



University ready for dance gala

BY NOELLE MONTPLAISIR
THE GAMECOCK

USC will be hosting the "South Carolina Loves Dance" event at 7 p.m. Friday as a part of the Bicentennial dance gala. The gala is a collaboration of a variety of dance companies from all over the state, headed by the USC dance company.

The event at the Koger Center is part of a yearlong celebration of USC's Bicentennial. The USC Dance Company will perform three dance pieces: "Cry for Peace," with choreographer Kris Cangelosi; "Diane and Actecon," with choreographer Val Salnikow and Marius Petipas; and "Viva Latino," with choreographers Valery Ganiev and Erin Jaffe.

Jaffe's performance will represent ballroom dancing.

"There are many different styles of dances at the gala, such as jazz, ballet and ballroom dancing. It is a very diverse evening with so much to offer. It is a very optimum opportunity to introduce people to dance," said Jaffe, a fourth-year student in the College of Liberal Arts.

In addition to USC performers, dance companies from all over South Carolina will perform, including Ballet Spartanburg, Carolina Ballet,

'USC is proud to host this unique gathering of artists in conjunction with the Bicentennial celebration. These companies share their own unique connections, as well.'

Susan Anderson

Artistic Director of the USC Dance Company

Charleston Ballet Theatre, Columbia City Jazz Company, Columbia City Ballet and The Southern Strut dance troupe. A total of 150 dancers will be performing.

"We are delighted to be participating in this event. It is an honor to collaborate with all different kinds of wonderful dance companies. It is a wonderful opportunity to showcase Columbia's professional dancers," said Wendy Welch, marketing manager for the Columbia City Ballet, the state's oldest dance company, which has developed into the most broadly supported performing arts organization in the state.

"USC is proud to host this unique gathering of artists in conjunction with the Bicentennial celebration. These companies share their own unique connections as well," said Susan Anderson, the artistic director for the

USC Dance Company, which is in its twenty-fifth year.

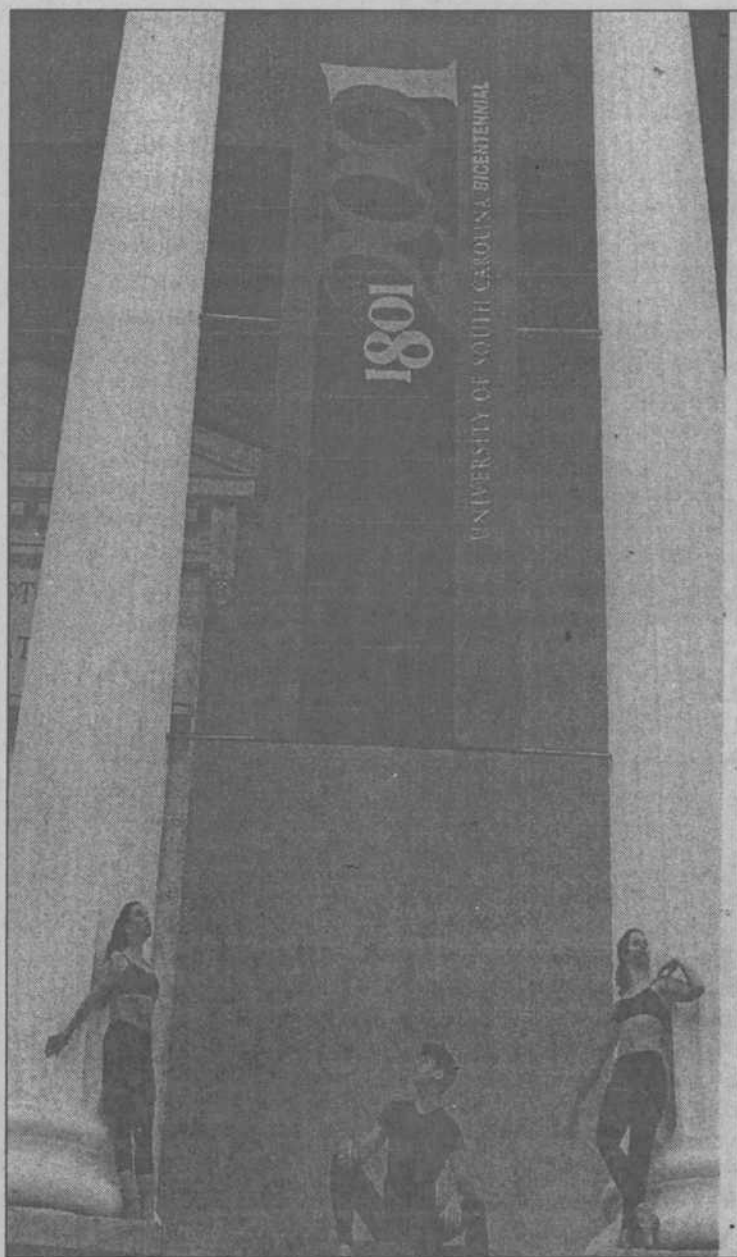
"One-hundred USC dance alumni are invited as well," Anderson said. "South Carolina indeed loves dance."

Co-chairs Norma Palms and Marvin Chernoff also had a great deal of influence on the event. Palms and Chernoff will be leading the finale.

"[The] tireless work of our Bicentennial Commission and committee was greatly appreciated. Special thanks also to Mrs. John Palms and Mr. Marvin Chernoff," Anderson said.

Tickets are \$10 for students, senior citizens, faculty and staff, and are \$15 to the general public. Tickets can be purchased at the Koger Box Office or by calling 251-2222.

The spotlight desk can be reached at gamecockspotlight@hotmail.com



Special to The Gamecock

(From left to right) Sarah Jackson, Jake Alderson and Jennifer Marshall pose outside the Longstreet Theatre on Greene Street. These three students will be participating at the "South Carolina Loves Dance" event as part of the Bicentennial dance gala on Friday.

Wiccans seeking to correct old myths

BY NOELLE MONTPLAISIR
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Wicca 101, a forum for Wiccans to educate the public about their beliefs, is addressing age-old misconceptions that Wiccans say is the cause of discrimination against them.

Wicca is a pagan-based practice that has been the center of controversy for years that has led many Wiccans to remain in the "broom closet."

A USC organization exists to help inform the public about the practice of witchcraft, and it slowly but surely is aiming to keep witchcraft from being such a taboo topic.

Two students of the Wiccan Intercollegiate Coven Association, whose real names are being withheld to protect against further discrimination, discussed the truth about Wicca.

"We're really scared about discrimination," a fourth year College of Liberal Arts student with the craft name Amber Moondust said. "We've had cases where people have lost their jobs due to guilt by association."

Often times, it is the families of Wiccans who bear the brunt of guilt by association.

"We conceal our true names from being printed in newspapers to protect members of our families. My husband knows and supports my religious decision, but I don't know what his boss would do if he found out. My children know, as well, but I don't want them to suffer for my decision at school," she said.

In addition to discrimination, some members have become increasingly frustrated with accusations connecting their practice with devil worship.

"No, we don't worship Satan. We don't sacrifice anybody. We harm none. We are not like the girls on *Charmed*," said the organization's president, a fourth year College of Liberal Arts student whose Wiccan name is Gryphon Song.

Stuffed shirts are scared of Napster

The Hypocrite



Kevin Langston

It's a simple song, I guess, but I wanted to hear it. There's a history behind the theme to *The \$25,000 Pyramid*, but it's solely on a personal level. I wasn't about to hit the local shops in search of it. Instead, I clicked a few buttons and was in pure-listening jubilation. For one minute and seventeen seconds, I realized why the theme to *The \$25,000 Pyramid* is the best game-show theme ever. Thank you, Napster.

I can understand why all the stuffed shirts want to bring this site down. Hell, I know many people who have saved boatloads of money by using this sharing forum rather than paying the obscene price for an album at a record store. From the start, I said I'd never use Napster, but now I'd be lying if I told you that.

I have compiled a few albums from Napster, but I wouldn't say I've become dependent on it. I still shell out too much money on music. The way I see it, I'd rather give the money to the particular store and artist or group.

Napster was simply a place I'd go to find things that I couldn't buy, but I don't frown upon those who might very well exploit it. They have obviously been given a reason to turn their backs on the

recording industry. With overpriced albums on shelves almost everywhere you turn, it's no wonder. If there weren't any used CD stores in town, I'd be joining in with them.

I guess that's what I want the industry to see. Lower the price of your CDs. Napster has proven that it doesn't cost much to make multiple copies of albums. For \$30, I could make 30 new albums from Napster. So why am I expected to pay \$20 for one damn CD? It's atrocious and insulting.

The problem with the recording industry is that it's an industry. It's out to make money, and it will increase the prices until we forget the days when CD prices maxed out at \$15. Usually when a medium gets older, the cost goes down. It happened with tapes, and I assume the same happened with vinyl. So why have we not enjoyed this luxury? Why does the recording industry insist that we're stealing when we download something from Napster? Who's really getting robbed here?

The beauty of Napster is that it's a ready-made database filled with music lovers. I know that if I want to hear "Werewolves of London" by Warren Zevon, I can find hundreds of thousands of people who like the song as much as I do. I love that. We're all connected by the music, and I dig that.

So I guess I'm disappointed when I realize that nothing more will result from Napster other than the recording industry beating down the little guy. What is wrong with people willingly sharing their stuff with everyone else? When did that become illegal? I know

people who buy albums (perfectly legal) and then rip them (technical term) onto their hard drives, convert them to MP3s and begin sharing them with the rest of the world. Where's the problem? Mixed tapes are okay, but mixed CDs aren't?

The glaring idiocy of this crackdown leaves me more disenchanted with the recording industry than I was when I first started using Napster. I get a bad taste in my mouth every time I buy a new album. I know that I might be giving to a deserving band and store, and that's fine. But I also know that somewhere out there, another recording industry stuffed shirt is making money off someone else's art, someone else's message, someone else's visionary, and he doesn't appreciate music like we do. He couldn't possibly appreciate it like we do, or else he'd wise up, ditch the tie and get a faster modem. Again, I ask who is really being robbed. Perhaps the recording industry is upset because we're simply stooping to their level, because we found a way to eliminate them. Sure, our method might not pay the artists' bills, but I doubt they mind seeing the industry lose a few bucks.

I also doubt they mind having their work on display in a gallery of fine collectors, appreciators, enthusiasts, benefactors and lovers of the art or music. Rock on, Napster.

The spotlight desk can be reached at gamecockspotlight@hotmail.com

Hannibal good by sequel standards

BY TUG BAKER
THE GAMECOCK

MOVIE REVIEW

MOVIE: *Hannibal*
STARRING: Sir Anthony Hopkins, Julianne Moore
GRADE: ☆☆☆ out of ☆☆☆

Like *Dracula*, the "Coffee Talk" lady and the inevitable "Whassup!", *Hannibal* Lecter has wined and dined his way into popular culture.

After 1991's Oscar-sweeping *Silence of the Lambs*, it's hard to find an American who doesn't recall the cannibal's love of "fava beans" and chilling "ftp-ftp-ftp."

Ten years later, *Hannibal* (Sir Anthony Hopkins) is back, and this time the lambs are replaced with boars. Director Ridley Scott's (*Gladiator*) *Hannibal* is, if nothing

else, a sequel to a great movie, and, as usual, sequels just can't live up to expectations.

So what has Dr. Lecter been up to for ten years? Apparently, nothing.

The movie finds that he has inexplicably wound up in Italy. In America, FBI Agent Clarice Starling (Julianne Moore) has created a bit of fuss in the department, becoming the female agent with the most kills. Enter Mason Verger (Gary Oldman), one of *Hannibal*'s first victims and his only survivor.

Horribly disfigured by *Hannibal*, he is bent on getting revenge by feeding him to a pack of wild boars. Given a tip by an Italian police officer, Verger decides to use Starling as bait for *Hannibal*.

Hannibal's inferiority to *Silence of the Lambs* doesn't lie on Hopkins' shoulders. His portrayal of *Hannibal* the Cannibal is

delicious.

Hannibal's character is more relaxed than in *Silence*. For instance, he is now capable of delivering elegantly witty lines while seconds later remarking "okey-dokey" (a habit he picked up from Starling in *Silence*). However, it seems *Hannibal* isn't as interesting the second time around.

The most painful loss from *Silence* is the use of Lecter's psychological prowess. Here, he almost turns into just another serial killer who occasionally partakes in eating flesh.

Moore does a commendable job with the new, darker Agent Starling, though she occasionally seems to forget that she is supposed to be using a Southern accent. All she really manages to prove is that she's no Jodie Foster.

Rounding out the cast, Oldman (who, for some reason, was



Special to The Gamecock

Sir Anthony Hopkins and Julianne Moore star in *Hannibal*, the sequel to the 1991 film *The Silence of the Lambs*.

WHAT'S HAPPENING

FRIDAY, FEB. 16:

- BILLY G'S, 3 Miles
- BLUE MARTINI, Modal
- DELANEY'S, Linda Dunn
- ELBOW ROOM, King Hippo
- HEMINGWAY'S, Atlantic Coastline
- HUNTER-GATHERER, Flat Out Strangers
- JAMMIN' JAVA, Building 429, Jenny Nissen
- MAC'S ON MAIN, WM Boyd Jazz Project
- MONTERREY JACK'S, The Eclectics
- NEW BROOKLAND, The Rosenbergs, Pop Rocket, Love Apple.
- SUNDANCE, Hobex

SATURDAY, FEB. 17

- BILLY G'S, Mandorico
- BLUE MARTINI, Ticos Jazz
- CLUB KAMIKAZE, Juvenile
- DELANEY'S PUB, Suzie Summers
- ELBOW ROOM, Jupiter Coyote
- HEMINGWAY'S, Deadly Crank Dogs
- ICY'S, D.B. Bryant & Paul
- JAMMIN' JAVA, Leslie Berry
- JILLIAN'S, Red Sky
- MAC'S ON MAIN, Fatback & the Groove Band
- MONTERREY JACK'S, The Legacy Duo w/Fred Vanderford
- NEW BROOKLAND, Walls of Jericho, Hyde, Empire, Mercy 78, Captain Easy, Brother Mills Band, Sunny Ledford
- SUNDANCE, Chronic

SUNDAY, FEB. 18

- CLUB BAYOU, Yellowman, Sagittarius Band
- COLUMBIA MUSEUM OF ART, American Arts Trio
- CRACKER JACKS, Boogie & Blues Fest 2 w/The Griff Band
- DECISIONS, Blues Jam w/ Brainstorm
- DELANEY'S PUB, Team Trivia
- DRAFTER'S, Open jam w/Rick Stevens
- DRAYTON HALL, Ghetto
- HIDEAWAYS, Pool Tournament
- PUBLIC HOUSE, Traditional Irish Session
- ROAD RUNNER'S, Open jam w/Good Question
- SKYLINE, Broken Arrow
- TRUSTUS, Wedding Band

IN THE NEWS

Advice columnist 'Dear Abby' gets star on Walk of Fame

LOS ANGELES (AP) — "Dear Abby" advice columnist Pauline Phillips, known to millions of readers as Abigail van Buren, received the 2,172nd star on the Hollywood Walk of Fame.

Wednesday's ceremony took place in front of the Hollywood Roosevelt Hotel on Hollywood Boulevard adjacent to the historic Chinese Theatre.

The 82-year-old Phillips, who lives in Beverly Hills, accepted the honor with her collaborator and daughter, Jeanne Phillips.

"Mother and I are just overwhelmed. This is a dream come true," said Jeanne Phillips, who started working on the column as a girl to help her mother respond to teenagers' problems.

The "Dear Abby" column began in 1956 and now appears in nearly 1,250 newspapers around the globe, according to Universal Press Syndicate.

The star on the Walk of Fame honors the mother-daughter team for their radio show, which was broadcast between 1961-1973 on the CBS Radio Network. The elder Phillips was the on-air voice of "Dear Abby," while her daughter wrote and produced the programs.

The "Dear Abby" show is considered the precursor to such modern radio advice shows as "Dr. Laura."

The elder Phillips was the younger of twin girls raised in Sioux City, Iowa. Her sister, Eppie Lederer, is also an advice columnist, based in Chicago, who uses the pseudonym "Ann Landers." Lederer did not attend the Hollywood ceremony.