Officials tackle budget issues at U. Council

Stabilizing UPHS is among the priorities for next fiscal year.

By Eric Dask

At a special additioal University Council meeting yesterday afternoon, University President Judith Rodin announced that the University faces a projected $137 million deficit for the fiscal year 2000-2001, the significant challenges of stabilizing University programs, the increasing costs of Penn's academic schools and regulations created by the University City Commission.

According to Rodin, around 44 percent of the University's $3.9 billion budget goes to Penn's residential life and food service sources.

The funding reductions are needed to support the non-academic part of the University of Pennsylvania to reach the $1 billion mark in three years.

But she said the University faces a significant challenge of creating the Health System that has been growing by 35 percent over the past two years and finding lower-cost, high-quality treatments such as the $3.1 million for tuition costs per student this year.

Rodin and Rodin said that the University faces a "unique challenge" in that, by having a major donor, the University has the "financial margin" to borrow the money needed to stay on campus. The only catch was that the loyal donor Barchi was a "business as usual." The only catch was that the University would have to "walk in the shoes of the cop," said Rush. The program held its first class in early October. "It's a way for the people to get the word wrong," Rush said. "We wouldn't want all of our secrets to get into the wrong hands." Rush said.

The survey was to look at cheating quantitatively, said UHC Chairwoman Rikki Tanenbaum, a College junior. "Some students that is the class of normalcy," said Tanenbaum. "I learned about the lives of fully committed police officers for several months, graduated in first class of students and residents." Rodin said.

The program held its first class in late January. Over the course of 20 weeks, Penn students spent two hours each weekday night getting back hands-on help after study sessions in the Public Safety Office. The large and large police departments need to be able to run the program such that each crime committed is reported in a criminal background check. "We wouldn't want all of our secrets to get into the wrong hands," Rush said.

"I'm not saying that there are 46 percent of students who don't do this, but that people who do this. They are looking for the program, but we need to do this by the evidence the UA brought to the table." Rush said.

The original proposal called for two different budget plans. See COURTS, page 2

Survey: Few know honor code

A University Honor Council survey says that 6 percent of students are familiar with the code's official rules.

By Michael Sheehan

"The students, for the most part, are aware of the rules of Academic Integrity," said University Honor Council Chairwoman Rikki Tanenbaum, a College junior. "Some students that is the class of normalcy," said Tanenbaum. "I learned about the lives of fully committed police officers for several months, graduated in first class of students and residents." Rodin said.

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Beloved facilities employee dies at 77

Carl Rausch, a Penn employee for 52 years, died of cancer last week.

By Nikki Oter

When Carl Rausch turned 90, his coworkers threw him a huge retirement party. The morning after the celebration, however, was the last time he ever left the building. His friends and family were shocked and saddened to learn of his death. Rausch was the last remaining witness to the 1923 Penn Plane crash. He was a beloved employee at the University who was deeply loved and respected by his colleagues and students alike.

The University has been planning to hold a ceremony to honor Rausch's contributions to the University since January 1931, when he first started working at the University. He was a member of the University's Facilities Services Department, where he worked for nearly 50 years. Rausch was a beloved employee at the University who was deeply loved and respected by his colleagues and students alike. He was a beloved employee at the University who was deeply loved and respected by his colleagues and students alike. He was a beloved employee at the University who was deeply loved and respected by his colleagues and students alike. He was a beloved employee at the University who was deeply loved and respected by his colleagues and students alike. He was a beloved employee at the University who was deeply loved and respected by his colleagues and students alike. He was a beloved employee at the University who was deeply loved and respected by his colleagues and students alike. He was a beloved employee at the University who was deeply loved and respected by his colleagues and students alike.
Students debate death penalty

By Le-Beau Wake

Tuesday night's debate on the death penalty included a raucous - but not a traditional reason. This was an audience member dressed anonymous and referred to himself up as an executioner and wielding a but not a traditional mascot. This one benefits of the death penalty.

"Twenty-three people have been mistakenly executed," she said. Roberts also claimed that the death penalty is racist and that, contrary to popular opinion, it is not going to help them. "We shouldn't throw out the whole system for what he considers to be aberrant mistakes. He also said that before DNA testing would increase the likelihood of convicting the guilty.

"The audience consisted mostly of College undergraduates, and most students there identified themselves as opponents of the death penalty. "The pro-death penalty won too philosophical and didn't make good points," said Wharton junior Bryan Glick, who opposes the institution.

"The debate was very well organized," said Eileen Ban, an intern with the American Friends Service Committee and a member of the Pennsylvania Anti-Death Penalty. "The audience was very respectful.

The sides debated the flaws and benefits of the death penalty. For instance, College freshman Anna Roberts said she believed that execution does not always succeed in preventing justice. "Twenty-three people have been mistakenly executed," she said. Roberts also claimed that the death penalty is racist and that, contrary to popular opinion, it is not going to help them. "We shouldn't throw out the whole system for what he considers to be aberrant mistakes. He also said that before DNA testing would increase the likelihood of convicting the guilty.

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Caucus also remembered Rausch taking care of employees' families and children by offering them more flexible work schedules and parental leave when needed.

With exceptional school spirit and pride for his college, Rausch was known to have perpetrated a comprehensive overview of campus history.

"When I was an undergrad here there was a cache of 'Penn Pride,'" Bein said. "And Carl was the greatest fan of that, possibly the greatest fan of that in the country.

"Carl Rausch had a long, hard battle with cancer for more than two decades, with the last few years being especially difficult ones. It's work that the faculty and students of the reasons in the summer job and employment when needed."

According to Princeton Vice President and Secretary Thomas Wright, the increases in the student body size will heighten for another few of years, with additional dorms and living spaces been constructed. "We have to have the physical resources for the new students, and it is

nothing that the university is going to be able to handle," Princeton President Shirley Tilghman said. Wright noted that "it's not a very large increase, but it will be slightly more than 1 percent each year for 10 years of change."

According to Wright, the trustees and faculty agreed that a goal of increasing the student population should be aimed at the residence halls and the research facilities.

In addition, the committee has increased the amount of mail incoming and outgoing for the faculty and students. The committee has also spent much of the year for-mulating the University's electronic modem pool policy, making it easier to use and increasing the amount of mail incoming and outgoing for the faculty and students.

Wright said that the committee concluded not to act on the suggestion of limiting the University Bookstore not to sell 'The Daily Pennsylvanian.'

The Communications Committee had received requests asking for students to have the books on shelves at the start of the semester."
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Academic Integrity.

and the distribution of materials on
event is still in the planning stages,
Locust Walk to publicize the Code of
emic Integrity Week" during the fall
cent would not tell a teaching assis-
tors—all officers in the department
established will continue to grow.
— and students said they hope the
in going forward, and you know that
name of the program.

After Rush's opening remarks, 
Senior Director of Operations Michael
the graduation marked
...and graduates took some time to re-
their certificates of participation and
she told them, "We

Tubman said her group is work-
tions.

Tanenbaum is also planning
A University City resident since
1963, Jacqueline Waiters came away
with what was good and what
for her was a seminar on ethics, a
fanners said they hope that

A University City resident since
1963, Jacqueline Waiters came away
with what was good and what
under pressure, ones you can live

Tubman said that UHC will be making changes in its structure next year to accommodate its new

You Don't Have To Be
Eпископal

to join us
to Celebrate

EASTER DAY

Sunday, April 23, 5:00 A.M.

Easter Vigil, First Mass of Easter
Presider:
The Rt. Rev. Charles E. Bennison, Jr.,
Bishop of Pennsylvania

Service followed by continental breakfast.

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The Undergraduate Assembly should focus on manageable tasks to improve the quality of life on Penn's campus.

After his election Monday night at the new chairman of the Undergraduate Assembly, College Junior Matthew Baskin prophesied, "Together, we will truly en-

liance is thinking. It acknowledges that yesterday's target audi-

the UA is at its

90% of our students are from private schools, and 65% have never

dents to learn from each other. Professors

ty go hand in hand and lead to fur-

ators bent on throwing successful de-

But how will these efforts be implemented? The Undergraduate Assembly

When I was very young, my mother, an Art

Mary was very young, her father, a

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the IMF

We are on the edge of the first world.

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Zimbabwe occupation leaders plan to end strike

BULAWAYO, Zimbabwe — After a week of heightened violence in southern Zimbabwe, the strike leaders of an organization representing veterans said they did not intend to return to end hostilities but to stay on the job.

Veteran leaders said they have called off the strike and have called for an immediate cease-fire and for the government to start negotiations with the veterans.

The announcement comes as a response to the government’s decision to lift the ban on the strike and to start talks with the veterans.

The government has previously deported civilians and army officers to the country, and the veterans have been calling for an immediate cease-fire and a new round of talks.

The veterans’ strike began on Monday, and the government announced that it would lift the ban on the strike on Tuesday.

The government had also imposed a travel ban on the veterans, and the veterans have been calling for an immediate cease-fire and the lifting of the travel ban.

The government has previously lifted the ban on the strike, but the veterans have been calling for an immediate cease-fire and the lifting of the travel ban.

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Ambrosius ties all-time hits record in Baseball victory

"I Like It."- Cassy Howell

W. Track faces ex-assistant

Frackle from page 12

"I wouldn't say I'm happy in that third place finish, but I think we can work on it," Gold said. "There's plenty of room to improve."
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Lwt. Crew to visit Princeton for blood, regular season capper

The Penn men's lightweight rowing team has been doing a little soul searching and a lot of speed training this spring.

This Saturday, the Quakers will travel to Princeton and fight the Tigers in an annual rowing competition that Penn will be hosting in Locust Valley. The race will be held at the Callow Cup.

The competition against Princeton has been quite competitive, and a lot of speed training has been a part of their preparation.

The Quakers will be facing both teams from last year's season, and they will be looking to make a mark against their Ivy rival Princeton in the upcoming season.

Spacious efficiency includes bath, kitchen, W/D. Contact Joel Patton 215-662-0854.

Large living room, kitchen. 3 BTH. 4028 Spruce. Subletters needed for occupancy in July and August. $375/mo. Contact Nancy 215-546-7398.
San Antonio — Tim Duncan could miss the start of the NBA playoffs because of a dislocated finger on his left hand and may undergo surgery if the injury doesn't heal.

"We're going to get a week or so to work on his hand," Spurs coach Gregg Popovich said yesterday. "It's probably questionable for the playoffs, but we'll see what happens." Duncan sat out the final 6:10 left in the half.

The Spurs face Phoenix this week, and Duncan is expected to stay seated until the team's coaches determine whether he is ready to return. In February, Duncan missed four games with a broken finger. In April, he came out of the lineup after breaking his left hand.

"We're going to go through the motions of trying to get him ready," Popovich said.

New Jersey Nets

The Nets were in seventh place last night. They play the Philadelphia 76ers and then the Detroit Pistons before the playoffs begin.

Barkley's career was thought to have been finished by the poor performance, but he kept a looseknob against Philadelphia. Barkley could be traded rather than be carried away — in his days. It is why Barkley was once more time despite his knee being only about 70 percent healed.

For all his flamboyance throughout his career, Barkley played with a knee injury, mostly because he didn't want to tell the ball.

Barkley's coach Rudy Tuppsegrove was trying to put Barkley in the scoring column. Barkley missed two shots before he finally got a rebound and scored with 2:14 left in the second quarter.

That got him another standing ovation, and Tuppsegrove took him out in the first quarter. Barkley left smiling, finishing 1-of-11 with 11 points, one assist and a blocked shot.

The Rockets almost had another boat with a fourth-quarter comeback, but the Celtics told him so when he was.

The Rockets trailed 67-70, but tied it at 96-96 with 1:27 to play. The Celtics then started to arrange throws to hold on. Walton, Williams and Houston with 10 points each. After a dazzling 16-year career with Philadelphia, Phoenix and Houston that earned him a spot among the 10 greatest players in NBA history Barkley brought it to a close against the Grizzlies.

"Basketball doesn't owe me anything. I owe everything in my life to basketball, everything," Barkley said. "I'm 42 years old. I'm rich beyond my wildest dreams. I have great things going on. I've been all over the world and it's all because of basketball."

Hornets capture fourth spot in East

Charlotte, N.C. — The Charlotte Hornets made a huge statement about the future of the franchise by firing Mike Belford and replacing him with Kurt Rambis.

The Hornets, who were in seventh place with 54-24 last night, finished the season with an 18-11 record and seven games behind the New York Knicks in the Eastern Conference standings.

The New York Knicks have the top seed in the East and the best record in the NBA, with a 66-13 mark.

Belford also has an NBA record 149 victories, which he set last season, and a career mark of 202 wins.

New York has the Knicks 66-13 mark in the East, and the New York Mets 9-13 mark in the West.

Baseball
earned a win in the final game of the series.

The New York Mets have the best record in the East, with a 10-1 mark.

The Mets beat the New York Yankees 12-2 in the 10th inning and the Yankees beat the Mets 12-2 in the 10th inning.

The Mets beat the Yankees 12-2 in the 10th inning.

Yankees 5, Rangers 4

No matter which hitter they sent to the plate, games with a strained abdominal muscles.

Duncan, from the knee, when he fell awkwardly while attempting a dunk April 1 against Portland. Duncan had left the floor with the muscle injury.

Duncan could be back to full strength in time for the playoffs, but the injury is a concern.

If the Spurs do pollute and don't get the chance to go for a game five, then Duncan's presence will be missed.

Two life-threatening surgeries in February, in April, Duncan said these injuries have started to become a routine part of his life.

In February, the Spurs face Phoenix this week.

Determined to go out standing up, Barkley said.

"I'm not going to come back," Barkley said.

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Big honors W. Hoops star and coach

Diana Caramanico was named Player of the Year for the second straight season, while Kelly Greenberg took top coaching honors.

By Sebastian Stockman

Nearly 2 1/2 months after the Penn women's basketball team broke a four-game losing streak with a 19-point win over Drexel, the Quakers received two more accolades.

On Monday, Caramanico was named Big 5 Player of the Year and Ivy League Player of the Year, while Greenberg was named Ivy League Coach of the Year.

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Hip hop, you the love of my life

inside – The Roots • Spring Fling • 'U-571' • Ecstasy • and more...
Stormy weather

Finding inspiration in a deluge, and waiting for another rainy day

MATT ROBERTS

The scene returns to me in a flash while I lay in bed attempting to lose consciousness.

Setting aside wrench to listen for rumbling, cocking head to attune ear to approach of oncoming storm, waiting for echo in garage. Battle of windows upon bellow of thunder, booming voice reverberates through door and skull.

And it begins to splatter, and we set aside our work together to step out just under the overhanging rooftop, just behind the dynamic sheeting of liquid made solid. And the men and I cross our arms and rub our sooty hands together. And we stare in exasperated silence at the powerful machine whose gears now swirl in the air in front of us.

An April thunderstorm at age 17, as seen by kid in awe of his heroes beside him.

When did your most crucial memory reveal itself? Where is the memory that defines an ideal you now turn in the air in front of us.

from the editor

So I’ve been eating away at these Strawberry Buds sitting on the desk in front of me. They’re kind of like a hard candy but with a small-candy-shop-personal-touch-in-each-bit kind of feel.

The problem is, there’s this yellow stuff going off of them. Moldy, mildewy, nasty stuff.

You can’t get much more of a flashing “Don’t eat this” sign than that — generally, moldy food is a bad thing. Moldy candy is likely little better.

So then why do they taste good? It’s almost like being under a steaming hot hood to figure out why the flavor works. The flavor is def sub par but maybe there’s something I can learn from this.

Music

Guster, MDFMK backwards, Pantera, ‘Romeo Must Die’ and ‘Third World Cop’ soundtracks.

feature

The Roots eat, sleep, breathe, drink, speak, write, play, shape, draw, feel, create and love hip hop.

tech

Celebrate 4/20 with a look at the drug that all the crazy kids are taking now. Oh and pot’s good, too.

scribbin’

Little Jimmy and Gary Klang have been hiding in Street’s vaults since 1997, but now they’re back and ready to party.

guides

Ring is over. What are we going to do now, study? Nah, we’re not that desperate. Check out guides.

give me

Unsensored cartoons, a ‘Tommy’ for the new millennium, Macbeth, photos of Greece and an indie-rock show.

film

U571. Me Myself and I

East Is East.

culture

Art in City Hall, the view from William Penn’s feet and a carousel exhibit that will make your head spin.

interview

You’re cramming for an exam. One of your classmates is getting naked in front of drunk men.

2050 To place an ad, call 1-966-06-855.

Contacting 34th

Ahmir and Rachael Ryan, DJ Kool, ...
Spring Fling photo gallery

"Fuck this shit, I'm going to China."

"It's just like on TV. You be Nitro and I'll be the potty queen."

"Homes, you are one fly white guy. Save me some of your bitches after you impress them with your style."

"Now that the virgins have been sacrificed, we can finally start the show."

"It's been raining... I could blow dry that wig for you like right now."

"Hey, aren't you a photographer from Swank magazine?"

"Baby, don't let those genital herpes ruin your weekend. Just get some Valtrex — it's about suppression."

"I can not believe that guy just jizzed all over my face."

"Cyrus, your sticky greens are making me hungry for some sweet candy."

"Oh, Christ, a giant head is coming out of my ass. Make it stop! Make it stop!"

"Enough with these stupid group photos, let's take some nude shots."

voice contributors: Mike Perling, Tom Lombardi, Matt Roberts, Matt Volgraf, Jacques-Jean Tiziou, Stefan Miltchev

Playing good music

Post Office, "Most Wanted" signs developed for dangerous products. Look for crack cocaine, Pokenoms and Judy Rodin in a miniskirt on posters this summer.

Brooklyn. New York may require self-extinguishing cigarettes. Now all we need is self-lighting bongs and we're in business.

Washington. Congress declares American GI the person of the 20th century. Heavy drinking in shady American Legion bars and impregnating foreign prostitutes are valuable contributions to society.

Brazil. Brazil joins the space race. Oh god.

Mocking the crowd

DR "The Wharton School has often been hailed as the crown jewel of the Penn empire. Are you fucking kidding me? How did I end up at a school like this?"

State Department. Government laptop with secret info missing. Apparently, Bill Clinton's passwords to key Internet sex sites are at large.

Atlanta. Georgia's state flag may undergo changes with the Confederate battle symbol replaced by a more modern graphic — a six-pack of Coors and a shotgun.

Philadelphia. Airport security firm to pay $1.2 million in lines for stationing criminals at check points. I feel safe, you?

Mask and Wig. Was a funny act... five years ago when the Fling routine was actually original.

Tokyo. Ship carrying toxic waste from U.S. greeted by protest. Why all the animosity? First we drop an atomic bomb on them, then we ship our glowing trash to the country...
Watership drowned

A-4... miss. F-12... miss. U-571... hit! You sank my submarine and stole my heart!

DONALD SOHN

Imagine being stranded on a disabled German U-boat in the Atlantic during World War II with a destroyer breathing down your neck ready to blow you to bits with depth charges as you sink to dangerously low sea levels. Could you survive?

U-571 tells the story of true American heroes who fought and died for America during World War II. It is about honor, courage, patriotism and other manly values I'm sure you'd never find in the average Penn student.

In the movie, Lt. And Tyler (Matthew McConaughey) and his men are called on for a special operation. Lt. Commander Mike Dahlgreen (Bill Paxton) leads them in a Trojan Horse operation, as they must masquerade as a German submarine with supplies and food to board a disabled German U-boat called U-571. The real mission is to acquire the Enigma, a top-secret German encrypting device that allowed the Germans to communicate freely without revealing sensitive information to the Allies, who were listening in.

When their sub is destroyed, the good guys find themselves in a life-and-death struggle with only the damaged German U-boat to keep them alive. When the leading officer dies, Lt. Tyler finds himself in charge and must make difficult decisions that determine the fate of his men. The men struggle to survive as they try to defend themselves against more German forces.

Whether you're a guy or a girl, you'll enjoy this movie (ladies, just think about the men in uniform. You know you want to see that). At the very least, it will make you grateful that you're alive, breathing freely and attending Penn rather than fighting for your life in a dreary primitive submarine during a war. This movie is both dramatic and suspenseful, and keeps you wondering how the men are going to possibly survive their perilous situation.

The action is highlighted with great special effects and sounds that enhance every explosion you experience from the movie. Of course, as in every submarine movie, everything breaks, yet somehow, the crew is still able to operate the vessel while venturing into dangerously deep waters. But despite the clichés, these scenes are very well done and remain truly suspenseful. You can feel the tension as the men pray for survival.

Go see this movie and pretend you're not just a wimpy Penn nerd, but a rugged submarine captain who's seen his life flash before his eyes. Then go home to work on your thesis.

Alternate Reality Bites

Rachel Griffiths learns that the grass isn't always greener on the other side in 'Me, Myself and I'.

MATT O'DOWD

When I have my midlife crisis, I'm going to buy a big phallic car. Or go skydiving. Or divorce my wife in exchange for a younger, better one. I'd prefer not to trade lives with a version of myself from a parallel universe, but, different strokes for different folks.

'Me Myself I' is the story of Pamela Drury (Rachel Griffiths), an aging professional woman with a biological clock strapped to a bomb. Despite her success as a journalist, she regrets having turned down a marriage proposal from Mr. Right years before, dwelling in loss and childlessness. But after being struck by a car, she wakes up in a world where she chose the other path and opted for family over career. Pamela proceeds to experience the ups and downs of this alien married life, learning how her actions affect her friends along the way. Sounds familiar? Think Jimmy Stewart, Christmas time...

The film puts an interesting spin on an old concept, exploring the emotions behind the transitional role of women. The distinctively beautiful Griffiths, of Hillary & Jackie and Muriett's Wedding fame, makes a competent performance as Pamela, guiding her character through a rather clumsy script.

The movie was filmed in England, and it takes a while to mentally break through the culture barrier. (A salutary child whines at one point, "Mummy, what's for tea?") And getting past this, we realize the movie lacks any sort of direction. Writer/director Philippa Karmel has created an emotionally unrealistic plot, with a main character who cycles through bi-polar mental states with little consistency. Awkward little exchanges pepper the dialogue as Pamela's mood swings grow greater in magnitude until she finally reaches a balance between self and family.

The director also overuses certain film techniques in a manner that is sure to annoy the viewer. The clichéd and irritating use of music assaults the ears, and the recycling of the same camera movements kills any element of originality. But worst of all is a focus effect that goes on for 10 minutes after the car accident scene. It was genuinely nauseating, but I was too dizzy to disable the projector with my thrown shoe.

I suppose this movie could be appealing to some. Many Americans would probably identify with the main character. There are some charming scenes depicting family life. There are some hot, loud and crazy sex scenes with accented studs and weird religious overtones. But 'Me Myself I' is not quite funny, or well filmed, or insightful. Perhaps the best way to sum it up is as "the mediocre feel-good antithesis of American Beauty." How's that for a tag line? With the summer movie season nearly upon us, skip this one and go see a flick where shit gets blown up instead.
Pack it up, Pakistan

The dramatic comedy 'East is East' is the story of a Pakistani family adjusting to life in 1970s London

ASHER HAWKINS

The past several years have seen a recognition not only of the presence of Pakistani and Indian immigrants in Great Britain, but also of their influence upon the country. Immigrants from the South Asian region today comprise the largest minority group in England, at 35 percent of the greater population; in many major cities, such as Bradford, they are the majority. Curry is now the nation's most popular fast food dish. And a slew of recent films, most recently 'East Is East,' have dealt with the immigrant experience in the world's most traditional and imperially-favored country.

'East Is East,' based on a play of the same name, portrays the Khan family comprised of a British mother, a Pakistani father, six boys and one girl living under the same roof in a working-class neighborhood of Manchester in the early 1970s. Father George and Mother Ella run a fish-and-chips shop around the corner from the family's small row-house, where the accommodations are cramped but warm and friendly. George and Ella are stern but loving parents, as able to scold their children as they are to kiss them. The younger kids play soccer in the street with children from the neighborhood, while the teenagers resign themselves to the dating rituals of their age group. All in all, the portrait is one of the typical modern family.

Both the comedy and conflict in the film arise from George's struggle to raise his children in the Pakistani/Muslim tradition amidst traditional British surroundings. At the beginning of the movie, Nazir, the eldest son, stands at the altar with George as he awaits his bride in an arranged marriage; at the last minute, he bolts from the mosque and runs away from the family rather than giving up his freedom to choose his own mate. George, furious and ashamed, therefore refers to him as his "dead son." Nazir's rebellion points to other obvious reasons, but the plot fails to address life outside this societal conflict. What better way to achieve the film's apparent goal of combatting the stereotype that "Pakis" are irreconcilably different from other Brits than to show them leading happy lives despite their differences? The Khans are afforded few opportunities as characters to show that they do have thoughts, feelings and moments that do not have anything to do with their struggle to fit in.

Finally, the movie has the usual British-film issues with pace (think 'The Full Monty' or 'Lock, Stock, and Two Smoking Barrels'). In several instances, the film drags and characters to show that they do have thoughts, feelings and moments that do not have anything to do with their struggle to fit in.

But on the whole, 'East is East' is a fine comedy with poignant yet witty social critiques.
The long journey to America
The Balch Institute explores Arab-American life in Philadelphia

**JENNIFER LESKO**

_Ahlan wa-Sahlam!_ The Balch Institute's ongoing exhibit portraying Arab-American life in Philadelphia from 1900 to the present shines a happy welcome to visitors. Displaying artifacts and photographs of Arab-American immigration and settlement, the exhibit celebrates Philadelphia's strong and proud Middle Eastern presence.

The Balch Institute, founded in 1971, serves to promote racial and ethnic awareness, using cultural exhibits to educate Philadelphians about the numerous communities that contribute to the local melting pot. In this way, the Balch attempts to curb differences among different groups.

Immediately upon entering the exhibit, visitors are confronted by a poem written shortly after the Oklahoma City bombing in April of 1995, a time when many were quick to pin the blame on Middle Eastern terrorists. Entitled "They Always Accuse the Arabs," the poem by local poet Issa Maaddi pleads for Americans to forget their preconceived notions and instead recognize the morals, literature and ancient civilization of the Arabs. Religion and identity are also emphasized in this rather small exhibit. The Lebanese population in South Philadelphia has a strong connection to the Maronite Church, while Palestinians and other Muslims utilize the Al-Aqsa Mosque in North Philadelphia as a central gathering place. Pictures of smiling families from both places of worship show the intricate structures of these communities and also personalize the exhibit.

Smaller showcases of Palestinian dress, music and home decoration reveal how Arab culture has been simultaneously preserved and modernized in Philadelphia. One interesting item is a prayer alarm clock that is made in the likeness of Al-Aqsa, a holy site in Jerusalem. Gleaming with gold and shaped like a temple, the clock can be set to ring up to five times in a 24 hour period, reminding devout Muslims of the numerous calls to prayer throughout the day.

Perhaps the most poignant portion of the exhibit is the final collage. The left side, full of pictures, letters and poems by Arab Americans, represents how they perceive themselves and their cultural pride. It contrasts with the right side, which is filled with Middle Eastern stereotypes found in American newspapers articles and cartoons, proving how ridiculous some perceptions can be.

Although the exhibit proves to be informative, it is small, and more information would give a wider perspective on Arab culture. The exhibit's largest success lies in the anecdotal photo-collages of Arab-American families. The display lacks a bit in showcasing relics and objects. Complementing the Philadelphia display is an additional exhibit, entitled "A Community Between Two Worlds: Arab Americans in Greater Detroit." This exhibit provides a larger and slightly more interesting collection to browse.

Art + City Hall = Bad
City Hall's attempt to add culture to the historical hallways fails miserably

**RACHAEL RYAN**

More and more public spaces are being used as makeshift art galleries. Take the Airport, for example. Lone, brightly lit corridors and throngs of idle passengers combine for a brilliant use of empty space. City Hall, however, is just not meant to be an art gallery. The hallways are dim and dank with workers scurrying to and fro, oblivious to their surroundings.

Currently on display on the second and fourth floors of City Hall is an exhibition entitled "Wild Life." This collection by 13 local artists celebrates exotic animals, bird and insects. The exhibit is a mish-mosh of diverse artistic styles that combine to create a jarring contrast. And it doesn't help that some of the cases are either not lit, have smudged glass or sport scratches along the wooden bases.

A few of the individual pieces stand out, but the overall theme is a bit strange. After all, Philadelphia isn't exactly known for unusual species of wildlife. And the corridors are also not conducive to outside guests: security guards will stare at you as if you're planning to storm the mayor's office and city workers will brush past you as they rush about. Overall, art in City Hall is a great idea in theory, but just doesn't pan out in reality.

But if the exhibit leaves you a little disappointed, there's always the tower. Little do most Philadelphians know, there is an observation deck at the feet of Billy Penn's famous statue. Just go to the visitor's area in the east side of the building and ask for a free ticket, then take the elevator up to the seventh floor and present your ticket to the friendly security officer who will escort you to the deck that sits 40 stories above ground. A word of caution: don't go on particularly windy, rainy or cold days because the area is somewhat exposed, and the guard will leave you alone at the top for approximately 15 minutes before retrieving you for the ride down. On clear days, however, the panoramic views of the city are spectacular.

The Atwater Kent Museum
There is something magical about a merry-go-round. The cheery music and the softly galloping horses invite everyone to suspend reality and experience the magic at least once. Whether at the town fair or on the boardwalk, a child's first amusement park ride is often the carousel.

The Atwater Kent Museum capitalizes on this nostalgia with its exhibit "Carried Away By the Carousel," which showcases a collection of carousel horses, signs and mirrors from Philadelphia merry-go-rounds of the past. About 50 different carved and painted animals crowd the edges of the room. These intricately designed figures include almost every sort of animal, from kangaroos and zebras to giraffes and roosters. There is also an interesting display about how the carousel horse is crafted.

Although none of the five carousels originally located in Fairmount Park exists anymore, these figurines live on as collector's items. If you are feeling a little reminiscent about your childhood, drop by the Atwater Kent Museum, located at 155 S. Seventh Street, and enjoy the ride. The exhibit runs until April 23. Call (215) 922-3631 for more information.

— Jennifer Lesko
"Exotic dancer" doesn't top the lists of possible professions for most Penn students. But "Corrie" (not her real name) isn't most Penn students. The College senior has balanced her university life with a regular evening stint as an exotic dancer at a local gentleman's club. Street caught up with Corrie for a candid conversation about her unconventional extracurricular activity.

Street: How long have you been a dancer?
Corrie: About a year.

S: And where do you work at?
C: Well, I'd like to keep that information private. But let's just say it's not Wizzards. Right now, I'm only at one club, but I'll be branching out now that I'm about to graduate. By the time this article comes out, I'll have my license.

S: License?
C: Most places require you to have one when you dance. It just means that you're registered with the government. Depending on what kind of establishments they are, clubs can get busted if they have unlicensed dancers.

S: How did you decide to get into dancing?
C: I used to go to some of the bars with friends, and one time a girl there got me really trashed, and basically tricked me into auditioning. I got up there, and the next thing you know I had a job! Now I work about two or three nights a week.

S: You must enjoy it a lot to keep doing it.
C: Yeah, I love it. I would not trade it for an office job. There are some irritating nights, but mostly it's enjoyable. And it's good money. If you have a good body, and at least some of the skills, it can be pretty lucrative.

S: So, when you graduate, will this be a full time thing?
C: I'm definitely planning to continue it for the time being, but I'm actually going to have to get a regular job too, since my parents are going to wonder where all that money's coming from!

S: You haven't told them about it yet?
C: No... They'd flip if they knew! They don't even think I'm evasive about it.

S: Do most of your friends know?
C: Most of my good friends, but not too many others — I'm pretty evasive about it.

S: What are your customers like?
C: Most of them do a lot of the same things, like trying to appeal to my vanity. They all say stuff like, "Oh, you're so beautiful! Can I take you out sometime?"

S: Sounds like he must have been quite a good tipper!
C: Actually, no, he wasn't. He was just drunk.

S: That's a helpful hint for anyone who's a wannabe dancer.
C: Yes, it can happen.

S: So what's the craziest thing a guy has ever asked you to do there?
C: Probably to engage in a threesome. I just told him to leave me alone. Also, a porn filmmaker came in once and tried to shoot some video of us. Oh wait, one time a really scary guy, about 300 pounds and drunk off his ass, asked me to go home with him. Of course, I told him no way!

S: Let's talk about the industry in general. A lot of people think that exotic dancing is degrading to women. How do you respond to something like that?
C: It's a controversial issue, but it's just not true. I think modeling and advertisements are a lot worse for women, but everybody accepts those as fine and good. At least with dancing, you're the one who's in control.

S: How about illegal activity at the clubs?
C: To tell the truth, there's not as much of this as you'd think. You do get flashing a lot, which is when a girl pulls down her G-string. It's illegal, but a lot of girls make their money that way. Everything else is fairly clean.

S: So you're saying full nudity is not allowed?
C: If a club serves alcohol, then it's topless only. A few places are all nude, but you have to bring your own alcohol if you want to drink. Most places in Philadelphia, including the one I'm at, are topless only.

S: What do you typically charge for lap dances?
C: The place I work at doesn't do lap dances, but the bigger clubs all have them. Usually it's $20 for one song, and the dancer has to tip $5 of this to the bouncer, who watches to make sure that the guy doesn't put his hands all over her. Some smaller places, if they're just trying to start the lap dance thing, they might have the girl do it for three songs... it's pretty rough.

S: The customers probably enjoy that, though. But how does your club make its money without them? Is it all on stage, or do you have back rooms?
C: There are no real back rooms. We're more of a smaller strip bar, and so we really involve the stage. One girl gets up on stage at a time, and she dances for maybe three songs, and then she gets up and walks around afterwards and talks to the guys there.

S: Let's shed some light on a big rumor: Are many of the girls bisexual or lesbians?
C: It's true. A lot of them are bi, from my experience anyway.

S: Do they ever carry this out on the stage?
C: No, they're actually not supposed to do that. Girl on girl is something that you have to be specially zoned for. We can get in trouble for it. Sometimes the (Liquor Control Board) will come in undercover and try and trick girls into doing things that they're not supposed to.

S: Has your place ever been busted before?
C: I'm not really sure. But I know other places have. That's where that whole license thing comes in. But most smaller bars like the place I work at are OK because we don't really advertise. You either stumble across them, or somebody tells you about it.

S: So it's a pretty regular clientele at your place?
C: Yes, smaller bars get a lot of regulars. I recognize most of the people.

S: Anyone from Penn ever come in?
C: (laughs) Yeah. A staff member came in a couple times, and I recognized him. I was worried at first, but he didn't say anything to me, and then I realized it was no big deal. No students yet, but it's probably bound to happen eventually.

S: Do you ever do bachelor parties?
C: I've done a few private parties, but not bachelor. Though bachelor parties are definitely interesting. Guys come to expect more than they do at the bars and clubs. Real professional bachelor parties are very short, maybe an hour, but they usually end with a girl-on-girl show, which is like full sex. It's a private party, and not in a public area, and so there are no rules regarding that kind of thing.

S: Do you know any other Penn students who dance?
C: With 5,000 girls on this campus, I'm sure there are a few. Apparently it's a top fantasy for women.

S: I bet a lot of guys would like to hear that.
C: It's true — I read it in Cosmo. It's all about the power surge.

"If you have a good body and at least some of the skills, [exotic dancing] can be pretty lucrative."
Hip hop y'all

To the top y'all

The Roots personify the modern American art form

"Hip hop," Black Thought's dreadlocks sweep across the phone, "is the love of my life."

Black Thought pronounces every word with condescending bite, insulted by the sheer obviousness of the question. The room falls quiet before a chorus of laughter busts out — the voice has spoken and its crew relates.

It's elementary. Five albums and the Roots still have to explain their philosophy, their foundation, the essence of their everything?

Frustration with Vibe.com's predictably glossy question is getting the best of Kamal as well. He waits mischievously to weave the Okayplayer.com name into each of his mocking responses, keeping the room alive with proud camaraderie.

Hearing Vibe and Okayplayer—a rising start-up site for music fans — in the same sentence offers disorienting contrast — it's commercialism versus family.

Hip hop is not Moët Chandon, Bentleys, supermodels and Caribbean photo shoots. Hip hop is not links of ice, fur coats and Versace.

Hip hop is an ideology. There are no "sort of" Roots fans. For those who keep their ears open, it is a way of life, transcending sound. Their music is only one symptom of the affliction that has grasped hold of them and their audiences alike. Hip hop seeps through all that the Roots do.

Hip hop is Black Thought's grin. Hip hop is Kamal's fingers. Hip hop is Malik B's bloodshot eyes. Hip hop is Hub's cigar. Hip hop is ?uestlove's vision.

Hip hop is Scratch, sitting alone onstage long after sound check is over, making music. Hip hop is Scratch, sitting alone onstage long after sound check is over, releasing his soul and his truth, possessed by their insistent fury.

So tell the people like that y'all
And it sounds so nice
Hip hop, you the love of my life
We busta take it to the top

Hip hop is the Roots.

The anticipation arose as ante froze
I stared off the stage with my eyes closed and dove
Into the deep cosmos

The impact pushed back, the first fine rows

A stoic figure is planted center stage on Hill Field Friday night, no more than a dot in a Seurat-esque blur of neon and darkness. Yet he is the divine messenger of a truth so universal and unadulterated that its ramifications are almost perilous. Black Thought stares into the audience, a tableau of fire which he will shape — imparting wisdom and molding its flames into rhyme and poetry.

The band taps into this inextinguishable heat and Lets the smoke of creation burn from the looming speakers, burn through the awe-inspired crowd and melt the surrounding environs into a picture of tripped-out ecstasy.

Scratch beatboxes at Friday's sound check on Hill Field.

Philly, 1985. Elements of history mix with elements of modern development. A collection of musicians with a jazz mentality adopt the tenets of an emerging art form and fashion their own musical Philadelphia.

The Roots' niadelph has been the residence of countless artists adding their voice to the soundscape. The community is built on the excitement of creation with inhabitants Mos Def, D'Angelo, Amel Larrieux, the Jazzyfatnastees and Common. At the core stands a dynamic group of diverse talent and insuppressible energy where tradition meets innovation and gives birth to the next movement.

"We've got a couple of bands right now, one for Jaguar and another for the Jazzyfatnastees. The band members, they're picking up, we're molding and spoon-feeding them what we do and how we do it," Kamal is slumped back on an art-deco velour sofa; speaking with a paternal vibe as...
Leonard Hubbard, a.k.a. "Hub," shouting to the waiting crowd at Friday's show.

an homage to the team that brought him into beat programming and live performance.

Never forgetting that the life of a struggling musician is both arduous and frustrating, the Roots strive to cultivate Philly's hottest young talents. The cycle of helping out other musicians is in full swing as Eric "Baby Quest" Tribbett sits in for elder counterpart, Questlove, who is currently on leave from the Roots traveling the country as the musical director for D'Angelo's Voodoo tour. As the rhythmic backbone for 6,000 fans, the 22-year-old prodigy held it down tight. The beats jumped from straight-up hip hop to ragga to head-banging rock, requiring a versatility of which few are capable.

"I'm just trying to follow in his footsteps, do everything he did," explains Eric, acutely aware of the expectations embedded in his nickname. The Roots are "great people — pure, genuine people," whose urge to work and keep working is highly contagious. Just the night before, Eric had spent his time (humming in the studio for Scratch's solo joint by Kamal or a freestyle by Malik B.) playing around with a Nerf football. After playing around with a Nerf football, it's time for Eric "Baby Quest" to solo out on his own.

This crisp night air is a far cry from the warm vibe of the Five Spot. Each Tuesday, the Island of Jazz & Funk is crowded and crowded. The Borders of the musical world is a place where the Roots have been become a record company, production studio, online mall and talent scout — the all-purpose music factory. The site is both arduous and frustrating, the Roots strive to cultivate their followers, as the group terms them, can communicate with each other and with the band. Message boards display passionate pleas by fans regarding any number of issues. It isn't unusual to see a heated debate on a keyboard solo by Kamal or a freestyle by Malik B. The site's fast growing success is an epidemic of the powerfully thoughtful glue that binds the Roots extended family.

Candid snapshots of the crew line the borders of the web page: there are D'Angelo's meticulous corn rows, Questlove departing from a tiring flight, and Common tearing it down with Jill Scott at the TLA. Downloadable song clips and live performances wait behind the Real Player icons and the interspersed Internet links. It is a keyhole for the musical voyeur offering glimpses of real life moments, studio outtakes and live recordings.

These gems are released straight to the Web, without the sticky fingers of record companies getting in the way. The Roots have had their difficulties with labels in the past and their allegiance is with the music, not the business. For some reason, commercial music distributors have found it far too laborious to merit marketing the Roots recordings. The albums were too complex, too against the grain, too unique. The dramatic Inception of Okayplayer is likely to transform the role of the standard informational Web site and the music industry as a whole. It will become a record company, production studio, online mall and talent scout — the all-purpose music factory.

Yet, more than a publicity machine, the Roots' Okayplayer is serving as a documentation of the growth of hip hop, one of the most significant musical developments of the last century. People will look to the pages of Okayplayer, as they already probe vintage Rolling Stones for the history of rock and roll, or listen to bootleg tapes of late night bebop sessions to get a glimpse into the development of jazz.

Currently capped at four artists, the site isn't restrained by imagination, but by funds. Given the appropriate monetary support, the site's arsenal could be endless: as it is, Macy Gray, Mos Def and Wyctelf Jean have begged to be included on the ultra-hip roster. Thus we see the struggle that has plagued hip hop from its birth — artists are forced to make the most of their every opportunity, because the restrictive economic structure of the music industry is far more interested in producing a commodity than an art.

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Eric pounds out a rhythm, chiselling his way home, the group members make their way one by one through stunned eardrums into thoughts fresh with perspective, there is hip hop.

Nodding and speaking softly, Black Thought doesn't want his personality to get in the way of his work. Opting for silence rather than gregarious egotism, he expects that we've understood his music. Just as his words are chosen painstakingly in rhyme, the space between them is placed carefully when there's no beat.

"This is our audience," he claims of the crowd populated by Penn students, followers and dis-
Hip hop y'all
To the top y'all

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The band taps into this inextinguishable heat and lets the smoke of creation burn from the looming speakers, burn through the awe-inspired crowd and melt the surrounding environs into a picture of tripped-out ecstasy.

We 'bout to take it to the to the to the to the to the to the to the to the to the to the to the to the to the to the check it out.

To the top.

And the Grammy Award for Best Rap Performance by a Duo or Group goes to... the Roots.

Amidst a flash of smiles and cameras, six men walked to the stage at Los Angeles' Shrine Auditorium. They ascended and accepted the industry's token of validation.

A group who refused to be accepted on any terms other than its own had finally achieved just that. Crowding the podium, they faced the aged rockers, the nascent pop stars and the manufactured impostors, clutched their awards... and returned to Philly.

I remember I saw a little snot-nosed
Rockin Gazelle, goggles and Izod clothes

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### Guster is lost and found

**JEFFREY BARG**

Guster is finally beginning to get the recognition it deserves. Adding its name to the ranks of bands that have built enormous national fan bases through live shows and word-of-mouth hysteria, Guster has taken the next step by releasing an album that will only add to the reputation the band has created for itself.

*Lost and Gone Forever* exhibits Guster's masterful songwriting in a superbly executed album. Guster's style—easy to describe but impossible to categorize—has always been difficult to capture on an album. As primarily a live act, Guster has accomplished more than is imaginable with just two acoustic guitars and a set of bongos. *Lost and Gone Forever* captures the band in its supreme essence by allowing each song's exuberance to shine through its musical intricacy.

The album achieves the quality Guster's live sound thanks to the work of producer Steve Lillywhite, the man responsible for the sound of groups including U2, Peter Gabriel and Dave Matthews Band. By adhering to the style of its live shows, Lillywhite is able to translate and bring out Guster's energy with near perfection.

Virtually all of the tracks stand out as major songwriting accomplishments. Masters of countermelodic harmonies and guitar playing, Ryan Miller and Adam Gardner achieve a flawless balance that maximizes each song's potential with unexpectedly beautiful guitar lines and melodic vocals that give striking resonance to their lyrics. Harmonies are then built upon the strong foundation of Brian Rosenworcel's innovative percussion: fast, furious and, amazingly, played entirely without drumsticks.

Nearly every track on *Lost and Gone Forever* stands out, but each does so for a different reason. As the album twists and turns through the slow, deliberate melody of "Either Way" and the bouncy, contrasting vocals of "Happier," it remains refreshing. Even the fast, pop-laced feel of the first single, "Barrel of a Gun," maintains its edge by adding a typewriter to the multitude of percussion instruments.

With a batch of songs as well-crafted as *Lost and Gone Forever*, the only thing that this band is about to lose is anonymity.

### KMFDM = MDFMK

**SETH ISENBERG**

In the mid-'80s, a group formed that changed the face of industrial music: KMFDM. In May of 1999, it released its last record, *Adios*, and called it quits. Enter 2000: It's a new year, and Sascha Konietzko has reformed his group with KMFDM guitarist Tim Skold, flipping the band has always been difficult to capture on an album. As primarily a live act, Guster has accomplished more than is imaginable with just two acoustic guitars and a set of bongos. *Lost and Gone Forever* captures the band in its supreme essence by allowing each song's exuberance to shine through its musical intricacy.

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A superficial listen will not raise any eyebrows: this is essentially the same group that created the dance-hall rocking "Juke Joint Jezebel." But upon closer inspection, listeners will realize that the group is a bit more of a rock band these days with major industrial ties, in contrast to the old KMFDM, characterized by industrial-goth-dance standard "Get Out of My Head."

The final song in this aural tour-de-force is "Witch Hunt," a blistering defense against the "rock music begets violence" mentality. KMFDM released *Adios* on the day of the Columbine massacre, and to the band, the album gave endorsement advocates an obvious scapegoat: German industrial rock, in the new and improved group, Sascha screams, "Witch Hunt, guilty by association... Witch Hunt, which hunts..."

In a music world polarized by teen-y pop and rap-metal, it's refreshing to see the old guard doing what it does well: making original, poignant music.

 Leslie Nielsen, actor and -street- reader

"There's nothing I like more than kicking back with O.J. Simpson, enjoying an ice-cold 40, and reading the latest copy of -street-."
Reinventing Pantera

VLADIMIR YAKOPSON

While Metallica and Megadeth were messing with their signature sounds, changing settings on their amplifiers and cutting their hair, one band stayed true to its roots. That band is Pantera.

The famous metal group has only gotten heavier since its first major label album, Cowboys From Hell, was released in 1990. Following the success of Vulgar Display of Power (1992), Far Beyond Driven opened at No. 1 when it came out in 1994 — with no support from the radio and in the middle of the media's anti-metal backlash. The Great Southern Trendkill (1996) and a live album (1998), in addition to extensive touring have maintained Pantera's status as the most audacious metal group of the decade.

But how does Reinventing The Steel — the band's fifth studio effort — measure up to the past? Not much is reinvented, but that's all for the better. This album meets the expectations of any fan: the music is heavy, with a healthy does of Texas blues swagger; the rhythmic section is as tight as they come; and the lyrics are as angry as hell breaking loose. These are songs to mosh to. These are also songs of (angry) self-sufficiency. Building on the old familiar lyrics, “My friends are few and far between” and “Be yourself, by yourself/Stay away from me,” Phil Anselmo encourages listeners to “walk through the world by oneself” with “whiskey weed and Black Sabbath.”

“We’ll Grind That Axe for a Long Time” nicely sums up the band’s attitude towards the state of music today. “Everybody chews the gum, then the day, but we’ve never turned our backs on why we’re here” and “Every trend that dies is living proof.” We’ll grind that axe for a long time.

Yet a ballad is noticeably missing from the album. All of Pantera’s efforts to this point have included a starkly beautiful ballad with soul-gripping leads by Dimebag Darrell. Perhaps it “Makes Them Disappear” is meant to fill that role on this album, but unfortunately, it does not live up to “This Love” or “Cemetery Gates.”

While all the songs on Reinventing The Steel are superb, “Revelation Is My Name” is the definite stand-out piece. Stylistically, the song harks back to the familiar chant of “get down, get down.” Sharp rhythmic changes, an awesome bass line, a great solo and bluesy riffs. While Vulgar probably remains Pantera’s best work, Reinventing The Steel also delivers commendably. The cowboys from hell once again prove why Pantera is the undisputed champion of metal.

Ghetto Shakespeare

BENJAMIN FOLKINSHTEYN

The soundtrack to this urban Kung Fu remake of Romeo and Juliet presents a formidable mix of hip hop and R&B by a collection of today’s hottest voices. The album has something for everyone, including tracks by Aaliyah, Chante Moore and Dave Bing.

The sequence of the tracks can be used to narrate the movie plot, opening with Aaliyah’s inspirational “Try Again”; “Come Back in One Piece” by DMX and Aaliyah; and “Rose in a Concrete World” by Romeo. Chante Moore’s “This Love” nicely sums up the band’s attitude towards the state of music today. “We’ll Grind That Axe for a Long Time”

Third-world pop

CHARLES BLACKBURN

Third World Cop is the highest grossing film ever... in Jamaica. The movie depicts the struggle for survival and the battle between law and order in the quest for freedom in the ghettos of Kingston.

And the soundtrack, currently one of the hottest club albums in the world, complements the movie’s gritty style and “crime and punishment” theme with a collection of fiery anthems that combine Jamaican musical heritage with dancehall rerevley. The album consists both veterans and youngsters of the reggae world to deliver the musical accompaniment to this movie, which opened last Friday across the United States. Many of the tracks embody a Caribbean counterpart to cowboys & gangsta rap of American inner cities with angry, antagonistic lyrics calling for insurrection and resistance against oppressive authority.

Revenge mainstays Sly and Robbie team up withBeenie Man to deliver an energetic adaptation of Kool and the Gang’s classic, “Jungle Boogie.” Together they lay down potent rhythms, swinging drum rhythms and heavy bass lines all on top of the familiar chant of “get down, get down.” The Marley Brothers combine their trademark Reggae sound with the hip-hop rhymes of the Ghetto Youth Crew trademark Reggae sound with the hip-hop rhymes of the Ghetto Youth Crew

CASHWORTHY

VH1 Storytellers

What started out as a fledgling network’s answer to Unplugged has tenaciously surpassed its inspiration in power. Focusing on the fact that there is more to music than tablature and choruses, the program urges the artist to share the ache, jubilation and meaning behind their compositions. Presented in various small studios with limited audience space, the intimacy of these diverse sessions is a true privilege to observe. The compilation captures the famed voices of Sheryl Crow and Stevie Nicks dueting on “Strong Enough.”

Alice DeeJay

Who Needs Guitars Anyway?

Alice DeeJay has taken over Envy, Shampoo and Polka Dot Say’s. The Dutch techno phenomenon has hit every club in the States with constantly played tracks like “Better Off Alone.”

Who Needs a Guitar? at 150 decibels and pack everyone you know into small space to achieve a quality club atmosphere for your own personal party.

TRASHWORTHY

Drum FM

Lest We Forget

Sometimes it can be cool to mix urban rhythms with tribal music. The rest of the time it’s just crap. Drum FM, a band/artist that no-one has ever heard of, has tried to take the ritualistic sounds from Bombay to Bangkok and combine them with a drum & bass beat in an “interactive tribalistic session.” Chances are that this won’t be playing in Brooklyn or Bangkok any time soon. The problem is that although Lest We Forget is based on an innovative concept, the actual implementation is pretty terrible. Except for the track entitled “2:1 Song,” which could be rather catchy when accompanied by a Star of David roll, the synthesis of first- and third- world music just doesn’t work well in this production.

Eight Stops Seven

In Moderation

The debut of these young Californians barely makes up in anger for what it lacks in originality. Vocalist Evan Salk-Goff seems constantly in pain, evidenced by his Scott Stapp (Creed) imitation, potato-in-the-throat voice and tortured lyrics. For the most part, the music is by no means pleasant, but sinks dully into the genre of fairly typical hard rock that certainly has its place in pop culture. And despite relentlessly insipid guitar riffs, the chord patterns are sometimes beautiful, as in “Gone Enough” — by far the best cut on the album. Unfortunately, the other, louder songs run together in an inkblot of misdirected rage.

Erica Miller
Ecstasy: The Real Story

To be shaken out of the ruts of ordinary perception, to be shown for a few timeless hours the outer and the inner world, not as they appear to an animal in its instinctual or to a human being obsessed with words and notions, but as the are apprehended, directly and unconditionally, by Mind at Large—this is an experience of inestimable value to everyone and especially to the intellectual.

— Aldous Huxley, The Doors of Perception

GEORGE SCHEER

The idea of opening the mind beyond the limitations of the senses has attracted drug users and intellectuals throughout the ages, from Edgar Allan Poe to Ken Kesey. And although 4,20 is traditionally associated with marijuana, a new potent drug is sweeping the college campuses and warping more than a few Penn students' realities along the way.

Since the advent of LSD in the '60s, mind-altering experiences have been manufactured in chemistry labs and sold to inner city and middle-class homes alike. Ecstasy is now one of the most common designer drugs on today's college campuses, and by understanding the truth behind the drug, healthy and educated decisions regarding its usage can be made.

Designer history

Though a German company patented the chemical compound in 1913, ecstasy didn't break into the public domain until the late '70s and early '80s. The then-legal drug was originally used for psychotherapy and was even sold for recreational use at bars. But in 1985 an emergency ban was placed and ecstasy was classified as a Schedule I drug, making it illegal to possess or sell.

The ecstasy of today has permeated the rave culture. The raves began as underground, all-night parties in England held in warehouses and immersed in secretive measures to prevent public knowledge of their whereabouts. By the late '80s, raves had moved into nightclubs and began to migrate to the United States.

MDMA on the brain

MDMA — the active chemical substance in ecstasy — is a release of the neurotransmitter serotonin in the brain; an increased supply of serotonin results in the euphoric experience associated with the drug. But after the initial high, enzymes react with the increased levels of serotonin, eventually causing a depletion of the chemical in the brain. This not only causes users to"come down" from the trip, it also limits the effects if the drug is taken again. At the end of the trip, serotonin levels are lower than they originally were. This can trigger a feeling of depression, especially when such a mood stands in comparison to the happiness just experienced. And MDMA causes a release of serotonin already present in the brain; it does not create more. So perpetual use of the drug will continue to release and deplete already low volumes of the chemical, leading to more intense depression. Finally, in reaction to the over-stimulation of serotonin, the chemical will shut itself down to cause a decrease in active levels of the mood-regulating chemical.

Ecstasy on the body

The most noticeable effect of the high associated with E is increased body sensations. This results in a desire to touch and feel different textures, including skin and hair. One person relates that "touching anything gave you a feeling not unlike the stimulus that it felt from sex." Another adds that while standing near a fire, the warmth was "smoothing and exciting" to her skin. Because of this phenomenon, ecstasy is often referred to as a "hugging and kissing" drug. A sensation of emotional closeness is also common. Some find a lack of inhibition which leads to better communication, though others feel it can lead to physical dependence and comes with a greater risk of overdose.

And what about the possibility of E laced with heroine? According to the Dance Safe Organization, a group dedicated to promote safety within the rave culture, this is a ridiculous rumor. However, to be on the safe side, it is recommended that people who are just searching for a better understanding of the world, Ken Kesey — considered by some to be the father of psychedelics — moved to the '60s — once lived by Huxley's theory of open-mindedness. Much of the characterization is attributed to his book, One Flew Over the Cuckoo's Nest, came from a series of peyote trips taken while he worked the night shift at an insane asylum. Kesey later began a group called the Merry Pranksters, a collection of happy-go-lucky adventurers who traveled across the country on a brightly colored bus, experimenting with LSD.

And the author held the first Acid tests at the Fillmore in San Francisco, where the Grateful Dead played into the night as people wandered around in a sea of stimuli experiencing their personal LSD trips.

But this same man eventually came to a controversial conclusion about the use of psychedelic drugs, a conclusion that caused his constituents to turn against him. Kesey proposed that once the Door of Perception had been opened, people can go "beyond drugs," or walk through the Door whenever one desires without relying on artificial stimulation. This achievement, he claimed, was a true success for humanity.

But some ecstasy users suggest essentially all they are doing is opening and closing the Door, never learning to walk through it on their own. "I'm finding that ecstasy blurs the edges between fantasy and reality, and maybe what we would see as a dreamstate is what we would experience as reality," writes one user. Others claim that they are more alive and better able to experience the realities of relationships and emotions while on the drug. And as Kesey would suggest, once we have discovered the depth of relationships are discovered, one should work to reproduce this emotional understanding without the use of the drug. The true test of an ecstasy trip is the user's ability to recreate it naturally.

Ecstasy can serve as a gateway to another world that need be opened only once; it is not a golden key to pleasure.

4-20-00 Recipes

HOW TO TURN A HAND INTO A BONG

Take a sip of water.

1. Cup your hands to form an air chamber.
2. Tuck a joint between the pinky and ring finger
3. Hold your head down a little.
4. Let the joint settle into the hand
5. Inhale at the opening between your thumbs.
6. Spit out that disgusting bong water after you inhale.
7. Repeat Step 1.

PORK & BEANS & PO'T SOUP

Ingredients:
1 large pork & beans
3 pineapple rings
4 slices bacon
1/2 cup light molasses
1/2 cup light brown sugar
1/2 bottle Hickory salt blend (an Indian spice)
Preparation:
MIX together in a casserole dish, cover top with sliced lemons and oranges. Place the brew in a cool place for 45 minutes. Serves six.

MARIJUANA WINE

Ingredients:
4-20-00 Recipes

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Ingredients:
2 gallons boiling water (spring water is best).
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Little Jimmy
"The Pawn"

This is the sad but true story of Little Jimmy, a small-town boy who achieved his dream of finding a beautiful girlfriend only to be betrayed by his own body parts. Little Jimmy was victim to a devious scheme, hatched by the criminals below, designed to have him cheat on his girlfriend by being unfaithful with another girl. Sadly, this is an all too familiar story of betrayal, power and lust that toppled the mighty Little Jimmy Empire. The players in this sordid tale all had their own motives for participating in the corruption. The end of Little Jimmy's relationship came on one fateful night over Thanksgiving break...

Friday, November 28, 1997, 10 p.m. An innocent party...

The collective members of Little Jimmy were assembled at an innocent party when Mr. Hand quietly filled up an empty cup with beer and secretly passed the evil liquid to Mr. Mouth, who quickly consumed the satanic beverage and cooperated with Mr. hand to consume 15 more of the aforementioned "Drink of the Damned."

This covert operation was all happening unknowingly to the loyal Mr. Brain. Before he could put a stop to the scheme, Mr. Brain was effectively "taken out" by the actions of Mr. Mouth and Mr. Hand.

1:58 a.m. A not-so-innocent party...

The evil Mr. Beer was having an effect on all of the partygoers and things got bad for Little Jimmy. Mr. Eye spotted Suzy Gardocki across the room and Mr. Heart dealt with the pain. Everyone in Little Jimmy was filled with sadness. Everyone, except for his girlfriend, who was spending a pleasant break with her family. "Hello, Beth? This is Little Jimmy. I have some bad news. I slept with another girl last night," Mr. Mouth said.

Mr. Brain awoke to a frightful scene. Suzy had gained about 40 pounds since high school! Immediately, Mr. Brain knew that he had been tricked by Mr. Groin. It was time for damage control. Mr. Brain ordered Mr. Foot to get Little Jimmy out of there. Then he ordered Mr. Hand to call Little Jimmy's girlfriend, who was spending a pleasant break with her family. "Hello, Beth? This is Little Jimmy. I have some bad news. I slept with another girl last night," Mr. Mouth said.

"Hello, Beth?" exclaimed Mr. Mouth. "I don't want to talk right now," the voice replied.

Mr. Brain knew it was over. There could be no making up for this one. As he angrily surveyed his men, his gaze turned upon the sad Mr. Heart. There was nothing Mr. Brain could say that could help Mr. Heart deal with the pain. Everyone in Little Jimmy was filled with sadness. Everyone, except for Mr. Groin, who peacefully slept... awaiting the next innocent party.

The treacherous Mr. Mouth began to talk. "Hey Suzy, you lookin' fine! You wanna see my trick elbow?"

Then Mr. Trick Elbow worked his magic, bending himself backwards, like he has done so many times for the crowd. Suzy is extremely impressed.

2:13 a.m. A really not-so-innocent bedroom...

Under the direction of Mr. Groin, Mr. Foot and Mr. hand led the young Miss Suzy upstairs to the bedroom.

Mr. Hand, Mr. Mouth and Mr. Tongue lead the initial charge onto Suzy island. Mr. Groin is now extremely excited. After a few minutes of maneuvering by his treacherous henchmen, Mr. Groin personally joins in the activity and completes the betrayal.

11:00 a.m. A day of reckoning...

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moving drama forces the audience to say the least, Steven Diaz's finally unlocks the meaning of his ex- fiancé when he fi-

The University of the Arts, right here in Philadelphia, possesses some of the brightest stars in all of the artistic world. Its accessibility and artistic value make frequent exhibitions not to be missed. This photographic display, featuring the work of 25 up-and-coming artists, is not only diverse and mainstream, but it also looks into the future of art today, presented by the next generation of artistic giants.

Based upon the book Henry James' Washington Square, The Heiress focuses on a father's wish that his daughter not marry the handsome man he believes is after her money, not her precious love. The young girl is torn between love for her father and for her suitor in another production at the ever-changing, always engaging Walnut Street Theatre.

The East Coast premiere of Rocket Man — a dazzling story of one man given a second chance when he finally unlocks the meaning of his existence here on earth — will not disappoint. Described as enlightening to say the least, Steven Diar's moving drama forces the audience members to do some soul searching of their own and will help everyone who leaves the theater to answer their own personal questions of existence. I'm intrigued, you?

THE HEIRESS
The Walnut Street Theatre $8-$35; 8 p.m. through April 30

ROCKET MAN
2030 Sansom Street $22.25; 8 p.m.; through May 7

Victorious? You have got to be kid-

Barnes and Noble
Free; 7:30 p.m.
1805 Walnut Street
If Penn's Philosophy Department doesn't have enough to offer, or if you just have an insatiable hunger for existentialism, metaphysics and psychological egoism, then this is the event for you. Barnes and Noble in Center City will host a philosophy discussion series, guided by top-notch philosophy professors from various universities. Throw on a scarf, grab a cup of Java and whisk yourself down to 18th and Walnut streets for some intense extracurricular activity.

K-FLOOR
Third and South streets $6; 8 p.m.
After grading Pi Lam's Human BBQ and Penn's Spring Fling with gutty performances, Philly's top jazz-rock band is back and rockin' as ever. Last year, K-Floor gained the nomination for best jazz-rock band in the city, and will now face competition from the greatest Northwest for that title. The TLA will be jammin', thanks to K-Floor's strong fan base.

ELTRO, SEELY, NATIONAL SKYLINE
The Khyber
56 S. Second Street
$6; 9 p.m.

Eltro's hypnotic smoothie is like butter. The band is known to set rhythm and will surely draw a large crowd at one of the city's most gaudy venues, the Khyber. This place gets hoppin' and generally draws an alternative crowd, which can be a nice change of pace.

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**LITERATURE**

JOHN EDGAR WIDEMAN
The Kelly Writers House
Free; Monday, 7 p.m.; Tuesday, 10 a.m.
3805 Locust Walk

This literary virtuoso and Penn graduate is the author of Two Cities and other works and was an All-Big basketball player, a Penn faculty member and a Rhodes scholar. Still not impressed? He is also the only man to ever receive the PEN/Faulkner Award twice! Can you say, "talented"? John Edgar Wideman’s appearance at the Kelly Writers House is causing quite a buzz both around campus and throughout the city of Philadelphia. His works are critically acclaimed and his classes were to die for back in the day. An intimate reading will take place Monday night, followed by a conversation and brunch with the author on Tuesday. All of the events are free, but spaces are definitely limited. Be sure to arrive early on Monday and RSVP to fellow@english.upenn.edu for Tuesday’s festivities.

**THEATER**

A MIDSUMMER NIGHT’S DREAM
Prince Music Theater
$25; 8 p.m.
1412 Chestnut Street

Your favorite Shakespeare play is coming to the Prince Theater in the form of an Opera. This bizarre love story is complete with magical love potions, fairies and some really sexy ladies. The plot is a bit complex, featuring all kinds of mixed-up triads and strange forest creatures, but the play is certainly one of the Bard’s most comical works.

**ART**

WILLIAM WEGMAN AND TWO OF HIS DOGS
Friends Select School
Free, Noon-2 p.m.
17th Street and the Parkway

William Wegman is a photographer, and his latest book depicts dogs dressed in high fashion. Exciting! Well, this is a great opportunity to meet the man behind the cameras and ask him why he would ever want to make them Todd Oldham and Anna Sui. Of course, he will probably answer this question before you even have the chance to ask. One never knows—he could be a very interesting speaker.

**SPORTS**

PHILLIES VS. ARIZONA
Veterans Stadium
7:05 p.m.
Broad Street and Pattison Avenue

Although they aren’t yet living up to expectations, the Phils will have a chance to redeem themselves against the division leading Arizona Diamondbacks. Kick back with a cold $8 dollar beer and $6 hot-dog, and watch the hometown boys play America’s Game. For something different than your normal Tuesday-night plans, head on down to Veterans Stadium.

**MUSIC**

INSANE CLOWN POSSE’S STRANGLEMANIA
Electric Factory
$15; 8 p.m.
3421 Willow Street

My worst nightmare as a child was that a “posse” of clowns invaded my room and began to attack me. Of course I woke up, but if I hadn’t, I bet they would have had quite a “stranglemania.” Besides the fact that these guys are ridiculous and scary, their shows must be interesting. It’s stone-cold mental with rep performed by a bunch of guys with beards. If you really don’t want to miss this show but can’t find anyone to go with, go down to the mall and grab a mall-rat with an ICP T-shirt and you are good to go.

DISMEMBERMENT PLAN, TIM KINSELLA, Q AND

NOT U, VITA BRUNO
4040
$6; 7 p.m.
4040 Locust Street
http://www.r5productions.com

Ever wish you could live in Washington, D.C., just because they have the best music scene of any city in the country? I sure have, and this show is my dream come true. The Dismembrerment Plan is fearless and Tim Kinsella hails from such monumental bands as Cap’n Jazz and Joan of Arc. But perhaps D.C.’s biggest up-and-coming stars are the members of Q And Not U, with their extremely catchy brand of punk rock. Straight from George Washington University and D.C.’s very own Dischord Records, Performing first, Slowtime Records’ Vita Bruno will knock your socks off with appearances by ex-members of the Crown Hate Ruin, Kerosene 454 and Boys Life. I’ll sure as hell be there — will you?

OASIS
Tower Theater
$25; 8 p.m.
69th and Ludlow streets

Remember when Oasis was so popular that Noel Gallagher was ready to claim honorary Beatle status? Although its latest release, Standing on the Shoulder of Giants, hasn’t made nearly the splash that their previous album did, Oasis is still around and making music. It’s kind of odd to see a band that could have filled the First Union Center a few years ago playing at the Tower, but this intimate show will be the best ever in Philly for fans that have remained true through thick and thin.

DEEP BANANA BLACKOUT
Trocadero
$12; 9 p.m.
10th and Arch streets

If you’re looking for something different, don’t check out Deep Banana Blackout at the Trocadero. This jam band won’t disappoint you if you keep your expectations low enough, and for a mere $12, this fun night of music can be yours. How are these guys charging that much for each show when this fun night of music can be yours? Come, on guys, you’re not that good.

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215-851-0776
I'M NOT A RACIST

The cartoons we loved as children — OK, and still love — evoke images of innocence and fun. We would never associate the episodes of Looney Tunes, The Gummy Bears, Whitey and Casey Jones with racism, sexism, and violence. But a special one-day presentation of 16mm film projected onto a large screen at the Moore College of Art and Design examines such episodes and cartoons of the past that never made it off the drawing board and into the homes of children across the nation. These extremely racist cartoons, created between 1930 and 1943, are harsh evidence of the racism and prejudice that plagued our nation in early 1900s. Featuring the work of large-scale production companies like Warner Brothers and cartoon favorites like Bugs Bunny, these cartoons are sure to make you cringe. But why, you ask, would these cartoons be displayed at a college of art? The answer is simple: In a period such as ours, in which people think they can escape the past by pretending it never existed, the Moore College of Art and Design realizes that investigating our cultural past teaches us more about our condition today.

CLEVELAND BLOWS

It is not hard to realize the kind of splash that the Who's Tommy made in the music and theater worlds when it hit Broadway. Many felt that rock and roll had no place on the famous stages of the nation's theatrical capital because the genre could not display the types of emotions that the stage was accustomed to. They were obviously wrong. Music is constantly evolving from straight-up garage rock to more electronic rock that in-}

OUT, DAMNED SPOT!

Double, double, toil and trouble, fire burn and cauldron bubble... Come on, you know this — one of the better things you had to memorize in school English. Come and see how Macbeth is supposed to be done, this Wednesday at the Annenberg Center's Zellerbach Theatre, when one of America's finest classical repertory theater troupes will perform Shakespeare's sensational tale of hubris and power. Watch the young ensemble showcase its talent with this rendition of the Bard's Scottish tragedy. Since its founding in 1972 by the Juilliard School's Dramatic Division, the Acting Company been known for its fresh takes on classic plays and has become the launch pad for some of the most celebrated names in theater. Take advantage of this fantastic opportunity to see Macbeth like you've never seen it before.

TOGA PARTY

It's a well known fact that Furness is the procrastination capitol of campus, if not the world. So if you're tired of the water fountain and the bathroom just don't do it for you anymore, check out the current collection of work by Edward Lear at the Arthur Ross Gallery. Although best known as the inventor of the limerick, Lear was also a prolific watercolorist who produced some 3,000 landscapes of his travels throughout Greece. Unable to escape his poetic tendencies, Lear's watercolors are the sensitive renderings of a quiet palette wrung by a fine, spidery hand. Infused with greens, blues, purples and the occasional touches of Chinese white, Lear's work captured the tranquil beauty of Greece and its people. From vast mountain cliffs to small village churches and isolated country chapels, Lear's works depict a pre-modern Greece, vanished and long gone. This breathtaking exhibit is definitely worth the wander. It's not like you were actually studying anyway.

BUILT TO ROCK YOUR LAME ASS

Epic guitar, philosophical lyrics and brilliant sharpness form the foundation of this indie-rock band's increasingly popular brand of music. Built to Spill — founded in Boise, Idaho, by frontman Doug Martsch — has built a considerable reputation for itself through a succession of well received albums and highly energetic performances. The band is famed for its live performances and an ability to set a very open-ended, liberating mood, depicting the wide-open spaces typical of the great potato state. The band has had great success with its most recent album, Keep It Like A Secret, and is currently backing the release with a short tour of the East Coast. Fortunately, Built to Spill has decided to grace our humble city and the Troc with its refreshing style and some of the best pop songs never played on MTV. Expect a big turnout to this show, comprised of the same alternative crowd that's generally attracted to this venue. Don’t forget to bring money for water, coat-check, tickets and T-shirts, because the Troc is known to prey on the parched and overheated.