



For some soldiers of the First Battalion, 87th Infantry, returning after their yearlong deployment to Afghanistan was the beginning of new difficulties.

G.O.P. LEGISLATORS MOVE TO TIGHTEN RULES ON VOTING

KEY STATES ENACT LAWS

Republicans Cite Fraud, but Democrats See Ballot Obstacles

By LIZETTE ALVAREZ

MIAMI — Less than 18 months before the next presidential election, Republican-controlled statehouses around the country are rewriting voting laws to require photo identification at the polls, reduce the number of days of early voting or tighten registration rules.

Republican legislators say the new rules, which have advanced in 13 states in the past two months, offer a practical way to weed out fraudulent votes and preserve the integrity of the ballot box. Democrats say the changes have little to do with fraud prevention and more to do with placing obstacles in the way of possible Democratic voters, including young people and minorities.

Gov. Scott Walker of Wisconsin and Gov. Rick Perry of Texas signed laws last week that would require each voter to show an official, valid photo ID to cast a ballot, joining Kansas and South Carolina.

In Florida, which already had a photo law, Gov. Rick Scott signed a bill this month to tighten restrictions on third-party voter registration organizations — prompting the League of Women Voters to say it would cease registering voters in the state — and to shorten the number of early voting days. Twelve states now require photo identification to vote.

The battleground states of Ohio and Pennsylvania are among those moving ahead on voter ID bills, part of a trend that seems likely to intensify the kind of pitched partisan jousting over voting that has cropped up in recent presidential races.

When voters in predominantly black neighborhoods in Florida saw their votes challenged in the contested Bush-Gore election of 2000, Democrats made charges of disenfranchisement. In 2008, Acorn, a group organizing minority and low-income communities, became a particular target, with Republicans asserting that Acorn was trying to steal the election with large voter-registration drives, some of which were found to be seriously flawed.

Democrats, who point to scant evidence of voter-impersonation fraud, say the unified Republican push for the photo identification cards carries echoes of the Jim Crow era.

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After Combat, the Unexpected Perils of Coming Home

By JAMES DAO

Pvt. Johanie Stevenson cleaned his truck one last time, scraping off the barnacle-like mud and pulling crushed water bottles from under seats. But deployment to Afghanistan was almost over, and his thoughts drifted elsewhere. Was his pregnant fiancée ready to be a mother? Facebook provided so few clues. Nor could it answer him this: Was he ready to be a father?

Capt. Adrian Bosenberger made plans for his final patrol to Imam Sahib. But inside, he was sweating the details

of a different mission: going home. Which soldiers would drive drunk, get into fights or struggle with emotional demons, he wondered. What would it take to keep them safe in America?

Sgt. Brian Keith boarded the plane home feeling a strange dread. His wife wanted a divorce and had moved away, taking their son and most of their bank account with her. At the end of his flight lay an empty apartment and the blank slate of a new life.

"A lot of people were excited about coming home," Sergeant Keith said.

A YEAR AT WAR

The End of the Mission

"Me, I just sat there and I wondered: What am I coming back to?"

For a year, they had navigated minefields and dodged bullets, endured tedium inside barbed-wired outposts and stitched together the frayed seams of long-distance relationships. One would think that going home would be the easiest thing troops could do.

But it is not so simple. The final weeks in a war zone are often the most dangerous, as weary troops get sloppy or unfocused. Once they arrive home, alcohol abuse, traffic accidents and other measures of mayhem typically rise as they blow off steam.

Weeks later, as the joy of return subsides, deep-seated emotional or psychological problems can begin to show. The sleeplessness, anxiety and irritability of post-traumatic stress disorder, for instance, often take months to emerge as

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For Anarchist, Details of Life As F.B.I. Target

By COLIN MOYNIHAN
and SCOTT SHANE

AUSTIN, Tex. — A fat sheaf of F.B.I. reports meticulously details the surveillance that counterterrorism agents directed at the one-story house in East Austin. For at least three years, they traced the license plates of cars parked out front, recorded the comings and goings of residents and guests and, in one case, speculated about a suspicious flat object spread out across the driveway.

"The content could not be determined from the street," an agent observing from his car reported one day in 2005. "It had a large number of multi-colored blocks, with figures and/or lettering," the report said, and "may be a sign that is to be used in an upcoming protest."

Actually, the item in question was more mundane.

"It was a quilt," said Scott Crow, marveling over the papers at the dining table of his ramshackle home, where he lives with his wife, a housemate and a backyard manager that includes two goats, a dozen chickens and a turkey. "For a kids' after-school program."

Mr. Crow, 44, a self-described anarchist and veteran organizer of anticorporate demonstrations, is among dozens of political activists across the country known to have come under scrutiny from the F.B.I.'s increased counterterrorism operations since the attacks of Sept. 11, 2001.

Other targets of bureau sur-

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Egypt Lifts a Border Blockade, Along With the Hopes of Gazans

By DAVID D. KIRKPATRICK



HELENA POKROTT FOR THE NEW YORK TIMES

"You can't imagine how much we have suffered," said Hasna el-Ryes, 45, after she received her passport and was about to enter Egypt. Behind her, other Gazans waited for their passports.

RAFIAH BORDER CROSSING, Egypt — Hundreds of Palestinian residents of the Gaza Strip arrived here by the busload on Saturday to pass through the reopened border into Egypt, taking the first tangible steps out of a four-year Israeli blockade.

"I feel this is the start of freedom," said Hasna el-Ryes, 45, a Gaza resident waiting to cross into Egypt so she could travel to visit sons studying in Britain. "You can't imagine how much we have suffered."

While a gradual loosening of the border controls over the last year had allowed some Gaza residents to cross — including registered students or those seeking medical treatment — many of those making the trip on Saturday said they felt a new stirring of hope at Egypt's decision to stop enforcing Israel's blockade

of the Palestinian territory.

They cheered the decision as a humanitarian gesture to Gaza residents but also as an important concession to make possible the reconciliation deal that Egypt brokered between the militant group Hamas, which rules in Gaza, and the moderate Fatah faction, which governs the West Bank. And they saluted the Egyptian revolution that brought about a new spirit of independence.

"The people are taking their rights, and when the Egyptians rise it helps the Palestinians," said Faris Awad, 48, returning to visit family in Cairo for the first time since the start of the blockade, just in time for a wedding.

The Rafiah border crossing has for years been a kind of geographic emblem of Egypt's complicated relationship with Israel.

For the Arab world, Egypt's

Continued on Page 8

Retro Russian Import Lures Older, Easier Riders

By ANDREW E. KRAMER

IRBIT, Russia — This is the story of how a dying Soviet-era industry and an aging biker population in the United States met and found happiness together on the streets and highways of America.

Think of it as Easy Rider, the golden years.

It started as a matter of survival for the Irbit Motor Works, which for decades had churned out its signature Ural motorcycle with sidecar attachment, but which discovered that its business was sputtering into the

Post-Communist sunset like so many other Soviet enterprises.

Irbit found salvation in an unlikely niche market: older American riders seeking utility, not thrills or spills. Suddenly, a seemingly anachronistic product evoking a World War II newsreel had a new life among the late middle-aged.

The company shifted its sales strategy overseas in the 1990s and today, despite its deep roots in Russia as the purveyor to the Red Army, it sends 60 percent of its output to the United States.

For the target male consumer, the born-to-run ideal of a motorcycle mama on the back has giv-

ing way to a spouse or girlfriend riding alongside, holding the dog or the groceries.

Irbit and its dealerships say older bikers represent their core market, but the bike-sidecar combination has also begun to catch on with a younger generation of riders, couples who find its retro look appealing.

"In the Soviet Union, our motorcycle was a workhorse," said Vladimir N. Kurmachev, Irbit's factory director. "Now it is an expensive toy."

David Reich, 65, a retired carpenter in Salem, Ore., bought a white Ural Patrol from a dealer-

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LEAH NASH FOR THE NEW YORK TIMES

David Reich and his wife, Jeanne, out for a ride in Oregon.

INTERNATIONAL 16-18

Afghan-NATO Meeting Is Hit

A Taliban bomber infiltrated a security meeting, killing a respected Afghan police official and wounding the German commander in the region. PAGE 8

SPORTSUNDAY

Mets' Investor Could Gain 60%

David Einhorn, who is negotiating for a one-third interest in the Mets, could become majority owner in 2014, a person with knowledge of the talks said. PAGE 1

OBITUARIES 26-27

Gil Scott-Heron Is Dead at 62

A poet who used the language of pop culture to offer biting criticism of racism, politics and society, he was often called the godfather of hip-hop. PAGE 26

ARTS & LEISURE

A Missing Michelangelo?

Martin Kober of Tonawanda, N.Y., believes that a painting that sat behind a coach for years is a Michelangelo. Some experts think he has a point. PAGE 1

OP-ED IN WEEK IN REVIEW 7-10

Nicholas D. Kristof

PAGE 9



"Our highways are finally on the road to recovery."

— Amy H. Staley, local commuter

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THE WEEK AHEAD

MAY 29-JUNE 4

New York Times critics and reporters preview the week's cultural happenings.

More comprehensive listings of cultural events can be found each Friday in the Weekend section.



ALEX WEBB/MUSEUM OF FINE ARTS, BOSTON

"Havana" (2007) by Alex Webb is at the Museum of Fine Arts, Boston, in a show of work from Cuba by him and his wife, Rebecca Norris Webb.

Art

Randy Kennedy

As the Venice Biennale opens, and the art world settles on the shores of the Adriatic, it's always tough to scare up new shows in American museums and galleries. Given the subject of Lynn Herschman Leeson's new documentary, "WOMEN ART REVOLUTION" — the female artists of the 1970s and '80s who fought to break into the male-dominated American art world — it's somehow appropriate that it is showing up first not in museums or galleries but in theaters. The movie, which Ms. Herschman Leeson says was more than 40 years in the making, opens at the IFC Center Wednesday for a one-week run, after having played at the Berlin, Sundance and Toronto Film Festivals. It draws from hundreds of interviews with groundbreaking artists like Nancy Spero, Adrian Piper and Carolee Schneemann and includes unseen footage of the early days of feminist art. 323 Avenue of the Americas, at Third Street, Greenwich Village. The film opens June 3 at the West End Cinema in Washington, June 17 at Laemmle's Music Hall in Los Angeles, and Aug. 26 at the Landmark Theater in San Francisco and the Shattuck Theater in Berkeley, Calif.

Another show sneaking in this week is "VIOLET ISLE" at the Museum of Fine Arts, Boston, a photographic portrait of Cuba made during 15 years of trips by the married team of Alex Webb and Rebecca Norris Webb. It focuses on both the people (Mr. Webb) and the animals (Ms. Norris Webb) of the island that is sometimes described as violet because of the color of its soil. Through Jan. 16, (617) 267-9300, mfa.org.

Film

Neil Genzlinger

The Italian director GIANNI DI GREGORIO made a lot of people smile with "Mid-August Lunch," his charming, subtle comedy about a middle-aged man — played by Mr. Di Gregorio — who suddenly finds himself caring not only for his 93-year-old mother but also for three other women her age. Stephen Holden, reviewing the film last year in The New York Times, called it "a group portrait of people who are comfortable with who they are, savoring the pleasures of food and companionship and living in the moment." His assessment: "The movie glows."

Can Mr. Di Gregorio repeat the magic? American audiences will find out courtesy of OPEN ROADS: NEW ITALIAN CINEMA, the Film Society of Lincoln Center's annual series, whose opening day, Wednesday, has as its centerpiece Mr. Di Gregorio's follow-up, "The Salt of Life." He again plays a middle-aged sad sack, this time one who wonders why other men his age seem to be having the kinds of sexual adventures he doesn't dare even imagine. Is Mr. Di Gregorio's wry sense of humor still intact? An early scene in the film in which he is simultaneously walking two dogs would suggest that it is. One is a huge St. Bernard; the other is a tiny black ball of fur; Mr. Di Gregorio teeters ridiculously in the middle. He is scheduled to be on hand for Wednesday's screening, at 6:30 p.m. Other highlights include, on Friday at 6:40 p.m., "Whatsoever," a political satire. The festival runs through June 8. Walter Reade Theater, 165 West 65th Street, Lincoln Center, filminc.com; \$12.



ANTONIO CARLONI

Gianni Di Gregorio with Silvia Squizzato, left, and Laura Squizzato in "The Salt of Life," in the Film Society of Lincoln Center's Open Roads series.

Television

Kathryn Shattuck

Does America, with its ever-expanding waistline, need to be hit over the head by yet another weight-loss series? ABC thinks so. On Monday it will introduce "EXTREME MAKEOVER: WEIGHT LOSS EDITION," the latest addition to the franchise that sprouted wings in 2002 when ugly ducklings were transformed into swans through plastic surgery and exercise, then morphed in 2003 into home renovations for families in dire need. This time around the subjects are the "super obese," people who exceed their ideal weight by approximately 225 percent, or more than 200 pounds. ABC isn't taking chances; J D Roth and Todd A. Nelson, two of the executive producers of NBC's "Biggest Loser," are the masterminds here, along with Matt Assmus (A&E's "Hammer-time").

The premise: Chris Powell, the trainer who took David Smith down more than 400 pounds in "The 650-pound Virgin" on TLC, moves into the homes of eight participants (one per episode) and guides them through an exercise and nutrition regimen created to whittle away half their weight in 365 days. Unlike "The Biggest Loser," where contestants are booted off if the scale fails to inch downward quickly enough, Mr. Powell keeps things noncompetitive and sticks with his charges until the end. The drama begins with Rachel, 21, a former homecoming queen who weighs 369 pounds. In a perhaps unintentional indictment of the nation's education system, she is introduced when Mr. Powell surprises her at the Georgia elementary school where she teaches first-grade physical education.



GREG ZABILSKI/ABC

Rachel, 21, works with the trainer Chris Powell to shed pounds on ABC's "Extreme Makeover: Weight Loss Edition." The show's debut is on Monday.

Theater

Charles Isherwood

The classical French theater is making an unusually strong showing on New York stages this spring. David Ives's merry take on Molière, "The School for Lies," has been extended at the Classic Stage Company. And now the Signature Theater wraps up its season devoted to Tony Kushner with a revival of "THE ILLUSION," his contemporary reimagining of a Corneille play.

Of the three great French playwrights of the 17th century Corneille is probably the least appreciated. Molière has remained a staple of the classical repertory, and in recent years the better-known tragedies of Racine have been revived, with "Phèdre" proving a durable vehicle for actresses of a certain age

like Helen Mirren and Diana Rigg. But Corneille, who exemplified the classical rigor of French playwriting of the age but also rebelled against it, has not maintained an equal hold on the contemporary imagination.

"L'illusion Comique" was written in 1636, when Corneille was best known as a comic writer. It's the story of a lawyer who seeks the aid of a magician to find his wayward son. The magician's cave, where the action takes place, becomes a metaphor for the theater itself and its ability to manufacture illusions that can

reflect, refute or reorder the truths of the world. Mr. Kushner's verse adaptation retains the original French names and the essential details of the plot, but he supplies inventions of his own. The Signature production is directed by Michael Mayer and features an enticing cast led by Lois Smith, David Margulies and Peter Bartlett. Now in previews, opening June 5, 555 West 42nd Street, Clinton; (212) 244-7529, signaturetheatre.org; \$20.

Dance

Jack Anderson

Late spring and summer have become a time for smorgasbords of choreography. Take the two-week GOTHAM DANCE FESTIVAL, presented by the Gotham Arts Exchange. Last summer it presented four choreographers. This year 10 are scheduled. Two will alternate each week at evening performances, while those weeks' matinees will be shared by three. The festival opens with the BRIAN BROOKS MOVING COMPANY, whose presentation, Wednesday and Friday nights, includes "Motor," for which the décor is a mass of cables stretching beyond the stage and above the audience. Then, Thursday and Saturday nights, MONICA BILL BARNES & COMPANY presents a whimsical comic program inspired by rock concerts, Little League games and high school marching bands. The festival's first matinee, Saturday and June 5, bring together Kyle Abraham's Abraham.in.Motion in "The Quiet Dance," Gregory Dolbashian's DASH Ensemble in the sensual and dramatic "Like the Eagle" and the Faye Driscoll Dance Group in "No... Not (Part 1)," which

COMING ATTRACTIONS



RUBY WASHINGTON/THE NEW YORK TIMES

As the cartoonist Jules Feiffer might write, here's a Dance to Summer: The Jacob's Pillow Dance Festival runs June 18 to Aug. 18 in Becket, in western Massachusetts, and will feature more than 160 dance performances this summer, including those by 3e Étaqe: Soloists and Dancers of the Paris Opera Ballet, Argentine tango with Tangueros del Sur and Kidd Pivot Frankfurt RM's "Dark Matters," above (jacobspillow.org/festival).

examines tensions among beauty, power and desire. The second week features five more choreographers. Through June 12, Joyce Theater, 175 Eighth Avenue, at 19th Street, Chelsea; (212) 242-0800, joyce.org; \$10-\$39.

Pop/Jazz

Ben Ratliff

I suppose there have been other people like JEN SHYU: disciplined vocalists who speak and sing in multiple languages, work with improvisation and composition and movement, feel at home both with quick-change rhythmic patterns and meditative long tones, use narrative poetry as a basis for songs, and use a two-stringed Taiwanese moon lute in a New Yorkish and vanguardish jazz context. I just can't think of any right now.

Instead of thinking about her categorically, you can focus on how beautifully and generously she uses sound. She's been a regular singer in Steve Coleman's amazing group Five Elements for eight years and has more recently worked on a solo project for vocals and poetic texts. But her group, JADE TONGUE — with the saxophonist David Binney, the bassist Thomas Morgan and the drummer Dan Weiss, all among New York's best jazz musicians — is something special, and best understood in performance, when she directs their collective energy in real time. 8:30 p.m., Monday, Cornelia Street Cafe, 29 Cornelia Street, West Village, (212) 989-9319, corneliastreetcafe.com; cover charge is \$10.

Classical

Anthony Tommasini

By late May many of New York's major classical music institutions have finished their seasons. Not the NEW YORK PHILHARMONIC, which has a full schedule through June. On Monday it presents its annual free Memorial Day concert at the Cathedral Church of St. John the Divine. Alan Gilbert conducts Barber's sublimely sad Adagio for Strings and Beethoven's mighty "Eroica" Symphony. Admission is first come first served. Weather permitting, the performance will be piped into the adjacent Pulpit Green. 8 p.m., 1047 Amsterdam Avenue at 112th Street, Morningside Heights, (212) 721-6500, nyphil.org; free.

On Thursday, back at Lincoln Center, Mr. Gilbert is joined by the violinist ANNE-SOPHIE MUTTER, who will play a Beethoven Romance for Violin and Orchestra and the premiere of Sebastian Currier's "Time Machines." 7:30 p.m. Thursday, 2 p.m. Friday, 8 p.m. Saturday, Avery Fisher Hall, (212) 721-6500, lincolncenter.org; \$30-\$115.

The Da Capo Chamber Players, an excellent contemporary music ensemble, presents its 40th-anniversary concert Thursday. George Tsontakis and Keith Fitch have composed new pieces for the occasion. There will also be two works by Joan Tower (a founding member who performed with the ensemble for 15 years) and a Da Capo specialty, Schoenberg's mesmerizing



HIROYUKI ITO FOR THE NEW YORK TIMES

The New York Philharmonic's 2010 Memorial Day Concert at Cathedral Church of St. John the Divine.

"Pierrot Lunaire," with the soprano Lucy Shelton. 8 p.m., Merkin Concert Hall, 129 West 67th Street, Manhattan, (212) 501-3300, kaufman-center.org; \$20.

CORRECTIONS

A profile last Sunday of Lady Gaga misstated the release date of her new album, "Born This Way." It was May 23, not May 24.

An article last Sunday on a musical about the artless late-'60s girl group the Shaggs misstated the name of the quirk-rock band whose members were early fans of the Shaggs. It is NRBQ, not NBRQ. The article also misidentified where NRBQ was formed. It was in Miami, not the Bay Area. In addition two picture captions with the article misspelled the surname of the actress who plays Betty Wiggin, one of the Shaggs. She is Sarah Sokolovic, not Sokolovich.

A classical music entry in the May 8 "Summer Stages" section misstated the opening date of the Olympic Music Festival, in Quilcene, Wash., on the Olympic Peninsula, which ends Sept. 4. It is June 25, not July 25. The entry also misstated the animals on the 55-acre farm. There are chickens, ducks and mares; there are no longer donkeys.

COMMENT

Here's a reader's response to Jon Pareles's article about Lady Gaga and her new album, "Born This Way."

"Her debt is owed to Carolee Schneemann, Charlotte Moorman and Laurie Anderson. They are her true godmothers in performance art. And her voice is maturing. I never thought there would be another pop vocalist as good as Annie Lennox, but Gaga is getting there — fast."

HAL SMITH of Edmond, Okla.