Freshmen to learn Honor Code from the very beginning

All incoming freshmen will be handed a copy of Penn's Honor Code at orientation.

By Lily Nossin

When freshmen arrive for their first day at Penn, they typically receive extensive information on courses and activities, local restaurants and campus stores. But this fall, another set of instructions will be handed to new students—a book that contains literally the code exists at the University.

"We think academic integrity doesn't get enough attention," Towbeson said. "It was really important to UHC last year, 60 percent of the stud- ents polled admitted to cheating at Penn. The 60 percent statistic constitutes various types of cheating, ranging from putting their name on another student's paper to actively helping a professor about a school-related question."

While the Code is found in The Penn- sylvania Student Daily, "academic policies and procedures," freshmen, and examination blue books, members of the Honor Council that students don't know exactly what the Code is, nor what constitutes an academic in- tegrity violation.

According to Towbeson, the distribu- tion of a book to incoming students has been on the agenda of the UHC for awhile, but has been developed significantly over the past year.

By Jeffrey Joseph

The book has been developing the book- since early November. College (quan- rative reading) assignments are the main core of the project. The book now includes information on Penn's codes regarding cheating, shop- 

-learning what the allegations against the Uni- 

-tines, or to the

-aramount, which was an- 

-est for them. But if she's really a drill sergeant, no one in the class really seemed to mind. In fact, this year's extended winter break al- lowed Penn students ample time to get in the 

-UHC. Staffers are distributing the book to freshmen, sophomores, juniors and seniors. Says a fresh- man: "It's a whole lot better than the book we had before."

"I'm an anthropologist, a people person. I like them, they come because they can't get motivated in the class really seemed to mind. I'm a drill sergeant for them."

Sun, lounge on the couch and dine on cookies while they come because they can't get motivated. "It's a whole lot better than the book we had before."

"I'm an anthropologist, a people person. I like them, they come because they can't get motivated. I'm a drill sergeant for them."
Apply to the Preceptorials Program!

Preceptorials, those small, faculty-led, not-for-credit seminars that promote student-faculty interaction and learning for its own sake, have become very popular. The Program is rapidly expanding and, to meet the demand for these mini-courses, we need additional creative and energetic undergraduates to help develop new Preceptorials.

Members of the Preceptorial Program will not teach a Preceptorial themselves. Instead, they will think of new ideas for Preceptorials, find faculty members willing to teach them, and work with those faculty members to ensure that the Preceptorials run smoothly.

The reward is two-fold. First, members get to see their ideas for Preceptorials come to life. Second, they can take part in nearly any Preceptorial they'd like.

To apply to be a member of the Program, please complete this application by Sunday, January 30th. There will also be a short interview.

Please submit six copies of your application in the envelope on the door of the student government office on the second floor of the Carriage House, or complete it online at http://dolphin.upenn.edu/~preceptors/join.html. The Carriage House is a two-story red brick building next to Harrison College House (High Rise South). Enter it using the door on Irving Street, and take the stairs on the right to the second floor.

After turning in your application, please sign up for an interview time on the sheet on the student government office door.

There are no "right" answers to these questions. Answers to questions should be no longer than 150 words.

1. What are you passionate about?
2. List 5-7 topics that you would like to see as the focus of a Preceptorial.
3. Elaborate on one of your ideas from question #2. Describe your Preceptorial's focus and structure.
4. Describe any experience which has influenced your views on your formal academic experience at Penn.
5. Please list any extracurricular commitments (clubs, jobs, etc.).
College Dems. gather to watch debate

By Bernadette Lee

While most Penn students were fixated on watching the new England weather Wednesday night, the Penn College Democrats held their minds on much of last night. Thirteen students gathered in the Quadrangle's Community House lounge to watch the debate between Vice President Al Gore and Governor George W. Bush. "It's not just a story about gene therapy," college treasurer Richard Allen said. "It's the story of the candidates' position on health care. There's no sense sending people up in firecrackers if you want to be in the heat of the battle," said the college vice president and treasurer.

Experts holding back judgment on IHGT

GENE free page A1

"It's very hard to judge what it actually means," said Michael Blase, the chief scientific officer of Enzymedex, Inc., a Washington, Pa.-based biotechnology firm that conducts gene therapy. "We're only allegations against the IHGT — the agency investigators before taking part in clinical trials of gene therapy will probably be positive." The debate, televised on CNN, also included a panel of university experts and gave the therapy more ammunition to denounce researchers for "neglecting the human side of the equation."" said College freshman Matthew Oreskes.

The therapy that's being researched. "We have the authoritative power away from the RAC, the research boards of the individual research institutions, to recommend ways the IHGT can review that researchers had to go through when they submitted protocols — the agency was responsible for clearing review that researchers had to go through when they submitted protocols — the agency was responsible for clearing them before taking part in clinical trials of gene therapy. But when Harold Varmus, the former director of the NIH, took away the traditional role of the institutional review board, the IHGT was given the powers of the institutional review board. It's like the Challenger disaster of 1986. "The candidates unaffiliated with the University are only allegations against the IHGT. But in Harold Varmus, the former director of the NIH, took away the traditional role of the institutional review board, the IHGT was given the powers of the institutional review board. There's no sense sending people up in firecrackers if you want to be in the heat of the battle," said the college vice president and treasurer.

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Want to work for the DP?

Could't make yesterday's meeting because you were playing in the snow?

Come to our make-up introductory session!

See page B8 for details.

LSU student stabs his dean

By Christina Stephens

The Daily Pennsylvanian

Baton Rouge, La. - A Louisiana State University stu-
dent allegedly stabbed the Uni-
versity's dean of students Monday morning, after the stu-
dent found out he was being in-
terrogated on the charge, said BRPD

Cpl. Don Kelly.

"When (Baker) saw this guy, he re-
duced he was no FBI agent," Kelly

said. Smith stepped between the car and
the door, and the two men began to
argue, Kelly said.

Baker tried to exit his car, Kelly

said. After the incident, Smith attempt-
ed to run away, but one of Baker's
neighbors detained him until police

arrived, Kelly said.

Smith, who was taken to Earl K.

Long Hospital and treated for a

wound to his arm, was later released

and booked into East Baton Rouge

Parish Prison, Kelly said.

Smith, a junior in philosophy, is

charged with attempted second-de-
gree murder, Kelly said.

Baker was admitted to Our Lady of

Good Counsel Hospital and then

transferred to Earl K. Long Hospital

by his face and ears, Kelly said.

Baker was released from the hos-

pital Monday morning, according to

Kelly.

Baker has served as interim dean of

students since August 1998. He also

serves as a professor in the De-

partment of Philosophy and Religious

Studies.

Crying all the time? Depressed?

Feeling hopeless?

We can help...

Common symptoms of depression are:

- lack of interest or pleasure
- fatigue or loss of energy almost every day
- feelings of worthlessness or guilt
- changes in appetite or weight
- thoughts of death or suicide

If you have experienced any of these symptoms for the

last six weeks, you may be suffering from clinical depression.

Psychiatrists at the University of Pennsylvania are

conducting research studies in the treatment of depression

using new and investigational medications. Evaluation and

program participation are FREE. For information please call:

(215) 898-4301

(800) 422-7000

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Marlton, NJ

Somers Point, NJ

The Daily Pennsylvanian

Pulling people around

Experience • Leadership • Business Skills

Join The Daily Pennsylvania's

Advertising Department

If you think you'll need more than a Penn diploma to get a great job after graduation, then consider a job starting now as an Advertising Representative for The Daily Pennsylvania, Penn's independent student-run newspaper.

As a DP Ad Rep, you'll meet clients, make presentations, and interact with the businesses and people who spend more than $1 million each year on advertising in The Daily Pennsylvania. Plus, you'll join the hundreds of DP Alumni who have used their business and people who spend more than $1 million each year on advertising in The Daily Pennsylvania.

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Penn looking to enhance its online phone directory

**PHONE** from page A1

American Mail Systems officials did not return repeated phone calls this week. Nunery would not comment on whether the University would hire American Mail Systems to produce next year’s phone directory. However, he confirmed that the University had already started to move directory information online.

"We need to enhance our real-time access to phone numbers," he said, calling this an "enhancement of services" that many University employees want.

"It is a larger issue: how do you manage your information," Nunery said. "We had virtually zero employee access to our directory. Right now, we just don’t have employee access to phone numbers, to employee addresses, to any employee’s information," he said, calling this a "real inconvenience to our die-hard University employees." While Access and most non-essential University offices were closed during the weekend due to the inclement weather, the police stayed open for business; a dozen patrol officers were on duty both on foot and in police cars.

According to University Police Chief Maureen Rush, the weather may have even lent a hand to police during the relatively crime-free day, which saw only one reported theft.

"The best cop in the world is snow," Rush said. "We had virtually zero few incident reports at all." People got in and all our shifts were fully staffed," she said. "We did have unduly both vehicles that we’ve had out there. Our motorcycles, bicycles and patrol cars would likely be back on the streets today. People called in and all our streets were fully staffed," she said. "We did have

Volunteer Wanted!

Develop close relationship with a West Philadelphia public school student! Help him or her succeed in school!

**Volunteer with the West Philadelphia Tutoring Project**

Attend one orientation session:
Thursday, January 27th at Stiteler Hall, Room B6
SESSION STARTS 7:00 PM

Returning tutors can apply on-line at http://dolphin.upenn.edu/~wptp or pick up an application at Civic House, 3914 Locust Walk.

**UNI (the Urban Nutrition Initiative)**

Is accepting

**Volunteers**

- School-based community health and nutrition program
- Help run a nutrition education program
- Teach business and entrepreneurial skills to school children

**Come Meet Us On:**
- **Tonight**
- 8:30 pm
- Civic House

Contact us at uni@dolphin.upenn.edu or call us 898-8324. Work-study positions also available.

**The Immigration Law Center of Cohen, Fluhir & Gonzalez, P.C.**

1429 Walnut St., 15th Floor
(Near Broad and Walnut Streets)
Phone: 215.854.0060

Our Multi-Cultural/Multi-Lingual Staff Can Help You Obtain:
- Permanent Residence
- Visa Extensions
- Larry or Investor Visas
- Student & Work Visas
- H-1B Visas
- Lawyering
- Researcher Visas
- National Interest Visas

**Emily M. Cohen, Esquire**
**Suzanne Fluhir, Esquire**
**Sanjuinita Gonzalez, Esquire**

Call Today For More Information Or To Make An Appointment!
Defending the SST program
The issue of the SST program is the focus of the daily student newspaper, "The Daily Pennsylvanian." In an editorial, "Gen Reg report is fantastic," the paper states that the program "is a fantastic step forward for the students and the university." The report, written by David H. Reiss, discusses the significance of the program and its potential impact on student learning.

Gen-X to face rough times
Option A

"Being successful is now a trend. That's what the press and experts would have us believe," says Siona Listokin. She believes that the focus on Gen-X'ers is excessive, as they are just another generation facing the challenges of the world.

Siona Listokin
"We are the children of the eighties... We are the new wave," she claims.

"There is no time for self-pity or self-servicing. Our culture, which prizes hard work and notoriety, will not allow us to be passive. The world is a harsh place, and we must be ready to get up and fight for what we want."

Listokin

Will we still trust CNN?

Letter to the editor

"It's an old, old problem — and it's gotten much, much worse," writes Edward Sherwin. "It's not just CNN that's the problem. ABC, CBS, and NBC are all guilty of the same thing. They're all too concerned with their own survival and not enough with the public's."

Edward Sherwin
"It's an old, old problem — and it's gotten much, much worse," writes Edward Sherwin. "It's not just CNN that's the problem. ABC, CBS, and NBC are all guilty of the same thing. They're all too concerned with their own survival and not enough with the public's."

Sherwin

Word on the Walk

"Are you planning on living off campus next year, and why?"

Photo and interviews by Michael Weissman

"Off campus, I'd rather live in a residence hall," says Emily Senn. "The dorms are more convenient, and I like being surrounded by other students."

"Off campus, very far from campus," says David Hittinger. "I want to be closer to the city and explore new places."

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"Off campus, very far from campus," says David Hittinger. "I want to be closer to the city and explore new places."

"On campus, because I'm not very about paying bills," says Molly Meehan. "I prefer the convenience of living on campus."
New coffee shop has a neighborly feel

Tuesdays to contractors from the cafe's owner, according to the owners. The Papanopoulos, himself a musician, who lives at 41st and Powelton. "It's community-based," said Papanopoulos, instead of a music. The Comet uses La Colombe coffee from the nearby South Street Coffee complex and Philadelphia's specialty food and wine. Sundays serve green eggs and ham — using a combination of spinach and garlic to alter the dish's color. Local artists patronizing the shop yesterday said they want the independent establishment to survive corporate competition.

"What is something to counteract all the mainstream," 31-year-old filmmaker Paul Humm said. "Hopefully, the Comet will support it."

Yesterday said they want the independent establishment to survive corporate competition.

And 21-year-old painter Jean-Paul Pawley, who works at Sugar Mom's and Old City for the West Philadelphia artist community and neighborhood as well as students.

Several themed days liven the theme of fire envelops The Comet. The Papanopoulos, who have worked at Sugar Mom's and Old City Coffee in Center City, decorated their shop with hand-made tables and uniquely painted bathrooms designed by a local artist.

In the future, Alexi Papanopoulos said he will offer more goods, including bulk coffee and locally made sharing their unique painted bathrooms designed by a local artist.

"This is my neighborhood," said Stanley said. "I couldn't make yesterday's meeting for the University will support it."

To share their opinions, and ideas, and the public and private sectors to share their ideas, options, and secrets of success with Wharton students. All lectures are scheduled from 4:30 to 6:00 pm and are open to the University Community.

Discover PENN Abroad...

Options in China, Hong Kong and... China

Flash the Campus! Join the DP Photographs staff

Celebrate Black History Month with Campus Dining Services

Each Tuesday in February, Campus Dining will spotlight cuisine from regions of Africa, Cuba, the Caribbean, and the American South.

February 1 North African Cuisine
February 8 Cuban Cuisine
February 15 "Down Home Cooking"
February 22 "Caribbean Carnival"
February 29 South African Cuisine

Web: www.npe.upenn.edu/dining

They decide what you read.
You decide what you pay.

What's on the syllabus is what you're going to be reading. What you're going to pay, however, can be up to you. That is, if you shop at VarsifyBooks.com. At VarsityBooks.com you can save up to 40% on your textbooks, get them in one to three business days, and all of this from a Web site that's completely reliable and secure. So there you have it, you decide.
After four years of legal wrangling, U.N. judges reduced the original 25-year sentence by five years.

Bush says that children both "born and unborn" should be protected.

Democratic presidential candidate Vice President Al Gore makes a point during his final debate with former Sen. Bill Bradley, New Hampshire voters go to the polls next Tuesday as they hold their primary for the presidency.

Bradley says he will stay in the race

The daily Pennsylvanian

BELL ATLANTIC

The Bell Atlantic Scholars

Endowed Fund for Undergraduate Education

At the University of Pennsylvania

Application Deadline March 20, 2000

DESCRIPTION

Bell Atlantic, in recognition of the need for leaders in the field of telecommunication who understand its social, political, and economic aspects, and the role of the mass media in society, has developed an endowed fund to support, at least, two full-time University of Pennsylvania students. The students—graduate and incoming juniors and incoming seniors will be those with evidence of leadership potential, exemplary academic standing and interests, which best exemplify the spirit of advanced global telecommunications.

The awards will provide scholarships for each student toward tuition at the University. If conditions permit, internships shall be offered to the scholars during the summers before the academic year for which they will receive the scholarship. Taking part in an internship is not a prerequisite for accepting the scholarship.

All full-time University of Pennsylvania undergraduate students who are presently in the sophomore or junior years are eligible to apply.

Applications and additional information are available from:

Terry Conn

3611 Locust Walk

898-0081
Elian reunited with his grandmothers

The 6-year-old met with his grandmothers for an hour and a half at a neutral site in Miami Beach.

MIAMI BEACH, Fla. — Elian Gonzalez was reunited with his grandmothers yesterday at a "neutral site" that had been agreed to by both sides. The meeting came about because of the personal and political passions swirling around the six-year-old Cuban boy.

The boy was at his grandparents' house in Miami Beach to see his grandmothers, who had flown in from Havana for the meeting last night. Elian last talked about an hour and a half.

"They came to hug him and they sat down at a table and they were seeing an album of pictures," said Elian's cousin Mondelis Gonzalez, who was at the meeting.

The grandmothers did not come with Elian to the meeting and were driven away to a helicopter. The meeting was held in Miami, a Nassau court, unprepared, Elian's uncle Gonzalez faced a tough choice about his home.

"I never thought I'd be going to make this decision," Elian's uncle, who was the subject of a bitter custody battle in Miami, said in an interview broadcast over the Spanish-language Radio Mamb" while driv"e"g back to his relatives' home.

The grandmothers came to the United States last week to appeal to the American people and Con- gress to send the boy back to his re- latives, who are Cuban. "I really hope today that Miami want him to stay and are not fighting a U.S. government order sending him back."

The Immigration and Naturalization Service had said the grandmothers would see Elian in Miami if they went to Florida rel- atively nearby in the house. "I gave him the freedom he needs," his mother said in a letter printed in the Communist Party newspaper. "I trusted in Judge Johnson."

The grandmothers had also flown to Miami on Monday but left town without seeing Elian. The Mi- ami relatives insisted that any re- union take place at their home in the Little Havana neighborhood, but the grandmothers said they were told that the meeting was being held there because of "field agents" who had been hanging around prevented people from coming back. After long negotiations, the Ju- nie Department ordered Elian's relatives to bring him to the man's relatives.

The agency said it had the au- thority to bring the boy home. "I am men- ting the boy is the key here in this country preventing further immigration," Marisel Quinones and Reinal Ho- dreguez had not seen their grand- daughters since before he left Cuba for the United States with his mother, who died along with other 10 children when their boat capsized.

Elian was found clinging to an inner tube off a helicopter they left the home. "I was afraid of the boy, I would support any increase in aid to all aspects of drug prevention," the president said.

Atlantic government has said it had the au- thority to do so under the arrange- ment letting the boy stay in this country. "We've long heard the warning," Elian's father, in a letter printed in Spanish-language Radio Mambi, said an American citizen," Elian said an American citizen," Elian said.

The agency said it had the au- thority to do so under the arrange- ment letting the boy stay in this country. "We've long heard the warning," Elian's father, in a letter printed in Spanish-language Radio Mambi, said an American citizen," Elian said.

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Attend an Informative Presentation to Learn More:

P&G Marketing
Summer Internship Experience

presented by
Don King, Marketing Director—North America

Thursday, January 27 at 6:15 pm
Palladium Restaurant, Wine Cellar

Reception Immediately Following Presentation
TOMORROW
The Penn men's basketball season begins by playing Lehigh play this weekend at Columbia and Cornell. Get the complete preview in tomorrow's DP.

Tuesday, January 29, 2002

SPORTS

Still No. 1: W. Squash edges Tigers

By Andrew McLaughlin

Lauren Patrizio won the deciding match in three games for Penn's first-ever win over Princeton.

Princeton dominates M. Squash

Patrizio put up a good fight, but the Tigers cruised to victory.

By Bill Ulrich

When a coach has the perspective of watching his team get blown out of the water by an opponent, he usually just wants to hit the replay button. Usually, he just wants to hit the replay button, and focus on the match victory.

Stefan Moraw/The Daily Pennsylvanian

Penn's Helen Bamber defeated Princeton's Liz Kelly in three games last night at the Ringo Courts on the Quakers beat the Tigers, 5-4.

RICK HAGGERTY

Ivy season dangerous for M. Hoops

The top-10 powerhouses have come and gone. The Big 5 has come and gone. But the Ivy League's best team has come and gone. The Ivy League's best team, the Elis, will not have an opponent even close in talent or skill as they begin Ivy League play against teams with RP1 rankings that sound like taking average college courses.

The Daily Pennsylvania!!!

Busy weekend ahead for M. Swimming in Ivies

The Quakers face Yale and Dartmouth on Saturday, then head for Brown.

By Jon Haas

Until now, the Penn men's swimming team has had a fairy tale season so far. Perhaps we should call them the Cinderella School.

The Quakers will face Dartmouth and Yale Saturday at 11:30 a.m. in Philadelphia, then travel down to Providence, R.I., to compete against Brown on Sunday.

Dartmouth and Yale are both Ivy teams, and the Elis will be looking to add to their record against Ivy competition this weekend.

Ivy League and I

When the game tips off at Levien Gymnasium to-
Tilani notches only win for M. Squash

M. SQUASH (page B1)
able to focus right in tonight. The third
game was really tough, but I had my
games together today today.
Not only was Tilani the only quaker
who had played Princeton opponent, but
she also the only one who actually
ever won a game. Penn freshman Sam
Miller was the only other man turned to
avoid a shutout. He fell to Princeton
No. 8 Bangkok, stockholm, 5-0.
It all turned to, however yesterday’s
loss was closer than last year’s Penn
Princeton showdown. The Quakers
didn’t even manage to win a single
match is a 9-0 shutout at Princeton.

Senior No. 1 Peter Yik and his
brother, freshman No. 2 David Yik,
hail from North
America to the graduating class of
1999, they are still touted to finish at or
near the top three teams in the country.

The No. 1 and No. 2 players for Prince-

ton not only have similar ability—they
are the racqueted gentlemen
that comparing these two programs
may be more akin to the men from Old Nas-
tionals on the court.

Breeding players,” Thorpe-Clark said.

Withstandley did not start the sea-
son. He has left school
from well-developed training pro-
grams, and Pete [Withstandley] just
hasn’t been exposed to that.

They very often have represented
international competitions. They come
to Princeton’s Harrison Gabel, 17-14,15-11 and 15-11. Most of those in attendance were struck by the effort
of guys that I’ve never played be-
ning apples and oranges.

Hollender’s Penn women are much
more akin to the men from Old Nasa-

Fred Nachman of the Daily Pennsylva-

Office of International Programs
133 Bennett Hall
uin.edu <gee@pobox.upenn.edu>

The Wharton School
University of Pennsylvania

For More Information Contact:
Rev. Joseph P. Devlin
Vocation Office
St. Charles Seminary
610-667-5778

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The Daily Pennsylvania
M. Swimming looks to get back on track

"We're going to go into Brown with our strongest lineup," Penn freshman Spencer Driscoll said. "Brown is a good team, but so are we. So we're going to give them a run for their money."

Penn knows what it is up against on Sunday. The Bears have destroyed the Quakers in dual meets the last two years. If the Quakers are to emerge victorious, they will have to win events in the freestyle and the individual medley and place well in diving.

Schnur will try his best to preserve the best swimmers for Sunday, but the combination of travel and back-to-back meets is going to make Brown a very difficult opponent to beat.

"We've been really training and following the experience of the upperclassmen," Driscoll said. "The team has learned that competing when you're tired is what these meets are all about."

The DP could use your writing skills. Be a reporter!

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Patrizio's win clinches W. Squash victory over Princeton

W. SQUASH from page B1

ing to have it one of the off the book. And the way our events are, you just have to make it sit back there and not have it go up.

Several minutes later, when Mokoski "hissed" a forehand win, it was over. Patrizio's 9-3,9-6,9-8 victory had capped a splendid day for the Quakers.

"I was really impressed with the victory tonight and that the voters, that people could play hard under the pressure. Lauren really played steady," Penn coach Donner said. "This was definitely a team effort. The whole attitude has been so great in terms of everybody working together."

"You never know where you're going to get the key for the day, but you keep fighting until you do.

For those who came early to the Rings Courts, the prospect of the match coming down to the last set or possible overtime, Penn started the night in very strong fashion, with No. 2 Katie Patrick, No. 4 Helen Bammer and No. 6 Chrissy Eynon all turning in early victories for the Red and Blue. Both Eynon and Bammer were ready to roll easily in three straight games, while the latter withstood a late-game rally from Princeton's Lisa-Kristin Loth, 9-6,9-7,7-6.

Patrick, a senior co-captain who has a long Penn senior career ahead of her, proved that she was the best in the four games on the court that night. "I thought I played O.K.," said Patrick, who was, 9-4,9-3,9-1. "I was a little nervous just because of the whole hoopla of the event, and it took a while to get to some of those nerves.

"It looked like we were going to win big, but you can never tell. It was a bit tense. It was fun like that, but at the end of the day, we were more than satisfied with the final score of 9-2.

The Tigers, however, did not succumb to the early deficit.

Featuring No. 3 Emily Eynon — sister of Penn's Chrissy Eynon — and No. 7 Paige Kollock for three-game victories, clipping

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Potential for upsets exists as M. Hoops starts Ivy play

To think this year would be any different is silly in itself. In fact, the danger of falling to one of the six other Ivy teams is probably even greater this season.

The loss to the Red and Yale, and although Princeton's only league loss was to the Quakers, Penn easily pulled away from the Tigers' upset bid, which was the first time in three years. The Quakers' victory over Princeton was a three-setter, but with the latter withstanding a second-set comeback, Patrizio's win clinches W. Squash victory over Princeton.

The past two seasons have seen the Quakers finish No. 3 nationally. Each year, they found themselves looking up at the Tigers and Harvard in the national rankings. This year, however, it is finally ready to take the big step and break Princeton. No. 6 is the task for the Tigers at Harvard on February 15, and from there, the national championships.

"It's not over. We beat Princeton, but we have not won the national title. And I think that's going to be the locker room slumbering.

For now, the team is willing to accept its place in the top eight.

"We still have Harvard, and we can go from there on up. It's a great feeling," Patrizio said.

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Houston and Yale, and although those games too. The Princeton No. 6 Emily Eynon — sister of Penn's Chrissy Eynon — and No. 7 Paige Kollock for three-game victories, clipping Away from the Quakers' advantage.

But Penn No. 9 Patt Lin demolished her opponent — 9-4,9-3,9-2 — to put the Quakers up 4-3 heading into the night match.

Penn's only signing this past season, Spartan's Jane Minkowski "tinned" a forehand return, giving the Tigers a 2-0 lead in their doubles encounter for the Tigers.

But Penn No. 9 Patt Lin demolished her opponent — 9-4,9-3,9-2 — to put the Quakers up 4-3 heading into the night match.

The Tigers' No. 1 — defending Ivy champion Lisa-Kristin Loth — handled Penn's Regina in four games, losing the outcome of the match in the hands of Patricia.

And the Penn junior, who won on the second-seeded with a bag of ice on her left knee after the victory, came through.

"I have to say that I was thinking that Lauren's match was one we could win," said Harriy Dally, the latter's coach. "I knew that Lauren, was a tough one. It wouldn't be a surprise if Loth wouldn't be 100 percent. I was hoping that my player would win — that was a match that I thought we might be able to win."

The Quakers' potential for upsets exists as M. Hoops starts Ivy play

For the team is at Harvard on February 15, and from there, the national championships.

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"We still have Harvard, and we can go from there on up. It's a great feeling," Patrizio said.
IRVING, Texas — Jason Kidd added 13 rebounds and Tom Gugliotta had 17 points and 8 assists in a season-high 36 minutes as the Dallas Mavericks overcame a 15-point deficit in the second quarter and held off the Philadelphia 76ers 93-87 in overtime.

Midway through the fourth quarter, with the Mavericks clinging to a three-point lead, Kidd grabbed a лица. "I thought I knew the way to the basket," he said, "and I wanted to go back to that championship attitude." Kidd had 14 points and 11 rebounds in the win.

First Slam winner, Budge, dies at 84

Budge was inducted into the International Tennis Hall of Fame in 1964, and selected one of Tennis Magazine’s 10 greatest players of all time.

The sports world has lost one of its most beloved athletes with the passing of Cliff "Bud" Tilden, who was known for his prowess on the court and off it.

Tilden’s heyday in the 1920s and 30s was much greater than his time at Wimbledon in 1998, Budge was inducted into the International Tennis Hall of Fame at 2003.

When I was a kid, I used to watch Budge play. He was a true champion, someone who knew how to win and lose with grace.

Sports Transactions

Monday's at 8 p.m. on ESPN. Scott Morgan, of the Associated Press.

End of the road for Lillard, Curry in Portland

The Portland Trail Blazers have traded guard CJ McCollum to the Denver Nuggets for a 2023 conditional first-round pick and assigned Wednesday's NBA basketball game between the Los Angeles Lakers and the Toronto Raptors.

The Lakers are coming off a 119-106 win over the Oklahoma City Thunder on Tuesday, while the Raptors have lost three of their last four games.
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The Daily Pennsylvanican
Putting Penn to Paper
34th

magazine

January 27, 2000

Exploring goth culture in Philadelphia and debunking the myths that plague it.

inside - Best Albums of '99 • Keeping In Touch • 'Titus' • Pennstitutions • and more!
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The Daily Pennsylvanian
Putting Penn to Paper
Exploring goth culture in Philadelphia and debunking the myths that plague it.
The New Millennium

Futuristic inventions are requested immediately, or more than just that crappy Backstreet Boys album

M I K E  S I L V E R S T E I N

Now that we have officially entered the new millennium (yes, it is the new millennium, for all you “There was no year zero, blah blah blah” crybabies), it’s high time that we started getting all that cool futuristic shit that we’re supposed to be havin’ a good time with. I mean, why didn’t we do this stuff up soon, those damn Russkies will beat us to the punch. Lousy pinko bastards.

Flying cars. Every science-fiction movie I’ve ever seen has flying cars in it. Why didn’t we just do it? The traffic laws would all go to hell, but then again, I live in Massachusetts, where the traffic laws officially went to hell in 1953. So it wouldn’t have been that big of a deal.

Videophone. I think we actually do have the capability to create these things, but I believe that we halted production when we realized that nobody would actually want one. I mean, sometimes when I’m talking on the phone with people I don’t like (like those damn ignorant amusirous telemarketers), I tend to make hand gestures that indicate my true feelings toward the person on the other line, regardless of the content of my conversation. A videophone would break down this barrier of privacy that I, for one, hold dear. Hence, these pupples are a no-go.

Space travel. We do the dumbest things in space. We pay these astronauts millions of dollars to go up into the unknown to study the effects weightlessness has on hamsters, among other such garbage. When are we going to find three-headed aliens, or at least a race of Amazonian superbabes? Man, when we find that planet full of superbabes, that’s when all those tax dollars wasted on NASA will finally pay off.

Time travel. Time travel sounds really cool at first, but when you think about it, there are a lot of drawbacks. What we must realize is that if we invented time travel it would be available to all people, including the deeply moronic. There are people getting all shiftyfaced and going back in time to fuck around with Abe Lincoln, only to come back to reality and find Robert E. Lee IV sitting on the throne of the evil Kingdom of the South. And things like this would occur on an hourly basis, because there are a lot of stupid people in the world. So maybe time travel’s a no-go as well.

Booming. “Beam me up, Scottie.” Those words from the famous Bonanza TV program reverberated through my mind when the clock struck 12 on the year 2-G. To be honest with you, I’m so sick and tired of trudging back and forth to class, especially now that Philadelphia has become a frozen tundra. Beaming will change all that. Hup! We can eliminate the only form of physical exercise I get. I can’t wait to be a laz-ass. And I know everyone thinks that the “Internet Revolution” crap is the greatest thing since sliced bread. Listen, kids, I’ve been on the Internet, and all that’s out there is porn, porn, porn. I say, instead of focusing on the Internet, we should make robots. We need to create a bionic underclass that can unthinkingly do all of mankind’s dirty work for us. But then again, these robots would probably rebel against evil mankind — much like the monkeys did in the Planet of the Apes movies — and ultimately take over. Then we would become the slaves and suffer while those stupid robots live like kings. Loony robots.

Peace on Earth. But seriously, folks, now that we have miraculously entered Y2K, we need to take a time-out to help make our planet the best darned hunk o’ junk revolving around the sun. We need to act a little nicer, smile a little wider, shake hands with a bit more veracity. As Poet Laureate Michael Jackson once said, “Heal the world; make it a better place.” We see a peaceful world in the movies — why can’t it happen in real life? It’s probably the damn Russkies’ fault. They should all just die.

from the editor

I had a dream once where Carlos Santana had breasts. But I’m not talking about those slapped on pseudo-breasts that I know you’re picturing; I mean breast breasts. Pretty grotesque and all, but I swear he had to have been born with those things ’cause damn they were smooth (C-cups for all of you keepin’ score).

So did I talk to him? Did he shake ‘em or anything? Maybe play a little breast-heavy guitar? Nope. The dream was just a fleeting image. Carlos Santana. Breasts.

I didn’t even wake up in one of those earth-shaking cold sweats that a really disturbing dream usu- ally warrants. But I did walk away with something that I felt was important — important not just for me, but for all of humanity: even with breasts, I did not find Carlos Santana attractive.

Okay, at this point, here’s your “Umm... Relevance?” So I guess you want relevance, huh?

You want to read something that might actually mean something to you? Damn, you guys are some demanding mofoes.

Fine. I’ll give you relevance. Read the rest of the magazine. Yup, you heard me, flip on through and check out how hard we’ve been working to put together a Street that will hit you from all sides.

Check out what our Terrible Threesome’s been up to over in Features. Feelin’ guth, anyone? Looking for cool shit to do? Browse through our super-funked-up Guides section for all your super-funked-up needs.

And, by all means, get thy butt over to Tech. I promise, you’ll be surprised by its thoughtfulness.

But, shit, read it all, because you never know what else we’ve love the new haircut/shirt/cell/nosejob. It’s oh so you.

Fondly,

January 27, 2000
Street’s Guide to Rush

From Zete’s to Sig Ep, the Coke and Hoagies are free and the midgets are flying.

Be tricked into houses by good food
Anyone who has ever picked up a copy of Maxim magazine knows that guys are only motivated by sex, food and the grotesque. So is it really a surprise that fraternities appeal to your carnal lusts to trick you into passing through their doors? “Free cheese steaks. That sounds great,” you say. Little do you know — this may be the most expensive cheese steak you’ve ever eaten.

Or rounded up like cattle and taken for a 41-year old Detroit man drowned in two feet of water after squeezing his head through an eight-inch sewer grate to recover his lost car keys. Yes, this may be an efficient way to herd animals, but must it be used in sorority rush? While a pack of intimidated freshman girls is almost every male Penn student’s fantasy, the army of darkness — clad in black peacoats and stretch pants — presents several safety hazards. Unsuspecting Philly drivers may hit the camouflaged pack, for example. And how would you ever identify the victim?

Have flexible moral standards
The first rush event features a midget porn star named Beetlejuice being thrown onto an air mattress by a bunch of spoiled rich kids. And the University wonders why its nonalcoholic programming can’t compete? Dawson’s and bagels of chicken on their snowmobiles, earning a tie, while a “totally zoned” stockbroker from San Francisco mistakenly jogged off a 100-foot cliff on his daily run. Many worthy applicants were turned down in this year’s fierce competition, Martyn Eskins, who burned down his house while trying to clean cows with a propane torch, and Marie Valsinakno, who ate three birth control pills thinking they were candy until foam collected in her throat, both fell short of the coveted awards. Better luck next time. Oh, never mind.

Get ready for a shitty turn of events
“This is awesome. Guys buy me free shit and act interested in my pathetic life,” you are thinking. Yeah, but in one short week you’ll be drinking the brothers’ mystic concoctions, cleaning their toilets and serving as a general scapegoat for the angst of their inferiority complexes. They call it rush for a reason. According to the American Heritage Dictionary, to rush is “to attack suddenly.” It just leaves out the part about plungers and public humiliation. That falls under pledging.

Still did the rushes know that their grandmothers were also tossing midgets last week.

Barrel of Monkeys
A slew of new awards may end up benefiting Penn students and their stupidity
Darwinian evolution may have a little way to go. The process still occurs daily, as genetically flawed human beings kill themselves off in asinine ways. This phenomenon has led to the creation of the Darwin awards, the annual honor bestowed on those who die stupidly. This year’s winners included a 41-year old Detroit man who got stuck and drowned in two feet of water after squeezing his head through an eight-inch sewer grate to recover his lost car keys. And two men from Ontario died during a game of chicken on their snowmobiles, earning a tie, while a “totally zoned” stockbroker from San Francisco mistakenly jogged off a 100-foot cliff on his daily run. Many worthy applicants were turned down in this year’s fierce competition, Martyn Eskins, who burned down his house while trying to clean cows with a propane torch, and Marie Valsinakno, who ate three birth control pills thinking they were candy until foam collected in her throat, both fell short of the coveted awards. Better luck next time. Oh, never mind.

The Final Result
Moronic e-mails will no longer be tolerated (except for complimentary copies of lecture notes)
Strange things always happen in the hectic days of finals, but last semester’s events took more than a few people by surprise. You know that guy with the pony tail and the lap top typing away in everyone’s lecture. Well, this time Max Kardon, the STWING representative to Political Science 001, decided to send the entire 400-student class an electronic copy of his lecture notes. He said, “This is my Chanukah present to the entire class.”

In the excitement, several female students e-mailed the list serve proclaiming their love for Max, while the professor let him stand up in class and raise the roof. However, a hateful backlash ensued, as students scolded Max for cluttering their inboxes. Max gave this semester’s History 71 class a heads up, saying “I’ve had negative listserve experiences before, and they are awful.” In another strange turn of events, Blake Megdal accidentally sent a letter to the Accounting 102 list serve instead of to the teacher. The letter, which requested a final grade, asked: “Did all the work pay off? In the wake of the test, I must admit that I was up-beat about my performance.” The scheming SAS student used his smooth brown nosing skills to write riveting prose: “I would like to thank you for all your help and patience. After this semester, I must know ever person in your department including secretaries, and I must say that the Accounting Department is my clear favorite at Wharton.” So much for secretive business tactics.

Penn Econ. Students demand more courses, despite the fact that the ones they already have are boring as hell and don’t apply to reality. Maybe it’s the professors’ bubbly personalities that keep students coming back for more.

Cafe Trio. Folds under pressure from Wawa’s Gourmet Blend. Penn’s counterculture loses its base of operations.

Michael Jordan. Invests in Washington Wizards thinking it is that shady strip club under Chili’s. Later learns that the only lap dances he receives will be courtesy of Jovan Howard.
**What's eating Gilbert and Sullivan?**

Mike Leigh pays tribute to the 19th century duo in the lengthy 'Topsy Turvy'

ROB RUTKIN

In late 19th-century Britain, the tandem of William Shakespeare and Arthur Sullivan produced such classic comedic operas as *H.M.S. Pinafore* and *The Pirates of Penzance*. While their working relationship produced a string of productions and operas, their private relationship was marked by several fallouts. *Topsy-Turvy*, the new film from director Mike Leigh and winner of the New York Film Critics Circle Best Film award, tells the tale of one such period of disagreement, including how the two artists overcame their differences and ultimately why they made such a successful team.

As *Topsy-Turvy* begins, Gilbert (Jim Broadbent) and Sullivan's (Allan Corduner) comic opera *Princess Ida* plays to sparse crowds and mediocre reviews, including one that declares Gilbert "the king of topsy-turvydom" — which is not necessarily a compliment. When Gilbert presents Sullivan with his next play, Sullivan refuses to produce the music to accompany Gilbert's formulaic story. The partners find themselves stuck at a creative impasse until Gilbert's wife Kitty (Lesley Manville) convinces her husband of the need to exhibit an exhibition of Japanese culture, from which he comes away with the inspiration for a new work, *The Mikado*.

Impressed with Gilbert's new direction, Sullivan has no problem composing the score for the production. Soon, the two immerse themselves in the numerous heasrals that will make their play a success.

*Topsy-Turvy* is reminiscent of *Shakespeare in Love* in that much of the appeal of both movies is a result of their detailed portrayals of the theatre in times past. As such, *Topsy-Turvy* brings the Globe Theater of 16th-century England to life. *Topsy-Turvy* recreates the grandeur of the Savoy Theater of 19th-century England, where nearly all of the plays of Gilbert and Sullivan were produced. Particularly prominent are the lush, colorful costumes and backdrop used for *The Mikado*, as well as some of the duo's notable musical numbers. In addition, the interplay between the two playwrights, the Savoy actors, costume designers, financiers and others who contribute to *The Mikado* provides detailed and often humorous insight into the making of a theatrical production.

However, *Shakespeare in Love* accompanied its theatre scenes with an engaging story of forbidden love, which combined to make the film accessible to both the literary expert and the unfamiliar novice.

*Topsy-Turvy* fails to provide a similar story for audience members who are not well-versed in the works of Gilbert and Sullivan. The film is simply the story of a theatrical production, from its genesis to completion, that must inevitably be a success. Some subplots are thrown in, including Gilbert's willingness to put his work ahead of his marriage and the heroin addiction of one of the directors, but these stories add nothing to the movie other than additional time.

Considering the two-hour and 40-minute length of the film, these scenes undoubtedly have been cut for the audience's sake.

*Topsy-Turvy* has its moments, but ultimately not enough of them to justify a recommendation of the film to anyone but theatre buffs.

**Jazzman walking**

ANDREW ARMSTRONG

Emmet Ray (Sean Penn), the central character in Woody Allen's *Sweet and Lowdown*, may be the number two jazz guitarist in the world, but he's definitely the number one asshole. Misogynistic and insensitive, Penn plays the role perfectly, down to the near reptilian-level dismissals of women he has "loved." Amazingly, he's still endearing — tragic, even — as a man lost within himself who can't deal with his love for the mute Hattie (Samantha Morton), who loves him back despite his many faults.

But Emmet takes her to such romantic locations on their first date as the dump (to shoot rats) and the railroad yard (to watch trains), she loves him all the more. But as soon as she says (actually, writes) the word "love," Emmet spits it out of her face and body through grand gestures, wide eyes and child-like, thankful smiles. Uma Thurman as Blanche (the woman Emmet marries after he runs out on Hattie the first time) gets to ham it up as the overly romantic aspiring writer, belting every line breathlessly like her life is a cross between *The Damned* and *Black Lipstick*.

And how does Taymor fare as a filmmaker? She won a Tony, right? In a word, *Titus* is awful. From its truncated title down to its protracted code, the film's countless scenes of mayhem and debauchery play out like exhibits A through ZZ in a theoretical trial for horrific indulgences. Limbs are hacked, orifices are lifted, the immediacy of a story originally set during the Roman antiquity is damned at the onset by the legalism of William Shakespeare and Arthur Sullivan's operas. The Bard takes it up the ass in Julie Taymor's frantic adaptation of *Titus Andronicus*.

**Titus Abominable**

RAZA SYED

General reckoning has it that *Titus Andronicus* is not one of Bill Shakespeare's superior efforts. Similarly, the Walt Disney Corporation's *Lion King*, for all its seminal pop potency, is not high art. Neither work wants for champions or detractors, however, and in the case of director Julie Taymor, both roles may be found in the same person. The woman who is credited with both roles may be found in the same individual, and in the case of director Julie Taymor, both works are adapted from the history of the theatre in times past.

Certainly not enough of them to justify a recommendation of the film to anyone but theatre buffs.

And yet, for all its freneticism, *Titus* is a remote and static spectacle. The director seems unwilling or unable to temper her stagy preoccupations. Shots are often framed in the exaggerated, overstated manner of European fashion photography, while acts of violence and hedonism are frequently pre-empted by monochromatic performances of art interludes. The formalism would make a film student blush, and the abstraction of it fails to provide a similar story for audience members who are not well-versed in the works of Gilbert and Sullivan.
What’s Out There?
Film reviews the way you like 'em... really short

Missed the 34th Street Film Section over Winter break? Fear not, loyal readers, we’re back and better than ever. To celebrate our triumphant return to campus, we have compiled a group of short reviews of films that came out over break and are still playing in Philadelphia. There’s no need to turn to any other publication for film information. Please, enjoy.

The Cider House Rules

The Cider House Rules is a well-written, well-acted and overall adequate movie. Unfortunately, it is based on an excellent book, to which the movie pales in comparison. The film covers several years in the life of Homer Wells (Tobey Maguire), an orphan and unlicensed obstetrician. He has some interesting experiences, but the film ends leaving him essentially where he started. The viewer walks away having seen an entertaining movie, but far from a provocative or meaningful one.

— Naomi Schwartz

Girl, Interrupted

Standard Hollywood picture of mental hospital conditions, adapted from a true story, with one of the worst titles on record. This film — bogged down with cumbersome flashbacks — really goes nowhere, failing even to compare to its obvious influences like One Flew Over the Cuckoo’s Nest no matter how hard it tries. Girl, Interrupted is made worthwhile only through the performances of Winona Ryder (may be her best) and Angelina Jolie, who shines despite an overwritten, over-done characterization.

— Tim Banden

The Green Mile

Though The Green Mile features numerous parallels to The Shawshank Redemption (the prison setting, source material by Stephen King, director Frank Darabont) the film shows more emotion and spirituality than Shawshank or any other film released in recent years. The supporting cast is superb in demanding roles, and Tom Hanks is solid in the lead. Darabont’s old-fashioned approach to storytelling may be a little slow and hokey at times, but it is also a refreshing change from the hyperkinetic direction that has defined the 1990s.

— David Scott

Magnolia

Paul Thomas Anderson strives for greatness in Magnolia and comes up with a solid, but not spectacular, film. The movie follows a day in the life of a diverse group of L.A. natives. The lives of the characters intersect, but not nearly to the degree that the amusing introductory narration leads the viewer to expect. The surprising climax works, not for its brilliance, but rather for the sheer audacity required by the director to pull it off. The film is well-acted, and is able to hold the audience’s interest for its full three-hour duration.

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Next Friday

As expected, the sequel to 1995’s Friday is nowhere near as funny as the original. With Smokey gone and Craig out of the ‘hood, all that is left for the film is unfunny new characters and third-grade fart and poop jokes. Although humorous in spots, overall this film is not worth seeing, even if you don’t have a job and ain’t got shit to do.

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The Hurricane

Norman Jewison gives a near-flawless presentation of the life of Rubin “Hurricane” Carter, the middleweight boxer wrongfully imprisoned for 17 years and immortalized in the epic Bob Dylan song. This film encompasses the entire range of human emotion from hatred, racism and cruelty to love, hope and compassion. Denzel Washington’s performance is by far superior to anything done by any actor on the Hollywood screen last year.

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— street — on the web (Read it!):
http://www.dailypennsylvanian.com/street
What's eating Gilbert and Sullivan?

Mike Leigh pays tribute to the 19th century duo in the lengthy Topsy Turvy

ROB RUTKIN

In late 19th-century Britain, the tandem of William Gilbert and Arthur Sullivan produced such classic comedic operas as HMS Pinafore and The Pirates of Penzance. While their working relationship produced a string of popular successes, their private relationship was marked by several falling out. Topsy-Turvy, the new film from director Mike Leigh and winner of the New York Film Critics Circle Best Film award, tells the tale of one such period of disagreement, including how the two artists overcame their differences and ultimately why they made such a successful team.

The title of Topsy-Turvy begins, Gilbert (Jim Broadbent) and Sullivan's (Allan Corduner) comic opera Princess Ida plays to sparse crowds and mediocre reviews, including one that declares Gilbert "the king of topsy-turveydom" — which is not necessarily a compliment. When Gilbert presents Sullivan with his next play, Sullivan refuses to produce the music to accompany Gilbert’s formulaic story. The partners find themselves stuck at a creative impasse until Gilbert's wife Kitty (Lesley Manville) convinces her husband Sullivan has no problem composing the score for the production. Soon, the two immerse themselves in the numerous rehearsals that will make their play a success.

Topsy-Turvy is reminiscent of Shakespeare in Love in that much of the appeal of both movies is a result of their detailed portrayals of the theater in times past. Much as Shakespeare brought the Theater of 19th-century England to life, Topsy-Turvy recreates the grandeur of the Savoy Theater of 19th-century England, where nearly all of the plays of Gilbert and Sullivan plays were performed. The Bard takes it up the ass in Julie Taymor’s The Mikado as well as some of the duo’s notable musical numbers. In addition, the interplay between the two playwrights, the Savoy actors, costume designers, financiers and others who contribute to The Mikado provides detailed and often humorous insight into the making of a theatrical production.

But while Shakespeare accompanied its theatre scenes with an engaging story line that could stand alone, the making of The Mikado, which combines the film accessible to both the literary expert and the unfamiliar novice.

For fans of great acting, Woody Allen’s ‘Lowdown’ shouldn’t be kept on the down low.

Jazzman walking

ANDREW ARMSTRONG

Emmet Ray (Sean Penn), the central character in Woody Allen’s Sweet and Lowdown, may be the number two jazz guitarist in the world, but he’s definitely the number one asshole. Misogynistic and insensitive, Penn plays the role perfectly, down to the near reptilian-level dismissals of women he has “loved.” Amazingly he’s still enduring — tragic, even — as a man lost within himself who can’t deal with his love for the_STATS (Samantha Morton), who loves him back despite his many faults.

Though Emmet takes her to such romantic locations on their first date as the dump (to shoot rats) and the railroad yard (to watch trains), she loves him all the more. But as soon as she says (actually, writes) the word “love,” Emmet splits town, afraid of the emotions he has kept bottled up all his life. Emmet does love Hattie, but Penn’s subtle acting keeps the emotion just below the surface of his face, unable to break through, merely distorting his visage as he struggles within himself.

Titus Abominable

RZA SYED

General reckoning has it that Titus Andronicus is not one of Bill Shakespeare’s most loved plays. Similarly, the Walt Disney Corporation’s Lion King, for all its seminal pop potency, is not high art. Neither work wants for champions or detractors, however. In the case of Disney’s decision to release the film through ZZ in a theoretical trial for directorial habits, Limbs are hacked, orifices are filled, scenery is chewed. And that’s not even the bad part.

Titus is damned at the onset by the legacy of Shakespeare’s original work — a campy and uneven prototype for the playwright’s later dramas. The sets are only complemented by Taymor’s schizoid interpretation, aided and abetted by Dante Ferretti’s supersaturated kitchen-set production design. Pool tables and video game consoles, centurion warriors, fascist Italian architecture, swing music: Taymor and company play fast and loose with film in an effort to jolt the immediacy of a story originally set during Roman antiquity. The result is bombastic and hodgepodge masquerading as just turn and collage, noise attempting to pass for texture.

And yet, for all its freneticism, Titus is a remote and static spectacle. The director seems unwilling or unable to temper the stagey melodrama. Shots are often framed in the exaggerated, overstated manner of European fashion photography, while acts of violence and seduction are frequently pre-empted by monochromatic performance-art interludes. The formalism would make a film student blush, and the abstraction of it falls somewhere between the Billy Idol and Enya circles of music video hell.

The plot is no mystery after 400 years, but Titus, for a viewer who has been a life-long fan of the Bard, takes it up the ass in Julie Taymor’s frantic adaptation of ‘Titus Andronicus’.

The Bard takes it up the ass in Julie Taymor’s frantic adaptation of ‘Titus Andronicus’.

In the title role, Anthony Hopkins is fine but unfortunately, reflecting his authoritative line readings with the odd note of warmed-over Hamish Lecter. Alan Cumming is predictably ingratiating as the party-animal despot Saturninus, and Harry Lennix is imposing and sleek as the maliciously ungracious Aaron.

The one standout performance is Jessica Lange’s. As the sworn nemesis of Titus, her Tamora is a revelation — vengeful and seductive, capable of transcending warfare and tactics. This Cirque du Soleil of a film, Lange alone manages to balance the internal emotions of her character with the excesses of the production.

It’s a pity Julie Taymor couldn’t do the same. As it stands, Titus is a curiously still-bred version of a potentially great film. Though it lies in the lines of Baz Luhrmann’s Romeo & Juliet, or a particularly edifying cultural document, it is in neither. It will still air the end of next week. Go see Magnolia instead.
What's Out There?
Film reviews the way you like 'em... really short

Missed the 34th Street Film Section over Winter break? Fear not, loyal readers, we're back and better than ever. To celebrate our triumphant return to campus, we have compiled a group of short reviews of films that came out over break and are still playing in Philadelphia. There's no need to turn to any other publication for film information. Please, enjoy.

The Cider House Rules

The Cider House Rules is a well-written, well-acted and overall adequate movie. Unfortunately, it is based on an excellent book, to which the movie pales in comparison. The film covers several years in the life of Homer Wells (Tobey Maguire), an orphan and unlicensed obstetrician. He has some interesting experiences, but the film ends leaving him essentially where he started. The viewer walks away having seen an over-done characterization.

— Tim Banden

The Green Mile

Though The Green Mile features numerous parallels to The Shawshank Redemption (the prison setting, source material by Stephen King, director Frank Darabont) the film shows more emotion and spirituality than Shawshank or any other film released in recent years. The supporting cast is superb in demanding roles, and Tom Hanks is solid in the lead. The film shows more emotion and over-done characterization.

— Naomi Schwarz

Girl, Interrupted

Standard Hollywood picture of mental hospital conditions, adapted from a true story, with one of the worst titles on record. This film — bogged down with cumbersome flashbacks — really goes nowhere, failing even to compare to its obvious influences like One Flew Over the Cuckoo's Nest no matter how hard it tries. Girl, Interrupted is made worthwhile only through the performances of Winona Ryder (maybe her best) and Angelina Jolie, who shines despite an understated, over-done characterization.

— Tim Banden

The Hurricane

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— David Scott

Yuengling Pitchers $7.50
Nothing over $11 on the Bar Menu
Food until 2 am

Street — on the web (Read it!):
http://www.dailypennsylvanian.com/street

— street — on the web (Read it!):
The real thing
Multimedia artist VALIE EXPORT challenges her audience to abandon misogynistic myths and experience her own version of reality.

JENNIFER LESKO
Swish, thud...swish, thud... The harsh sounds of a crowded sweatshop greet visitors to "Ob/De+Con(struction)," a survey of legendary performance artist VALIE EXPORT's work. Upon many television monitors perched on their sides, sewing machine needles pulse up and down, each with its own time and rhythm. Entitled "Un-ending Un-ique Melody of Chaos," EXPORT's exhibition aims to explain "the violence of penetration and monotony of women's work."

Intrigued? Well, the artwork is even more unusual than the concept behind it. VALIE EXPORT, born Waltraud Lehner in Austria during World War II, is one of today's leading media artists. EXPORT embraces modern technology in her art, using expanded cinema, experimental film and conceptual photography to demonstrate her feminist ideals. The result is a collection of outrageous, provocative works of art that cause the viewer to reconsider many accepted societal standards.

One of the most interesting aspects of EXPORT's work is her willingness to use her own body as a canvas. Reflecting feminist ideals of the early 1960s, she shocks the public into confronting the realities of sex, power and social politics. These provocative shows were filmed for artistic consumption and discussion.

EXPORT's most famous and arguably most important physical performance is Tape/used Task/i-no. In this scandalous presentation, EXPORT uses her body as a cinema, strapping a curtained box over her naked upper torso and allowing people to "view" the show by touch rather than sight. She calls it the first genuine women's movie.

An even more shocking attack to expose feminist ideals is demonstrated in Gentile Panic. Wearing a crotchless pair of jeans and toting a machine gun, EXPORT parades through a pornographic movie theater, inviting people to experience the "real thing." Shocked audience members suddenly become ashamed of their voyeurism and opt to walk out of the theater.

EXPORT also uses conceptual photography and cinema to express her ideals and opinions. In Adjunct Dislocations, EXPORT depicts the process of depiction, using three separate video cameras: two mounted on her body to capture her view of the world, and one set up to film her as she films. The result is an intense yet abstract look at the same action from three different angles.

When asked why she chooses to exploit her body in her art, EXPORT explains, "I am not a masochist. Because I am an artist, I must use powerful visual symbols... to portray the intensity of my message."

All the art, none of the hassle

MATT RAND
Last week, La Terrasse welcomed the public to its second "Third Thursday" art exhibition with a combination of wine, hors d'oeuvres and style. These monthly shows feature work by various artists, including students of the Graduate School of Fine Arts. This month's exhibit displays paintings by James Da- vania, Naomi Chung, Deirdre Murphy, Kate Egan and Jeffrey Cantela.

Each of the artists approaches the visual aesthetic with a unique and insightful eye. The displayed works range from Murphy's abstract geometric studies to Egan's digitally designed pieces of random juxtaposition.

Instantly intriguing, Davania's work exudes ambitious fury, aiming to tackle the boundaries of art's media and rearrange them in a more innovative and compelling fashion. In "Dolly Rocker," an homage to the eternally crazy Syd Barrett, Davania paints a headless man on plexiglass. This allows the piece to change with its environment and background, resulting in new interpretative possibilities. Yet in all of Davania's work, the visceral constructs of the painting, a piece that
Pink and blue lights flash across the dance floor, pulsating in a steady rhythm. Scattered across the dark room, sweat-covered bodies leap through the smoky air, contorting their limbs into various positions. Blissfully uninhibited, some spin while others sway to the throbbing beat. Silent observers stand to the edge, their legs and torsos gleaming with vinyl and metal. Chains loop around waists; cleavage spills out of medieval corsets. A man glides by in regal tailcoat, clutching a carved walking stick. Sprinkled throughout the room are varying races, ages and clothing styles, ranging from the conservative to the outrageous. Welcome to Nocturne, where the rooms quickly fill with budding and balding goths alike. Produced by the local production company Dancing Ferret Concerts, this Wednesday night event lures goths of all ages. Some are drawn to the event at Shampoo for the dark music and the even darker atmosphere. Others are looking to share a casual evening with friends. Many are just looking to party.

Make no mistake about it: Nocturne is a dark place. The costumes are creepy. The music speaks of self-destruction and death. But what an outsider would be surprised to discover is that the flourishing goth scene is not about sucking blood or practicing Satanic rituals. Goth serves as a social outlet, much in the way fraternity parties do. And for those core members of the Philadelphia goth scene, Nocturne is an event not to miss.

Just what is goth? Patrick Rodgers, the 30-something chair of DFC, says there is no concrete definition. “Goth is in the eye of the beholder,” he says. "If you were to ask ten different people who call themselves goth what it means, you'd get ten different answers.” For some, goth culture involves a genre of dark music. For others, goth dictates a particular style of dress; still others describe goth as a certain outlook on life. Rodgers elaborates on how goth can seep into many areas of life, noting that “it can be romanticism, poetry, aesthetics, music, a set of ideals.”

Rodgers also stresses an appreciation for the darker side of life. By seeing the beauty in death, he adds, goths can overcome personal fears. “Goths don’t shy away from things that are dark or forbidden or taboo.”
Did you think it wouldn't hurt? Did you think I wouldn't feel? When the world came falling down? Or maybe you didn't think at all? And that's why I feel what I feel now. "Marilyn, My Bitterness," The Cruxshadows

While Rodgers broadcasts his gothic lifestyle through his clothing, he says most goths are not immediately recognizable by their outward appearance. But ask a Penn student what he or she thinks a goth looks like, and you might receive a different answer. The goth scene is riddled with stereotypes and misconceptions. Natasha Miller, a Wharton and College senior, thinks goths "wear black and chains."

"They're scary people, the kind that I don't want to have anything to do with," she adds, referring to the common misconception that all goths are angry, cynical rebels.

College senior Delia Gable, a regular attendee of Nocturne, may appear to be goth. But don't call her that. Despite her black clothing, spiked dog collar and chunky silver chains, Gable refuses to label herself. Instead, she explains that goth is just one particular genre of dark music she enjoys. For her, it is about sharing the music with friends.

But it is incorrect to label all listeners as simply goths. Many goth fans listen to other sorts of music, too. Gable explains that the gothic scene can be subdivided, but that goth/industrial is the correct umbrella term. These two genres of music are noticeably different — even to an untrained ear — yet tend to be lumped together at events. Nocturne, for example, advertises a virtual melting pot of different — even to an untrained ear — yet tend to be lumped together at events. Nocturne, for example, advertises a virtual melting pot of music, from ebm to metal to synthpop.

And Gable views her clothing as an extension of her musical choices, estimating that fewer than 20 Penn students are active in the goth/industrial scene. "It's about the music," she says. "And to some extent, you can bring clothing into it."

Gable works in the circulation department of Van Pelt Library. A student dressed in a J Crew sweater and khaki cargo pants approaches, book in hand, ready to check out. Instead of passing over his PennCard to swipe, the student casts Gable a penetrating look of distaste. She knows what he is thinking. "Sometimes people ask me, 'Do you drink blood? Do you sacrifice animals? Do you hate people?' A lot of people are afraid of me because I dress this way," Gable says. She admits that these questions bother her. Ironically, Gable appreciates when strangers ask about her appearance, rather than make incorrect assumptions. "Those are pretty fucked-up questions, but thanks for asking," she says.

Gable finds those who avoid contact with her altogether even more distressing. She remembers one weekend afternoon when she visited the Philadelphia Museum of Art and found herself subject to the stares of tourists. "It made me feel really self-conscious, so I went to the cafeteria to chill out," she says. Many Penn students will not sit next to her in class; she often finds herself next to an empty seat on the most crowded trains.

"It pisses me off that people don't give me a chance," she says. "Some people will always look askance at me, but those are the people I really don't care about. I view it as a weeding-out process."

There's a crack in the mirror/ And a bloodstain on the bed/ O you were a vampire and baby/ I'm walking dead. "Bloodletting," Concrete Blond

Dancing Ferret Concerts regularly produces two other events in addition to Nocturne — Circuitry, held every Sunday night at Evaluation, and Dracula's Ball, a bimonthly vampire-themed event located at varying venues. According to Gable, although vampirism is a stereotype of goth culture, "there's a very small subset of people in the scene who are really into vampire culture." Vendors are present at the Ball to meet the needs of these bloodsucker aficionados, hawking everything from sinister jewelry to custom-fitted fangs.

But Rodgers of DFC doesn't need to buy any souvenirs. His gaunt body is already wrapped in black, from knee-high boots to a leather trench coat. In one bony hand with black-painted fingernails, he clutches a matching black briefcase. Strings of long black hair swing against his pale face. And as he lope around the dim room, sharp fangs gleam inside his mouth.

"Philadelphia definitely has a reputation as one of the best towns for the goth/industrial scene — one of the best in the nation, probably the best on the East Coast," Rodgers leans in to shout over the pulsating music at Nocturne. "There have been bands that skipped New York, but they've played Philly, and that's pretty gratifying."

And Rodgers certainly enjoys a thriving business. In addition to the weekly events at trendy local clubs, Rodgers also chairs Dancing Ferret Discs, which produces a small mail-order catalog. And this Sunday, DFD will assume ownership of Digital Underground, Philadelphia's unofficial dark-music headquarters, renaming the store to Digital Ferret Compact Discs. Rodgers is also currently considering the possibility of creating a goth/industrial-themed magazine in the coming year.

Don't you worry, they won't find my body/ I want you to know I found Peace in another world/ Don't keep digging, I want you to leave/ Back away from the place/ Where my ashes are buried. "Another World," Bebop Beton

Though a longtime fan of punk and metal music, Penn Engineering senior Bernard Jones discovered the local goth/industrial scene only about six months ago. He has subsequently plunged into the music and lifestyle, spending a considerable amount of money on "goth" clothing, such as vinyl pants and metal dog collars, as well as pricey CDs. His eager actions prompted gentle ribbing from friend Gable, who refers to Jones as an "insta-goth."

Unlike Gable, Jones does not usually dress in alternative styles, though he makes a concerted effort to do so when he frequents goth/industrial events. While he dresses up on club nights — even displaying a few Koldaks as proof of his new affinity for rubber and spikes — he dresses conservatively for class and work.

"Of course if Penn had more people like Delia I'd feel more comfortable, but I'm afraid of professors' reactions," he says. "I don't want to be judged. I admire Delia — the way she doesn't want to look like others."

Holly Prescott, a College senior and friend of Jones', agrees with him. Although she mainly dresses "punk" in her free time, she too tries to tone down her appearance during the daytime because she doesn't "want to stand out or give anybody a bad impression."

Both say their Saturday night transformations have become a form of escape. Jones explains, "I think it has to do with rebellion — you know, getting some attention."

An aspiring veterinarian, Prescott, who often dyes her hair pink, says she is much more interested in hardcore and punk music, though she does have an interest in goth/industrial songs. She is also "straight-edge;" she does not smoke or consume drugs or alcohol.

Prescott occasionally attends goth/industrial events, where she dons goth attire. And she emphasizes the importance of clothing to those immersed in goth music. "The costume is very important," she notes.

"You can wear whatever you want as long as you have a good time. If you enjoy yourself and you're not going to be mean to people, then you're welcome to come."
adding that “it reflects an awareness of death” much in the
same way the music does.
Like their clothing, goths’ bodies can also serve as a
source of expression. Anna, a 24-year-old mental health
care counselor and casual artist, says she considers her
body a canvas for creative endeavors.
With long black tresses and numerous piercings, Anna
dresses up for Nocturne in vinyl elbow gloves, a black
tutu and a two-inch-long spiked collar. Describing her-
self as a born-again Christian, Anna also removes all of
her jewelry and wears “ordinary” clothes to work, like
Jones and Prescott.

You! You hate! You hate me! You asked me! You asked
me! And I did not say. “You hate,” Rammstein

Patrick Rodgers’ success has not come without contro-
versy. Many in the Philadelphia goth/industrial scene
describe their relation with DFC as the classic love-hate
situation. Jones, who is familiar with the rumors that swirl
around the goth enigma, points out that Rodgers has over-
taken a great deal of the scene.

Nocturne regular Racquel Solomon, a 22-year-old Nor-
ristown resident, agrees that many people dislike Rodgers
for his monopoly of the scene, but points out that “if
Rodgers didn’t take over Digital Underground, it would
have closed.” In many respects, Rodgers is directly re-
ponsible for Philadelphia’s flourishing goth/industrial
scene, she adds.

Gable agrees, noting that “[Rodgers] does have a hand
in everything in this town relating to goth/industrial.” But
she points to a different source of controversy. He’s very much more into goth than industrial. There’s
something conflict because of that.”

Rodgers steadfastly denies these suggestions, claiming
he listens to a wide variety of music, ranging from hip-hop
to Celtic. “Just because I dress goth, some people in the
scene assume that’s all I am about.” Rodgers claims to
be a born-again Christian, Anna also removes all of
her jewelry and wears “ordinary” clothes to work, like
Jones and Prescott.

Rodgers explains the accepting atmosphere of his par-
ties. “At the events, people can be with kindred spirits.

The accepting atmosphere of his parties is something
Rodgers celebrates, even though it’s not always easy.
Rodgers admits: “I’ve been pelted with eggs and
sticks, and when I was going around the goth/industrial
events described by Jones, saying he “could see
somebody walk by with six heads and nine eyes and not say
anything.” He asserts that he never experiences racism in
the goth/industrial scene. He has, however, been the brunt
of criticism from non-goth African Americans, who some-
times view him as a sellout because of his musical prefer-
ences. “I’ve gotten into a few fights for it,” Nemon admits.

Across the room, a petite young woman named Bunny
sways her slight body to the music. She wears a seductive
red satin dress that laces up the back, dark chokers and
fuzzy black bunny ears — hence the nickname. Later, Bun-
y, a 20-year-old, reveals that her parents are not sup-
portive of her lifestyle choices. They recently threw her
out of the house, mistaking her goth tendencies for Sa-
tanism. Peering from behind her wire-rim glasses, Bunny
explains that she now finds support — a sense of mem-
bership — at events like Nocturne, where she is part of a
tightly-knit group of friends.

Rodgers explains the accepting atmosphere of his par-
ties. “At the events, people can be with kindred spirits.

Many are not used to being accepted, so they accept
each other.”

Rodgers continues: “Many are in the scene because they
don’t fit in with the rest of the world. It’s a way of remov-
ing themselves. Some feel alienated or are picked on be-
cause they are different.”

Shriek the lips across the rugged tongue/ Convul-
sing together/ Sing violently, move the jaw, cry
aloud/ Bound up the dead triumphantly. “Super-
beast,” Rob Zombie

Gable acknowledges the many misconceptions that sur-
round her music, beginning with the stereotype that an-
gry music creates anger. “The music is very hard-driving
and gets my aggressions out. But sometimes people think
that if you listen to that kind of music it makes you angry
and depressed.”

And not all of the music is even angry, Jones is quick to
point out. “It’s about intense feelings and energy,” he proclaims.
The music is empowering.” Gable, a pagan, also dispels the rumors linking the goth
scene with typically dark religions. “There tend to be quite
a few pagans or Wiccans in the crowd, but I think there’s
more because they’re willing to embrace alternative lifestyles in general.”

Listening to goth or other forms of as-
sociated alternative music does not automatically trans-
late into deviant social or religious practices. But there is certainly a portion of the goth/industrial
scene that is composed of teenagers searching for an iden-
tity, warns Gable.

“Be wary of people who say they live a gothic lifestyle —
that’s when they’re looking for identity,” she explains.
“They feel different and are looking for a way to express it,
but it’s just not goth/industrial. It’s raves; it’s Phis-
head’s; it’s punk.”

Nemon says he doesn’t mind outsiders in the club, even
if they are teenagers experimenting with the scene. “It’s
their business,” he says.

Like Nemon, Gable also welcomes newcomers, though
she laughs that she can spot them immediately.

“You can always tell people who don’t go to the clubs nor-
mally and who aren’t into the music but decide to go out
for a lark. They’re always dressed in black, but it’s clearly
Express black.”

Just by attending these events, Prescott feels she’s ex-
perienced more than the average Penn student. “Seeing the
different scenes is almost like experiencing a different cul-
ture.” And this variation is something that most Penn stu-
dents never get the chance to see.

Gable emphasizes, however, that anyone is welcome
to experience the goth/industrial scene. “You can wear
whatever you want as long as you have a good time. If
you enjoy yourself and you’re not going to be mean to
people, then you’re welcome to come, but a lot of peo-
ple tend to pass judgment.”

Some goths are drawn to the dark music and the even darker atmos-
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Fewer than 20 Penn students are alive in those immersed in goth music. "It's about the music," she says. "And to some extent, you can bring clothing into it."

Gable works in the circulation department of Van Pelt Library. A student dressed in a J Crew sweater and khaki cargo pants approaches, book in hand, ready to check out. Instead of passing over his PennCard to swipe, the student casts Gable a penetrating look of distaste. She knows what he is thinking. Sometimes people ask me, "Do you drink blood? Do you sacrifice animals? Do you hate people?" A lot of people are afraid of me because I dress this way, Gable laughs, but admits that these questions bother her. Ironically, Gable appreciates when strangers ask about her appearance, rather than make incorrect assumptions. "Those are pretty fucked-up questions, but thanks for asking."

Gable finds those who avoid contact with her altogether even more dis-ressing. She remembers one weekend afternoon when she visited the Philadelphia Museum of Art and found herself subject to the stares of tourists. "It made me feel self-conscious, so I went to the cafeteria to chill out." Many Penn students will not sit next to her in class, she often finds herself next to an empty seat on the most crowded trains. It pisses me off that people don't give me a chance," she says. "Some people will always look askance at me, but those are the people I really don't care about. I view it as a weeding-out process."

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January 27, 2000

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de-scribe their relation with DFC as the classic love-hate
situation. Jones, who is familiar with the rumors that swirl
around the goth enigma, points out that Rodgers has over-
taken a great deal of the scene.

Nocturne regular Barque Solomon, a 22-year-old Nor-
rustown resident, agrees that many people dislike Rodgers
for his monopoly on the scene, but points out that "if
Rodgers didn't take over Digital Underground, it would
have closed." In many respects, Rodgers is directly re-
sponsible for Philadelphia's flourishing goth/industrial
scene, she adds.

Gable agrees, noting that "[Rodgers] does have a hand
in everything in this town relating to goth/industrial." But
she points to a different source of controversy. He's very much more into goth than industrial. There's sometimes conflict because of that.

Rodgers steadfastly denies these suggestions, claiming he's just been to a wide variety of music, ranging from hip-hop
to Celtic. "Just because I dress goth, some people in the
scene assume that's all I am about," Rodgers claims to
give equal exposure to both sides of the scene.

Not unlike a protective parent, Rodgers appears through-
out the club as the night progresses, never dancing, but
always observing from the edges, briefcase in hand. He
knows a surprising number of patrons by name, explain-
ing that "there's definitely a core crowd that comes rain,
snow, hell or high water."

Rodgers also maintains a strict anti-drug policy at his
events -- despite many stereotypes about the scene --
explaining that the scene is small enough for him to keep
tight reigns over attendees.

"If we have an incident at one of our events, that's it. We'll
be kicked out of the club." That night, in fact, Rodgers
throws out a young patron attempting to sneak alcohol
into the all-
ages section. "That's pretty much it for
her. She won't be allowed back into one of
our events for a long
time," he says.

Jones also points out the different mentality that
goth/industrial clubs tend to have compared to main-
stream dance clubs.

"They're much more low-key," he says. "It's so much
more about the music -- the intensity of the music." 

Jones regards his first few ventures into goth/industrial
events with some skepticism. "I first discovered goth,
I was like, 'Is everyone on drugs?' because the
way they dance is so crazy and so different. Each person
is in their own world," he says.

Now, Jones says he feels just as comfortable and unin-
hhibited as those he first observed, claiming that goth/in-
dustrial events are some of the most accepting places
he's ever been. "At these clubs, you see different races, dif-
derent clothes, different weights -- you could see an over-
weight woman on the dance floor, wearing what she
wants and dancing how she wants," he says. "That's some-
thing I think that you just don't see at most other places."

Also distinguishing goth events is the noticeable lack
of public displays of affection. "You don't see people hitting
on each other all night long," Jones notes.

Ethnic tolerance plays a role, too. Although there is some
racial variety at Nocturne, Nemon (as in "Demon, but
with an 'N' ") immediately stands out from the crowd. An
extremely tall and lanky African-American man, this 24-
year-old is a Nocturne regular and friend of Rodgers.

With long, wavy hair and at least five bulky silver chains swing-
ing next to his exposed chest, Nemon sits Indian-style on
a small ledge surrounding the dance floor, taking a break.
He raises a hand to mop the sweat off his face, careful not
to disturb his makeup.

Nemon enjoys the open atmosphere of the goth/industrial
events described by Jones, saying he "could see some-
body walk by with six heads and nine eyes and not say
anything." He asserted that he never experiences racism in
the goth/industrial scene. He has, however, been the brunt
of criticism from non-goth African Americans, who some-
times view him as a sellout because of his musical prefer-
ences. "I've gotten into a few fights for it," Nemon admits.

Across the room, a petite young woman named Bunny
sways her slight body to the music. She wears a seductive
red satin dress that laces up the back, dark chokers and
fuzzy black bunny ears -- hence the nickname. Later, Bun-
ny, a 20-year-old, reveals that her parents are not sup-
portive of her lifestyle choices. They recently threw her
out of the house, mistaking her goth tendencies for Sa-
tanism. Peering from behind her wire-rim glasses, Bunny
explains that she now finds support -- a sense of mem-
bership -- at events like Nocturne, where she is part of a
nightly-knit group of friends.

Rodgers explains the accepting atmosphere of his par-
ties. "At the events, people can be with kindred spirits,
Many are not used to being accepted, so they accept
each other."

Rodgers continues: "Many are in the scene because they
don't fit in with the rest of the world. It's a way of remov-
ing themselves. Some feel alienated or are picked on be-
cause they are different."

Shrek the "lips across the ragged tongue! Convuls-
ing together! Sing violently, more the jaw, cry
aloud! Bound up the dead triumphantly, "Super-
beast," Rob Zombie

Gable acknowledges the many misconceptions that sur-
round her music, beginning with the stereotype that an-
gry music creates anger. "The music is very hard-driving
and gets my aggressions out. But sometimes people think
that if you listen to that kind of music it makes you angry
and depressed."

And not all of the music is even angry, Jones is quick to
point out.

"It's about intense feelings and energy," he proclaims.
"The music is empowering." 

Gable, a pagan, also dispels the rumors linking the goth
scene with typically dark religions. "There tend to be quite
a few pagans or Wiccans in the crowd, but I think that's
more because they're willing to embrace alternative
lifestyles in general." Listening to goth or other forms of as-
so the alternative music does not automatically trans-
late into deviant social or religious practices.

But there is certainly a portion of the goth/industrial
scene that is composed of teenagers searching for an iden-
tity, warns Gable.

"Be wary of people who say they live a gothic lifestyle
-- that's when they're looking for identity," she
explains. "They feel different and are looking for a way to express it, but it's just not gothic/industrial. It's raves; it's Pish-
heads; it's punk."

Nemon says he doesn't mind outsiders in the club, even
if they are teenagers experimenting with the scene. "It's
their business," he says.

Like Nemon, Gable also welcomes newcomers, though
she laughs that she can spot them immediately.

"You can always tell people who don't go to the clubs
normally and who aren't into the music but decide to go out
for a lark. They're always dressed in black, but it's clearly
Express-black."

Just by attending these events, Prescott feels she's ex-
perienced more than the average Penn student. "Seeing the
different scenes is almost like experiencing a different cul-
ture," and this variation is something that most Penn stu-
dents never get the chance to see.

Gable emphasizes, however, that anyone is welcome to
experience the goth/industrial scene. "You can wear
whatever you want as long as you have a good time. If
you enjoy yourself and you're not going to be mean to people, then you're welcome to come, but a lot of peo-
ple tend to pass judgment."

Some goths are drawn to the dark music and the even darker atmos-
phere. Others are looking to share a casual evening with friends.
Many are just looking to party.
Get blessed in the Ministry of Sound

The British dance powerhouse is taking over the world, one outdated nightclub at a time

OLIVER BENN

Something strange happened at Monte Carlo’s last Thursday — the Ministry of Sound’s The Annual — Millennium Edition was played almost in its entirety. This suggests two thing. First, the South Street club’s DJs must have had the night off. Second, the latest yearly techno review by London’s most famous club-cum-music phenomenon must be really bloody good. And it is.

The Ministry of Sound has transformed itself over the last decade from an anonymous South London drug-infested nightclub to one of Europe’s glitzy hot spots (and thus inevitably into a tourist mecca). Its DJs — including Seb Fontaine, Judge Jules and Pete Tong — have achieved international notoriety and the club’s reputation is formidable on both sides of the Atlantic.

The venue has become much more than just a Friday night destination for Brits, though, with the Ministry of Sound now producing its own top-selling magazine, merchandise range, World Wide Web site, summer world-tours and a hugely successful record label.

One of the most recent releases from the Ministry label, The Annual — Millennium Edition, is a compilation of 1999’s best clubbing music mixed into two excellent but very different disks. On Disc One, Judge Jules combines some of the most popular tracks to produce a collection that is to be enjoyed at any techno or house venue in the world. Disc Two, compiled by Tall Paul, feels more specifically directed toward the London Soho clubbing crowd.

Judge Jules’ selection, though somewhat generic, will fit any atmosphere whether you’re hopped up or getting down on the dance floor. From the cheesy Fatboy Slim radio hit to the refreshing Bob Marley remix and the “Oh yeah, I recognize that!” Eclipse and DJ Jurgen songs, the disk flows very well. Even the filler tracks fit nicely in place to form a very smooth compilation.

Disc Two has a much more mellow feel and is probably better suited to an after-party than the main event itself. Although Basement Jaxx and ATB singles are scattered in the mix, the album as a whole isn’t as powerful as the first disk and leaves the listener less than satisfied.

Postmodern life is rubbish

Snowbuggin’ on the latest album from the Peruvian creatures who can’t get enough of the ganja

BRENNER THOMAS

The High Llamas’ new album, Snowbug, is a tribute to times gone by. In an age when big beats and teeny marketability govern the pop world, the High Llamas provide a distinctively retroactive body of music for the Britney-weary world.

The music of the High Llamas has a breezy 60s sensibility; the album’s first track, “Bach Zero,” invites us back to the decade of free love. As front man and part-time member of Stereolab, Sean O’Hagan punks us with this “flashback for the dedicated few,” he asks us to leave our 90s ears at the door. Armed with goofy sounding instruments like moogs and farfisas and a Burt Bacharachian sense of melody, Snowbug is a foray into a slower — and uncharacteristically simpler — style of music.

Although the album does get bogged down with balladry at times, at least one moment of lyric satisfaction always shines through. In “Amin,” for example, musical drudgery becomes part of the joke. Sean O’Hagan, lamenting the current trend toward studio-produced music, claims, “This machine sounds like a song. Touch the pedals, sing along.” The song plunks along, machine-like in its own right, and becomes a humorous crack at our own pop expectations.

But the music of High Llamas is not all sluggish. Musak Snowbug’s most enduring track, “Green Coaster,” is a catchy and flute-ridden anthem. With obtuse and inspiring lyrics like “stop the empire... legends fading,” it’s a song that is easy to get behind.

It’s nice to cheer for Sean O’Hagan and the High Llamas. There is an intimacy in their music that is remarkably unassuming, though not terribly radio-friendly. On the album’s final track, “Cut the Dummy Loose,” they admit their music does not have chart-topping power, but suggest that they would prefer an era of Beach-Boy sensibility anyway. They only sweetly remind us that “snowbug (and 60s pop) may return, so let the lantern burn.”

Next Week in Music:
- D’Angelo’s Voodoo and the neo-soul collective
- The return of Scritti Politti
- Kelis “hates you so much right now”
- Opening the Lox
- The latest compilation from the label that brought you Fatboy Slim.
Class of '99 — the year's seven best albums

One man's picks for most notable records of 1999

BENJAMIN ROWE

It was the year that saw the proliferation of pre-packaged, Swedish-manufactured boy bands vying for the prizes of "worst name" and "most mundane lyrics." Britney Spears revealed the intensely troubling "Lolita complex," which seems to torment every American man of legal age, only to be followed by Christina, Jessica, Mandy, et al.

After a night club shooting, a publicized bout of roughness and three terrible singles, Puff Daddy has finally fallen from his throne of Bentleys and Moët Chandon. Critics have been quick to tout 1999 as the year of integration — rock and rap converging to give voice to those idiots who somehow feel that Fred Durst has an ounce of oratorical talent. By the way, I like girls who wear Abercrombie and Fitch, and Chinese food makes me sick.

Mos Def

Black on Both Sides.

Rawkus Records

This was simply the best hip-hop album of the year. As a proud member of the Tribe Called Quest school of rap, Mos Def mixes street-cred tracks with socially conscious lyrics. Even the token guest appearances don't feel forced — the artist is able to mesh as easily with the verbal assault of Busta Rhymes as he is with the smooth drippings of Q-Tip. The album samples everything from Detroit soul to hardcore rock with a dexterity that is too often absent from today's rap landscape.

Dido

No Angel.

Arista Records.

Her brother is the mindminder behind dance virtuosos Faithless and she studied classical recorder at the Guildhall School of Music in London, both of which have prepared Dido for her stunning debut. This gorgeous album combines Dido's obvious penchant for melodic songwriting material with subtle trip-hop beats. Think Massive Attack on a dinner date with Sarah McLachlan. Besides, what other pop singer is cool enough to have a name derived from Greek mythology?

Macy Gray

On How Life Is.

Epic Records.

Reminiscent of the eternally groundbreaking Billie Holiday, Macy Gray is able to pour every ounce of herself into her unique brand of classic soul music. A chorus of horns is as common as the scratch of a record and an Outkast sample on her first album. A great artist is always characterized by instant recognition and outright originality. Whether or not her debut outside of the recent crop of R&B, Macy Gray will be crooning us far into this millennium.

Gay Dad

Leisure Noise.

London Records

Despite a rather misleading name, this London five-piece has been confounding the music industry since its auspicious debut last summer. Long before the album's release, the band was receiving an absurd amount of press due to the fact that the lead singer is a highly noted freelance music journalist known for his writing in the ultra-trendy magazine, The Face. He was able to perfect the art of hype, which propelled Gay Dad to an almost mythical status. Despite the band's picaresque style — he is a veritable take-up to the hype it received, it is a classic rock album in the style of Bowie and T. Rex.

Shelby Lynne

I Am Shelby Lynne.

Island/ Def Jam Records.

From the opening drum fills of Shelby Lynne's exquisite first single "Your Lies," her voice resonates with a weariness that is both piercing and ecstatic. Lynne's versatility allows her to snarl on rock tracks like "Life Is Bad," and then weep out the lyrics "I'm lookin' up for the next thing that brings me down." Each of the album's ten songs has its own charm and an endearing simplicity which is enhanced by Lynne's sheer emotiveness and painfully earnest lyrics.

Alex Gopher

You My Baby and I.

V2

In the year "electronica" penetrated the nation's consciousness it is only fitting that Alex Gopher be given proper recognition. From the land of Ai, Les Rythms Digitales and Daft Punk, Gopher is more than a member of a particular scene — he is a veritable talent who has produced one of the most energetic "chill-out" albums of the year. His mixture of funk, R&B and breakbeats makes for pure audio delight.

The Beta Band

The Beta Band.

Astralwerks.

The Beta Band is made up of either true geniuses or dangerous lunatics, but I'll put my money on the former. Emerging at the dying end of the Britpop era, the collective combines folk and hip-hop with twists of Ventures, Tarantulas and South American percussion. The vocals are reminiscent of the kind of lazy tunefulness found in bizarre soundtracks from the 1960s, and the artwork looks like it was created by a highly inebriated nursery school student. It may take a couple listens to fully appreciate the ramblings of this unprecedented group of lunatics... I mean geniuses, but true art should never be instantly accessible.

If you like music raise your hand.

Then turn to our Guides Section.

That's right, page 13.

Why are you still here? Check out Guides. Do it. Make your plans now. Fool.

Streetbriefs

CASHWORTHY

DMX And Then There Was...

Def Jam

On DMX's third long player in two years, he remains a true orator for the street. DMX further perfects the image of pure aggression with skits and rhymes laced with countless profanities and yells of self-importance. The first single — "What's My Name?" — is a riotous anthem that will surely follow Snopp's "Who Am I (What's My Name)?" and Eminem's "My Name Is" into the vaults of rhetorical questions put to rap. The Ruff Ryder is joined on several cuts by Snoop, Dr. Dre, The Lost Boyz and Regina Belle. Every wrongdoing to which DMX confesses is a plea to Jesus for guidance as heard in "Angel" and the spoken-word "Prayer III," displaying a sensitive side to the self-tormented artist who has come to the refreshing conclusion that "There's more to a n***er's life than money and hoes."

Eels Daisies of the Galaxy

Dreamworks

The genius behind the eels is multi-instrumentalist E, and Daisies of the Galaxy is yet another documentation of his growing artistic maturity. There was a brief brush with fame for the Los Angeles band in 1996 when MTV fell in love with their drug-infused single "Novocaine for the Soul." Daisies of the Galaxy is a somber creation composed mostly of acoustic guitars, pianos and even the odd brass band; lyrically, it shares its eccentric rhyming patterns with pre-"Loser" Beck. The songs' inspirations range from Parisian minxes to ornithomaniacs, resulting in a thoroughly refreshing work of irregularity.

Frankie Machine One

Mammoth Records

Frankie Machine's attractive style of pop-punk renews the record-buying public of the quality of music they should expect from their supposed guitar gods (Blink 182, Lit, Green Day). One is brash, cocky and entirely invigorating, incorporating the hard distortion of "Sell Me" with the jubilant cover of the Spin Enz classic "I Got You." Adding to the sheer energy of Frankie Machine's songs is the occasional tenderness they sometimes reveal with their yearning melodies and melancholic lyrics of loss, betrayal and confusion.

TRASHWORTHY

Arling & Cameron Presents Music for Imaginary Films

Emperor Norton Records

Whenever one artist hatches a novel idea, it's a safe bet that there will be a string of imitators. One of last year's highlights was Prince Paul's Arling & Cameron's Incoherent Compilation of Disparate Pieces Ranging from Acoustic Folk to Dance-Floor Cannypop. Although the premise is intriguing, no underlying theme holds the collection together and the album wanders into novelty.

Music11
### DialPad.com: a free call for the desperate

If you're especially tight on money, you may want to check out DialPad.com. This Internet site uses Voice over Internet Protocol (VoIP) technology to transmit a call from your computer to your friend's telephone. The setup process is easy: simply sign up for a free account, download the plug-in for your web browser and start placing calls as if you were using a telephone. When connected, you will hear your friend's voice through your computer speakers and talk with your microphone.

Some people see DialPad as the answer to their prayers, and it truly is a clever idea. As long as you don't mind being tied to your computer, you can make as many phone calls as you'd like for free. And the delay you'll experience is negligible, although slower computers and modems will take longer to connect. (Use a 56K modem or faster for best performance.)

You will find it difficult to perform other tasks on your computer while using DialPad. The DialPad window containing multiple advertisements is very persistent; no matter how many times you minimize it or hide it behind other windows, it will pop back up on the screen every 30 seconds. The final verdict: try it out but don't rely on it.

### PC Camera: useless but fun

Psychos display their lives with them, online love affairs revolve around them and I own one of them. It's the PC Camera, one of those exciting accessories every computer user should have. I originally purchased mine so that my girlfriend could see me when we talk online...get your mind out of the gutter.

But the IBM PC Camera has some very cool features to play with. The program connects to others such as NetMeeting, allowing people to see you when you chat. Yet there are many more creative ways to use this computer toy. With "IBM Mail!," a feature included with the camera's software, you can record a video of yourself and mail it to friends and family. The "Snapshot" feature allows you to take a digital picture of yourself which you can store on your computer, e-mail to third world countries or post on the cover of your Wharton finance case.

So what will this technological advancement set you back? I got mine for $30 with sale and rebate. The picture quality is relatively good, though in the dankness of my dorm room, the image itself can be a bit dark. But the PC Camera does add a personal touch to Internet communications. Before long, AOL Instant Messenger will have video capabilities, and we all know how much fun instant messaging can be. So run out to your nearest Best Buy, bypass the Zip drives, CD burners and DVD players and snap yourself a PC Camera.

### NetMeeting: a great chat if you have an engineer to set it up

Remember that guy in American Pie with the camera on his computer? Didn't you wish you could be just like him? Didn't you wish you could see me when we talk online...get your mind out of the gutter.

Now you can! Microsoft's NetMeeting II allows you to see the the web page, plug in your name and phone number, add your credit card number and select the amount of money you want to charge to your account. You're ready to call. All you have to do to place a call is dial the 800 number, insert your pin number, the number you wish to call and boom — you're connected.

If you're concerned about security on the web, BigZoo reports that 65,000 customers have performed over 100,000 transactions without a single case of fraud. And regular tests by hired hackers keep the BigZoo system confidential.

In the event of a problem, BigZoo President Yung Lee — a 20-year veteran of the telecommunications business — says his company "will give the benefit of the doubt to the consumer" in almost every case.

Using the BigZoo service has changed my life. Enough of this 10 cents a minute crap. Except for a 55-cent charge when calling internationally, BigZoo offers its customers an open and honest attitude — no fine print or underhanded tactics. Except for the 55-cent charge when calling from a pay phone, there are no connection fees or hidden costs. Simply go online to www.microsoft.com to check out DialPad.com. This Internet site uses Voice over Internet Protocol technology to transmit a call from your computer to your friend's telephone. The setup process is easy: simply sign up for a free account, download the plug-in for your web browser and start placing calls as if you were using a telephone. When connected, you will hear your friend's voice through your computer speakers and talk with your microphone.
MUSIC

RICK HAIRSTON & THE ROLLING THUNDER BLUES BAND
Warmdaddy’s
Showtimes: 8 p.m., 9:30 p.m., 11 p.m.
No cover charge
Front and Market streets
215 627 2500
I’ll give you one guess at what these guys sound like. Think drinking, think depression, think your dog dying, think a good time. If this band isn’t meant to play in an intimate bar setting, I don’t know who is.

LATIN NIGHT
The Five Spot
$5
5 Bank Street
It doesn’t get more fun than this. Any band with the name Caesar and The Latin Playboys has got to be awesome. And with such cheap admission, even if you simply stop by to see what the vibe is like, The Five Spot has definitely whipped up a fun night of dancing and rhythm.

THEATER

RED HERRING
Arden Theatre Company
Through March 12
40 N. 2nd Street
215 922 1122
A world premiere by Michael Hollinger, Red Herring examines post-war America through the eyes of detective Maggie Pelletier. In this “comedie-noir,” a man is found dead on a fishing pier and Maggie, the jaded homicide detective, is assigned to find out who left him there. The stakes are high: if she fails, Pelletier will miss her honeymoon in Havana. Be sure not to miss this evening of comedy and drama set in the middle of the 20th century.

MUSIC

MERCY RIVER
The Point
Showtime: 9 p.m.
$6
880 W. Lancaster Avenue
Bryn Mawr, Pa.
610 527 0988
Phillip’s own version of Pearl Jam brings its angst to an intimate gathering for a night of mellow grunge-rock. Join the Bryn Mawr locals over a latte and check out one of the city’s up-and-coming bands.

DEE LEE’S URBAN COMEDY SERIES
The Laff House
Showtime: 9:30 p.m. until 12:30 a.m.
21+ $15/20
221 South Street
215 440 4242
Top urban comics bring their funk to Philly this weekend for five shows only. The Laff House, known for bringing premiere comedians to the city, also boasts a full bar and bar menu to placate the audience during the weaker performances.

FILM

“FEELING QUEASY”
The Prince
Psycho 7:30 p.m.
Vertigo 9:30 p.m.
$7 Gen. Adm., $6 Students
1412 Chestnut Street
215 922 6888
If a show were ever “hard-core” in the true sense of the word, this one would be it. The Cro-Mags have long paid their dues touring the hard-core scene and will undoubtedly rock your lame ass. In fact, every band performing is a quality group, including the powerful outfit known as Bane, featuring members of Converge.

CRO-MAGS, ALL OUT WAR, SHUTDOWN, BANE
Trocadero
10th and Arch streets
215 569 9899
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FILM

GIRL POWER SUPER SATURDAY
The Prince
All day beginning 1 p.m.
$7 Gen. Adm., $6 Students, $4 Kids
1412 Chestnut Street
215 569 9700
While all the men in the world prepare for the largest display of masculinity of the year — commonly known as the Super Bowl — the Prince is hosting a day for the ladies. A screening of Harry et the Spy at 1 p.m. kicks off Girl Power Super Saturday, an afternoon full of chick-movies including The Heroic Trio and Belly Fruit. There will also be a workshop with the Get Set Club led by Jenny Baker, the doll inventor.

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Sunday

THE FLIPSIDE

GUINNESS NIGHT W/ DJ JIMMY
New Deck Tavern
10 p.m. until 2 a.m. /21+ 3408 Sansom Street 215 386 4600

New Deck, a preferred Penn watering hole, is a nice place for a quiet evening and some tasty chicken fingers. Take a date, relax and enjoy New Deck's great selection of beer and liquor. Plan on running into primarily Penn students, and take advantage of the free peanuts.

Monday

ART

MOORE INTERNATIONAL DISCOVERY SERIES 4
The Galleries at Moore Through February 27 20th Street and The Parkway 215 568 4515 ext. 4044

This exhibit examines the work of Austrian artist Valie Export, whose drawings, photography, sculpture and film provide an abstract look at modern culture and politics. The exhibit is located at the Moore College of Art and Design, the only visual-arts college for women in the United States.

MOONLIGHT MADNESS SALE

January 27th
From 5:30pm till 11pm

BRING THIS AD IN AND RECEIVE A GIFT WITH PURCHASE (WHILE SUPPLIES LAST)

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ART

ART-AT-LUNCH, FEATURING CHARLES SEARLES
Pennsylvania Academy of The Fine Arts 12:15 - 1:00 p.m. 3rd Floor $3 1901 Cherry Street 215 972 7600

Here you are, stuck in your daily routine of going to classes and doing homework. Fortunately for you, your schedule is so crazy that you have a little time around lunch with nothing to do. If you can spare an hour or so, take a trip to the PAFA and catch Charles Searles, artist of the current exhibition "New Depths," talking about both his work and his career. What a great way to spend those few precious hours right in the middle of the day.
Flyman's Revenge

For those of you who are too young to remember, Flyman was a guy who worked at Stouffer and spoke jive to all the students who came in. He combined the pleasant service of a high school lunchlady with the street smart sensibilities of a 70s pimp. He also sang funny parodies of songs and called people his "main man" and "baby." In short, he made Stouffer lots of fun. Then he died. But his curse lives on.

You see, when you eat at Stouffer, something curious happens. Without fail, about 15 minutes after you return to your dorm, you have to poop like a racehorse. This has been going on since my freshman year, when my hall would eat and then run back to my room to watch The Simpsons, but at the first commercial break five or six guys would fight to use the one stall on our floor. It's ridiculous. I guess it's all part of Stouffer's charm. Commons has sweet Anita, Hill House has its food-court feel, and Stouffer has its own charms. A dank, dungeon-like atmosphere, the Swim Team eating dinner and singing loud in the center section and the inescapable pooping within 15 minutes of leaving the place.

Fraternity Rush

Ah, frat boys... telling all those lies. Hey, freshman, we like you! We want to show you strippers and give you free food and beer and take you to cool places. But just wait until next week when we give you bids and then tell you that you have to spend a couple hundred dollars to hang out with us, and before we even let you do that, we'll put you through weeks of physical and psychological torture! It'll be great. We'll put you in tubs of ice, make you pound entire bottles of liquor then grab each other's genitalia during "elephant walks," show you scenes from movies and make you eat lots of eggs and, best of all, make you go buy us food at all hours of the night. But don't worry, our fraternity has a "No Hazing" policy.

Sorority Rush

Don't get me started on these girls... they lie more than the guys. You know how the whole sorority rush system is supposed to be so complicated? Here's a brief summary of what we're supposed to believe happens:

1) All the freshman girls are rounded up in groups of 30.
2) They get branded on their ass with their rush number, and have to wear a name tag.
3) They walk around and visit each sorority for 30 minutes.
4) They choose to cut out two sororities.
5) They get invited back to some houses, hopefully not the ones they cut.
6) These sororities put on skits involving cheesy music, dancing and lots of midriffs.
7) The bill gets sent back to the House of Representatives to be ratified.
8) The girls rank their favorite houses... Tri-Delt first, then the two houses they'll settle for if they don't get into Tri-Delt.
9) The houses choose which girls they want to give bids to, and hopefully, they match up with the top choice that the freshmen marked on their secret ballots, found in specially marked boxes of Frost-ed Flakes.
10) The College of Cardinals meets in the Vatican, white smoke comes out of the chimney and a new Pope is announced.
11) Lots of freshman girls cry because their friends got into certain houses and they didn't.

That's all a bunch of baloney! It's the biggest hoax since the moon landing. What really happens is the sororities say that's how the things are gonna happen, but when next thing you know, they didn't. Those sororities say that's how the whole sorority rush system is supposed to be so complicated! Here's a brief summary of what we're supposed to believe happens:

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11) Lots of freshman girls cry because their friends got into certain houses and they didn't.

Wizzard's

Smokes is fun, but it's not perfec't. You see, most of the time when guys drink, they want to cap the night off by seeing a naked girl. This doesn't always happen at Wizzard's. That's why God invented nudie bars. On those nights when you absolutely NEED to see a naked lady, just head on over to Wizzie's, sit back and enjoy the show.

A friend of ours summed it up best when he said, "Why go to Smokes to see clothed Jewish girls who won't talk to you when you can just go to Wizzard's and see hot, naked Catholics?" Works for us.

The Compass

We were laughing the other night about how there is a compass in the middle of campus. Why is it there? Has anyone ever been going down the Walk, looked down and said, "Oh, bullocks. I'm heading North-Northeast! Thank God for this compass." We doubt it. Our old friend Skippy says that the compass is there because back in the day, when they were building Penn, the guy who was explaining everything to the builders probably had a funny foreign accent, and said, "Theres point right here should be center of compass." And the builders thought, "Huh, a compass! I thought we were supposed to build a campus." But they built the compass anyway.

Then they showed the accent guy, and he said, "You eeditos! Why you make a compass? I said make center of compass, not make a compact!" And the builders said, "This is a compass! What the hell are you talking about? Speak some damn English!" But then they got Ben Franklin involved, and he straightened everything out, even though he was 132 years old. What a diplomat. So that's why the compass is there in the middle of campus, at least according to Skippy. Yeah, we know... Skippy's a weird kid.
3. I'LL DRINK TO THAT

Take advantage of Philadelphia's theater scene and get bombed while you're at it. Conor McPherson, author of Rum and Vodka and This Lime Tree Bower, creates remarkable works tinged with fictional confessions of drunken episodes and opportunities lost. The plays examine the idea of the stereotypical drunken Irish lifestyle while capturing the sympathy of the crowd. What makes these plays so interesting, however, is the small pub setting in which they are performed. The atmosphere at Fergie's Pub in downtown Philadelphia appropriately accentuates the morals and mood of McPherson's work. While you settle down for an evening of alcohol-induced pleasure, you can drown not only your own sorrows but those of the character before you. While the evening may put a strain on your conscience and your liver, the $8 tickets will be kind to your wallet.

Hey, Steam-Rose, eye wrinkles are sooo '87. Collagen much?

4. WINGS IN YO' FACE

It's a well known fact here in Philly that one of the best sports teams of the city is also the least known and celebrated. No, we're not talking about the Kixx or even the Eagles; we all know they suck. We're talking about the Philadelphia Wings. "The what?" you ask. The best lacrosse team in the National Lacrosse League, that's what. After 12 seasons, the Wings have garnered six first place finishes and five league championships. Wings fans are among the most loyal in Philadelphia, and games at the First Union Center are always well attended and a heck of a lot of fun. Still not convinced? Saturday's contest against the Rochester Knighthawks provides an added incentive to make the trip down to South Philly: It's WWF Night at the Wings! The Headbangers will be in attendance to sign autographs and lend their support in the Wings' third game of the 2000 season. Watch the Wings reclaim the championship and maybe even meet Stone Cold Steve Austin.

No, you idiot, I told you that for real, not mug! You ignoramus!

5. BACK TO THE FUTURE

The year 2000 has arrived with few hitches, but we're somehow been gipped out of the vast technological advances promised us by the Jetsons. No flying cars, no robotic maids with attitudes. The artists who are defining the 21st century aren't even cartoonists. But lucky for you, their cutting-edge designs are on display at the Philadelphia Museum of Art. The exhibit includes the work of architect and designer Maya Lin, best known for her work on the Vietnam Veterans Memorial. You may also recognize the work of Jonathan Ive, designer of the iMac computers, as well as that of designer Karim Rashid, whose sleek plastic trash cans are available at your local Urban Outfitters. The exhibit is a bit out of character for the PMA, but provides a refreshing change of pace. So as you browse the halls of the museum, gawking at the works of Van Gogh and Monet, leave a little space in your heart for the newest breed of modern artists.

Whoa, man, the colors... I am so stoned right now.