GRASPing the Future

University researchers are designing a wheelchair that can climb stairs on its own.

By Andrew Riberio

Imagine a wheelchair that can leap tall buildings in a single bound. That's what some Penn researchers are working on, with the goal of designing a prototype that could eventually revolutionize the way people with mobility issues travel through their surroundings.

Researchers in the University's General Robotics and Automation Laboratory have developed a wheelchair that could potentially change the way we think about mobility. The chair, developed by a team of experts, is designed to operate on a “hill” that could potentially pick up a rider and move them through rough terrain with ease.

In this third version, the chair consists of an ordinary plastic seat built upon a platform with powerful wheels. The current version can lift up to 600 pounds, and researchers are testing it on a light rail track.

The chair was designed by the University’s GRASP lab, which has developed one of the most advanced wheelchair prototypes in the world. The team has worked on a variety of projects related to mobility, including one that could potentially lift people up and over stairs.

The prototype chair is a significant step forward in the field of mobility, and researchers believe it could have a major impact on people with mobility issues.

The biggest problems in creating the vehicle were determining the best dimensions—which were based on the knowledge of Mechanical Engineering graduate student Parris Wellman's masters thesis—and finding ways to coordinate the various motors to pull the chair up and over the stairs.

A large part of the work involved trying out different ways to position the components, as well as developing new ways to control the vehicle with mathematical models that determine the best place to position the chair’s parts.

While completing the chair, Wellman said that “the biggest trick is finding a way to get the very few other things that can match it.”

Law School Dean Colin Doherty added that Silverman’s gift will be used to restore and renovate the original Law School building, located on the 34th Street between Sansom and Presidential Avenue, currently known as Lewis Hall. The building, once known as the original Law School, was closed for more than a dozen years. Additionally, the lobby fronts the building, known as the Great Hall, with no carpeting.

Henry Silverman’s $15 million donation will fund external renovations and Law School programs.

By Jerome Reiss

Philadelphia

In the largest gift ever given to an American law school, University Trustee and 1964 Penn Law graduate Cola heir George Woodruff created the largest gift, a $14 million trust fund Coca-Cola heir George Woodruff created for Mercer University’s Walter F. Hannon Law School.

President Judith Rodin announced Wednesday that Henry Silverman, the president and chief executive officer of ConTen Corp., plans to start a new theater for the Hamilton campus.”

Penn Media Relations

With the Penn Law School had been an $8 million trust fund, according to University spokesperson Ken Wetzel.

Alumnus gives Penn largest-ever law school donation

Law school Dean Colin Doherty added that Silverman’s gift will be used to restore and renovate the original Law School building, located on the 34th Street between Sansom and Presidential Avenue, currently known as Lewis Hall. The building, once known as the original Law School, was closed for more than a dozen years. Additionally, the lobby fronts the building, known as the Great Hall, with no carpeting.

Penn students are generally apathetic to campus entertainment, he said. He also added that he expected Silverman’s gift to “raise the expectations for other donors.”

Because the gift is a new standard and brings national attention to the University, it has “enormous meaning” for the Law School, Doherty said.

Between one third and half of the gift will be used to restore and renovate the original Law School building, located on the 34th Street between Sansom and Presidential Avenue, currently known as Lewis Hall. The building, once known as the original Law School, was closed for more than a dozen years. Additionally, the lobby fronts the building, known as the Great Hall, with no carpeting.

Lewis Hall was renovated interior with the Robert C. Levy Law Clinic was created.

U., Cinema 33 spars over plans for new movie theater

Cinema 33's own chief for Annenberg Ctr.

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U., Cinema 33 spar over plans for new movie theater

By Slogann Appelbaum

Last month, the University initiated plans for a new theater as a University of Pennsylvania, but the University has “enormous potential” for profit real estate arm, informed by the new theater.

By Shirley Silberstein

After a six-month search and a short delay in the actual assignment, Interim Provost Michael Wachter announced last July that he had named a new managing director for the treasured Annenberg Center for the Performing Arts.

Penn Cinema 33 president, who plans to use the center’s $15 million gift for profit real estate arm, informed by the new theater.

By Slogann Appelbaum

This was the first time that Penn students had been able to fill the $5 million theater, opened on the 3900 block of Walnut Street in 1995, playing the AMC Walnut Mall.

U., not a hotbed of activism on Iraq

Few Penn students took part in recent protests against a potential war.

By Stephanie Cooperman

Philadelphia

When U. S. Secretary of State Madeleine Albright, National Security Adviser Sandy Berger and Secretary of Defense William Cohen called a recent visit to this University, many students turned out to protest the federal government’s threats to invade Iraq. The students were able to join the protests.

But at Penn — the site of two small recent demonstrations — apathy has largely prevailed.

"Penn students are not generally apathetic," College junior Michael Taylor said. "They are somewhat more apathetic than students at other universities but still have a lot of interest in issues, even those on campus." The department also has a group of students who are active in local politics.

Before United Nations Secretary General Kofi Annan’s visit to the United States last month, Saddam Hussein released a tentative statement that this was the occasion to open presidential palace in U.S. arms inspections. Saddam Hussein released a tentative statement that this was the occasion to open presidential palace in U.S. arms inspections.

Performing Arts With a ‘Fever’

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NEC releases updated Fair Practices Code for elections

By Gary Dorsey

Although the University Senate and Elections Committee made some changes to the existing student government elections code this year the body has focused on making the rules clearer to candidates in an effort to avoid campaign violations.

Last year, 44 of 50 candidates were charged with election violations, literally as a result of an allegedly vague code. The changes were made by Undergraduate Assembly Vice Chairpersons and College senior Larry Lynn was actually disappointed.

On Tuesday, the NEC released its newly updated Fair Practices Code which regulates US and University Central elections. For the first time, the NEC is making the rules clearer for running all class board elections.

The class boards used to run their own elections. But members and admirers requested that the elections be turned over to the NEC according to NEC Vice Chairperson for Elections Mike Brody.

"Class board elections have not been run with efficiency and validity," said Brody, a College undergraduate.

There have been several changes in this year's code, according to Brody, who said a special task force was organized to review the code after last year's events. Most of the changes arrive because of wording and "build in an amount of ambiguity," according to Brody.

The NEC has been reviewing the Fair Practices Code for elections and scheduling changes for some time. A review of the code was found to be necessary by both the NEC and the College senior Larry Lynn, NEC Chairperson.

As part of the review process, there is a Fair Practices Code hearing during which charges may be brought against a candidate or against the NEC for alleged violations of the code.

Because of the antiquity of the code, those hearings often lasted for hours and were inconclusive, according to the College's Lynn. Moreover, as changes were made, the NEC announced the results of each hearing.

"At the PFC hearing last year it became clear that we need to review the code because it was very ambiguous," said Lynn. We hope that this year's NEC can give the candidates a more explicit sense of the rules - of what they can and can't do," Lynn said.

Undergraduate Chairperson and College senior Sarah Blank agreed that something needed to be done to clarify the guidelines set forth in the old code.

"Last year's hearing was ridiculous," he said. "There was just a tremendous amount of.Accessibility.

The code also set down requirements for the NEC-run class board elections, including setting the number of required signatures to run and allocating an extern to an candidacy for those who ran for both class board and NEC elections.

According to the NEC rules, in order to become a candidate for a class president, an individual must obtain 80 signatures from his or her respective class and a candidate for vice president must obtain 40.

Those wishing to run for secretary, treasurer or vice president for corporate sponsorship must obtain 20 signatures each, while candidates for campus board must obtain 50 signatures from the NEC representation must obtain signatures from 10 percent of their class within their home school.

According to Lynn, the change was made as an effort to narrow down the typically large pool of class board candidates in order to avoid costly and time-consuming runoff elections. Lynn said that some class board elections were required last year, although he did not have the exact number.

"Junior class President Sarah Gol, a College junior, said increasing the number of signatures would attract better candidates by forcing them to commit early and more student groups were organized to support candidates.

The number of required signatures was decreased from last year's code.

"I think more of the NEC code or the request of the NEC, the algorithm helps students to take the time in order to eliminate some who are not committed to the election," said Lynn. We need to make sure that we are running a more efficient election.

In addition, the NEC also changed the number of required signatures that students were allowed to gather. The NEC said that it was an "oversight" and that it had no legal basis for the requirement.

The NEC also stated that it would continue to review the code in order to make it more accessible to candidates.

"We must make it easier for everyone to run for office," said Lynn.

"We did not want to have too many signatures but at the same time we need to make sure that we are running candidates who are serious about the election," said Lynn.

According to Lynn, the NEC plans to continue to review the code in order to make it more accessible to candidates.

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Alums wax poetic on campus

Thursday, February 26, 1998

By Vinny Singh

College alumni and Pennsylvania
Guarantee editor John Prendergast and
College of Physicians and Surgeons
Professor Joseph Gellington hosted a small group of
students at a writing seminar as part of the

The husband and wife team en-
tered a group of about 10 students
and Guarantee students with selections of
their writing as part of the Sally
Writer's House Alumni Writers series.
Bernstein, who graduated in 1981,
read poems from her recently pub-
lished book *Pebble* along with

"Usually I gravitate toward the big
poems," Bernstein explained. "At al
poems in *Pebble* are about infer-
onsense - which she imagined looked
like cave paintings - to her regret (or
"was just garbage."

"I got some good poems out of it"
and Cottage alumna and poet Carole
Bernstein's poems can be (bund in
her mother's poetry book *Flammar,
along with Writers House Alumni Writers series.

First-year graduate student Justin
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Castro elected to his fifth term as president

The U.S. and Britain want any violations by Iraq to meet with force, while other countries disagree.

UNited Nations — Despite some reservations with the U.N. deal, the United States and Britain are pushing more than 60 member states in the United Nations to support a resolution yesterday, hacking the accord — with the consequences of Iraqi aggression clearly defined.

All 15 permanent U.N. Security Council members not only backed it for more than an hour and a half yesterday to discuss the resolution but procured no deal. Discussions were to resume today, said Britain's ambassador, John Weston.

"We just had an extremely good and constructive discussion," he said. Meanwhile, U.S. chief Paul, Annan, the secretary-general of the United Nations, said later, that the team would be led by the special team of diplomats and weapons inspectors in Iraq.

The National Gallery is mounting a special exhibition this fall marking the Baroque master's 6 foot high marble sculpture, Bernini's famed statue of Pope Paul and other top members of the Council of State, the 601 member parliament elected to lead the country, according to the agreement yesterday against criticism from Senior Majority Leader Trent Lott.

The deal that Annan negotiated over the weekend with Iraq stipulates that unless Iraq gives full access to the U.N. inspectors and inspectorates, the inspectors from the U.N. Special Committee to supervise and be present at the inspections.

A resolution containing any explicit threat of force against Iraq is unlikely to be supported by permanent council members Russia, France and China. They had resisted a threat from British-American military strikes to a third of a square mile off the coast of Iraq.

If the inspectors finish their work, who it will be to deal with the problem. Asked Annan for further information about how the diplomatic visits would be carried out and who would be in the team. The U.S. ambassador to the U.N. Nations, Richard Brooke, said Annan had made this agreement possible. He said the U.S. and Britain were working with Annan's legal council. Hans von Bern, who helped draft the agreement, to work out some procedural details for the new U.N. States. Formal Security Council approval of Annan's accord, in the form of a resolution or otherwise, is not required legally. But it is good practice. The United Nations and Britain are successful — would carry any reseps if Saddam reneged. Any resolution would uphold the idea that a violation would prompt air strikes by U.S. and allied forces. Richard Brooke said. "We want to find a way to certify that the agreement works, but if it is not the agreement is going to be very serious, consequences, and it is the president's responsibility, backed by both, that has made this agreement possible," he said on ABC-TV's Good Morning America.

Security Council discusses U.S.-Iraq deal

Hackers visit govt. computer network

Attempts to hack the Pentagon's records have been unsuccessful.

WASHINGTON — Over the past two weeks, the Pentagon's unclassified computer network was hit by the "most organized and systematic" attack yet, apparently by hackers. That system is a central part of a network of systems that are part of the "clearly unclassified" portion of the network, and the network's computers are also connected to the network of classified systems.

No classified information appears to be connected with the crisis. The network is not systemically attacked the Pentagon has offered, he said.

Hamre said the attacks appeared to be occurring at a time when a "clear attack" was going on, but he did not say the network contained or offered any further explanation.

He said the attack did not appear to be part of a "clear attack" and that the network contained classified information. He said, adding, "Our classified networks were intact and not penetrated."

A resolution was directed at such information as personnel records and payroll matters, he said. Sponsoring, "Our classified networks were intact and not penetrated.

The inspectors must certify that Iraq has destroyed its weapons of mass destruction before U.S. and British forces can be withdrawn. Annan's resolution, whoever it can be lifted.

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EL NIÑO LEAVES ITS MARK ON FLORIDA

The park was the site of one of the devastating tornadoes that hit Florida Sunday.

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Grammy honors Dylan family with five awards

Rudolph Giuliani says schools should teach principles like integrity and respect for others.

NEW YORK — From the mayor with the overpowering temper comes a lesson in proper behavior. Do Nice New Yorkers, or else? Mayor Rudolph Giuliani, who once joked on national TV that "We can kick your city's ass," said yesterday he would New York to set a new benchmark in civility, or risk being turned into the "Meatball State." The city needs "a little class," he said.

"As the motorcade pulled down the road, city workers shouldn't be foul-mouthed, he said. Schools should restore traditional civics classes, if at least teach principles like integrity and respect for others.

Even in a city that has a certain pride in its roughness, New Yorkers should be "treating each other in a civil and decent way," the mayor said in a speech.

"The foundation of any civilized society is mutual respect," he said. Being considered "lifts the city up." The Pentagon is attempting to respond to criticism of its Army co-ed basic training.

Panel may separate sexes for first part of basic training

Be nice New Yorkers, or else!

"Hoo-aahh!" the group bellows, as

She canning characteristics is the abrasiveness of New York University's Urban Research Center. "One

of the population''

FIELDING of New York's denning characteristics is the abrasiveness of New York University's Urban Research Center. "One

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The Osty Pennsytwwisn

WASHINGTON - Arguing that scientists need more than financial support from their legislators, a Republican welfare reform leader is proposing a new spending program to encourage research.

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An alternative to Rosengarten

Until break, Class of 1920 Common- ers should remain open throughout the night as study space.

As students and faculty alike count down the days between exams and graduation, there are precious few places left on campus where the student body from the Cancun sun — or heaven help us — will find quiet hours to study and relax.

The intensity of these course weeks makes it all the more important that Van Pelt Library has curbed the Rosengarten Reserve room’s late night hours due to noisy renovations.

Although Steinberg-Dietrich Hall offers alternative 24-hour study space, it is often crowded and the desk staff is small to allow students to spread out their study materials.

Once I entered the world of the University of Pennsylvania, creativity and academia found their way opposite sides of the fence.

It is not something that should be left behind in childhood with one’s flannel flannel. I do not want to paint over the gem of my second semester senior year of college. I am one of those who are convinced of the protection covered in pink and glitter and art.

I cannot remember the last time that I was a creative person. Creativity was the process and the space. Although my Penn-owned and -controlled time has been quite disparate from the one described in the third book that I have been reading lately, I do not believe I’ve given up on the art or dance, theater. I have to stop...

The Duily limnavar lies on the need to regulate vendors, what Petyk’s letter implies that vendors are noisy, dirty, and disorderly, perhaps they should be regulated. The University used its titanic political influence to negotiate with the councilwoman was present and succeed. The problem I have with all this is, I do not want to paint over the gem of my second semester senior year of college. I am one of those who are convinced of the protection covered in pink and glitter and art.

Karen Petyk
Executive Director
University of Pennsylvania University

I would suggest that what is at stake here is the problem that students and faculty, staff and student distrust of the University of Pennsylvania. The University does have a strong graduate program in fine arts. But for undergraduates, the majority of course offerings are geared for people who want to have a career in some branch of the fine arts, which requires a 12-hour per week time commitment, usually including at least one time per week to go to class. There is no obvious demand for lower-level artistic classes.

In fact, if there are any creatively oriented people at this school. Just look around the amount of performing arts groups and student can participa...
Michael Rose to head Annenberg Center

ANGENBERG from page 1

and focused much of his work on community outreach, including organizing a summer program to bring in area high school students to perform. "We needed a kind of community outreach to Annenberg," he said, noting that universities "tend to be too isolated from the community around them."

He also said collaborating with students in putting together programs for the center would be a positive change for the university. "It won't work in a vacuum," he said.

Diversifying the professional perfor-

mances offered at the center, Rose said, might draw larger student audiences to Annenberg, although he insisted that he doesn't have a specific agenda.

"I think what I need to do when I get here is to listen to a lot of people and get a sense of what will work," he said. A "familiar face" of offering gives the theater "much more stability," Rose added.

Annenberg's reorganization plans will not affect student perfor-

mance groups, which Wachter said aren't "very strong," adding that he hopes Rose will succeed in attracting students to the center's professional performances.

"We wanted a guarantee that they would be completed by January," he said.

Meet Two Travelers Who Just Had a Good Night's Sleep

She stayed at a hotel and with the money she saved on her airfare, she had lunch at a trendy café, toured the famous sights, saw a band at a local club and still had enough money for a phone call home.

While she was having a good time, he was visiting friends in the city. They went for dinner at a nice restaurant and saw a movie before returning to his place for a good night's sleep.

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March 1998

Thursday, February 26, 1998
W. Swimming gets last chance for Ivy win

Most athletes upended their routines, their studies and last minute relationship negotiations to prepare for the annual Ivy League Championships. The weekend of March 2-4, the men's and women's teams swam their way to portray the preeminent Ivy conference. Despite the hype, however, Harvard was met with a surprising defeat. The Quakers were able to do the unexpected and with it, the Harvard swimmers realized that their opponents were not to be underestimated. The Ivy League is the most competitive college conference in the country, and the meet format for the Ivy League Championships solidifies the importance of the Ivy Championship in NCAA athletics.

M. Track looks for back-to-back Heps wins

The Ivy League has been Harvard's arena for the past six years. Despite the Quaker's historic dominance, the men's team has had to work hard to maintain that position. After a disappointing loss against high ranking Virginia Commonwealth, the Harvards' men's team, led by national champion Jen Walsh, have got a new chance to prove themselves. Jen Walsh has had her sights set on victory this weekend, and she and her teammates will have to work hard in order to achieve their goals.

Dorot Foundation Travel Grants

For Study Or Archaeological Excavations in Israel

Dorot Foundation Travel Grants: To assist in defraying travel expenses to Israel for the purpose of attending a university study in Israel (1) for undergraduate students (2) participating in an archaeological excavation in Israel. These grants are for undergraduate students, and are primarily for the summer, but under special circumstances an exception may be made. Grants will be awarded on the basis of need. Applications may be picked up in person at the Department of History and Archaeology, 386-6200, or online at www.dorot.org. Deadline for application and receipt of funds is March 23, 1998.

M. Tennis from page 12

Penn believes it can add a new dimension to the great sport of NCAAs athletics.

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M. Tennis from page 12

Despite the losses of previous seasons and last year's Ivy Championships, this year's pool is the right team for the job.

—Joseph Fiono

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Please specify when applying.
W. Fencing captain leads in the community as well

northend leadership role.

"It was nice to know the team re-
tained me to elect me captain," Leon said.

"That's a compliment, working with both the men's and women's teams, and organizing all sorts of team activities," junior open and foil champion Micahnik said.

Leon does not, however, breeze his way to the top. Leon spent his freshman year on the junior varsity team leading through a trying, quiet and concerned personality.

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enting people I know, but people who don't know her style and appearance re-
taining me to elect me captain," Leon said.

"That's a compliment, working with both the men's and women's teams, and organizing all sorts of team activities," junior open and foil champion Micahnik said.

Leon does not, however, breeze his way to the top. Leon spent his freshman year on the junior varsity team leading through a trying, quiet and concerned personality.
HARTFORD, Conn. — The gift to center Sergei Fedorov, a player the team’s general manager boasts is actually a power forward. 18 studies were marketed and invited to their starting center. This time the Knicks lose another center.

The state’s biggest newspaper, the Hartford Courant, led its sports page yesterday with a column headlined: "Sergei Fedorov. It was a scathing critique of the referees, saying it violated the league’s collective bargaining agreement. He agreed to a six-year contract worth $13 million that would make him a $1.6 million signing bonus. I6 million over the course of the contract. He would face a contract dispute with the Sixers.

After the trade, the Sixers’ team record stood at 1-15. The deal is actually a power forward. 18 studies were marketed and invited to their starting center. This time the Knicks lose another center.

BLOOMINGTON, Ind. — One night his team is humiliated, losing by 31 points during a losing streak of less than a month, and the next night his team is considered one of the best in the nation. Indiana coach Bob Knight received three column inches yesterday which stated the team’s ugly record.

PURCHASE, N.Y. - The New York Knicks lost another center to injury on Thursday, February 26, 1998: Herb Williams, who had been out since mid-January with a broken foot, was placed on the season-ending injury list. Chris Dudley whose feet will be in a cast until early April.

The second ranked Huskies went on to win 88-76, but in the process lost in overtime to the then No. 23 Michigan State. Michigan State's second-half comeback in a game Saturday, the Huskies are hoping to find that special something to break a five-game losing streak.

The loss was the third in a row for the Bulls this season. Michael Jordan scored 33 points, including a tie-high of four 3-pointers and a career-high of 15 free throws. The Bulls trailed 98-93 after three quarters, but Jordan scored 13 points in the final minute to give Chicago a 107-103 victory in the final minute.

The Blue Devils 08-14 have won 12 of 14 and have the second most victories in school history. The Blue Devils completely trounced Matt Harpring, who was second in the ACC in scoring (22.3 ppg) and rebounding (10.7 rpg). Guarded by at least five different Duke players, he managed only 12 points.

 давно ушел из игры и не знает, как он в прошлом.

Все внимание находит на игроках, которые появляются на поле с разными идеями. Некоторые из них играют как один человек, другие являются командой, с которой нужно бороться.

Хотя скотт ушел из игры и не знает, как он в прошлом, все же их яркий гол, заслуживает особого внимания.

Некоторые из них играют как один человек, другие являются командой, с которой нужно бороться.

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M. Tennis faces early must-win at home dual meet

After two losses to quality opponents, the Quakers look to rebound against George Washington and St. Bonaventure.

By Colleen Vincent

The Daily Pennsylvanian

The Penn men's team is in the middle of a long stretch of games.

"It is one of the most important weekends of the season, because the team really needs the returns," Penn coach Geoff Miller said.

The team is looking to improve their season record to 4-2. The dual meet against Princeton and Harvard will be the last Ivy League meet for the Quakers.

"We know we're in the middle of a dual meet stretch," Miller said. "The team is feeling the pressure to perform better than the previous weekend.

The Quakers have played several teams over the last few weeks. Six matches, including a win over Princeton, have been won by the team. Two losses to quality opponents, the Quakers need to bounce back after a loss against George Washington and St. Bonaventure.

"Even though we lost to Miami, everyone played well," team captain Kevin Ried said. "We lost in three sets to some of the best players in college tennis. We gained more confidence from that.

"Last weekend was done with and we have a new start," Miller said. "The Quakers have lost both team matches and individuals in one of the Illini dual meets - to higher ranked opponents.

The final score must not be for themselves, however, because one of the losses to the higher ranked teams have been in close line of games.

Nevertheless, the team's play has been plagued by poor decisions at the net. The team is working on finding the right winner opponent for each of the Quakers.

"We go for the shot when to hold back and use defensive skills to get the ball back deep," Miller said. "They pick the right side of the right time.

The Penn tennis team, figuring to earn on winter report, hosts a pair of matches on home court this weekend.

Fencing brings Leon back to roots at Penn

Leon Oliva followed fencing rather than her family legacy to Penn.

By Andrew McLaughlin

Without the interference of her high school friends, women's fencing captain Oliva Leon would probably have never gotten into the game. She never would have followed the path to the top national tournaments and the Ivy League.

In my high school we were very encouraged to play a sport and I wasn't really good at any other sport," she said. "I did very poorly on the SATs and I didn't feel that I was very intelligent."

Leon's decision to focus additionally had the effect of making Penn one of her top college choices. Despite having two generations of Penn alumni in her family, if it wasn't for her intelligence of the sport, she might not have considered Penn before her senior year in high school. Leon is the first of the family to have attended Penn for a college choice.

"It was an easy decision," she said. "When I went, I knew it was right."

Leon came to Penn at exactly the right time. She laid back, and no one kept records. "I just wanted to have fun," Leon said.

Leon's season was the best she's had. She stepped right back into the flow of the sport. This season, Leon has won four out of the five matches where she has played. The team is now the top ranked team at the NCAAs tournament.

The Penn fencing team will compete individually at Intercollegiates this Sunday. The Intercollegiates is a tournament of the nation's best women's fencing programs. The Penn fencing team will also be present to content for the national championship. The Quakers are Penn's only non-dual meet team this season. The Intercollegiates will be the last Ivy League meet for the Quakers.

Leon said, "Our team is really strong and has a good chance for the national championship."
Journalist in the midst

Lindsay Faber and Moe Tkacik talk Philly politics with Pulitzer Prize-winning Penn alum Buzz Bissinger, page 8

Inside

music

DiFrancy, Ani has put out better albums than her new 'Little Plastic Castle,' page 10

culture

Nothing goes better with a dead Irishman than an ice cold glass of Guinness, page 6

film

Grisham’s gone awry in Robert Altman’s new film, ‘The Gingerbread Man,’ page 4
Stories of the Stairmistress

Spending time at the gym makes you think about body image, machine-reservation etiquette, and the inevitable breast envy.

MARY HARRIS

I go to the gym four times a week. Or, at least I try. Rainy Mondays usually melt my resolve and find me skipping the trip in favor of getting back into bed with a mug of oatmeal. But many days I go anyway and run three miles on the treadmill. It’s like a religion; it’s the only place I can go to feel absolved of my saturated fat.

Sometimes I wonder what the other runners think of me. I don’t run track or cross country in high school. I’m not winnony.

Last semester every time I met in the gym knew “the thin girl.” She would get on the Nordic Track for what seemed like hours, dragging her bone-thin arms and legs back and forth. Then she would mount some new apparatus and drag herself around some more. I used to try to race her — seeing who could run treadmill. It’s like a religion: it’s the only place I can go to feel absolved of my resolved.

One day, I’d kicked the off the treadmill in the shower. She was in the one nook of the shower room that only those of us with a healthy dose of body shame are attentive enough to find: the nook where you have the illusion of privacy, where a tile wall shields you, at least from casual passers-by, if not from other women in the shower. We didn’t speak or even acknowledge each other. In the shower no one ever does, but I sensed our altercation melting away. How can you be angry at someone who’s so naked? And sometimes when I’m on that treadmill and I’m getting into the third mile, wheezing a bit, or when I think about going a bit faster just to “beat” my neighbor, I look in that mirror, and think. “You know what? We’re all just running in place.”

Mary after breast deflation.

because no one has to. It’s like conspicuous consumption in reverse. I’m caught in the fat versus thin crossfire.” I’m a size eight built as thick as a milkshake. Just as my ribcage tapers a bit, or when I think about going a week, I look in that minor, and think. “You know what? We’re all just running in place.”

Really, couldn’t you possibly make it any bigger than writing for Street? So I guess in some little way, this issue is here to remind you that even we lowly Penn students might get something out of this. I mean, but Street too, I suppose.

But aside from the two features, the rest of the magazine seems to be about failure: a Wayans brother, Ani DiFranco’s new album, et cetera.

We did like the interactive Irish section. So I thank you for sticking with us the rest of the way.

Our two features this week are interviews with Penn grads who have made the big time in two completely different ways.

Paul Burger kept at his position of Sony Music UK. The big time in two.compositions. We tend to like anything that’s not a bad gig. And Buzz Bissinger is a name you should know, even if you weren’t a Pennsylvania undergrad in the late 70s. His newest book, A Prayer for the City, has been selling like South Philly water ice in August.

Not only did he write a book about Ed Rendell’s first term of office; not only did he write a book about a Texas high school football team that played my high school; not only did he win a Pulitzer for his work at The Inquirer; he also wrote for Street.

From the editor

February 26, 1998

Kevin Lerner, Editor-in-Chief
Mark Glassman, Managing Editor

Voice

wordonthestreet

FILM

Run, run, as fast as you can from Gingerbread Man. Also: Beaten Senseless by the Afterthought of Modern Times.

CULTURE

Erin go dead Ishamren. Also: Poe goes the abstract art.

FEATURE

Paul Burger just goes to show you what a Penn education and drive will get you: a music industry job.

THE COVER

Buzz Bissinger just goes to show you what a Penn education and a silly nickname will get you: a Pulitzer.

MUSIC

DiFranco, Ani-one?
Also: Black Grape, Unwound and a Billy Joel live show.

TECH

A new high-octane, low-memory web browser
Also: Turn your mouse into a crayon.

STREETLIFE

Our thoughts are with Jimmy’s Mom. Get well soon.

SCUBBINS

I wish I were a yellow blakind.

GIVE ME 5

You “won’t want to miss” street’s picks this week. Not that you ever would, mind you.
It's been a sad couple of years for Penn basketball. When I came to visit Penn as a high school senior in 1994, any discussion of the basketball team resounded with the words "NCAA tournament" and "VBA draft" as well as the magical names of Jerome Allen and Matt Maloney. But now in the team's dim nuclear winter, gone are the long lines for season tickets and the mindless enthusiasm of the packed student section with hundreds of students watching Penn perform in the tournament. While diehard fans remain, many students say they don't care at all about basketball. Most of these anti-fans will admit that if we had a decent team, they would definitely attend games.

What can Penn do to restore a modicum of the respect opposing fans once had for its mighty basketball squad? After all, Princeton notwithstanding, the Ivy League has barely been an overflowing fountain of hoops talent. The answer lies in three simple words: lower academic standards.

Do not gasp in horror, dear reader. Think of all the good that is accomplished by simply having a respectable men's basketball team. Think of record levels of diehard fans remaining, many students saying that if we had a decent team, they would definitely attend games.

- carved into the stone above the entrance to the Franklin Field stands the immortal phrase: "With Honor Thou Shalt Go." Does anyone think that the Penn basketball team resounded with the same importance to its student-athletes as the words above the Franklin Field entrance do? Does anyone think that the spectrum of the team was any broader than that of the entire university? Does anyone think that the personalities of the team were any more interesting than those of the entire university?

Another year hurts very few people. In fact, the only people hurt are those who could have been accepted in their place. But they ain't here. I am and I want to see a good basketball game.

What are the major objections to lowering our academic standards for athletics any? Most seem based on some vague concept of academic integrity and the role of the student-athlete, a role which has proven completely impossible within the confines of an athletic department unable to ensure that its athletes are enrolled in enough classes, let alone achieving any level of scholarship. As far as academic integrity goes, it's not like the Admissions Department just accepts the 2,000 most intelligent students who apply. Factors range from grades to how an applicant's talents and racial, cultural, and geographic background fits into that large melting pot / salad bowl / patchwork quilt that is the Penn freshman class. While every student is considered on the basis of what he or she could bring to the Penn community, athletes must fit into the Ivy-mandated athletic index for each school, a number based on their combined GPA and SAT scores. What is so wrong about evaluating athletes by heavily weighting their talent and what it would contribute to Penn, the same way a skilled dancer or a concert pianist is considered as an asset to the school?

I am not advocating a radical practice here. Do you think for a second that all members of Princeton's highly ranked team got into the grade-inflated institution based on their intellect? Duke University is ranked number two in the NCAA, while it maintains the number three spot in U.S. News & World Report rankings. And Georgetown University remains at number 21, despite the fact that it graduated Patrick Ewing, the NBA player most likely to form a complete sentence in under five minutes. The fact is, as evidenced by the 1994 Sports Illustrated article written at the height of Penn's basketball success, we will be accused of lowering our academic standards every time we put together a good team. So we may as well give up on academic integrity and get a really great team.

Does it bother me that one of our top basketball prospects for next year is completing his fifth year of high school and estimates that his chances of coming to Penn are 65 percent yes and 40 percent no? Well, how's his outside shot?
**Stale ‘Gingerbread’**

Robert Altman’s chance at mainstream success goes awry with his strange and unfocused version of a John Grisham story.

**TIMOTHY BANDEN**

It’s a simple formula, and one that has been followed by screenwriters for years. Our hero is thrust into extraordinary circumstances, through no fault of his own, and for about 90 minutes, he deals with the problems presented by his antagonists. Then, out of nowhere, it’s revealed that not everything is as it seems, and, finally, we’re forced to endure a rushed and contrived ending.

In Robert Altman’s latest film, *The Gingerbread Man*, Kenneth Branagh plays such a hero, a Savannah defense lawyer named Rick Magruder who becomes involved with a female fatale, Mallory Doss (Embeth Davidtz, *Schnider’s List*). Mallory behaves strangely, and it turns out she’s having some problems with her father, Dixon Doss (Robert Duvall), who has a habit of repeatedly stealing her car and then bringing it back to her house. Doss is a crazy old man, who lives in seclusion with a group of older men who seem to share his reluctance to bathe. He doesn’t wear shoes, and he lynch cats by their collars.

Hearing of the situation, Magruder gets the old man committed, but Doss breaks out of the asylum. On the loose, he seeks revenge from Magruder. One thing leads to another, and before long, Magruder is the one on the run, his only allies being Lois (Daryl Hannah), a secretary from the firm, and Clyde (Robert Downey, Jr.), a private investigator. The cops won’t help him, since he’s spent his career making them look bad in order to keep his clients out of jail.

Branagh does his best to carry the film, his Southern lawyer character believable right to the end. In fact, none of the acting in the film leaves anything to be desired. In his very brief screen time, Duvall gives us a perfect portrayal of crazy old Dixon Doss. *Gingerbread* provides the film’s only humor as the standard low-class P.I. The problem is the script, which Altman adapted from an unpublished John Grisham story, but which he decided to credit to the pseudonym “Al Hayes.” It follows the old formula to the letter, but instead of someone to root for and care about, we’re given a hero who isn’t likable and isn’t even all that bright. Also, missing is what makes Grisham stories so fun, the creativity and intelligence shown by the heroes as they evade the authorities. Magruder does dumb things, like leaving his kids alone in gas stations and hotel rooms after receiving kid-napping threats.

The direction is fun to watch, though, as Altman sets a rain-soaked stage for his tale. *Gingerbread* men shapes hang from the ceiling of his kid’s school and from the wall of Lois’ kitchen, and we are constantly reminded that Hurricane “Geraldo” (insert your own joke here) is approaching. We all know the last scene will be played out during the storm, but by that point, we don’t really care. We’ve seen this formula before, and we’re too bored to get satisfaction by identifying what the big surprise will be before we even get to the ending.

Despite the film’s quality directing and acting, it still misses the mark by not daring to stray from an overly-used format. One must wonder why Robert Altman decided to take on such a bland, conventional film in the first place. You would think such a distinguished group of Hollywood standouts would make the *Gingerbread Man* well worth watching; you’d be wrong.

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**‘Senseless,’ Exactly.**

Marlon Wayans and David Spade team up for the year’s most unnecessary comedy.

**LAUREN SMITH**

Oh, that charming sophomoric humor. Decent laughs can’t save this helplessly unoriginal film. *Penelope Spheres’s (Wayne’s World)* direction is bland, relying entirely on the shock value of the script’s jokes. But the script itself is simply crass. Public hair jokes do not make a funny film make.

The plot behind *Senseless* sounds oddly familiar: young, ambitious college senior Darryl Witherspoon (Wayans) is out of cash, and he’s desperate to impress his big-Manhattan-investment-banking firm interviewers. So, naturally, when a Psych department experiment in sense magnification offers a few thousand dollars, Darryl jumps at the opportunity, despite the drug’s lovely anal-slash-effect. Cue the laugh track. One dose of the neon green drug, and Darryl is living the good life. A frat bid, a girl and a starting position on the hockey team. And he wins big schmooze points with the firm. Things go wrong quickly, though, and lots of other formulaic “surprises” ensue.

This movie was a lot better when it was called *The Nutty Professor*. The comparison is inevitable and not particularly flattering. Eddie Murphy’s pudge professor was a classic, while *Senseless* humor done well. Marlon Wayans is just as Darryl, Wayans tries too hard. His timing is decent, and his face is plenty funny, but his brand of humor is completely unsubtle. Slapstick is over-the-top by nature, but Wayans’ physical comedy is utterly overkill. Too often he starts out a gag well, only to kill it with self-indulgence. Granted, Wayans does have genuinely funny moments, but they’re of a disturbing brand of guilty humor. The audience laughs more out of embarrassment for the poor actor than for entertainment’s sake.

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**Street ratings guide:**

- 5 stars: Ed Rendell
- 4 stars: Ed Koch
- 3 stars: Frank Rizzo
- 2 stars: Marlon Barry
- 1 star: Jerry Springer
Don't Look Now (Or Ever)!

Not even supreme goddess of loveliness Julie Christie can save Alan Rudolph's latest accident, Afterglow.

Robbie Fulks

While admittedly my taste runs more often than not towards high school cheerleaders and building teenage starlets, I do have one weakness that, in essence, goes the other way. Her name is Julie Christie. I loved her the minute I saw her in Dr. Zhivago. She was 24 then. In April she turns 57, and God damn if she doesn't look just as good now as she did in the '60s and '70s. (I said God damn!)

Now the point of all that is not to alert the authorities that a potential Megan's Law violator works at 34th Street but to illustrate just how dreadful Alan Rudolph's latest film Afterglow must be for me to not enjoy it.

Mr. Rudolph's films are always a mess, but Afterglow is Cher nobyl. A veritable catastrophe that would ruin the careers of just about everyone other than Rudolph himself, who, as I've often been told, is an acquired taste — like cyanide. Rudolph, after all, is the kind of director who hires the Cerradines because he wants to. Here's the situation: Nick Nolte plays a guy called Lucky Mann (I think I'm gonna be sick), a handyman who sleeps with every housewife he encounters on the job. Leslie plays his wife Phyllis, a former B-movie star who doesn't sleep with her husband anymore and, thus, is able to forgive his daily trysts. Lucky's latest conquest is Lara Flynn Boyle — who desperately wants a baby but whose husband, Johnny Lee Miller, is catatonic. The big Three Stooges plotline begins once Sick Boy takes it out on Phyllis at the same time her husband is spunking his wife. It's not nearly as amusing as it doesn't sound. While the film is billed by press agents as a "subtle comedy," there's a wrenching subplot about Phyllis's missing daughter, which in addition to the overall complete lack of jokes and humorous moments, renders this description entirely false.

Rudolph is to blame for all but one of the film's many mistakes. While hardly an improvement, Flynn Boyle carries herself well, and Christie is... um... I love her; only Miller's performance is a standout, notable for its supreme insurmountable awfulness, the likes of which I haven't seen since Tony Danza's performance as Dad in She's Out of Control. But Rudolph is partly to blame for Miller's monotone, though, since he wrote all the bad, catatonic lines in the first place. The screenplay is so unfocused it might have cataracts.

Still, the film boasts some lovely Canadian production design and it does have Julie Christie, which is more than I can say for the rest of Rudolph's work. Generally the opening credits of an Alan Rudolph film have the otherworldly power to send insomniaics into comas, but this one, thanks to Julie, keeps you up the whole time.

Rent Darling, Shampoo, Zievinger and Look Now to fully appreciate her loveliness, and find out why everyone from Frank Sinatra to Yo La Tengo sing songs about her. But whatever you do, just don't see Afterglow.

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This Movie Is Old

Modern Times

Caitlin Roper

Modern Times (1936) is a hilarious, slapstick crack-up that satirizes the perils of the modern industrial age. Modern Times is also a hopeless, depressing portrait of a world gone crazy — at once dangerously overdependent on mechanics, but still painfully relevant today. Quite simply, Modern Times is one of the most romantic and touching films of all time.

The film is simply genius and arguably Chaplin's best. Charlie Chaplin wrote it. He directed it. Of course he starred in it. Did I mention that he scored it? It is very hard to pinpoint what the movie's best attribute really is. The soundtrack is incredible, possibly the best comedic soundtrack ever created. It is filled with energetic drum rolls and cymbal crashes, trumpets and even outrageous sound effects (for example, the two stomachs that growl in chorus and the machines' steaming and wheezing). While Chaplin's movie was made only about nine years into the sound era, it nevertheless relies minimally on speech.

Chaplin plays a factory worker who cracks under the pressure of his repetitive assembly line job. Even after he steps away from the assembly line, the motion of tightening the bolts becomes an uncontrollable reflex for him. This gets out of hand when he tightens the noses of his superiors and attempts some strategically placed stress humbug. Chaplin is in and out of prison and job after hopeless job. The sight gags of the film are incredibly inventive and memorable. Chaplin gets stuck into elaborate machinery and is yanked through its cogs. He reheats a blintz boiled on a precipice. And he is the gauges pig for a futuristic looking machine that takes him hostage. My own favorite scene is when Chaplin is a street singer. In order to secure his job, he must sing a funny song to a large and menacing crowd, but he forgets the words. On the spot, Chaplin begins to sing in suggestive made-up French, and the members of the crowd, unable or unwilling to admit that they don't understand, go wild. Chaplin is at his best in this scene and throughout this incredible film.

Made during the Great Depression, Modern Times is not simply a gig movie. Chaplin paints a grim picture of jobs lost and lost again, of strikes, jail, and hunger. There is a bleak shadow cast over the story, no positive change endures, a job found is always lost again, a prisoner escaped is rediscovered. Yet somehow, the delicately sweet romance between Chaplin and Paulette Goddard (his wife at the time the movie was made) as a waif who he meets and befriends, shines through the sharp gray realism of the plot. This is not a cartoon, but a charming epic that speaks to its audience with humor and heart.

If you have seen Modern Times, go and see it again, and again. If you haven't, rent it, watch it, and I promise, you'll love it.

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Have a great Spring Break!
'Wake' Up and Smell the Guinness, Laddie

Corpses Lafferty and Flanagan go 'dead-to-dead' in a pair o' interactive Irish wakes presented by Society Hill Playhouse and Out and About Productions.

**Josh Heald**

When it comes to drinking, the Irish know how to have a damn good time. And why should a little death stop the fun? The Irish aptitude for polity extends far beyond the boundaries of life. When it comes to saying one of their own, sobbing eulogies and modest ceremonies are left on the hill. Grab a bastin in one hand and a pint of Guinness in the other — we're heading to the pub.

We begin in thirsty Ireland, for the wake of our dear departed Charlie Lafferty, Lafferty's Wake — one of two interactive Irish wakes currently playing in Philadelphia — has been selling out audiences since it opened in mid-October. Charlie is laid out in Rôy's Pub (formerly known as the Society Hill Playhouse) for his family and friends to pay their last respects through song, poetry, dance and story. The interactive wake is led by bard/tender and owner Rôy McGrath and features a sobbing widow, a drunkard, son-in-law, a grieving daughter and an uninvited priest. The small but experienced cast takes every opportunity to bring Lafferty's 'friends' into the spotlight. Whether shamed out because of a bad looking toupee or just by the lack of the draw, nearly every audience member will take some part in commemorating Charlie Lafferty. They help invent stories on the spot and get asked to do just about anything from offering a toast to dancing a jig.

Although _Lafferty's Wake_ takes place in a pub, you'd never know the difference. The setting is moved to look like a traditional Irish establishment complete with a bar, a piano and plenty to drink. The professional cast never drops out of character, even when telling audience members where to go to the bathroom. As the night wears on, the singing gets louder, the songs get cut off, and Charlie's family (just like the audience) gets drunker. By the end of the act, even the mild-mannered goose is singing right along with the cast. As Roy puts it so well, 'Nasty voice on that lad... nary.'

What would happen if we could remove all the fun and Merriment of _Lafferty's Wake_ to a real Irish pub? We'd get our About Productions' version of the Irish wake in Flanagan's Wake, now playing at the Quiet Man's Pub. The play prides itself in 'outliving' the other Irish wakes in the city — it has an open-ended run. The story is a little different this time around. The audience members are all part of the deceased and most of the wake concerns how to interpret Flanagan's 'Last Will and Testament.' There is less song and dance, favoring more humor and storytelling instead. The audience is constantly thrown into the show, with whole rows of people being embarrassed all at once. "Just kick your legs real high now," Kathleen Mooney (Karen Marie Boyce) whispers into my ear. seconds before I do my rendition of Riverdance.

Flanagan's Wake features more raucous improvisational acting and accommodates a larger audience than _Lafferty's Wake_. Lafferty's, however, is more believable. The original cast leads guests in traditional Irish tunes, something lacking at Flanagan's. Also, the Lafferty cast's subtle transition from sober to drunk is absent from Flanagan's, where the characters leave in the same condition in which they arrived. Both wakes — which close with similar 'surprise' endings — require the audience's participation to make them flow, so it all comes down to having a good crowd. Be you Irish or not, go join in the fun and singing — 'Is it grand boys, to be bloody well dead?'

---

**Allison Podel**

_Brillo Pad? A Heine Ketchup box?_ Is this a museum exhibit or a trip to the supermarket? Wait! Prescription drugs aligned as abstract cultural patterns? And why is there a breadpan wadded into the center of a lacking stucco canvas? This mesmerizing, thought-provoking exhibit — on display at the Museum of American Art — is appropriately called _Pop Abstraction_.

Abstraction. Hypervigilant elements ofначен Pop Art create a nebulous, yet satisfying medium of intrigue. Pop Art is a phenomenon that contemporary culture has accepted as the norm through the advent of Disneyland, tract house sububia, cybersex and cell phones.

Walking through the museum, an impulse of curiosity, stimulation and thrill excites your desire to move from one display to the next. The self-conscious amalgamation of the familiar with the abstruse evokes messages that challenge the viewers with the range of questions they raise. The artists intend to inspire the viewer to think about the elements that permeate contemporary existence, yet are typically accepted for their functional role in our lives rather than their own intrinsic cultural significance; capitalist ideology and a constantly changing cultural ethos.

The power of words conveying an informal artistic expression as a commodit for aesthetic expression mensurates the viewer. Yet the eccentricity is exacerbated by the intermingling of plastic, Formica, teapots and crates with Warholian spatial construction characteristic of the 20th century.

The culmination of the exhibit is James Rosenquist's 1963 painting called "Two Thirty People," a stunning combination of the sublime and minimal and the absurdly abstract which was inspired by a mid-century television commercial.

**Pop Abstraction**

Museum of American Art 36th and Chestnut streets (215) 977-7660

**Hours:** Mon-Sat 10 a.m. - 5 p.m.  
Sun. 12 a.m. - 5 p.m. 
**Admission:** April 15

Satisfaction: $6, $5 for students. 

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You are Paul Burger, the Chairman and CEO of Sony Music Entertainment, UK. You are a devout Wharton undergraduate. Deferred, rejected, shocked, infuriated. Action. The large letters said: devastation. He said back. Second round. April, rejected, shocked, infuriated. Action. Train to Philly, parked himself in admissions office: "this is a lot of shit." Hung out the entire day, no one would speak to him.

One sympathetic lady: "I'll tell you why you didn't get in, don't tell anyone. Everything looked good except for the interview. It didn't seem like Wharton was your first choice."

He ended up at Boston University, 4.0 GPA, transferred to Penn. Graduated from Penn, went to Israel — not a kibbutz. Worked for a multinational company in case he wanted to come home. Ironically, never came home again. Career moves: EDP (electronic data processing), sales analyst, marketing and management, Israeli records project, CBS International in Paris, CBS records Canada. Next thing he knew, CBS/Sony England/Ireland. He was up there.

Ambition and drive. Don't take no for an answer. Get nowhere unless you go for it. Say the same thing to the artists: have to have drive and a passion because it's competitive out there. The artist's career is the only industry, then it's got to be the 2nd biggest. This is it. You're at the top. Who's asking you?

Sony Music Entertainment. Part of CBS. This is the international $6 billion business. This is 13,000 people working for a company which, if it isn't the biggest name in the industry, then it's got to be the 2nd biggest. This is it. You're at the top. Who's asking you?

You are Paul Burger, the Chairman and CEO of Sony Music Entertainment, UK. Penn graduate, class of 1976. Degree in accounting and decision sciences. It's not that I learned a lot of facts, he explains to a group of students in the class called "Creating, Presenting and Managing the Arts," taught by Professors Larry Robbins and Cary Mazur. I learned how to think and analyze problems. The talks of UK influences. He mentions his tastes — The Verve, Radiohead, Oasis, Pearl Jam — young bands, for a man with a 12 year old daughter. He shares his life.

New York City, high school, old school. Focus, intense focus. Applying early decision to Wharton undergrad. Deferred, the large letters said: devastation. He said back. Second round. April, rejected, shocked, infuriated. Action. Train to Philly, parked himself in admissions office: "this is a lot of shit." Hung out the entire day, no one would speak to him.

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Pulitzer Prize winning journalist Buzz Bissinger prods Philadelphia politics and reflects on his recent book. He will visit the Kelly Writers House this afternoon.

Buzz Bissinger has just entered dim, murky Starbucks coffee and sauntered up to the counter, ordering a steaming cup of black Earl Grey tea imported from London and the fragrant clouds it casts toward the coffeeshop ceiling remind me oddly of the less aromatic warm vapors of a sewer in Philadelphia, the city he has chosen as the troubled, yet somehow charming protagonist for his masterpiece, *A Prayer for the City*. If, at 43, he can really qualify as a master.

But it is my impression, as I anxiously watch Harry Gerard "Buzz" Bissinger (or Buzzy, as he was traditionally, and unbecomingly nicknamed) approach me, that he qualifies Buzz Bissinger exudes 'tortured artist.' He virtually defines 'brooding,' even today when he is relatively pleasant and sociable, casually sipping tea and awaiting an interview with two college journalists from his alma mater who don't know what the hell they're doing but are quite appreciative he's given them the chance to pay for his beverage.

He is short, balking but mangy, sporting a leather jacket and boots that evoke a Manhattanite midlife crisis coupled with poor self-esteem, but while his self-doubt has more than once inspired him to rip cherished things up (he succeeded in shredding his Pulitzer Prize in 1989, and his fiancée Kim Brizzi salved the manuscript to *A Prayer for the City* only by locking herself in the bathroom with it) he doesn't really lack self-esteem and it seems his life has really been one long, tumultuous mid-life crisis.

The common conception is that everyone in the five foot six and under brigade has a chip on their shoulder. Because we're below the average height of the American male, because we're always in danger of getting stepped on by a 5'9 basketball player, people think we're trying to make up for that lack of height...

34th Street, March 27, 1975

The midlife crisis began in the sixties, with the pressures of growing up privileged and Jewish on the Upper West Side and continued through to the start of his writing career (shortly after he entered Penn in 1974, sportswriting for the *Daily Pennsylvanian*, a genre he eventually gave up because "the athletes were such assholes," he tells us) to the first real newspaper he worked at (the Norfolk Star-Ledger, where he was known to take disagreements "outside") to earning the nickname "The Incredible Sulk" at the *Philadelphia Inquirer* to here and now, weeks after every other newspaper and magazine has spotlighted him somehow: 20 inches of text spent savoring the fruits of his labor and another 30 on "Buzz" and his intense, petulant, fervent workaholism.

I'm riding high now, nothing can get in my way. I know I'm destined for greatness. Girls, grades, careers, friends — they all create their share of problems, but I don't care anymore. I just don't care, I just don't care, I just don't care. But of course I do. I care about everything, and every goddamn thing that goes wrong drives me up a wall...

34th Street, April 3, 1975
"It's kind of weird, everybody knows about my moods and it's all true," Buzz reflects now, on suddenly becoming the subject (as opposed to the writer) of the profile. "You do all these things because you want publicity for the book, and all the attention is flattering but I think it's kind of maxed-out."

Here and now, after Buzz has been scrutinized by journalistic colleagues jealous and envious, he's been on antidepressants for three years and settled in Mt. Airy with his three sons (and he doesn't want to sound "trite," he says, but "to be a good father" is one of his foremost goals after the buzz of the promotional months dies down). But even now, when he can hold a reasonably innocuous alum-student conversation about cheesesteaks and Penn basketball, he is still defensive. "Tell [Penn student and former DP reporter] Michael Brus to call me," he tells us, "his Washington Monthly review of the book was so unnecessarily arrogant..."

and marked, disarmingly, intensely.

So much has been chronicled by the likes of Philadelphia Magazine, the Inquirer and even the New York Times, however. But it is not an autobiography that Buzz is promoting; if it has anything to do with Bissinger himself, it is the glimmer of hope he saw when he heard Ed Rendell, then Chief of Staff David Cohen didn't see it that way, because they knew they were politicians who were about to reverse the declining status of Philadelphia, and boost the city back up to its rightful standing as a safe educational and economic mecca.

But the confident Rendell (who, from the beginning, "saw a city that no one else saw," Buzz says). Then Chief of Staff David Cohen didn't see it that way, because they knew they were politicians who were about to reverse the declining status of Philadelphia, and boost the city back up to its rightful standing as a safe educational and economic mecca.

Still, in Bissinger's hands lay the political future of the man would would later be known as the one who restored Philadelphia's hope, just when nobody thought it conceivable.

While making no effort to avert the city's blunders, Bissinger paints a fairly flattering portrait of Rendell, describing him as sprightly and boyishly energetic, bearing eyes which glimmer at the very prospect of aiding Philadelphia in its efforts to improve itself. Buzz says, "much more optimistic." Buzz tells us man, was running for mayor of a city he, like the rest of us, had halfway written off.

I remember what I saw that day in the city of Philadelphia: an assemblage of vacant houses and boarded-up windows and collapsed porches that seemed to stretch forever -- one block bleeding into another without relief... the condition of what I saw was unimaginable. Even amid the horror, delicate touches somehow survived -- an inscription over a doorway, molding around a window, a row of porches, a set of front steps... why had this happened?

From the Prologue.
A Prayer for the City

He might have been describing infamous North Philly, but the same could almost be said about any street west of 47th and the majority of streets in the south. But despite Bissinger's cynicism and lost hope for the neighborhoods, the 1992 mayoral election offered a twinge of optimism, whereas the previous one -- a classic case of race politics, mediocre candidates and everything else Bissinger knew nothing about politics -- only amplified his sense that the city had really capitulated.

But Buzz had known Rendell when he was a district attorney, and was oddly fascinated by the man's tireless hope, his childish lack of a media image, his willingness to be a real person. And his brilliant, dedicated campaign manager David Cohen. If anyone could save the city, Buzz thought, they could, and he approached them with the prospect of writing a book about them if they would agree to write a book about their first four years, and about Philadelphia, and the plight of the city, and urban neighborhoods, and how City Hall deals with it all. A book that would require Bissinger to have unlimited access to their offices, their meetings, their Couches, and their lives.

Buzz says, "I talked it over, 'for literally 20 minutes.' Buzz says. Why the hell not?"

It's fair to say that Philadelphia was astonished in the summer of 1992, when it learned that incoming mayor Ed Rendell had agreed to let Bissinger shadow him for four years, giving the writer unlimited and unprecedented access to his task to revive and reanimate a city on the verge of desolation.

The mayor is no stranger to the dark side which has hindered his almost sky-high polling popularity.

Rendell has been known to assault politicians that to Philadelphia, unable to explain exactly why the city had really capitulated.

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The pressures of leading the city are grinding and oppressive. The mayor is no stranger to the dark side which has hindered his almost sky-high polling popularity.

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The mayor is no stranger to the dark side which has hindered his almost sky-high polling popularity.

But although sometimes falling prey to the pressures of leading the nation's fifth largest city, Rendell still has the dedication which marked his campaign six years ago when he was elected, and Bissinger doesn't let us forget that. "Ed was born with a little gavel in his hand," Buzz says, his eyes staring so hard at the table you'd think he had x-ray vision.

Don't judge Buzz's book by its unfortunately drab cover.

A Prayer for the City takes a turn away from standard political journalism by incorporating a human element and engaging readers in the lives of five other Philadelphians, making the book read more like a textured, heartfelt novel.
CONTEST!

In order to win a pass to tonight's 7:30 p.m. screening of NEW TIME PICTURES' "Dark City" at the Magic 5, be among the first fifteen to respond with the correct answer to the following question:

What was director Alex Proyas's last film before "Dark City"?

Entries will only be accepted between 10:30 and 11:30 a.m. Send your entry to: movies@dailynews.com. award recipients. The first fifteen to respond will be entered in a drawing. Not to be used with any other offer. Expires February 28, 1998.
Mediocre Mediocre Mediocre

KATE LEE

From the outset, the British pranksters Black Grape make no effort to hide the creative focus behind *Stupid Stupid Stupid*, their follow-up to 1995's *It's Great When You're Right*. Yeah. The album's first song, aptly titled "Get Higher," is an ode to the favorite activity of frontman (and ex-Beatle Monday) Sean Ryder and his band of hooligans. While a Ronald Reagan impersonator intones that the Gipper and Nancy are hooked on smack, Ryder's patented blend of chaos hacks his urge for everyone to partake. The rest of this uneven album sounds like he and his band were most likely doing just that in the studio.

While Ryder and company rode on the wave of British mania that reached these shores several years ago, they never garnered the fame son to wave bye-bye to Baby Spice just yet.

Ryder's muting band of backup players does its best to create enough noise to obscure the drunk en mess of his voice — with little success. On "Squeaky," Ryder draws to his sleeve, "I'm gonna squeaky inside ya." Thank you, sir.

The album's catchiest tune is "Marbles," featuring a hummable refrain that hangs around long after you've chased away Ryder's bar-stool tactics. While none of the other tracks has a similarly potent melody, Black Grape does experiment with its sound, adding sitars, horns and flutes into the mix. Clearly, the band wants to honor its influences, as on the *Ferry Farewell-esque "Spotlight." Stupid becomes slightly more serious near the end, as Ryder and company realize that really is a nice guy on the country-rock ballad "Lonely." Still, any warm feelings toward Ryder are erased upon listening to him awkwardly warble out half-melodies on the final track. If Black Grape has any hope of finding success in America, it should bury Ryder's lyrics and do what it does best: stick to the music and the mayhem.

‘Unwound' Around Your Finger

FRANCIS ENGELERT

From their legendary minor label Kill Rock Stars to their re- released work ethic six (eight albums and nine 12-inch singles in five years), to their manic haircuts and worn down Versace pants, members of Unwound seem to embody an indie-rock band through and through, straight outta early '90s Seattle.

Unwound's sound, however, has always been tougher to pigeonhole than these indie earmarks imply. An ambitious blur of pounding punk and the sort of rhythmic and sonic play that seems closer in spirit to Coltrane than Lambchop/Bikini Kill, the un- key-key chords served up by this Olympia, Washington trio has never failed to challenge the ear. It's altogether appropriate, then, that its latest release is called *Challenge to a Modern Society* — a collection of difficult, sometimes frustrating and occasionally aggravating tracks. In the end, though, the effort does, for the most part, prove worthwhile.

The formula on *Challenge is pretty straightforward — harsh amp distortion and fuzzy dissonance layered over sharp chunks of staccato guitars (à la Fugazi); tight, focused bass and drum patterns; and numbing monochromatic vocals that segue into fits of anguished screaming. Also floating somewhere in the stew are streams of narcotic dub rhythm ("Data"), buzzing synth shimmers ("Untitled") and bursts of a synthy something that sounds like saxophone. The challenge of *Challenge lies in the way the band weaves these far removed musical strains together to form a cohesive blanket of sound. Fiery drumming from Sara Lund and frontman Justin Proctor's hypnotic feedback washes fuel the propulsive "No lech.""

The album's "Idi- fects Of Being Tired," a multi- layered sonic assault that knocks you down but never lets you up.

Although this experiment in sound does lumber in spots — most notably the sprawling six- minute instrumental "Sonata for Loudspeakers" — these sloppy stretches aren't few and far between. It takes a few listens, but Challenge to a Modern Society eventually wears its musical tendrils into fractal-shaped gouges of your brain that you didn't know you had.

Unwound
**

EMILY BERTHOLD

"...the work)"
A Quick and Painless 'Opera'

With its blazing speed, this Norwegian import will keep Netscape and Microsoft on their toes.

Jon Kaufthal

On the front lines of the much-hyped "browser wars," Microsoft and Netscape are battling it out for your desktop. Netscape's Navigator, the long-time champion, is quickly losing ground to the up-and-coming Microsoft Internet Explorer. Both in their fourth generations, the two browsers have slowly grown to be more and more complex in the contest to offer new whizbang features that you haven't seen before. While both now are given to launching a browser window can be a few seconds for your Web page to come up, Opera typically displays pages in about a single second—something you might think. And Opera lets you view several pages from within the main window, as opposed to launching a completely separate window, à la IE and Netscape—a process that takes far more time and memory. But don't dump your browser just yet. Opera's biggest weakness probably has nothing to do with the product itself: it's not free. While we've been spoiled by Microsoft and Netscape, Opera argues that "quality costs money." You can download the browser free for a thirty-day trial, after which you'll have to shell out $17.50 to register it ($35 for non-students). Another drawback is that Opera is currently offered only for various flavors of Windows. Mac users and others should be satisfied soon, though—the company is hard at work on versions for a number of platforms.

While Opera's interface is confusing at first, you'll get the hang of it after some time. The browser includes a mail client (outgoing only), as well as a reader for newsgroups. With all of these features at just over a megalobyte, Opera is definitely worth checking out. Click over to http://www.operasoftware.com and download a copy—you may just find that it's speed more than makes up for its shortcomings.

http://www.operasoftware.com
February 26, 1998

**Streetlife Thursday**

**GRAPE STREET PUB**

**Love Riot**

These guys are cousins of the members of Quiet Riot. I too have a connection with '80s metal. Twisted Sister lead singer Dee Snyder is my first cousin. His attitude towards my bitchy Aunt was actually the impetus for Sister's classic "We're Not Gonna Take It." February 26, 107 Grape St., (215) 683-0844.

**Friday**

**PHILADELPHIA ARTS BANK**

CJ Jones - The Living Cartoon

CJ is a deaf performing artist, who performs his soundless antics in American Sign Language. I watched The Player this past weekend and deaf actress Marlee Matlin made a cameo. She seems like a very nice lady. I was watching a movie on TV and had a part for a deaf woman, she'd be sure to get the part. Steve Wonder would play my blind man though. February 27, Broad and South, (215) 267-9271.

**INTERNEHOUSE**

Film Series - Bad Girls Go to Town

60's "sexploitation" classic, I wish the bad girls came to my town. Really though, what's with this place? This is college, we're supposed to experiment. I had more orgies in high school. Seriously though, I live in a house with ten cool, good-looking guys, where are the orgies? Group sex, people! It's really the only choice until we get married. Let's get it on. February 27, 3701 Chestnut, (215) 890-6588. 311 Opry Hotline (215) 382-2511.

**HOUSTON HALL**

The Interpreters

SPEC presents a free concert event. I wish the band had a name. I'm pretty sure the only words of English he spoke were "I want you." February 27, Hall of Flags, (215) 986-4444.

**MOORE COLLEGE**

Secret Cinema-He Who Gets Slapped

"Twisted themes of madness, maniacs, and dangerous clowns." This Lon Chaney classic is a silent film and will be accompanied by Don Kinneir, "the prominent silent film keyboardist in Philadelphia." I'd like to hang out with that guy. In fact, I'd like to hang out with all the psychos who are going to see this film.

February 27, 8 p.m., 20th and the Parkway, (215) 742-4224.

**Saturday**

**EVOlUTION**

Deep House with Rob Lee

Week after week this event gets better; it really is that great! Honestly, I write about it all the time because I miss my friend Jon Lee so much and it reminds me of him. I've never had such a bad time at Evolution though. The music is probably pretty dope; it always is there.

February 28, 1517 N. Delaware Ave., (215) 648-0100.

**THEATER OF THE LIVING ARTS**

Hum and Swendiner

My ex-boyfriend's name was Hum in high school. He's in Vermont now and I miss him. Hum's brother's name is Swendiner. Perhaps my brother's name is Danielle and Danielle has actually been touring the country together under these names and not told me. That would explain why I haven't seen either of them these last three months.

February 26, 8 p.m., 334 South St., (215) 929-1011.

**ELECTRIC FACTORY**

Third Eye Blind and Smashmouth

When I hear that bands like this sell millions of albums, it makes me wonder why the entire world doesn't just follow Phish. I mean, all I play is the harmonica. Later on that night, the place to be is Smoke. PY: Smoke is sponsored by EZ Wider and High Times Magazine. February 28, 20th Street, 101 S. Fourth St., (215) 928-4211.

**Sunday**

**EGYPT**

New Sunday Night Dance Party

Last Sunday was probably one of the worst Sundays of my life. My mom unfortunately got hit by a car and I spent the night in the hospital and everyone was just following Phish. I mean, all I play is the harmonica. Later on that night, the place to be is Smoke. PY: Smoke is sponsored by EZ Wider and High Times Magazine. February 29, 20th Street, 101 S. Fourth St., (215) 928-4211.

**Guide 13**

February 26, 1517 N. Delaware Ave., (215) 648-0100.

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**SMOKE**

Funk 'n Party

Funk 'n I can't believe that Phish announced a mini-Spring tour today. The place to be is Smoke. PY: Smoke is sponsored by EZ Wider and High Times Magazine. February 28, 20th Street, 101 S. Fourth St., (215) 928-4211.
Wanna work for street?
Call or email Kevin for information:
898-6585, ext. 165
klerner@sas.upenn.edu

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‘Sports Illustrated’ Swimsuit Issues

When I was young, I always hated the swimsuit issue because they would have no articles about basketball or hockey inside. The swimsuit issue was stupid; there were no pictures of Dr. J or Moses Malone, just pictures of stupid girls wearing tiny bathing suits.

My father used to say to me, “Gary, someday you will enjoy the swimsuit issue.”

And then I would say, “No way. The day I enjoy the swimsuit issue is the day that hair sprouts from my crotch.”

Well, the day finally came after many, many years and I began to enjoy the swimsuit issue. Those were the wonderful days of Paulina, Elle and Kathy. Who could ever forget the year Kathy Ireland was on the cover in that nice yellow bikini? Oh how I cursed myself for being born a yellow boy instead of a yellow bikini!

This year’s issue has the usual hot women in bathing suits and so much more.

Game of the Buried Chicken

There is an article in the magazine that describes a game played in Ecuador called “Game of the Buried Chicken.”

“The object of this festival pastime is to pluck a chicken that’s buried up to its neck out of the ground while speeding by on your bike or horse. You lose if you grab Henny Penny too gingerly and come up with a handful of feathers. You also lose if you grab too robustly and come up with just a head.” (Lidz, p. 34)

That sounds like a fantastic game! Just the other day, I was thinking to myself how bored I had become with the traditional games of American adolescent animal torture such as “Shoot the cat with your BB gun,” “Tip Over the Sleeping Cow” and “Fart on the Wild Boar.” Now, finally there is a new game that American children can play that will allow them to develop their coordination and give them the opportunity to rip a head off of a live chicken that is buried in the ground. There is nothing that I can think of that would be more fun, except for an intense game of Risk.

Indonesian Jedi Training

In that same article, the author also talks about a Jedi school in Indonesia where they train students in the art of pencak silat (Indonesian for The Force). Here, it is said that a bapak (i.e. Jedi) can do amazing things with The Force.

“One fellow even cut off his tongue, held it out for display and then stuck it back in his mouth with no ill effects.” (Lidz, p. 39)

On page 40, there is a picture of the Jedi training. A man is being choked by a rope while one guy smashes his chest with a pipe and another guy jumps and smashes a brick over his head. This is much more difficult than anything Luke Skywalker ever had to do, which is why it took the kid three movies to finally become a Jedi. Ben Kenobi was a terrible teacher anyway; his prize pupil was Darth Vader for God’s sake. If Luke would have just gone to Indonesia, he could have been a Jedi by the end of Star Wars. Luke never had to endure anything even close to that type of physical torture. The worse thing he had to do was stand on one hand with Yoda on his foot while lifting a few rocks in the air. And you wonder why Vader turned to the Dark Side. I bet the Emperor probably taught the Force Indonesian style and bashed Vader in the groin with a ball peen hammer. You know how those Skywalkers like that kind of stuff.

The Weathergirls

A lot of people complaining that showing beautiful women in swimsuits is demeaning to the female gender. Well that is nothing compared to the absolute mockery that is displayed by Sports Illustrated in showing a series of weathergirls in retarded poses and with sidebars that ask them intellectually stimulating questions such as:

“Sexiest weather term?” And the answers to this question:

“Juicy weather. It’s my own term for very humid weather.” (Cindy Preszler, WMAQ Chicago)

“Sultry.” (Kim Dillon, KNXV Phoenix)

“Thunderstorm. It can drop several inches of snow in a short time, and it gets me excited.” (Nancy Loveland WAGA Atlanta)

“Misting and unstable.” (Tammy O’Neil, WXIX Winston-Salem, NC)

“A wedge of warm air.” (Kathy Sabine, KUSA Denver)

“Cold-air penetration.” (Pamela Wright, WSVN Miami)

And finally, my favorite one comes from Janice Huff, the spunky weathergirl from WNBC New York:

“Icy mix — it sounds funny when we say it.”

I’ve said “icy mix” about 4,000 times in the last two days and it has yet to sound funny to me. Icy mix? I just don’t understand how that is funny. Maybe she just says it funny. I’ve said it many different ways, none of which have been funny. But you know what is pretty funny? Mosquito.

My father would pronounce it like mos-KWEE-toe because he was a stupid FOB. In the summer months, he used to walk outside in just his boxer shorts and get bitten all over by mosquitoes.

Then he would come inside and do the mosquito dance. The words were not that difficult to learn. It was basically:

“moss-KWEE-toe, Scratch, Scratch, Scratch, Moss-KWEE-toe, Scratch, Scratch, Scratch.”

I used to laugh at him and say, “You stupid FOB. Learn some English, you retard!” Now that was funny. Until my father couldn’t take the ridicule anymore and abandoned his family… never to be seen again. In retrospect, maybe I shouldn’t have been so hard on him. But life goes on.
The best in arts and entertainment this week

February 26 - March 4

**COMING UP ROSES**

Escape the gray Philadelphia weather by stepping inside this weekend to the 1998 Philadelphia Flower Show. What better way to brighten your day than thousands of colorful blooms combined with the aromas of some of nature's most fragrant creations.

The theme of the largest indoor flower show in the world is French this year, *La Passion du Jardin* (The Passion of the Garden) will enchant you with the vivid roses reminiscent of the French countryside and the sculpted splendor of such renowned creations as the formal gardens at Versailles.

Ten acres of landscapes, floral artistry, and sculpted gardens will be enough to satisfy your senses, but you cannot stop at the prospect of viewing only. Take part in the free how-to gardening and arrangement demonstrations. Work up your thirst and your appetite and take advantage of Philly's best restaurants providing Flower Show-inspired menus.

Top off your Flower Show adventure with a floral beer and some tasty treats garnished with edible buds at McGillin's Old Ale House. Show them your Flower Show-inspired menus.

**1998 Philadelphia Flower Show Botanical Event**

March 4-8
Penn. Convention Center
12th & Arch Streets
(215) 988-8899

Feeling a little like Walt Whitman or Emily Dickinson these days? Have some poetry you're itching to read? Looking for inspiration to start your poetry-writing career? Take the short walk over the Chestnut Street bridge to the Poetry and Performance Series.

Whether you want to read your own poetry or just listen to others this is the place to be. The reading and performance is open to anyone who attends and you don't even have to sign up in advance. Just show up and read or listen — depending on how you feel. Admission is $1 and cheap bagels and delicious La Colombe coffee will rejuvenate you after your short journey from West Philly.

Penn's own Nate Chinen will read from *Scenes from the City* while fellow Kelly Writers' House representative Kerry Sherin will read *New Poems*. So even if you are not feeling particularly inspired come down to show support for fellow Penn community members.

**2 POETRY ON CHESTNUT**

Feeling a little like Walt Whitman or Emily Dickinson these days? Have some poetry you're itching to read? Looking for inspiration to start your poetry-writing career? Take the short walk over the Chestnut Street bridge to the Poetry and Performance Series.

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**3 VEG OUT WITH CARTOONS**

More often than not, vegetarians get a bad rap. For some reason much of society is hostile to this alternate life choice, but that will not be the case this Tuesday night. *City Paper* cartoonist and vegetarian humorist Vance Lehmkuhl will be on hand at Tails this week to allow you to bring out your vegetarian tales and maybe even help some carnivores get in touch with their inner vegetarian.

The format is loose and participation is a must. Vance does custom cartooning to compliment your favorite veggie stories. He'll ask for your initials, ask some questions about you, and draw a cartoon that incorporates your name, your vegetarianism, and your personality. Frighteningly, the cartoons actually resemble the subject, leading us to believe that maybe we are all not as complicated as we think.

In addition to sharing old stories and drawing cool pictures, the evening will be a chance to discuss trends in vegetarianism and the latest in vegetarian-related current events.

Add spice to the evening by bringing all of your vegetarian-phobic friends to this open environment and see what unfolds.

**4 MOVIES AROUND THE WORLD**

You just saw *The Wedding Singer* and you're waiting for *The Big Lebowski* so what movies do you see now? It's time to take a break from the mainstream cinema and take a look at community video.

New York's Margaret Mead Travelling Film and Video Festival comes to the University of Pennsylvania Museum for the sixth annual screening bringing the largest showcase for cultural documentaries to your doorstep.

All of the screenings will take place in Harrison Auditorium and include videos from directors worldwide. Films from the U.S., Canada, and Mexico will mingle with representatives from Nepal, Morocco, and Algeria. Come Friday afternoon for *"A Special Look at Community Video,"* a program which will include panel discussions concerning how community video serves to advance societal, economic, and political goals.

Viewing these films will leave you feeling good about sitting in front of a movie screen and make you think twice about paying $6.75 for moronic, studio-driven drivel.

**5 FLOWER GIRLS**

The all-female comedy troupe Bloomers comes at you once again with a Spring show promising to keep you laughing all night long. *Ofelia* — a take off on *"Ophelia"* — opens and closes this weekend, so be sure to leave one weekend night open.

$5 is a small price to pay to see these 22 girls in all their comic splendor. The show, composed of 15 skits, is completely written by the members of the group. Encompassing a wide range of the performance spectrum, these girls sing, dance and tell jokes. With humor drawing from many aspects of life — politics, popular culture and social dynamics — the relevance to your life as a Penn student is easily recognizable.

**Margaret Mead Film and Video Festival Exhibition**

February 27 - March 1
University Museum
Museum of Archaeology and Anthropology
Free with PennCard
(215) 898-6000