

4.0 & GO

Finals!!! Finals!!! Finals!!! Finals!!!

Acct 209	Part 1 of 4 Mon Apr 28 7pm-10pm	Part 2 of 4 Tue Apr 29 7pm-10pm	Part 3 of 4 Wed Apr 30 4pm-7pm	Part 4 of 4 Thu May 1 4pm-7pm
or	Part 1 of 4 Fri May 2 9pm-12am	Part 2 of 4 Sat May 3 7pm-10pm	Part 3 of 4 Sun May 4 7pm-10pm	Part 4 of 4 Tue May 6 9pm-12am
Acct 210	Test Review Sun May 4 10pm-1am			
Acct 229	Part 1 of 4 Mon Apr 28 4pm-7pm	Part 2 of 4 Tue Apr 29 4pm-7pm	Part 3 of 4 Wed Apr 30 10am-1pm	Part 4 of 4 Thu May 1 10am-1pm
Acct 230	Part 1 of 4 Wed Apr 30 7pm-10pm	Part 2 of 4 Thu May 1 7pm-10pm	Part 3 of 4 Sat May 3 10am-1pm	Part 4 of 4 Sun May 4 10am-1pm
Biol 113 Johnson/ Rizzo	Ch. Review Wed Apr 30 8pm-10pm			
Biol 113 Johnson/ Rizzo	Final Review Sun May 4 4pm-7pm	Final Review Tue May 6 6pm-9pm	You can now buy tickets online at www.4.0andGo.com and avoid standing in ticket lines	
Biol 114 Craven/ Schroeter	Ch. Review Wed Apr 30 5pm-7pm			
Biol 114 Craven/ Schroeter	Final Review Thu May 1 4pm-7pm	Final Review Mon May 5 6pm-9pm	You can now buy tickets online at www.4.0andGo.com and avoid standing in ticket lines	
Econ 202 House	Test Review Thu May 1 1pm-4pm			
Econ 203 Edwardson	Part 1 of 2 Mon Apr 28 10pm-1am	Part 2 of 2 Tue Apr 29 10pm-1am		
Econ 203 Nelson	New Material Only! Fri May 2 6pm-9pm			
Econ 203 Westerfield	Part 1 of 2 Sat May 3 1pm-4pm	Part 2 of 2 Sun May 4 1pm-4pm		
Econ 322	Part 1 of 2 Wed Apr 30 10pm-1am	Part 2 of 2 Thu May 1 10pm-1am	You can now buy tickets online at www.4.0andGo.com and avoid standing in ticket lines	
Engr 212	Part 1 of 2 Wed Apr 30 5pm-8pm	Part 2 of 2 Tue Apr 29 6pm-9pm		
Finc 201 Hood	Test Review Sun Apr 27 9pm-12am			
Finc 309 Joyner	Part 1 of 3 Wed Apr 30 7pm-10pm	Part 2 of 3 Thu May 1 7pm-9pm	Part 3 of 3 Sat May 3 2pm-3pm	
Finc 341 Joyner	Part 1 of 4 Wed Apr 30 7pm-10pm	Part 2 of 4 Thu May 1 7pm-9pm	Part 3 of 4 Sat May 3 3pm-5pm	Part 4 of 4 Sun May 4 7pm-10pm
Info 303 Anthony	Part 1 of 2 Mon May 5 9pm-12am	Part 2 of 2 Tue May 6 6pm-9pm		
Info 303 Stein	Part 1 of 3 Fri May 2 9pm-11pm	Part 2 of 3 Sat May 3 12pm-3pm	Part 3 of 3 Sun May 4 12pm-3pm	
Info 305 Buffa	Part 1 of 3 Sat May 3 3pm-6pm	Part 2 of 3 Sun May 4 3pm-6pm	Part 3 of 3 Mon May 5 6pm-9pm	
Info 364 Anthony	Part 1 of 3 Sat May 3 4pm-7pm	Part 2 of 3 Sun May 4 4pm-7pm	Part 3 of 3 Tue May 6 6pm-9pm	
Info 364 Stein	Test Review Wed Apr 30 1pm-4pm			
Math 141/166	Part 1 of 4 Mon Apr 28 8pm-10pm	Part 2 of 4 Tue Apr 29 8pm-10pm	Part 3 of 4 Wed Apr 30 4pm-7pm	Part 4 of 4 Thu May 1 4pm-7pm
Math 142	Part 1 of 4 Mon Apr 28 10pm-12am	Part 2 of 4 Tue Apr 29 6pm-8pm	Part 3 of 4 Wed Apr 30 7pm-10pm	Part 4 of 4 Thu May 1 1pm-4pm
Math 151	Part 1 of 4 Mon Apr 28 5pm-7pm	Part 2 of 4 Tue Apr 29 10pm-12am	Part 3 of 4 Wed Apr 30 10pm-1am	Part 4 of 4 Thu May 1 7pm-10pm
Math 152	Part 1 of 4 Mon Apr 28 3pm-5pm	Part 2 of 4 Tue Apr 29 12am-2am	Part 3 of 4 Wed Apr 30 2pm-4pm	Part 4 of 4 Thu May 1 10am-1pm
Mgmt 209 Swim	Part 1 of 3 Sat May 3 12pm-2pm	Part 2 of 3 Sun May 4 2pm-4pm	Part 3 of 3 Mon May 5 6pm-9pm	
Mgmt 211 Swim	Part 1 of 3 Sun May 4 5pm-7pm	Part 2 of 3 Mon May 5 9pm-11pm	Part 3 of 3 Tue May 6 6pm-9pm	
Mgmt 309/363 Abelson	Test Review Tue Apr 29 6pm-9pm			
Mktg 309 Pride	Test Review Mon May 5 10pm-1am			
Mktg 309 Robertson	Review Packet Only! Mon Apr 28 4pm-7pm			
Mktg 309/321 Conant/ Dewald	Test Review Sat May 3 10pm-1am			
Phys 201 Dr. Vitaly Kotcharovski	Part 1 of 2 Sat May 3 9am-12pm	Part 2 of 2 Sun May 4 9am-12pm		
Phys 202	Part 1 of 2 Fri May 2 11pm-1am	Part 2 of 2 Sat May 3 9pm-12am		
Phys 208	Part 1 of 4 Mon Apr 28 12am-2am	Part 2 of 4 Tue Apr 29 4pm-6pm	Part 3 of 4 Wed Apr 30 12pm-2pm	Part 4 of 4 Thu May 1 10pm-1am
Phys 218	Part 1 of 3 Fri May 2 6pm-9pm	Part 2 of 3 Sat May 3 6pm-9pm	Part 3 of 3 Sun May 4 6pm-9pm	

Tickets go on sale Sunday at 3:00 p.m. 4.0 & Go is located on the corner of SW Pkwy and Tx Ave, behind KFC next to Lack's. Check our web page at <http://www.4.0andGo.com> or call 696-8886(TUTOR)

When you buy tickets at 4.0 and Go, you will receive a 4.0 stamped card for a free Chick-fil-a Chargrill Deluxe Chicken Sandwich at Post Oak Mall. (Chick-fil-a closed on Sunday).

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Dillon tries directing

By Justin Elias
KRT CAMPUS

NEW YORK — When movie stars become directors, they have the advantage of calling in favors from their famous friends, thereby packing an otherwise ordinary film landscape with celebrities.

Matt Dillon, who's been acting since he was 14, might have done that, too. He has remained on good terms with his Brat Pack-era co-stars, as well as his mentors: Francis Ford Coppola, who celebrated Dillon's brooding teenage handsomeness in "The Outsiders" and "Rumble Fish," and Gus Van Sant, who directed him in his first mature role, in "Drugstore Cowboy."

When he got his chance behind the camera, Dillon set out to capture a different kind of landscape, one that has scarcely been seen in movies in 40 years. "City of Ghosts," his debut as a director, explores Cambodia — from its war-ravaged capital, Phnom Penh, and its ancient temples, to a netherworld of Western expatriates. Though Dillon is the film's lead, he gives ample screen time to veteran international stars Stellan Skarsgard, Gerard Depardieu and James Caan.

"It was a wild, unstable place," he said, "but it also had a magical, spiritual quality. expats — American, Australian, European — and everybody seemed to be on the lam in some way. Maybe not from the law, but running from something." He said he wasn't surprised to read that some of the world's most wanted criminals were thought to be in Cambodia.

If Dillon himself was escaping something, perhaps it was his own fame; in much of Southeast Asia, nobody knew or cared that he was an actor.

Much of what he saw during his travels — decaying French colonial hotels and resorts, seedy bars, and jungle-canopied temples — seemed to him to have come out of a story by Joseph Conrad, say, or John Le Carre. The moody 1951 Carol Reed movie based on Conrad's "Outcast of the Islands," about Westerners getting decadent in the East, also occurred to Dillon.

"I thought it would be a refreshing and unique setting for a movie," he said of Cambodia. "The first idea was: A young man pays an unexpected visit to a friend who's into some shady business in Cambodia."

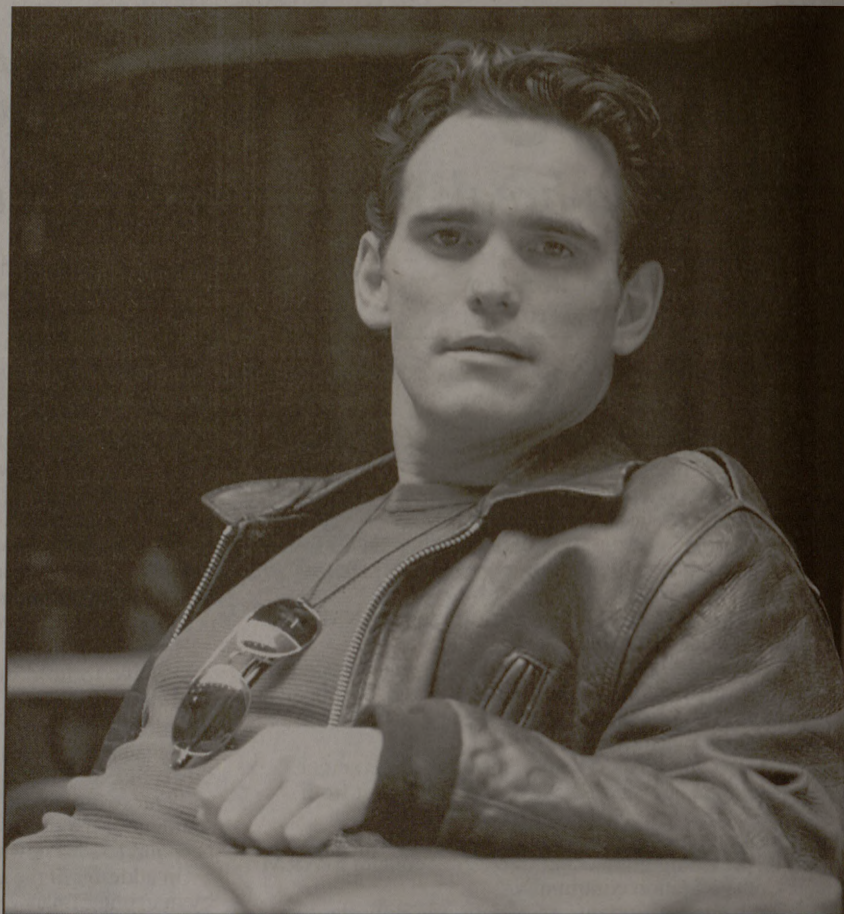
To realize the idea, he called on a friend, Barry Gifford, the novelist and screenwriter ("Wild at Heart"). "I'd never worked with him before, but we liked the same books," Dillon said. "He's interested in the underbelly of things."

For four years, the two collaborated on the script and shopped for financing. They ran up against two big obstacles. The first was a practical concern: he last Hollywood movie to be filmed mainly in Cambodia was "Lord Jim," in 1964. The country only recently opened up again to Western filmmakers; 2001's "Lara Croft: Tomb Raider" made brief but spectacular use of the Angkor Wat temples.

"Nobody wanted to make this film, and they certainly didn't want to make it in Cambodia," Dillon said. "There's no infrastructure for filmmaking there."

Studios were also resistant to the idea of Dillon being director, co-writer and star. "Everything gets used against you," he said. "That you are a first-time director — that's one strike. It didn't seem to matter that as an actor you spend so much time on film sets that you are always learning."

Though any actor might face the same



Matt Dillon has taken on the role of director with his new movie "City of Ghosts."

resistance from financiers, Dillon's screen image wouldn't convince anyone that he was a quick study. From the leather-jacketed juvenile delinquent roles of his teens to his genially clueless characters in "Singles," "To Die For" and "There's Something About Mary," Dillon has usually been cast as a hunky but dim hero.

That image has dogged him for years: Interviewers have had a hard time avoiding the subject of the actor's looks (no matter what movie he's in, he seems to be wearing a tight, white sleeveless undershirt) and his private life. He is, famously, the ex-boyfriend of Cameron Diaz and several fashion models.

But to focus only on those aspects is to gloss over more interesting points. Here's an actor who cites Spencer Tracy and Gene Hackman as influences, and a director who hopes to emulate not Quentin Tarantino, but Coppola, Federico Fellini and "any 1970s director who likes dream sequences. Very unfashionable."

Still, the cover-boy issue persists. "Matt Dillon's moody rebel image was probably defined by those hysterical teenage melodramas, 'Rumble Fish' and 'The Outsiders,'" says Andrew Pulver, film editor of England's Guardian newspaper and co-author of the book "Brat Pack Confidential," which devotes a chapter to Dillon. "The main thing about him in those movies was that he was very good-looking, with an inarticulateness that fit those characters."

"Unfortunately, that meant that he had one note as an actor, being a brooding guy who couldn't quite say what was on his mind. But it was perfect for the teen movies of that time."

Other critics saw him as a throwback to the iconic actors of the 1950s, like James Dean and Montgomery Clift, who gave intense, emotional performances that suggested a real-life inner turmoil. Indeed, Dillon studied with Lee Strasberg and idolized Clift, Al Pacino and Robert De Niro.

Unlike Tom Cruise, Ralph Macchio and Emilio Estevez, who also appeared in "The

Outsiders," Dillon sought out nonmainstream roles, notes Pulver. "With 'Drugstore Cowboy,' he showed he'd matured far beyond those early roles, and beyond many actors of his age group," he said. "And the fact that he was able to size up, in 'Singles' and 'There's Something About Mary,' that aura of slackjaw stupidity he'd once projected, was really smart of him." Pulver credits Dillon for "seeking reasonably classy actor-driven projects and interesting directors."

Dillon's career progressed through the 1990s with unflashy, sometimes critically hailed performances in independent film. He directed some music videos for friends and more important, according to him, remained close to a network of creative people in New York City.

"I'm from Westchester, and I consider myself a New Yorker," says Dillon. "This has always been my home."

Through a writer friend, he met "Oz" producer Tom Fontana, who asked him to direct an episode of the HBO prison drama. To Fontana, hiring a first-time actor-turned-director was not a risk; Kathy Bates, Clint Palminteri and Steve Buscemi had all worked on "Oz."

"One thing that's good about actors becoming directors is that they speak the same language as the cast, and that cuts a lot of extra discussion," Fontana said. "They can discuss things as peers."

Dillon, he says, arrived at work with "the best attitude a director can have. He had a lot of great ideas, and also the intelligence to listen to people. You want someone who will be practical and say, 'This isn't working. Let's try something else.'"

If there are more details, he won't share them. Instead, he indicates the ebony and gold amulet.

The way the hands are positioned, he supposed to protect you from fear. I didn't wear it while we were filming, but I put it on afterward and I haven't taken it off since."

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