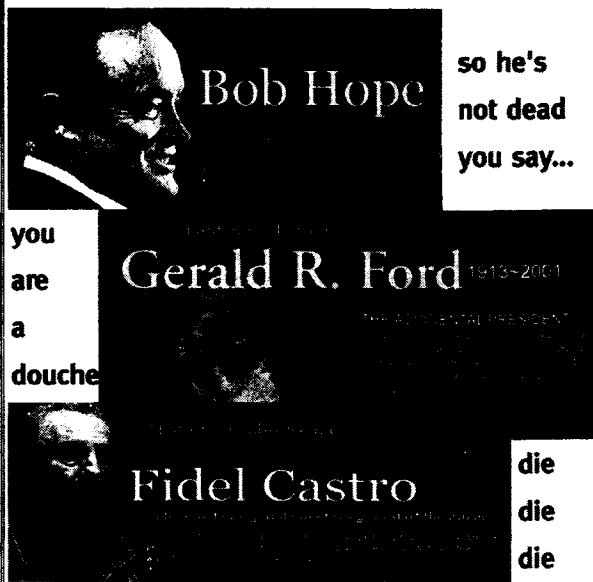
There is no doubt that Jordan's decision to

cooperate with the Iraqi regime compromised the accuracy of CNN's coverage. But even more would have been lost had he jeopardized the lives of his reporters and the courageous Iraqis who helped them. Jordan's previous claims that CNN offered full coverage in Iraq do seem hypocritical now, but his decision to maintain the crucial coverage of internal workings in Iraq despite some collusion with Baghdad was—and still is—a good one.

All news must be taken in context, and context is only possible when there are a variety of news sources to compare. Just as Fox News clearly identifies its pro-American slant, we similarly hope that when CNN gains access to vile dictators (Assad in Syria, Castro in Cuba), it informs the viewer that their access comes with restrictive provisions. If the American media doesn't contextualize their reports, they're no more responsible than Al-Jazeera.

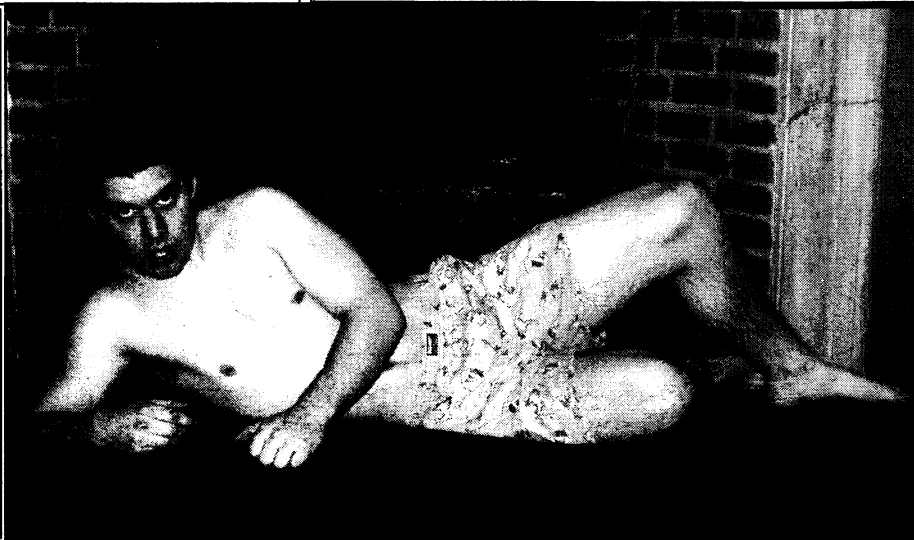
Post-

CNN'S NEWLY DEAD



ben kamber '05 hails from sunny seattle, where he spends his summers flying kites and skipping down crowded streets with a gleeful look on his face. he aspires to one day have his own apothecary shoppe, but in the meantime is content selling funnel cake and playing A's greatest hits on mandolin. look for his shining face next weekend in "much ado about nothing."

if you like ben, contact post@browndailyherald.com



PAGE 2 GUY & GIRL: shakespeare on the green edition



rachel bonds '05 is a natural-born southerner, fluent in six languages and a specialist in 18th century french poetry. when she isn't reaping the benefits of her lucrative figure skating career, she can be found on the new york club scene, working as a lounge singer. if you missed her in last month's "six characters in search of an author," be sure to catch her next week in "the winter's tale."

if you like rachel, contact post@browndailyherald.com

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

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

"As was shown in "Mononoke," Miyazaki is a master of creation. He populates Chihiro's world with characters so bizarrely conceived that they may frighten the young or the Mormon, but they still maintain vestiges of anthropomorphism."

— john feuerstein
on the dvd release
of "spirited away"
» page 7

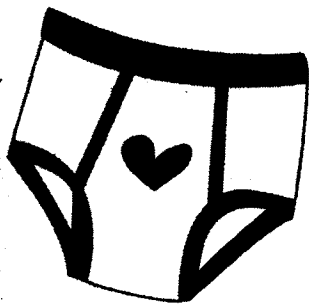
I am not going to tell passionate PDAers to reign in their hormones, even though part of me would like to. Instead, I offer this practical suggestion to those of us subject to their desires: clap. If these performers want an audience, give them one.

— miss ilz
» page 3

POST-list

RONALD MCRUMSFELD

- 1 **ROSS AND JOEY COMPETE FOR AFRICAN-AMERICAN WOMAN ON FRIENDS** UPN's *Girlfriends* retaliates with slaying of Miami Vice star Don Johnson.
- 2 **IDENTITY** John Cusack is killed off by his own romantic comedies in increasingly violent ways. Sounds like somebody's got a case of the Mondays.
- 3 **REAL TIME WITH BILL MAHER** If I wanted to see a cat skin himself and eat his own carcass, I'd watch Dennis Miller Live reruns. Until then, "Real Time" is as real as it gets.
- 4 **TOMMY LEE CLEARED IN BOY'S DROWNING DEATH** Defense council claims further convictions on Tommy's record would disrupt the Motley Crue "Behind the Music" "success-decline-redemption" narrative arc.
- 5 **TNN CHANGES ITS NAME TO SPIKE TV** Television viewers all across America announce, "What? They changed their name? Wow, that almost makes me want to watch Nascar. Almost."
- 6 **DR ATKINS DIES IN TRAGIC ACCIDENT** My mother considers falling down a flight of stairs to drop those last five pounds.
- 7 **MICHAEL JORDAN PLAYS IN LAST NBA GAME** CNN now feels comfortable admitting they were hiding knowledge that Jordan punched Kobe Bryant in the nuts.
- 8 **MONICA LEWINSKY HOSTS MR. PERSONALITY** Any subsequent jokes would just be playing into the hands of Bill O'Reilly. Dammit, they did it again!
- 9 **MADONNA TO RETOOL "AMERICAN LIFE VIDEO"** Will now feature the singer fel-lating Osama bin Laden. In front of a burning effigy of Donald Rumsfeld. While on cocaine.
- 10 **50 CENT AND JAY-Z TO TOUR TOGETHER** White suburban kids have collective panic attack, suddenly snap of their "thug lives," return to steady diet of Eagles and Sugar Ray.

four
year
itch

miss illz@browndailyherald.com

the problemati- zation of PDAs

BY ILANA ILLZ

I AM A SAD, SINGLE BROWN STUDENT WHO WAS ABSOLUTELY MORTIFIED BY THE PUBLIC DISPLAYS OF AFFECTION THAT TOOK PLACE ON THE MAIN GREEN DURING THIS WEEK'S TWO FLEETING DAYS OF SPRING. I SAW BOYS AND GIRLS (AS WELL AS GIRLS AND GIRLS) GETTING THEIR GROOVE ON IN PLAIN SIGHT! DON'T THESE EXHIBITIONISTS KNOW HOW GROSS AND DEPRESSING THIS SORT OF DEMONSTRATION IS FOR THE UNATTACHED? DO YOU AGREE, MISS ILLZ, THAT PUBLICLY PUCKERING UP IS DOWNRIGHT DISRESPECTFUL? HOW CAN WE GET PEOPLE TO STOP?

—uptight undergrad

So this week the gods relented and gave us our first taste of spring and I, for one, cannot get enough of the sweet ambrosia that is sunlight. The birds are singing, the flowers have budded and appear almost ready to burst into that scandalously naked burst of petals we call full bloom. Like blossoms, Brown students are itching to strip down to their skivvies and get it on! Yet unlike blossoms, Brown students' mode of mating is not necessarily appropriate to high-visibility public spaces. It seems that I must, at long last, take a stand on the ever-controversial subject of the PDA.

Let's map out the debate. Free-Lovin' Hippie/Avant-Garde/Wife-Swapping types speak out against the censorship of sexuality in any way, even on the Main Green. People have a right to do it, they clamor, and we have a right to watch! Soccer Mom/Christian Coalition/Generally Prude types contest that their right to sit in the sun unmolested is violated by Just Do It guys and gals. Should we adopt legislation like the no-smoking-anywhere laws so trendy all across our health-conscious nation? Or is there a less fascist (yes, I know how strong a word that is) way to go about resolving this issue?

In sex, as in everything else, there are varying degrees of intensity. Do I think a little kissy-kissy or rubby-rubby in the open air is such a big deal? Not really. My thought is that if some people want to make a spectacle of themselves, there is no reason why the rest of us shouldn't enjoy it. The real question is, how much is too much?

If we're talking about pure taste, I would say that any rhythmic motion or exposed genitalia is a problem. If we're talking about the right to pursue individual happiness versus obscenity

laws, I'll just let the Brown cops field that one. If we're talking about what's appropriate with respect to tour groups and little children passing through campus, I would say, who cares? This is our university and the issue is really only relevant to active members of the Brown community.

I am not going to tell passionate PDAers to reign in their hormones, even though part of me would like to. Instead, I offer this practical suggestion to those of us subject to their desires: clap. If these performers want an audience, give them one. Like what you see? Applause is appropriate. Think the canoodling cats ain't so cute? That's reason enough to heckle and peg them with (small and innocuous) projectiles.

People often treat public space like it's private, yet they take for granted that the public won't respond to their behavior. The majority of us innocent bystanders respect this unfair and unreasonable expectation. I beg the question, why should we? When we fail to respond to the mating rites thrust upon us by callous couples, we provide them with tacit approval. I think that what happens in front of everyone becomes everyone's business. If other people want to air their dirty laundry, then I say, go sniff!

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 04.18.03 post-

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branded FOR LIFE?

ALISSA QUART '94 RESEARCHED THE EFFECTS OF MARKETING ON YOUNG PEOPLE. WHAT SHE FOUND WAS A GENERATION OF ANGRY KIDS IN DESIGNER JEANS.

BY ELLEN WERNECKE

It's always irritated me that my sister can walk through a shoe store and tell me who at her high school is wearing each shoe. Or that some people actually believe Old Navy and the Gap are different, other than having divergent price scales and dissimilar lighting. I could never distinguish between Pepsi and Coke, Ralph and Tommy, McDonalds fries and Burger King fries.

So maybe it was more ignorance than knowledge that brought me to "Branded: The Buying and Selling of Teenagers," a book which contends that teenagers today are so attuned to brand marketing they can no longer define themselves outside of what they buy. The introduction describes Generation Y—those born between 1979 and 1995—as "bombarded and defined by name products...raised by a commodity culture from the cradle." We "dream in Hi-definition and Sony sound." We "snap up the newest Nike sneakers like aliens returning to the mother ship." Frightening images—but possibly apt ones. The further I read, the more I saw how my supposedly brand-less existence had been infiltrated by corporate culture. I was occasionally guilty of buying things with logos and using reverse-branding adjectives like "Aber-rific." *Nihilo sanctum estne?*

So when I spoke to Alissa Quart '94, the author of "Branded," I expected to be speaking with a hard-nosed brandbuster—after all, her book quotes from books with titles like "The \$100 Billion Dollar Allowance" and "Scapegoat Generation: America's War on Adolescents." Instead, Quart, a former editor of the College Hill Independent and a graduate of the Columbia School of Journalism, is a soft-spoken scholar who has thoroughly done her homework.

Quart identified the term "branding" for me as "defining kids' bodies and minds through spending," an act once exclusively the province of marketers but increasingly an act teenagers accomplish on their own. Teenagers, she said, are especially susceptible to the siren songs of marketers because of their anxieties about their physical and emotional metamorphoses.

"Marketers create a sense of inadequacy in teenagers that cashes in on what's already there," Quart said. "We need a new model for self-definition."

"My main problem is not kids having some nice things — or a lot of nice things. It's the spending beyond needs and the formation of a bad self-image," Quart said. "It's not 'I want a pair of Seven jeans.' It's 'I need 10 pairs of Seven jeans because my ass is huge.' Some other proclaimed inadequacy needs to be addressed there."

In pursuit of her hypothesis in "Branded," Quart visits two annual Advertising and Promoting to Kids conventions, hangs out with professional skaters and hunts down plastic surgeons who do implants for the under-18 set. And she talks to teenagers—focus-group fashionistas and punk DIY-ers, from prep schools to home-schools—many of whom seem aware of the ridiculousness of their "self-branding," yet unable, or unwilling to stop it. Indeed, while her final chapters portray teenage activists, demonstrating against branded schools and creating their own Buy Nothing Day campaigns, Quart suggests fair marketing practices might do more than Adbusters Junior in reducing the magnetism of the brand.

"The attempts to control ads in the '70s failed. We can't put too much stock in it. It has to come from the corporate end," Quart said. "The counter argument is 'They're teens, they can choose,' but we have to treat young citizens slightly differently." She would also like to see limitations on teenage focus groups and a ban on school ads. But what would

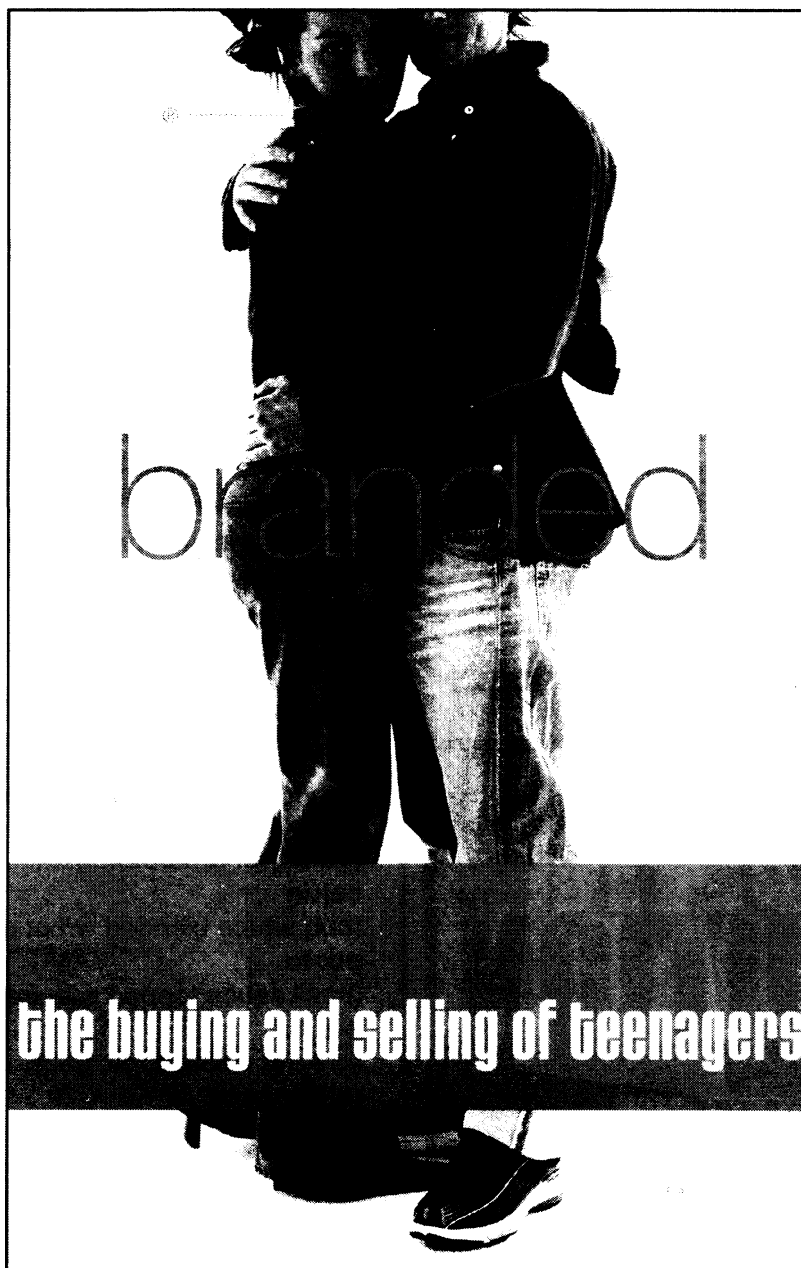
make the most difference, she said, is a change "within families—within kids themselves."

Quart went to great lengths to speak with those kids during the writing of "Branded." "I met kids through volunteer programs at schools, through teachers I knew," she said. "I stopped teenagers on the street or in the mall. I quizzed my friends' kids."

She hopes those teenagers will in turn read the finished product. "What I'm really interested in is how high school and college students react," Quart said. "I want them to say, 'I'm being controlled in certain ways. I want to find self-definition outside of certain things.'"

Her thesis may be too broad to completely defend in one book, but Quart never flinches from revealing what may be perceived as hypocrisy in her own arguments.

"Branded" opens with an eleven-year-old



Quart trying to decide whether to buy Esprit corduroys or Jordache jeans—a scenario that Quart describes as her first brush with branded consciousness. In a chapter entitled "Logo U.," Quart addresses the high-stakes game that is the college admissions process—and her own "branded" education at Brown.

"Going to (branded) schools helps you in a lot of different ways," Quart said. "It's not just status, it's what you learn there."

"In many ways I was created by the rigorous education I received at Brown. I wouldn't have been able to think as systematically about these issues had I not gotten that training."

"When I was sixteen," Quart writes, "I knew a handful of kids who went to Princeton Review classes. As I was terrible at math, I worried that my dreadful scores would embarrass my parents ... I would descend onto a Sylvan campus, where everyone had whipped

off a first novel and planned a congressional campaign by the age of eighteen." She goes on to chronicle the struggles of several juniors and seniors, one seeing three SAT tutors to raise her scores, another who describes his quest to get into Yale as a desire to "distinguish" himself "in the private school culture."

"It's about adultification,"

Quart said, "and having one's identity twisted to conform to the norms of success."

Quart admitted that prestigious schools with correspondingly low acceptance rates "often tap into the anxiety kids already feel about choosing colleges," just as clothing ads tap into teenagers' physical insecurities. Still, she said she doesn't regret her college choice—only the "intensification" of that process today.

Throughout "Branded," Quart frames the debate over marketing to teenagers as part of a larger trend towards materialism in American life. "Kids are forced to embrace the instrumental logic of consumerism at an earlier-than-ever age," Quart writes in her introduction. She said she thinks the market is shifting towards the "tween" or pre-teen demographic, the 8–13 set responsible for Fingerboards and Amanda Bynes movies. Does that make her thesis any less true for college kids?

"Well," Quart said, "You're not as susceptible. You're supposed to be less affected. I mean, you guys are in your own world, and you're emotionally less dependent on marketing." She points out that a lot of marketing to teenagers is "coercive"—the soda machines or fast food vendors on a closed campus, for instance. Still, she said, many of the marketing tricks that work on teenagers, such as peer-to-peer sales, also are used on college students.

Not that it stops there. "Our culture in the past ten years has been largely about status and transmission of that status through luxury," Quart said. "There's a very limited idea of what constitutes the good life." At the same time, "The United States is seen as a land of excess — living outside the rest of the world's ecology." She said all Americans, not just teenagers, need to seek out "ways of living that are less dependent on material goods"—especially in the shadow of war.

"In this moment we're redefining America—what it means to be a citizen here," Quart said, "and what we want to be projecting to the rest of the world."

Despite the appalling revelations of her research, Quart believes that if teenagers cannot stop the marketing machine, they have more clever ways of resisting its pull if they're aware of it. "Some among Generation Y have not taken the merchandising of their minds, bodies, and subjectivities lightly," reads the last paragraph of "Branded." "They are willing to fight back."

ellen werneck '06 would like to apologize to all those people she has called "aber-rific." just kidding, suckers.

Force of Luck

"BETTER LUCK TOMORROW" REINVENTS ASIAN AMERICAN CINEMA FROM THE GROUND UP

BY SWAN LEE

When you think of Asian actors in the cinema today, typical martial artists like Jackie Chan and Jet Li come to mind. The roles that Asians play in films are limited and few, but there is hope. "Better Luck Tomorrow" is an edgy flick that breaks Asian American actors out of these one-dimensional roles into savvy characters that are real, unsettling and controversial.

NO MORE SUZIE WONG, PLEASE

Director and co-writer Justin Lin has crafted a dark comedy about a group of not-so-typical Asian American high school students in a Los Angeles suburb. The story centers on Ben (Parry Shen) and his group of friends: Steve (John Cho), Daric (Roger Fan), Han (Sung Kang) and Virgil (Jason Tobin), all driven by the dream of academic success and entrance into an Ivy League university. The group eventually become entangled in disturbing exploits of sex, drugs, and violence. In their struggle to find their identity and place in the world, the

"This film is a test if the Asian American community can come together," actor and Brown alum Roger Fan '94 said. "If we do, it's going to define Asian America as a real group that needs to be catered to by the media."

The first three weeks of any independent film are critical in determining whether the film will expand to more theaters or disappear. Since first opening last weekend, the movie has amassed a significant \$30,000-per-screen average in 13 theaters. This weekend the movie opens in 10 more cities.

Grassroots efforts among the Greek community helped make "My Big Fat Greek Wedding" a big hit at the box office. Several Asian American interest groups are encouraging their members to see the movie and movie websites are asking for volunteers to help spread the word. Supporters have been distributing fliers and cards in the streets, sending mass emails across college campuses, and promoting the movie at random events like car shows. The film is drawing comparisons to Spike Lee's "She's Gotta Have It," which

brought out African Americans in droves and made the movie a mainstream success.

Currently, Lin and the cast members are touring the country, promoting the movie at screenings in various cities. So far the turnouts have made them pretty optimistic, but as Fan said, "the biggest hurdle lies ahead of us." Because of the attention MTV has focused on the film, Lin expects it to draw a large Asian audience,

but he also hopes to crossover to the mainstream audience as well.

REPRESENTATION?

Although Lin drew upon his own experiences growing up as an Asian American high school student in Orange County for this film, this is not a movie about race—it's about a group of teenagers that happen to be Asian Americans. That very fact has caused some controversy among those concerned about whether the breakthrough film is crossing boundaries by portraying Asian Americans in a negative light.

In a Q&A session at the Sundance Film Festival, one audience member criticized Lin for not painting a "more positive and helpful portrait" of his community. Movie critic Roger Ebert, who usually does not speak during such sessions, said, "What I find very offensive and condescending about your statement is nobody would say to a bunch of white filmmakers, 'How could you do this to your people?'"

Ebert later wrote in his review, "Until Indians, Asians and African Americans are shown with the same moral complexity as white characters, they are being short-changed, stereotyped, closed off from the full range of human response."

The cast encourages the dialogue and debate that is fostered by this film as a way to

address these questions of representation. The controversy demonstrates the film's impact and creates publicity for the movie, to the delight of executives.

MORE THAN A MOVIE

"We're on the brink of making Asian American history in Hollywood right now," Fan said. "I think in terms of forward progress in our community, we have to show Asian Americans as human people."

"Better Luck Tomorrow" is simply a universal story dealing with issues that everyone can relate to—just with Asian American characters. There is no doubt that how BLT pans out at the box office will redefine Hollywood's attitude towards Asian Americans playing such multifaceted characters. Audiences will have to decide for themselves what they want to see onscreen and if they are content to see another Asian face in another stereotypical role.

swan lee '05 knows a good thing when she sees one.

A documentary feature on "Better Luck Tomorrow" with an introduction by Roger Fan will screen in Peterutti Lounge Friday at noon.



boys shatter the stereotype of the overachieving "model minority" Asian American male.

"I'm hoping it will give Asian American males an opportunity to look sexy," said David Magdael of TC DM & Associates—one of the public relations company for BLT.

"Better Luck Tomorrow" debuted to some acclaim at the 2002 Sundance Film Festival as the first film to star Asian Americans that was made on their own terms. "Better Luck Tomorrow" (or BLT, as it is affectionately called by fans) does not feature kung-fu fighting masters, exotic Suzie Wongs, or computer geeks—Asian stereotypes that are still perpetuated on screen today.

MOBILIZATION

Lin's refusal to compromise his movie has made BLT even more of a miracle. Hollywood executives who saw the film as potentially appealing to the lucrative teen audience offered Lin the money upfront if he would change to an all white, all black, or all Latino cast. Lin refused.

By maxing out ten credit cards, using free locations and borrowing equipment, Lin managed to make the film with \$250,000 and a donation from a serendipitous meeting with MC Hammer. The cast and crew worked for free and slept on the floor of his parents' home.

MTV Films then bought BLT for just under \$1 million; but with little advertising capital, the producers have had to rely on a strong grassroots movement to promote the movie. Asian-American communities are well aware that future films like BLT hinge on its success. Box office earnings will show Hollywood executives whether or not there is a market for the Asian-American community—a demographic which they do not even consider at this point.

FIVE QUESTIONS WITH ROGER FAN '94

Why did you get involved with "Better Luck Tomorrow"?

What attracted me was the script. The first time I read it I was shocked and stunned that I had to read it twice. I never got a chance to play a lead. I always felt I was allowed to practice on the practice field and not allowed to play in the game. That's what I dreamt about—to play the real roles that Brad Pitt, Harrison Ford and Ben Affleck get to play. It's cool to have opportunities to act with other Asian actors. I usually have to compete against them for shitty kung-fu roles. We realized instead of competing we can make something so amazing to work together as a group. I discovered I have a family and support network.

Compared to other projects you were in, how was this process different?

"BLT" gave us hope. We wanted the opportunity to play three-dimensional roles. In the media it's one-dimensional—it's white. There is going to be a tomorrow where hopefully my kids won't have to deal with these same issues. Life is imitating art. We have to make projects to show what it is to be American.

What did you concentrate in at Brown?

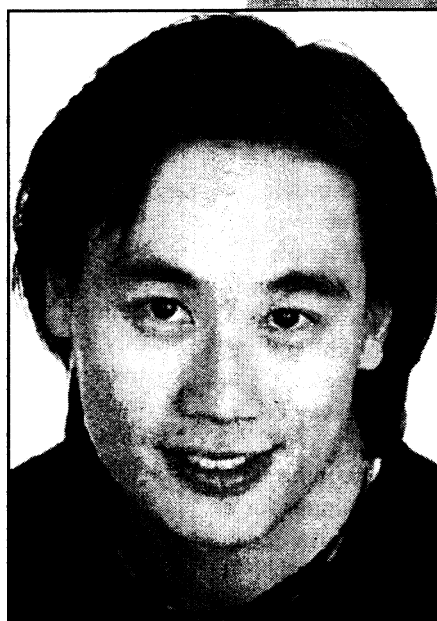
Sociology/economics. I basically majored in utter confusion. I picked econ because I thought I wanted to be a big guy on Wall Street. I didn't have lots of role models of what I wanted to do in life. I grew up in a world with limited possibilities from the media.

What kinds of things did you do at Brown?

I was on the swim team. I spent most of the time swimming, hanging out, wondering what the heck I'm doing in my life.

Any memorable moments?

Hanging out at the ratty for five hours talking to friends. Late night trips to Boston. One summer I spent at Brown living with ten strangers was one of the best experiences of my life. And just hanging out on Thayer.



special features

JOHN FEUERSTEIN

John Lasseter introduces Disney's latest release, *Spirited Away* by saying, "It's a story about a ten year-old girl, Chihiro, who is very apathetic and whiny and complain-y about what happens to her. So have fun, because you're in for a treat." Truer words could not have been spoken: this film is about a ten year-old girl. And she is apathetic. And whiny. But similar to his first wide-release title, *Princess Mononoke*, auteur (i.e., director, artist, animator, sound engineer) Hayao Miyazaki has demonstrated through his fanatical eye for detail and heart for fantasy that he can tell a story. Now Japan's highest grossing domestic film ever comes stateside on a Disney Special Edition 2-DVD set.

Chihiro follows her parents into an amusement park one day and, of course, watches as they turn into pigs. She soon learns that she and her now porcine progenitors have stumbled upon a bathhouse for spirits. On its surface, Chihiro's travails within this world form a modern morality play about the pitfalls of consumption within a Marxist framework. Inside, parents' evils are visited upon their children, greed is punished and hard work lauded.

However, on a deeper, intellectual level the film is a little girl's trip through a world filled with colorful and memorable creatures. As was shown in "Mononoke," Miyazaki is a master of creation. He populates Chihiro's world with characters so bizarrely conceived that they may frighten the young or the Mormon, but maintain vestiges of anthropomorphism. By they still the end of the film, you will certainly see bits of the Radish Spirit within yourself.

The vast and well-populated soundscape features the film's original Japanese language track, although it should really only be used by anime purists and native speakers because the English language track, mixed in Dolby Digital 5.1, was professionally produced in-house at Pixar's famous sound studios. The track syncs perfectly to the visuals, so unless you have an affinity for reading small yellow letters, there is little reason to stray.

For a two-disc set, the special features are fairly sparse. Disc one sports two featurettes—a goopy introduction to the film and a demi-feature called "The Art of Spirited Away," which blabbers on about making the film's English track more palatable for an English-speaking audience. While informative, it does feel like a chapter straight out of "Imperialism for Dummies" by Walt Disney—the narrator has the audacity to say that "Disney is glad to have this translation so now we can bring it to the world." Nice. The film's original trailers grace disc two along with a storyboard-to-screen comparison that expounds on the pre-writing process.

A 40-minute piece on the life of Miyazaki not only describes the film's influences, but also quite effectively shows the trip from script to screen. While the special features are middling, the film's charming story will thoroughly and enjoyably transport you to its mystical world of spirits, ghosts and communism.

ANGER MANAGEMENT

At first glance, it would seem that an Adam Sandler/Jack Nicholson comedy would be entertaining enough; Sandler seemed finally to be approaching rare form last year in "Punch-Drunk Love," and Nicholson has put his last three films—as he always does—squarely on his back. Yet Sandler only hit his peak under the direction of the acclaimed P.T. Anderson (he relapsed with last December's "Eight Crazy Nights") while Jack has never thrived in pure comedy. Throw in the fact that director Peter Segal's most notable previous work is "Tommy Boy," and the potential for disappointment is magnified.

With that frame of mind, however, "Anger Management" does just enough to avoid being a total letdown. It does have the pathetic sexual jokes and the type of humor that only insult a moviegoer's intelligence, but it floats by on Nicholson's presence, who seems to enjoy himself immensely throughout. Sandler, meanwhile, succeeds in managing not to flinch in the presence of his legendary co-star and eventually turns in his trademark comedy-by-rage performance. He and Nicholson finally show a hint of chemistry halfway through and try hopelessly to keep the movie alive, but it's only long after the script has gone stale. ★★☆☆☆

—dan brown



jamie kennedy is the end of civilization. "bio-dome" is looking more and more transcendent.

stay out of malibu

somehow, someone made a movie more offensive and less funny than "bringing down the house"

BY JESSICA WEISBERG

Dumb, funny movies fulfill an important societal function—sometimes you just need to sit in a comfy chair and blankly stare at a bunch of frolicking, stupid people—it's therapeutic. Yes, the dumb, funny movie is an acceptable and important genre of film; however, its scope of appropriate subject matter is limited. Bodily functions, for example, make an excellent thematic choice for such a film.

Slobbering, drunk, and ugly people make perfect protagonists for these movies. But these films must stay away from issues of any societal pertinence. Anything otherwise is a buzzkill analogous to an ethnic studies class taught by Pauly Shore.

The movie "Malibu's Most Wanted" is the perfect example of what could have been an almost decent dumb, funny movie if its creators had not chosen such a weighted social issue as the underlying theme of the movie. The movie tells the story of Brad Gluckman (Jamie Kennedy), a millionaire's son who's spent a few too many days watching BET and now dreams of being a rapper, attaching the words "shiz niz" to absolutely everything that he says. But Brad insists that his "ghetto superstar" ensemble and ridiculous way of speaking reflects "who he really is."

His father (Blair Underwood) is running for governor and fears that having a "wigger for a son" will ruin his chances of winning the race. So he hires two black actors from Julliard (Taye Diggs and Anthony Anderson) to pretend to kidnap Brad, take him to the ghetto

and "scare him white." However, things don't go quite as planned, which should allow for funny things to happen. Instead, Kennedy tries to score cheap laughs by talking in a racist form of gibberish, adopting "shiz," "izzle," and sometimes "shizzle," as a kind of hip-hop mantra.

Keep in mind, stupidity is acceptable if humorous. But in "Malibu," the former never fails to dilute the latter. A parody of the rap-off in "8 Mile" flops miserably: Brad's pants fall down as he screams the n-word before an understandably angry crowd who boo him off the stage and throw him in the dumpster. Several "comic" dream sequences, one of which includes a talking rat named Stuart Shizniz (Snoop Dogg), make the stomach churn as from a lethal ingestion of idiocy.

It wasn't enough that the film failed to be humorous—it also had to be truly offensive. Brad believes he is more at home in a black community because he listens to rap music and likes wearing chains and baggy clothes. Thus, a skewed image of hip-hop culture is defined as quintessence of the black community. Other than Anderson and Diggs, all the black characters are either gang members or their promiscuous female subordinates. Finally, although it barely needs to be said, the film blithely minimizes the tribulations of living in a ghetto. The only hardships the residents face are those they created for themselves.

Even though the film is only eighty minutes long, "Malibu's Most Wanted" is a Homeric epic of bad humor and offensive overtones. In a season where critics champion broad ethnic caricatures such as "Bend It Like Beckham" and "My Big Fat Greek Wedding," and audiences catapult "Bringing Down the House" to number one, maybe we should have seen it coming.

jessica weisberg '06 is still in trauma from seeing this film, so when you see her, give her a hug. she deserves it.

MALIBU'S MOST WANTED
jamie kennedy
blair underwood

☆☆☆☆

pro: it's only 80 minutes long

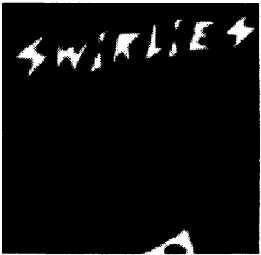
con: hoyts doesn't sell cyanide pills

MIDNIGHT AT THE AVON

BOWLING FOR COLUMBINE

Get used to saying it: Academy Award winner Michael Moore. His name would say that the documentary about gun and violence that moosey Michael Moore in America is more apt than ever. His critics would usher him, at a distance, to the nearest shower. Moore invites his fellow nominees to a nuclear missile plant while Charlton Heston wonders why Christmas came early this year.

the midnight movie plays friday and saturday, at midnight, idiot.



**CATS OF THE WILD
VOLUME 2
The Swirlies**

These days, it seems like the success or failure of a comeback album depends as much on context as on the contents of the

album itself. Canonized by the resurgence of post-punk, formerly defunct art-punk bands like Wire and the Soft Boys have staged successful comebacks, releasing acclaimed albums and schooling clueless imitators at rock clubs nationwide. Though Boston indie darlings the Swirlies have already secured a place in the canon of 90s dream pop, they belong to a musical lineage that has thrived more on development than on revivalism. This being the case, "Cats of the Wild Volume 2" occupies a precarious position: a fairly strong mini-album immediately overshadowed not only by the Swirlies's impressive past, but by the plethora of bands that have taken their sound in newer, more exciting directions.

It's been seven barren years since the Swirlies released anything and nine since they their brilliant "BlonderTongue Audio Baton." At their peak, the Swirlies were one of the most innovative, relevant bands around, melding the drifty melodies and gossamer guitars of shoegazer bands like My Bloody Valentine and Slowdive into an unassuming college rock framework. Now, the Swirlies's legacy can be heard in bands spanning McLusky, the Notwist and Radiohead.

Aside from the less dated production, "Cats" doesn't offer anything dramatically different from their past work. "Sleepytime," with its blasts of apocalyptic fuzzed-out guitar, recalls the better tracks off "BTAB." "One Light Flashing I Love You," which marks the return of original Swirlie Seana Carmody, recalls the synth-pop textures of Stereolab. "Cats of the Wild Volume 2" only falls aggravatingly flat with its useless 20-minute ambient closer, the kind of shameless filler for which there's really no excuse.

With seven enjoyable songs and twenty minutes of obnoxious filler, "Cats of the Wild Volume 2" is painfully and insistently decent, but hard to recommend. Maybe it was with knowing irony that the Swirlies's newest release in seven years is entitled a follow-up to a "volume one" that was never released. But the fact is, the real "volume one" of the Swirlies' influential legacy flourishes in other albums that are more vital, interesting and relevant than "Cats of the Wild Volume 2."

★★★★☆

—matt lemay



the brooding eyes. the wind-swept hair. the muscular yet poetic swagger. pete yorn has it all. so why hasn't he dated winona ryder yet? or heather graham? come on, people, get on with it!

sweet yorn on the cob

*unexpected rock hero
returns with new album and
a bushel of radio hits*

BY MICAH SALKIND

Several years ago when Pete Yorn and other like-minded doe-eyed, singer-songwriters were bustling onto the rock scene, nobody had their sights set on the modern resurgence of New York DIY rock that came to dominate the alternative airwaves. Individuals were lauded for their unpretentious albums made without fuss, without being over hyped and without being traditional rock stars. Yorn's album, "Musicforthe-morningafter," was a Grammy contender, and for a first timer who had only recently transcended his lowly drummer status to become a pop star, he wasn't doing too badly.

Now Yorn's sights are set on even more widespread success. With his new album, "Day I Forgot," exuding a more confident tone, he may be poised to surpass his buzz-bin label. The high bass riffs and plucked fender strings that lace the majority of "Day I Forgot" are undergirded by his strong high baritone that cracks and bleeds in and out through melodic washes of fuzz guitar. "Day" relies a great deal on production effects such as the distorted backing vocals on "Carlos" as well as traditional stacks and octaves filling out the album's vocal pallet. Gone, for the

most part, is the striking kick drum that made Yorn's first album a danceably poppish delight.

"When You See the Light" sounds like Wilco trying to play a waltz at a barn dance. Bright mal-let strokes on a glockenspiel ride above a chunky metallic guitar buzz and a rollicking back beat; soaring flange harmonies filter in and out above Yorn's bittersweet moan making it a decidedly atypical Yorn track. "Burrito" takes cues from '80s synth-pop to meld its jankity ride cymbal taps with a Foo Fighters guitar slide, shakers and dope lyrics about love at a 7-11: "If you want another burrito, you can have a bite of mine. It can last you forever."

One of Yorn's strongest suits is chorus production. He effortlessly transitions from his winding verses into strong pre-choruses that either build steadily and lead to the main themes of each song or dwindle back down into lilting guitar solos and verses. His songwriting resembles the American folk artist's long history of trying to emulate the discontent of Brit-Rock while staying true to the ethos of blue-collar work they learned stateside. It's not an imitation of the UK style, but more an interpretation. On "Day I Forgot," Yorn's personal image has become stronger that it was on "Music." He is confident and personal, yet able to resist mere clichéd angst. For some songs, like "All At Once," the vocals struggle to sound rustic and weary, like a constipated Creed tribute artist, but for the most part, his voice charms the listener like an old-school lounge singer.

The singles on "Day" are not as readily apparent or formulaic as those on "Music." Yorn's pop sensibility has grown to encompass a wider palette of emotions; rather than grovel in the dismal melancholia that characterized his debut, Yorn seems more optimistic about love and life. "Crystal Village," with its saggy organic break-beat, strings and killer lead guitar riff, is almost definitely a future VH1 heavy rotater.

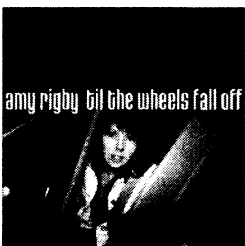
Like David Gray's sophomore release, "Day I Forgot" veers dangerously close to being a dismal follow-up. What keeps it afloat is its potential to have radio hits. Many of the songs feel truncated and over-produced, as if time constraints stopped Yorn from truly fleshing out their structures, though arguably, what survived the editing process is condensed power-pop to the highest degree. In this way, the album is much DMB's "Everyday." It may not please every original fan of Yorn's, but those it alienates will be more than made up for by new converts.

DAY I FORGOT

pete yorn
release date: 04.15.03

★★★★☆

best songs: burrito, crystal village, when you see the light



**TILL THE WHEELS FALL OFF
Amy Rigby**

Folk-pop pioneer Amy Rigby's fourth album, "Till the Wheels Fall Off," is a deserved showcase for a songwriter of immense tal-

ent and charm who has been overlooked for far too long. In a nutshell, Rigby's style combines the melodies of Aimee Mann, the brutally direct delivery of Liz Phair, and the Americana-country twang arrangements of Lucinda Williams. She is the unsung missing link of the insultingly reductive "women in rock" canon and deserves notice.

"Till the Wheels Fall Off" is no groundbreaker, but its vibrant acoustic textures and refined songcraft, coupled with Rigby's deadpan quaver, will please the uninitiated and old fans. "Till the Wheels Fall Off" is capable of being all things to all people; her hooks are catchy enough for a casual pop audience, her lyrics cheeky and "confessional" enough for a folk audience and her image nerdy enough for indie music dorks. Rigby's songs have an effortless quality, and she synthesizes her influences with such fluidity that her music evokes sincere familiarity. Her lyrics probe the

depths of relationship-angst with literate insight and a wry sense of wordplay, best exemplified by her stark country ballad "Breakup Boots" in which she cheekily embodies heartbreak in a pair of shoes.

The album's pleasures are obvious: the many smile-inducing musical moments. The sarcastic "Hey, I love you, you're perfect, don't ever change" chorus of "Don't Ever Change" is sweet and tart, offset by a shimmering acoustic guitar; "Shopping Around's" Aimee Mann-esque backing vocals close a chorus that unfolds from a tiny hook into an expansive treatise on pop and indecision; the piano on "The Deal" displays Rigby's mastery of Beatles bounce-pop with the requisite "ba ba ba"s and soaring backing harmonies. Well into her 40s, Rigby is at the height of her powers, and her master craftsmanship shows in all the right places.

Amy Rigby deserves notice for her excellent work beyond critical acclaim, and though she may toil in semi-obscurity in the pop landscape, her album's pedigree (sidemen include members of Wilco, the Mekons, and Lucinda Williams's group) shows that she's earned the best acclaim of all: recognition and support from her musical peers. ★★★★★

—todd goldstein

micah salkind '06 will be in the po all week raising money for the "let pete see fund" which sponsors haircuts for underprivileged rock stars.

calendar

musical performances

PROVIDENCE CLUBS

THE USED
Lupo's Heartbreak Hotel
FRIDAY, APRIL 18 AT 8PM. \$14.

LIFEHOUSE
Lupo's Heartbreak Hotel
SUNDAY, APRIL 20 AT 8:30PM. \$20.

Cold
Lupo's Heartbreak Hotel
MONDAY, APRIL 21 AT 9:15PM. \$12.

A NIGHT OF HEALING BENEFIT FOR STATION FIRE VICTIMS
Providence Performing Arts Center
TUESDAY, APRIL 22 AT 7PM. \$50-\$35.

FINCH
Lupo's Heartbreak Hotel
WEDNESDAY, APRIL 23 AT 9PM. \$14.

YO LA TENGO WITH PORTASTATIC
Lupo's Heartbreak Hotel
THURSDAY, APRIL 24 AT 9:30PM. \$13.

at brown

Screening of "Bombay Eunuch"
Wilson 101 at 7pm.
FRIDAY, APRIL 18 AT 7PM. FREE.

Documentary on "Better Luck Tomorrow,"
Peterutti Lounge, Faunce House
FRIDAY, APRIL 18 AT NOON. FREE.

"As Five Years Pass"
Leeds Theatre
FRIDAY AND SATURDAY AT 8PM. SUNDAY AT 3PM.

Screening of "Welcome to North Korea"
Wilson 101
SATURDAY, APRIL 19 AT 7PM.

The Simpsons: America's Favorite Family
Salomon 101
MONDAY, APRIL 21 AT 8PM.

Undergraduate Honors/Capstone Candidates Read their Work
Main Lounge, Vartan Gregorian Quad
TUESDAY, APRIL 22 AT 4PM.

NEW PLAYS FESTIVAL

"Strings" by Emily O'Dell
THURSDAY AT 8PM, SUNDAY AT 2PM.

"The Museum Play" by Jordan Harrison
FRIDAY AT 8PM, SATURDAY AT 2PM.

"Plutonics" by Sally Oswalds
SATURDAY AT 2PM, WEDNESDAY AT 8PM.

All plays show in McCormack Theatre.

PRIDE MONTH EVENTS

RISD DRAG SHOW
RISD Cafeteria
FRIDAY, APRIL 18 AT 8PM. FREE.

"CONSTELLATION" A QUEERED PERFORMANCE
Smith Buonano
FRIDAY, SATURDAY AND SUNDAY AT 8PM. FREE,

TRANS IDENTITIES & ISSUES IN THE QUEER COMMUNITY
Third World Center
TUESDAY, APRIL 22 AT NOON.

MIKO MALE SEX WORKSHOP
Peterutti Lounge
TUESDAY, APRIL 22 AT 9PM.

CIVIL UNIONS & GAY MARRIAGE IN RI: EDUCATION & ACTION
Lower Manning
WEDNESDAY, APRIL 23 AT 8PM.

SCREENING OF "TRICK"
Carmichael Auditorium
THURSDAY, APRIL 24 AT 8PM.

BROWN FILM SOCIETY: CITIES

Casablanca
FRIDAY AT 8PM, SATURDAY AT MIDNIGHT.

Metropolis
FRIDAY AT MIDNIGHT, SATURDAY AT 9PM.

Nashville
SUNDAY 8PM.

ON THE ROAD: MR. LIF

At a time when musical protest Web sites have popped up everywhere, sporting such famous names as the Beastie Boys and Providence's own Sage Francis, Post- interviewed Mr. Lif, respected and outspoken Def Jux underground "protest rapper." Described as "Noam Chomsky with a beat," the Boston MC, born Jeffrey Haynes, said of President Bush on his "Emergency Rations" EP, "I could smell the dawn of Armageddon when this dick was elected."

In 2002's "Home of the Brave," Lif gave his polemic take on the hype following 9/11: "When they realized we didn't support their attacks, they needed something to distract: Anthrax / So America's chant while we kill innocent families" finally concluding with, "they killed us because we've been killing them for years."

Our government and president are not the only things falling under Lif's lyrical crossfire; he takes on gender socialization, the vapid state of pop culture and the dehumanizing dysfunction of capitalism.

"I'm just bringing my sense of humor to politics...I'll be talking about all those serious issues trying to look at them through that lens...because no one's going to enjoy something that's not fun," Lif explains. His criticisms are balanced by a more humorous side in skits about his own abduction, numerous video game references, and songs about his famous "dred-fro."

"I want people to know like, that I spend a lot of my time laughing, and I bug out," Lif snickers. "I would never say that all musicians are supposed to use their

music to, you know spread information, because then music would be school. I believe in diversity, so to each his own. Everyone just get busy... and if you're going to make music, just make it well," Lif says. But Mr. Lif's style is a bit more prophetic. I remind him that he calls the media "the medium by which we're controlled" and ask where he gets his news from. His response is more than a little surprising.

"I don't read newspapers. Period. I don't scan the Internet for information. I mean really a lot of it is gut feelings stuff...I mean just the way I feel...the overall climate and what I talk about with people and the way that they feel about the world. And also the stresses that I go through on a daily basis or just books that I read."

Asked for a final statement on the war, Lif added, "I actually have been following it...I feel like my opinion changes so much every day that I don't really know how to sum it up in one statement. But I guess all I can say is that Bush has been packaging this war as something that's supposed to be for our benefit and our security here in the United States and I don't know of anyone that feels more secure. If anything people are feeling far more threatened than they were before the war started, at least the people I know."

Lif's often inflammatory left-wing politics should not obscure his sheer brilliance as an artist and performer. His hypnotic flow, charisma and polyrhythmic beats make for a fantastic listening experience.

However, his perspective demands an intriguing final question: can one really question the moral authority of America and claim, "My eyes are wide open because my television is off?"

—masha kirasirova



Dammit, we got Post- and puma got mixed up again?!

"I recommend having a **HOT** love affair with yourself."
—Betty Dodson, PhD

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WORLD & NATION

FRIDAY, APRIL 18, 2003 • PAGE 7



Bryan Chan/L.A. Times

Volunteers from a mosque salvage books from a looted and burned National Library in Baghdad. The books were loaded onto a truck to be taken for safekeeping.

United Nations says it won't investigate Afghan deaths without security

KABUL, Afghanistan (L.A. Times) — The United Nations has decided not to investigate two mass graves containing hundreds of war victims in Northern Afghanistan unless foreign soldiers protect the operation.

The U.N. demand for security comes from the ongoing violence in Afghanistan's lawless north where fighting between rival militias has claimed more than 20 lives in the last two weeks. It also underscores the United Nations' fear of what could happen in a country that has seen many atrocities over 23 years of warfare.

The recommendation that the graves be unearthed only under the protection of international troops was made in a feasibility study written by William Haglund, a noted forensic anthropologist, who will likely direct the investigation, a U.N. official in Kabul told the Los Angeles Times. The United Nations has accepted his recommendation.

Until the study was completed, the U.N. expected promises of protection from local authorities would permit the digging to start, possibly this month. But the volatile political scene and warnings from warlords that they "could not commit to 100 percent security" led the United Nations to insist on outside protection, the official said.

One of the sites to be unearthed is in Dasht-i-Leili near Sheberghan where hundreds of Taliban prisoners are

believed to have been buried after they were suffocated in metal truck containers in December 2001. They died while being transferred to prison from the northeastern city of Kunduz after the overthrow of the fundamentalist regime.

Human rights groups have accused warlords in the victorious Northern Alliance of permitting the deaths and secretly burying the bodies. U.S. human rights groups clamored for an investigation last year because U.S. soldiers reportedly were seen accompanying warlord Rashid Dostum's troops during the prisoner transfer.

The exact number of victims may never be known because there was no count of those loaded onto the trucks nor of prisoners who made it to the prison. Dostum and a rival warlord issued a statement in August admitting that more than 200 prisoners died in the airless containers but blamed the deaths on wounds and illnesses before capture.

Others say the number of victims could be several times that amount. An estimated 2,000 to 4,000 Taliban were taken prisoner at the end of the fighting, and some observers say no more than about 1,200 were imprisoned. Preliminary work by Haglund at the Dasht-i-Leili site in December indicated a "large number" of bodies.

President Hamid Karzai last summer denounced the deaths as "atrocities" and said he supports the U.N. probe. The lead

agency will be the Afghan Independent Human Rights Commission, which the U.N. will train in forensics. The plan is for Afghans to later use those skills to investigate hundreds of mass graves that human rights officials say exist here.

In a concession to the warlords, who are now officials of the Karzai government, the United Nations also plans to investigate a mass grave in Jaghalkani-i-Takhta Pul near Mazar-e-Sharif thought to contain hundreds of victims massacred by the Taliban after the Islamic radicals took the city in 1998.

The United Nations has also requested that that warlords allow a program to protect several witnesses ready to testify, including some survivors of the ride from Kunduz to jails. No such commitment has been received, the U.N. official said Thursday.

The U.N. High Commissioner for Human Rights, Sergio Vieira de Mello, requested help from foreign militaries in overtures made to the 4,700-soldier International Security Assistance Force and to the U.S.-led coalition military force of 11,500 soldiers. He has received no positive response so far.

The investigation of mass graves is a delicate issue not only because of culpability issues but also because rival factions are angling for position in the nationwide and provincial elections in June 2004. The findings of the investigation could have an impact on the vote.

Iraq is being robbed of its cultural soul, experts fear

BAGHDAD (L.A. Times) — In the shadows of the charred reading room, Shakur Khozai scooped up a handful of ash, then shuddered and tossed it to the ground. As director of Iraq's national library, he has spent years caring for the nation's collection of rare books and archives.

Now, there is little left but soot and broken glass. Many of the 1 million tomes were lost Monday when an Iraqi mob gutted and set fire to the library, a five-story repository of irreplaceable ancient books, maps and handwritten archives.

"They burned the history of this country," Khozai said. "Now we are standing here beginning from zero. Our memory is destroyed."

As the residents of this rattled city venture slowly forth to take stock of the war's wastes, one thing has become tragically clear: many of Iraq's most precious cultural institutions are now a thing of memory. After surviving the U.S.-led bombing attacks, many of the nation's historical centerpieces have been lost to riots and rage.

There were the ancient Qurans, Islamic holy texts that had previously withstood the sacking of the Mongols, only to be burned this week. The national museum, with its colossal sculptures and the first known calendar — pillaged.

Musical instruments — snatched from the conservatory. Universities — sacked. Government archives — missing or burned.

Many Iraqis blame the United States for failing to protect their national treasures from the mobs that stormed through Baghdad's cultural institutions after the city fell and the American military failed to immediately halt the looting.

"This is the freedom they promised us?" asked Acael Husan, a 37-year-old volunteer at the library.

Some blamed the looting on pent-up rage after decades of dictatorial rule by Saddam Hussein.

"They do these things without thinking because they hated the government," said Ehmadi al Aziz, 49, a watchman at the national theater, which was looted. "They had guns. What could I do?"

These are twilight times in Baghdad, uncertain days somewhere between war and peace. Even as bullets continue to crackle in the streets and fires cloud the horizon, many trickle out of their homes, and shops re-open. Slowly, thoughts are turning to the project of rebuilding the nation.

But with most cultural institutions destroyed, intellectuals and artists fear the nation has been robbed of its soul.

"How can we build a new Iraq after this?" said librarian Saib al Suhaib. "We can buy computers, we can make new buildings. But we can't buy a museum, or these books, or history."

On the ground floor of the national library in downtown Baghdad, piles of embers still sent an eerie heat into the darkness Thursday. The remnants of a staircase rose precariously from the old stone floors. Library workers trailed mournfully among the piles of soot, their faces smudged.

Some point out that the oil ministry building was spared while museums and hospitals were sacked. Baghdad University has been turned into a U.S. military compound — Iraqi civilians aren't allowed to enter.



Bryan Chan/L.A. Times

Hospital workers recover bodies of Iraqi soldiers killed in a battle with U.S. soldiers in a park outside the Presidential Palace in Baghdad. The bodies were taken to a hospital for identification by families.

Saddam's half-brother is in U.S. custody

BAGHDAD (L.A. Times) — U.S. Special Forces captured a half-brother of Saddam Hussein early Thursday, raising hopes that American officials may glean valuable information about the ousted Iraqi president and his regime — perhaps including whether he is alive or dead.

Barzan Ibrahim Hasan, a former intelligence chief, was one of Saddam's three half-brothers and is believed to have had extensive knowledge about the country's weapons programs. Human rights groups allege that he is responsible for the killings and disappearances of thousands of members of ethnic minorities during the 1980s.

His capture came on a day in which more tentative steps were taken toward establishing order, and a new administration, in Iraq. Although most combat has subsided, U.S. officials announced that allied forces had bombed the bases of an Iranian opposition group based in Iraq. And Pentagon officials said they plan to study the incidence of "friendly fire" deaths in the war in an effort to find ways

to reduce them.

Speaking at U.S. Central Command headquarters in Doha, Qatar, Army Brig. Gen. Vincent Brooks said Hasan's capture was significant because of his "extensive knowledge of the regime's workings." The United States hopes he will provide information that could lead to Saddam or his remains.

"We are currently asking a number of questions" of Hasan, Brooks added, "finding out whatever we can from this capture."

The seizure is part of a strategy by U.S. and British forces to exploit the knowledge of captured or surrendered Iraqi officials. Defense Secretary Donald H. Rumsfeld said Thursday that teams hunting for illegal weapons in Iraq are unlikely to succeed without help from Iraqis themselves. Saddam's regime matched wits with U.N. weapons inspectors for so long that it developed sophisticated ways to mask its chemical, biological and nuclear weapons programs, Rumsfeld told Defense Department employees in a

"town hall" meeting at the Pentagon. As a result, the allied forces scouring Iraq probably won't find the taboo weapons until former Iraqi officials point them out, he said.

"It is not like a treasure hunt where you just run around looking everywhere hoping you find something," Rumsfeld said. "The inspectors didn't find anything, and I doubt that we will. What we will do is find the people who will tell us."

To date, the survey teams looking for illegal weapons have apparently found only false leads. Defense officials have reported suspected drums of chemical weapons that turned out to hold pesticides and alleged chemical munitions that turned out to be conventional rockets.

Hasan, the captured Saddam relative, was alone when he was seized in Baghdad and was taken without incident, U.S. officials said. His home, which reportedly doubled as an intelligence operations center, was hit by a U.S. airstrike April 11, and some reports said he had been killed.

Bechtel wins contract to rebuild Iraq

(L.A. Times) — The federal government on Thursday selected San Francisco's Bechtel Group for a sweeping \$680 million contract to oversee the rebuilding of Iraq, a massive task that will involve everything from airports, schools, roads, bridges and railroads to its power grids, water systems and sewers.

So critical is this work to America's postwar presence in the wounded nation that the 98-page request for bids secretly sent out to a handful of American companies declared it essential to keeping the peace there.

Bechtel said it was "honored" to have been selected by the U.S. Agency for International Development. Even critics conceded the task was extraordinary.

"This has never been done before — an American corporation rebuilding an entire foreign country," said Danielle Brian, executive director of the D.C.-based Project on Government Oversight.

The government said Bechtel will initially get \$34.6 million under the contract, which provides for up to \$680 million during the next 18 months. But USAID officials said the total will be far higher. Experts say it will cost tens of billions of dollars to fulfill the agency's goal of creating "the fundamental structures for democracy and economic growth."

Bechtel, the oldest, biggest and best-known U.S. contracting firm, said it had already started working with USAID to "prioritize and detail" what needs to be done.

The company's next step is to find subcontractors. Bechtel will be responsible for coordinating construction work by dozens of subcontractors employing thousands of workers.

"It will be a full and open and international bidding process," Bechtel spokesman Mike Kidder said.

None of that was true in the first round. The size of the contract — the biggest of eight being

awarded by USAID, for a total of \$1.7 billion — and the fact that it was cloaked under the veil of national security drew criticism from Capitol Hill and government watchdog groups. "A troubling pattern is starting to emerge," said Sen. Ron Wyden, D-Ore. "We're seeing some of the country's most powerful business interests showing up and getting these contracts. That ought to set off bells."

Wyden is co-sponsoring a bill to force public disclosure of Iraq contracts awarded without open, competitive bidding. The General Accounting Office, Congress' investigative arm, has launched a wide-ranging investigation as well. An amendment to the \$80 billion war-spending bill President Bush signed this week allocates more than \$4 million for AID's inspector general to monitor and audit money spent in Iraq.

Bechtel, which was founded in 1898 by Warren Bechtel and is closely controlled by his descendants, built the Hoover Dam in the early 1930s. Other major company projects include the San Francisco-Oakland Bay Bridge, the Trans-Arabian Pipeline, the Bay Area Rapid Transit System and the English Channel Tunnel.

Bechtel has often worked on military as well as other government contracts, including the Yucca Mountain nuclear waste disposal site and the Idaho National Engineering and Environmental Laboratory.

Like many companies that work extensively with the government, it has been a large political contributor: \$1.3 million to federal campaigns and candidates over the last three years, according to the Federal Election Commission. Fifty-nine percent of the money went to Republicans and the rest to Democrats, records show.

Over the decades, Bechtel has been closely tied to the government in other ways, too. George Shultz, treasury secretary for President Nixon, stepped down in

1974 to become president of Bechtel. In 1982, Shultz became President Reagan's secretary of State. Shultz is currently a member of Bechtel's board. Caspar Weinberger was a Bechtel director, vice president and general counsel before becoming Reagan's secretary of defense in 1980.

Officials have stressed that politics played no role in awarding the contracts. USAID administrator Andrew S. Natsios emphasized that all 123 employees in the agency's procurement division are career civil servants, and that he and all other political appointees are legally barred from participating in the process. The procurement staff awarded the contract after evaluating the companies' capabilities and reviewing the cost estimates.

For 'Mr. Personality' fans, an early 'View' of Monica

(Washington Post) — Monica Lewinsky is replacing Barbara Walters.

Just for one day, as co-host of daytime gabber "The View."

This Very Special Edition of ABC's "The View" will be devoted entirely to "Real Life Hot Topics" — which is why it's so appropriate that Lewinsky guest host, since she was one Real Life Hot Topic herself back in '98, when the world found out that she was the president of the United States' service woman, and they both lied about it, and he got impeached. Good times.

In honor of the occasion, the producers have also asked soap stars Eden Riegel and Olga Sosnovska to be their guests on the show. Although

they did not have oral sex with the president of the United States, they are bringing to America daytime TV's first girl-on-girl kiss on "All My Children," which is broadcast on — what are the odds — ABC. Such a small world, isn't it?

The gals of "The View" and Ms. Lewinsky will also discuss the pros and cons of diet pills. Lewinsky, you will recall, was briefly a spokesceleb for diet-plan company Jenny Craig.

Oddly, the producers of "The View" did not ask Lewinsky to come back and guest-host on Tuesday, when the subject will be "intern makeovers."

Barbara Walters has a very special place in her heart for Monica Lewinsky.

Saudi Arabia boosts security at oil sites

RAS TANURA, Saudi Arabia (L.A. Times) — To enter this vast complex of oil pipelines, storage tanks and processing plants on the edge of the Persian Gulf, employees must pass through a gate with 12 armed guards, then approach a second one where 18 guards and a bomb-sniffing dog stand at the ready.

They surrender their passport for a coded ID card that they swipe through an electronic reader, then enter a PIN number. Once inside, they are protected by an antiaircraft missile battery and two layers of barbed-wire-topped fencing. A strand of wire capable of detecting the slightest movement encircles the perimeter, and video cameras stand sentinel every few feet, silently surveying the vast hot sweep of sand and sea for intruders.

"The risk is here whether there is a war or not. There is a contingency plan for anything in

the world that could happen. We are secure, because we must be secure," said Bassam al-Bokhari, a refinery superintendent.

Though the U.S.-led war in Iraq is winding down, experts say there will be a high risk of terrorist attacks on American interests in the Persian Gulf for months or even years to come. The oil industry — which Osama bin Laden has identified as the "umbilical cord" of the Western "colonizers" — remains the most obvious potential target.

"Terrorists are more focused on the Gulf now than they were before the war, and because the U.S. footprint now is much larger, they will be more attracted to U.S. assets in the Gulf — particularly Iraq, but that would also include Saudi Arabia," said Jonathan Stevenson, a terrorism expert at the International Institute for Strategic Studies in London.

Three-fourths of Saudi

Arabia's oil exports flow onto tankers from Ras Tanura and the adjacent terminal at Juaymah. A major, well-coordinated terrorist attack here or at the huge oil processing center at Abqaiq not far away, counterterrorism experts say, could cut Saudi oil exports in half — throwing a wrench into the global economy.

In recent months, the Saudi government has substantially boosted security in the oil-rich Eastern Province, where 12,400 miles of pipelines converge to process and ship most of the 7.6 million barrels the nation exports daily.

Since February, authorities at Saudi Aramco, the government-owned oil company, have added special intelligence units to a security force now numbering 7,500 men, many of them carrying weapons for the first time. New checkpoints have appeared on roads all over the region.

Seale

continued from page 1

counterintelligence program (COINTELPRO). He said the program would issue press releases to the media that slandered and discredited the BPP. Seale said the governor of California, Ronald Reagan, along with other politicians, called the Black Panthers "hoodlums and thugs."

"We were not hoodlums and thugs," he said. "We were college students. We were articulating rights."

When the BPP was founded, Newton was a second-year law student, and Seale was a government employee and an engineer student at the Merritt College in Oakland, Calif.

A former part-time comedian and jazz drummer, Seale often had the audience laughing, particularly when he reenacted the night he and Newton were arrested for fighting the police after he read a protest poem near the University of California at Berkeley. Entitled "Uncle Sammy Called Me Full of Lucifer!" Seale performed the poem and demonstrated the mayhem that followed when the police arrived.

By that October, Seale and Newton developed their 10-Point Program document entitled, "What We Want ... What We Believe." The BPP was founded on Oct. 22, 1966.

With the goal of organizing America's black population, and ultimately running for office, Seale said the immediate goal was to patrol the police. Complete with legal firearms, the now-famous black leather jackets and berets, an airtight knowledge of the law, and military trained members (Seale was once in the Air Force), the BPP took to the streets, he said.

"We knew the law backwards, forwards, sideways and catty-corner. We knew our shit," Seale said.

Seale said the police often tried to arrest Black Panther members with bogus charges. According to his Web site, there were over 5,000 Black Panther arrests in five years and over 95 percent of them were thrown out.

"We had one of the best legal networks in the United States for a protest organization," Seale said.

Seale said the BPP gained a following immediately and, in its heyday shortly after Martin Luther King Jr.'s assassination, the party had 5,000 members in 48 chapters in the United States. Sixty-five percent of Black Panthers were women, Seale added.

He said COINTELPRO used illegal tactics to destroy the Black Panthers, describing a 5 a.m. raid in Chicago on a house where the Black Panthers were sleeping in 1969. In the raid, a black police officer shot Black Panther Fred Hampton in his bed. Family members received money in a civil suit, but the officers themselves were never charged, Seale said.

Twenty-nine of the original Black Panther members have been killed, Seale said.

Seale also shared his views on the New Black Panther Party, saying that the new organization is confusing what the original Black Panther's were about. Seale called them "revenge nationalists," promoting hatred and violence against white people. He said many radical white people supported the BPP and risked their lives alongside them.

"Racism is out of date," Seale said.

In an interview, Seale explained what it means to be a "revolutionary humanist," a term coined by him and his wife Leslie Seale, who often speaks with him.

"We believe in a future world of cooperational humanism," he said. "We believe in decent relationships between people, between ethnic groups, between nations, etc. We believe ... all the problems that we have ultimately should be able to be ironed out ... that we can evolve to this kind of world."

While unsure of when this will come about, Seale said, "this is not about any strict idealism or utopianism."

Seale said he is optimistic about young people today.

"I don't criticize young people because they may not know or understand the 60s," he said. "It's my job — and other people's job who remember the 60s — to let them know what the 60s was about, to let them know what the protest movement was about: the difference between racist police brutality then and racist police brutality now."

Among the packed audience, Katherine Saviskas '06 said she is learning about the Black Panthers movement in an Africana studies class and wanted to see Seale to learn more about the organization.

Philippe Bierny '06 came out to hear Seale speak, out of "general political interest."

"The Black Panthers are obviously something important in U.S. history," he said.

April Inniss '05, who had heard a lot about Seale and the Black Panthers, said, "I want to hear what he has to say."

"I mean, he's a legend."

Seale is currently on a speaking tour called "Speaking Across America: From the Sixties to the Future." His lecture was organized by the Organization of United African Peoples.

Debate

continued from page 1

joining the debate team — in search of an alternative forum to quench their frustrations with a system of education they consider boring.

Urban Debate League teams are coached by full-time teachers who often have little previous debate experience. Urban Debate League staff train interested teachers to become confident and capable debate coaches, said Mackay Miller, the assistant director of the Providence UDL.

"The training is a valuable method of re-inspiring teachers by showing them a degree of engagement with the students uncommon in the classroom," Miller said.

Although principals have readily supported the mission statement of the UDL (offering to sign consent forms "with both hands"), Heller said budgetary constraints challenge the program's morale. "When the school district can't compensate the debate coaches for all their work it's hard for them to remain enthusiastic about the program," Miller said.

Heller said the UDL strongly relies on Brown students who volunteer as assistant coaches to inspire and energize the students and coaches.

William Tucker '04 is one of three student coordinators of UDL and also assists the team at the Metropolitan Regional Career and Technical Center. There are eight volunteers in addition to the coordinators who volunteer at the various schools on a weekly basis.

"If we had more volunteers, we

"If we had more volunteers, we would be able to start programs in many more schools in the area," Tucker said.

would be able to start programs in many more schools in the area," Tucker said.

Yet some schools lack enough students to form a competitive team. Folake Ogundipe, a freshman at Feinstein High School, and Keri Jean Jenkins, a senior at Hope High School, are both passionate debaters who are unable to compete because they do not have a steady debate partner. Instead, UDL has employed Jenkins and Ogundipe as interns, who assist with secretarial work and general brainstorming.

Despite the disappointment of not being able to compete, Ogundipe insists "debate has helped me in lots of ways. It's really helped my speech and it's taught me how to do research on my own."

Some of the teams in the league are quite competitive, including Woonsocket High School, which has high expectations for this weekend's regional UDL championships in Newark, N.J.

The next competition will be held on May 3 in Sayles Hall.

Herald staff writer Jessica Weisberg '06 covers the Swearer Center. She can be reached at jweisberg@brownherald.com.

Zarda

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back to Montreal to reward the 17 loyal Expo fans.

Snowed-out games in April — I never thought I'd see that anywhere, but I personally guarantee you it won't happen in San Juan.

Cuban cigars — it's Puerto Rico, not Cuba.

"Root, root, root for the home team" — nope, that just doesn't make sense.

The Rally Monkey/Thunder sticks — hopefully, they've both been retired (buried), but the defending world champs have not scheduled a visit just in case.

Empty seats — well, not as many. Capacity is at 79 percent, up from 22 percent at Veterans last year.

Los Rojos — nope, sorry, they'll still just be the Reds.

Support from Alex Rodriguez — despite his Latin heritage, a timely tax by the Puerto Rican government will force Alex (and every other player that lands in Puerto Rico) to pay a 20 percent income tax. For you math majors, that's over \$20,000 for each of the three games A-rod

will participate in.

Home-field advantage — they may bat last, but most Puerto Ricans don't know what an Expo is (and neither do I).

Hugo Delgado Marti and Jose Ramos — who? Two gentlemen banned from Expos games after running onto the field with an antiwar banner earlier this week.

The Boss — that's right. Sadly, the pinstripes won't be visiting Puerto Rico, despite the guaranteed draw of the "evil empire."

Saddam Hussein — um, ya.

"Hey Beer Guy!" — it'll now sound more like, "¡Ay, chico de cerveza!"

"Wait till next year" — since the Expos will likely be in D.C. or Portland, the Red Sox battle cry will not apply.

Sno-Cones — it gets flat hot down there. Ice melts.

Nuclear mushrooms — thankfully, our military suspended bombing in Vieques in time for the arrival of Greg Maddux.

French people talking baseball — amen to that.

Brett Zarda GS es de Gainesville, Fla., y desafortunadamente puede contar solamente a veinte y dos.

Redefining Choice in the 21st Century

A discussion of the implications of politics, technology, and education on reproductive health and freedom

panelists:

Linda Eibel

director of patient services
planned parenthood of rhode island

Elizabeth Schoenfeld

medical students for choice

Hilary Markoe

Pam Elizabeth 2 to 1: coalition to preserve choice
director of education, ppri

Kathy Kushnir

director of community affairs, ppri

Monday April 21 7 pm Wilson 102

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EDITORIAL/LETTERS

FRIDAY, APRIL 18, 2003 • PAGE 10

STAFF EDITORIAL

Diamonds and coal

A **diamond** to the equestrian team, for advancing to nationals. We love horses and the people who ride them. Good luck in Texas!

Coal to the lack of disinfectant spray bottles at the Bear's Lair. Sometimes dry swipes aren't enough. And somebody else's sweat is, like, soooo much grosser than your own.

Coal to grain alcohol not being kosher for Passover. Manischewitz just doesn't cut it, really.

But a **diamond** to Hillel, for providing a Seder option for everyone, and to the TWC, for lending out its kitchen for the cause. And a special **diamond** to Mom's matzo ball soup.

A pre-emptive **diamond** to the day-after Easter candy sale at CVS.

A **diamond** to bean tacos from Gordito Burrito. Hurray for a full meal for just \$1.75. But coal to the Ratty's "French taco sandwich," which just sounds dirty.

A **diamond** to Joan Jett for surprising us all. Her clingy vinyl crop-top, gyrating hips and spicy, homoerotic rendition of "Crimson and Clover" proved once and for all that 43 can be sexy.

Coal to the sudden gust of wind on Wednesday afternoon that swept hundreds of lounging Brown students off the Main Green. But a **diamond** to the spectacle of swirling leaves, dust and Brunonians it created.

A **diamond** to Todd Haynes' recent visit to campus. Your talk of artifice, color scheme and subverted expectations makes us swoon.

A **cubic zirconium** to high heels — sexy, painful ... What it really comes down to is the click-click noise they make on linoleum. Pleasing, or just annoying?

A **diamond** to the intrepid Web geeks at fark.com and thesmokinggun.com, for uncovering and posting CNN's premature obituaries for living people. Dick Cheney, Bob Hope and Gerald Ford probably weren't so pleased.

A **diamond** to the Field Day Music Festival: Radiohead, Sigur Ros, Beck, Liz Phair. ... We might have to reconsider our resolution to steer permanently clear of Long-gyland.

A **cubic zirconium** to the Louisiana Purchase. Two hundred years later, was it really worth it?

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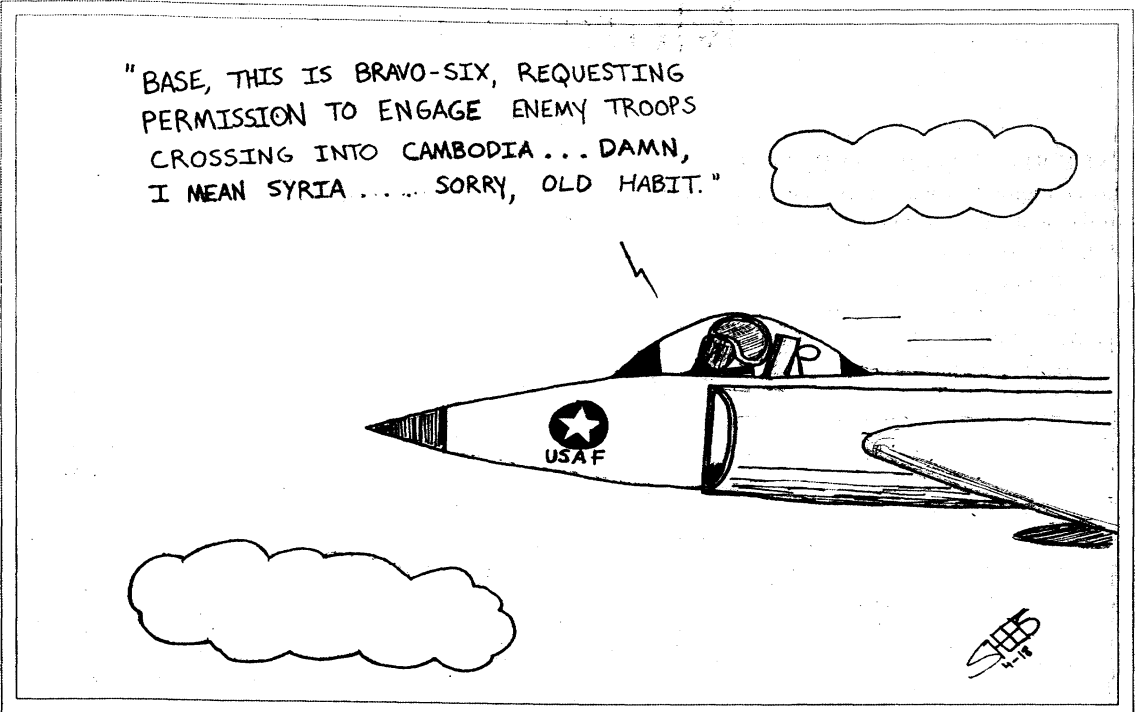
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ANDREW SHEETS

LETTERS

Eastern Orthodox Christianity view often overlooked

To the Editor:

Regarding Brian Rainey's column, "An alternative Easter," (April 14), Rainey writes: "As most already know, this will be a week in which Christians remember the crucifixion and resurrection of Jesus."

While Western Christianity, as a generalization, celebrates Easter this Sunday, Eastern Christianity (consisting of a not insignificant 350 million or so persons) celebrates Easter, or Pascha, the following Sunday. But I do not wish to engage in a conversation on calendar considerations. My point is simply that when we generalize about "traditional Christian theology," we often overlook Eastern Orthodox thought.

For example, Rainey writes: "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."

While Eastern Orthodox Christianity absolutely affirms this, it chooses to emphasize that part of Rainey's first sentence that he — and Western, Protestant Christianity — tends not to emphasize: the Resurrection. Yes, the Crucifixion is important in the "cosmological salvation scheme," but it is because it is a necessary precursor to the Resurrection.

To paraphrase St. Athanasius, God became man so that man could become God. The Resurrection is the hope, for Eastern Orthodox in any event, of human potential. Whereas the West, following St. Augustine, has tended to focus on man's utter depravity and the necessity of the Crucifixion, the East emphasizes the residual goodness in man that can be wrought into a Christ-like example because of the Resurrection. That example of the redeemed man certainly includes the practice and living of Christ's social teachings.

Rainey is certainly not alone when he writes: "For me, Easter is a celebration of Jesus' life." This is not such an alternative view after all; 350 million Orthodox Christians agree.

Joshua S. Edwards '03
President, Orthodox Christian Fellowship
April 16

Unfair for United States to claim Iraqi reconstruction rights

To the Editor:

There is a revealing honesty in Alexandra Toumanoff's latest column ("Bush should be wary of playing the Little Red Hen," April 16) in which she says France, Russia and Germany should not be able to "sink their fingers into our bread," our bread, of course, being the reconstruction of Iraq.

To the extent that Toumanoff is talking about profiteering from reconstruction, she is correct: These nations should not get a piece of the pie. But neither should the United States, and her claim that Iraq is now "ours" for the taking is quite disturbing. If we really fought this war to liberate the Iraqi people, then it is not fair for the United States to make decisions about privatizing and contracting out reconstruction work.

Currently, politically connected U.S. multinationals stand to profit millions from post-war contracts. In March, the U.S. Agency for International Development secretly asked six U.S. companies to submit bids for a \$900 million government contract to repair and reconstruct water systems, roads, bridges, schools and hospitals in Iraq. The non-partisan Center for Responsive Politics recently reported that these six companies (one of which is Vice President Cheney's former company, Halliburton) contributed \$3.6 million in individual, PAC and soft-money donations to political candidates and parties between 1999 and 2002, two-thirds of which went to Republicans.

Ms. Toumanoff's logic (we overthrew the regime, so we get the goods) makes sense if the ultimate goal of this war is self-enrichment. But if the idea is really to help the Iraqi people, our first priority should not simply be to protect our turf.

Peter Ian Asen '04
April 16

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OPINIONS

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More constant than the news

Lessons from the natural world

IMAGINE YOU'RE A LIMPET. YOU SPEND your days clinging to rocks of the seashore from underneath your small, conical shell, licking up bits of algae. One day you are going about your normal business in a small pool at high tide, when you find that the rippling action of your foot muscles is not sending you gliding along on the rocks as it usually does. In fact, you cannot move at all. What a predicament. Well, nothing else to do but wait around and lick up the remaining algae within reach, you tell yourself. Night falls, and your shell still refuses to budge. Little do you know, you have exactly one more day to live.

You pass the next day trying to lick up hard-to-reach algae, but by this time it is running out and you are quite hungry. You make a few lurches and flails in an attempt to free yourself from whatever foe has possessed you, but decide not to waste precious energy. Soon, the dreadful realization creeps over you that your back is burning. A hole has been bored into your shell, and with no warning, you are chopped to bits and sucked up through the hole. The



NICK BAYARD
BENEATH THE
BANYAN TREE

Nick Bayard '04 would try to fly for the stars.

Mulberry Whelk has claimed another victim.

With the use of its rasping tongue, the mulberry whelk of Australia collects drops of sulfuric acid from its stomach and slowly deposits them onto the shells of limpets and barnacles. After the acid burns through the prey's shell, the whelk sends its rasping tongue (which is four times the length of its body) down to do the dirty work of chopping up the animal and pulling up the bits for a meal.

Perhaps more spectacular is the case of the dolphin. With a single flip of its tail, it can send an unsuspecting fish flying upwards of 30 feet in the air. To compound the confusion experienced by a fish spiraling upward to the heavens,

the dolphin has counted on it smacking back onto the surface of the ocean, where it will serve as a thoroughly shocked (and tasty) treat.

While we're on the topic of disorientation, I should tell you about glow worms. Existing as merely the larval stage of the two-winged insect *Arachnocampa luminosa*, these creatures are the only of which I know that catch their prey by mimicking stars. A chemical reaction that involves the waste product luciferin, the enzyme

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luciferase, the energy molecule ATP and oxygen results in the emission of bioluminescence, a calm, green glow which sends insects whirling about in a daze. This daze would mean nothing if it were not for the many sticky feeding lines the glow worms send down from the trees throughout the night. When an insect flies into one of these strands, it is most often pulled up by the glow worm and feasted upon.

Possibly even more fascinating is the snout of the sawfish. The sawfish is a tropical ray that grows to lengths of over six feet and is found in estuaries and freshwater rivers. Its toothy "rostrum" (or snout) can grow up to two feet long. This snout is truly an incredible snout, for it houses electroreceptors that can sense the heartbeats of buried prey such as prawns and crabs. After sensing these prey, the rostrum's tooth edge can be used as a rake to pick them up. The rostrum of the sawfish is also a motion-sensitive slashing device, able to detect a fast-moving fish and quickly disable it.

Also of interest in this column is the phascogale, the small marsupial that never needs to drink, because it acquires all of its liquids from its prey (mostly mice, insects and spiders), and the crocodile, which can go for twelve months without a meal.

You may be wondering what makes this an opinions column. What bold statement am I making with this precious half-page? My statement is that today I don't really have one. All I have is an offering of knowledge that you won't find in too many other places. Revelations that uncover the hidden workings of life are oftentimes more valuable than what some crank thinks about affirmative action.

Finally, when all of our worldly troubles have passed, when the nuclear age has come and gone, when the wars and pestilence of humankind have long since ended, what will remain? I believe it will be the curious, the strange and the wonderfully-adapted. Between you and me, I want to know what it will be like.

Appreciating the diversity that is Brown

All things considered

"RACE RELATIONS IN AMERICA: Discuss." This exam assignment in my UC 11: Hard Choices class last year immediately baffled me from my first glance. It was so broad that I found myself staring at the black and white text on the page, wondering where to go, perplexed and confused.

I think that my reaction is a typical one for Americans today. "So much progress, so far to go" seems to be the mainstream sentiment. But maybe one reason for our lack of progress in certain areas has little to do with social policies and everything to do with celebrating diversity and reaching out to people of different backgrounds, even when it makes us feel uncomfortable.

The status of race relations at Brown is difficult to accurately describe. There are a number of different forces pushing it in different directions, and therefore, they are in a kind of flux and difficult to generalize. I sat down with a few students of varying ethnicities and racial backgrounds earlier this year to try to come up with a coherent understanding of this difficult subject and discern where we are both at Brown and beyond it in a larger societal context.

"I think there is a lot of pressure on minority students to relate to others of the same background," stated one female Asian-American junior. "I recall attending TWTP and meeting all of these Asian friends. After a few weeks of class-

es, they saw me hanging with a different crowd and started yelling at me: 'Why aren't you sitting with us at the Ratty? Have you gone white on us? Are you a Twinkie?'"

"Personally, I have found race relations here to be nebulous," said an African-American male senior. "You do see people from different backgrounds interacting, largely thanks to a diverse student body that tolerates differences. Still, there is an inclination for all ethnic groups — minority groups especially — to interact with persons of like backgrounds."

The diversity at Brown is a major strength that affords students of different backgrounds the opportunity to relate to people with whom they may have never had the chance to interact while growing up. Still, some larger forces seem to hinder prospective social and intellectual exchange between students of different backgrounds at certain times. Some may attribute this to racist or fearful tendencies, but in my experience that assertion is probably less true in general.

What might make "correcting" the missed exchanges between students of different backgrounds difficult is another positive strong cultural force. Persons of like cultures have every right to, and should, celebrate their culture. Cultural heritage weeks and student organizations like the South Asian Students' Association all attempt to bring students of like backgrounds together. Some of these events are open to the entire community or aimed to educate the general public, while others are closed to students within that community. Such a situation inhibits members outside from

As students at a community as diverse as Brown, we have a priceless commodity: the student body. We pay over \$36,000 a year in tuition for it, and yet many students don't take the opportunity to get their money's worth.

participating in them and engaging in cross-cultural understanding.

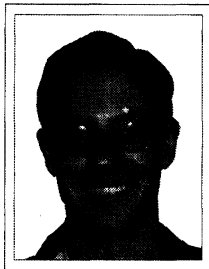
Fixing this problem by making all events open to the entire community may appear to be the logical remedy at first glance, but in reality this will stifle the cohesive nature of many of these groups. Therefore, a trade-off is involved. As a member of the Brown Christian Fellowship, I can say that when planning events this exact paradox confronts us and challenges us. Following our mission statement, we want to craft events that foster a close-knit Christian community. On the other hand, we want students of all backgrounds to feel welcome with us, and by admitting non-Christians to events we are necessarily detracting from the other environment. Necessarily, some of our events our aimed internally and others externally.

On the subject of race relations, I remain an optimist. The cultural paradox I have mentioned above presents a significant challenge to diverse racial and ethnic interactions and will not go away. But I think Brown students in general are accepting and welcoming enough that whenever possible, they will be willing to engage in cross-cultural dialogue with other students of different backgrounds. I know some of my peers already are doing little things to confront this issue, like a white student sitting

down at a lunch table consisting of all black students. If we can be conscious of each others' differences instead of denying them, and if we have the will to engage in cross-cultural dialogue, we can learn a lot from each other.

As students at a community as diverse as Brown, we have a priceless commodity: the student body. We pay over \$36,000 a year in tuition for it, and yet many students don't take the opportunity to get their money's worth. These students resist the challenge to reach out to certain segments of it and isolate themselves. Most of these students are not racist — they just don't feel the inclination to reach out and they feel comfortable in their status quo.

When I listened to President Simmons' speech at the Opening Convocation in September 2001, I remember her saying that "if you came to Brown to feel comfortable, the exit is over there." Two years later, I think I have a better understanding of what she was talking about. Reaching out to students who are different from you isn't easy, and there is no punishment for failing to make an effort. I challenge all my peers, myself included, to take the courage to reach out to a part of the University in which they don't feel comfortable. Maybe then we can better appreciate the diversity that is Brown.



SCHUYLER VON
OEYEN
COLUMNIST

Schuyler von Oeyen '05 remains an optimist on racial and ethnic relations for the future, despite citing a number of challenges

SPORTS FRIDAY

APRIL 18, 2003 • PAGE 12

Uno, dos, tres strikes yer out

FOR THE MONTREAL EXPOS, THE TERM "homeland" will take on a new look and a new language this year. For 22 games, the revered Bithorn Stadium in San Juan, Puerto Rico, will serve as the Expos' vacation home to generate income and test

the waters for a future Latin American franchise.

BRETT ZARDA
BORN 'N' RAISED

With relocation plans progressing, the baseball-owned lame-duck franchise must serve one year in purgatory before landing permanently at a new home (Portland? D.C.?). While Atlanta executive Charles Vaughn still dreams of purchasing the club and remaining on the island, the more likely scenario involves visits from the President of the United States or Bill Gates.

With 28 percent of major leagues' rosters filled by Latin-born players, this transition is overdue. While hockey in Canada may make sense (it's the least we can do since they invented it), baseball and basketball (see Raptor, Grizzly mania) don't belong to people who say "eh" and "about."

Seven games into the project, signs are encouraging. At an average of 79 percent capacity, Los Expos are averaging 5,000 more fans per game than they did last year in Montreal. And, with average ticket prices doubling those from our friends to the north, Selig and his fellow owners might consider canceling any flights back to Canada due to "safety concerns."

Traditionalists may bicker that the island will contaminate the game's purity. But in the end, baseball in Puerto Rico isn't that different. They still play nine innings, and the Mets still suck. Frank Robinson can still coach, and the 5-4-3 double play still looks like a choreographed ballet.

So, as a journalist, I feel it is my obligation to squash the misconceptions and to quell the rumors. Ignorant mainlanders must understand that beisbol is baseball, just with a few minor additions and subtractions. Without further ado, here are 22 (one for each home game) things you won't see or hear at a game in San Juan:

Statue of Sammy Sosa — he's Dominican. That wouldn't make much sense.

John Rocker — at least if he knows what's good for him.

"O Canada" — nobody really liked that damn song anyway.

Team bus — Puerto Rico, for you non-geography majors, is an island.

"Who Let the Dogs Out" — thankfully, the Baha Men sing it, not the Puerto Men.

Baseball in October — the team has a shot, though it's only happened once in its history, but Mr. Selig will send the team

see ZARDA, page 9

SCHEDULE

Friday	Men's crew vs. Northeastern. 10:15 a.m.
Women's tennis vs. Columbia. Pizzitola, 2 p.m.	Baseball at Dartmouth (DH).
Baseball at Dartmouth (DH).	Softball at Harvard.
Softball at Dartmouth.	Men's track at UConn Invitational.
Women's track at UConn Invitational.	Women's crew at Boston University.
Men's tennis at Columbia.	Men's tennis at Cornell.
Saturday	Women's lacrosse at Cornell.
Women's tennis vs. Cornell. Pizzitola, 12 p.m.	Men's lacrosse at Dartmouth.



dspics

The men's crew team will take on Northeastern this Saturday in its final home race

W. crew topples Rutgers; men fall to Harvard

Women's

Women's crew defeated the Rutgers Scarlet Knights in all five races on the Raritan River Saturday, April 12. The Bears are ranked seventh in the U.S. Rowing/Collegiate Rowing Coaches Association NCAA Division I Women's Varsity Eight's Poll. Brown will compete at Boston University Saturday, April 19.

Men's

Brown Men's crew ran into a Harvard buzzsaw on the foggy, rainy Charles River Saturday morning, losing all four races to the Crimson by open-water margins. Harvard's varsity, ranked third in the latest national collegiate poll, made a runaway of its race with the previously unbeaten Bears, winning by 16 seconds.

The other races were more competitive from the Brunonian standpoint, but in every race the Harvard teams — rowing higher and more efficiently than Brown — asserted themselves early and put the hammer down in the last 500 meters.

The best showing for Brown came from the second varsity, which battled its Harvard opponent on almost even terms through the body of the race and stayed in contact for 1,600 meters.

"They rowed a really tenacious, stubborn race and seemed to enjoy it," said Head Coach Paul Cooke. Cooke said the plan for Brown's early-season races was "to keep the rating low, with the idea that we're going to get better regardless of what happens now. The focus all along is on the Eastern Sprints (May 11 at Worcester, Mass.) and the IRA (May 29-31 at Camden, N.J.)."

"Although our guys were disappointed with today, I think the spirit is pretty strong and they're determined to get better," Cooke said. "We're focused on bringing the crews along, and I think that will happen."

The men will row their final home regatta of the season next Saturday morning on the Seekonk River against Northeastern, beginning at 10 a.m.

—with reports from Brown Sports Information

Winning two of three at home, women's lax improves record

BY JINHEE CHUNG

The women's lacrosse team had a busy week as it battled Holy Cross, Columbia and Boston University at home after a long series of road contests. The Bears played well, dominating both the Holy Cross and Columbia games and dropping a very close game to Boston University in the last few minutes of the second half. The team's record has improved to 2-1 in the Ivy League and 3-6 overall.

Despite poor weather conditions for the games against Holy Cross and Columbia, the women stepped up to the challenge and performed well, defeating Holy Cross 14-9 and Columbia 13-6.

"We definitely embraced coming back to Brown," said Head Coach Theresa Ingram. "Finally playing at home is like a new starting point, because we've been on the road quite a bit."

The Bears' third and last game of the week against BU on Sunday was much more exciting and closer on the scoreboard. The teams were well matched and both played extremely well, exchanging goals throughout the entire game. BU scored the first goal of the game, but Brown quickly answered with four of its own, two each by Christine Anneberg '04 and Laurel Pierpont '04. But, before the end of the first period, BU scored three more to tie the game 4-4 at halftime.

BU again started the scoring in the second half, netting two more goals in the first five minutes of the period. Debbie Mendel '04 and Anneberg scored a goal apiece to tie it up 6-6, and Sarah Passano '05 scored on a pass from Ashley Holden '06 to give Brown the lead late in the second half. Though BU answered back to once again tie the

see W. LAX, page 4

W. track takes first at eight-team meet

BY JOANNA GROSSMAN

The women's track and field team took the inclement weather in stride last Saturday to win its first competition since Spring Break. The Bears competed against seven other teams and beat their closest competition by 25 points. Jumpers were all moved indoors due to the possibly dangerous conditions outside.

"From the outset we went after a good team score, and we did just that," said Head Coach Robert Johnson. "The coaches put their athletes in the right events to maximize scoring."

The team brought in a balanced performance with scorers from all areas of the team. There were three individual first-place finishes, as well as a first place in the 4x400-meter relay.

Keely Tharp '03 finished first in the 400-meter intermediate hurdles, finishing more than a second in front of the next competitor with a time of 1:01.93.

"She didn't get a personal record in the hurdles, but she competed very well, which was what we were looking for," Johnson said.

Brittany Grovey '06, who jumped 39'7" in the triple jump, captured another top spot. Finishing first in the pole vault with a jump of 12'00", Lauren Contursi '03 also performed well. Two Bears tied for third place in the high jump — Katie Rowinski '04 and Ashley Wall '05 both cleared 5'4.25".

The sprinters also pulled out some good performances, with Julia Stevenson '04 running to second place in the 400-meter dash with a time of 56.29. Close behind her in fourth place was Kelly Powell '06 with a time of 58.61. Jaylon White '05 was fourth in the 100-meter dash with a time of 12.78. In the 100-meter high hurdles, Fara Kitton '05 hurdled to second place with a time of 14.76.

"This weekend had some really good results, especially considering the weather," Stevenson said. "Our season is looking very positive, and I believe that great things can be expected of us."

The distance women also pulled in some serious points. Katherine Kosub '04 and Caci Cambruzzi '04 finished in third and sixth places, respectively, with times of 2:15.3 and 2:17.3 in the 800-meter run. In the 1,500-meter run Kate Cushing '04 ran to a personal record to capture fourth place with a time of 4:31.37. In the 5,000-meter run, Bruno women Nora Sullivan '06 and Meredith Crocker '05 captured second and third places, finishing with times of 17:05.14 and 17:28.75, respectively. Despite the nasty conditions, Almea Matanock '03 finished in fifth place in the 3,000-meter steeplechase with a time of 12:10.62.

Dealing with wet circles and muddy implements did not hinder the throwers during their competition. Jill Lynch '05 finished second in the shot put with a heave of 44'6.75" and fourth in the discus throw with 133'10". Also scoring was Jen Donahue '05, who captured sixth in the hammer throw with 142'11".

The last events of the day were the relays at a time when the team was finally able to compete in the warm sunshine. The team placed first in the 4x400-meter relay team with a time of 3:49.80 and second in the 4x100-meter relay with a time of 48.85.

"With only two meets left until Heps, we're going to need to really maintain our focus in order to meet our goals," said Captain Rachelle Seibolt '04.

The team will next be competing at the University of Connecticut this weekend.

Sports staff writer Joanna Grossman '03 covers the women's track team. She can be reached at