College offices to leave Logan

By DAIMON CHESTON

Reservations to Logan Hall will have the Mellon Bank and Agriculture offices to relocate to College administrative offices to the Mellon Bank Building on 30th and Walnut Streets for at least a year, according to Col-
lege Associate Norma Adeline.
The offices, which are now in Logan Hall, will have to be vacated by March 15. Their new location this summer, a spot chosen by the Mellon's central campus location. "We've worked hard to find a central location for the of-
fices," he said. "The new location is near the center of campus and the Mellon's central campus location.

Adler said that the move to the Mellon Bank Building is only temporary and not an option for the next two years. He said that he is not sure if the administrative offices will be moved back to Logan Hall after the renovation is completed.

College Office Director Jean Mor-
ris of Logan Hall said that the move will be moved to one floor of the building, but will leave office space in the other of-
The said the school will have to change the name to "the office." The office will be the ones to own the Mellon Building, but the administration.

Adler said he did not know who owns the office. He said he was not sure if the offices are now available.

Mellon is still not sure where it is moving the offices.

By LAURA SANTINI
Daily Pennsylvanian Stall Writer

President Sheldon Hackney announced yesterday that a $750,000 gift to the University will be used to award "last-dose" scholarships to students in West Phi-

Brennan said the new site is "very intimate and the administration.

The program, which has been in place for over five years, currently includes the Pennsylvanian, the Daily Pennsylvanian, and the Daily Pennsylvanian Stall.

Schlesinger will talk today

By DAIMON CHESTON

The president of the national organization of the Phi Sigma Kappa fraternity is expected to make a decision on whether brothers of the University's house hazed members. According to fraternity officials, 14 siblings hazed brothers of the Phi Sigma Kappa fraternity.

"We continue to investigate," Recker said. "We've asked them to come in and talk to us."

"Ira Gluck, a College senior advisor for freshmen in HRS, said that the move will be a huge impact on the students.

"It seemed like it made sense for them to go. We live in the low-floors of High Rise East," he said.

"That's what we're going to do," he said.

"Our feeling is that the move will make it easier for students to get to their classes," he said. "It's going to be a huge impact on our housing plans."
In Brief

Senior Chris Miller of the American Association of University Women (AAUW) announced that the U.S. National Conference for High School Students will sponsor the conference, which will be held in Philadelphia for three days starting March 9th at the University of Pennsylvania's School of Community and Environmental Studies. According to Miller, the conference aims to bring together high school students from across the country to discuss issues related to social and environmental justice.

Model U.N. conference begins tonight

On Saturday evening, the Model United Nations Conference of the Philadelphia area will begin in Philadelphia. The conference, which is open to high school students, will feature debates on a variety of topics, including international relations, climate change, and social justice. Participants will work in small groups to develop solutions to global challenges, using research and analysis to inform their discussions.

Phi Sig rules expected to be this week

Phi Sigma Kappa (Phi Sig) is expected to make a decision this week on the fraternity's future at the University of Pennsylvania. The fraternity has been facing disciplinary action for several weeks, and the University has imposed restrictions on Phi Sig's activities. The fraternity's national headquarters has announced that it will review the University's investigation of Phi Sig, and a decision is expected to be made soon.
A Thousand Words
A photo essay

Doctoring Trees

Photos and text by BRIAN NEWBERRY

Fairmount Park, established in 1885 by the City of Philadelphia, is the largest municipally-owned park in the world. Understandably, upkeeping the 900-acre park requires a great deal of work. To supplement the city’s services, several community organizations volunteer time and contribute money to help build trails, plant trees and prevent erosion.

One recent Saturday morning, a group of University students joined with the Friends of the Wissahickon, a group which works on a 120-acre area of the park in Roxborough. Under the direction of Joe Dlugach, a veteran volunteer, the group spent a few hours cutting down vines from around trees in order to ensure their continued survival and growth.

According to Dlugach, who is a veterinarian in northeast Philadelphia, the vines — including the Japanese Honeysuckle and the Oriental Bittersweet — are not native to the region and have escaped cultivation. The vines start off small, but if allowed to grow unchecked will eventually smother trees by preventing leaves from growing. They also put excess weight on branches, causing them to break. The volunteers used a variety of tools including saws, axes and clippers to take the vines down.

They said they enjoy volunteering because it is a “good time” and because it was a good cause. Anyone who is interested in volunteering to help restore the park should write Dlugach at 5730 Rising Sun Avenue, Philadelphia, 19120.

Strangulation of the tree is a very real danger if the vines grow out of control and are not monitored by humans.

Engineering freshman Jonathan Avedian carefully saws off a vine.

A volunteer carefully manipulates the clippers to trim the vines before they grow too long and later threaten the tree’s health.

Joe Dlugach heads the volunteer operation to save the endangered trees.
Arthur Schlesinger won his first Pulitzer Prize at the age of 28 while teaching history at Harvard. One of the founders of the Americans for Democratic Action, Schlesinger has been a lifelong liberal whose agenda has drawn fire from both radicals and conservatives alike. During the 1950’s he was a speech writer for and advisor to Adlai Stevenson. He also served John Kennedy in this capacity and then was special assistant to Presidents Kennedy and Johnson. His account of the Kennedy administration, A Thousand Days, won the Pulitzer prize for biography in 1966. Currently the Albert Schweitzer Professor in Humanities at CUNY, Schlesinger’s latest publication is The Cycles of American History.
Environmentalists struggle for funding

From page 1

FUNDING: from page 1

The economic consequences would be incalculable, Johnson said, and it will take people to look at the rest of the world and ask what it means to environmental research today.

Design of the Environment Professor Arthur Johnson, who recently spoke at Logan University, said that rapid climate change and the mass technology needed to reverse environmental changes would be of incredible magnitude.

"We cannot do everything," Stellar cautioned. "We have to make choices that will advance humanity's understanding of the future." The Robert Alter Steinfeld was born in Cleveland, Ohio, the son of re-nowned historian Arthur Schlesinger, Sr.

He graduated from Harvard University in 1938 and began his impressive career as a writer in 1945 with his book "The Age of Jackson," for which he won a Pulitzer Prize for History in 1947.


PEN at Penn, working in cooperation with the School of Arts and Sciences, will present four speakers this semester on "the theory that writers of a certain quality or reputation have something to contribute to the community," Stellar said last week.

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Room Change

DATE: February 5 – 6 – 7
TIME: 10:00 a.m. – 4:00 p.m.
LOCATION: Apply in the Area in which you currently live.

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If you need additional information contact:
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PERFORMING ARTS COUNCIL NIGHT February 19th: Win tickets to Philadelphia cultural activities!

WEST COAST NIGHT February 25th: Talk to Penn alumni across the great Divide!

Phonathons will be held from 6:00-9:30 p.m. in the Faculty Club (corner of 36th & Walnut).

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Cash prizes will be awarded to the top three organizations—Nighly prizes awarded to individual callers—Grand prizes to the overall best callers.

INTERESTED? Call Louise, 989-8445 or Ruth McIlhenny, 222-5172

Thursday, January 31, 1991 The Daily Pennsylvania
Everybody wants a piece of the Castle.

And seemingly, a lot of students will be unhappy so long as the Castle is not seen as a residence for them at least.

The prospect of the rumble debate is one to raise some eyebrows, however. It is a single special-interest group exclaiming that the administration is being greedy in making a decision to turn the Castle into a residence.

But there is still a way to ensure that everyone will be satisfied and not unhappy with the Castle — give it to all of the students. Don't send the Castle to the Board, or to some benefactor. Give it away by using an open application process. The criteria for who is selected should include some weighting toward students who are not currently well served by the existing Castle or students who are being served, or who will be served, by the Castle.

Some began to listen, but

We want it easy. We are lazy. We are not concerned for classes with extensive reading lists?'

"We want it easy. We are lazy. We are not concerned for classes with extensive reading lists?"

to go on living and learning (or the

concerned for the future. Our hori-

tion never to let our schooling inter-

accordingly, an initial impression that my intelligence far

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To the Editor:

To the Editor:

``That the victim was allegedly

Procedure for rendering justice and interaction we have with

The Castle — give it to all of the students.

Everything we do in life the commun-

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Everybody wants a piece of the Castle.
Middle East expert discusses future of Israel

By STEPHANIE DESMON

Patrick Clawson, a Middle East expert, discusses his belief that the major issue in the post-war Middle East region will be the future of Israel. Clawson mentioned that he believes the problem may never be solved.

Clawson, a former consultant for the World Bank and the International Monetary Fund and currently a second-year Wharton graduate student, talked about his views on the topic of "Israel and Post-War Dynamics." He said that President Saddam Hussein intentionally missed the most important issue to solve in the region. Clawson also stated that in fact he does not truly care about the Palestinians.

"Saddam Hussein," he said, "hasn't cared about the Palestinians for a long while."

The event was part of a continuing series of Wednesday night lectures on "Israel and the Gulf War," sponsored by the Israeli Crisis Committee, an ad hoc committee of the University of Pennsylvania Israel.

The panelists, who discussed the Palestinian question, were impressed by Clawson's objectivity and expertise in Middle Eastern matters.

"I think he's extremely knowledgeable about the subject," said Cindy Ganis, a College sophomore.

"I think that all in all he was pro-pal, but he was not 'anti-Israel'," said Celinda Rubin, a second-year Wharton graduate student.

"He asserted that a weakened second-year Wharton graduate student, Clawson said. "He hasn't cared about the Palestinians for a long while."

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Jokes thrive as war continues

LOUIS ANGELES — There are laughs to be found in war as long as the jokes don't go too far, say comedians.

"People feel you should only be dreadful about things that are really bad," said Mindess, who specializes in the psychology of war. "But Jay Leno kept up his comic attack on Iraq, telling his late-night talk show audience hours after the war, as long as the jokes don't go too far, say comedians.

Jokes thrive as war continues

Iraqis move on Saudi Arabia

12 Marines killed in ground battle

WASHINGTON — President Bush said in his State of the Union address that the recession will be "the deepest since World War II, en-

30s

and an increase in unfilled orders at

The recession may be in sight

WASHINGTON — The government's chief economic

High: 80s

plush with the gravity with which the gone-

In every war there is humor." Mindless said, "Satir-

a downturn since World War II, en-

Leading Economic Indicators, re-

off the wire

from the front. Explosions of cluster

the bottom is in sight" although "it

Jeffrey Markoff/Staff Photographer

the Northern Trust Company in Min-

some people feel you should only be dreadful about things that are really bad," said Mindless. "For months leading up to war, comedians were poking fun at him. For months leading up to war, comedians were poking fun at him."

 affair that followed the ending of the Gulf War."

and an improvement in an index mea-

Lawrence Committee in Chicago concurred that the report

 warned that the recession would be "the deepest since World War II, quickly followed by the recession."

"It indicates why we're having so many layoffs," said economist Alvin Stahl of the Chicago Fed. "The manufacturing sector has been hit hard, and it's a first ray of light" the recession."

The recession is in sight

end of recession may be in sight

WASHINGTON — The government's chief economic

Red Cross nurse Iris Page helps Natalie Jean-Baptiste relax after donating blood at the Alpha Kappa Alpha blood drive in Bodek's laundry yesterday.

End of recession may be in sight

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Busy Dixon takes helm of the Black Student League

Dixon, from page 1

She believes that Dixon's experience and dedication will serve her well.

"This is a hardworking and dedicated to helping black people," Dixon said.

Each president has their own say," she added. "We will do the job we want to do."

Juliete Christian, treasurer of the SSL, said Dixon is everyone's friend and member of the black community.

"She's in control all the time even though she may look calm," Christian said.

"Teaching our students the meaning of the BSL agenda for this year, and in the coming community," she added. "She's hardworking and dedicated to helping black people," Bell said.

"I was ecstatic today," Newberg said. "The ability to look its neighbors attend the college and help its neighbors attend the college," Dixon said.

"I hope someday to see the University have a Muslim Luther King Day free of classes so students could attend forums and discussions about him," Dixon has been representing the University in 1988. As a freshman she was an Undergraduate Assembly representative. As a sophomore, she worked with freshmen as an Undergraduate Assembly representative.

"Each president has their own concerns. The BSL has long been concerned about attracting more black students to the University and then keeping them here. Black student leaders have long maintained that achievement for black students and the organization plans to sponsor many fund raising events throughout the year including another Scholardate dinner and a Talent Show."

In addition, Dixon said she would like to see the University have a Muslim Luther King Day free of classes so students could attend forums and discussions about him.

"I want to continue what the past presidents have done and continue the work they have started," Dixon said. "We want to make them aware of our presence and how they can help," Dixon said.

In addition to working with the administration, Dixon said she hopes to increase activism among the black community. She said she plans on having more programs to encourage interaction between the black community, the Hispanic Community and the white community.

"I want to continue what the past presidents have done and continue the work they have started," Dixon said. "We want to make them aware of our presence and how they can help," Dixon said.

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Gymnastics set to begin 'Phase Four' vs. Ursinus

By MATTHEW SCHWEITZ

A strong scissors move was the key.

The casual observer might think that gymnastics is all about the beauty of the routines, the grace of the athletes, and the precision of their movements. However, there is another side to the sport, one that many people might not realize.

The Ursinus gymnastics team, led by Coach Kovic, is preparing for their upcoming meet against Ursinus. The meet will take place on February 15th, and both teams are looking forward to a competitive match.

In an interview, Coach Kovic said, "I'm excited about the chance to compete against the Bears in gym-
Hockey club still fighting for reversal of 1978 decision

"We have 52 members in the A Team, 30 members in the B Team, and it looks like we have 25 more in the C Team that (comprise) intramurally, and an additional 25 of our members that don't compete every year," said one of the players. "We think that shows that there is a substantial interest.

"We are trying to use our limited resources to generate support among the Penn community. This will be done by playing competitively and trying to put the word out that coming to see Penn hockey is the thing to do on a Friday night.

"In the past, it may have been the case that the first thing mentioned when it came to having a good hockey program — or any sports program at all — is the use of an ice rink. The Class of 1931 ice rink, located between 3rd and Third and Webster Streets, is one of the best in the area, the club has not been able to rely on the rink because of its cost. The Class of 1923 ice rink, located at 3601 Locust Walk, is the only facility that is available to the hockey team.

"The Class of 1931, led by Howard Babcock III, donated the ice rink to the University for the specific purpose of housing a varsity hockey team. Babcock said, "At some point in time there had to be some sort of commitment to the hockey program when the university was willing to establish a varsity sport program when the club was built.

"The alumni have lived up to their end of the bargain. Perhaps it's time for thePhi Sigma Kappa to take up the reins.

On a related note, two other club sports are planning to have the spring season start soon. Both soccer and baseball have declared their intention to have a season.

"The Student Committee on Undergraduate Education"
SportsWire
Compiled from Associated Press dispatches

NBA

EASTERN CONFERENCE

Boston 31 18 17 40
Washington 29 24 14 47
Philadelphia 26 24 14 54
New York 24 19 13 56
Charlotte 17 19 17 53

WESTERN CONFERENCE

Denver 38 21 11 70
Dallas 32 25 7 69
Minneapolis 31 19 8 58
Dallas 29 19 9 57
Golden State 20 37 13 59
San Antonio 23 33 7 63
Cleveland 20 37 10 57
Atlanta 19 38 5 52

10:30 p.m.

ATLANTA — Thomas Hill made a
two-point shot with 27 seconds left when he put
t to the basket, went up for the game-winner to give Duke
(15-4 overall, 4-2 ACC) its seventh victory in eight games.

Kansas State beat Oklahoma State 90-83 on Wednesday

NHL

WALDIE CONFERENCE

Patrick Division

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Philadelphia 26 24 14 54
New York 24 19 13 56
Charlotte 17 19 17 53

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Six of Top-25 lose on Big Wednesday

Duke nips Ga. Tech, Villanova upsets Pitt, Hoyas down Redmen

No. 1 Duke 77, No. 23 Georgia Tech 73

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Six of Top-25 lose on Big Wednesday

Duke nips Ga. Tech, Villanova upsets Pitt, Hoyas down Redmen

No. 1 Duke 77, No. 23 Georgia Tech 73

10.30 p.m.

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10.30 p.m.
Mitchell doesn’t mind the shade
Harvard forward happy to keep teammates in limelight

SARA PUGACH
Daily Pennsylvanian Sports Writer

Harvard power forward Ron Mitchell is happy to be in the shade this season,
and the rest of the Crimson will be, too, if they look to win the Pursuits (7:00 p.m.).
Mitchell comes to the town with some big-ahead statistics from last season,
scoring 16.4 points per game and taking down 8.7 rebounds per game.
He just wants the team to be successful.

"Publicity and attention haven’t changed Ronnie," Roby said. "He’s still fo-
cused on trying to help the team win. If ever we write another article on him,
about him, he wouldn’t care. He just wants the team to be suc-
cessful."

Peter Roby
Harvard basketball coach

Ronnie’s best attribute is his
strength. "He’s stronger than
anybody," Roby said. "I don’t think people
would have thought he’s doing what he’s doing right now."

Mitchell’s emergence of senior
leadership, said Roby, also echoed Mitchell’s "outspoken nature."
The junior’s outspoken nature was further
prevalent, "He’s boisterous when he feels something’s not right.
And that’s exactly what we want.

And although this is Mitchell’s
third consecutive season as a Har-
vard starter and both of his previous
seasons have also shown his talents,
Roby does see a change in his game this
year.

The hockey club's struggle can
be seen as a fight to gain back
its varsity sport distinction it had let
slip over the Rams.

In a pair of games on the Club
of the Class of 1923 ice rink to face off
against them joining us."

Hockey supporters vented their frustration at the elimination
of their favorite sport. "It’s sort of like the
chicken and the egg problem. The alumni
did not have a varsity hockey
organization, not to build an endowment.
It’s not glamorous when you’re told player does not have a lot of things
with another college hockey team.
"That’s fine," Hurlbut said. "We have
some news that we have to make
next."

There is a problem because in
this case, the elimination of the varsity
hockey support, there is a very
big travel problem, because we’re so
much farther south than anybody
else."

Club Roundup

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be seen as a fight to gain back
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belonged to Penn’s varsity sport
division at the beginning of the
season, but it was moved up one notch on the seeding
list after the club’s loss to the
Quakers.

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NEIL YOUNG AND CRAZY HORSE: Together Again
WORD ON THE STREET

Crumbling Down

BY ANDY SERNOVITZ

I had the worst time parking my car yesterday. As I drove around the garage looking for a spot, I suddenly realized that I was in the wrong half of 1930 Commons. Undeterred, I parked my Chevy by the Vegetarian Bar and sat down to spread a little architectural wisdom to the masses.

It's about time someone analyzed the physical appearance of this campus. Face it. No matter how you slice it, Penn is one ugly-ugly place to go to school.

We've got half-a-dozen groovy old buildings that are supposed to make us cool. Hawurk and Princeton are chock full o' history, and they've got grass. All we really have is a cool hotel. What kind of university buys a hotel? I guess it was put there to compliment the retro-seventies monstrosity "Shops at Penn."

Maybe the administrators should run with the idea and build additional inappropriate eye-sores here: the first Ivy-league mini-golf course, an ice-cream parlor, a Swedish massage parlor, a tattoo-parlor. Who gives a damn? This is Penn - if it makes money, we'll do it.

One of our old buildings is Irvine Auditorium. It's supposedly important and a source of pride. But, actually, the only reason they keep it around is because of the big organ upstairs. No one actually plays the organ anymore (it's only reason they keep it around is because of the big organ upstairs). We've got too many useless little square places. But it takes nerve to knock down historic old little square buildings and replace them with non-historic, new, big, square buildings. They should name the new lab after its neighbor, "Shops at Penn." Call it "The New Lab at Penn." Or "Vidal Sassoon Center for High Energy Physics."

Let's stop kidding ourselves. We don't need old, classless stuff. We need more big, tall buildings. We should blow down Locust Walk and College Green (College backyard) and start over. We can make one big seventy-story, 70s-style structure that would go from the Schuylkill to 40th street. We'll call it the Quaker Dome. It'd be like a giant shopping mall. The Jersey folks would feel right at home.

Out of his bag o' tricks he doth pull his trusty round stylin' brush o' pain. My logic is as follows: why buy something at school when you can buy it at home? It's not just the money. It's the hassle. Parents should buy the soap, the shoes and other perishables. Don't think me an introspective person, though. My logic is as follows: why buy something at school when you can buy it at home? It's not just the money. It's the hassle.

I was completely out of soap. Well, not really, but I was down to my last Marriott. Parents should buy the soap, the shoes and other perishables.

Up until November, haircuts were on the list — of Things To Do or Buy Only at Home Regardless of the Inconvenience Caused by the Wall. But one day as the usual clouds drifted by, I heard voices from atop High Rise North; taunting me, goading me, mocking my split-ends. Hey, don't get me wrong. I'm all for efficiency, but the Velma mop-top does not a flattering hairstyle make. Julius clipped and chopped without remorse and altogether vanished my lengthy tresses.

Out of his bag o' tricks he doth pull his trusty round stylin' brush o' pain. My pleating fell upon deaf ears bearing big silver hoops. I let him have his way with me. He teased, yanking up sections of my locks and then ratting them — without mercy. And when he was done, I was left with the Vogue cover look gone awry. I have never thought I much resembled one of the Brady Bunch, but hell, retro is big. And anyway the helmet Julius created with my hair kinda made me want to don hip-huggers and sing a Silver Platters tune.

Haircuts go back on the list.
MTV’s 10-day fiesta, “Rock in Rio,” came to a merciful close Tuesday night. The world’s going to hell in a barrel, so they revived the old ’60s adage, “We can either kill ourselves or go out for cheesecake.” Socially conscious, Coppertone ambassadors for humanity were on hand: Prince, Elton John, they were the ambassadors for humanity. But overtired Mathew Knowles, the former manager of Destiny’s Child, was clearly tired. He was there to support the cause, but the event was a disappointment.

The only person missing from the beach-party Mecca was Joe Pesci (say it: Joe Don’t-Piss-Me-Off), who was the poster boy for the “Rock in Rio” phenomenon. Pesci, who is known for his roles in “Goodfellas” and “Home Alone,” was also on hand to support the cause. But it might have been a different story if he had been there. Pesci is a huge fan of the event and was scheduled to perform.

Chivalry lives on. Despite the lack of support, the fans were there to support the cause. One fan, a young woman, was seen wearing a sign that read “We love lebso” — I think they’re sick.

The event was also marred by a number of controversies. One involved a protest by the Jewish community, who were upset that the main stage was being held on Hanukkah. The protesters were met with a counter-protest by the “Rock in Rio” organizing committee. The situation was quickly defused by the police, who intervened to keep the peace.

Two decades, starting with the legendary Taxi Driver in 1976. Taxi Driver is a film about a taxi driver. Taxi was a TV sitcom about taxi drivers. Judd Hirsch always got top billing, but everybody knows that Latka Gravas was the real star of the show, even though he didn’t speak much English. Sometimes he said “icky, bickidy, skuiskinckky da sudincky-dinker-dinky” (say it: we can’t).

Jewish grandmothers cook latkas on Hanukkah, or is that Chanukka, or is that Yarmulke? When Jews go to temple for holidays and services, they wear little hats called yarmulkes. Columbus Day is not one of these holidays.

Christopher Columbus wasn’t Jewish — he wore a big hat. Everyone before 1850 wore big felt hats and sailed around the world. Columbus sailed around the world and landed in the Americas, somewhere near Rio.

Columbus was too early for “Rock in Rio,” about 500 years too early. But Columbus would probably have thought that he wasn’t in China or India. In fact, he would have taken one look, grabbed Simon LeBon’s wife, and taxied on outta there.

The only person missing from the beach-party Mecca was the Cuca’s death has possessed my thoughts all week. There’s not much to go on in this case, aside from his Society column. I have to follow in Roy’s tracks for a while — do the things he did, know the people he knew. So I throw on a pair of bucks, my khakis, and a baseball cap lilted back on my head and hit the trail. Ya gotta look like ‘em to hang with ‘em. I followed the masses, and it was some gone.

INDECENT EXPOSURE: Calling himself “Captain Naked,” a PiK pledge identified as Dave Lazarus burst into the middle of the bash butt-naked, save a gas mask. It couldn’t have been penis pride. As a PiK brother dryly commented, “At least no horses were involved.”

REVISE DISCRIMINATION: Tabard initiated 17 new pledges. One is blind.

POLITICALLY INCORRECT: In a colonial display of insensitivity, Fiji barded three Bryn Mawr women. The ladies attempted to fend off the obviously hormone-crazed picketries by putting on a self-described “dyke show — we dirty-danced with each other.” Fiji boys gathered around the women, shouting “We love lebso” — I think they’re sick.

FINIDEITY: Tri Delt Jill Balis dumped Andrew Holmes after he spent the previous night dancing cheek-to-cheek with Theta Pledge Elana Hordon. I saw him later in the library on the verge of tears with his therapist, an unidentified Tri Delt sister.

ASSAULT: Theta Adele Watson was dropped on her head by boyfriend, A’s brother James Hooker. Chivalry lives on.

DIVERSITY ON THE WALK: Overheard at Elmo’s Friday night, “Oh, you’re Jewish too.”

TEMPORARY INSANITY: Rumor has it that UA Chairperson Duchess Harris got engaged to be marriecUt the banquet after observant cub reporter Steve Glass pointed out that Sheldon’s spiffy bow tie was upside down. I saw the Prez slug a few glasses of cheap wine under the table. She didn’t stick around for dessert.

BUSTED: Busted Mitchell, former DP Executive Editor (technically Roy’s boss), was apprehended by the cops Saturday night after having a tiff with his girlfriend, ex-DP columnist and fraternity favorite Sue Maloney. Either could be a suspect.

ALL NAMES HAVE BEEN CHANGED TO PROTECT THE INNOCENT ... UNTIL PROVEN GUILTY.
Love is Blind
Dreyfuss, Hunter: on the warm, mushy sea of love
BY NEIL SMITH

A contemporary love story from Swedish director Lasse Hallstrom, Once Around gleefully breaks all the standard conventions of the genre. With a keen eye for the absurdities of love, life and loyalty, Hallstrom has devised a lyrical little comedy that sneaks up on the emotions while never once ceasing to amuse.

Hallstrom made a name for himself in 1987 with My Life as a Dog, a delightfully offbeat chronicle of a young boy's formative years. Now he brings the same twisted magic to his first American feature.

Renata Bella (Holly Hunter), the neurotic heroine of this quirky comedy, is unlucky in love. Ten minutes after catching her sister's wedding bouquet, her boyfriend dumps her. But Renata's luck soon changes when she embarks on an exotic trip to the Caribbean and encounters the enigmatic Sam Sharp (Richard Dreyfuss).

Renata jumps at the chance for a whirlwind romance with this elegant, well-dressed stranger. But when Sam follows her back to her New England home, he has a dangerously unsettling effect on her bewildered family.

Sam is nothing but a jerk—an obnoxious, insensitive buffoon with all the superficial charm of a game-show host. He is hardly a welcome arrival to the close-knit Bella clan. Though he does have the best of intentions, he invariably wreaks havoc.

‘He’s a bozo!’

In fact, "havoc" seems to be Sam's middle name. As a birthday gift for Renata's father, Sam hires a belly-dancer. He tries to sing a Lithuanian ballad at a memorial service for Renata's grandmother. "What does she see in this guy?" wonders Renata's sister (Laura San Giacomo of sex, lies and videotape). "He's a bore!"

As the saying goes, the course of true love ne'er did run smooth, and Hallstrom cleverly takes this adage to heart. He directs his warped little fable with a disarming wistfulness that is ideally suited to the bittersweet resonance of Malia Scotch Marno's script.

Hallstrom is aided in his efforts by an excellent ensemble cast. Hunter glows as Renata, oscillating between bouts of grishy adoration and barely-controlled hysteria in an instantly winning performance.

Danny Aiello (Do the Right Thing) brings a real depth and subtlety to the role of Renata's father. Gena Rowlands (Another Woman) plays his wife with an easy-going grace that belies a fierce loyalty and staunch resolve.

Despite these flaws, Once Around remains a touching and memorable confection with a worthwhile message. Human happiness is too fleeting to be taken for granted and should be relished for as long, or as short, a time as it lasts.

Bizarre Love Triangle
Mommy, Baby, and Girlfriend Make 3
BY RACHEL PANUSH

English director Stephen Frears examined sexual relationships against the background of social and cultural discrepancies in films such as My Beautiful Laundrette and Sammy and Rosie Get Laid. He then graduated to large-scale deception with Dangerous Liaisons. Frears now brings us his first American production, The Grifters, based on the novel by hard-boiled cult writer Jim Thompson. A provocative tour de force, this film explores the unstable terrain of survival and morality.

The Grifters is patterned after classic film noir. All the elements are in place: the voice-over, the split-screen, chiaroscuro lighting, femme fatales in tight, short dresses and 10-inch spike heels.

Roy Dillon (John Cusack) makes his living from small cons—"grifting," in the lingo. His mother Lily (Anjelica Huston), only 14 years his senior, is an Oedipal nightmare in angelic white, with a white-blood corona of hair to match. Huston tenaciously slinks, smirks and smokes her way through Roy's life. Although she is a seasoned grifter on a much larger scale than her estranged son, she pleads with him to get a square job.

Roy's lover, Myra Langtry (Annette Bening), is the sort of woman who pays her debts in a time-honored manner: haircuts. A 20-year-old, spending 10 years with a man "so crooked he could eat soup with a corkscrew," Myra longs for the perfect partner with which to conduct big money scams (and, of course, live happily ever after). She sets her sights on Roy, unaware of the ensuing battle with his mother.

Lily reacts with feline viciousness and motherly overprotectiveness to the manic, perky, and libidinous "other woman. Her maternal instincts are suspicious—she saves Roy's life, then offers Roy far more than motherly attention in exchange for his nest egg.

Stretching our suspension of disbelief, characters continually remark on how young Lily looks and often confuse Myra with the malicious matriarch. They have the same deliberate swing in their hips and the same pension for the color red. But both women hold their own on the screen—Huston with a steely grit and Bening with capricious manipulation. Cusack turns in a fine performance marked by a combination of restraint and charm.

The Grifters, set in a Hopper-esque Los Angeles, mirrors a land of absent rules and competitive opportunism. Well-paced by a snappy score, colorful dialogue, and crisp editing, The Grifters enthralles as it unveils deeper levels of desire and ambition. Frears caps his thriller with a potent, shocking climax. As one character remarks, "That's the way the permanent waves."
Wandering Through the Wilderness

BY LAURA SPIVAK

Through the howling winds and stinging grains of sand, a young boy is struggling, forcing his body against the insurmountable obstacles of nature. Water, Wind, Dust is the latest brainchild of celebrated Iranian filmmaker Amir Naderi; a majestic portrayal of the determination of the human spirit combating the desert's unrelenting brutality.

Naderi penned a number of internationally acclaimed films, produced throughout the Iranian revolution. The film was finished in 1985, although it appeared in Iranian cinemas only recently.

Ah, Bad, Khak, for those familiar with Farsi, places the immature nomad (Majid Nirumand) into many unfortunate circumstances. Sent away to work in a foreign village by his father, Majid returns home two years later hoping to rejoin his family. Amid a raging sandstorm, he quickly discovers that he is abandoned after a massive earthquake. Deserted villages appear on the horizon, gilded in the heavy golden dust, as if they were transformed by nature into nothing more than sand castles.

The mighty wanderer, encased in the deceptively frail guise of a young boy, challenges this beautiful yet horribly cruel scenario; his conquest yields both him and the ailing desert the gift of life. Majid's trek symbolizes his indomitable spirit as well as his journey from adolescence to manhood. The brown landscape he traverses is narrated solely by the wailing winds — there is, suprisingly, little dialogue. However, Naderi powerfully conveys Majid's triumphs and terrors through a variety of other mediums.

The most vibrant images consist of hordes of nomads desperately fleeing from their infertile land — throngs of camels plod across the desiccated terrain, their spirally legs weaving in a unison resembling the hollow swaying of the desert rushes. Broken clay jugs lie half-buried under the sand, their purpose now ominously futile. Deserted villages appear on the horizon, gilded in the heavy golden dust, as if they were transformed by nature into nothing more than sand castles.

His final victory, wrought at the cost of tremendous physical and mental exertion, is the climax of the saga; when the wind is finally quieted and overpowered by a resounding symphony. Naderi's Water, Wind, Dust effectually chronicles the tragedy and dignity of nomadic life. Majid's colossal battle never loses momentum or persuasiveness. He is skillfully propelled from one challenge to the next, progressing towards the explosive finale. One of a series of Iranian films now showing at International House, Water, Wind, Dust should not be missed. For those who picture life in the desert as an unmitigated hell, well, it can be that way. But there also exist much beauty and joy among the sorrows.
Billy Talbot's going to hate you. You're going to annoy the hell out of him," warned the little voice inside my head.

"Billy who?" you ask... Billy Talbot, bass player for the group Crazy Horse, of course.

"Crazy what?" you ask... Crazy Horse, Neil Young's most famous—but still somehow unrecognized—backup band.

Bruce Springsteen had the E Street Band, Tom Petty had the Heartbreakers and of Neil has Crazy Horse.

After some 25 years of touring the country and playing countless shows, Billy Talbot's back out on the road with Young cranking the tunes that made Crazy Horse a rock legend. And as if enough of his time isn't taken up with soundchecks, practices and the tour "thing," this veteran "freedom rocker" suffers through half-hour interviews with over-anxious, hero-worshipping college students like me.

After introducing myself and some preliminary questions, I wait for the boredom to set into Talbot's voice. I wait for the lame, hurried excuses about having to duck out early to pick up some laundry (the Smithereens pulled that one). I wait for the boredom to set into Talbot's voice. I wait for the boredom to set into Talbot's voice. I wait for the boredom to set into Talbot's voice.

But Talbot is no Sting. It seems that Billy Talbot's a real person.

Since its inception in 1969, Crazy Horse has always been a down-to-earth, working man's band, espousing a musical philosophy that Talbot sums up neatly as "two guitars, bass, and drums—rock and roll.

Young and the band will take that simple set-up to the Civic Center stage on February 5th and 6th to promote their newest LP Ragged Glory, their first collaboration in over three years.

Concert-goers can expect to be blown away. Talbot claims that life on the road hasn't changed much over the years, but now "we have a lot more emphasis on the music, we're full of energy and vigor and our show is more rocking than it's ever been.

The group revels in the electric atmosphere of the stage.

"That's the purpose of a band—to be able to play live," he states emphatically. "You can't just do videos and make records. That's not being a rock—and-roll band."

Certainly, Crazy Horse has been rockin' and rollin' together for a very long time. Initially consisting of Talbot, current drummer Ralph Molina, guitarist Danny Whitten and three other musicians, the band rose to the top during the late '60s California hippy scene.

After jamming with them at the infamous Whiskey-A-Go-Go, Neil Young asked Molina, Whitten and Talbot to play on his album Everybody Knows This Is Nowhere. He renamed the band Crazy Horse and began a musical association which has continued on and off for 22 years.

Young has always been one of rock's most intense and respected figures. Talbot's description of the singer seems to confirm this perception: "He would say that he is an artist first, very creative, very talented... an intelligent person that knows what he wants and goes after it in an artistic way."

But he also speaks of Young's human side, calling him "kind, understanding, considerate and compassionate."

Crazy Horse's relationship with its mentor has had its ups and downs. Classic albums such as After the Gold Rush and Zuma made them stars and kept the band busy throughout the '70s. But their fame extracted a heavy price—guitarist Danny Whitten's fatal overdose in 1970.

Whitten's death deeply affected Young and the band. They produced Tonight's the Night, one of the most moving and proclaimed records ever made, in tribute to their departed friend.

"It was like an Irish wake," Talbot recalls somewhat somberly. "We recorded for two weeks in a rehearsal hall with the mobile truck outside. We never went out to listen to the tapes or nothing. We were just concerned about performing the songs. We weren't taken up with all the bullshit normally associated with making a record."

Because of Young's high profile, Crazy Horse has found it extremely difficult to establish its own musical identity. Despite having put out some 10 albums on their own, most music fans know them only as "Neil Young's back-up band."

"It's tough," Talbot said when asked about stepping out from behind the imposing shadow of the rock legend. "People always compare us to Neil Young, which is kind of a drag."

In a separate interview, Sonny Mone, lead vocalist for the band and currently not on the tour, agrees. He describes the relationship as a "double-edged sword."

Crazy Horse tilled its last individual studio effort Left for Dead in reference to the shabby treatment given to the band by the record industry. The album was recorded in two weeks on an extremely low budget; as a result, it carries Crazy Horse's trademark raw sound. Unfortunately, it was released concurrently with Ragged Glory and was resoundingly ignored by radio programmers.

Mone said that he doesn't have much respect for a lot of the bands played on the radio or mainstream pop music in general, claiming that "writing has become secondary to image."

The group is re-releasing the record next month in an effort to give it a second chance. Talbot hopes that this, plus a Crazy Horse tour next year, will cause people to say, "Neil Young isn't the guy who used to play with Crazy Horse!"

But for the time being, Crazy Horse's energy is focused on dates with Young. Unlike their previous tours which featured some solo acoustic numbers from the lead singer, the current tour is fully electric. You can expect to hear many of the songs from Ragged Glory, some Young standards, plus some short Young material like "Campaigner." Apparently, the artists will also be using a few giant stage props from the '70s Rust Never Sleeps tour.

Talbot stresses, however, that the Ragged Glory tour should not be written off as merely another money-grabbing classic rock reunion effort a la The Who and The Rolling Stones.

"I thought both of those tours sucked," Talbot snaps. "The Townshend playing acoustic guitar and other guys playing electric guitars. And the Rolling Stones with all those backup singers. It was really disappointing."

What makes Neil Young and Crazy Horse different from other over-40 rock 'n' rollers? For one thing they've brought...
There is definitely life in rock after 40. Hey, hey. My, my. Rock and roll will never die.

Despite the brain-rattling architecture of the alienating feedback, people identify with Sonic Youth. Maybe it's the fact that they sound like vacuum cleaners a lot of the time—it's a familiar, cozy beast. Yet there's nothing secure in a Sonic Youth song. The everyday is turned inside out, the stuffing is ripped from the teddy bear's gut. Whereas R.E.M. invited the college music crowds to decipher its cryptic lyric mumblings, Sonic Youth holds even the most warped college thrasher at arm's length from its twisted pop-culture daydreams. They excite atonic audiences in chords of Satan Wrap. And both parties enjoy it. But it's a far shrieking cry from the sunny-day, love-beads classic-rock scene. All in all, Sonic Youth is hardly a likely choice to open for Neil Young. Yeah, Neil was down by the river shooting his neighbor. But there's more to Social Distortion than just Mike Ness. These days, Dennis Danell plays rhythm guitar, John Maurer provides backing vocals and bass guitar, and Christopher Reece takes care of the drums. The music produced by these three, who incidentally also wear black leather, adds unique American flavor to the band's post-punk rages. And Danell's bluesy rhythm guitar makes the rebellious hardness of the music sound new.

Social D's worth your time. They've been around the track more than a few times, and they know their music. Hell, these guys didn't become the new abra-
Maturity can be a funny thing. Some artists, Robert Smith for one, get brilliant as they age, gaining depth and insight that parallel the efforts of their youth. But sometimes they just get old like Mick Jagger, and turn into impotent caricatures, ironically creating no more than empty dreams of their former glory.

Sting, former lead singer of the early '80s phenomenon The Police, has never been one to cloak himself in the common. His former band blended traditional English nihilism with gut-wrenching punks to lay the groundwork for accessible post-modern music. When they disbanded in 1984, Sting went off and created a funky gang of jazz-fusion standouts, including the now-famous Branford Marsalis. He succeeded brilliantly in a venture that could have just as easily imploded.

Now Sting has released his third solo effort, The Soul Cages. The album defines the term artistic development. Compare, for example, Outlandos d'Amour, the first Police album, and Sting's latest. He doesn't write songs anymore, but instead creates sonic landscapes thoughts and emotions drawn on a musical canvas.

Like his earlier solo forays, the potential exists for overdose failure. Some will call The Soul Cages an ego excursion in self-indulgence. Who wants to hear extended laments on Sting's loss of youth on his father, or his extensive development of an obscure and obscure water theme?

But these detractors lack the vision to understand these elements as the focal of the album, but as pieces of a potent and groundbreaking creation. Scanning for another "Roxanne" or "Can't Stand Losing You" wold only bring disappointment over-stylization. Sting and his musical reality are different now, and the past in this case brings only retrogression.

Take, for example, the first single off the album, "All This Time." The song succeeds not because of its instrumental complexity. It's essentially a five-piece song — drums, guitar, bass, and keys, with tangential mandolin and sax. Nor do the talented artists go off on any extended involved jams. The much-touted Marsalis stays quiet for the most part, and Sting, no Jacob Pastorius himself, plays bass on all the cuts.

No, the key to success here lies not in object complexity or classicism. Rather, it evolves from the very deliberate placement and combination of sound ideas into a single fabric. The songs on The Soul Cages end up as more than the sum of their parts — an often missed truth, but an applicable one in this case.

Don't think, though, that the The Soul Cages lacks musical diversity. "Jeremiah Blues (Part 1)" features a Manchester backbeat laid underneath Donald Miller's classical guitar playing. Kind of like the Charlatans U.K. meet Segovia, only better. Miller's distortion adds much to the album's title cut, giving it a slow drive that disappears on the sped-up-for-AOR single version.

Marsalis and keyboardist Kenny Kirkland, the other two musicians of note on Sting's current lineup, add flavor to the cuts without overpowering. On any other album, their efforts would be wasted, but here they function well as players as opposed to all-stars.

Sting's new album penetrates deep.

Sting's lyrics also show a greater level of development, even from his previous album, ...Nothing Like The Sun. That good of English pessimism still shines through, but the words on The Soul Cages begin the subtle move from prose to poetry. While his last album contained such gems as "Call me baby/You can call me anything you want...We'll be together tonight," the cuts on The Soul Cages aspire for more. "Why Should I Cry For You" and indeed the whole album feature crafted lines like "All saints bled to red/Asleep on the ocean's salt/Drifting in on empty seas/For all my days remaining." It might not be Milton, but for a guy who used to wear his spiked hair with pride, it's a big step.

Sting wisely continues his adventures into new audio technology as well. ...Nothing Like The Sun won awards for its clear, fully digital production, and The Soul Cages benefits from the same strengths. He also uses a new technology called Q Sound which permits greater placement of instruments within the stereo effect. Thus, keyboards and vocals seem to float above your head, while drums crash to the sides and bass lies low and guttural. The overall effect should dazzle audiophiles — even those with five-year-old Radio Shack speakers will notice the difference.

In making his latest effort, Sting could have given us Stephen King pulp — no one can question his ability to pen the catchy lyric or riff. On the other hand, he could have contrived an obscure Russian novel, too long and involved to make any more than a critical impression. Instead, he wrote a simple, but meaningful and enjoyable novel, one that deserves more than a cursory read.

Not Caged In
Sting matures style with "Soul Cages"

BY JIM MORGAN

STREET
m _,

music

Digital Funk

BY NICK RUBIN

SEAN ALEXIS

e year ago, Digital Underground released Sex Packets, one of the first hip-hop albums to extensively use Parliament/Funkadelic samples. The band's combination of hip-hop beats and P-Funk won a wide audience — "The Humpty Dance" was one of last summer's party anthems, and a hell of a lot more fun than Sinead.

DIGITAL UNDERGROUND
This Is An EP Release

TOBBY TOMMY

Now the crew is back, with the self-explanatory This Is An EP Release. Two of the six songs are remixes from Sex Packets, but the remaining four cuts, including two from the upcoming movie Valenconia, make the EP worth checking out. The Underground hasn't altered its style since last year, but what if? It's still a goofy sound.

Unlike most rap groups, the Underground doesn't rely solely on sampling. Prince once said that all rappers are tone-deaf, but Schmoozy Schmoove's vocals prove him wrong. And The Piano Man jams on the organ and synthesizers like Billy Joel with a soul injection. But when the Underground samples, they snag some creative cuts. On "Nutin' Nia Funky," DJ Fuze takes a Miles Davis solo and breaks it up into sunny, Sesame-Streetish fragments. Humphy Hump's comic antics ape Rubber Band-era Bootsy Collins. "Same Song," the opening track, sets the mellow groove for the rest of the album, with a heavy bass and kick drum, as well as a soulful organ solo by The Piano Man.

Messages abound throughout this EP: on "Tie The Knot," Shock-G warns that if you're going to be "sexually active" (as Mom says), better use a Jimmy hat — or you'll face some serious dilemmas. It's a welcome change from the oh-so-sensitive Ice Cube, who recalls being "in the closet lookin' for a hanger/Why did I have to bang her?"

And "A Dogin' On The Funk" teaches Humphy the monumental importance of the '70s. Funksters like George Clinton, P-Funk, Bootsy's Rubber Band, Brides of Funkenstein, Fred Wesley and the Horny Horns are the Underground's Righteous Teachers.

The remixes from Sex Packets aren't mere fillers. The Hendrix riff on "The Way We Swing" fits squarely on top of the hip-hop beat, and "Packet Man (The Worth A Packet Remix)" recounts the shoulda-been scientific breakthrough of the Sex Packet itself. Neither sounds out of place on the new album.

The flaw in Digital Underground's vision is that the band does little more than echo George Clinton. The band couldn't have picked a better philosophy to emulate, but they go so far as to copy his humor and artwork as well as the music.

In fact, one look at the cartoon cover tells you that Digital Underground is no more than a clone of Dr. Funkenstein. But one listen to EP Release reminds you that they've picked up where the best of the '70s left off.
always at the forefront of jazz, Blue Note Records has just released its first batch of albums for the new year. The albums are varied in style and theory, from the rich orchestrations of Charlie Haden to the stark simplicity of Marcus Roberts' piano.

Horizon's third release, Post-Motown Bop is clearly its finest album to date. It features Kansas City sax-man Bobby Watson and drummer extraordinary Victor Lewis, who combine their skills with a powerful emotion often lacking in modern jazz. Starting with the blissful "Punjab of Java Po," Horizon absorbs you into its world of '60s rock-influenced be-bop. But this is not fusion, just straight-ahead jazz. The intensity follows through into the final track, a marvelous rendition of the Duke Ellington classic, "In a Sentimental Mood."

Marcus Roberts' Alone with Three Giants gets back to the roots of jazz. Like Wynton Marsalis, Marcus plays in the clean, pure style of the masters. Roberts' new album is comprised solely of songs by three of these titans, Jelly Roll Morton, Duke Ellington and Thelonious Monk. Roberts' solitary piano has a rich texture ideally suited for such classics as "Mood Indigo," "Trinkle Tinkle" and "The Crave." The simplicity creates an atmosphere that lends itself well to studying, napping or a quiet romantic evening for two.

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Rick Margitza flaunts his musical prowess on his upbeat new album, Hope. Accompanied by Peter Erskine on drums, Steve Masakowski on various guitars, Margitza plays soprano and tenor sax and keyboards on this light-jazz fest. The keyboard ventures leave much to be desired, however. Margitza would be better off sticking with the tenor sax. The Manhattan Project is comprised of former Miles Davis/Weather Report saxophonist Wayne Shorter, Return To Forever bassist Stanley Clarke and former drummer Lenny White, keyboard masters Pete Levin and Gil Goldstein, and piano sensation Michael Petrucciano. At times, too many cooks spoil hot jazz, and the Project alternates between artistic brilliance and musical confusion. Shorter gratifies his ego by stealing Davis's solos on "Nefertiti" — he originally penned the tune — but the sax adds a whole new dimension.

With these five new releases, Blue Note proves yet again that's it's on the cutting edge of jazz. So jazz on this.
Touch Me, Feel Me

Turned into a Kid at the Franklin Institute

BY NEIL SMITH

I've never been particularly enthralled by science — I spent my formative years lighting gas taps and concocting stink bombs in chemistry labs. But my ignorance gnawed at me, so I decided to correct my former indifference and learn the makes the world tick. It was time to journey down to the Franklin Institute and check out the newly-opened Futures Center.

So I took a couple hours and headed down to the walk-in, hands-on science encyclopedia, where images of grade school field trips flashed before my eyes. Packs of screaming schoolchildren ran from exhibit to exhibit, fiendishly attempting to damage the $71 million-dollar tinker-toys when their teachers turned their backs. And as I moved from room to room, I saw child after child slam buttons, yank levers and bash video units. The institute can bring out the wide-eyed curiosity of a four-year-old in even the most sophisticated Physics major — and within minutes I was twislin' and yankin' stuff with the rest of 'em.

But despite the bratpackers, I found myself intrigued by the physical phenomena displayed — even though most of the scientific stuff was more confusing than an episode of Twin Peaks.

Exhibits range from the intricacies of electricity and optical illusions to pendulums, waves, robots, and spaceships. A computer estimated my height by bouncing sound waves off my head (or something technical like that).

The highlight of my afternoon jaunt was the Omnimax Theatre, a dazzling cinema with a screen so huge that it covers the ceiling. When you're in the Omnimax, you don't watch the movie, you experience it. The massive curved screen stretches all around like a cloud, and for a brief time you forget the half-dozen screaming babies in the audience.

There were some people, however, who just didn't get it. As I left the building, I heard one woman remark, "I didn't see anything I liked." What the hell did she think it was, a department store?

So if you didn't catch the latest episode of Mr. Wizard, this is the next best thing. It's better than physics class.

Pressing all the right buttons.

Glimpse the Eclipse

Solar Eclipse Preview at the Fels Planetarium

BY EUGENE KANG

On July 11, the sun will disappear under the shadow of a solar eclipse. Although Philadelphians will only witness a partial eclipse (fly to Hawaii catch the real thing), the Franklin Institute's Solar Vision offers a preview to the actual event and the only direct look at the eclipse north of Honolulu.

By projecting graphics onto a domed screen, the show surveys primitive Chinese and Egyptian myths about the sun. A drum rhythmically beats in the background as the narrator drones on about the apocalypse foreshadowed by the Chinese.

At times, the film has that sixth-grade science-movie feel. The coordinators know their audience, however. (WARNING: If you go on a weekday, expect to encounter hordes of prepubescents.)

But if the sun's hydrogen fusion doesn't grab you, check out the Tuttleman Omniverse Theater's Blue Planet, an astronaut's view of Earth on a 79-foot, 4-story screen.

Although a visit to the planetarium revives memories of elementary-school class trips and spitball fights, it also resurrects the imagination. The slightly nostalgic and informative Solar Visions offers some cosmic pictures accompanied by mellow music from Enya. It's a chance to kick back and relax, and it's a helluva trip.

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JANUARY 31, 1991
**REPERTORY**

Roxy Screening Room, 2021
Serious Sam, 561-0114

BERKLEY IN THE 60's
(Showtimes Fri.-Sun. - 3:30, 7:30; Tues.-Thurs. - 7:30)

TO SLEEP WITH ANGER
(Showtimes Fri.-Sun. - 3:30, 7:30; Tues.-Thurs. - 7:30)

LENINGRAD GO AMERICA
(Showtimes Fri. - 3:30, 9:30; Sat.-Sun. - 3:30, 9:30)

MERMAIDS: Cher and Winona (plus the hot Sixteen Candles guy in a '50s setting)
(Showtimes Fri.-Sun. - 3:30, Sat.-Sun. - 3:30)

**ROCKY HORROR PICTURE SHOW**
(Highlight: Frank Darabont's vision of war and its effects upon the survivors)
(Times: Fri._Sun—Midnight)

**TERMINAL CITY RICOCHET**
(Highlight: Charles Foster Kane, a man who
be Some linky her I'ass, 5(. b. 2nd M . 44II-SV183)

**IN ANGEL TWO SCHEMERS IN BIG TROUBLE.**
(The 400 Blows: No, get those nasty
Water, Wind, and rock/hop.

**BATTLE AND ITS EFFECTS UPON THE SURVIVORS**
(SHAME Ingmar Bergman's vision of
war and its effects upon the survivors)

**CARNIVAL OF SHAME**
(highlight: Kevin Costner
as LYNDON JOHNSON

**CONTEST**
(Dynagroove: Alternative metal • upbeat rap • rock/

**WINDS OF SHAME**
(have Some linky her I'ass, 5(. b. 2nd M . 44II-SV183)

**REVERSAL OF FORTUNE**
(CAMDAR Damase lectures while

**ICE OF DETERMINATION**
(have Some linky her I'ass, 5(. b. 2nd M . 44II-SV183)

**GREEN CARD**
(No fun being an illegal alien (espe-
cially New York with Immigration
Officials flying down your back)
(Showtimes Fri. - 3:30, 9:30)

**THE GRIFTERS**
(See Review Page 4)
(Back to the future: Damaso
tells his tunes.

**HAMLET**
(have Some linky her I'ass, 5(. b. 2nd M . 44II-SV183)

**THE HEROES**
(They play their pocket-protectors with a
hand ‘n’ driving beat.
(The Barn, 200 Broad Ave.
Hanover, 639-5607)

**FRIDAY**
(Precious Metal

**W/BARRICADE GASOLINE**
(As good as gold.
(Chestnut Cabaret, 35 East

**MARRY JONES & DON DIXON**
(Hammer by itself.
(Theatre of Living Arts)

**VALERY PONOMAREV**
(have Some linky her I'ass, 5(. b. 2nd M . 44II-SV183)

**THE Pawns**
(Boogie-woogie bugle boy plays all
that jazz (check him out Saturday, too).
(Real Tempeste House, 101-31
3rd St., Newtown, 860-0474)

**REVERSAL OF FORTUNE**
(Camden's Jazzhaus, 547 N. 3rd. St.
922-1035)

**AMBLER JAM**
(Watching bands compete for the
dulce honor of playing at the Svers
game.
(Chestnut Cabaret, 43 E. Butler Pike,
646-8117)

**USA STATE SYMPHONY**
(Playing — you guessed it — lots o’
American classics.
(Academy of Music, Broad & Loc-
ust, 222-0640)

**FINGER BENDERS**
(All your favorite cover songs (Chaos
Theory, take notes).
(Chestnut Cabaret, 23 E. Lancaster Ave,
896-6420)

**VHF, DARK BLONDE**
(Handsome guy plays all
this cool jazz.
(Chestnut Cabaret, 35 E. Chestnut
St., 922-0640)

**NEIL YOUNG**
(social distortion, sonic youth

**BEAT CLINIC, SHARP NINIES, JOHN CRUSCHITZELA, IOTA & THE MINOR DETAILS**
(FM's new traditions in American music
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The Campus Spot For All Your Needs.