



The Voice of Hawai'i

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Woody Allen is his own worse critic

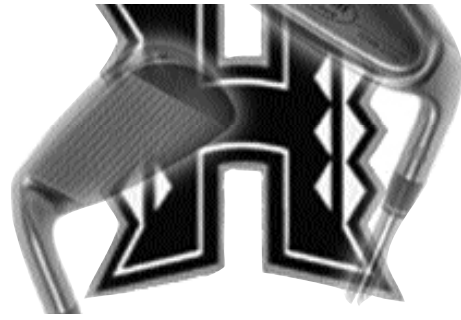
Woody Allen — the actor, director, writer and quintessential neurotic — screened his latest film “Hollywood Ending” in Austin, Texas while students sat agog.



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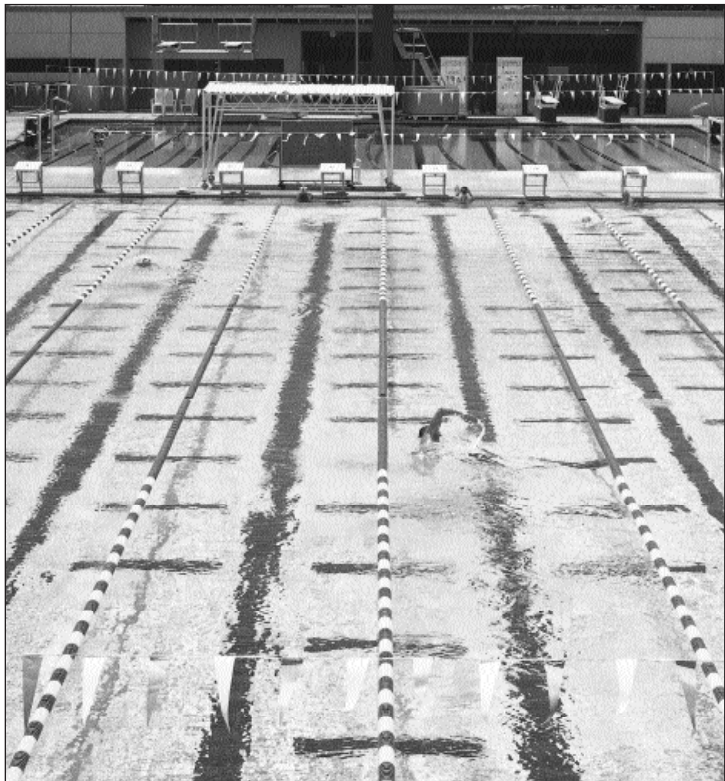
Golfer stays home to pursue teaching

As the Rainbow Wahine golf team suits up for road games, lone senior Melanie Matsumoto stays home to take care of business. Why does the future teacher choose school over sports?



See page 8

Making a splash



Brittany Keith • KA LEO O HAWAII

A swimmer cools off from the recent humid weather at the Duke Kahanamoku pool.

New rules may halt KTUH Webcasting

By Kelly Unten
KA LEO STAFF WRITER

The University of Hawaii's only college radio station, KTUH 90.3 FM, may be forced to stop streaming its music over the Internet after May 21, if new royalty and record-keeping requirements are established by the government.

The Library of Congress is currently reviewing recommendations made by the Copyright Arbitration Royalty Panel concerning Webcasting of copyrighted materials.

In 1998, Congress passed a law called the Digital Millennium Copyright Act, which allows the Recording Industry Association of America to charge royalties for material broadcast over the Internet. The Internet has traditionally been a refuge for independent radio because of the low cost requirements.

This marks the first time the RIAA has requested royalties from any broadcast of copyrighted material, either Webcast or on-air.

“We’ve had a mutual relationship,” said Lori Ann Saeki, general manager of KTUH. “They give us free music; we play it on air for them. It’s like a commercial, right? It’s like a three-minute commercial every time we play their song.”

KTUH currently pays flat-rate yearly royalties to two organizations that represent songwriters: the Society of European Stage Authors and Composers (SESAC) and the American Society for Composers Artists and Publishers (ASCAP). The royalties are \$225 a year for ASCAP and \$66 a year for SESAC.

Another restriction of the DMCA may potentially be more troublesome than the royalties to small radio stations such as KTUH: In order to qual-

ify for a statutory license, which would permit them to do Webcasts, stations must comply with requirements that would limit the content aired.

For example, under the recommendations currently being considered, stations would not be able to play more than three songs from a single recording in any three hour period, and no more than two songs from a single recording in a row.

Webcasts would not be allowed to be interactive, meaning that listeners could not contact the station to request that songs be played in the immediate future.

Stations would also have to document all the songs that are played and when they were played, as well as how many listeners the Webcast has at any given time.

See KTUH, page 2

Lobbyists prevent demise of loan consolidation program

By Nathaniel Ward
THE DARTMOUTH (DARTMOUTH COLLEGE)

Bowing to considerable pressure from congressional leaders and education lobbies, the Bush administration on Wednesday night withdrew its proposal to eliminate a program that allows students to consolidate variable interest rate loans at a low fixed rate.

Citing the need to eliminate the \$1.3 billion shortfall in the proposed Pell Grant budget for fiscal year 2003, White House budget director Mitchell Daniels suggested the flexible interest rate plan last week.

Writing on behalf of a dozen higher-education groups, the American Council on Education wrote a letter to senators protesting the measure's proposed inclusion in the 2003 Supplemental Appropriations bill.

“A sudden change to the current system of setting borrower interest rates is the wrong approach and

would dramatically increase the cost of loans to students,” ACE President David Ward wrote.

Student advocates estimated that the nearly 700,000 students who receive Pell Grants would pay an average of at least \$2,800 extra in interest for undergraduate costs alone if a variable rate were imposed.

The added expense, congressional leaders argued, would make college too expensive for low and middle-income families who now rely on the loans to finance their higher education.

Under the current Pell Grant program, students receiving federal loans to pay for college can consolidate their loans into a single loan at a fixed, low-interest rate.

“It became evident pretty quickly that it wasn't a workable plan,” said Dave Schnittger, communications director for the House Education and Workforce Committee, though he added the White House proposal did draw attention to the Pell Grant short-

fall.

Many, including Sen. Ted Kennedy (D-Mass.), accused the administration of focusing not on students, but on reducing spending to minimize the effects of the income tax cut passed last year.

“[Republicans] are definitely in trouble when the budget comes out,” government professor Matthew Lebo said, adding that “they're looking for ways to raise money without raising taxes.”

There is “no question many college graduates who truly are in need are being well-served. That's not in dispute,” Schnittger said. The more important question, he added, is whether some students receive benefits even though they don't require it.

The future of legislation to fix the Pell Grant deficit remains unclear.

See Loans, page 2

Newborn found dead in Massachusetts dorm trash can

By S.J. Port
MASSACHUSETTS DAILY COLLEGIAN
(U. MASSACHUSETTS-AMHERST)

A University of Massachusetts maintenance staff member discovered the corpse of a newborn male in the trash can of the second floor of James dormitory in Southwest at approximately 7:30 a.m. Thursday.

The mother, a resident of the dormitory, was taken to an area hospital to receive medical attention. An autopsy will be done on the corpse of the baby Friday.

So far, it is unclear whether the child was stillborn or alive at birth. At 8:15 a.m. University of Massachusetts Police and State Police from Troop B, Northampton barracks, arrived at the scene.

The bathroom in which the newborn was found was blocked off to students, creating confusion for resi-

dents as to what had happened and why the police were in their hallway.

The State Police, as well as campus police, remained in and around James dormitory throughout the day. Maintenance workers were sent home, and resident advisers were notified of the incident in order to assist students.

The District Attorney's office would not return phone calls requesting comment. Vice Chancellor for Student Affairs Javier Cevallos declined comment, saying the issue was in the jurisdiction of the State Police.

Area Director Ron Trunzo and James/Emerson Resident Director Susan St. John each issued a statement of “no comment” to the Daily Collegian and other press associations. In addition, all Resident Advisors on

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KTUH: New Internet radio rules would limit freedom of broadcast

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given time.

"One of the major restrictions that the DMCA enforces is the logging of all listeners to the web feed," said Program Director of KTUH Shaun Lau. "They want us to track who went on, how long they were on, and where they are from. That is scary because you are violating the right to privacy."

"They also want us to announce in advance the music that we play. For KTUH, it is difficult because we give

our DJs the freedom to play whatever they want whenever they want," said Lau.

Saeki said that KTUH has neither the time nor the money required to comply with the all the potential requirements of a Webcasting license.

KTUH's budget is \$50,000 per year, but Lau said most of that goes to daily operations.

"I understand the charges for playing on the radio," said Lau, "and it makes sense to charge for a Web feed (since it is free now), but the

bottom line is the recording industry wants to legally make the most money possible.

Said Lau, "It is all about which record company can make more money than the other. I believe in the music and I believe in the art. I don't think it is right for record labels to make lots of money off of another person's art."

"What is unique about KTUH is that we play what we want to play," said Lau. "We play music that aren't ordinarily played on the radio. There are a lot of people who listen to us on the Internet and then they go out and buy the CDs. I get e-mails every week from every country imaginable, who listen to our station over the web and want to know who I played and where they can find them."

KTUH joined other educational

and community radio stations across the nation in a day of silence on May 1, said Saeki.

"We are observing a day of silence, calling out May Day to raise awareness about the Digital Millennium Copyright Act's requirements in fees and content restrictions," said Saeki.

"(We) turned off our web feed for the whole day," said Lau. "People were calling our station and asking why we shut down over the web."

Saeki said KTUH has been on the air since 1969 and on the web since 1998. "We were one of the first college stations to start streaming on the web," said Saeki.

Students interested in learning more can visit the Save our Stream Website, at www.rice.edu/cb/sos.

Newborn: More pregnancy information needed, students say

From page 1

warned not to speak to the press.

Students coming in and out of James Thursday either had no comment or said they knew nothing of the incident.

A meeting was held at 8 p.m. Thursday for James and Emerson residents to inform them of the event and advise them on how to handle the attention they possibly might receive from press and other students.

Trunzo said St. John and resident

directors from each of the dormitories in Southwest-North attended the meeting, with resident advisers and residents from James and Emerson. In addition, staff from Mental Health Services, Health Services and Assistant Dean of Students Merle Ryan were in attendance.

One resident broke into tears as she described her confusion and astonishment as she emerged from her room to find police blocking her from the bathroom entrance. Although the bathroom had been taped off, the door was

open, allowing residents to witness the crime scene.

A friend of the mother's spoke up during the meeting to ask that residents not speak with the press or help to further rumors regarding the incident and what may or may not have happened. She said she hopes if the press did not receive further information it would "drop the story."

Other residents emphasized the need for education, especially in an all-female dorm like James, on how a pregnant resident could find help. A resident in attendance said she had had trouble finding the number for the Everywoman's Center and couldn't imagine where to look for help concerning a pregnancy.

RAs at the meeting appealed to

residents to ask them for help, saying if the RAs didn't have answers they would find out any information their resident needed.

The meeting became a forum for residents to ask for help and discuss the emotions surrounding the incident, but administrators running the meeting halted debate over how the issue was handled by the mother.

Residents were asked to seek help at any time in the coming days and advised to curb drinking and partying as their emotional states in combination with the alcohol may result in more tragic events.

Andrew Merritt, Melissa Hammel, Sam Wilkinson, Scott Eldridge II, Matt Despres, Matt Sacco and Ken Campbell contributed to this story.

Loans: Suggested change one way for politicians to 'test waters'

From page 1

Lebo said that the idea might reappear at a later date in a congressional bill and "be mixed up with hundreds and hundreds of other proposals."

If Democratic congressmen then veto that portion of the bill, Republicans could shift some of the

blame for the budget deficit away from themselves, Lebo said.

Schnittger disagreed, saying that the unfeasibility of the current proposal means that it will almost certainly not reappear in its present form.

Instead, House Education and Workforce Committee chairman John Boehner (R-Ohio) will likely ask the General Accounting Office to determine who benefits most from the current loan consolidation program and consider legislation based on the study's results, Schnittger said.

Democrats have yet to submit a budget plan to compete with the

one favored by President Bush. That means "when the rubber meets the road, it's the Republicans that really deliver for low-income students," Schnittger claimed.

Sen. Charlie Bass '74 (R-N.H.), who represents the congressional district that includes Hanover, did not have a reaction to the proposal since it was never introduced outside of its committee, press secretary Sally Tibbetts said.

"Most of the reaction you saw came from members who actually sit on the Appropriation Committee or have a partisan agenda to try to attack the administration," Tibbetts said. "Neither of those apply to Mr. Bass."

To propose a radical change such as this is a commonly used tool in politics, Lebo said, adding, "It's one way of testing the waters."

Kentucky students fall from tower, die

By Brad Wilder and Amy Crawford
KENTUCKY KERNEL (U. KENTUCKY)

Two students died after they fell out of a third-story window of Kirwan Tower at the University of Kentucky early Thursday morning.

The two men apparently were wrestling in a common area on the third floor of the tower when they shattered a window and fell through to the sidewalk below, UK spokeswoman Mary Margaret Colliver said.

"They smacked against a plate glass window, the window gave out and the two fell three stories to the ground," Colliver said.

One, a UK freshman, was pronounced dead on the scene. The other, a student at Western Kentucky University, died at UK Hospital a short time later.

Their names have not been released. The Fayette County Coroner's Office is investigating.

President Lee Todd and his wife, Patsy Todd, Provost Mike Neitzel and Dean of Students Victor Hazard rushed to the scene of the accident about 2:30 a.m.

Among onlookers were students who live in Kirwan Tower, several of whom reside on the third floor. Although the main entrance to the building was closed for some time, students needing to go back to their rooms were allowed to use the side emergency exits.

The Associated Press contributed to this story.

Woody Allen insists his films aren't great

Pop culture icon promotes latest film, conversates with students

By Stephen Saito
DAILY TEXAN (U. TEXAS-AUSTIN)

(U-WIRE) AUSTIN, Texas - It might just be false modesty, but when Woody Allen says he's never made a truly great film, he seems to believe it.

Allen, the director of nearly 35 films, including "Annie Hall," 1977's Academy Award winner for best picture, is one of the few American filmmakers who deserves to be called an auteur. As an actor, a writer, a comic genius, Allen's body of work (spanning five decades) and his neurotic persona have made his name a household word. His widespread influence on generations of filmmakers is apparent to anyone who has gone to the movies in the past 30 years.

So what is this man talking about when he looks a reporter straight in the eye and says, without a hint of irony: "You know I've often said, and it sounds facetious, but the only thing that stands between me and greatness is me — because I have had every opportunity, there's no excuse for me not to make a great film."

When pressed about what films he does consider great, Allen easily rattles off a list of classics, including "8 1/2," the 1960s film by the Italian virtuoso Federico Fellini; "Grand Illusion," the 1934 film by French realist Jean Renoir; and absolutely anything by French neo-realist Francois Truffaut ("The 400 Blows"). Asked about current films, Allen mentions Alexander Payne's "Election," David O. Russell's "Flirting With Disaster"

and Alejandro Inarritu's "Amores Perros" as being among his favorites.

However, when asked to discuss the merits of his own work, he clenches his hand into a fist and begins rubbing it into the palm of the other hand. Slowly, almost grudgingly, he concedes that "Husbands and Wives" and "Purple Rose of Cairo" were films that expressed what he wanted to say. But that is as far as he will go.

Regardless of critical praise or popular opinion, greatness is in the eye of the beholder. Allen remains the most demanding critic of his own work. As he talks about his work ethic, it's not clear whether his self-effacing nature comes from not achieving the high standards he has set for himself, or if the neurotic character we see on the screen is so intertwined with the real Woody that he will always see himself as the obstacle to his own greatness.

On Monday, Allen came to Austin — for the very first time — to screen his latest film, "Hollywood Ending." He brought with him a legacy that includes films such as "Manhattan," which has become the quintessential cinematic image of New York, "Hannah and Her Sisters," "Broadway Danny Rose," "Bullets Over Broadway" and, more recently, "Sweet and Lowdown."

The audience at the Metropolitan, made up primarily of students from the University of Texas and St. Edwards University, sat spellbound for the question and answer session afterward. The mere presence of this icon, considered by most film critics to be one of America's best living filmmakers and certainly the best

comic director the country has ever produced, was enough. His words were an added bonus.

It's no secret that his life has been filled with public and private tribulations, but that hasn't stopped him. He has a love for a variety of arts (he plays the clarinet every Monday night at the Carlisle Hotel in New York) and a gift for comedy.

Reflecting on his life and career, he says, "I consider myself ... you know, lucky. Unlike Val Waxman in my new movie, my career has been completely charmed, full of luck. I've been lucky from the day I started. I got final cut on my first group of pictures when I had never earned it. It was given to me and I've never had to argue with film studios. I'm always amazed that I've been able to make films, amazed that I've lasted, amazed that people come because, as I said, my films do not do that well and I've lasted longer and continue to make films long after a number of directors that I know have had a real hard time and it's just been very good luck for me."

It was definitely a stroke of luck on the part of Dreamworks, the studio currently bankrolling Allen's films, to land the prolific director three years ago. After bouncing from one studio to another, Allen also benefited from the deal, which has given him the complete creative freedom upon which he insists.

In addition, the studio has provided consistency for his past three efforts: "Small Time Crooks" (2000), "The Curse of the Jade Scorpion" (2001) and "Hollywood Ending," which opens Friday.

On his end, Allen has agreed for the first time in his career to help publicize his films. In fact, Woody Allen seems to be doing a lot of things for the first time. At the recent Academy awards, there was an audible gasp from the audience as he

made his way to the microphone.

In May, he will be making his first appearance at the French Cannes Film Festival, with "Ending" getting the prestigious opening night slot. Allen will also open up for the first time on TV about his career in a new documentary titled "Woody Allen: A Life in Film" which will air on the Turner Classic Movie network on Saturday, May 4, followed by the airing of 18 of his films during the rest of the month. But for the time being, he was excited enough about his inaugural trip to Texas.

When asked how he liked it here, Allen deadpanned, "It's warm." However, all reports of his midday visit to the Austin barbecue haunt, Ironworks, were positive.

Remarkably, Allen didn't come to Austin for the ribs. Convinced by Dreamworks public relations guru Terry Press to make an effort to market his films, Allen believed the most meaningful way to reach his audience would be to set up question and answer sessions where he could talk to audiences one-on-one. Naturally, Press felt that college students would be a great place to start.

"I don't feel a responsibility to (talk to college students)," Allen said, "but I'm happy to if anyone's interested. I mean, I'm happy to help anyone I can, but I don't go searching for it. If someone wants to know something, I'd be glad to help them."

As a result, Allen and Press set up a four-city publicity tour for each of his last three films, which has put Allen squarely into the public eye. This is in stark contrast to his long-held previous M.O. <<what's this?>> in which he's avoided attention at all costs.

Over past three years, Allen has hit most of the major cities, including Los Angeles, Chicago and, of course, New York. This year, before arriving in Austin, he visited Toronto

and Washington, D.C. Allen would clearly prefer to stay out of the spotlight, but once he starts talking about film, he appears to be energized by a higher calling than the marketing of his latest film.

Though it isn't Allen's mission to spread his knowledge to college students, he almost can't help cracking a smile when he thinks about the films of his own youth. Then, he despairs when he thinks of the film industry now.

"There is the sense, which I don't believe it's true, but there is the sense that there is a dumbing down of America," Allen said. "Now, this of course can't possibly be true — the country could not have gotten dumber. That doesn't work. You get the illusion of that because if you look at the movies that one saw 25 years ago, 20 years ago, and the movies now, when I was college age, all my college aged friends, we all couldn't wait for the next Fellini film to come out or the next Truffaut film and it would be a big deal, and we'd be talking about it. The Jaques Tati films ... these were big things for us."

"Now, the college audiences, I get the impression, will respond to films that I think are often infantile, that are often at a sub-college level, at an adolescent level, not even adolescent, but a sub-adolescent level, I mean, really silly. And you would think well, they must've gotten dumber, but that can't be, because it just defies logic. So there's just been some kind of shift in general taste that doesn't signify any kind of intelligence loss, but it's just a different perspective that people come at. I mean I wonder if I showed a cluster of films to all your pals at college, if they would respond to them or not. I think they would, but I don't know."

One thing Allen is certain of,

See Woody, page 7



Increasing fees for Internet radio would hurt recording artists too

THE ISSUE: The University of Hawai'i radio station, KTUH 90.3 FM, may have to stop broadcasting over the Internet after May 21.

Unless the station is willing to pay new fees enforced by the recording industries (in compliance with the Digital Millennium Copyright Act of 1998), its Internet broadcast will violate royalty fees.

KTUH has been on the Web since 1998. It was one of the first college radio stations to stream content over the Web.

Under the DMCA, the recording industry is allowed to charge separate royalties for streaming Web audio. Until the recording industry decided to charge such fees, the Internet has been a venue for independent radio because of the low cost involved in production (no broadcasting tower necessary).

While the fees are still being computed, it seems likely that, even if KTUH can afford the applicable fees, it still will be unable to deal with record-keeping requirements and content restrictions.

The recording industry will require — in order to administer fees — that all web feed listeners log on. This would require that the station keep track of each listener's habits and location.

In addition, the record companies are imposing a list of content restrictions aimed at keeping lis-

teners from listening to the music. On the one hand, the recording industry — as well as the organizations that represent songwriters — has a right to charge royalties. On the other hand, the existence of Web radio relies on the Internet being an inexpensive endeavor. So whose rights do we protect?

Both. While we understand the impetus behind charging fees for Internet-streaming audio, the measures proposed by the recording industry are outlandish. Looking at the proposed fee schedule and policy change, it seems that the recording industry is out to shut down streaming audio, which would close out an immense opportunity for Web stations and recording artists.

The Internet has been a perfect venue for independent and educational radio organizations, which can broadcast nationwide via the Internet, without expensive equipment. As a result, recording artists — and in particular, small bands who can't get commercial exposure — get free advertising across the Web.

This new proposal will kill that. Period. Very few commercial organizations will pay these fees; with radio stations all over the country, there is simply not that much money in Internet radio.

In addition, the proposal would limit radio stations. For example, they will not be able to take requests on the Web, or play more than three songs in a row by the same artist.

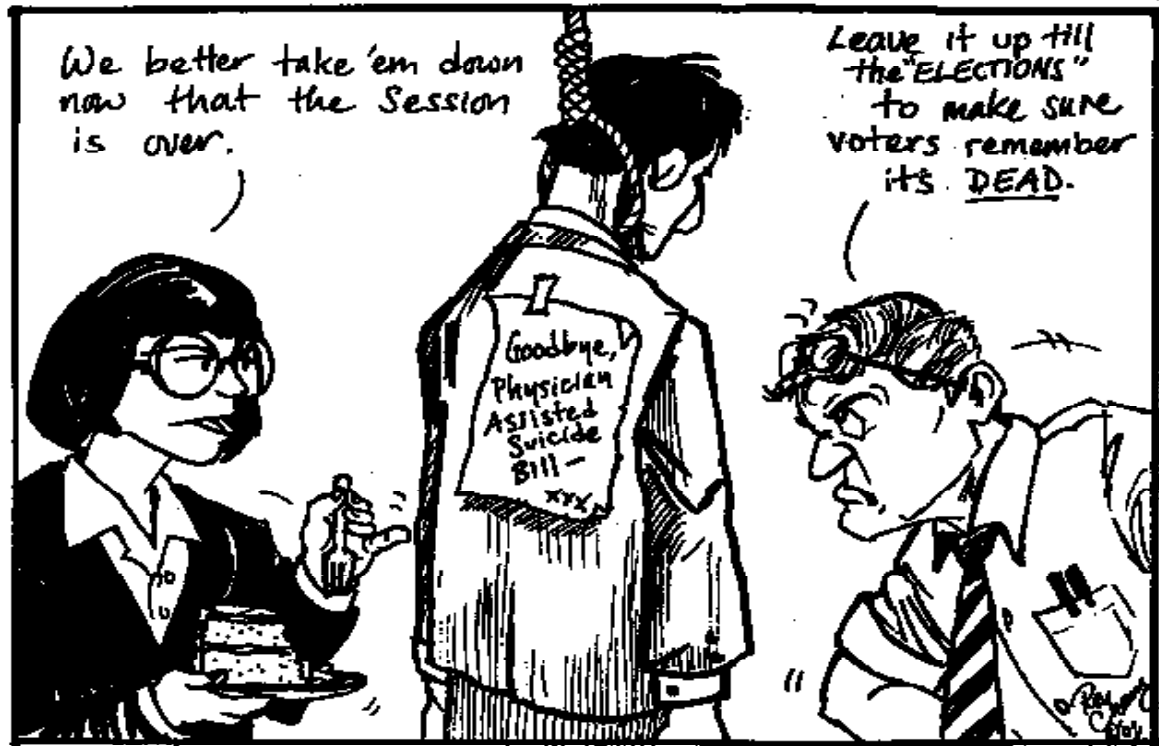
But what's truly dismal is the amount of complex record-keeping

that goes along with the implementation of DMCA statutes. KTUH, and other radio stations like it, cannot afford the equipment and manpower necessary to keep track of listeners. Thus, the web stream will most likely fall by the wayside — it's not worth the trouble or the cost.

If recording companies and songwriters' agencies wish to charge royalties, they should do so in a way that is not so technologically prohibitive. Asking radio stations — even small, non-commercial radio stations like KTUH — to keep stringent track of listeners is asking the impossible.

This proposal is reactionary — we experienced the same type of paranoia from the recording industry when home audio equipment started to efficiently record songs.

The recording industry cannot continue to cling to the old business model, the model that sparks reactions like this. Technology is changing the way we listen to music, and the recording industry should be adapting to this change, not eliminating it with restrictions.



Corporate America rules

By Ethan Mills
KA LEO STAFF COLUMNIST

You don't have to be a radical socialist or the Unabomber to see that corporations have a great deal of power in American society. I propose that this power is excessive and that this excess harms our society in several fundamental ways.

Some readers might assume, as if I were in a McCarthy-era trial, that this critique means I am a freedom-hating Communist. I am not arguing against capitalism, in favor of Communism. I don't think corporations are inherently evil. I merely think we should be aware of and, as needed, critical of the direction of our society. In fact, many (such as David Korten, author of "When Corporations Rule the World") feel that the way capitalism is practiced in the United States goes against some of the traditional features of capitalism, such as competition.

The major harmful effects of excessive corporate control are as follows:

One, the legal implications of a society in which for-profit legal persons are more powerful than flesh and blood persons are disastrous. The North American Free Trade Agreement allows corporations to sue governments if the governments make laws that impede their profits. According to Tamara Straus ("Trading Democracy," *altnet.org*, Jan. 15, 2002): "last October, Mexico paid over \$16 million to an American landfill company on the grounds that the local Mexican government had 'expropriated the company's investment' by turning the area into an ecological zone in order to protect its citizens from toxic pollutants."

Two, a corporation is not a democratic institution. It is illogical to expect a society increasingly run by and for non-democratic organizations to continue to be democratic. A corporation is run by a small group of executives who make most, if not all, of their decisions based on what will make more money for themselves and their shareholders.

Some people say that individuals can use money to vote for or against cor-

Corporations exist almost exclusively for one reason: to make money for its shareholders.

porations. This is nonsense, unless you happen to be a billionaire or a major shareholder. A regular working person in America does not have enough economic or political power to have any substantial influence on a large corporation. In our political system each citizen has one vote, but corporations do not even have that basic amount of proportional representation.

Thus, we find that we have little, if any, control over the organizations that have the most power over our

daily lives. Corporate power is more inescapable than government power. You can get away with not paying your taxes for a few years, but it is virtually impossible to live a single day in America without purchasing or using anything made by giant corporations.

Three, unlike real persons, the corporation exists solely to make money for its shareholders. There is a severe incongruence between the more powerful corporations and the less-powerful, but more important, human beings. Real people have concerns other than profit. We care about our friends and family, about having fun now and then, and maybe even some kind of noneconomic personal enrichment (a goal anyone in college should have!).

Corporations exist almost exclusively for one reason: to make money for its shareholders. A government at least has to occasionally pretend to care about people, art, science, security, education, transportation, etc., purely because these are things they're supposed to be worried about. If a corporation pretends to worry about such things, you can be relatively certain it is merely a publicity stunt to make you feel better about giving them more of your money.

Four, the fact that purely profit-driven organizations are the most powerful groups in our society has a moral impact. When everything begins to be valued by its potential to create economic profit, other types of value are down played. We seem to be getting dangerously close to a world where intellectual and artistic

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UNIVERSITY OF HAWAII AT MĀNOA
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We're interested in what you have to say. Here are some ideas:

Letters to the Editor

If you want to voice your opinion about an article or a letter to the editor that has already been printed, go ahead. Letters should be about 300 to 400 words and reference the article it is in response to.

Campus voices

If you are concerned about an issue and would like to write a significant amount of text about it, you can do that too. Try to keep it about or under 700 words, though. If your submission is too short, it will be included in the Letters to the Editor category described above.

Letters can be submitted in two ways:

Typed, double spaced, on standard letter sized paper, or

By e-mail (please proofread!).

Generally speaking, we like the e-mail option the best. All submissions should include your name, major, and class rank. Faculty members: please include your department and position. Please remember that we reserve the right to edit stories. Also, mailed submissions will not be returned.

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Corporate: Less time to spend with loved ones

From page 4

as they make money for someone.

The value of human relationships is also threatened. In a society that has fully internalized the dictum "time is money," we're in such a dreadful hurry to get somewhere that we have to eat on the run while talking on cell phones and balancing our checkbooks.

There is no time left to talk to our loved ones, much less to actually get to know people or fully appreciate their company.

We seem to be moving toward a world dominated economically, politically, and socially by profit-directed organizations. In doing so, we will increasingly lose the incredible richness of human life that makes it worthwhile to be alive.

For a critique of Wal-Mart, now the world's biggest corporation, see: "How Wal-Mart is Remaking Our World" by Jim Hightower at www.alternet.org/story.html

Alma mater portrays Hawai'i as a 'whore'

By Lance Collins
KA LEO STAFF COLUMNIST

I have received two degrees from the University of Hawai'i at Manoa so far. With that, I have had two opportunities to hear our alma mater sung with full orchestra background. While the steel guitar was noticeably missing, the music has reminded me of something out of the territory while the instrument selection reminds me of the military.

What is very troubling about our alma mater is the words. "Alma mater" comes from Latin which means "fostering mother" or "motherly soul." It's usage in English refers to the school or university from which one graduates or to the song of such a school or university.

What is most offensive about our alma mater is the erotic and misogynistic language used to refer to the land. Of course, my posture is not against the sexual aspect of the song. In fact, the anti-sex prudishness of American culture is quite revolting. But our alma mater is not a device of reaffirming the sexuality of humanity. It is quite the opposite.

Our alma mater is a song of sexual domination. It reframes our university as not only the training ground as colonial dominators, but also as the site of our first test-rape. The song refers to Manoa valley as fertile and wet, "mountain winds and showers refresh her fertile lands" and "her shining

walls."

Then, the song goes on to refer to Hawai'i as possessing "wide-flung doors" with "freely offered stores" to be claimed. The song leaves us with a dictum of holding our "aim." It doesn't take much training in poetry to understand that these metaphors are a clear reference to female genitalia. But it doesn't just end there. Our alma mater isn't a subtle manifesto praising our "fostering mother" seated upon "mother nature."

Rather, it refers to Hawai'i as a whore in which all is free offered to those whom keep their "aim." This is not much different than the lovely, Hawaiian woman's images. After all, the land is Papahanaumoku, a Native Hawaiian woman.

In the tourism industry, America's fixation on sexuality and power is translated into objectifying Native Hawaiian women into weak objects emitting a sensual sexuality "freely

offered" to the visitor. All content is emptied and Native Hawaiian women are rendered a commodity easily exchanged on a market, a dark side-street or in a Kodak show.

Likewise, Hawai'i is the same. It is merely a commodity. Colonialism brought us something similar to private property and fee simple land titles. Of course, just as Native Hawaiian women are not really objects, so too is the land not really alienable.

But where is the university in this colonial narrative? According to our anthem, our alma mater, we are to enforce this rape/objectifying mission until the whole world has heard of the great whore, Hawai'i, with its wet, fertile lands and shining walls. Of course, we have a school of Travel Industry Management and a college of business that pumps out studies on why Hawai'i needs a tourism industry that constantly sells the objectified

body-images of Native Hawaiian women.

Of course, there are alternatives. There is no reason why the university cannot simply change the alma mater. One proposal which is worth looking into is a song contest. The university should create a few desired parts to a new alma mater in Hawaiians and then have a contest to write a new alma mater.

Now that the Mortimer regime is slowly fading and disenfranchised members of the university community are being included in the governance of the university, these degrading devices of a terrible past need to be dispensed with. The land is the mother of the Hawaiian people, not a cheap whore, not a slut.

It's time for the university to rid itself of all forms of colonialism.

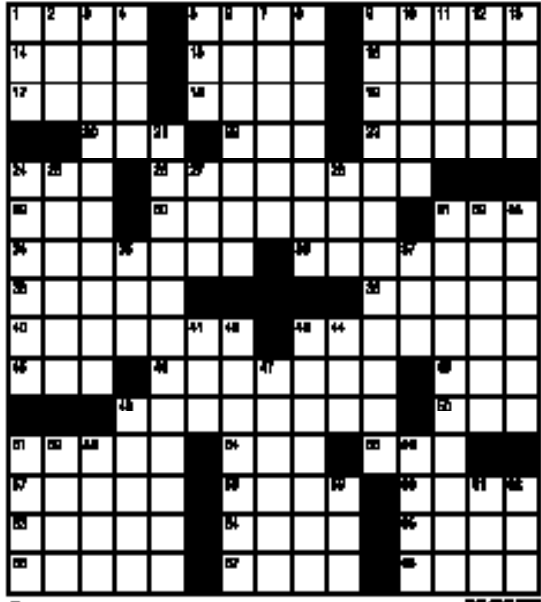
This is a good start.



Comics & Crosswords

Crossword

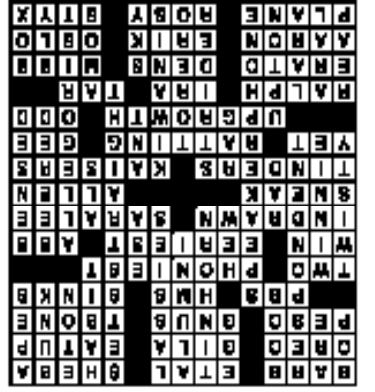
- ACROSS**
- Fishhook lecture
 - 5 & others
 - Biblical land
 - Cookie choice
 - Colorado tributary
 - Consume with relish
 - Chilean cash
 - Wildcatters
 - Rib-eye alternative
 - "Nova" network
 - "Pirates"
 - Kitchen fixture
 - A couple
 - Superlatively spurious
 - Victory
 - Spookiest
 - Fool
 - Like a gasp
 - Name on cakes
 - Move deceptively
 - Marcus or Woody
 - Fire starters
 - German rulers, once
 - Nevertheless
 - Squealing
 - Make a right!
 - Pulchritude
 - Blasphemy
 - Bus-driver
 - Kramden
 - One of the Genshins
 - Seasoned sailor
 - Muse of poetry
 - Laine
 - Shoof wife
 - Moses' brother
 - Actor Estrada
 - Sound/Hebrew capital
 - Carpentry tool
 - Optimistic
 - Cheron's river



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- DOWN**
- Jazz style
 - ... we there yet?
 - One who answers
 - Ninnyhammer
 - Omelet ingredient
 - Proteinous person
 - Graduate
 - Highland girls
 - Footnote
 - Established custom
 - School color
 - Sailor's bed
 - Simians
 - Hand-free communicator
 - Full of turns
 - ... the Pooh
 - Do for work
 - NASA's ISS partner
 - Yarn-spinner
 - Low one's cool
 - Fall
 - Cool
 - Capp and Capone
 - Tattered cloth
 - "The Lord of the Rings" character
 - Worldwide service club
 - Porch ruler
 - Matador
 - Walter Sinder
 - Harvest
 - Asian beer
 - Zhivago's love
 - Book before Ozalish
 - Wild blue yonder
 - Shifty
 - Red or White team

Solutions



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Woody: Allen doesn't trust others directing his work

From page 3

think they would, but I don't know.”

One thing Allen is certain of, however, is why he is involved in so many aspects of the filmmaking process. A consummate writer, Allen said, “I'm only directing because I wrote the script, and I don't want to give it to somebody who'll screw it up, and then I'll be sitting, watching, thinking ‘oh, that's not what I meant. You're saying that line wrong.’”

And Allen is well aware of how a single line can make or break a production. He first established himself by writing comedy bits (some of which he did while he was still in high school) for TV legends like Sid Caesar, Buddy Hackett and Jack Paar, which not only forced him to come up with the best jokes, but also to write under deadline.

“I am able to sit in a room if I have to,” Allen said, “and just force it and think them up because many years ago I wrote for television and in those days the shows were live and you'd come in Monday morning and you had to have a show written by Thursday afternoon whether we could think of one or not. We just had to write it. So I would sit in a room with other writers, and we'd come up with a show just by sheer brute force.”

Allen himself quickly became a burgeoning force on the national scene, turning into a popular stand-up comic in his own right. At the same time, he was an up-and-coming playwright whose early works included Broadway hits such as “Don't Drink the Water” and “Play it Again, Sam.”

His background in Broadway has made Allen especially keen to the casting of his films, a process that he prides himself on, especially when it comes to women.

“Now, I always cast great women,” Allen said, “and the truth of the matter is that I always write the parts for myself, the good part for myself. But the women who I work with are such strong actresses that when you see the movie, you don't see me, you see them and they're such great performers that they wipe me out. And so you say ‘this movie is about Diane Keaton or ‘this movie is Dianne Wiest or Judy Davis or Mia Farrow or Helen Hunt or Goldie Hawn or Tea Leoni, Debra Messing,’ but I'm really writing for myself all the time. It's that I cast them, and by the time the picture is over, they're

all so alive on the screen and so electric that it looks like I'd written it for them.”

While Allen's authorship has afforded him the opportunity to get some of the best actresses and actors in the business to appear in his films, he is equally open to hiring talented unknowns, so long as they are right for the part.

Films aside, Allen is still interested in the craft of writing. His complete collection of published prose “Without Feathers, Getting Even and Side Effects” now needs to be updated with some recently published pieces for *The New Yorker*.

Allen has a drawer full of unfinished thoughts earmarked for scripts and articles waiting to be written. In spite of his legendary status, Allen plans to make a film a year until he gets tired of it. In what he refers to as his “10-month vacation from reality” in the new TCM documentary, Allen has been able to maintain his vision as a writer while simultaneously becoming a master of the film medium. Yet somehow, audience response is still a mystery to him.

“You never know in my films,” Allen said. “I never know who is our audience — New Yorkers, then they turn out not to be New Yorkers. I think they're college students, and they're not college students. I think they're going to be middle-class people, and they're not middle-class people. I'm always confounded by who my audience is.”

Then Allen paused, a small grin came over his face and said, “I just know it's small.

“There's no correlation between what I like as the maker of the film,” Allen continued. “I'm going after a completely different thing. I write something at home, and I love what I wrote, and then I put it on film, and if I realize it on film, I'm happy, and if no one comes to see it, I'm still happy, but I think I've done a great job.”

But Allen can't let the idea go without saying, “If I don't realize it, and I think ‘oh, I had such a good idea, and I screwed it up,’ it doesn't matter to me if people come or they don't come, if they love it or critics love it, because to me, it's always a failure — because I had a better idea on paper and I failed to execute it.”

Even after all these years, he's still searching for his Hollywood ending.

Monday, May 6

v Aloha Hoomaluhia 2002 Exhibition. Opening reception for Kaneohe exhibit focusing on the natural beauty of Hoomaluhia Botanical Garden, curated by Sarah E. McCormick. 4 - 6 p.m.(show runs through 5/27), Hoomaluhia Botanical Garden Gallery, Free. Info: 233-7323.

Moc at Manoa Gardens, 6 - 8:30 p.m., free. Info: 956-4491.

v "Open City." Italian film, with English subtitles by Roberto Rossellini, about the loyalties of a man and woman during the the WWII German Occupation. 7:30 p.m., Yuki-yoshi Room at Krauss Hall, Free (suggested donation). Info: 956-3836.

Wednesday, May 8

v Semiannual Surf Expo w/ Oooklah the Moc. Sale of surf and skate clothing and accessories by Split, Ezekiel, Faith, MCD and more at Campus Center from 9 a.m.-1 p.m. After event w/Oooklah the

Thursday, May 9

v "Looking Back to the Future." A lecture by Vilsoni Hereniko, UH Associate Professor in Pacific Island Studies, also author, playwright and filmmaker. Noon, Burns Hall 4005, free. Info: 956-2652.

v "Dancing Backwards: Researching the History of Korean Dance in Hawaii." A slide and videotape presentation on the data that Judy Van Zile, UH Professor of Dance, collected on Korean dance. 7 p.m., Center for Korean Studies, free.

v "Open City." Italian film, with English Subtitles by Roberto Rossellini, about the loyalties of a man and woman during the the WWII German Occupation. 7:30 p.m., Yuki-yoshi Room at Krauss Hall, Free (suggested donation). Info: 956-3836.

Friday, May 10

v "Demystifying e-business." A lecture

and panel discussion with Christina Cheney, Peter Kay, Michael Troy and Lisa Worden-DuBois. 4 p.m., Yuki-yoshi Room at Krauss Hall, free. Info: 956-3836.

v "No-Look Love Song." Opening reception for latest exhibition by artist Ryan Masaaki Higa. 6 p.m.(show runs through 6/7), Workspace, Free. Info: 732-2300.

v "Down." Eric Yokomori's staged "black comedy" directed by Tony Pisculli. 7:30 p.m., Leeward Community College Lab Theatre, Free.

v "Geisha." A one hour documentary detailing the integral role the geisha (costing a minimum of \$450 per hour) have played in Japanese culture for centuries. 9:30 p.m., PBS.

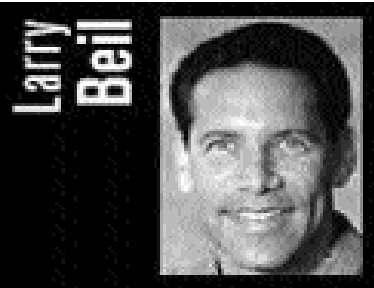
v "Down." Eric Yokomori's staged "black comedy" directed by Tony Pisculli. 7:30 p.m., Leeward Community College Lab Theatre, Free.

v Sierra Club seeks volunteers to help rid area of the noxious weed, Miconia. Call 538-6616 for details.

Saturday, May 11

SPORTS

Hawaii's first bowl attempt denied in 1980



By Larry Beil

Editor's Note:

This story originally appeared in the April 25, 1980 issue of Ka Leo. It is being reprinted for the 80th anniversary of the newspaper.

It has been said that you can never have too much of a good thing, but the planners of the Pineapple Bowl found that the old adage just didn't hold up with the NCAA Special Events Committee.

Earlier this week, a three-man team led by UH Athletic Director Ray Nagel made its presentation to the committee seeking approval for a Pineapple Bowl football game to be played on Christmas Day.

The NCAA rejected the proposal, reportedly because there are so many bowls right now, the last thing needed is another one.

In a way, it's sad that the Pineapple proposal was turned down because it would have been more than just a football game.

A Pineapple Festival was on the drawing board, according to Nagel's assistant, Ted Livingston. The UH swimming, tennis, golf and sailing teams would have had the chance to compete against top-notch Mainland teams as part of the festival week, Livingston said, and the Rainbow Classic basketball tournament also would have been included in the festival.

It really would have been nice

to see the so-called "minor sports" get an opportunity to show what they're made of during the festival. But without question, the festival would have been built around the football game, and that was the problem.

For one thing, who needs another bowl game here? The Hula and Pro bowls both did well at the gate last January and will probably continue to thrive in the future. But the Pineapple Bowl would appear to be the longshot at best in competing for the football dollar.

Also, the game would have been held on Christmas Day (presumably because of demands by network television) and I don't foresee too many people heading out to Aloha Stadium on the 25th.

Another dilemma would have been the selection process. It's a safe bet that unless teams such as Michigan, Oklahoma, or USC appeared in the contest every year, Aloha Stadium would be empty.

Honolulu is a good football town, but let's face it, nobody would go out on Christmas Day to watch Clemson take on Georgia - it just wouldn't have worked.

Getting the name teams that have had good seasons would be tough because of the ferocious battle among bowl committees trying to attract the nation's best teams.

The Pineapple Bowl could have drawn well-known teams that had mediocre seasons, but that would make the game look like a battle between losers, and that is certainly not an image that would draw crowds.

If there were fewer bowls to compete with and if the Pro Bowl weren't being played here, I'd say the Pineapple Bowl could make it, even with the mediocre teams. But if the situation remains the same, forget about the Pineapple Bowl.

UH golfer sacrifices play for internship

Stanley Lee
KA LEO STAFF WRITER

At the start of a season road trip, the Rainbow Wahine golfers looked around the airport, somewhat confused. There were signs pointing them in the right direction but their leader was not there to guide them.

Instead, senior Melanie Matsumura was preparing for her future as a teacher by student teaching back home four times a week. As her coach Marga Stubblefield put it, the team's "mother hen" was absent.

For Matsumura, the decision to spend this semester doing her internship instead of traveling to mainland tournaments was a no-brainer.

"School has always been a priority," said the Hilo native. "I feel I don't have a future playing golf professionally but I can always concentrate on my education. The program I am in now is very demanding."

It's been so demanding that Matsumura practiced alone on weekends at Ko Olina Golf Course. Twice a week, she was at Kaimiloa Elementary School in Ewa working with sixth graders while spending two more days a week at the UH Manoa Children's Center with three and four-year-olds.

Working in the classrooms has given her valuable experience towards her future profession, being most impressed with the insight of the teacher-mentor she works with at Kaimiloa provides.

"How she handles the class, it's unbelievable," Matsumura said. "The students respect her and there's a real cohesiveness in her class. That's what I want my classroom to be like."

"There is a group and team effort. You can't tell the difference between the special ed, high achieving, and middle students. They help each other and encourage each other and that takes a lot of pressure off the teacher."

Similarly, her teammates help and encourage others as well, in a sport many consider individual.

Matsumura said: "We support each other. After the rounds, we went to teach other, pick each other up, and give tips so they play better the next day."

She gave her coach and teammates notice of her decision to focus on school last semester. But even with the warning, their reactions were still "whoa" when they realized she wasn't around this spring.

Despite participating in only half of the scheduled tournaments this semester, the team's only senior continued to lead the Rainbow Wahine as she had in previous years. At the Mountain View Collegiate in Tucson, Ariz., she led them to a seventh place finish, one of their highest of the year. Individually, she finished tied for 10th place with teammate Rene Krause.

That tournament marked a hectic spring break for the Wahine golf-

ers. Four days earlier, they completed the Dr. Donnis Thompson Invitational in Kaneohe. Later that night, they caught the red eye flight out of Honolulu to Tucson.

One would assume playing 90 holes of golf in six days would require the utmost concentration, but Matsumura claims she is anything but focused.

"I like to wander and that relaxes me," she said. "When I'm relaxed cruising down the green and fairway, that's when I perform well."

A 28th place finish at the Western Athletic Conference Championships two weeks ago was not how she wanted to finish her career after tying for 20th last year.

"It was a disappointment but reflecting on it, I had four years of success here. My semester was about education. Whatever happened, happened."

Success included WAC Golfer of the Month honors as a sophomore. "I was checking my e-mail and people were telling me congratulations. I was like 'what are these people talking about? I didn't do anything.'"

One of her reasons for being a teacher is to be influential, like many of her own professors. In a sense, the former state high school golf champion has already been influential for her teammates and other student-athletes. Realizing athletics can only take you so far, Matsumura decided to focus on something that will last a lifetime.

Rainbow Warrior basketball team signs Texas junior college all-star

KA LEO STAFF

The University of Hawai'i basketball team signed its third player of the 2002 recruiting period yesterday. Six-foot-six freshman guard Vaidotas Peciukas from Weatherford (Texas) College will join the Rainbow Warriors next season.

"Vaidotas is a big-time scorer who has really good speed up and down the floor," UH head coach Riely Wallace said. "He shoots the ball well from the perimeter and has great court aware-

ness. He strikes me as a combination of Nerijus (Puida) and Mindaugas (Burneika), he runs the ball like Nerijus and shoots it like Mindaugas. We're very happy to have him since he has three years remaining."

Peciukas, was a first team all-North Texas College Athletic Conference and all-Region V selection. He was named the NTJCAC Freshman of the Year after averaging nearly 23 points, four rebounds and four assists per game.

Peciukas is a member of the Lithuanian Junior National Team and

will compete with that team at the European Junior Championships this summer.

2002-03 Signees

F	Dane Dmitrovic	6'10"	205
	Vrhnik, Slovenia		
G	Jason Carter	5'10"	155
	Gary, IN		
G	Vaidotas Peciukas	6'6"	200
	Jonishis, Lithuania		

LIFE'S SHORT, READ KA LEO