Penn students turn up for a clean-up through projects after being hit and killed two people inside. The suspect is now in custody.

Shooting kills two in Pittsburgh

By Frank Cho

With rapid technological growth threatening to erase ongoing national boundaries, a group of Penn students and faculty hope to use the Internet to forge a new sense of nationhood.

The Internet will be integral to ensuring that once the Penn students to U.K. (The students will have the opportunity to experience life away from the comfort and conveniences of their own country that make the

The Internet connections will be made possible by a wireless network in Abilene, an Internet Service Provider, and the team will also train students from the University of Texas in maintain and repair the facilities after the team leaves. Malians will continue to maintain the computer labs in Mali. As part of the program, they will receive training in computer software. According to Rabii, an understanding of the culture and its relationship to technology while receiving training back in the U.S. would be integral to ensuring that once the Penn

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Eight select Penn students and recent alumni will travel to the United Kingdom in the fall courtesy of the prestigious Thouron Fellowship. Other students will receive more modest awards in the form of scholarships. About 150 students from all undergraduate schools applied for the program.

Prestigious award sends eight Penn students to U.K.

By Nikki Cyter

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Prestigious award sends eight Penn students to U.K.
An afternoon of art, life and elitism

By Nicole Wallen

Every day, Philippe de Montebello makes financial decisions that affect the most well-known museum in America.

And he does so without having ever gone to business school.

"I have no formal training in administration, business administration or otherwise," the director of the New York Metropolitan Museum of Art said Tuesday in Steinberg-Dietrich Hall.

De Montebello, who came to Paris as part of the Musée National d'Art Moderne Lecture Series, discussed his ascent from an Art History major at Harvard to director of the nation's most prestigious museum.

De Montebello attended Harvard as an undergraduate and then continued his study of art history at the Institute of Fine Arts at New York University.

"Today, De Montebello directs a museum with a budget of $125 million that houses around 2 million works of art and brings in about 5.5 million visitors a year," De Montebello said.

"We are not a market-driven institution," the director of the museum said.

"I think it is potentially interesting to hear about the relationship between the audience and the museum," she said.

Several of the students who attended the lecture said they were interested in discussing his approach to leadership and his conviction that his museum is "elitist."}

"I would argue that the Great American experiment has failed," he added.

"I embrace joyfully that we are an elitist institution. Elitism is having a sense of what they are thinking," he said.

"I know what I want. I make decisions based on personal experience, common sense and good judgment," he said.

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English Dept. seeks to augment faculty, repair building

DEPARTMENT from page 1

Recreation

Certainly, resurrecting Penn's largest humanities program is a daunting task. But according to most English professors, the repairs are momentous.

"The English Department is in dire need of repair," said English Department Chairman John Richetti. "We're short two faculty positions and are teaching an additional five classes this semester." Richetti also said the department must acknowledge its current weaknesses, its shortcomings, and its potential for success.

Oftentimes, the English language and its literature are used to express one's thoughts, emotions, and beliefs. But when the department's infrastructure is ignored, the impact on student learning is tangible. Professors are forced to teach in classrooms and laboratories that are inadequate, and the department's reputation suffers.

"Plainly, Bennett Hall is in need of substantial renovation," Richetti said. "We cannot afford to continue to teach in buildings that are not up to par."

In addition, the department must also address its financial status. With a budget of only $1.5 million, the English Department is struggling to meet its obligations.

Despite these challenges, Richetti is confident that the department will fill all of its vacancies this year. He said, "We plan to carry out our strategic plan, which includes hiring new faculty, and we are confident that we will succeed in a given year."

The Renaissance

The recent losses have left the department in a vulnerable position. Despite the department's attempts to rebuild, many of the faculty members are considering alternative career paths.

"We plan to figure out what we need to do and how to pay for it," said English Professor Bethel Gable, who is chairing the committee. "We really want to do this."

But the reality of living and teaching in a building that is being neglected, according to the University, will not take place for a while. According to a Vice President for Facilities officials, the project will not begin until 2003.

The department must acknowledge its current weaknesses, its shortcomings, and its potential for success. Richetti said. "We cannot afford to continue to teach in buildings that are not up to par."
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**America's fatal obsession**

As hospitals nationwide struggle with too many hospital beds, the latest attempt came Tuesday, as the Jefferson Health System — Philadelphia's largest — proposed to pass on the cost of caring for uninsured patients who use its emergency rooms.

That became a problem for Philadelphia-area hospitals in the 1990s, when they spent the '90s locked in a game of chicken that bears the cost instead.

In 1999, Pennsylvania provided a total of $40 million statewide to cover the cost of indigent care. In the last fiscal year and Alleghe-

But for those Philadelphia health systems — Allegheny and Penn — the problem runs much deeper.

Each day, the problem is becoming an "integrated delivery system," the term that is sweeping all of the pieces necessary to provide health-care delivery systems. Physicians, practicing nurses, nursing assistants, and pharmacists are working together to provide the best care for their patients.

That means matters worsen in the fastest city in America is also the largest without a public hospital system. But the state government does next to nothing to compensate the private hospitals that must bear the cost instead.

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That means matters worse
Penn for McCain organizes students to bring national popularity to Penn

The meeting covered everything from campus logistics, organizing volunteers to work on Lehigh Walk to planning, interviewing students and getting the word out on and around campus this week, where McCain will be campaigning. The students are also organizing a meeting of 40 Philadelphians to represent Penn in the area.

While most of those who have been canvassing are students, several have also been canvassing while registered to vote, a few even in other states. One of those is a member of Phi Kappa Tau, Buchanan, a member of Phi Beta Kappa, and third-year medical student Joon Oh.

The Abuja Nigeria

Penn students look to brighten up U. City

The US has been working with Cite Hume and a variety of student groups to recruit volunteers for local campaigns, including the effort to encourage African-American and Hispanic students to vote. The campaign has been meeting at the University of Pennsylvania, which is located in the city's west side where the campaign is headquartered.

By Adrian O'Connor

Penn Daily Pennsylvania

By pine:

http://dailypennsylvanian.com

Business (215) 898-6581, Editorial: (215) 898-6585

Letters to the Editor: Short letters — no more than 300 words — submitted by members of the University community in response to articles, events, or other issues. For information on where letters should be directed, see below.

Corrections and Clarifications: The DP tries to get all the facts right all the time, but invariably some mistakes slip through the cracks. Corrections and clarifications are printed on page 2 of the newspaper. To report one, see information below.

Campus Events: A daily listing of upcoming happenings in and around campus appears on page 2 of the newspaper. Campus events are provided as a public service by the University and are free to members of the University. See below for submission information.

What do I do if I have a:

Letter to the Editor: Contact Editorial Page Editor Edward Sherwin for more information.

Letters to the Editor: Submit letters to the editor by phone, mail, or in person by speaking with Managing Editor Ben Geldon at (215) 898-6585 ext. 130. Performing Arts Listings: 34th Street magazine offers a list of all campus performing arts shows each week in its Guide section. In order for your show to be listed, information should be submitted to 34th Street no later than 5 p.m. the Tuesday before the show.

Request to reprint article or photo: The Daily Pennsylvania reserves the right to all material published in the newspaper. For information on reprints, contact Executive Editor Benno Appelbaum.

Subscription: Subscriptions to The Weekly Pennsylvania, our weekly summary of campus events, are available for only $30 a year. Mail subscriptions to the DP are available for $20 a year. More information can be obtained by calling or writing the paper.

Byline: Adrian O'Connor

The Institute for Law and Economics is a joint research center of the Law School, the Wharton School, and the Department of Economics in the Arts and Sciences.

Pennsylvania Republicans, College Democrats, Bill Bradley for President, Peps for Grease, and Penn for McCain.

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COMPULSION FOR ONLINE SEX

By ELLA SCHEIN

HANOVER, N.H. — Dartmouth College, the world's largest college dormitory complex, yesterday to a bill that could doom the talks have not restarted.

"It's a sad day for the Middle East," said Eihud Barak, Israel's prime minister. "It's a sad day for the world."

In a 60-53 vote, lawmakers gave preliminary approval to a bill that would change the reality in the Middle East, and Barak vowed to work with Syria to restart talks.

The parliament vote showed that at least for now, a majority would keep the strategic Golan Heights, captured in the 1967 Middle East war, thus making it an obstacle in peace talks with Syria as Barak proposes.

Cabinet ministers weighed whether to bury the bill or try to change the reality in the Middle East, and Barak said he would work with Syria to restart talks.

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The two Democratic presidential candidates aimed criticism at Republicans, and not each other.

Gore, who recalled that in 1992, when he was an underdog, he had to "wait and see" before deciding on a strategy.

"But this is 1999," he added. "There is a lot of money in the race and there are a lot of options."

"He is a victim in many ways. It is very sad. We need to put our arms around him and love him."

"And if we need to put our arms around him, it is because we've put our arms around the 6-year-old girl, who has been caring for Elian, told the committee she has been on death row for 16 years in Cuba."

"It's all too true."

"But Manuel Gonzalez, a great uncle who has been caring for Elian, told the committee he has been on death row for 16 years in Cuba."
The Daily Pennsylvanian

10 Thursday, March 2, 2000

W. Swimming ends season of resurgence with coach Schnur

By Ryan Kelly

Until November rolls around, there will be no more meets or tournaments for the Penn women's swimming team — the 1999-2000 season is in the books.

Posterity will remember that the Quakers went 6-1 overall, with a 3-1 Ivy League record and a hard-fought eighth-place finish at the Ivy Championships. But make no mistake — it is a program that has long been wallowing in the deep end of the Ivy Pool, this season was a real breakthrough just in time.

Penn coach Mike Schnur knows that the Quakers' 1999-2000 record is the one by which he will always remember his time at Penn. "This was the season in which that buoy hit the water — it was the peak of which was achieved over the season," Schnur said. "It was the norm for most of the 1990s."

Schnur foresees an influx of similarly talented freshman classes in the future recruiting priorities. Although Schnur's position is precarious — he is still interim head coach and will not head coach next year — he confidently foresees an improvement of the 1999-2000 record in the future.

"With a few breaks here and there, a few more recruits come, I think we'll be at the level where our goal for next year should be to have us at least [beating] Dartmouth and Cornell," Schnur said. "I can't wait."
AMERICAN EAGLE
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Bowman, who was averaging 12.5 points and 3.3 assists per game with the 76ers, said, "I had him try out in Indiana, and I must say, he's gotten better every year." Ewing added, "I've always admired him," Brown said. "He's gotten better every year." Ewing also said he was the Indiana head man. "I think it just says wonders for the coaching staff," said Bowman, "of course, and the basketball. The Sixers have had some success with former Quakers head coach Fran Dunphy and current Chicago Bulls head coach Phil Jackson when the Sixers visit the United Center in little over a week.

"It was great to see Charlie and Fran again," said Bowman, who visited Penn practice for the Ivy title on March 1, 1994, and went on to lead fourth-year junior Peter Schilla in straight sets, 6-0, 6-0.

Bowman first played professional tennis after the current Philadelphia coach and former Quakers coach Fran Dunphy took the 76ers' shootaround at the United Center in little over a week.

"I'm very happy for his opportunity," Dunphy said. "Of course, if Bowman was nervous in his first game as a Sixer at home, he didn't show it in a five-setter. Bowman is currently playing the No. 2 spot, shut out Matt Bernhard, 6-0, 6-0.

"It was a pretty good crowd," said Bowman, "in the Sixers' shootaround at the United Center in little over a week.

"Earlier this season we played Caltech, that is probably our team today," Dunphy said. "He's like the little brother of this team.

"I think the kids did a pretty good job of playing at every point, and it was a pretty good team. People here are gifted at every level. Even at Penn, before every game, you get out there, I mean, basketball is basketball — you're going to do what you've been doing for the longest time.

"Bowman plans to just take it a day at a time and see what happens," Brown said. "Of course, if Bowman was nervous in his first game as a Sixer at home, he didn't show it in a five-setter. Bowman is currently playing the No. 2 spot, shut out Matt Bernhard, 6-0, 6-0.

"It was the Captain and he led this team today," Brown said. "He's the best decision I've ever made in my life."
As W. Lax rebuilds from disastrous season, frost add much-needed depth speed

SPECTOR FROM PAGE 16

but the fun really starts when the Ivy Tournament commences in a few weeks. This weekend, the Princeton-Brown dual in New Jersey will be the first of a series of three Ivy contests held over the next four weekends. These matches are always entertaining and the atmosphere is electric. The saying goes, "turf turns to turf," and once the Ivy Tournament begins, the fun really starts. The Princeton-Brown dual was an exciting match, with Brown winning 9-6 to secure a spot in the matches. The Quakers are looking to make the most of their opportunities and are working hard to build on their success from last season. The Ivy Tournament is a great opportunity for the Quakers to showcase their talent and compete against some of the best teams in the nation. It is always exciting to see how the Quakers perform in these matches and how they can build on their success from last season. It is a pleasure to be a part of this exciting season and to see how the Quakers perform in the Ivy Tournament. The Quakers are definitely one to watch this season and are looking forward to the upcoming matches. Stay tuned for updates on the progress of the Quakers in the Ivy Tournament!
AUCKLAND, New Zealand — The prospect of a sweeping America’s Cup history had been building over the past few years, with the United States showing signs of weakness worldwide and New Zealand coming to the forefront. The outcome of this year’s America’s Cup, therefore, was uncertain and the most eagerly awaited event since 1988.

For many, the race was won in a move that probably would not have been possible just a few years ago. After all, the Kiwi’s entire shot at legitimacy was based upon the idea that they were “not as good as the Americans.”

But this time around, the Kiwis didn’t just come through; they pulled outright on their traditional rivals, winning their first America’s Cup. This was the story of the century, but it was also the tale of two teams: the Kiwis and the Americans. The Americans found themselves on the outside looking in while the Kiwis were shining their way to victory.

The Kiwis were determined to make the event their own, and they did. They weren’t going to accept defeat. The Kiwis had done their homework and were ready for this moment. They had the experience and the skill to get the job done.

The Americans, on the other hand, were still in the process of recovering from their loss in 1987. They were depleted, but they weren’t going down without a fight. They were going to do everything they could to ensure that they didn’t lose again.

In the end, it was the Kiwis who emerged victorious. The Americans had done their best, but they couldn’t stop the Kiwis from winning. The Kiwis had finally proven themselves as worthy champions.

The Kiwis hadn’t been able to pull it off in 1987, but this time around, they were the ones who were making history. It wasn’t just about winning; it was about proving that anything was possible with hard work and determination.

The Kiwis had shown that they were not to be underestimated. They had proven that they were capable of taking on the best and coming out on top. And in doing so, they had set a new standard for future generations of athletes to follow.

The Kiwis had become the talk of the town. They were the ones who were getting the attention, and it was well deserved. They had earned their place in history and had proven that they were the team to beat.

The Kiwis had shown the world that anything was possible with hard work and determination. They had set a new standard for future generations of athletes to follow. The Kiwis had proven that they were the team to beat.
Ex-Penn star tries to make it with 76ers

By Eric Markowski

Four minutes after the final buzzer sounded in the 96-84 win over Duke on Tuesday, the stands at the Palestra were empty, save for a few die-hard fans who were sure they had just witnessed something historic and would be photographed huddling before the scoreboards as they faced the exit, only to be left holding a sign reading a glimpse of Demetrius Jackson's ability. The fans that remained at the Palestra waited for the Sixers locker room, a few hours after the win, to clear and the stars to make their way out. The stars didn't disappoint.

A year ago, Penn's first-round tournament loss was heartbreaking — the Quakers were down by 10 points late in the game but came back to play through the pain, the Quakers skidding to a 1-12 record, the worst in team history.

With the win Tuesday night, Bowman signed a 10-year contract with the 76ers, putting him in a position to earn $10 million per year. The deal was completed after Bowman scored 16 points and grabbed 10 rebounds in the game against the Bucks.

Bowman, who was taken with the 8th overall pick in the 2002 NBA draft, has been a consistent contributor for the Sixers since his rookie season. He has averaged 13.4 points and 7.4 rebounds per game over his career, and has been a key player in the team's playoff runs.

Bowman's career took off after he was traded to the Sixers from the Los Angeles Lakers in 2003. He has since become one of the league's top defenders, earning three consecutive All-Defensive First Team selections from the NBA. Bowman is also known for his ability to knock down shots from three-point range, hitting 36.7% of his attempts from beyond the arc.

Bowman's leadership and work ethic have been a major factor in the Sixers' success recently. He has been named one of the league's most improved players each of the last three seasons, and won the NBA's Most Improved Player award last season.

Bowman is one of the league's most respected players, known for his intelligence on the court and his dedication to his family off the court. He has been a vocal leader in the locker room, and is respected by his teammates for his work ethic and professionalism.

Bowman's contract extension is a major victory for the Sixers organization, and is expected to help keep the team on track for future success.

Bowman is a native of Philadelphia, and was a star at the University of Pennsylvania, where he played for four seasons and was twice named the Ivy League Player of the Year. He was also a two-time All-American and was selected in the first round of the 2002 NBA draft by the Los Angeles Lakers.

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I can. I try. I love. I believe.
I fly. I love. I exercise.
I choose. I delay.
I drink. I see. I won't. I buy.
I pursue. I fail. I laugh.
I peer. I drop. I don't. I see.
I falter. I examine. I amaze.
I insist. I seduce.
I at. I intercept. I write.
By Andrew McLain

For Brodie Jenkins, recruit of the Penn women's lacrosse team this year, strength goes hand in hand.

A second-year all-Ivy selection last spring who mentors her younger teammates on Princeton's women's lacrosse team, Jenkins has a busy schedule to teach young players on and off the field.

"We definitely need Brookie's leadership on our team," quakers' lacrosse coach Kevin Brower said. "She has the most experience on our team, and I think she looks like her in a lot of ways. She's definitely one person we need to get out on the field fully as soon as we can.

The Alexander's, N.Y., native began competing at a young age and never looked back. The captain of her field hockey and basketball teams in high school, Jenkins has moved on to play both field hockey and squash at Penn.

"Brodie's really free, and she's talented," Brower said. "I think she's a great kid. I think she's been cracking jokes. She's great in that respect.

"I think she's great in the classroom, and I think she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She's got that whole thing going for her, because she's going to be a sure thing in the future. She'
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I personify. I indict.
I at. I fantasize. I stabilize. I intercept. I WRITE.
I got to see the president of the United States of America. Not you, Judy.

OLIVER BENN

I got to see the president of the United States of America. No, I'm not bragging. You could get a ticket to his speech for being a poli sci major, so it's really nothing to feel very special about.

I spent Friday night wandering around Greenwich Village in search of a lute who died of syphilis 50 years ago. Needless to say, I didn't find her. The Baroness Elsa von Freytag Loringhoven came to New York from Germany in the 1920s with ice cream scoops dangling from her breasts introduction, nor that Street's speech made no mention of the American Revolution. I got to see the president of the United States of America. And I was impressed. Good job, Penn.

MATT RANDE, Hyperbole

SHARON MAE, Fragment

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Taking a break from dear old Penn
From Aruba to Long Island, students search for entertainment

It's that time of year. The sun is breaking through. The frisbees are flying and the Dave Matthews CDs are blaring in the Quad. Anal-retentive Penn students are actually in decent moods. This could only mean one thing... spring is almost here.

With the image of spring break looming in the near future, students are packing their bags and selling their souls in pursuit of an adventurous week away from the cracked sidewalks and sewer smoke of West Philly. Have plans? Here's a look at some popular options:

**The cheesy beach party**

Seen MTV Spring Break reruns one too many times? Ready to get bluntly ripped off by a super-shady travel agency that puts you in a cockroach hotel if you get past the two-day airport delay? Then head down immediately to the warm tropics of Cancun or Jamaica. Your drunken revelry will include sipping mixed drinks on an overly commercial beach and listening to the same Cheer song play on repeat at a local club. You will see your share of beautiful men and women, inevitably leading you to the realization that all college students aren't as repulsively ugly as we here at Penn. Just don't expect to get lucky, since Penn is the only place in the world where your grade in finance has a bearing on your sexual prospects.

**The skiing/snowboarding trip**

Yes, that's right. Some people actually decide to forego scantly clad college students and warm ocean waters to freeze in blizzards. And then they have to pay $8 for dents and warm ocean waters to freeze in the U.S. Next, complain that London is a lot like America with people driving on the wrong side of the road (since ours must be the right one). Or indulge in the true British scene. It's not too difficult. Just have a few mayonnaise and cheese sandwiches or fish and chip platters. Then drink a lot of Guinness, yell some shit about World Cup soccer and call everyone a wanker.

**The Europe trip**

This is great. You can finally get some practice being an obnoxious American tourist abroad. Just stroll through London with a huge video camera insulting the locals and treating them like animals in the zoo. Then eat at Planet Hollywood and other establishments you could have visited in the U.S. Next, complain that London is a lot like America with people driving on the wrong side of the road (since ours must be the right one). Or indulge in the true British scene. It's not too difficult. Just have a few mayonnaise and cheese sandwiches or fish and chip platters. Then drink a lot of Guinness, yell some shit about World Cup soccer and call everyone a wanker.

**Funny laws popping up**

**Arizona condemns sexual arousal in bars (which isn't a problem in Philly)**

If you have an erection and live in Arizona, you may be in serious trouble. One bill aims to make it illegal for males to have erections, visible or covered, in bars. Displaying oneself in "a discernably turgid state" could lead to some serious punishment. "A patron who is aroused, even though he is fully clothed, is guilty of a Class I misdemeanor," State Rep. Steve May said.

So what on earth possessed lawmakers to design the bill? The legislators claim it will "help eliminate drug dealing." Now that's a logical connection. I often get an erection when I see drugs. Or is it the other way around? I often buy drugs when I have an erection. The proposed legislation also means that patrons would be moved at least an arm's length from strippers at clubs, and tipping in g-strings would no longer be allowed. In its place, Arizona lawmak-ers propose hand-to-hand tipping. So get excited about hands, and hands, and hands, and hands. But not too excited, or you may end up in a jail cell.

"No mention was made in the bill of how police will discern levels of arousal, according to an APNews.com article. Lawmakers say that will be a matter for the courts. So America's finest may have a new excuse to be at bars and strip clubs. "Just serving the public, sir. Please drop your pants" could be the next line of interrogation. What a crazy world.

**Digital Wallet**

New device stores money and saves time. Company still hasn't figured out how to store your digital condom in it.

**Internet**

"China, Russia develop cyber attack capabilities." Oh no, CDs from Amazon.com may take four to five days to ship in war time.

**Drivin' the lane**

**Mont Blanc**

Marijuana. Study shows ingredient in pot may fight brain cancer in humans. Scientists could not be reached for comment — they were all blasting Bob Marley music and making late-night 7-Eleven runs.

**LAPD**

Dirty cop says "he who chases monsters must see that he not become a monster himself." This could also apply to dating at Penn.

**Internet**

"China, Russia develop cyber attack capabilities." Oh no, CDs from Amazon.com may take four to five days to ship in war time.

**Bic**

**Riddick Bowe.** Former boxer charged with kid-napping his wife and five children is acquitted due to brain damage. How the hell do you kid-nap your family? Lock the mimitan on the way to soccer practice?

**London.** British man hit by bus — then forced to pay repair bills. Hell, if you get paid for reckless dri-ving and running people over, Philly drivers may soon become the wealthiest in the world.

**United Arab Emirates.** Saudis execute Sudanese man for black mag-ic. Then figure out that the old "where did my thumb go" trick isn't all that bad after all.

**Budapest.** Prankster sells fictitious Hungarian girl's virginity on World Wide Web. American man pays $1,886 for it. Hey, we'll lose our fictitious virginity for a few thou-sand bucks.

**New York.** Protesters storm Fifth Avenue after Diallo verdict. You mean people actually protest things other than delays in Gucci's spring line?

**China.** Criticizes U.S. human rights record. But defends slaugh-tering baby girls and imprisoning religious pacifists as perfectly civil behavior.
Gay papa don’t preach

She’s not in trouble, but Madonna’s keeping her baby in the romantic comedy ‘The Next Best Thing’

PAT MULLOY

After a year of sharp, biting and brutally honest portrayals of American society, moviegoers are in dire need of some light dessert. The Next Best Thing appears to fit this mold perfectly. Unfortunately, the movie, which stars Rupert Everett and Madonna, turns out to go much deeper than anyone in the theater was expecting. In its ambition and profound attempts to deal with such societal issues as AIDS, prejudices, single parents and the court system, the film falls short. But its attempt to tackle too many issues is redeemed by the singular performance of Rupert Everett in this modest and heartfelt work.

Everett’s character is a caricature of an older gay couple. Abbie works as a yoga instructor and resides at the home of a caricature of an older gay couple. Everything seems to go well, but as we are waiting for the brief moments of comic relief, we are instead bombarded with the cruelties of our world. Even when some comedy is injected into the script it comes off more awkward than funny. The story then unnecessarily extends to Robert’s parents, although limiting the movie to just Abbie, Robert and Sam might have made the story feel more complete with fewer holes left at the end.

Unfortunately, the story is pulled so far that it is torn to pieces by the end. The last third of the movie ends up as a tearful redo of Kramer vs. Kramer. Sam, happy and living at home with Mommy and Daddy, becomes an alcoholic after the funeral, Madonna tries to console him, and everything seems to go well, but as we are waiting for the brief moments of comic relief, we are instead bombarded with the cruelties of our world. Even when some comedy is injected into the script it comes off more awkward than funny. The story then unnecessarily extends to Robert’s parents, although limiting the movie to just Abbie, Robert and Sam might have made the story feel more complete with fewer holes left at the end.

Ultimately, Everett is able to bring to the screen a presence — very different from his role in comedies My Best Friend’s Wedding and An Ideal Husband — that few other actors have today. It is Everett’s outstanding performance that saves this very confused film.
Bette’s next thing

After ‘Isn’t She Great’, the Bovine Miss M is at it again in the black comedy ‘Drowning Mona’

NAOMI SCHWARZ

The town of Verplanck is known to surrounding areas as the land that time forgot, home to small-minded people going nowhere, a bastion of rural hicks and in-breeding in New York’s yuppie Westchester county. Apparently, the writers of Drowning Mona are also aware of this fact, and they exploit it brilliantly as the setting for this odd but extremely entertaining film.

Bette Midler stars as the title character, Mona, and is promptly killed. Thereafter, she is relegated entirely to flashback scenes, where she is subjected to the imperfect memories of those who knew her. Sadly, Midler is not given a chance to develop her character. Mona is so thoroughly unlikable alive that she is remembered as one-dimensionally evil. Hence, the premise of the film: everyone had a grudge against her, so everyone’s a suspect.

Although the plot is not very original, an ensemble of ludicrously stupid and tasteless characters, a wealth of witty one-liners and a cast of excellent acting make for a fun movie.

Wyatt Rash (Danny DeVito), Verplanck’s musical-loving, dog-gooder chief of police, drives around town in his Yugo looking for clues. In one of the bizarre side notes of this movie, everyone in the town drives a Yugo with a vanity plate. Mona drives off the cliff in her son Jeff’s (Marcus Thomas) yellow Yugo instead of her own red one. Leads like this one, and the discovery that only someone extremely stupid would have tampered with the car in such an idiotic way — not very helpful since the town is full of id-ts — are all Rash has to go on.

DeVito carries the movie. From laugh to laugh, it is his calm and assured presence that weaves together the thread of plot. Incidentally, he is the sole character that manages to remember Mona’s name and is not mean, though even he can only think of her as pathetic. He offers her advice: “When life hands you a sack of potatoes, make potato salad.” “Yeah, well, life has handed me a pile of shit,” she replies. “What am I gonna do with that?”

Unfortunately, Casey Affleck is terribly miscast in the highly important role of Bobby Calzone. His performance is one of the few sour notes of the film. Bobby is engaged to marry Ellen (Neve Campbell), Rash’s daughter, and Campbell actually pulls off a good performance. Ellen is a pleasant departure from Campbell’s reputation of angst-ridden, rich-girl teenagers. But it is hard to imagine anything worse than Affleck’s imitation of acting. Even one facial expression would have been a welcome relief from his sleep-inducing empty stare.

Drowning Mona is also notable for its supporting actors. Will Ferrell is extremely funny as the head of the town funeral home. Jamie Lee Curtis has a good time playing Mona, the career diner waitress and mistress of Mona’s husband, Phil (William Fichtner). Fichtner is also entertaining in his role as the brow-beaten, dull-witted husband. The set is appropriately garish and the soundtrack is full of fitfully tasteless, synthesizer-based tunes. Overall, Drowning Mona succeeds well beyond expectations.

Unfortu-

DROWNING MONA

Starring: Bette Midler, Neve Campbell, Danny DeVito
Directed by: Nick Gomez
Rated: PG-13

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Where's the beef?
The Gershman Y's new exhibit lacks substance

JO PIAZZA

The City of Brotherly Love: land of cheese steaks, scrapple and food trucks on every corner. How fitting, then, that the city recently dubbed "The Fattest City in America" by Men's Fitness magazine is currently hosting an art exhibit entitled "The Banquet: In Celebration of Outrageous Appetites."

This highly unusual show focuses on the work of artists who view food as a metaphor for social and domestic life. But the title of the exhibit is misleading, as the exhibit does more to squash than satisfy any viewer's voracious appetite. Instead of a celebration, "Banquet" is a dismal portrait of eating as a favorite American pastime.

Upon first entering the exhibit room, the viewer is drawn to an unusual piece in the center of the room. Warren Angle's installation is simply titled The Banquet, with a subtitle of Memento Mori (Remember Death). The piece consists of a banquet setting gone awry: the table is covered in plastic black crows, mumified in some sort of tissue material. Angle seems to be issuing a warning for those consumed by their worldly desires.

In another disturbing display, life-size portraits of peanut butter and jelly sandwiches decorate the walls of Jim Brosby's aptly titled world. PBJ. Real jam drips grotesquely from the dismal canvas, making the painting a most unappetizing visual experience.

And if PBJ isn't enough to ruin any remaining memories of cheerful childhood meals, Ruth Borgenicht transforms a ceramic milk carton into a frightening monster complete with gaping mouth, outstretched tongue and razor-sharp teeth. Though vicious in its own right, the milk carton seems to be fleeing an equally frightening toaster which shares the same pedestal as the carton.

"Banquet" is very small at only about seven pieces; most of them seeming to have little in common beyond the theme of food. The pieces just don't mesh in style or in form, and the result is a jarring experience that leaves the viewer dissatisfied and more than a little confused. All in all, visiting "Banquet" is no picnic.

'Hidden' from view
This world premiere musical shouldn't see the light of day

JILL MAGLIONE

If "progress makes God hide his holy face," as the lyrics of a song in the new musical The Hidden Sky proclaim, then one shudders to think what the Big Man would do if forced to watch the drab production himself.

The musical's world premiere at the Prince Music Theater features a hackneyed plot, mediocre supporting actors, a mundane score and uninspired costumes.

The Hidden Sky is set in an eerie post-apocalyptic time in which the people are ignorant and simple. Nuclear war has already obliterated the landscape, as well as obscured the sky from view. The musical illuminates the tale of Ganil Kaison, a newly initiated engine master residing in the small machining village of Adan. Like the rest of the survivors, Ganil has been limited in her pursuit of knowledge by the village priests, who have prohibited the act of "computing," or learning, more than is necessary to manufacture engines. Those who disobey, the "seekers," are immediately executed.

With a group of other seekers, Ganil utilizes her talents to discover the oh-so-complicated concept of zero and solve other mathematical complexities. When Mede is accused of being a seeker and subsequently arrested and killed, Ganil realizes that she cannot live in such an environment. Bidding farewell to her fellow seekers, she decides to leave in order to pursue the clichéd search for herself and a greater truth.

Forget the sky; the real hidden component of this sci-fi musical is the plot. The dialogue is banal at times, laughable at others. One moment, the characters are singing eloquent songs; the next, they are diligently working on math problems.

But The Hidden Sky is not a complete waste of theater space; the swinging lights, spartan setting and gigantic metal cylindrical spiral which serves as the focal point of the set are weird yet aesthetically appealing.

The Hidden Sky has a long way to go before it can be called a success. But considering that the musical features original dialogue and music, flaws are to be expected. And the show's few moments of brilliance provide hope for future performances. While its current run may not be worthwhile, there's always the hope of a rewrite — that is, if The Hidden Sky ever sees the light of day.

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Well endowed

Bill Ivey, chairman of the National Endowment for the Arts, visited Penn's campus last week to encourage students to “Ask what the NEA can do for you, and what you can do for the NEA.” In between events at the Kelly Writers House and a reception at the Institute of Contemporary Art, Street had the opportunity to ask Ivey about the future of the arts in America and his role in shaping that future.

What do you have in your CD player, and what is one year northstand, right now?

There are two books on the nightstand. One is a novel entitled Afterburn by a writer named Colin Harrison. It's a New York-based Manhattan nocturne. I'm reading the new John Seabrook non-fiction work called Nobby, which is an analysis of the disconnect between class and taste. In my CD player is the new [album by] Keith Jarrett. He invented at a very high level the new age piano form. It's very simple sparse arrangements of jazz standards.

Were you an artist before becoming chair of the NEA?

Not really. I'm an art citizen. I do other things but I like to be a participant as well as an observer and a bureaucrat. I'm a long-time guitar player. And I've dabbled in drawing and in fiction, but I'm not really an artist. I've never been down that path.

You remarked at the Museum of Contemporary Art in Chicago that "The arts are big business." Isn't that counter to the NEA's mission?

The NEA has multiple roles, and one of them is certainly to nurture excellence in the arts in America with some special emphasis on the for-profit art. But we are also involved in making a case for the arts in American society. And when we make a case, there's a tendency to talk about the value of the arts in society. I do think it's really important over time to build a stronger relationship between the for-profit and not-for-profit arts.

I wouldn't call the latest Backstreet Boys single art; we tend to view it more as entertainment. Is there a difference? Is this something we should try to reconcile?

Well, I think there's a spectrum, and individual performances [lie] along that spectrum. At one end you could place things whose artistic merit is crafted toward people's needs. At the other end of the spectrum you might find art that is created without regard to whether anyone will ever see it or listen to it. If you start to look at art as it exists in our day-to-day lives, you will find some mixture of both ends, and you find nothing is entirely one or the other.

For example?

The entire field of jazz is pretty much organized around a profit, but its particular expressive form is recognized as an important part of America's cultural heritage. Jazz has great value and needs nurturing, even though you can find that some critics will say "Oh, goah, that's just very commercial." So I think we have to look at art and art-making as one big sector and then find the areas where some kind of intervention can help.

I grew up in an environment where opera and the symphony were considered entertainment and not-for-profit art (not). Everything else could be arranged in between in terms of artistic virtue. I would hope that now we could turn that on its side and start to look at excellence in polka bands and excellence in symphonic performance, but not assume that one is of higher virtue.

More opera that's accessible to the people, then?

No, I think we're looking for what's really good within the standards of each tradition, applications that we need to court. Obviously, the arts endowment is sitting here with a budget that's just a little over $100 million for everything that needs help in the entire artistic spectrum. We're very heavily concentrated not-for-profit organizations, but it's important for us to conceptualize and talk about the broad (spectrum).

Roughly 10 years ago there was a great controversy at the ICA because of a show by Robert Mapplethorpe that had slightly homoerotic tendencies. The reaction of the NEA wasn't exactly favorable to the show. Where are we 10 years later?

Well, those controversies are behind us in that we haven't had one like that in the past four or five years. It's something the agency struggled with because the endowment did have some money in the exhibit. [That exhibit] was one of the elements that led to the NEA having its funding cut in the middle of the 1990s. So while we're about 10 years away from it, we're now in the process of building the agency back up, going to Congress with a request for more funding. But those controversies are behind us. That doesn't mean that problems won't surface in the future. There aren't any hard-and-fast rules as to how we're going to react.

It seems then that the NEA realized, "Hey, we've got to be responsible." And so you started to self-censor a little bit.

That hasn't happened so much within the agency. It's very hard to tell whether it's happened out in the field. It's a little hard to judge whether arts organizations are not coming to the NEA for support, because I think we are also seeing some changes in the artistic landscape. The in-your-face art that might be seen by some segments of the population as offensive art often seems as present in the artistic scenery. Last summer there was a retrospective show on the work of Norman Rockwell in New York (at the Guggenheim Museum). A decade ago, I can't imagine Rockwell being treated seriously, and featured in art publications, [which suggests that] the art scene [is becoming] more main stream. It's hard to tell if there's a little self-censorship going on.

So your position sort of gives you the role of being able to decide what gets out there and what doesn't?

Well, not really, because (of contributions from the private sector), not being funded by NEA is not the same thing as being censored.

Do you receive applications for funding, or is there a way that you keep your finger on the pulse of what art is today?

Probably 90 percent of our work is to review applications that come in. Once in a while, a staff member will see an activity that they think is particularly important and encourage an application. We do engage in what we call leadership missions, which are activities where we'll actually contract and someone will actually carry out a project. But that isn't intended to be, say, funding of a particular work of art. It's usually an arts education project or a tour or something to educate arts professionals, that kind of project. We do fund projects, so we don't give general operating support to organizations.

You give support to individual artists?

For projects that are brought to us by arts organizations. While there are several kinds of fellowships that we give to people. The only really substantial direct grant is to authors of children's literature. And we give 40 literature fellowships a year. Those go directly to individuals. But Congress back in the mid-'90s felt that grants to individuals were part of the problem, part of the reason that they were seeing grants that they felt uncomfortable with, so they restricted who we could write grants to. So now, we fund projects put together and brought to us by organizations.

The NEA seems to focus on bringing art to the underprivileged, which is admirable, but wouldn't that segment of the population be better served by more tangible help?

The NEA is very committed to bringing the arts to under-served populations. Sometimes that's a geographical issue, like getting art out to small towns that are without strong arts organizations. But it also can be working with special populations: the disabled, senior citizens, people who are in housing developments and don't have great access to these resources. But the agency is partly involved in recognizing and advancing excellence, it's also creating the conditions where excellence can flourish. And in a society like ours, with as much wealth as we have collectively, we should and need to be both taking care of the physical needs of our citizens and nurturing creativity and cultural heritage. In fact, human history is full of examples in which people have gone hungry to make art, and sacrificed to enjoy art. So I think as a society we need to do both and we should never find ourselves in the position of saying, "We must choose between art and bread," because I don't think that's a choice that we have to make. And I think it's a false choice to assume that material (needs) always trump the spiritual. We have to understand the unique value of art and art-making to life.
In their words

Three Penn students may be making it big in the writing biz. You can say you know them when they do.

Right now the girl sitting next to you in psychology could be doing it. Or the boy across the table at Commons. Maybe even the two in the corner of Rosengarten.

The process of writing is a grueling one. Searching for the right word, for the right rhythm, pushing the pen to the paper or the fingers to the keyboard is attempted by many but perfected by few.

Those who succeed do so because they have something to say — about art, about life, about themselves.

This is experience. And someone is writing it down. Maybe even someone you know.

Jon Hurwitz sits in the back row of the auditorium in Lauder-Fisher Hall. The guest speaker in Legal Studies 233 is discussing criminal causation, but Hurwitz's mind isn't on the insanity defense. He's becoming antsy. Is today the day?

His roommate leans over and scribbles 'I want a peanut butter cookie' on his notebook, but Hurwitz ignores him. He likes this class. He likes criminology and his professor. But today his mind in on other things. He stares at his backpack.

Is today the day?

Hurwitz shifts nervously in his seat. The anticipation is killing him but no one else in the room can feel it. His fellow classmates are lounging in their chairs, listening to the drone of the lecture. He plays with the zipper on the corner of his book bag.

There are moments that call for hesitation, and then there are moments like these.

Hurwitz rips open the bag and reaches into it to find his cell phone at the bottom. It's the old kind. No frills. There's one message. From producer Matt Berenson.

Hurwitz got the call. Today is the day.

Two weeks ago the Wharton senior received the news he had been waiting over a year to hear. The Hollywood producer he has been in touch with had circulated the script of the movie he wrote and with high school buddy and University of Chicago senior Hayden Schlossberg. And the agents came calling.

"Everyone who got the script wanted to represent us," Hurwitz says. "It was like a dream come true."

Vindication was Hurwitz's in other ways. He and Schlossberg haven't always been successful in getting their script read. Hurwitz has taped his script to a wall in View Askew, Kevin Smith's production company in Red Bank, N.J. And he's snuck into the Sony Building in New York City to slip his work under people's doors only to be "tossed from the building." But those days are now a distant memory.

On Tuesday, their agent distributed Filthy, the pair's grossly funny screenplay, which Hurwitz describes as "American Pie meets The Graduate," to over 25 people "in the business" — studios and buyers with the power to take the script from writers' dreams to big screen reality.

Within the past three weeks, Hurwitz has gone from waiting for his phone to ring to possibly skipping out on spring break to "do business" in Los Angeles.

"The most important thing I've learned, the most important thing in the world, is to make things happen for yourself," Hurwitz says. "I haven't made it yet. My movie could never be sold. I could never have a credit on the big screen. The door has just been opened a crack."

Hurwitz knows what it takes to wedge his foot in the door. A 22-year-old, he is considered very young in Hollywood terms and has heard what the entertainment business can do to the faint of heart. "I've been told to make my success on the West Coast but to find my wife on the East Coast," he says only half-jokingly. He tells his story with an unflattering deliberation. It's as if only through description does his success become real.

Hurwitz has always been a comic writer. Sophomore year of high school, he and Schlossberg planned to write a book entitled Would You Rather with questions such as, "If you had to be sexually molested, would you rather it be by an android or a muppet?" The idea faded into memory until a book with the same title appeared on shelves years later. Hurwitz vowed not to let another idea slip between his fingers.

But he remembers what Filthy looked like a year ago. Taking cues from their screenwriter heroes the Farrelly brothers and other comic greats, he and Schlossberg finished the screenplay. "It was 196 pages long when it was only supposed to be 100 pages," Hurwitz says. "We had scenes that went on for 20 pages which are unheard of in mainstream films. We really didn't know what we were doing."

Hurwitz and Schlossberg rewrote their magnum opus this past summer. Hurwitz would come home from his job at about the time the unemployed Schlossberg was tuning into Saved by the Bell. "They work," Hurwitz says, as the "perfect team." Jon, the outspoken one, is always ready with a weird idea or a flip comment. Hayden is quiet and unassuming. They bounce ideas off each other until the one with the first brainstorm begins pounding away at the computer keys. Three or four hours later, it's time for a break.

"We wanted people to laugh out loud with our screenplay," Hurwitz says. "But unless you have an agent, no one will read your screenplay. We knew we needed an agent badly."

Hurwitz's search for representation involved a lot of persistence and even more luck. He sent Filthy to Zide/Perry Productions — the people responsible for American Pie — where it found its way onto the desk of Matt Berenson. Another employee, Palak Patel, who happened to have worked with Hurwitz for a few months at Allied Advertising in Philadelphia, saw the screenplay on Berenson's desk and recommended it to the producer. Berenson moved to Paul Schiff Productions shortly after, but he took the project with him.

A few months later, Hurwitz was staring at his book bag in criminology class waiting for the phone call that finally came.

"Now we don't have to settle for any representation," Hurwitz says. "I went through interviewing last semester and had to deal with all these bankers I was trying to impress. This was a situation where finally I got to do the interviewing."

I have this theory that if you hang around enough you can do just about anything. You meet new people, hear funny things, and after a while, you start to notice things.

— Things I Notice
by Kandice M. Zeman

Kandice Zeman isn't all work and no play, although her writing often deals with serious issues.
Kandice Zeman is hungry.

One night the College junior found herself scavenging for food in her empty refrigerator. "It was just one of those moments," she says, running her hand over her kitchen table trying to articulate what causes her to push the pen across the paper. "I write about what really happens and the things people tell me even if it is just a rushed dinner."

But Zeman, a Montana native, is hungry for more than food. She wants to be published. She wants the paycheck that will come from the big publishing houses when she has established herself as an author. She wants the writing that flows from her before class or when she wakes up in the morning or in the notebooks that she carries in bundles to be published. Published. Published. The title page will hit the presses.

"The quickest way to make someone think you're interesting is to tell them you are writing a book," she says. "I'm talking real crap," she says. "Everyone has the need to speak and be heard. Writing can let you do that."

Don't tell Paul Elsberg that poetry is dead.

The bespectacled College senior doesn't care. "If there is a lonesome community on a little island speaking Latin, then the language is alive and well," he says. "I'm not worried about poetry."

Elsberg says he writes poetry simply because he is a poet. He doesn't know any other way. He relates words to experience and pushes the experience onto the keys on the computer in front of him. While eating breakfast in the middle of the night. When studying. He says he is most successful when "he doesn't think too much." But he sometimes pounds the keys when nothing comes just to see if a distinguishable phrase appears. And he can spend hours and hours trying to find "the one" — the word he needs to complete a thought.

"The process is never easy. The first poem I ever wrote was a ridiculous little rhyming ballad," he says. "It's kind of akin to 'My Generation' by the Who. Wow, it's bad."

Elsberg says he has learned a lot by writing bad poetry. "The way I look at writing you can't achieve perfection ever," he says. "I'll never be as good as I want to be."

Elsberg sits on a couch in his living room and pours over a folder of his poetry. It's one of many that surround him in his living room. His work is typed on white paper, often with comments and corrections spilling into the margins.

He isn't looking merely to see his work in print. Elsberg knows that poetry books don't fly off the shelves in bookstores like Barnes and Noble. He is looking for something more. He is looking to say it better.

"Someone once told me that you can't be a good poet if you're young. Not enough life behind you," he says. "I accept that I don't know what I'm talking about yet."

Elsberg's acknowledgement causes him to laugh in spite of himself. He is serious about his art but as he flips through his poetry, he finds a different pleasure in each work. "I am interested in the strange," he says. "It's so much about words and sound and meaning and unique observations on daily life. I want to find the connections between them all."

Elsberg is part of a writers' community at Penn. He is an active participant in events at the Kelly Writers House where he and other writers share their work and learn from alumni, professional writers and each other. Considered the hub of the writing world at the University, the Writers House stands as testament to students' need to express themselves through words.

"Writers seek a community. Just when you think it's impossible, it's possible," says an encouraging Al Filreis, who doubles as an English professor and Writers House faculty director.

Considering himself avant-garde, Elsberg says he hopes to take things he has learned from his favorite poets — Emily Dickinson, William Carlos Williams, Wallace Stevens — and transcend them.

He has already written a new spoken word poem this week. It's about learning to speak and the formation of words. Which is, really, what it's all about.
**AMELiorate your soul**

**BENJAMIN ROWE**

Pull the curtains together, enclose the surrounding environment and cocoon your spirit within the velvet walls and undulating waves of Amel Larrieux's impassioned lyrical intensity. Breezes of perfection fly throughout Infinite Possibilities at a staggering rate, making sure that the music is perpetually well-chilled. The vaporous cuts are narcotizing, constantly seeping through sensuous pores and enveloping audiences into a dreamscape of relaxation and reflection.

*Let a warm summer's night romance you*

*Let a winter's snowfall entrance you*

*You don't have to pay nothing to take in the view*

Larrieux's unmatched vocal stylings alternate between clipped phrasing and legato wanderings. Each track is laced with luscious harmonies composed of evolved jazz chord structures, revealing a complex tonality uncommon to today's formulaic R&B constructions. Juxtaposed with these sophisticated jazz melodies are deep grooves that evade dance classification but act as mesmerizing trails lined with reverb, echo and rare percussions. The album successfully meshes electronic technicalities with progressive soul refinement.

**Infinite Possibilities** is not Larrieux's first musical offering; in the mid-'90s she was the soulful chanteuse of Groove Theory, an R&B duo who teased the palm of fame with its hit "Tell Me." After Groove Theory disbanded, Larrieux graced the underrated Sweetback project with Sade's ingenius sideman, Stewart Matthewman. This road has brought her to an abundance of spiritual reckonings that appear throughout Infinite Possibilities' pensive lyrics.

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**Through the grapevine**

**SUZANA DIAMOND**

The Smashing Pumpkins stopped by South Street's Tower Records yesterday to promote their new CD *Machina: The Machines of God.* Look out for their new bass player, Melissa Auf der Maur, previously of Hole.

What to say about the Grammy awards? Host Rosie O'Donnell offered little more than a complete flaccid with her boring muckeries. How does Christina Aguilera join the ranks of the Beatles, Crosby, Stills & Nash, Lauryn Hill and Natalie Cole for Best New Artist? Elton John agrees; the outspoken character says that the Grammys are "utter bullshit." Who's to say what's the best at any given time? The whole concept is rather odd." Yes, it is, especially if one walks out empty-handed like last year's mainstream pop-music icons the Backstreet Boys, Ricky Martin and Britney Spears. And Eminem, who won Best Rap Album for *The Slim Shady LP* and Best Rap Solo Performance for "My Name Is" skipped the ceremony, saying, "I could give a fuck about the Grammys," as he posed for photographers with his middle finger extended. "Not to disrespect, but I just don't give a fuck." Seems like there is some sort of consensus that this once respected ceremony has been cheapened by its outright right attempt to win ratings. Note to washed-up rock stars: capitalize on some of today's most profitable artists from completely unrelated genres, play a couple oficks and walk home with a eight statuettes.
Tobias Nathaniel and scene in their own right, erans of the San Diego and Go Records, nitely sad and experimen- pendent music scene that has cultivat- Its newest release on Touch and Drive Like Jehu. This musical manner, but without the same vitality music this time around. She presents a lprise to those familiar with Tracy Chap- "Bloodflowers", "The Wedding Song," drives forward with a deliciously wistful, pered intensity, threat- ning to explode at the refrain. It never quite reaches the desired cli- max, however, and the listener is left feeling somewhat unfulfilled. Meanwhile, "Less Than Strangers" evokes the pain of love's change in his sub- ject; the brooding artist is simply thinking over another mem- ory, imagining another, happier time. The rest of the band complements Smith's original vocal style with wistful and reoccurring riffs while providing a

The Cure returns with Bloodflowers, a musical far cry from its brooding, melancholic sadness that incorporates romantic woes with an eclectic vocal and instrumental style. The Cure is con- siderably mellow with long ballads and lead singer Robert Smith's soft-spoken and well-constructed lyrics. While there is no pop-loving "Friday I'm in Love," Bloodflowers is still pleasing to the ear. This al- bum's focus seems to be nostalgia — the songs cen- ter around memories of beautiful nights and lost loves.

Robert Smith's voice is perpetually evoking. He hauntingly pushes out his feelings on one song and by the next one, he's in a place as he laments over a girl who held his heart. Bloodflowers is a rite of passage through recognizing the hardships of love and picking up the pieces. OK, it's more than just a little de- pressing and whiny — the Cure simply has the power to vibrate the drums more than the ups of a breakup. Smith's lyrics reveal the scrutiny of the details surrounding poignant times in his life: the color of the sky, the sound of his love's eyes, how his first "I love you" was over- shadowed by his and she can only be described as cheeriessly dark, evokes the pain of lost passion. It's a moving song, but it shares

It may come as something of a sur- prise to those familiar with Tracy Chap- man's folk roots that Telling Stories is not a compilation of stanza-oriented bal- lads, or anything narrative at all. In- stead, as the title track makes clear from the get-go, the emphasis is less on ball- lading and more on the stories, specif- ically the little fictions we tell each oth- er every day. The rather disturbing opening image of this first track — a deliberate lie in a diary entry — car- ries with it a weight of meaning typical of Chapman's insightful lyrics. Unfortu- nately, there seems to be something missing from Chapman's music this time around. She presents a distinctive confection of folk, rock and country music in a soothing, stirring manner, but without the same vitality and raw emotion that accompanied earlier hits like "Fast Car" and "Give Me One Reason." The album's first single, "The Wedding Song," drives forward with a deliciously wistful, per- dered intensity, threat- ning to explode at the refrain. It never quite reaches the desired cli- max, however, and the listener is left feeling somewhat unfulfilled. Meanwhile, "Less Than Strangers" evokes the pain of love's change in his sub- ject; the brooding artist is simply thinking over another mem- ory, imagining another, happier time. The rest of the band complements Smith's original vocal style with wistful and reoccurring riffs while providing a
gentle, soothing background. The Cure is a romantic's band, fond of a variety of guitars working together, imagining another, happier time. The album fizzles quickly with songs that are point- less and incorporate the same basic rhythm. Vague utterances and omni-applicable statements flood every song:

22 Jacks Going North With its infectious beats and trite lyrics, 22 Jacks' third release, Going North, does not live up to the hype. Although technically of the pop-punk genre, 22 Jacks' work fits more easily into the radio-al- ternative bandwagon with a scratchy-voiced lead singer and peppy Smash Mouth-esque qualities. The album fizzes quickly with songs that are point- less and incorporate the same basic rhythm. Vague and omni-applicable statements flood every song. "I don't know who I am, I don't even care because I'm on my way," and the clichéd "Another day, another hour" and "Running in circles." Going North was released with much fanfare, but failed to ignite any real fire among the fans. The album is a fleeting rendezvous with popularity. But for those in- terested in talent and quality, there will be no longevity for these boys.

TRASHWORTHY

The Deadlights The Deadlights The self-titled album by the Deadlights can only be described as purely average. The first track, "Bitter," is notable only because it is absolutely terrible. This sound is mostly metal, although some techno is thrown in. The bass adds an interesting dynamic to the ensemble, but often overpowers the rest of the band with its loudness. The guitar and lead singer ru- ins anything good on the album with his noisy, grating voice work. The Deadlights are attempting to add a third di- mension, but ultimately, he fails to accomplish any- thing worthwhile. On the whole, the album is reminiscent of the work of Korn and Rage Against the Machine, but not in a good way.

My black heart obsession

SAN DIEGO, Calif., is famous for its beautiful beach and original inde- dependant music scene that has cultivated the talent of bands such as Rocket from the Crypt and Drive Like Jehu. This musical hotbed continues to breed creative and innovative new bands and artists. The sounds including the in- finitely sad and experimen- tal Black Heart Procession. Its newest release on Touch and Go Records, #2, docu- ments the artistic collabora- tion of Paul Jenkins, Tobias Nathaniel and Mario Rulbacaba, all mem- bers of San Diego's 90s punk rock scene. The Black Heart Procession is a de- parture from these previous endeavors in more ways than one. The group's sound can only be described as cheerlessly dark, complete with ringing pianos, melan- choly vocals and a wide variety of un- orthodox instruments including saws, toy pianos and sheet metal. Perhaps most striking is the lack of drums on the al- bum, on which only four tracks feature drumming. The sound is mostly metal, although some techno is thrown in. The bass adds an interesting dynamic to the ensemble, but often overpowers the rest of the band with its loudness. The guitar and lead singer ru- ins anything good on the album with his noisy, grating voice work. The Deadlights are attempting to add a third di- mension, but ultimately, he fails to accomplish any- thing worthwhile. On the whole, the album is reminiscent of the work of Korn and Rage Against the Machine, but not in a good way.

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Torture technology

Torture and officially sanctioned death are humorous as past decades and frightening as present realities. Technological advancements in this area are probably among the least celebrated, and rightfully so. Come indulge your morbid tendencies and discover the methods of today's and yesterday's murderers. Then, decide for yourself whether technology has progressed or regressed.

BY BENJAMIN FOLKINSHTEYN

Yesterday's pain, today's pleasure

Whirligig

The inventions of many an amusement park ride stem from the whirligig, and the outcome of exposure to both is the same. This ancient torture device was used as a military punishment and consisted of a cage that spun the offender until he became ill. On the bright side, the ride is always free.

Breast ripper

The nipple clamp, a popular device of today's sadomasochist, is based upon the breast ripper, used in Europe throughout the 18th century. The device was used on those accused of heresy and erotic white magic, self-centered. The device was used on those accused of heresy and erotic white magic, self-centered. The device was used on those accused of heresy and erotic white magic, self-centered. The device was used on those accused of heresy and erotic white magic, self-centered.

Caldron

Tired of the same old methods of execution? Look no further than the caldron. Yes, witches and cooks alike have employed this instrument to concoct everything from secret spells to rabbit soup. But in medieval times, a caldron filled with mice or rats was attached firmly to victims' stomachs and then heated from the outside. As the rodents tried to escape, they discovered that the only way out was through the mouth of the container that was covered only by an edible material — human flesh.

Death without torture?

Guillotine

Mad props to Joseph Ignace Guillotin for popularizing the guillotine during the French Revolution. Though primitive variations of the mechanism already existed as early as the 14th century in Scotland, Guillotin brought the contraption to the attention of France's National Assembly, which implemented it without qualms. Guillotin claimed that death by beheading was painless, though some have since claimed that the head may experience some level of consciousness for several seconds after separation from the body. The guillotine uses an oblique blade that is guided towards the victim's head by two upright posts to instantly sever this most important part of the human body. In France, on Sept. 10, 1977, convicted murderer Hamida Djandoubi became the last person to be executed by the guillotine.

Lethal injection

Let's take a closer look at what goes on inside the execution chamber during the most common form of capital punishment today. A person is strapped to a gurney and a heart monitor, and then saline intravenous lines and a stethoscope are attached to his or her body. The intravenous lines are stopped, and sodium thiopental is introduced into the bloodstream, causing comatose sleep. Finally, the prisoner's body is injected with pancuronium bromide (a muscle relaxant) which prevents breathing. Finally, a dose of potassium chloride stops the heart. What a way to go.

Electric chair

In this most controversial method of execution, the prisoner is seated in the chair, his head shaven to allow better contact with the copper electrodes. Though several people are present in the execution chamber to press the buttons and start the electrical flow, only one button actually sends the electric charge so that the executioner is not known. Usually, the first jolt is the most powerful one, followed by weaker jolts. In some states, the practice is to send a first jolt of 2000 volts, then several more jolts of 1000 volts, then even weaker jolts of 208 volts, until the victim is dead.
Why I am not a cartoonist

by Paul Manion

Everyone likes comic strips. Just look at the national impact Charles Schulz’s death had. People ask me why I never drew a comic strip. Herein, I answer those people by showing how I would ruin popular comics. God help us all.

"I'm going to ram this thing straight up your butt!"
See, there's no place for butt humor in the funny pages. Yet, that's what I think Hagar the Horrible would really say if he were a true Viking. They were mean people.

"Time to go poison some retirement homes and nursery schools."
Making Dick Tracy into a homicidal monster who uses biological weapons on innocent victims wouldn't fly next to Family Circus.

"I'm glad I've been a soldier for decades and never seen a moment of combat!"
If Beetle Bailey were real, he'd probably get court-martialed. I guess that's not that funny.

"I wonder where my shoe is."
This is my original cartoon creation. It would be called Paul-Man, about a guy who only wears one shoe and has doodlebug antennae. In every strip, he would lose his shoe in some zany situation. The possibilities are endless.

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"Good Grief."
Instead of stealing his football, if Lucy made Charlie Brown eat a grenade, and it went off in his throat, I'd find it funny. I guess that's why no one will mourn my passing.

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for the rest of us there is

Tan now for spring break!
Philadelphia Flower Show

Philadelphia Convention Center
$18 weekends, $16 weekdays;
times vary through March 12
12th and Arch streets
(215) 898-3900
Dudou N'Diaye Rose brings his 35-member group — hailed as one of the best drumming troupes in the world — to Penn all the way from his Senegalese home. A fitting follow-up to last week's performance by Tito Puente, the Drummers of West Africa will bring down the house with their crazy beats. Take advantage of one of the many cultural and entertaining opportunities Penn has recently offered the student body at the Zellerbach Theatre.

MUSIC

Brotherly Love
Independence Seaport Museum
Late Afternoons
300 N. Wabash Avenue
(215) 336-2000

OTHER

The Wiz
The Balcony at Trocadero
Free; 9 p.m.; 21
and Arch streets

MUSIC

Brotherly Love
Independence Seaport Museum
Late Afternoons
300 N. Wabash Avenue
(215) 336-2000

OTHER

The Wiz
The Balcony at Trocadero
Free; 9 p.m.; 21
and Arch streets

MUSIC

Paul Newman, Dionogah,
The Science Of...
4040 Locust Street
Paul Newman — the main instumental Austin, Texas, quartet whose melodic rhythms and subtle time changes create eloquent soundscapes — is coming to town as 4040's opening week continues. NOTE: We are not talking about the actor Paul Newman. Now that things are straight, Dionogah and the Science Of... are also on the bill to ensure that all your harmonious needs are met. If you are a fan of Tortoise or Don Caballero, this is a must-see show. Check http://www.R5Productions.com for details on showtimes and prices.

MUSIC

Snapcase, Anti-Flag, By The Grace Of God and Cave In
The Trocadero
$10; 7 p.m.
10th and Arch streets
(215) 336-2000

OTHER

The Flipside
March 30, 2000

THEATER

Desire Under The Elms
John E. Allen Theatre
$29-338; through March 9;
times vary
1346 N. Broad Street
(215) 978-8497
Set in the South in the 1930s, this tale confronts the pitfalls of farming and love. The story centers around an old farmer and his fight for both the land he loves and the woman who captures his heart in this outrageous tale that continues to mar- vel audiences well into the 21st century. Directed by Walter Dallas and written by Eugene O'Neill, this play is a must-see for all theater lovers who enjoy both excellent plots and quality acting.

MUSIC

Fonda Apple
Tower Theatre
$28.50; 8 p.m.
69th and Ludlow streets
Upper Darby, Pa.
Go “Fast As You Can” to the Tower Theatre to catch Fonda singing and swingin’ live on stage. This strangely clothed woman will sure- ly shock and impress with her soulful lyrics and quirky style. Although the Tower is out of the way, it might be worth the trip to see this star- let perform.

MUSIC

The Wiz
The Balcony at Trocadero
Free; 9 p.m.; 21
10th and Arch streets

OTHER

Battle of the Bands
March 30, 2000
Get your groove on at 4040
brought to you by all your friends at

street —

Fun for all ages

SPECIAL: $1.50 domestic dr.
$2 Corona Bottles

THEATER

Romeo and Juliet
Academy of Music
$25-$86; March 3-12;
times vary
600 S. Broad Street
(610) 328-8200
This is a stage version of a Nobel Prize-winning comic novel by Polish author Wlodzimierz Podhorzynski. Ferdy- durke is the story of a middle-aged writer who wakes up one morning to find that in everyone’s eyes he has regressed to the state of a schoolboy.

COMEDY

Fathead
Theater of Living Arts
$12; 9 p.m.
334 South Street
(215) 922-1011
These Philly natives bring a mix of jazz, funk, rock and hip hop to every performance. Take advantage of one of the many cultural and entertaining opportunities Penn has recently offered the student body at the Zellerbach Theatre.

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The Upstage
Third Street between Market and Chestnut streets
(215) 627-4825

Philadelphia's newest bar/music club, the Upstage, successfully mixes a punk rock atmosphere with a traditional Austin Powers-esque bar. Located above Wichita Steaks, the Upstage is a far-from-flashy venue with its meek entrance off to the side and dim lighting throughout. But the club is sure to please any music lover.

Saturday night was not a usual night at the Upstage: the Makeup's dedicated fan base and the group's first Philly performance in over a year made the crowd larger than usual. Between 9 p.m. and midnight, at least 200 people crammed into the fairly small venue, making it difficult to maneuver the floor and raising the temperature a few degrees higher than comfort would dictate.

But what really spices up the mood and feeling within the Upstage are the neon light fixtures and hanging "orbs" illuminated by black lights. Along the walls are small, colorful paintings aligned in squares that create a collage of color and art. With two bars for your drinking pleasure, the Upstage certainly knows where it makes most of its profit in a night. A smaller bar is set near the stairs that bring you to the floor of the club, and in the back, set off from the stage, is a larger bar and social area to just hang out with friends.

The stage is low to the ground and directly in the center of the club, providing intimacy with the bands and a good view from any part of the establishment. If you are not accustomed to loud music, however, be sure to bring a pair of earplugs, because things get loud. With amps provided by the bands and a hanging sound system aimed directly at the crowd, the tunes are definitely rocking.

But then again, isn't that how a show should be?

The Upstage is a fun change of pace for the independent music lover.

With shows every Thursday through Saturday night and the occasional show on other weekdays, the Upstage manages to get some quality big-name acts to keep fans coming back for more.

-Matt Volgraf

This Week at the Upstage
March 2
The Stuntmen
March 3
Folk Implosion
Feat Lou Barlow
Steve Rand and his Magic Ponies
March 4
The Princes Of Babylon

CONTEST!!!

MISSION TO MARS

— street — hooks you up once again!
You can win two complimentary passes to a special screening of Brian DePalma's Mission to Mars, opening March 10!
Email: street@dailypennsylvanian.com
with your favorite ice-cream truck treat between 5:05 and 5:48 today.

Tickets are only first come first served basis. Get to the theater early, because seating is limited and not guaranteed. You won't be admitted once the film begins. Employees of Filmesthers. Pictures are not eligible.

Starting March 9th

Polly Esther's
Philadelphia

Every Thursday

CLUB MILLENNIUM DVD
Episode 1 of 7 on middle floor

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• TECHNO •
• INDUSTRIAL •

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The Pennsylvania Ballet presents a timeless classic full of audacious costumes and spectacular choreography by John Cranko. Scored by Sergei Prokofiev, this Shakespearean classic is sure to delight. Romeo and Juliet has already started to sell out at the elegant Academy of Music, so hurry up and grab those tickets while you can.

Ferdydurke
Arts Bank Theater
$35, Students $10, adults: 8 p.m.
600 S. Broad Street
(215) 328-8200
This is a stage version of a Nobel Prize-winning comic novel by Polish author Witosi Gombrowicz. Ferdydurke is the story of a middle-aged writer who wakes up one morning to find that in everyone's eyes he has regressed to the state of a schoolboy.

**THEATER**

**The Wiz**
The Balcony at Trocadero
Free; 9 p.m.; 21+ 10th and Arch streets
It’s that time of week again. Movie Mondays at the Balcony are definitely the coziest thing to do on those crappiest Monday nights. Escape this week to The Wiz with Michael Jackson, Diana Ross and Nipsey Russell. This musical version of The Wizard of Oz kicks the original’s butt, except that you can’t play Dark Side Of The Moon with it — bummer.

**THEATER**

**Romeo and Juliet**
Academy of Music
$15-$85; March 3-12; times vary
Locust and Broad streets
(215) 556-7000 ext.1219
Check http://www.RSPProductions.com for details on showtimes and prices.

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**MUSIC**

**Milemarker, Alabama Thunder Pussy**
4040 Locust Street
10th and Arch streets
(215) 336-2000
It’s rare to have such a solid line up in which each band could be headlining in its own right.

**MUSIC**

**Deep Banana Blackout**
The Trocadero
10th and Arch streets
(215) 222-5900
$10; 7 p.m.
Known as a great live band and one of the best funk groups around, DBB is coming to this old movie house for a nourishing good time. These New York natives have been touring heavily around the Northeast, so it’s best to catch them now while you can still get tickets.

**MUSIC**

**Snapsack, Anti-Flag, By The Grace Of God and Cave In**
The Trocadero
$10; 7 p.m.
10th and Arch streets
(215) 336-2000
After a great performance at the Troc’s last season, Snapsack — whose members are the hardcore kings — is back again with a great lineup of opening bands. Expect some crazy metal from Cave In, some good old-fashioned punk rock from By The Grace of God and some insurmountable courtesy of Anti-Flag. This is one heck of a show for the Trocadero. It’s rare to have such a solid lineup in which each band could be headlining in its own right.

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**THEATER**

**The Ballad of Narayama**
Annenberg Center’s Zellerbach Theater
211 S. Columbus Boulevard
8 p.m. Sat, 3 p.m. Sun
(215) 898 3900
Directed by Walter Dallas and written by Eugene O’Neill, this play is a must-see for all theater lovers who enjoy both excellent plots and effective performances. The story centers around a card-playing grandfather and his struggle to extend his reign as Caliph of Narayama.

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**MUSIC**

**4040**
4040 Locust Street
(215) 336-2000
Since the tragic death of Mark Sandman, wad a singer and bass guitarist for the inventive and talented Morphine, the surviving duo has been scrambling to continue the legacy of Mark’s music and satisfy his devoted fan base. On tour supporting its newest release, what’s left of Morphine plus a 15-member orchestra giving the classically cool Morphine sound another amazing dimension.

**COMEDY**

**Brotherly Love**
Independence Seaport Museum
8 p.m. Sat
211 S. Columbus Boulevard
Philadelphia Flower Show
Pennsylvania Convention Center
$18 weekends, $16 weekdays: 10th and Arch streets
(215) 898-3900
Come see the Rev. greased hair, cutted jeans and one psychobilly deluxe show. You may have heard the band’s hit song “Martini Time,” but if not, that high-eccentric, Texas-style sound will certainly cause you to get up and dance with all the excons and pool sharks.

---

**MUSIC**

**Milemarker, Alabama Thunder Pussy**
4040 Locust Street
10th and Arch streets
(215) 336-2000
It’s finally here: Penn’s all-ages music venue is finally opening its doors to all public after months of setbacks and inexcusable delay over the location. The club formerly known as The Living Arts, and renamed 4040 — will celebrate opening night with the kings of electronic hardcore: Milemarker and Alabama Thunder Pussy featuring ex-members of Avari.

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**COMEDY**

**Get your groove on at 4040**
Academy of Music
$35; Students $10, adults: 8 p.m.
600 S. Broad Street
(215) 336-2000
This is a stage version of a Nobel Prize-winning comic novel by Polish author Witosi Gombrowicz. Ferdydurke is the story of a middle-aged writer who wakes up one morning to find that in everyone’s eyes he has regressed to the state of a schoolboy.
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How many licks does it take to get to the middle of street?

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DJ Michael J. Fox downstairs spinning the best of the 70's • 80's

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Corner of 12th & Race Next to the Philadelphia Convention Center
Available for Private & Bachelorette Parties
www.pollyesthers.com
free parking • 1 cover • 3 clubs • luvbug
1. NOTHING MUCH TO DO?

The plot: Hero and Claudio are going to get married. Beatrice and Benedick do not get along. Enter Don John, who deceives Claudio into thinking that Hero is having an affair with his friend Don Pedro, leaving a rather inept constable to figure out Don John’s scheme. As for Beatrice and Benedick, they are also tricked through gossip that each is in love with the other. Sound complicated? It is. *Much Ado About Nothing*, a popular comedy by William Shakespeare, is full of quips and biting repartee. This five-act play follows the struggle of two couples to find love—or at least figure out what the heck is going on. The characters brave mistaken identities, tangled situations and lies. But through it all, the audience knows the truth while the characters suffer through the confusion. It’s dramatic irony at its best. The title obviously contradicts the content and, in traditional Shakespearean style, the play is full of twists, wit and deceit as love humorously comes out on top. Opening tonight courtesy of the renowned Arden Theatre Company, this play is sure to make heads spin and audiences cackle.

2. F**K PRINCETON

One thing that every freshman learns within his first five minutes as a Penn student—hell, they learn it on the tour—is that Princeton sucks. More specifically, they learn that Penn is way better than Princeton in basketball and just about everything else. But the Princetonians aren’t too quick; we have to keep proving it to ’em, again and again. This year our Quakers have already kicked the Tigers’ asses on their home court, but on March 7, Princeton is coming back for more. The game’s already sold out, but there are always ways to get tickets (friends, scalpers, friends who are scalpers….) this is an event not to be missed. Not only will you get to see the Tigers lose—again—but you’ll get to see last year’s Ivy League and this year’s Golden Bear Classic champions in action. So far this season, Penn basketball is undefeated in the Ivy League and 18–7 overall. Philadelphia may be America’s fastest city, and Penn may be the world’s most apathetic campus, but hey, we have our priorities. And one of them is supporting the Quakers while they beat the Tigers. It’s going to be a big party in the Palestra, sitting rules or not. So go to the game already!

3. WHERE MY DOGGGS AT?

If you’ve been watching the box lately, you probably know that rap is alive and kickin’, what with the East Coast stylings of the Ruff Ryder’s posse and the New Orleans new school of the Cash Money Millionaires. And there’s never been a better concert than in the Ruff Ryder’s/Cash Money tour, hitting the First Union Center this Friday night. This event will be chock full of the new millennium’s best MCs, including the infamous DMX, Puffy’s own Eve, “Back That Azz Up” Juvenile and “The Block is Hot” Lil’ Wayne. The beats should be bumpin’ and the booties should be shakin’ at this rap festival, which will probably be the last time that so many amazing rap superstars join forces onstage. So get ready to yell “I need a hot girl!” as the Magnolia Project’s best come to Philly this weekend.

4. I WANT MY MTV

Three cool chicks and four cool dudes make for a rocking show. New York-based Luscious Jackson and California-based Smash Mouth are coming to the Electric Factory to fill the place with upbeat and catchy tunes. For those of you that don’t get your daily dose of MTV, Luscious Jackson got its name from a member of the Philadelphia 76ers named Luscious Jackson who was nicknamed “Luscious.” The band entered the music scene opening for bands like Urge Overkill and the Breeders, and the girls’ music careers took off from there. Smash Mouth formed as an all-boy garage-type band in San Jose. They released the cleverly titled *Flash Ya Meat* in 1997, then proved their staying power with *Astro Lounge* and the hit single “All Star” last year. It’s going to be a lively show, mixing Luscious Jackson’s true alternative sound with Smash Mouth’s modern pop. A show full of energy and dancing is a perfect way to start partying in advance of the long-awaited spring break.

5. THREE WAY IRISH FUN

Twelve-time world champion Trinity Irish Dance Company will appear at the Annenberg Center’s Zellerbach Theatre for the debut performance of its Les Mollies. The group has stunned audiences worldwide with spirited shows that combine traditional step dancing with fresh and creative choreography. Hailing from Chicago, the Trinity Irish Dance Company consists of 20 dancers and three musicians. The show surpasses such hackneyed acts as Riverdance and Lord of the Dance in its ability to expose complex rhythms, powerful beats and the simple grace of this singular form of expression. The show is a three-part suite that focuses on refugees known as the “Molly Maguires,” who immigrated to Pennsylvania to work in coal mines during the Irish potato famine. Although many Penn students will be enjoying the sweet Cancun air next Sunday, those who are around can get in touch with their cultural sides by making just a short trip to Zellerbach.

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