The Lambda Chi Alpha fraternity has had trouble filling its house, located at 3229 Walnut Street, and did not attract any pledges this year.

Under early action, however, students still don't find out if they are accepted by early December, but have until mid-March to respond, allowing them to weigh Brown against other schools.

"It is true that students who applied early action could not apply early action anywhere else," said Nickels. "That had the effect of discouraging students who were qualified to attend Brown and who may have wanted to, otherwise, attend Brown, but choose to apply elsewhere.

According to Brown spokesman Mark Nickels, the change was prompted by an increasing number of applicants who were not all necessarily considering Brown as their first choice. "The early action application process became less of a step that a student felt they had to take, and people have the opportunity to look at other schools first," Nickels said. "It was a testing of the waters for students. Applicants who apply by November 1 don't have as much flexibility as those who apply by mid-December. If you are rejected or waitlisted by mid-December, you may want to consider applying elsewhere. But two years ago, after the National Association of College Admissions Counseling ruled that early action must be non-binding, applications to Brown skyrocketed. In two years, the number of applicants rose by about 10 percent, he said. "That had the effect of discouraging students who were qualified to attend Brown and who may have wanted to, otherwise, attend Brown, but choose to apply elsewhere," Nickels said. "We hope that students who were interested in Brown but did not apply early action, will apply by regular action in future years."
The Lambda Chi Alpha fraternity has had trouble filling its house, located at 3820 North Walnut Street, and did not attract any pledges this year.

Brown abandons non-binding early action

The school said that students took advantage of the policy, even though Brown was not their first choice.

With a pledge class of none, fraternity learns rush's cycles

The Lambda Chi Alpha brotherhood will stay open despite this year's shortage.

Bush proposes raise in health research funds

Penn's research in the biological sciences would likely benefit.

How Penn fares...

The race for NIH funding comes from the NIH.

Total NIH funding

$12.9 bil.

Penn's share of NIH funding

$3.7 bil.

Brown proposes non-binding early action

Under early action, however, students must decide if Brown was the proper school to weigh Brown against other schools.

"That had the effect of attracting students who were qualified," he said. "By going to early decision, this re-enforced the commitment to Brown."

It appears that Harvard has no intention of changing its early action policy, opting instead to rush high school seniors.

The situation will be even smaller for the class of 2006, Randall said that this year's numbers were so small that the Lambda Chi Alpha membership will stay open despite the shortage.

Brown has become the poster boy for conservative Chris-
Forum airs the issues that Penn students rarely address

By Robert Steinman

Penn students last night took the floor to discuss a range of issues at the University.

At precisely 5:30 p.m., a "Town Hall Meeting on Under-Represented Issues," hosted by the Queer Student Alliance and the Alliance of the Latino Coalition, gathered students in the basement of Huntsman Hall to hear the views of student activists and to share their own ideas.

"We want to have town hall meetings because we think the University is not representing all the needs of students," said Rosanna Iran, a junior majoring in molecular biology. "We would like to have town hall meetings, especially the students who are not able to say their opinions." Iran added that because of "the kind of pressure that comes from the student body, "the students in campus don't have a voice on issues that they care about." Iran called for an increase in representation at the University, saying that "the student body itself," McNeil said.

"We're a bit of ignorant of the facts," said Wharton student Arabian. "We have a lot of students who don't know about the University by the Undergraduate Admissions office is handling the fate of the South Asian Baccalaureate," he said. "We want to understand what's happening in the community and to get involved in the conversation that occurred today and what can we do to improve the situation that many students speak about today.""
Penn Web site gets new search engine

By Brett Hays

Visitors to the University's homepage may have noticed something new -- the ability to search www.upenn.edu with Google. The Internet giant, which has been seeking to expand its reach, beat out Yahoo! to win the right to have its search engine indexed by the University's Computing Communications Group. "It would be a disservice to respond to that concern," he said.

The deal, which took effect last week, is one of a number of Google searches available to students and faculty. The search engine's high visibility on the web has prompted the University to consider whether it should continue using the site as a default search engine.

Assistant professor John Richetti agreed with Gross.

"We're providing a link to Google because our users have asked for it," he said. "We also feel that Google is a very high-quality search engine."

Google has indeed the sites of hundreds of universities, both American and foreign, in its University search service. While the basic service is free, paid versions give universities more control over how the search technology is used.

According to University computing officials, the change is in response to concerns that Google was not using the University's control. The new option makes use of an index compiled by searching Penn pages and provides to the University free of charge.

"Assistant professors are happy to have a job in the Ivy League," he said. "They've been doing quite well in comparison with our competitors."

And much like growing differences between full, associate and assistant professors in the Natural Sciences, above the middle in pay for full professors, which includes consultant professors, which includes

According to an online ISC bulletin dated October 10, 2000, "Google really was born on a university campus, so our founders have always had an allegiance to providing this kind of tool to universities," said Cindy McCaffrey, Google's vice president of corporate communications.

"I think what professors do is something with a tighter linkage to the University," he said. "[In English] the other two leagues have always had the same pattern shows up elsewhere."

"That same pattern shows up elsewhere."

"Penn is doing pretty well," Gross said. "It's a little below the starting salaries of our peer institutions."

"Penn is paying about $61,400, associate professors in the Natural Sciences, above the middle in pay for full professors, which includes consultant professors, which includes

Last year, Samuel Preston, Dean of the College, reported that the College reflect the state of the market.

"We don't have control over the price tag," Couch said. "This is an option that makes use of an index compiled by searching Penn pages and provides to the University free of charge."

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The Arts

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calling it too basic for her academic life and what people in academic life need to know.

"The class was met is disturbing.

The 70-foot stage was created to make it easier for Marcavage to move around.

"We deny what he says and we are aggressively answering in court,

Marcavage disagreed with this account, saying he had only requested the standard stage used in Temple demonstrations and that the university invested its money to discreetly persuade an audience.

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A stylistic blend across history

By Oliver Chang

Combining music and paintings, the president of Dumb College enjoined on the sight of event Sunday night at College Hall.

"This is truly a night to let people in to see the band," said Leon Rosenthal, Band's president, who is also the music director of the American Symphony Orchestra.

A large and diverse audience of 40 people gathered in College Hall to listen to the renowned musicologist at the event. Rosenthal described the event as a combination of visual art at the time. The event is titled "Meaning in Music," which was part of the Penn Humanities Forum year-long series "Style."

"You have to show interest in people for them to show interest in you," joked Evan Randall, Lambda Chi's Beta representative.

Brian Bush's proposal leaves many wondering if it can be implemented in the next four years. Since Penn has a great track record, it would make a likely beneficial President.

Robert Field, University of the sciences

"Since Penn has a great track record, it would make a likely beneficial President."

Robert Field, University of the Sciences

"I think he had great ideas about the relationship between art and music. But I think Bush concentrated people for overrating music ability to be the 20th century, adding that listeners during the period were spoon-fed none enough in their music choices.

There is a transfer of art to other areas, he added, depicting generalizations about music as an entertainment art.

But there are no trends on diversity and the invention of recorded sound, he said, pointing out the majority of current music "is actually different musical cultures from the days of the Greeks."

The audience had the chance to respond in question and answer period where much of the talk turned to the subject of music performance and the importance of visual listening.

"I thought it was a little bit difficult in the sauce that he didn't talk a lot about what he was talking about," said Artistic Director of Penny Humanities Prom Peter Engstrom. "We were under the impression that it would be more about the Penn Humanities Forum year-long series "Style."

As a result, those brothers knew they had a problem. And Randall said that there are many things that need to be shown to Lambda Chi Alpha.

And Randall said that there are many things that need to be shown to Lambda Chi Alpha.

"We didn't have good organization," he said. "I think just from responsibility and accountability." It's about time another update?

"If you have to show interest in people for them to show interest in you," he said.

Back in January, when only one man attended a first-year class, another second class rush event, the brothers knew they had a problem.

Lambda Chi brothers responsible for rush were not calling back prospective pledges, Randall said. As a result, those fathers and brothers had to decide what they would do next. And many went to Beta Theta Pi, which is trying very to recruit itself in a Penn.

"They have all the money to do the right thing," he said. "I think it's too bad that the Lambda Chi is finding out that there's a hard road to walk.

Later on, Evan Randall and his brothers went to see the show, "and we're really going to want to go there because of the money."

"You have to show interest in people for them to show interest in you," he said.

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"I think he had great ideas about the relationship between art and music. But I think Bush concentrated people for overrating music ability to be the 20th century, adding that listeners during the period were spoon-fed none enough in their music choices."
One neighborhood still hoping for a recount

Last week, after nearly a decade of intensive court battles, Penn's plans for an $88 million project to connect campus centers and the land between them appear to have hit a roadblock. The project, which would involve the construction of a "Palestra Park" in their place, is facing opposition from local residents, who believe it would disrupt the historic character of the neighborhood. The project is planned to connect Penn's facilities, including a dining hall, gymnasium, and tennis courts, to West Philadelphia with appropriate suburban development. The plan concerns the preservation of the land and surrounding structures and the enhancement of quality of life in the southeast quadrant of campus.

The plan has faced opposition from local residents, who believe it would disrupt the historic character of the neighborhood. The project is planned to connect Penn's facilities, including a dining hall, gymnasium, and tennis courts, to West Philadelphia with appropriate suburban development. The plan concerns the preservation of the land and surrounding structures and the enhancement of quality of life in the southeast quadrant of campus.

Penn's plans for the project were announced in 2012, following a long and contentious process that included public hearings and community meetings. The project, which would involve the construction of a "Palestra Park" in their place, is facing opposition from local residents, who believe it would disrupt the historic character of the neighborhood. The project is planned to connect Penn's facilities, including a dining hall, gymnasium, and tennis courts, to West Philadelphia with appropriate suburban development. The plan concerns the preservation of the land and surrounding structures and the enhancement of quality of life in the southeast quadrant of campus.

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In fighting a war against racism, the U.S. military was also guilty of discrimination during World War II.

Last night, Eugene Richardson, a Tuskegee airmen pilot, told Penn employees and community members about the experiences of African-Americans in the U.S. military. The evening was part of the University's celebration of Black History Month.

Richardson, among the first African-American aviators to fight during World War II, noted that "black men have fought in every war for this country," but the "black man was the first person to die in a war for this country" during the Revolutionary War.

"By World War I however, military officials 'forgot to look back,'" according to Richardson. He was the armed forces' first African-American fighter pilot.

During World War I, which stated that "the negro, by nature, is subnormal," some military officials "were afraid of what the French and Germans might think," Richardson said. During World War I, some African American managed to circumvent the "silent rule," meaning that "during the four years I was at West Point, no one spoke to me socially." Richardson said.

During World War II, some African American managed to circumvent the "silent rule," meaning that "during the four years I was at West Point, no one spoke to me socially," Richardson said. During World War II, one graduate of the newly formed Veterinary Corps managed to observe the "silent rule," meaning that "during the four years I was at West Point, no one spoke to me socially," Richardson said.

"The war for this country," adding that "there weren't many students who could speak authoritatively about these experiences," Richardson said.

"A black man was the first person to die in a war for this country." As part of Penn's Black History Month celebration, former pilot Eugene Richardson spoke about the experiences of African Americans in battle during World War II.

However, some University employees were upset that the opportunity to hear such a rare speaker. Nichols Godfieif, director of the Office of Student Conduct, said that "the University has made every effort to circumvent the 'silent rule,' meaning that "during the four years I was at West Point, no one spoke to me socially," Richardson said.

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**Congo peace process shows new life**

The conflict in the Democratic Republic of the Congo, which has claimed the lives of hundreds of thousands of people, has shown signs of new life. Despite continued fighting and political tensions, some observers see a glimmer of hope that a lasting peace might be possible. The various factions involved in the conflict have agreed to a set of principles that could form the basis for future negotiations.

**Amex**

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**S&P 500**

The S&P 500 index decreased by 18.00 points, closing at 1239.94.

**Nasdaq**

The Nasdaq index declined by 55.99 points, finishing at 2151.83.

**Russell 2000**

The Russell 2000 index fell by 4.38 points, closing at 474.37.

**Dow Jones Industrials**

The Dow Jones Industrials fell by 10,423.50 points to 10,273.00.

**30-yr. T-Bond**

The 30-yr. T-Bond rate decreased by 0.03 percentage points, closing at 4.86%.

**Other News**

- **San Salvador, El Salvador**
  - A powerful earthquake rocked the country yesterday, causing widespread damage. The epicenter of the quake was located in the city of San Salvador, but the effects were felt across the region. Reports indicate that infrastructure, including buildings and roads, was severely damaged. There were no immediate reports of fatalities, but injuries are expected. Rescuers and crews have been deployed to assess the damage and begin the recovery process.

- **Seattle, Washington**
  - A powerful earthquake hit the Seattle area yesterday, causing significant damage and injuries. The earthquake magnitude was estimated at 6.8 on the Richter scale. Buildings and infrastructure were severely damaged, with reports of buildings collapsing and roads blocked.

- **Great Heck, England**
  - A high-speed passenger train derailed yesterday, killing 13 people and injuring dozens more. The train was traveling on a route that had been recently upgraded to accommodate faster services. The cause of the derailment is under investigation, but preliminary reports suggest that it may have been caused by a mechanical failure.

- **Greenspan says**
  - The Federal Reserve may cut interest rates to stimulate growth.

- **Train wreck kills thirteen**
  - A high-speed passenger train derailed in the northwest yesterday, killing 13 people and injuring dozens more. The train was traveling on a route that had been recently upgraded to accommodate faster services. The cause of the derailment is under investigation, but preliminary reports suggest that it may have been caused by a mechanical failure.
Livestock disease spreads to Ireland

British and Irish officials are scrambling to contain new foot-and-mouth disease cases. London — Newborn au-
torities are on the alert in the Repub-
lic. They distanced visitors from Brit-
ain yesterday after officials said the
disease was confirmed in Ireland and
England.

"Foot-and-mouth disease is a viral dis-
case that spreads through direct con-
tact or by contaminated material,
"we are on the alert now," said Dr. John
Smith, director of the Irish Department
of Agriculture.

The disease is highly contagious and
affected sheep, cows and pigs.

In addition to the new cases in Ireland,
there are also 12 cases in the United
States.

The virus, which is spread through
contact with infected animals or their
products, can cause fever, loss of ap-
cetite and sometimes death.

"Affected animals show symptoms of
increased breathing and difficulty in
breathing," Smith said.

He added that the disease had not been
found in the United States before this
year.

"We are now on alert to ensure that
the virus does not spread to other coun-
cies," he said.

The disease is believed to have started
in Spain, where it was first detected in
November 2000.

A total of 17 farms in the con-
tinent are under some form of restric-
tion, according to the Irish Department
of Agriculture.

The disease is spread through un-
contaminated food or water.

The virus can also be spread through
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January, 2001
Arthur Ochs Sulzberger, Jr.
Publisher, New York Times

Dear Mr. Sulzberger,

While Palestinian media, schools and officials continue to denigrate Jews and Judaism, the New York Times has continued to downplay or ignore entirely this dangerous reality.

Just one example was a speech by Gazan Sheik Ahmad Halabaya broadcast on official Palestinian television on October 13th. He said:

“They are the terrorists. They are the ones who must be butchered and killed, as Allah the almighty said: ‘Fight them; Allah will torture them at your hands, and will humiliate them....’ Have no mercy on the Jews, no matter where they are, in any country. Fight them, wherever you are. Wherever you meet them, kill them. Wherever you are, kill those Jews and those Americans who are like them....”

Casting Israel’s complaints about Palestinian incitement as dubious, excessive and unwarranted, the New York Times reported the Halabaya speech this way on October 24th:

“Israelis cite as one egregious example [of incitement] a televised sermon that defended the killing of the two soldiers [in Ramallah]. ‘Whether Likud or Labor, Jews are Jews’ proclaimed Sheik Ahmad Abu Halabaya in a live broadcast from a Gaza City mosque....”

Nothing about the virulent fomenting of hatred and the calls to kill Jews!

And Palestinian Authority hate-mongering against Jews and Israelis continues to be an untold story in the New York Times.

When challenged about the coverage of the Halabaya speech, Times News Editor Bill Borders wrote:

“...instances of hate speech in the region do not strike us as unusual or pivotal events.”

We disagree. Nothing is more pivotal to the prospects for genuine Arab-Israeli peace than exposing – and ending – the promotion of anti-Jewish hatred.

The Times cover-up is a dereliction of journalistic responsibility. We urge you, Mr. Sulzberger, to stop excluding news that is not only “fit,” but vital, to print.

CAMERA
CAMERA, Committee for Accuracy in Middle East Reporting in America
P. O. Box 428, Boston, MA 02107
www.camera.org

CAMERA is a national media-watch organization that works to promote accurate, balanced and complete coverage of Israel. Camera believes full and factual reporting on the complex Middle East conflict serves the interests of America and the cause of peace.
for winning the double round-
rament sport was the fact that a tournament
said. "For some of the AD's, it was
the Ivy League." said Dunphy, the Ivy's senior
the necessary six members of the
ceptive season, or 14 games over
able to look at it solely as
face to face in the regular season like
intangibles that come with a tour-
season would be
in fan recognition, and I think it hurts us
not having a tournament hurts
League like we have, you don't want the
tournament... And it's
the point. But I'm kind of in
the middle right now."
Dear Mr. Sulzberger,

While Palestinian media, schools and officials continue to denigrate Jews and Judaism, the New York Times has continued to downplay or ignore entirely this dangerous reality.

Just one example was a speech by Gazan Sheik Ahmad Halabaya broadcast on official Palestinian television on October 13th. He said:

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IT'S A LOVE AffAIR. We are currently accepting applications for the position of New Student Orientation Coordinators. We are seeking enthusiastic, energetic, and organized individuals who are dedicated to helping new students begin their Penn experience off on the right foot. The position of New Student Orientation Coordinator includes responsibilities such as coordinating and leading orientation events, training student employees, and working with the Office of Student Services. Candidates will have the opportunity to develop and implement innovative programs and activities that promote a positive orientation experience. Previous experience in student affairs or related field is preferred. Please submit your application to the Office of Student Services, Suite 102 of Harnwell College House (High Rise East). Visit www.dolphin.upenn.edu/~nec for more information.

The Daily Pennsylvanian

SPORTS

Ivy tourney: coaches for, Athletic Directors against

-TOURNEY from page 16

...that the Pac-10 initially gave up on a tournament in the 1980s because it was financially unsuccessful. But the potentially beneficial philosophies that come with a tournament are far more difficult to explain away. "It would help pay for the last couple of years, on being Penn, when we win the League like we have, you don't want the conference tournament..."

Next year, a decision must be made about the future of the Ivy League's conference tournament. But this year, a decision must be made about the future of the Ivy League. And it is a decision that will have far-reaching implications for the future of Ivy basketball and beyond.

Glen MILLER

Division of Student Affairs, Office of Student Development

RECRUITING FOR PENN

Talk to prospective students on the Penn Hotline in April or visit your high school over spring break.

Penn Hotline Training Sessions:

Wednesday, March 7: 7:00-8:30 pm Williams 205
Thursday, March 9: 6-7 pm Houston Hall, Colkin Room
Wednesday, March 14: 6-7 pm Houston Hall, Colkin Room
Thursday, March 15: 7-8 pm Houston Hall, Colkin Room

Questions? Contact Kate Twist, High School Outreach Coordinator, at ktwist@jan.upenn.edu, or Gwynne Lynch, Director of On-Campus Programs at GwynneL@admissions.upenn.edu.

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Run for the Undergraduate Assembly or your Class Board!!!

Candidates Packages Available NOW!!!

Packets can be found on-line, college houses, Gimbel Gym, and the NEC office.

HURRY!!! Packets due Wednesday, March 7th.

Visit www.dolphin.upenn.edu/~nee for more information.

Questions? Contact Anne Hankey at pennelect@yahoo.com

The Daily Pennsylvanian

Starnaw

Eccentricism and Global Justice

-Wednesday March 7-

Questions? Email nsoQdolphin.upenn edu.
Brown sophomore already an Ivy star

By Sebastian Stockman 

The Daily Pennsylvanian

The Ivy League race is vividly this date mark in this league. Thus far, this season's Ivy League has been the play of Brown sophomores guard Chris Hunt and junior Chamblee Chris Edmonds.

Hunt, a three-time Ivy League Player of the Week, is averaging 23 points per game and is in the top 10 in almost every major statistical category. Edmonds, a two-time Ivy League Player of the Week, is averaging 20.2 points per game and is in the top 10 in almost every major statistical category.

Both are key players for their respective teams, which are both in the mix of the Ivy League race. Hunt has taken advantage of his opportunities to make plays and has scored more than any Ivy League sophomore in history. He has scored 50 points in two games and is in the top 10 in almost every major statistical category.

Additionally, Edmonds has been a key player for his team, averaging 20.2 points per game and is in the top 10 in almost every major statistical category.

W. Hoops' reserves a big part of team's Ivy success

By Sebastian Stockman

The Daily Pennsylvanian

The Penn basketball team is on a roll, currently sitting at 14-2 on the season. However, the team's success has been largely attributed to the contributions of its reserve players.

The reservists have been critical in an even tighter Ivy League race. With just three games remaining, the Quakers are in a good position to secure a spot in the NCAA tournament. However, the team is aware that its success will be determined by its ability to perform under pressure.

"We have a number of good players," said Penn senior guard Glenn Miller. "But we also have a core of players who can make key plays when we need them.

The team's depth has been a key factor in its success this season. The Quakers have received contributions from players at all positions, allowing the team to maintain a high level of performance throughout the season.

Because of a hamstring injury, Penn junior guard Tyler Wiseman will not compete in the triple jump at IC4As, despite also having qualified in the long jump.

Quakers hoping to repeat Heps marks in Boston

By Sebastian Stockman

The Daily Pennsylvanian

The Penn track and field team is looking to recapture past success in the Boston area. Last weekend, the Quakers placed third at the IC4As meet, and this weekend they will compete in Boston.

The team is hoping to repeat its performance from last season, when it posted high scores with a group of runners in the top 10 on Penn's all-time indoor list.

Additionally, the team will have the opportunity to learn more about the best sprinters in the Ivy League.

The Quakers will attempt to compete effectively on their home turf, and they will have the chance to strengthen Penn's toughness.

Because of a hamstring injury, Penn junior guard Tyler Wiseman will not compete in the triple jump at IC4As, despite also having qualified in the long jump.
Brothers reunite in Philadelphia

Philly natives Scott and Adam Solow have carried on a Penn lacrosse legacy.

By Christine Roh
The Daily Pennsylvanian

For senior Adam Solow and junior Scott Solow, Philadelphia is literally the City of Brotherly Love.

Between them, the two brothers have earned three high school state titles, four Penn titles, and both of their names sit at the top of the all-time point list in Lower Merion (Pa.) High School's record book.

Both are also continuing a 30-year-old tradition of their father, Dr. Steve Solow, played lacrosse during his undergraduate years at Penn.

"I was a head coach at that time," Scott said. "It's a tremendously exciting experience to watch your children play on the same field that I played on in college."

But that's about as far as the resemblance ends. Scott's first love was always lacrosse — there is fourth grade and his team. Since my dad played, I decided to give a try and really enjoy playing," Scott said.

Adam, on the other hand, picked up lacrosse only after giving up baseball.

"I started playing lacrosse when I was a freshman in high school. Baseball had always been my first love, but my high school had a terrible baseball team while there, so I always went to the playground. I wanted to be part of that," Adam said.

Adam initially decided to play lacrosse at Dartmouth College, but left the school by the end of the season in favor of the University of Hawaii at Manoa.

"I opted for my parents' alma mater, and after a year was joined by Adam, who decided to transfer to Penn."

"There were no glaring reasons that I left Dartmouth. I have some great memories of Hanover.," Adam said. "It was just the chance to play lacrosse and the Ivy League.

"We went from a rural to an urban campus, and he had to assimilate into a new environment, which was not easy. Scott definitely has been a huge help going through the transition."

Although the team initially lacked the brotherhood the two, the new have distinct roles on the team, both on the field and in the locker room.

"I am first in line and we know Scott as our leader at Penn," Adam said. "But after we got to know him, he definitely had his own identity.

And to everyone that knows both Adam and Scott, the two brothers are clearly two very unique personalities.

"They are as different as you can imagine," Dr. Steve Solow, father of Scott and Adam Solow, said.

"They're as different as you can imagine," their brother said. "They have different ways of playing the game, but Adam is definitely his own style."

"On the field we're definitely very aggressive, you know he's the superstar," Coach Murphy is a little bit more reserved. "We kind of feed off each other."

"He's more introspective and quieter, but he definitely has his inner fire that drives him out on the field."

"They are very different people even though they're brothers," Penn coach Mark Van Arsdale said. "Adam is much more feisty and his emotions come out more on the field, but they are both extremely effective on the field.

"We have been showing, as evidenced by the Penn (tiger) has not been hampered significantly, the coaching staff has received some important additions to the way of defensive coach Mike Murphy and goalie coach Brian Dougherty. Lannoo sites the presence of the new coaches as a reason for optimism this season."

"Expect the revised offense to be more active this season," Van Arsdale said. "The team has a lot of depth from high school and the offense has a lot of the wins we had together, and being able to walk in that success with him."

"Even their coach recognizes the brotherly love," Scott said.

The Quakers will have to find new offensive players are in a position to fill the leadership void left by the graduation of key players in the offensive half."

"One of the big reasons is the chemistry between our defense and our offense, making adjustments, the Solows realize that it will ultimately make them better players.

"We started to know each other better, and it allows us to work together on the field.

"The chemistry is something we have to continue to work on," Scott said. "I want always be at Penn and I always want to be able to do everything that we can at whatever cost."

Revamped M. Lax new coaches, new attitude

M. LAX from page 15

last season's close losses into this campaign."

Unfortunately for Penn, it does not have any star players to add to this year's lineup. The loss of fresh talent is especially disappointing after the departure of one of last year's leading scorers, Peter Janney. The Quakers will have to find someone to fill the void left by Janney's exit, and it doesn't help that none of the potential replacement players are in a position to fill his shoes.

Middlefield Dave Dolaney might be the most promising of Penn's five-year players.

"He's probably the only freshman who is making me believe. He's more active and he's good in the junior midfield." Coach Mike Lannoo said.

"But there are absolutely no superstar-type freshmen."
Adrij, Oradia diya look to break records again in final meet

"I felt like I should be able to do a little more relaxed than Heps in the last two weeks. Whether that's true, I don't think so," Tenisci said. "But I'm sure it's easier to concentrate and plan for the meet that way.

"It's exciting because I've never been this type of meets. I've never really made the team for this type of meet. I've never really had that much expectation to be honest."

While Adrij and Oradia diya will look to break one more record, breaking performances, Penn, friend, and all-attire, Schnell will be looking to establish himself as an up-and-coming star in the pole vault among his East Coast peers. Schnell first qualified for ECACs in his freshman season with a vault of 11' 9", a solid third place finish among 10 vaulters. Schnell is looking forward to the upcoming meet weeks as he and the other members of the Penn track and field team look to build on their ECAC qualification mark at the regional championship.
Cardinals lock up Big Mac

Mark McGwire and the St. Louis Cardinals agreed to a two-year extension worth $16 million on Wednesday, as reported by ESPN.com. The deal ensures that McGwire, 37, missed most of the second half of last season with a knee injury and had surgery during the offseason, but has been healthy this spring. He is expected to play regularly. The Cardinals announced the agreement.

The Cardinals also announced that they would pay McGwire $4 million in 2000 and $6 million in 2001.

McGwire will turn 38 in August and has 499 career home runs. He is 13 behind Jeff Bagwell of the Houston Astros for fourth place on the career list.

The Cardinals were not immediately available for comment.

McGwire, who has played his entire career for St. Louis, had 36 home runs and 86 RBIs in 2000, his first season as a full-time first baseman. He set a major league record by hitting eighth consecutively.

McGwire and the Cardinals agreed to the contract in February while McGwire was on a trip to Japan. The deal was reported by ESPN.com.

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**SPORTS**

**TOMORROW**

Only he two meet until the Palestine hosts the EWA Wrestling Championship. Read a preview in tomorrow's DP.


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**Conference tourney or not?**

Starting next spring, the Ancient Eight will be the only league without a postseason basketball tournament.

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**IC4As loom for ailing M. Track**

Two Quakers stars are hobbing into the East's top meet.

By Dan McDermott

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**The team behind the team**

The Penn women's basketball team has thrived, thanks in part to "The Chargers." By Aaron Searson

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Rare Finds
History's alive on the one floor of Van Pelt you haven't visited

Chris Rock
The illustrious 'SNL' alum shoots off some snazzy one-liners

First Friday
New reviews of Old City's after-class destinations

John Frusciante
The Chili Peppers' guitarist does it solo

Ralph Schwartz
Our confined 'reporter' looks at suicides and fetishes on the Web
There were no victims for my stealing and it had no negative consequences. It's like something 'illegal,' but then I will try it again. We tech-savvy children of the Internet era immediately reassured her that we were fine and there was no risk. And I'm not an idiot. Shut up. I know that human viruses are composed of genetic material enclosed in protein, not of an attachment full of zeros and ones.

Nevertheless, she's sick and so is her computer — her safety flotation device in this plummeting airplane we call college. Traumas such as these have sent lesser mortals into spirals of despair and self-reproach. She swears that she never — ever — opened an attachment called "fucking_with_dogs." But let's be honest. She can't seem to find a cure anywhere. The wily virus her computer contracted effectively frustrates her attempts to debug the machine. And don't hold your breath for an ITA. Likewise, her visit to the Student Health was a waste of time, even aside from the obligatory too-damn-long wait. The doctor didn't manage to get to the bottom of the problem, despite a thorough examination.

**Doctor:** Are you having sex? Tell me in vast detail about your menstrual cycle.

**Friend:** I am not pregnant.

**Doctor:** Do you force yourself to vomit? How much do you weigh? Are you on a diet?

**Friend:** I am neither anorexic nor bulimic.

**Doctor:** Are you suicidal?

**Friend:** No, I did not self-inflict the stomach flu.

Suicidal? She's getting there. But on the plus side, she escaped Student Health without a rectal examination. Most likely the convergence of the viruses plaguing my friend and her computer is just a coincidence. It is also somewhat likely that the frustration of spending her non-existent free time fixing a problem caused by someone with far too much free time pushed her over.

Regardless of the origin of my friend's flu, at least I know I'm safe. Even the assholes who think it's funny to write code that will screw up the hard drive of people they've never met, because they have no friends, or life, or reason to exist, won't waste their time writing a virus for my computer. I have a Mac.

**Sydney:**

**T**: My friend caught a computer virus this week and has been running a 101-degree fever ever since.

**OK, OK.** There are fundamental differences between humans, computers and the viruses that affect the two.

Last year, in fact, my entire family had a big laugh at my grandmother's expense. She called my mother in a state of panic over a CNN news story about viruses. According to the reporter, the rampant networking and e-mailing in college dorms created an environment where viruses spread like poison ivy at an orgy. My grandmother worried that I — an innocent freshman who had yet to develop an immunity to these mysterious bugs — had caught one.

We tech-savvy children of the Internet era immediately reassured her that we were fine and there was no risk. And I'm not an idiot. Shut up. I know that human viruses are composed of genetic material enclosed in protein, not of an attachment full of zeros and ones.

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Then, there's the off chance that by sheer brain power and insanity — and frankly, like many of us, my friend has been a few pages short of a bulkpack for more than a little while — my friend psychosomatically caused her symptoms, in sympathy with her beleaguered computer.

Regardless of the origin of my friend's flu, at least I know I'm safe. Even the assholes who think it's funny to write code that will screw up the hard drive of people they've never met, because they have no friends, or life, or reason to exist, won't waste their time writing a virus for my computer. I have a Mac.

I used to have a terrible guilt complex. If ever I did something "wrong" I would get really upset and most likely turn red and be all ashamed.

It must have been something bred into me at a young age, the sense of being bad, the internalization of what's right and what's not.

Perhaps you could call it a good upbringing. Perhaps.

But now, things have changed. I just don't give a fuck anymore.

Sure, there will still be a second or two when I'm upset if, say, I got caught doing something "illegal," but then I will try to rationalize it. I'll tell myself that what I did had no negative consequences. There were no victims for my crimes.

Or, if there were people that indirectly suffered, I'll explain that my transgression was a protest against corporate greed and that by making an extra copy of that CD, I was standing up to the men in the suits.

But the old adage that excuses are like assholes — everyone's got one — holds true.

I downloaded from Napster and I know that I'm screwed over by the music industry by doing so.

I could argue that, by decreasing artists' royalties, this will reduce the incentives for new talent to produce mainstream crap and actually force them to focus on the music itself.

But I won't. I'll just try not to be in those situations any more.

I'm also going to try, along with the rest of the Street team, to get some rest over the next few weeks.

We are getting a greatly deserved break and won't be returning until after spring break. But while we are sunning on the beaches of Mexico, and New Jersey, we will also be thinking about you and how we can brighten up your Thursdays.

Coming after Spring Break will be our Fling kick-off event, Battle of the Bands, the winners of our high profile Literary Contest and, you know, the other stuff that we pack into Street.

Our bags are packed, we've remembered our toothbrushes and we're ready to go.

And we won't feel guilty about it either.

from the editor

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Last year, in fact, my entire family had a big laugh at my grandmother's expense. She called my mother in a state of panic over a CNN news story about viruses. According to the reporter, the rampant networking and e-mailing in college dorms created an environment where viruses spread like poison ivy at an orgy. My grandmother worried that I — an innocent freshman who had yet to develop an immunity to these mysterious bugs — had caught one.

We tech-savvy children of the Internet era immediately reassured her that we were fine and there was no risk. And I'm not an idiot. Shut up. I know that human viruses are composed of genetic material enclosed in protein, not of an attachment full of zeros and ones.

Nevertheless, she's sick and so is her computer — her safety flotation device in this plummeting airplane we call college. Traumas such as these have sent lesser mortals into spirals of despair and self-reproach. She swears that she never — ever — opened an attachment called "fucking_with_dogs." But let's be honest. Her twisted sense of humor has led her astray in the past. She can't seem to find a cure anywhere. The wily virus her computer contracted effectively frustrates her attempts to debug the machine. And don't hold your breath for an ITA. Likewise, her visit to the Student Health was a waste of time, even ancient immune system too far.

Then, there's the off chance that by sheer brain power and insanity — and frankly, like many of us, my friend has been a few pages short of a bulkpack for more than a little while — my friend psychosomatically caused her symptoms, in sympathy with her beleaguered computer.

Regardless of the origin of my friend's flu, at least I know I'm safe. Even the assholes who think it's funny to write code that will screw up the hard drive of people they've never met, because they have no friends, or life, or reason to exist, won't waste their time writing a virus for my computer. I have a Mac.

I used to have a terrible guilt complex. If ever I did something "wrong" I would get really upset and most likely turn red and be all ashamed.

It must have been something bred into me at a young age, the sense of being bad, the internalization of what's right and what's not.

Perhaps you could call it a good upbringing. Perhaps.

But now, things have changed. I just don't give a fuck anymore.

Sure, there will still be a second or two when I'm upset if, say, I got caught doing something "illegal," but then I will try to rationalize it. I'll tell myself that what I did had no negative consequences. There were no victims for my crimes.

Or, if there were people that indirectly suffered, I'll explain that my transgression was a protest against corporate greed and that by making an extra copy of that CD, I was standing up to the men in the suits.

But the old adage that excuses are like assholes — everyone's got one — holds true.

I downloaded from Napster and I know that I'm screwed over by the music industry by doing so.

I could argue that, by decreasing artists' royalties, this will reduce the incentives for new talent to produce mainstream crap and actually force them to focus on the music itself.

But I won't. I'll just try not to be in those situations any more.

I'm also going to try, along with the rest of the Street team, to get some rest over the next few weeks.
This is Street's final issue before spring break, and in the spirit of the season, we are happy to provide the best hints for how to enjoy a week off from Penn. Whether you're having fun in the sun or chilling at home, here are some tips for making the most of your mid-March respite.

- Mexicans will trade you their women for shiny things.
- If the term "Sexy Sorority Sweetheart" applies to you, be sure to step in front of the cameras for Girls Gone Wild. It's an experience you'll never live down, er, remember forever.
- If you hook up with somebody from Penn over break, you're a loser. Don't you realize that you're supposed to leave your Penn pals in West Philly when school is out?
- Times may get tough. Beer money may run low. Morale may sink. Shooting a man just to watch him die will make you feel a lot better. Then take his money to get more beer.
- Don't worry. A lot of people with gonorrhhea go on to lead happy and productive, albeit sex-free lives.
- Remember the signs of overexposure to the sun before something bad happens. Once Tony Orlando and Barry Manilow start to seem cool, it's too late.
- Don't drink the water, unless it's laced with heroin.
- If you're not going anywhere for spring break, remember: People in the dorms often leave their valuables unsecured.
- While sodomizing your passed-out roommate with whatever's handy might seem like a good idea, it isn't.
- Pimpin' ain't easy. It's even harder when you stay home all day long watching Judge Judy and old episodes of Saturday Night Live.
- If you can't get laid in Jamaica, act really suspicious at customs on the way home. Performed correctly, a full body cavity search can be strangely arousing.

**SNOOPIN' AROUND CAMPUS**

**Rollin' down the street, smokin' endo, thinkin' 'bout Stephanie Ives**

Ever wonder what gangsta-rapper Snoop Dogg would say about Penn? This week, Street tries to answer that question by dreaming up an Interview with the king of gin and juice.

Street: So Snoop, what do you think about Penn's decision not to sell the Health System?
Snoop: Look, I don't know how it is here, but where I come from, you owe someone $800 million, you best find some way to pay it back before some crazy motherfucker goes Mr. 1-8-7 on your ass. Know what I'm sayin'? Man, I saw some shit about this. Penn's commited to academics or something dumb like that. Y'all owe some money to get more beer.

Street: You've been to El Diner. What do you think, man?
Snoop: Look, when it's 3 a.m., and Snoop just got done smokin', Snoop don't want no goddam Mexican food. Snoop just wants a burger and some fries. Mexican food fucks me up. If I'm with one of my hos, I can't be eatin' that shit, know what I mean? I just want to throw my hands in the motherfucker's air and wave the motherfuckers like I just don't care.

Street: Do you think that there's anything that Penn's doing right?
Snoop: Yeah man, I saw that thing y'all did at the end of last semester about that alcohol woman, Stephanie Ives. What's she called again?
Street: The Alchoholic Policy Coordinator.
Snoop: Yeah, that's it. Well, I don't know how much y'all want your alcohol coordinated, but that girl's STUPID fly, dogg. Damn. Snoop wants to have some gin and juice with her!

So that's the word from Snoop Dogg. Sell that broke-ass Health System, Mexican diners blow and Stephanie Ives is stupid fly.

After a couple of weeks of remembering the carefully prepared answers of his advisors, President Bush slipped up a bit this week, and once again gave us a few clues as to what a Dan Quayle presidency may have been like.

"You teach a child to read, and he or her will be able to pass a literacy test."

"It's common-sensical to say to our friends, 'Let's come together, work together, to develop a defense against the true threats of the 21st century.'"

Long live the presidency-type guy.

March 1, 2001
Smoke's

THURS- Quizzo followed by Live Music
Swellbox (stones)
$4.75 pitchers / 75c Vodka Drinks  9-11

FRI- Grad School Happy Hour
8-11
Live Dental School Band
followed by D.J. Styx
reduced prices

SUN- Alan Isenberg

GENIUS OR MADMAN?
Harris' Pollock offers insight
by Marni Fogelson

Pollock
Directed by: Ed Harris
Starring: Ed Harris, Marcia Gay Harden.
Amy Madigan
Rating: R
★★★★★

Pollock intensely chronicles the last fifteen years in the life of tortured and talented artist Jackson Pollock. Starring the charismatic Ed Harris in the title role, the film guides the viewer through both Pollock's artistic progression and his personal life. Glorifying the notion that genius and madness are synonymous, this movie sheds light on how Pollock's alcoholism and unsteady temperament led to his abrupt and untimely demise.

A strong cast (including Val Kilmer and Jennifer Connelly) is headed by the fearless Harris, also the film's director. Marcia Gay Harden perfectly performs the challenging role of Lee Krasner, a fellow artist and Pollock's love for most of his life. Both actors boldly present their characters' true personalities, idiosyncrasies and flaws included. Harris' Pollock is unabashedly unstable and even unlikable at times, but Harris humanely presents the artist's battles with his many personal demons.

Pollock is a serious and beautiful film. Much like the artist's own work, it incorporates moments of clarity and brilliance amidst confusion and tumult. Pollock invites the everyday viewer into the often tumultuous world of the social and artistic elite, and unflinchingly explores the artist's love-hate relationship with his work. The film offers tremendous insight into the artist's motivations for stylistic changes and particular choices. Anyone simply interested in glimpsing into the process of creating art will appreciate Pollock for its complex yet vivid beauty.

The Mexican
Directed by: Core Verbinsky
Starring: Brad Pitt, Julia Roberts, James Gandolfini, David Krumholtz
Rating: R
★★★★

The Mexican barely misses the mark. It overflows with quality, but just falls short of greatness.

J.H. Wyman has written an incredible story that beautifully manipulates three simultaneous plots that not only rhythmically balance tension and relief, but also seamlessly coalesce into a perfectly natural conclusion. Jerry's (Brad Pitt) suspenseful misadventures in Mexico are offset by the light-hearted hostage/kidnapper relationship between Samantha (Julia Roberts) and Leroy (James Gandolfini). Equally, Samantha's terrifying experiences compensate for Jerry's humorous interactions with Mexican stereotypes.

While Wyman expertly weaves contrasting scenes around a gun, director Gore Verbinsky's (Mouse Hunt) inability to find Wyman's beat becomes painfully conspicuous as mildly complex plot turns cause the film to collapse.

And amazing casting falls several yards from its goal as some enormous Hollywood egos refuse to share the screen. Pitt, Roberts and Gandolfini convincingly create their respective characters, yet do not interact. It's a story about relationships that fails to present a single convincing human interaction.

The minimal camera magic in The Mexican allows a respectable cast of actors to join a sensible director and offer audiences an extraordinary story. For such an incredibly big budget blockbuster, this film lies on the verge of legitimate quality.

street ratings guide:
★★★★ Fine Arts
★★ Dental
★★ Lippincott
★ Rosengarten

March 1, 2001
ooms.

Most of the humor is too stupid to be funny, even for little kids. Highlights include Gordon having the cramp beaten out of him by two deaf girls and Gordon falling in a pile of dog shit. But the film's most memorable scene is of Paul Sorvino speaking in a high-pitched voice while his two prosthetic metal testicles tap together. Enough said.

— Paul Sacchetti

**COMPANY MAN**

An all-star cast and a promising script are not enough to make Company Man worth the scant 81 minutes on screen. Allen Quimp (Douglas McGrath), a hapless grammar school teacher in 1960s Connecticut, is in a less-than-spicy marriage. Quimp invents a story about his involvement with the CIA in a not-so-shady scheme to give his wife (Sigourney Weaver) something to brag about. For a comedy that totaled its highbrow humor, the jokes were nothing but trite. The cast was so stacked that it was overwhelming and a hindrance to character development. The only saving grace were a cameo by Dennis Leary as a hostile Cuban Officer and a small role by Bill Murray. It's too bad a good cameo can't carry a whole movie.

— Jo Piazza

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### quick flicks

**BIG DOGS, LITTLE BONES***

**SEE SPOT RUN**

See Spot Run is where Turner and Hooch meets Big Daddy. Except See Spot Run is worse than and not as funny as either of those films. David Arquette leads the cast as Gordon, a Seattle mailman who is stuck playing babysitter for James (Angus T. Jones). James becomes attached to Spot (the FBI's top canine), who finds his way into Gordon's place while dodging two mob agents after a hit is put out on him (that's right — the hit is on the dog) for biting off one of mob boss Sonny Talian's (Paul Sorvino) testicles.

— Rory Levine

**FAITHLESS**

With Faithless, the excruciatingly slow but ultimately thought-provoking meditation on the breakdown of family, director Liv Ullmann seems to revel in extracting torturous pain from the unraveling of a love triangle. Working from a solid script by a legendary filmmaker Ingmar Bergman, the film observes the sinking marriage between Marianne (Lena Endre) and Markus (Thomas Hanzon), as well as her painful affair with David (Kristoffer Henriksson), a close family friend. The movie hits an emotional nerve when depicting the horrific impact on Isabelle (Michelle Glynn), the couple's young daughter. Despite a passionate and fiery performance by Lena Endre as a woman torn between maternal and spousal obligations and her inherent selfishness, the film falls flat because of its failure to connect with the viewer, resulting in 150 minutes devoted to romantic agony.

— Rory Levine

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### on resett

**'ROBIN HOOD: MEN IN TIGHTS'**

_Cary Elwes looks good in lights. Mel Brooks, not so much. Regardless of a predilection for either, Robin Hood: Men in Tights remains hilarious through the 10th viewing. In this Mel Brooks parody of the Robin Hood legend, name-calling, Yiddish jokes and slapstick humor create a fabulous montage of both intellectual and immature comedic instances.

In classic Brooks style, Men in Tights does tend to lay it on a bit thick, but the overuse of obvious humor makes parodic films enjoyable. Robin of Loxley (Elwes), the dashing hero, roams the countryside with his merry men in the hopes of aiding the poor and defeating the rich — the rich being Prince John (an incredibly irritating Richard Lewis) and his henchman, the evil Sheriff of Rottingham (Roger Rees).

In the midst of this crusade for good, Robin tries his hardest to behave heroically (parodying Errol Flynn in an earlier version) and hence, win the love of the fair maid Marion of Bagel (the union of bagel and Loxley is only the start of overused puns). The situation becomes difficult as Elwes offers a humorously bad rendition of Errol Flynn and Mel Brooks is adorned with an elaborate chastity belt. The movie only becomes worse from here, but in such an enjoyable way it becomes a guilty, guilty pleasure.

_Cary Elwes looks good in lights. Mel Brooks, not so much. Regardless of a predilection for either, Robin Hood: Men in Tights remains hilarious through the 10th viewing. In this Mel Brooks parody of the Robin Hood legend, name-calling, Yiddish jokes and slapstick humor create a fabulous montage of both intellectual and immature comedic instances._

—— Rory Levine

### filmtimes

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**34TH STREET MAGAZINE**

March 1, 2001
文化的

谁是第一？

“街道”滑行在首次为第一个星期五画廊预览

by Jennifer Lesko, Janet Kim and Emily Maston

O
nce a month, the small streets of Old City only get
inflamed by the sound of people milling around or
out of shops and buildings. On the first Friday of every
month, the galleries amid all the random furniture stores
have their doors swung open for the night, inviting any-
whoever wants to wander into the works of art for free
and sometimes with beer. As far as galleries go, most have
opening receptions to coincide with First Friday.

Vox Populi
141 N. Second Street
Opening at 5 p.m.
(215) 925-1841

If neo-contemporary were a non-redundant
word, it would describe the kind of visual art that
Vox Populi features. Next to the Clay Studio and just
down from Nexus, Vox exhibits quite modern, de-
definitely experimental and sometimes outright out-
landish, works by local artists. (Clint Takeda, an
artist who just opened a show last week at ICA, also
had some of his imaginative sculptures exhibited
at Vox Populi.) Located on the second floor of the
shabby building, to get into Vox Populi, visitors
must climb up raggedy wooden steps. Through a
plain door lies a large space of white painted brick
walls and white walls jutting out from the edges.
The general look of the place is a bit worn out but
doesn’t stop people from checking out what Vox
has on display. The next exhibitions feature three
artists: Melissa Ho’s “Head vs. Hand” includes
sculpture and drawings all made from paper. Nan-
cy Lewis’ “From Here to Here” consists of paintings
and quirky image drawings that will cover whole
walls, and Kelley Roberts’ “Pageant” includes pho-
tographs of clay content with random back-
grounds. This is the last show at the Second Street
location space for Vox Populi — which has fea-
tured the work of Penn professors in the past — un-
til it finds a new home.

ArtJaz Gallery
Second Street, just north of Church Street
(215) 922-4800

Located in the heart of the gallery district,
the ArtJaz Gallery caters to a slightly different
crowd. While many of the other galleries are
overrun with experimental modern art, ArtJaz
exhibits art with a cultural background. It hosts
the works of many ethnic artists, varying from
African-American to Latino. The space is rather
small, and the framing shop detracts a bit from
the art on display, but the artists that they do re-
ceive speak for themselves. With the most recent ex-
hibition, “Perspectives,” the ArtJaz parallels the works
of two artists, Philadelphia native G. Farrel Kellum
and Andre Guichard from Chicago. While both blend
images of music into their works, Kellum’s collages
of hip-hop artists, broken CDs and Dow Jones Indus-
trial Averages provoke a more guttural reaction to the
role of the individual in the media. On the other hand,
Guichard taps into the aesthetic sense of the viewer
with more serene and happy images. In “Cooling Out,”
he invites the viewer to recall a special moment with
a significant other, and in his collection of colorful jazz
musicians, he adds texture with painted chains in the
shape of trumpets.

Silicon Gallery Fine Art Prints
130 N. Third Street
(215) 238-6062

Silicon Gallery is a simple space: large glass windows
on the outside allow passersby’s to see the rectangu-
lar room and an uneven wooden floor. The gallery ex-
hibits art that at times can be deceiving to the eye
because it is either produced or inspired by the com-
puter.

The enormous IRIS and Epson printers — both used
by artists — positioned in the back of the gallery might
have given that away. The digital art of this month’s
show are actually all created by four artists who work
at Silicon, and so the show is rightly titled “Working
Artists.” Alison Brashaw’s prints combine tea bags
with overlaying text, and Ben Howsen’s blurred pho-
tographs of clubbers is reminiscent of Duchamp’s
Nude Descending a Staircase. The IRIS prints by Adi-
na Segal display a serene seascape, printed on very thin
Japanese paper.

And Jonathan Lewis’ prints are actually candy wrap-
er patterns stretched out to form what look simply
like colored stripes. But make sure to look at it from at
least two feet away, because the intense contrast of the
flat two-dimensional stripes creates the illusion of
depth and bumps on the print.

ArtJaz Gallery
Second Street, just north of Church Street
(215) 922-4800

A banner waving in the wind above two story win-
dows proclaims the location of ArtJaz Gallery. The gallery
is bare-naked with roughly polished hard wood floors,
walls of brick and exposed ceiling beams. White walls
partition it into separate but connected parts. Natural
sunlight bathes the front “rooms” through the enormous
windows with a warm glow. Upon entering, the gallery
seems to have a pretentious air, but after a moment of
wandering through, it feels comfortable and familiar.

The current exhibition, “Philadelphia Stories”
by Philadelphia artist Patricia Ciccolina,
appeals to the Philly-o-phile in everyone. His
fuzzy, softened depictions of city streets and
snowy paths are devoid of people, but not of
emotion. The details of shadows falling across
snow tracks, and the reflection of an awning in a
street puddle freeze moments captured by
the average passerby. Coleman Ciccolina’s
discoveries are few among many that make up the
complexity of Philadelphia.

Hot Soup: Hot Glass Studio and Gallery
26 S. Strawberry Street
(215) 922-2332

Devoid of the quiet sterility of some art galleries,
Hot Soup is a rough, hippie-ish and somewhat
avant-garde space exhibiting glass formations
reminiscent of certain other glass items. The gallery
houses a very small community of glass forma-
tion enthusiasts but is very welcoming. It has a
relaxed and informal atmosphere that even your
pets are welcome to explore. The floors are concrete
with greenish walls in the gallery, taking a depart-
ture from the typical art space. It houses a small
gallery up front that opens up into an unfinished
hot glass studio where the artists work — mists,
oven and all — so that visitors can get a show of
both the finished product and the work in progress.
The gallery is worth the visit just to see the spec-
tacle of glass formation which has all the drama
molten glass should. Opened in November of 1996,
Hot Soup offers classes for the beginning and the
advanced glass worker. Chris Lydon will be the
artist exhibiting this Friday, March 2.

3rd Street Gallery
58 N. Second Street
(215) 625-0993

One of the oldest galleries in the city, 3rd Street
Gallery has been around since the ‘70s. Moving
from several locations on Third Street, the gallery has fi-

nally settled at its home on, well, Second Street. The space
inside is small and can be hard-pressed to arrange the work
in an organized manner, but still has a rather open feel-

ing with simple black linoleum floors and white walls.
Although this may not be the best space the gallery has
ever seen, they seem to make the most of it. Exhibiting a
wide range of work from sculpture and architectural pro-
jects to paintings and drawings, the gallery is a First
Friday staple. This month, Penn graduate Phillip J.
Carroll will have his paintings on display. Somewhat hyper-real-
istic (though not the Derrida kind), the content of his pieces
range from from teacups to traffic lights. Alongside Car-
roll is another fine artist, Rhea Dennis.
culture freak
MYSTERY 'N CHICKEN
The lamest show on earth
by Susanna Goldfinger

Imagine a man in tight snakeskin pants, a goatee and a platinum blond wig. Now picture the worst sixth-grade birthday party ever. Welcome to dinner theater at Dave and Buster's. Even someone genetically predisposed to enjoy sideshows and bad food might still have a hard time suspending disbelief at *A Party to Murder*. This audience-participation play within a play has none of the campy fun of interactive dinner theater classics such as *T'ny n' Tina's Wedding* or *Grandma Sylvia's Funeral*. It is performed by a troupe called the Murder Mystery Players, Inc., and is directed by Denise George. The plot is simple: a socialite named Cynthia invites a bunch of friends to a Murder Mystery Party where, to no one's great surprise, one of the guests, with an irritating Nanny-ish laugh, is killed. The characters then mobilize the sedated audience to help find the killer and solve the "mystery."

If *A Party to Murder* fails to engage the interest or even the attention of the viewer, it is in large part due to the venue. The Show Room at Dave and Buster's is big with a stage meant for normal theater. The actors mingling with the audience are badly lit and un-miked. Noise also comes from the kitchen, and much of the dialogue is lost. The meal was fine. No other word would better describe the caesar salad, grilled chicken breast or prime rib and chocolate mouse. It was a bit pricey considering that drinks were not included but are absolutely necessary to make it through the show.

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March 1, 2001

34TH STREET MAGAZINE 7
Comedian-turned-movie star Chris Rock talks about his latest project and makes ‘street’ laugh

by Nicholas Kruse

CHRIS ROCK ON...

Larry King

“What did I tell Larry King? He asked me about [Robert Downey Jr.] and I was just like, hey man, he likes cocaine. Some people like strawberry ice cream, some people like cocaine.”

I wanted to get laid.” From a simple plan of "laughs and a girl," Rock has become the ideal model of a cross-media star. He starred in Saturday Night Live in the early '90s, and is known now, of course, for The Chris Rock Show on HBO. He is also firmly established as a movie actor, having appeared most recently in Nurse Betty and Dogma.

With Down to Earth, he can add movie writer and producer to his C.V. But for Rock, his multi-faceted career is all part of the same game. "It's no different than doing my TV show or stand-up—both, for the most part," he says. "The challenge is always just to be good. If something's got your name on it, you're going to get blamed if it's bad, so you might as well be as involved as you can be."

For a star known for his ability to jum-prove off the screen with his flamboyant persona, Rock's demeanor is surprisingly calm. Unlike his comedy spots, where his voice bounces up and down, his fans might be surprised to see him in such a family-oriented film. Indeed, Rock laughs about his own self-censorship. "It's a weird movie, because people are laughing real hard... and then when it's over, they're like, hey, that was clean!" Careful not to alienate the fan-base, he emphasizes that this is no change from the irreverent Rock everybody expects. "I don't think this movie is that much of a departure," he says. "It's another side of me—put it that way. No one's seen this side of me. No one's seen me like this." When it is implied that he may be heading toward the mainstream, Rock quickly counters, "Nah, it's a romantic comedy. It's just not an R-rated genre."

After his success on the sappy side of things, Rock continues to branch out. "My next movie is an R—it's a big spy-action comedy movie," he says with the unmistakable excitement of someone who can't wait to get to work. But despite the ever-expanding circles of Rock's career, he knows better than to stray too far from his forte—keeping people amused. "I would co-star in a drama. I just wouldn't star in a drama," he asserts. "I don't think people wanna see me and not laugh."
Put simply, the sixth floor of Van Pelt is the Walter H. and Leonore Annenberg Rare Book and Manuscript Library.

It's home to hard-to-find texts and one-of-a-kind books — many of which are written in languages that neither you nor I can speak, let alone have heard of.

It's also the repository of 11,000 feet — enough to fill 33 football fields — of original manuscripts, handwritten letters composed by famous authors and their lovers and friends, records of lives and New World expeditions from centuries past; and not one sheet of one manuscript of one collection — not one — can be found anywhere else in the world.

Most every famous library has a room or a wing or a floor comparable to the one found at Penn. But there's little doubt that the sixth floor of Van Pelt bears no resemblance to any other part of the library. It is, indeed, a world unto its own, with different policies, different offerings and, without question, a different history.

The elevators on the sixth floor don't open into stacks. They open onto a shiny wooden floor with a rug, flanked by a wall of bookshelves holding titles like *Grammar of the Sanskrit Language* and *History of the Barbary States* and *Nautical Almanac*, surrounded by an all-you-can-know exhibit on Theodore Dreiser.

This might be the one floor of Van Pelt that you've never ventured onto. And really, perhaps you've never had reason to. Maybe you've never had to check something up here for an assignment; maybe you've never even had interest.

Or maybe you've just never known what you could find here.

You could, if so inclined, describe the Van Pelt Library like this: A huge building with a study floor on the ground floor, e-mail friendly computers on the first floor and thousands of books in dozens of languages on floors two through five.

Yes, yes — that's absolutely all true. But it's only half the story, and this story is about the other half.
Van Pelt's sixth floor for the last 10 years.

Michael Ryan has worked as the director of the Rare Book and Manuscript Library on manuscripts, by definition, are unique to the Van Pelt collection; these are but here.

plenty of texts — manuscripts, in particular — that cannot be found anywhere in any other library that didn't have at least one.

A rare book might have only five extant copies in the world. But Penn's rare book room holds plenty of texts — manuscripts, in particular — that cannot be found anywhere but here.

A rare book might have only five extant copies in the world. But Penn's rare book room holds plenty of texts — manuscripts, in particular — that cannot be found anywhere but here.

Some old texts are so famous that they're nothing short of required for a respected rare books library. Upstairs on the sixth floor, for instance, sits an original folio of William Shakespeare's work from 1623. It's popular, of course, because it's Shakespeare, but it's far from being the only one in existence.

"It's a great icon of English literature," says Traister, an English professor who occasionally offers classes on his craft. "Is it rare? I've never worked in a library that didn't have at least one."

Point taken. Still, the truth of the matter is that Penn's rare book room holds plenty of texts — manuscripts, in particular — that cannot be found anywhere but here.

"I tend to find meaning and value in paths not taken, in books not looked at."

One of the world's largest collections of Jonathan Swift can be found on the sixth floor, as can original pamphlets penned by Benjamin Franklin more than 250 years ago, detailing the academic philosophies of the soon-to-be University of Pennsylvania.

There's a Shakespeare collection so massive that it fills an entire room. The study of the Bard and his British contemporaries occupies the Horace Howard Furness Memorial Library.

There are cookbooks from 15th-century Europe in the library's holdings; there are records of the creation of the Institute of Contemporary Art.

There's a Passover Haggadah from 1695, a 14th-century Latin translation of Aristotle, a massive collection of colonial American history; there's information on a Byzantine Easter service from the 11th century written in Greek, the earliest writings of American poet Phillis Wheatley and first-hand accounts of the Lewis and Clark expeditions.

But, again, how do the documents of Theodore Dreiser compare to the 30 Genizah fragments of the Hebrew scriptures taken from the ninth century? Does it even matter?

Any of the rare books and manuscripts are obtained through generous donations. These come mostly from alumni or relatives of alumni or local residents who have something that, for whatever reason, they'd like to give to the Van Pelt Library.

So they call up a staff member like Ryan, Traister or Shawcross. The exchange process — the sometimes easy, sometimes difficult give-and-take — involved in forking over a special belonging then begins.

Ryan, seated in the landmark Henry Charles Lea Library, says he's most often looking for material that's "interesting, offbeat, obscure and not obvious" from potential donors.

"I tend to find meaning and value in paths not taken, in books not looked at."

But beware: donations aren't always easy to procure. It's here that Traister, only half-kidding, tosses in the age-old adage: "There ain't no such thing as a free lunch."

There are many times when a donor gives a gift with a certain expectation — an expectation that may or may not be plausible. Most, for instance, will want their entire collection kept together in one pile, though it might make more sense for the library to split up the books within the collection according to their specific areas of relevance. Most will want a share of the none-too-cheap shelf space or a room named after them or for their donation to be catalogued in a certain way.

"One thing to keep in mind is that a passionate collector basically has strong connections to a collection that no institution can replicate," Ryan explains.

This is precisely why, according to Traister, there's no guarantee that someone who once upon a time had been totally gung ho to relinquish a prized possession won't sour on a deal.

"They have second thoughts. They have cold feet. They want to wait. They say, 'No, not yet.'"

So, yes, book collecting and library building is a business. But, at the same time, no, it's not. Because as much as the rare book room's staff would love to accept a fabulous donation, Ryan makes it a point to remind a seller or donor, right up front, that keeping a collection at home might be the best thing.

"I say, 'Take it with you. See if you can make a deal with the Almighty.'"

Ryan doesn't particularly like to talk dollars and cents and place values on various rare book collections. He says he has no problem spending a "considerable amount of money," which has often meant several hundreds of thousands of dollars. No price is too high. Ryan says, for a purchase to be made if the goods are worth having. As part of the business, the staff will often take
part in auctions to see what materials are available.

Needless to say, there are several ground rules, several basic questions that are always asked before any business is done.

"If they're interested in selling," Ryan explains, "I'll ask them to send me a list, and that quickly separates the wheat from the chaff."

"I won't buy from people I don't know. I don't want to buy damaged goods," he continues. "I have to establish that there is some legitimate reason for these people having what they have."

Traister looks for things that seem obvious but are crucial nonetheless: Size, condition, availability, authenticity, necessity.

"I worry about whether I can afford it but my primary concern is, 'Does the University need it? Will it be useful for research? Does the price strike me as fair?'"

In the case of a document that was priced exorbitantly high simply because of a Theodore Roosevelt autograph, Traister determined that the price was, indeed, not so fair.

Manuscripts are priced according to the entire collection. It wouldn't be sensible to price the individual sheets within the manuscripts, though one sheet — like a personalized letter or a page from a diary — belonging to a collection could sell for as much as $1,000.

One general rule might be this: The more personal, the better. That is, a collection of manuscripts that includes letters from one famous person to another famous person would do well — very well — on the market. That's a virtual guarantee. (By that logic, letters from Ernest Hemingway to his buddy F. Scott Fitzgerald would blow his records through the roof.)

Though the Walter H. and Leonore Annenberg Rare Book and Manuscript Library has plenty of texts and documents that you'd love to get your hands on, it also has plenty of material that you're not quite sure what to do with.

And that's OK, you see, because Traister adheres to the "Wonder Bread theory of librarianship." This means he looks for material that will, simultaneously, contribute information to as many different subjects as possible.

So, for instance, when the library recently acquired The Esther B. Arens Collection of Rare Books in the Culinary Arts — comprised, almost exclusively, of cookbooks from the 15th century up — Traister knew he was getting a treasure that might well be someone else's trash.

It's treasure to Traister because the collection offers information relevant to, among other topics, women's studies, the history of medicine and household behavior — so, all of a sudden, a seemingly straightforward grouping of cookbooks becomes a cherished part of the library.

Traister has a degree from the now-defunct Columbia University School of Library Service, so he's trained himself to be interested in all sorts of different, albeit somewhat obscure, topics. He knows he's serving at least one person out there.

"Can you be unsympathetic to railroads because it ain't Robert Frost? Not in my line of work you can't."

He tells a story of a small book that he bought for just under $1,000 that was added to the massive Lea Library. It's a 1639 imprint from a Franciscan who's writing to his superiors back in Peru. On the one hand, the importance of this incomplete rare book is provincial; the author describes what to do when a Jew converts, as well as how to cook "Roast Jew," so the text obviously speaks to religious studies at the time.

Traister likes the book for its obviously stunning details. But he really loves the book because, more generally, it sheds light — in an original and compelling way — on the printing culture in the early Americas.

And that's precisely the sort of thing he's looking for.

"CAN YOU BE UNSYMPATHETIC TO RAILROADS BECAUSE IT AIN'T ROBERT FROST? NOT IN MY LINE OF WORK YOU CAN'T."

Not surprisingly, the rules are a little bit different on the sixth floor of Van Pelt than anywhere else. Perhaps there's no such thing as being too careful.

For one thing, although anyone who can get into Van Pelt has access to the rare book room, you have to buzz yourself in. You have to use a pencil, not a pen, to take notes on whatever you're reading. A staff member, not you, will search the boxes and the stacks and the shelves for whatever you're looking for. You have to be careful when you're looking at a manuscript from the 17th century because sometimes the binding is so tight that you can't bend it like your average paperback. And you're kindly asked to leave all materials in the room.

"This is the greatest place in the library because you're served," Ryan ex-
What are you doing this weekend?
Guides
Starting on Page 17.

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Ancho-Chili rubbed salmon filet served atop black beans and Mexican rice.

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What is this pepper falling from the plant?
by Justin Lacasse

Interestingly enough, the name John Frusciante remains virtually unknown to many music fans, despite the fact that he has lent his guitar playing talents to one of the most influential groups of the '90s. On such classic tunes as "Under the Bridge," "Give It Away," and "Knock Me Down," Frusciante defined the alternative funk sound that helped the Red Hot Chili Peppers become rock superstars — only to leave the band at the height of their success, unable to cope with their sudden popularity.

Now, Frusciante is once again a member of the Red Hot Chili Peppers, but has chosen to pursue his solo career as well with his latest release, To Record Only Water for Ten Days. This offering follows in very much the same vein as his previous efforts, in that it was recorded exclusively by Frusciante and could not sound any more different than the Chili Peppers.

This time around, Frusciante makes use of synthesizers and drum machines to complement his otherwise relatively sparse compositions. Searing guitar solos and in-your-face funk are in several instances replaced by acoustic guitar and processed orchestration, as heard on the mellow yet powerful "The First Season," or in the gentle strains of "Saturation." Certainly one of the more unique aspects of Frusciante's songs is his voice, at times a forced falsetto and at others a deep drone—obviously lacking any formal training yet emphasizing the highly emotional nature of the recording.

Overall, it is clear that this is not a group effort but instead a personal work from a highly spiritual man with a definite vision. That doesn't mean that the result has any broad appeal, but it's undeniable that Frusciante has something to say. Not something that everyone will want to hear, but something adventurous listeners should appreciate.

FACE IT, BABY
by Brian Lebersfeld

Face to Face takes a break from writing with its latest release, Standards and Practices. The SoCal quartet covers bands such as the Smiths and INXS, and headman Trever Keith takes a bold step in stretching the group's hard-nosed guitar sound into melodic success on songs like "What Difference Does it Make," a Smiths original. Twenty-something head-bangers will get a dose of nostalgia from Face to Face's heavily grungified cover of The Ramones' "The KKK Took My Baby Away."

As bands like Lagwagon and Bad Religion continue to drag on with a new breed of punk, Face to Face has jumped ship with Standards and Practices. The band has been gradually improving its form. As its music continues to mature, it continually separates itself from a genre that has recently shown signs of decline.

The days of true hardcore punk seem to be fading faster than John Wayne into the sunset. Punk shows used to be a fury of release for angst-ridden teens, but today there seems to be more bouncing and less shoving going on in their pits. Even Face to Face, one of the last bastions of pure hardcore punk, feels that it was inevitable.

Standards and Practices marks Face to Face's developed maturity and no-nonsense opinion of punk rock today.
ROCKET AND ROLL
Rocket From The Crypt returns with, you guessed it, a brand spanking new CD
by Matt Volgraf

Rocket From The Crypt
Group Sounds
Vagrant Records

It could be considered a renaissance — a rebirth, if you will, of the true Rocket From The Crypt sound that was perfected on Screamin' Dracula Screamin' lost on RFTC and finally reestablished on the latest LP Group Sounds. The raw rock and roll aesthetic coupled with the attitude of both punk rock and hardcore has returned with all the edge of years past. Rocket's back baby. Oh yeah, they're back. There really is no other way to describe RFTC's sound other than straight-up greaser rock with a modern approach of punk rock appeal. John Reis (a.k.a. "Speedo"), the lead guitarist and vocalist, retains his catchy and unrelenting. Members' side projects— including Speedo's Hot Snakes, a Drive Like Jehu reunion of sorts, and even the Black Heart Procession — prove influential on the Snakes, a Drive Like Jehu reunion of sorts, and even Black Heart Procession. More of the frantic drumming of Dan Rubalcaba (a.k.a. "Ruby Mars") of Clikitat Ikatowi and Black Heart fame, who has nobly preserved the steady backbeat of Atom, the recently retired drummer of old. Gone too is Interscope Records, the proprietor of Rocket's last three full lengths in exchange for the more independent Vagrant Records. Further evidence that Rocket is once again embracing its punk rock, DIY roots.

In what is without question the best product Rocket has released over the past few years outside of its singles compilation All Systems Go 2, Group Sounds follows its own progression from the dynamic "Carnie Voodoo" and "White Belt" to the toned-down "Spitting" and "Ghost Shark" with every extreme in between. It's a development that can be compared to Rocket From The Crypt's own noticeable evolution over 10 plus years that has finally come full circle.

RM: That's a hard one. Because the first half of the record is really punching, just really hard. Then it takes a different direction two-thirds of the way through the record, but it still doesn't lose any of the intensity. I don't think. As far as a conscious effort? Yeah, I think it was to bring in some really tough songs back in the mix. Street: This was all recorded live in the studio, right? RM: Yeah, a lot of it was. Especially a lot of the songs that I recorded on were really pressed for time. So we really had to get in there, and while they were finished songs they still weren't totally completed in the studio. It kind of brought us to the boiling point.

F: I was on rftc.com and it says that you have one arm... now I've seen pictures in albums and you have both arms there. What's the deal? RM: [laughing] No, well, I'm missing my 10 fingers so I have these pointy nails. I guess with Clikitat that was really kind of a joke for us at first but then it was really fun. Black Heart was a conscious effort to do something really simple, dark and mellow like that. I always wanted to be in a rock and roll band though, ya know? Street: Their music is radically different than Clikitat Ikatowi and even Black Heart Procession. Do you consciously try and stretch yourself out into these different types of bands? RM: I don't know. I guess with Clikitat that was really kind of an unexpected band as a whole. It was never planned to be like a fucked-up crazy thing—it just turned out that way. It was kind of a joke for us at first but then it was really fun. Black Heart was a conscious effort to do something really simple, dark and mellow like that. I always wanted to be in a rock and roll band though, ya know? Street: The new album, Group Sounds, is so much more raw than RFTC or even Screamin' Dracula, Screamin'. Was this intentional? There are even hints of Black Heart Procession in the last track, "Ghost Shark."

JOI
We Are Three
Real World Records

Listening to We Are Three is like watching the secret cultural rituals of a distant land. JOI has mixed recordings his brother picked up in Bangladesh villages with his own inspired creations, resulting in a mix of Indian and other Asian harmonies flowing together with an electronic backbeat. To be found in a cosmopolitan restaurant or a more eclectic club, JOI expertly blends spirituality with a killer rhythm and soothing instruments. This album's uniqueness distinguishes it from the rest of the elektronica genre, providing a fantastic listening experience.
— Marni Fogelson

John Hammond
Wicked Grin
Virgin Records

Bringing the blues to one of music's great beat-poets-turned-singer-songwriters, John Hammond's latest reinvigorates a careful selection of classic Tom Waits tunes. Produced by Waits himself, Wicked Grin culls tunes mostly from the middle years of Waits' career, with Ham- mond paying close attention to each song's emotional center and ensuring that his own loose, rootsy guitar playing remains intimately connected with each song's poetic direction. While the music of Tom Waits can be a definitive acquired taste, John Hammond's bluesy interpretations render the songs sweeter, more than without losing their raw emotions.
— Jeffrey Barg
We'll see you after spring break
— street —

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34 JUMP STREET
DARK ANGELS WITH DIRTY FACES
And beautiful, succulent lips
by Garrett Kennedy

With the human ability to control genetics, splicing the DNA of a jellyfish and a monkey to create a glow-in-the-dark fish-monkey, or to potentially alter the course of natural human evolution by splicing human and jellyfish DNA to create a child that no longer needs a nightlight. Some aspects of the inevitable future seem a bit intimidating. I often find myself sitting alone in my room at night, pondering how long it would be before people were crossbred with sheep so that we no longer needed clothes but would be perpetually wooly, or with cows so we could milk ourselves after every meal.

Then, one Tuesday night, all of my fears were abolished.

It was a rather dull night when I was contemplating the future and how scary and amusing genetic engineering could be when I had a vision. It was at 9 p.m. on Fox that I saw the true face of human genetic tinkering. This vision of humanity's future came flying into the screen on a motorcycle, long hair flying behind and hankering to kick someone's ass.

If Jessica Alba, the heroine of Fox's Dark Angel, represents the future of the human race, where human DNA can mix with cat DNA and god knows what else, and the end result somehow turn out like her, then I'm content to live in a future of genetically engineered animal-people.

Alba's character, Max, is the result of government genetic experimenting to create the perfect soldier by means of crossing human DNA with the best traits of numerous animals. The result is a group of kids that are able to run fast, jump high and kick mad ass. While being trained by the government group to become the perfect killing machine, Max and the other children in her squad

STOP THE RACKET
Bouncing Balls in 'Mario Tennis'
by Paul J. Noble

It sounds innocuous. Another Nintendo game where "mama-mia" is the nastiest expletive. Mario games are what Sting is to rock and roll: innocent, happy, the kind of stuff your pediatrician's office was made of — a happy universe, bright colors and a character named Toad (yes, he does look like those bit- ter little things you ate during Flinstuff last year and that made you think that you had been cast into an Inferno that your friends did nothing to help you leave, but just laughed and poured water on you, which wasn't so bad 'cause it put out the fire that the intense heat made you think that you had been cast into an Inferno... never mind).

But mix Mario Tennis with a six-pack and some B.I.G., and you have the most intense glorified Pong ever to be introduced to mass society.

The game's best feature is four-player doubles. Take your three friends and the two extra controllers necessary and wall away at that little ball. Exert your male dominance in a social structure not based on "who you know" or "how much you can drink." Instead, measure your manhood on how many times you can spike the ball into the oppos-

March 1, 2001
KILL THE GIRLS
Ralph Schwartz finds love and death online

Featured Site
http://www.netherworld.com/-spykstra/shockwave

Date: Thu., 1 March 2001
From: Ralph Schwartz <schwartzbewithyou2000@yahoo.com>
To: kapland22@sas.upenn.edu (Dan Kaplan)
Subject: My God

Jesus Dan,
Do you know some sick psychopath named Ollie who gets off on the darkest corners of the human imagination? I guess he's your editor or something and he seems to know me, cause he sent me this e-mail with nothing in the text box but a hyperlink to just about the most fucked-up shit on this side of toddler in the treads of a truck tire: http://www.netherworld.com/-spykstra/shockwave.

To make a long story short, I'm nauseous and not likely to sleep at all for the next few months. Jesus, man, this stuff is deep and I don't mean in the Gwyneth Paltrow sense of the word.

After clicking on the link, I watched as red letters flashed to spell "Morbid? Art." As these words faded the "t" lingered and grew large, becoming the center of a black page. Blood-colored nouns and adjectives appeared staggered down the left—spine-tingling words that repulsed my sensibilities and tingled the curiosity of my darker side: Strange. Murder. Suicide. Nudes/Fetish. I had no idea what to expect.

I clicked on "Strange" first and found shadowy pictures of a boy with metal spikes sticking though the skin above his spine, marking the curving column and making me cringe. There were also images of a bare-breasted woman with wires extending from something unidentified on her paint-blackened nipples.

But it's not like I was Prince Charming. You have something on your cheeks again?

I had not yet guaranteed that I would become an insomniac. Looking at "Murder" and "Suicide" would take care of that. Under "Murder," there were photographs of a young woman, dead and tossed in a dumpster. She wore white, lacy negligee and I could barely see the dark circles on her chiseled face. Her eyes were held in a wide stare and Rigor Mortis had frozen her lips in the last, desperately pleading gasp of her life.

In another, a punk-styled alternative girl lay sliced up and far from alive in a half-filled bathtub. Thick splash- es of blood on the tub's rim suggested a struggle of flailing limbs and red trails leaked from them as lines into the water.

There were also four suicide pictures of the same girl depicting close-up shots of the vertically-sliced arteries of serious self-killers. The fetish pictures involved lesbians on leashes and lots of spiked leather. How predictable.

As it turned out the disturbed mind of photographer Michael Ellen staged all of these scenes and no one was actually harmed in their creation. This fact did not weaken the jolting sensation in my gut nor did it make the images holding my eyelids open at night go away.

Cheers
Ralph

TERRELL QUIMBY by Nathan Schreiber
Terry's kids part 3

I KNEW I NEEDED NEW FRIENDS WHEN MY NEIGHBORS SET ME UP ON YET ANOTHER BLIND DATE

SHE JUST REALLY NEEDS A DATE
YOU HAVE NO IDEA

THEY'RE NOT EXACTLY MARKETING GENIUSES

I HAD TO INTERRUPT HER LIMITLESS VOMIT- SPEAK WITH ESTIMATES OF HOW MANY GOLF BALLS I COULD FIT IN HER MOUTH.

WHAT? I SAID "EVANS MEAN" HE'S A BASTARD

AND WHAT'S EVAN?

BUT IT'S NOT LIKE I WAS PRINCE CHARMING

YOU HAVE SOMETHING ON YOUR CHEEKS AGAIN?

177

WHAT?

I CAN'T LET ME GET IT OFF THIS TIME?

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March 1, 2001
FOOD NEWS

PENN PRESENTS

The Comedy of Errors
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- Drink Specials!!

34TH STREET MAGAZINE
JAMES, West Philadelphia Panhandler

"I don't have a home. I live in the street in West Philly. I sleep in abandoned 'miniums — near 37th and Market — usually I'm there on my own. I have a kerosene heater that keeps me warm... sometimes."

"I have a serious condition — I've had HIV for five years, and I ain't got no kind of income. That's why I have to come out here and do what I do. The HIV side effects make it harder — I'm itchy, scratchy.... I can get weak."

"I'm from New York originally... I was born in uptown Manhattan. I came down here about eight months ago — I was just visiting... I don't really prefer Philly — there's too much problems. Everywhere you go has problems...."

"Some people are more generous, and some people give you attitude — it all depends on who you deal with. I think people should be more generous, you know — I respect anybody, I just don't like to be treated with disrespect. Some of these people, they have enough to spare a little change. It really makes a difference to me, you know. I just want to stay warm and to feed myself, and it's cold out here."

"I would like to get off the street, and get back to New York. There's some help around, with the government and stuff, I just got to get to it."
LOVE LETTERS
Houston Hall Auditorium
8 p.m.; $5; tickets sold on the Walk
shows also playing March 2, 3
When people used to write actual letters with like, paper and pens, it was always associated with lettersweet romance. That's exactly what is going on in A.R. Gurney's Love Letters, a play to be performed by the Arts House Theater Company. The two lovers Melissa and Andrew are trying to find each other through their letters. But wouldn't it be so much faster with cell phones?

ANNIE
Merriam Theatre
250 S. Broad Street
8 p.m.; $25-49
(215) 302-0000
Red-haired orphan finds rich bald dad and only slightly hairier orphan dog. You've probably heard the story a million times, but never quite like this. This story involves songs, and songs you know such as "You're Never Fully Dressed Without A Smile" (something that frat guy tells you when convincing you that "you're basically already naked, you may as well just..." ) and "It's A Hard Knock Life." No, Jay-Z won't be there, but you can sing along in any style you like.

RAISED IN CAPTIVITY
Presented by Penn Players
Prince Theatre
Annenberg Center
3680 Walnut Street
Shows on March 2 and 3, 8 p.m., Saturday Matinee, 2 p.m.; $5
(215) 888-6701
Dear Prison Pen Pal:
(215) 898-6701
$5
3680 Walnut Street
Prince Theatre
Presented by Penn Players
RAISED IN CAPTIVITY
like.

FRI
MEET THE NEELS
Moore College of Art & Design
20th Street and The Parkway
6 p.m.
(215) 566-4515
Aestheticians argue that the personal least qualified to talk about anything other than their art and her work. Richard, Nancy-Hartley and Ginny (the Neels) will answer any questions you have. Not that one. Not that one either. Ugh, you're just gross. She died like 15 years ago!

PHILADELPHIA CEILI GROUP
The Commodore Barry Club/Irish Center
Emil Street and Carpenter Lane
8 p.m.; $13
(215) 248-0502
Harpas are good. Harpistas are good. (Harpistas are bad.) There is this one harpist in the Penn Orchestra who is really cute. These Irish Harps somehow find their way together to the PCG, and they play and drink. Harp Lager, of course.

FIRST FRIDAY
Old City
Galeries, cheap wine, and yuppies. Check out First Friday, but before you do, check out the culture section to see what art is appearing at which galleries. Otherwise, you might find yourself drunk in some loft-style apartment with an up-and-coming investor type trying to figure out where it all went wrong. So don't do that. Keep your eyes off of the prize. Instead, look at art.

LASER FLOYD: PINK FLOYD'S THE WALL 2000
The Franklin Institute's Fels Planetarium
20th and the Parkway
Midnight
(215) 448-1200
A laser show, a hella-hypnotic alchemical experience to imagine that they would fail to bring down the house. Outkast is arguably the most outrageous bands ever, and fatty blunt.

INTIMATE WORLDS:
Masterpieces of Indian Painting from the Alvin O. Bellak Collection
Philadelphia Museum of Art
26th and the Parkway
Through April 29, 2001
"You're so Euro centric!" Tired of yelling these words and not knowing exactly how to prove that there were works of art of significance outside the Ninja Turtle cannon? PMA comes to the rescue. After the flop of an exhibit on Rome in the 18th century last spring, Curator Danielle Mason brings out pieces from 500 years of Indian Art from a prominent Philadelphia collection. This exhibit will simultaneously shut up the classics majors as well as those New Yorkers who think the world responds to their beck and call.

MATTHEW SWEET
Theater of the Living Arts
334 South Street
(215) 336-2000
GA: $15, DOS $18
He wrote that sickeningly well-ti-
tled song "Sick of Myself," with memorable lyrics such as, "In a world that's ugly and a lie / it's hard to even want to try." And apparently he has eight albums in all, including one named after the first (and best!) game ever made for Sega Genesis.

SAT
OUTKAST
Electric Factory
7th and Callowhill
$39.50-$50
(215) 925-2000
Light up the "L" and put the funk in the air. Outkast is arguably the most brilliant duo to grace hip-hop in the past few years. With each of their four albums, Andre, the Parliament-inspired ladies man with a penchant for poetry, and Big Boi, the low-rider bumping thug with a pole for a guitar, they have pushed the artform to previ-
ously unimaginable levels of funk-in-
fused rapping. Considering their flamboyant personalities, it is hard to imagine that they would fail to bring down the house.

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THIRSTY THURSDAY
25c drinks 9-12
$2.00 lagers 12-2

MARCH 2
OUR FAMOUS 32oz.
PITCHERS ARE ONLY
$5.00 from 10-1

MARCH 3
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KEGS & EGGS
12pm-4pm
Harper's Ferry Live
10pm-2am
KARAOKE

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THURSDAY
MARCH 1
THIRSTY THURSDAY
25c drinks 9-12
$2.00 lagers 12-2

MARCH 2
OUR FAMOUS 32oz.
PITCHERS ARE ONLY
$5.00 from 10-1

MARCH 3
9am-12pm
KEGS & EGGS
12pm-4pm
Harper's Ferry Live
10pm-2am
KARAOKE

MARCH 4
MARCH 5
MARCH 6
MARCH 7
MARCH 8
MARCH 9
MARCH 10
SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

All pints $2.00
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$5.00 on Fri, 3-2

$5.00 on Fri, 3-2
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SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

March 1, 2001
I GET A NIGHTLIFE

Paddy's Pub
228 Race Street
(215) 627-3532

Saint Paddy's day is right around the corner — OK, well, not quite. But it's getting close. And it's certainly never too early to prepare.

Paddy's Pub fits the definition of "genuine Irish joint" and is one of Philly's best-kept secrets. A few blocks north of the posh Old City bar scene, and tucked away on a semi-residential block with a breath-taking view of the Ben Franklin Bridge, Paddy's Pub welcomes patrons of all sorts with a smile.

The bar, weathered from years of drink-sliding and rowdy customers, extends down the length of the narrow room. A couple of token booths (for chillin', not for the turnpike) in the back offer a moment's respite, but the crowd frowns upon sitting down.

The décor ranges from the ordinary — various pieces of green, white, and orange paraphernalia — to the bizarre: horse hooves on a plaque, and a stuffed mole-like creature hovering over the friendly bartenders.

The drink of choice is (of course) Guinness, and as the night slips by, the room fills nearly to capacity with drunken masqueraders, local boys and a small group of yuppies in the front. Beer glasses are held high, and the cliquiness of the crowd dissipates as all unite in belting out "Sweet Caroline" and other jukebox hits. It's a great way to end a wild night on a happy note.

—Jennifer Lesko

SUNDAY

PHILADELPHIA FLOWER SHOW 2001

Convention Center
1101 Arch Street
Through March 11
$24 on Sunday, $22 Weekends, $20 Weekdays;
8 a.m. to 6 p.m. on Sundays
(215) 418-4700

Spring is so close to being here. The annual Philadelphia Flower Show offers flower tips for those who do partake the gardening pastime. Otherwise it’s a nice chance to spend the day looking at pretty little flowers.

WWF ROAD TO WRESTLEMANIA

First Union Arena
7 p.m.; $21.25-$41.25
(215) 336-2000

The crazy oafs in WWF’s Road to Wrestlemania plan to tear it up. The Rock will arch his arm, The Undertaker will belt out his theme tune, and Steve Austin will rumble and tumble.

MONDAY

SILENCE OF THE LAMBS

Movie Monday at the Trocadero
1003 Arch Street
7 p.m.; $23.00 - $150.00
(215) 922-LIVE

A census taker once tried to test me. I ate his liver with some fava beans and a nice chianti." And so says Hannibal the Cannibal 10 years ago in the psychological thriller in which FBI agent Clarice is trying to get Hannibal to help her find another psychopath. Watching this with beer before catching the late show to see Hannibal sounds like a scary plan.

PHILADELPHIA FLYERS VS. BOSTON BRUINS

First Union Center
3601 S. Broad Street
7 p.m.; $23.00 - $150.00
(215) 336-2000

The Flyers are pretty damn good. The Pens students who make up Cyber Outreach teach computer classes twice a week at University City High School, and are tackling a national problem on the local level. Trying to improve the economic standing of West Philadelphia residents by teaching them computer skills, these students aren't covering HTML, C++ or even Excel. The syllabus consists of word processing, using the Internet and sending and receiving e-mail. Pretty basic stuff, but vital for older residents in a community where the computing resources exist but are underused.

Conceived of as an Urban Studies project in the fall of '99, the students initially focused on the perceived lack of access to cutting-edge technology in the adjacent community. After extensive research, they found a variety of computer resources in churches, schools and other community centers, and quickly redirected their focus to teaching the skills necessary to use these resources. On a campus where everyone has a computer, anyone can teach these simple but vitally important skills.

And at 36th and Filbert streets, "UCHS is just a few blocks past Xando," Rencic adds.

— Jonah Lowenfeld
Bruins... they're not so good. Well, they're OK, we guess. They're in second to last place in the Adams Division, while the Broad Street Bullies lead not only the Patrick Division, but the entire Wales Conference. Wait a minute... what? The Wales Conference is now called the Eastern Conference? The Adams and Patrick Division don't exist anymore? Tampa Bay, San Jose, Dallas and Tampa Bay have hockey teams? Well, at least there's a classic face-off at the First Union Center on Monday. (What? Where's the Spectrum?)

**TUESDAY**

**ROCKET FROM THE CRYPT**
The Khyber
56 S. Second Street
(215) 238-5888

With a new album in tow (the eighth, in fact), the six-member crew of RFTC from the Crypt is blasting into town. These guys have nicknames; see if you can keep track. One of them is called Speedo, but we're hoping he doesn't wear one at the Khyber. See the music section for a review of the group's latest album and an interview with Rocket's drummer, dubbed "Ruby Mars."

**BODYVOX**
Annenberg Center's Harold Prince Theatre
3680 Walnut Street
7:30 p.m.; $26
(215) 898-6701

Dance company Bodyvox was formed in 1997 by Emmy-winning choreographers Jamey Hampton and Ashley Roland, whose past projects include the 1998 Academy Awards show and music videos for U2 and Soundgarden. Bodyvox is based in Portland, Ore., and explores the possibilities of human athleticism and movement in their theatrical dancing movements. Bodyvox vol

**THE BEST LITTLE WHOREHOUSE IN TEXAS**
Merriam Theatre
250 S. Broad Street
8 p.m.; through March 11
(215) 732-5446

Apparently the best little whorehouse is in Philly and it's not on college campuses, if you know what I mean. The musical about the brothel called Miss Mona's Chicken Ranch is causing quite a stir in the small Texas town, Gilbert. A goody-two-shoes wants it closed but, of course, some of the townfolk want it open. Dilemmas dilemmas. Singing and dancing too.

**WEDNESDAY**

**CLINT TAKEDA AND BRUCE YONEMOTO**
Opening Reception
Institute of Contemporary Art
118 S. 36th Street
6-8 p.m.; free
(215) 898-5911

It's the changing of the guards again. This time two artists Bruce Yonemoto and Clint Takeda will fill the space at ICA. Yonemoto's work doesn't feature the expected paintings or drawings. His exhibit is more like a sit-down show (kind of) because it's actually a video installation. He incorporates many aspects of filmmaking into his work. If that doesn't necessarily interest you, the ICA's Project Space Gallery holds Takeda's creatively constructed animals in the form of painting, sculpture and drawings might stir the mind.

**MAN MEASURES MAN**
Adrienne Theater
2030 Sansom Street
7 p.m.; $20
(215) 569-9700

Man Measures Man... The latter is not a Shakespeare play. Rather it's a contemporary story about two doctors near the end of the Kosovo conflict, and how in mysterious ways, a boy assigns one of the men as his father figure. Then the relationship just gets confusing and interesting for both of them.
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THE CELINE DION COMEBACK TOUR
Presented by Chord On Blues
Irving Auditorium
34th and Walnut streets
8 p.m.; $5

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FRIDAY & SATURDAY

SQUARE MEALS PAST BEDTIME
MIDNIGHT SNACKS & COCKTAILS
FRIDAY & SATURDAY
TILL 2 AM

I AM HUNGRY NOW

MARATHON ON THE SQUARE
19TH + SPRUCE STREETS
RESERVATIONS 215.731.0800
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"Best new addition to the Square"
Philadelphia Magazine
The top five from guides
MARCH 1-7

1. **QUARK BARK FOR CLARK PARK**
Clack Park Festival Benefit
Thursday, March 1
Featuring Stinking Lizzaveta
North Star Bar
27th and Poplar streets
8 p.m.; $7, 21+
(215) 922-8888

"Now say it in Welsh, woman!"

Go to the North Star. Do not pass 43rd Street. Do not collect your winner woolies for this one. It's a benefit concert for Clark Park (located on 43rd and Chester streets) but it'll be held indoors at the North Star. Shewl! — walls and roofs are a godsend for those early March nights. Proceeds from this benefit show go to Clark Park, which is just off of Penn's campus. The park exists as a fertile green space that has hosted community music festivals in the summer for decades. Playing tonight will be that group of West Philly luminaries, Stinking Lizzaveta — a punk-jazz trio famous for providing audiences with a guitar-humpin' good time. Providing a contrast to Stinking Lizaveta's sweaty energy will be the ethereal sensuality of Marina Vittoria, a local singer-songwriter who radiates positive vibes onstage. Also accompanying this frenetic audio feast are Hot Mango Chutney (yum), Nicole Vissaggio and Cassandra Xavier.

2. **NO FRIENDS WITH SALAD**
Fatty Melt Tour
Ominous Seapods, Agents of Good Roots, and Fuzzy Sprouts
Wednesday, March 7
The Upstage
22 S. Third Street
(215) 627-4825

"Yes, I've won my third staring contest in a row...now you owe me head."

The Fatty Melt Tour is coming to Philly, and with it, three capable and fun bands. The Ominous Seapods were playing in all the usual jamband haunts before people were even using the now-hackneyed term jamband. Unfortunately, their live show has suffered a bit — their lead guitarist was recently replaced by an arguably less capable player. Let's hope the new blood can force this seasoned band to change direction. As for the Agents of Good Roots, they're still throwing feel-good jamband in the way that most bands still play the small venues, the Agents really deliver meaningful lyrics and thought-out arrangements. Their famous "Cool Town" (Mistakenly Heard As: "Croutons") song will toss some texture into the already rich salad of music presented. Round out that salad with some Fuzzy Sprouts and there's a fun opening band as well. You can't go wrong with a band that has a song called "Feeling Like A Nihilist." (The Sprouts believe in nnnnothing, Lebowski...except good music.) Don't expect any of these bands to take you to another plane through music. Unless you have some of those strange cigarettes we've been hearing about lately...

3. **SCARE QUOTES**
Onda Latina: New Yor-uba
Saturday, March 3
Painted Bride
9 p.m.; $16, $13.50 for students
250 Vine Street
(215) 925-9914

"Doctor, you say I've got gannawhat?"

Onda Latina. It's not the student dance group. (Penn's dancers are scheduled to appear in two separate performances this Saturday, so if you see a bunch of well dressed women followed closely by stillettto-heeled women jetting from Irvine to Zellerbach, you know who they are.) Instead this Onda Latina — which means Latin Wave — is about the Latin culture, and not the J. Lo's and weird half-Latina artist wannabes. (Those "artists" are worse than Clinton's 1996 election year pan- dering to "soccer moms.") The multi-day "month-long" festival at the Painted Bride encompasses the music, spoken word and dance. Michelle Rosewoman and her drumming background has turned into a show called New Yor-uba. Open to criticism on the authenticity of her Orisha-style and Afro-Cuban-influenced drumming music (anyone who has ever taken an Introductory to Boy Bands and Pop-Music course would understand), Rosewoman nevertheless has a style and intuition that creatively combines her inspirations from the New York Cuban drum masters to the her own jazz techniques to traditional Nigerian chants. As she swiftly plays the piano to her self-composed music, Rose- woman's strong voice adds the ending touch to such a folkloric and infused cultural piece of music.

4. **THE WORKERS ARE GOING HOME**
Weezer
Saturday, March 3
Electric Factory
7th and Willow streets
SOLD OUT

I swear, mommy, my imaginary friend Billy told me if I got on my knees
he'd give me a popsicle.

It all started with "The Sweater Song." Back in the mid-'90s, during the advent of radio-friendly alternative music, they became the kings of losers. Almost the sole founders of the nerds-rock movement that ruled alternative radio for a few years, Weezer has since almost vanished totally, lost in the shuffle of boy bands and pop-music that just aren't any fun. Well, Weezer is still around, and is putting on a show at the Electric Factory March 3. The group may have disappeared from the mainstream music scene for a while, and you probably can't sing along with any of the songs off of its last album. But this is a show that can provide you with that warm, fuzzy, nostalgic feeling. Remembering that first concert in seventh grade, when Mom had to go with you to make sure that you weren't in the wrong element, and the guy behind you lit up a blunt, which was right before your mom glared at you, and screamed to make sure that you weren't in the wrong element, and the guy behind you lit up a blunt, which was right before your mom glared at you, and screamed...now you owe me head."

5. **CYRANO TO PICASSO**
Picasso at the Lapin Agile
By Steve Martin
Arden Theatre Company
Opens Sunday, March 4
40 N. Second Street
(215) 922-1122

Funnyman Steve Martin's first show is back in Philly. His play won him the Outer Critics Circle Award for Best Play and Best Writer in 1995, and since then he's gone on to write another play, WASP, the film Bottlefinger and, most recently, the movie She's the One. In Picasso, the title character meets Einstein in a bar in Paris called the Lapin Agile in 1904. Each is on the verge of creating what will be considered his best work, and although the media differ, the attitudes toward creation are strikingly similar. Some might say this play shows the difference between the United States and the mother country. Michael Frayn's Copenhagen — a complex look into guilt, the Atomic Bomb and Nazi Germany — is best understood by nuclear physicists. But since everyone, including Steve Martin, knows that Americans are stupid Muggles, all anyone has to know to comprehend Picasso is that he invented cubism and Einstein invented the theory of relativity. Capt...