



## Weighing Anchor

By ERIC DORMAN  
News editor

## Death of a rail system

As Earth Week reaches its climax and “green” sentiments spread like fire in a paper mill, it seems appropriate to direct our attention to one of the cardinal reasons we need to dedicate such a week in the first place—the demolition of a convenient and blossoming public transportation system 50 years ago.

It was April 20, 1958, when the last Key System Transit Lines bridge train, for years part of an extensive, clean and comfortable network of electric trains that spanned the Bay and surrounding area, ground to a halt for the last time. The event, quickly followed by the derailing of public transportation around the United States, marked the end of an era in clean American transportation, and the beginning of a sad chapter of our addiction to cars and oil.

There was nothing accidental about the demise of this convenient and earth-friendly national public transportation network. It was the fruit of three decades worth of labor by General Motors, Standard Oil, Firestone Tire, Mack Truck and Phillips Petroleum, a team which by 1946 maintained control of streetcar operations in 80 American cities. The partners in crime subsequently shut down nearly every one of those streetcars, paving the way for GM-made, Firestone-bearing, oil-drinking buses and cars to take over American transportation.

Of course, upon learning of these strong-arm and definitely illegal tactics, the government’s crack legal team immediately sprang into action to ensure that the offending corporations would pay for their atrocities. For decimating the American rail system, GM was fined a whopping \$5,000. Its treasurer was forced to cough up a respectable \$1.

Today, we’re paying a whole lot more than that for the misdeeds of GM and its cohorts. As drivers reel from the financial and environmental impacts of driving and ask for more public transportation, they’re greeted with enormous price tags. Today, it costs \$200 million to lay every new mile of BART—a cost that would have been negligible in the 1940s and ‘50s, when the area was sparsely populated and land was cheap. Furthermore, our cities are built for cars, and any attempt to add useful public transportation is costly and difficult.

So when you bemoan the lack of public transportation, need to drive everywhere, dirty buses and clouds of exhaust during the week dedicated to appreciating the Earth, remember the cause for your lack of options. Sure, 50 years worth of hindsight won’t cure today’s public transportation deficiency, but it’s worth remembering if only to ensure that it doesn’t happen again.

# Sing Xuan, a resounding success



Photos by Brian Chu

## Robin Jung and Kimi Chen passionately perform for a rapt audience, hoping to win the contest.

By SANDEEP ABRAHAM  
Features editor  
and BRIAN CHU  
Correspondent

The first annual Sing Xuan Singing Competition took place April 20 in the Jackson Theatre. Hosted by the Ohlone Chinese Student Association and the International Students Club, the event drew roughly 275 people, filling most of the seats.

13 contestants were chosen from among over 30 applicants. The applicant pool included students from Ohlone as well as from various other Bay Area high schools and colleges.

The program was conducted in Mandarin, Cantonese and English. The large backdrop projector screen was used to display a magnified view of each contestant as he or she performed, giving the stage an illusion of tunneling depth. The 13 contestants each initially sang one song and were judged on a

scale of one to ten on vocal quality, technique, style, presentation and appearance along with other minor factors.

The judges were sponsor member Benjamin Chen of the charity organization Reincarnation, Ohlone Music Professor Dennis Keller, Transfer Center Specialist Frances Fon and Khuu Tu, a voice instructor.

The first round had five winners: Robin Jung for the song “Right Here Waiting,” Cynthia Chan for the song “Ting Hai,” Eric Choi for the song “Tian Shag Wai Chen” (romanized from simplified Chinese), Kimi Chen for the song “Ai Ni De Liang Ge Wo” and Jon Fung for the song “Xing Lu Dao Ge.” They then went on to perform in the second round, which yielded three final winners.

The first place winner was Jon Fung, who sang the Chinese song “Chi Pei” and won \$200. Robin Jung took second place and won \$150 for the song “Incomplete” (originally performed by Sisqo). He also man-

aged to snag himself an entourage of adoring and mostly female fans. Third place, \$100 and the award for “Most Sophisticated” was awarded to Eric Choi, who has won similar competitions at UC Berkeley and De Anza. A separate award chosen by the audience for “Most Popular” was given to Melody Chen for the Chinese song “Fei Zhou Bu Ke.”

The Chinese and International Clubs had also organized a raffle for Jamba Juice gift cards, awarding them based on a random selection of numbers found on the event’s program given to the audience.

ASOC president and competitor Tatyana Hamady said, “It’s a great campus activity; it adds cultural diversity. I think it’s awesome and I would do it again.”

Notable performances included Scott Holcom’s cover of “Can You Feel the Love Tonight?” from the “Lion King,” Vanessa Magat’s performance of “I Don’t Wanna Miss a Thing” and the duet performance by Kai Ling Siu and Sunny Liu of the

Chinese song “Ai De Zhu Xuan Yu.” One of the judges, Benjamin Chen, also gave a vibrant performance.

Fon performed with her group Cheesecake Diva, covering chart-topping singles such as “What Hurts The Most,” originally done by Rascal Flatts and “You’re Beautiful” by James Blunt. She said she was “very proud of every contestant” and that she was pleased with the performances she saw.

EOPS Counselor Mzao Water’s band Mukagee also performed three heavy metal songs, employing their full arsenal of guitar riffs, drum work and seismic bass, a drastic departure from the night’s otherwise serene ambience.

CSA president and one of the Masters of Ceremonies Karen Chan stated, “We have worked very hard for three months, and I would like to thank the clubs, the sponsors and the staff for all their contributions.”

The winners will compete in the finals on October 18 and 19 in San Mateo.

## Student show kicks off



Photos by Japneet Kaur

The Annual Fine Art and Design Student Show will be on display at the Louie-Meager Gallery until May 14 and will feature artwork of students as judged by Ohlone art instructors.

## Sandstrom on poetry

By RACHAEL FUNK  
Staff writer

The soothing voice of Cathie Sandstrom filled the library last Friday. Students and teachers crowded to hear her poetry. The pieces ranged from her father’s army work to her childhood to “Harley,” a poem about the rugged adventurer who was “definitely not my type.”

A self-professed army brat, Sandstrom told of her childhood, and of coping with constant mov-

ing because of her father’s military service. When she spoke of her early years, she said “I think the constant change is a good thing...I learned how to be a chameleon.”

Sandstrom said that while she tries to write everyday, there are triggers that help her. Her favorite poem, “Releasing the Birds,” is a product of this inspiration. “What I like about poetry is the compression...In a poem, there’s only enough room for me and the truth.”

## ‘Then and Now’

Theater and Dance Production Manager Shannon Schultz announced the spring dance production of “Then and Now.”

The Theatre and Dance Department will be doing a special preview of the Spring Dance Production on April 30 at 10a.m. in the Jackson Theatre.

The production of “Then and Now” is scheduled for May 1-3.

The department will be doing voucher tickets and sign-in at the end of the show for any of the students that cannot attend an evening performance.

The performance will mark a 10-year anniversary of the performance.

# Sammie Smith on model behavior

By **ANDREW LE**  
Staff writer

Sammie Smith is down to earth, devoid of eating disorders, lacks a trendy drug habit and is the antithesis of the modeling stereotype.

Currently a student at Ohlone, Sammie is dropping her classes and moving to New York to further her modeling career.

In Manhattan, she'll be paying \$1,000 a month to share a two-room apartment with "five to seven other models".

Her parents uphold her decision, "but they're kinda freaking out because it's New York."

When questioned about how she was going to finance her living, she admitted that, "models don't make that much money, unless they're Tyra Banks status."

Smith expects to have to get another job to support herself.

"The amount of models," she added, "that actually make a good living off of being a model in New York I'd say is about 15 to 20 percent."

"Models don't get paid much



Photo by Andrew Cavette



Photo courtesy of Sammie Smith

**Sammie Smith as she is as a student at Ohlone (left) and in one of her professional shots (right).**

at all; like for the cover of Vogue, it's \$200."

With a standard five to six hours spent "standing in awkward positions for a really long time" per shoot, modeling pays less than most people expect.

Furthering Smith's difficulties is the modeling ban prevalent in most

of Europe restricting runway models to ones with a BMI of over 18.

As a result, Smith is for the most part restricted to work within the United States.

So far, she hasn't been getting much work due to her novelty to the industry.

However, she "just did this

big convention in LA for a week [with competitions] and there's a lot of agencies from all around the world."

"It doesn't seem real yet," is how she sums up her feelings about the whole thing.

As for her future plans, models are usually considered "too old to model by 25." As a result, if modeling "doesn't work, I have school to fall back on."

Originally, she was hesitant to tell people she was a model, due to some unrealistic and less than pleasant assumptions the average person may make about the job.

Those assumptions, she firmly believes, aren't true; at least not in her experience.

When asked why she was willing to put up with all these struggles she explained that fashion "becomes your life. If you don't love it, you just won't do very well."

And on the bright side of things, since designers sometimes let models keep the clothes, in the worst case scenario, at least she'll come out of her experiences with an "awesome wardrobe."



**Devil's Advocate**

By **ANNA NEMCHUK**  
Editor-in-chief

## Bleeding for art

Your Ivy League education, ladies and gentlemen, now comes extra rare. Aliza Shvarts, a Yale senior art major, has a little art project she'd like you to see. It consists of footage of 9 months of her artificially impregnating herself, taking herbal abortifacient drugs and subsequently bleeding the fruit of her loins away. She's planning to suspend a large cube from a ceiling, swath it in plastic sheets with the Vaseline-preserved blood squished between and project the videos onto the sides. She hopes this will encourage discussion. Boy, did it ever.

The story was immediately picked up by newspapers, online forums and blogs and provoked a huge outcry from both the pro-life and pro-choice camps. The proliferators I can understand, though the president of the National Right to Life Committee Wanda Franz calling Shvarts "a serial killer" strikes me as a bit sensationalist. But the claiming of Ted Miller, a spokesman for NARAL Pro-Choice America, that the whole thing "is offensive and insensitive to the women who have suffered the heartbreak of miscarriage" is a little more puzzling. I thought those guys were supposed to be liberal.

In a guest column for the Yale Daily News Friday, April 18, Shvarts commented, "For me, the most poignant aspect of this representation — the part most meaningful in terms of its political agenda (and, incidentally, the aspect that has not been discussed thus far) — is the impossibility of accurately identifying the resulting blood. Because the miscarriages coincide with the expected date of menstruation (the 28th day of my cycle), it remains ambiguous whether there was ever a fertilized ovum or not."

What tickles me the most is not the horrified reactions and public flogging of her character that followed Shvarts's actions but the fact that I have yet to find anyone who defends her views.

Let's just stand back for a moment. Abortion is legal in the United States. The drugs she said she took are also so. She's over 18 and, having completed almost four years of Yale, likely relatively intelligent. She's also, if one considers her editorial, surprisingly articulate for an art major.

Her body is her own to do with as she wishes. She violated no laws in the project's inception nor in its presentation. As far as art goes, I'll grant this piece is not for the faint-hearted but it is, in the end, a piece of art. A political, incendiary, complicated, highly icky piece of art.

Though my plebeian sensibilities and fear of tummy-aches may prevent me from desiring to replicate such an exhibition, I do applaud Shvarts for her bravery.

# Students have sex in psychology class

By **MAX STEPHEN**  
Staff writer

Walking into a classroom and expecting sex is typically an adolescent dream. Tim McMahon's Adolescent Psychology class got their chance in their Psych 106 Adolescent Development class on Wednesday.

"Not only are we talking about [sex], we're doing it," said McMahon. After the class settled down and picked up an accompanying handout, McMahon explained the assignment; the number on the paper next to their names was how many sex partners they were going to have today. The numbers ranged from 3 to 12. Before everyone

got all hot and bothered with the very scientific process, McMahon noted that the class was doing this to expose people to the unknown factors of sexual activity, and that this was possibly one of the scariest demonstrations a class can do.

McMahon went on to further show, through the help of a chart, that if a person and their partner have sex with just one person, they are exposed to just that one person.

If a person has sex with 3 people, they've potentially been exposed to seven people.

If the number goes up to six partners, then the people they have been exposed goes to 63.

At 12 partners, a person has the potential of being exposed to over

4,000 other individuals.

Every time intercourse occurs, a person is exchanging bodily fluids with everyone else their partner has sex with.

With this in mind, the students grabbed their cups of colored fluid and proceeded to walk around the room having "sex" with different partners. Unfortunately, there was no Barry White playing in the background to help with the mood, but everyone was at it like rabbits anyway.

After making the sound and well thought-out decision of having unprotected sex, each student poured a little of their "bodily fluids" into each others cups. After just a few partners, the cups were starting to

# Matt Freeman now a Democrat delegate

By **SANDEEP ABRAHAM**  
Features editor

Ohlone has seldom been known for its political prowess, but that changed on April 13 when Political Science and History Instructor Matthew Freeman was nominated and elected to be one of the pledged delegates for the Democratic Party for Barack Obama. He has worked for the Obama for America campaign

since August 2007, campaigning and working as a team coordinator within the campaign for District 13 of California and Alameda County as a whole.

Hilary Clinton won the Democratic majority in California on February 5, but Obama won the majority of Alameda County. Within Alameda County, Clinton won the majority of District 13, but on a slim margin. As a result, the National

Democratic Party awarded her three delegates from this district and Obama two delegates. Freeman described the system as having five "empty vehicles that we fill once were elected at the caucus."

The Obama and Clinton campaigns held caucuses on Sunday, April 13 to determine their delegates. Delegates were allowed to nominate themselves and the Obama campaign had specifically

asked Freeman to nominate himself. Out of a candidate pool of 26 active Obama campaign members within District 13, the campaign chose six to stand for elections at the caucus. Freeman and fellow Obama campaign worker, Antonette (Toni) Shellen, emerged victorious.

Freeman encourages students to get closely involved in the elections as well. Contact him at mfreeman@ohlone.edu for more information.

# Students come for Halloween auditions

By **INEZ BLACK**  
Staff writer

Auditions for Poe, Kipling and Wilde, three classic Halloween thrillers adapted as short radio plays by Leonard Nemoy, were held at Ohlone April 21 and 22.

Theater and Dance Professor Mark Nelson held auditions just for students prior to the open call, which will include non-students as well.

Nelson said that there are really three parts to each performance: the three radio plays, a 3-D movie and then three illusions.

He noted that, "during intermission, they will be able to go into the art gallery and see a fully-equipped, scary, spooky art show...possibly a psychic telling fortunes...and the concession [stand] will sell scary, spooky food. There will probably be a costume contest every night of the performance."

The Halloween Trilogy emphasizes the three 12-20 minute radio plays created by Nemoy, with sound effects technicians as part of the on-stage performance, similar to the "Prairie Home Companion" on-stage performance for PBS.

Nelson said, "We will start the

evening with a 3-D movie, something like, "It Came from the Black Lagoon" and everyone will have their glasses on."

The three plays are Edgar Allan Poe's "The Cask of Amontillado," Rudyard Kipling's "Mark of the Beast" and Oscar Wilde's "The Canterville Ghost."

Nelson feels that the plays are an opportunity to showcase Ohlone's technical capabilities with the new Entertainment Design and Technology Instructor Matthew O'Donnell.

O'Donnell has created lighting and sound for rock groups around

the world.

There is flexibility in the casting; the performances will require anywhere from 20 to 60 actors/sound technicians, as participants can have dual roles - both acting and creating sound effects.

In May, Nelson will have a full reading of the plays, where students will be given the script.

Over the summer, there will be a party to check the progress.

There will be performances for six nights, as well as three nights with two performances, including Halloween, with the second performance starting around 11 p.m.