IAST design to be revealed to U. Trustees

Release follows months of protest

By MICHAEL LEVY

Volunteer members of the university's Building Committee today will view the model for the Institute for Advanced Science and Technology, planned for the current site of Smith Hall. The committee, approved by the University Trustees last May, will present the Trustees with several phase of plans one and two of the IAST — day小额院座 and site design – for the Trustees' input and approval.

The Institute is unique in that the university is handling the designing and construction of the building itself, and the Trustees have given the university carte blanche to present whatever they wish during the design phase. As a result, the Trustees have not reviewed the design plans and have not approved the plans.

The model will be presented on Monday at 8:30 a.m. in the University Trustees' room on the first floor of the Van Pelt Library.

The model will be presented to the university's Building Committee for the first time. The committee, which is made up of volunteer members of the university, is charged with determining the design of the building.

The Trustees will have the opportunity to review the model and make any suggestions they wish. The models will then be reviewed by the Trustees at a later date.

Reynold design to be made public

By STEPHEN GLASS

University administrators will present the concept for the building to the Institute for Advanced Science and Technology (IAST) to the university's Building Committee. The meeting will take place on Thursday at 8:30 a.m. in the Van Pelt Library.

The committee is made up of volunteer members of the university and is charged with determining the design of the building. The committee will present the design to the Trustees before a final decision is made on the concept.

The Trustees will have the opportunity to review the concept and make any suggestions they wish. The concept will then be reviewed by the Trustees at a later date.

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In Brief

Police arrest pickpocket, two escape from police

A juvenile male and female, allegedly engaged in shoplifting, were arrested yesterday at 2:30 p.m.

One of the men had begun the shoplifting at a large department store. The police detained him but did not prevent the sale.

The two were charged with shoplifting and were remanded to the House of Detention.

Goode lectures on city concerns

By KENNETH BAER

Wilson Goode has escaped the 'do not run again' label,

former Philadelphia Mayor Goode, speaking freely in poetry considerations, and candidly in city needs to cut personnel expenses and get money from the state and federal government to urban slums. Goode also mentioned the need for comprehensive planning and development.

Goode stressed the city has to make tough decisions to become financially sound and to be able to manage the problems in an efficient and effective manner.

He said that "we are living in a period of change, and the future of this city is uncertain."

Goode also talked about the need to bring the costs of health benefits to a manageable level and the importance of the city's fiscal health.

He added that the city is "in real trouble" when City Council gives it a pay raise.

Goode also emphasized the importance of providing basic services to the city.

The performance is an event of Alpha Phi Alpha and the Phi Beta Kappa Society.

Godfrey Stevenson, the acting president of the Phi Beta Kappa Society, said the event is"a unique opportunity for the students to participate in the discussion on race and gender issues."
A Day in the Life

By MELISSA FRAGNITO

Happy Fernandez and Thachcr Longstreth epitomize Philadelphia City Council.

"I'm a first-term Democrat. None of my work has been easy," Fernandez said.

The Philadelphia City Council, who were elected in November and began their terms of office earlier this month, are ready to get to work on a nearly seven-day-a-week basis. "It's a lot of hard work," Fernandez said. "The city's financial crisis is one that we must work together to pull the city back from the brink of bankruptcy.

"I intend to be aggressive in the City Council," Fernandez said. "I'm not afraid to make tough decisions.

Fernandez, who teaches at Temple University, said she has received some advice from her husband, who is the president of the Chamber of Commerce. "I told him to be patient, but I also told him to be firm, and to be ready to listen to other people's opinions.

Fernandez said she has already proven herself as a national advocate for women's rights. "I'm going to fight for the rights of all women, not just the women in my district.

However, Fernandez also said she "doesn't expect things to happen overnight." "I think we can reduce the financial problems she has encountered as a councilwoman."

"I love Council work because it permits having other activities," Fernandez said. "I have a lot of time to spend with my family.

"I don't need it because I am having too much fun," Longstreth said.

Longstreth also said that a piece of the council work being a councilwoman is being able to have a public hearing. "It's a lot of work, but I enjoy it.

"I want to not only react, but I want to have a proactive agenda," Fernandez said.

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Counsel asks for advice on bike riding

These aspects of the curriculum will be considered for the school as a whole, including the dual field, as the committee tries to redefine the "philosophical basis for undergraduate curriculum," said Civil Systems Professor John Le- poire, the committee's chairperson. The committee will then consider how to go about implementing their findings.

Sponsoring the workshop are a group of professors and students who will then have to determine what is expected from them as well as the most important values of the curriculum, considering how to combine the teaching of technology with the teaching of such things as writing and speaking.

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RUSHBE, from page 1
the process of reviewing the minutes at the end of the week," said the "I didn't do much yesterday, but today we spent most of our time making small talk with two or three sisters that we glance at, or a sister there.

Rushie Kenyards anticipates week's end

She will then choose her top two choices and hope to get cut from houses.

"I feel like if I'm one of the last two choices, hopefully I will be a sister there. I did wrong. If they can cut me, but I'll do it. I don't have a house that I want to be in," said Leigh. "I've had more close encounters with bicycles than I care to recall," said Leigh. "I'm glad, because I'm not so sure I want to know where I've gotten to." So far, Leigh has enjoyed rushing, she said Tuesday night. "I like it because the girls were outgoing. They're not dead serious or intimidating. To a certain extent, it's just a bit of fun," said Leigh. Although most of her friends decided not to rush, Leigh herself did not have much preconceived notions. "I felt because the girls were outgoing, they're not dead serious or intimidating. To a certain extent, it's just a bit of fun," she said.

Electing students to talk to alumni, students, in-stock! we're looking for a...
A great university.
A great newspaper.
And 6 Great ways to get involved.

In some ways, college is just like high school. You sit in class, listen, and take notes. At test time, you regurgitate the information you've memorized.

But wait. There's more to college life.

Want excitement? The opportunity to meet new people? The chance to learn by doing, not by watching?

Join The Daily Pennsylvanian.

The DP, the 108-year-old daily newspaper of the University of Pennsylvania, is consistently rated one of the top ten college newspapers in the country by the Associated Collegiate Press and the American Newspaper Publishers Association. Up to 34,000 people read the DP every day.

Students, faculty and administrators look to us as their main source of news and information about the University and West Philadelphia. Local businesses see us as the most cost-effective way to present their message to the irrate Penn market.

Most importantly, the DP -- a corporation independent of the University -- is run and managed by students. Students just like you. Every day, we write and edit the stories, shoot and develop the photographs, lay out and put together the news pages. Every day, we sell and design the advertisements, handle customer inquiries, and develop budgets and financial statements.

As a DP staff member, you'll get the opportunity to learn in the trenches, to apply what you've learned in the classroom to the real world. From reporting and writing to shooting photographs to selling advertisements to designing pages, you don't watch -- you do.

And, in all of our departments, you'll begin doing from day one. All you need is enthusiasm, imagination, and drive -- we'll teach you the rest.

Join The Daily Pennsylvanian.

The Daily Pennsylvanian

EDITORIAL

In recent years, we've sent reporters to Pittsburgh for election night coverage of the Waxed Hornshorn senatorial race, to New York City to cover the controversial trial of former Wharton student Christopher M. Clemente, and to Washington to cover anti-war protests. On campus, we cover everything from Penn spending federal research funds on flowers and drempent to students' prophylactic preferences. In the last few years, DP reporters have interviewed Michael J. Aiken, Jerry Brown, Mario Cuomo, Arlen Specter, Harris Wofford, and dozens of other national and local celebrities. Overall, we generate more original stories than any other college newspaper in the country.

Our sportswriters cover 25 intercollegiate sports, and travel to venues all over the country, including bowl games in Tennessee and Louisiana. Sportswriters also follow the rise of Penn graduates in various professional sports careers, and onto teams such as the Kansas City Chiefs and the Chicago Cubs.

The DP's editorial page spark campus debate every day. And our award-winning weekly arts and entertainment magazine, 34th Street, offers readers its own perspective on life, indepth feature stories on the city, and reviews of movies, records, theaters and books.

Many of our writers had never written for a newspaper before they came to the DP. How they interview everyone from mayors to governors to University administrators to homeless people to rock singers.

PHOTOGRAPHY

Students who have photographed famous figures ranging from President George Bush to the president of Turkey to homeless people on the streets of Philadelphia. If you're looking for action shots, our photographers have covered the 1991 Philadelphia blackout and Gulf War demonstrations in Washington D.C. Our sports photography covers all of the big ones: football, basketball, and baseball. We'll help you develop the skills needed to shoot, develop and print your photographs. You are interested in photography as an art or as a journalistic skill, the DP has what you are looking for. So for images that last... come join DP photo.

ART

Art staff works nightly with editors on special page designs, graphics, and illustrations. Now you can have your drawings published instead of just showing them to your friends.

Our art staff utilizes the latest state-of-the-art equipment -- such as Macintosh computers, laser printers, and electronic scanners -- to get the job done.

And if you're interested in entering the advertising or graphic design fields, the DP is the best place to learn.

SALES/MARKETING

After completing an exciting training program, DP sales representatives hit the streets running. Their clients are a wide-ranging group, from the owner of the local doughnut shop to the advertising director of Vennes' Stadium. But whether the client has $100 or $10,000 to spend on advertising, our salespeople help the customer produce the most effective ad campaign for the money. Businesses depend on us to help them succeed in the competitive marketplace.

And DP representatives receive generous rewards for their hours spent with clients with commissions and bonuses, most earn several hundred dollars per month.

Our marketing department brainstorm for new ways to promote the paper to attract readers and advertisers. To increase community awareness, staffs conduct market research, design promotional materials, write advertising copy and cultivate new clients.

CREDIT/FINANCE

Here does $800,000 sound? The DP is big business -- our advertising revenues top the three-quarters of a million dollars mark each year. You can study the theory of finance at Wharton, but the DP gives you an ideal business laboratory -- and the money is real. Finance and credit staff members control the funds by preparing budgets and financial statements and by handling customer service, billing and collections. Few other activities on campus offer as much independence with such real stakes.

AD DESIGN & PRODUCTION

Last year, a team of DP artists won first place in a national college newspaper contest for design of a promotional advertising campaign, and several other ads also won awards. More importantly, they helped local merchants increase their business.

Every year, creative services artists and designers work with the sales and marketing staffs to produce promotional materials and create exciting ads for clients.

Our production department provides the perfect outlet for your creative skills and imagination. Staffers translate scribbled layouts and text into finished ads, from design to typesetting to assembly in each day's paper.

Join The Daily Pennsylvanian.

 Introductory Meeting
Thursday, January 23
4015 Walnut Street, 2nd Floor
4 p.m. Business (Sales, Marketing, Credit, Finance, Production, and Creative Services)
5 p.m. Editorial (News, Sports, 34th Street Magazine, Photography, and Art)
Questions? Call Barry Freeman (Business) at 898-6581 or Margaret Kane or Gayle Meyers (Editorial) at 898-6585

The Daily Pennsylvanian
Naming Names

The Trustees are about to vote on a new name for the Oriental Studies Department — but will this be the last time?

...they are fools, no sir-ee, they'll discuss this...
decision that the plaintiff, Maria
sue the schools had discriminated
incoherent lawsuit that claimed the
By SCOTT CALVERT
Hillel forms Jewish theater company
also because then was "no com-
Jewish Talmudic sage Hillel.
Daily Pennsylvanian Stall Write
University.
B'nai B'rith Hillel Foundation Irving
Katz said in her
"If not now, when?"
This was according to the
the Jewish Twosome sage Hillel.
And Laurie Katz, a College senior,
asked this question when she was
suggested the idea to the
Hillel Foundation to receive a grant to
a Jewish theater company on
"plan referred to Penn from my summer is island and learned about
the past when timeless theater project. I
and potential aspect of a future Penn's campus." Katz said in her
in the state grant.
With funding provided by the
the Foundation bringing and Sarah Pitt Student for Leads. Le
Campus Creativity Grant, Katz has turned her vision of the
the University of Pennsylvania Hillel Theater Company into a
The new theater group plans to bring high quality Jewish drama to
Penn's campus." Katz said in her
"Too far, too late,"
However, the plans for the Book
will not be "a problem."
Gravina else laid that the ar-
"yet, they are still examin-
giving the University access to view
the plans of the building for the Brst
Trustee meetings have recently
the building have not even been de-
the plans for phase one. they are still examin-
the Justice will speak tomorrow.
Campus Center design to be released
Liping, from page 1
big story of a military
street from the
turns will be going and available
the plans for the campus center
more time since the ar-
Kim, Pederson and
however. But the plans for the Book
have been modified so that
the store is entirely above ground.
The area between the two struc-
perform or rehearse on the Jew-
mers arc
I hope that this will be an estab-
Empowering Our Communities: Turning Words Into Action"
Applications are now being accepted at the Office of Student Life, Housing Hall 110. Interviews will be held on January 24, 1991, Freshmen, Sophomores, and Juniors of all majors are encouraged to apply.

I. A man who last month dis-
new York woman whose largely lactic effort that claimed the
University and eight other schools
later denied her admission.
Judge Gerard Geroski said in his
defense that the plaintiff, Maria
established, that her self-determined
gleal is to have a money, to settle own
Sierotowicz could not be reached
Mosse, acting as her lawyer, Siero-
time for a few, or indeed any kind of educa-
tion, let alone a higher
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In the suit, Sierotowicz demanded
the court to order the
required to be in attendance for that
According to papers filed in court
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Sierotowicz's transfer appli-
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The papers said the average
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Hillel forms Jewish theater company
BY JORDANA HORN
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WASHINGTON — Abortion foes cheered Supreme Court willingness to review landmark case.

"The court stacked as it is now," said Cillo, "there's a need for us to fight this battle. The Supreme Court never would have an abortion 'but I don't know what the Court’s choice will be on this case.'

Abortion opponents demonstrated and applauded Bush's pledge to 'continue to oppose tax monies being used to finance abortions' and to give funds for alternative programs ended by abortion in 'simply compassionate.'

Bush fills cabinet vacancy

WASHINGTON — Filing the last day to file, President Bush on Wednesday named deputy chief of staff to the nation's 11th transportation secretary. The nomination came as some Democrats and others predicted the job will go to Andrew Card, Bush's chief of staff.

Bush said, "As deputy chief of staff, I don't know much about him." Bush said, "But transportation is our second second business." He added, "I have a professional background."

Bush promised to "continue to oppose tax monies being used to finance abortions and to give funds for alternative programs ended by abortion in 'simply compassionate.'"

Bush pledged emergency relief to former Soviets

WASHINGTON — President Bush pledged $60 million in new U.S. aid Wednesday to help people who fled civil strife in the former Soviet Union.

Bush said the Soviet Union's collapse had left many people struggling to "build the future from the ruins of a failed country that had been founded to last and to live." Bush said in opening the conference.

The fall of the aid would be used to set up a $30 million account for humanitarian assistance.

The Bush administration has been under fire for the administration's response to the Soviet Union's collapse.

Applications for aid have been approved by the administration.

Bush said he had offered "assistance to the people of the former Soviet Union and at the same time to the people of the newly independent states."

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Applications for aid have been approved by the administration.
AIDS patient speaks to campus group

BY JORDANA BORN
Daily Pennsylvania Staff Writer

I would hate to see anyone waste their dreams," said Kevin Dickerson, in an interview with The Daily Pennsylvanian about the deadly disease AIDS, the distress and personal discussion about his experience with the virus.

Dickerson spoke to about 60 students at an Alpha Phi Alpha-sponsored panel last night at Duquesne College House, talking about his experiences with AIDS and what students can do to prevent contracting the disease.

The racially-mixed group of students at Duquesne College House were not only affected by Dickerson's talk.

Dickerson helped start the Inner City AIDS network in Washington, D.C. to renovate AIDS education. His approach to discussing AIDS is directed at the black community.

"AIDS education has been pushed toward a white, middle class community," Dickerson said.

Dickerson pointed out, are scarce. "I want to set the picture for people where all of you will be in a few years," he said.

Dickerson said that one reason for this in the inner city surrounding AID in the black community. He said that black churches, which constitute homogeneously, a practice frequently associated with AIDS.

"We don't come out and talk about things that the church doesn't want us to do or say," Dickerson said.

Dickerson spoke of his experience with AIDS in such a matter of fact way that he belied the severity of his story.

He described his life in military schools and in being with a macromolecule that lived in a glass bowl for quite a few years," he said.

After attending University of Notre Dame and being enlisted as a Baptist minister, he worked first with Prudential Savings Association and then with a consulting firm, traveling all over the country for his work.

"I'm the only one left," Dickerson said. "I want to set the picture for where all of you will be in a few years," he said.

Dickerson advocated testing college students for the HIV virus and how to prevent contracting it.

Dickerson advocated treating college students for the HIV virus and how to prevent contracting it. He had his blood tested in 1986, and never lost all contacts with the church, his job and his family when they found out that he was gay and had tested positive for AIDS.

Dickerson said that he now has to live on $700 a month from his work for this is the silence surrounding churches, which constitutes the statistic that one in every five university students is at risk of having the virus.

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Dickerson advocated testing college students for the HIV virus and how to prevent contracting it.

"My hidden agenda here is to hopefully get 10 percent of this audience to get themselves to a confidential clinic, come for these stools and be tested for the HIV virus," Dickerson said. "It's a real issue."

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The Daily Pennsylvanian
**M. Squash hopes to feast on Dartmouth and Yale**

By JOSIEH FREEDMAN

"Playing Dartmouth and Yale should get us in the competitive mode, so we'll be fine tuned for the Yale match!"

Doug Kramer, coach of the men's squash team, said Kramer said, perhaps putting it as simply as possible, asked for the "opportunity to win, and I expect to win. The Cornell match showed that we are right on the bubble (but) the teams (are) not as good."

"You know, we're a strong team, so it won't be easy."

"We're going to play against the Big Ten. Towards the top of the list, senior Song Chang has moved from the fifth to the third spot, and may even move up to the second spot by Friday." Song is a "tapping player," Kramer said.

"We're favored to win, and I think we can dominate Dartmouth, the match will be very good!" Kramer added.

"It's going to be very tough," Edwards said. "They're certainly competent and they must be considered."

The importance of the Yale match for Penn's national ranking is significant, as Yale is no. 1 in the nation and the Ivy League. It is advantageous to Penn to stay at no. 2 in the national rankings, especially to maintain a chance for the national championship."

If Penn loses to Yale, we will not get the national title," Edwards said. "We won't be able to win it either, but we'll still have a chance."
Sixers dominate boards in easy victory over Knicks

Kenny? Who needs Kenny? Nets sure don't! Bulls have tough time with Hornets

The Sixers dominated the Knicks on Tuesday night, winning the game with ease. The team had a strong performance on both offense and defense, keeping the Knicks scoreless for long periods of time. The Sixers' defense held the Knicks to only 87 points, while the Sixers scored 122. The Sixers' star player, James Harden, had a breakout game, scoring 32 points and grabbing 10 rebounds. The team's bench also played well, with several players scoring in double figures.

New York Times

Sports

Sixers dominate boards in easy victory over Knicks

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W. Fencers open season against Temple and Rutgers

M. Fencing eyes Ivy title

Penn tops Eagles

The Quakers were at a loss for words on Tuesday night, when senior captain Dave Micalak turned down an offer from Princeton to join the fencing team. The decision came after Micalak, a two-time All-Ivy pick, had been recruited by several other universities.

Micalak's departure marked the end of an era for the Quakers, who have been one of the top teams in the Ivy League for the past decade. The team's success was due in large part to Micalak's leadership and his ability to bring in top talent to the program.

Season Preview

The team's top fencer, junior captain Steven Walker, said that the team would miss Micalak's leadership, but that they would continue to compete at a high level.

"He's a great leader," Walker said. "He's been with the team for four years, and he's been a great role model for the younger fencers."

"We're going to miss him a lot, but we're going to have to move on," he added.

The Quakers will have to replace Micalak's leadership with a new group of leaders, led by Walker and senior captain David Cohen.

"We're going to have to work hard to fill the gap," Cohen said. "But we're looking forward to the challenge."
Dinner with the Devil:
Chewin' the fat with Anthony Hopkins

'70s Trading Cards p.3 Freejack p.4 Eric Clapton p.8
Chain of Fools

BY DAN SACHER AND MATT SELMAN

To be quite honest, we are very tired.

We couldn't tell you what the word on the damn street is, because we've been in this fucking windowless office since Monday morning.

We're bitter, Barkow-eque, and brain dead.

But what do you care?

If we were reading this article, we were as Hell wouldn't.

We would think, "why did those self-pitying jerks take the miserable job in the first place. What do they expect?"

"Screw 'em."

Well, we expect to bring peace to the world.

By June.

"Cause as we were telling Tex the other day, Rome wasn't built in a day, and neither was Spy magazine, or Late Night With David Letterman, or Manhattan, or anything else halfway decent.

As we were saying before, World Peace. Here's the plan: Stand at the picture below. Stand at it for a long, long time. They're happy. Why? What are they looking at? Make that your imaginary happy thing. Picture a warm, panting dog at your thigh, striped pants that really hug your butt, and the glimmer of hope in a younger's eye.

You will be happy.

Show this picture to your friends, family, beloved ones. Start chain letters. Bring sunshine to one and all. Picture it and it shall be.

Remember: today is the first day of the rest of the world's life.

God Bless each and every one of you.
Awakened from the bliss of a good old-fashioned Tang and eggnog hangover, the amazing sights and sounds of a new semester have renewed my investigative instincts. There's gold in them there hills!

DIET COKEHEADS UNITE: Ahh... the wonders of sorority rush. Who needs cable when the most vapid entertainment of all can be had for nothing but the personality off your back (or thighs)

And as the herds of prospective conformed around 40th St, there was a tangible excitement in the airheads. Overheard at a Theta rush event: "Is it true you have to wear black to pledge here?"

Kudos to the unusually biting social satire of Saturday Night Live, whose exposure of the dark gritty flipside of the land of skim milk and bunnies was painfully honest. Unfortunately, in this reporter's opinion, the grim portrayal of Delta, Delta, Delta! Can I help ya, help ya, help ya! would have better been directed at Penn's SDT. Just a hunch.

CLOSE, BUT NO CIGAR: She tried so hard to earn a mention in this rag that she even threw herself a 21st birthday party at the Palladium. It was fun. Nothing happened. She got a bunny rabbit, and named it Belle — how Judy Blume. As for her roommate (what was her name?), she spent the night, sober, rambling about her "boobies."

SUSHI WITH SATAN: Winner of this week's "Kim Freeman Award," 1 SP7 that Steve film goddess Laura Sperazza was seen at Ziggie's with none other than the bass of the editorial page, Andy "the Penis" Sernovitz. Next week's winner will be announced after the SF banquet.

BIRTHDAY SUIT SURPRISE PARTY: When pipe-dram junior Kristine Tejano was tacked onto bed by loving boyfriend Delta Sig junior Frank Rodriguez and best friend and roomie Chi Omega Diana Cruz, all was well with the universe. But when Kristine awoke the morning, she found her two best buds in bed, buck naked. Despite claims that "nothing happened," this episode of Three's Company was cancelled. Buz to Agent 99, the nude budy is back!

PRIMAL SCREAM THERAPY: It's official! Senior Screamer Season, and as usual, the brain dead hung out in full strength, enjoying all the fun of forced breading with people they never spoke with from their freshman hall. Drinking a lot to avoid talking to people, one depressed 21-year-old lamented, "It's where seniors go if they have no life and no friends of their own."

WHITE WASHED: At Murphy's Tuesday night, SAE junior Aaron Batista was publicly "nude-chagged" by Chi O junior Amy White, who had just returned from Austin. Apparently she picked up a few traits from these hearty Eastern European chicks, (check her pits). To console himself, Batista engaged in "deep conversation" with his girlfriend in the rest room for 15 minutes, emerging to a round of immense applause. All names have been changed to protect the innocent.

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Your friends told you to get a life. Mom told you to get involved. Dad told you to get a job. Your dog said "woof."

So what are you gonna do? You could join a religious order. But then you'd have to give up sex (as if you're getting any).

Solution: Come write for 34th Street. Intro meeting at 5 today. For the old pros, meetin' at 7. You know where.

(Sorry, no sex.)
Macho Men
Ernest Dickerson's power squeeze
BY ARTHUR HUH

For years he was "Spil Lee's cinematographer." Now, however, Ernest Dickerson, awarded the 1989 Film Critics Awards for Best Cinematography for the incendiary Do The Right Thing, establishes himself as an eminent filmmaker in his own right. Dickerson's directorial and compelling debut, Juice, is a powerful story of loyalty and respect, an intense examination of life on the street.

JUICE
DIRECTED BY ERNEST DICKERSON
AT THE AMC WALNUT MALL
WRITTEN BY DICKERSON & GERARD BROWN
STARRING OMAR EPPS, TIPAC SHAKUR

For city dwellers, "Juice" means power, status, respect. To have it is to be feared and revered. To maintain it is to exercise power through confrontation and, sometimes, violence, while keeping cool at all times. To get it, by definition, often requires violence.

Juice tells the story of best friends Q. Bishop, Rahiem and Steel — the choices they make in order to attain respect in their neighborhood, and the tragic consequences of their decisions. The "crew" — they insist they are not a "gang" — have grown up together, like most groups of friends, each represents unique personalities and philosophies. Rahiem, played by Khalil Kain, is the natural leader of the crew. Perhaps not the most intelligent, he is able to hold them together during times of internal conflict and disputes with their street rivals. Steel (Jermaine Hopkins, Lean On Me, the butt of their jokes, carries a stereo to a Do The Right Thing's Radio Rahiem, but lacks that character's spiritual and physical strength.

The film's central conflict, apparent from the beginning, lies between Q and Bishop. Q, a promising DJ, not unrealistically dreams of making a name for himself (at least a few more letters beyond the local scene). Omar Epps gives a marvelous performance as the group's moral center, torn between loyalty to his friends and his awareness of the reality and futility of their situation. In his motion picture debut, Epps can do more with his facial expressions, especially his eyes, than most actors far more experienced than him.

Bishop, played by Digital Underground's Tupac Shakur, also making his feature film debut, is the most volatile of the group. His obsessive desire for respect becomes his ultimate downfall. Shakur's is the most exciting portrayal in the picture. His character, unhinged from the start, gets caught up in a descending spiral of danger and crime.

More than a simple battle between good and evil, Dickerson's film provides a moving example of the reality of life on the street. Initially, Bishop's need for acceptance — juice — and what is actually self-respect motivates his actions. Confronting his friends with his disgust at their constant running from the law and everything else ("I feel like I'm on the goddamned track team"), he convinces them of the need to assert themselves. But when a small-time burglary scheme backfires, they are faced with the even bigger problems of police interrogations, public animus, blackmail and the unravelling of their group bonds.

Appropriately, Juice retains a very gritty sensibility, thanks to the raw talent of its cast and the personal vision of Dickerson himself. Avoiding Lee's wildly distorted angles, he relies mainly on pacing and performance. There are some familiar subjective camera sequences, along with the requisite pulsating soundtrack, but this is clearly Dickerson's film. Right up to its final freeze-frame, Juice is a thrilling example of what is sure to be an exciting new career for Ernest Dickerson.

Dickerson (r) and his ensemble cast

Time Bandits
Estevez falls flat in Freejack
BY ANDY ROZMIAREK

Freejack opens up with a cheesy shot of Emilio Estevez's ass, and just goes downhill from there.

It marks the movie industry's latest attempt to pass off a film based solely on the merits of big name stars, cheap special effects and a slick futuristic setting. Unfortunately, even these aspects are not enough to save this wretched film.

Estevez plays Alex Furlong, a hot-shot Formula One racer with an equally hot girlfriend (Rene Russo). When Furlong's car explodes during a race, his body is snatched away moments before impact. He is transported eighteen years into the future where his body is to be the host of a dead man's mind. Although obvious from the trailer, the viewer doesn't find this out until forty-five minutes into the film. It's a cheap way to keep the audience interested in an otherwise boring plot. The only problem is that when they do find out, there's still another hour to sit through.

Understandingly, Furlong is none too pleased about his current state of affairs, and spends the rest of the movie running and a splendid one running from the bad guys who want to keep his body and flash his mind. Things are all crazy for Furlong in the future. Society has gone to hell, and an elite force control the lives of the impoverished masses. Not to mention the fact that Furlong's one-time girlfriend has since become one of the most powerful corporate executives on the planet.

Estevez plays his typical shallow, cocky, two-dimensional persona. His lame attempts to convey feelings on behalf of Furlong come across as caricatures of genuine emotions, and leave the audience wondering if it wouldn't be better if this boy really did get his mind wiped clean.

Likewise, his significant other, Julie, played by Rene Russo, is a second rate portrayal of a woman with drive and ambition, but who in the end, really wants to be with her man.

Estevez's nemesis, Visendon (Mick Jagger), is a futuristic bounty hunter ("bone-jacker" in 2009 lingo), whose job is to procure host bodies from the past for well-paying customers in the future. He has a good look for his character. He's ugly and he scowls well; beyond that, his talents are unrealized, because his lines are limited to five words each.

The only saving grace of this movie is Anthony Hopkins' portrayal of McCandless, the ruthless head of the world-dominating McCandless Corporation. Unfortunately, though billed as one of its top stars, Hopkins' screen time is limited to ten minutes, most of it in the last scene. As a credit to Hopkins, he almost gets the audience to believe in the incredible twists in this half-baked plot. Almost. Even his terrifying acting is not enough to save this turkey.

Freejack
DIRECTED BY GEOFF MURPHY
AT THE ERC ON CAMPUS
WRITTEN BY STEVEN PASZCZYNSKI & RONALD SHUETT, STARRING EMILIO ESTEVEZ, MICK JAGGER, ANTHONY HOPKINS

Story and acting aside, Freejack can't even boast of interesting special effects. They look cheap and are as unconvincing as the general storyline. There is an amazing three-minute computer animation sequence near the end of the film, but this hardly makes up for an hour of mediocrity.

Taken as a whole, Freejack is not merely a bad movie, it's embarrassing to watch as well. Every standard sci-fi cliche is rolled out for this film; there's even a shot of the things having in 2009. It's apparent that the screenwriters (there's a whole slew of them) saw fit to burden the audience with a bunch of lame monologizing in the midst of this cinematic travesty. Simply put, Freejack is a poor attempt to cash in on the latest wave of sci-fi thrillers. Unfortunately, it can't even be considered a mindless fluff movie. There just isn't enough to it.
Shorts

RUSH

Stodgy, unwashed and fuzzy-eyed, Rush wastes a daring and intriguing premise on a truly narcoleptic film. Jenniffer Jason Leigh and Jason Patric are two Texas undercover drug agents who bury themselves too deeply in the 70s biker-bar oil-town drug culture. Forced into serious drug use to maintain their cover, these self-important narcs soon choose pill popping, not crook nabbing.

First-time director Lili Fini Zanuck inexplicably brings a 70s retro-Miami Vice style to Rush. Although the film has a compellingly gritty feel, it is so confusingly paced and sloppily plotted that a better title might have been Slow.

The film obstinately avoids dealing with the ideology behind the agents' futile presence in the drug world, and injects a contrived shootout of an ending instead of a confrontation of the issues raised — an immoral ending for a film that delves into the issues.

—Matt Selman

FRIED GREEN TOMATOES

In the aftermath of striking shoot-'em-up female-buddy pictures, along comes the sublime Fried Green Tomatoes, a film which delves into the meaning of self-respect, friendship, and family.

Evelyn Couch, played by Kathy Bates, undergoes a dramatic personality transformation by listening to the tales of Jessica Tandy's Ninny, who tells of two women living sequestered lives and facing their own personal demons. This incredible scene takes the viewer's emotions, with evil wife-beating ex-husbands and racist sheriffs as well.

—Michael Sleator

UNTIL THE END OF THE WORLD

Until the End of the World would seem to have a lot going for it. It stars perennial Oscar-nominee William Hurt, is directed by the stunning Wim Wenders (Wings of Desire), and has a hip soundtrack blazing with the sounds of R.E.M. and Peter Gabriel. But End of the World is an egoistical mess of a movie. It shows flashes of visual brilliance, but it also has half hour deaths of action that render the film lifeless on the screen.

The biggest problem with Wenders' film is its colossal four-hour length. Wenders' resolve the film's lifeless on the screen.

—Josh Tyrangiel

Naked Lunch

When Naked Lunch proclaims that "Nothing is true, everything is permitted," you descend to a reality swamped by Mugwump jargon, taking assholes (connected to typewriters), and drug powder-induced hallucinogenic mind trips.

Created a couple generations ago by Beat writer William S. Burroughs, and re-interpreted by body-horror obsessed David Cronenberg (The Fly, Dead Ringers), Naked Lunch is a surreal concoction for the '90s. Writer/exterminator Bill Lee (Robocop's Peter Weller) travels to the mysterious Interzone, a fantasy-laced horrorscape where homo-erotic buggy hyperventilation and drug-addicted gangsters confront Lee's regulated world. But Naked Lunch is not simply strange for strangeness' sake, its ineptly brings a 70s Nt -sind instead of a confrontation of the issues raised — an immoral ending for a film that delves into the issues.

—Heath J. Storer

Madame Bovary

Director Claude Chabrol's laborsious and disappointing Madame Bovary brings intense obsession and stagnancy to Gustave Flaubert's timeless novel. Genuinely arousing direct narration of descriptive passages from the novel, Chabrol neglects to present convincing dramatization; he fatally ignores the purpose of bringing a novel to life on screen.

Isabelle Huppert (Story of Women) portrays Madame Bovary, the ambitious wife of a simple country doctor. Her insatiable quest for wealth and romance leads to her husband's bankruptcy and her own demise. We see nothing redeeming in Madame Bovary's selfishness and lack of remorse, and Huppert's view of her character as "a feminist without knowing it" implies a feminism so militant as to defeat its purpose.

The film's problem is not failure to condemn a misogynistic society, for that comes easily; however, the viewer cannot justify the ruin caused by Bovary's materialistic ambitions.

—Nancy Wheeler

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THINK KING LEAR. THINK flesh-eating, serial-killing madman. Think brooding, half-crazed vampire hunter. Think Anthony Hopkins.

Hopkins is the mortal behind these multifaceted masks of psychological torment tiptoeing towards the edge of darkness, a veteran actor whose film and theater career spans twenty years and at least as many diverse and bizarre incarnations of the human psyche. And past these bleak, macabre characters, how thick a mask has the actor built for himself?

If the actor's trick is illusion, and Hopkins drives all his creations to their farthest extreme, how adept is this manipulator at relinquishing those careful masks he constructs? After the film ends production, how impermeable is the skin beneath? And how can anyone ever be sure that his off-screen demeanor is not devised in the same, wholly studied way?

It takes such cunning with Anthony Hopkins. After all, this is the same man who brought the most cunning character to screen since Anthony Perkins' Norman Bates. It's hard to look past Hopkins' most memorable screen character, Hannibal Lecter. But then it seems too incongruous, listening to his well-modulated voice laced with an English accent, and trying to picture it emanating from the hellish leer made famous in Silence of the Lambs. Would he be able to detect a trace of yesterday's perfume? Discern a vague strand of backwoods lineage?

Albeit a horrifying novel, Silence of the Lambs turned more heads as a Jonathan Demme film — its brutal visual impact and the hypnotic intensity of Hopkins' crazed persona bringing the printed horror to life. One viewing and the mere mention of Chianti makes the stomach crawl. Ultimately, you wonder how Hopkins lives with all the demons he has labored to create.
Within Hopkins’ philosophy on the celluloid genre, an answer is subtly revealed. His nightmare inducing stint in Silence of the Lambs proved his ease at shaping and discarding psychopathic masks.

“I like working in film because you do it and that’s it and it’s immediate and it’s over. I was involved in Hannibal Lecter in a subjective way as a controller. It’s like sitting in a kind of spaceship and you manipulate the personality of the character that you’re playing behind the mask.”

For Hopkins, the complete freedom to seize control of the characters is essential. Describing the selection of an intense, fearful roles, he states, “I read the script and I knew it straight away. I knew how to play them.”

He credits his directors with allowing him the freedom necessary to develop his parts. “Demme’s a very easy director, I mean, he’s a very firm director, and he’s a gentleman. He respects the other people’s talents and gifts. He doesn’t meddle in the make-up department or the props department or the camera department or the acting department. He trusts that you are going to do your job and then he steps back and scouts the scene around you, like Francis Ford Coppola does or any good director.”

Subtle, skillful manipulations of personalities are brilliantly handled by Hopkins, as a direct result of his insight and improvisation. He is completely at work on Francesco Rosi’s Dracula, in which he plays famed vampire-hunter Van Helsing.

And typically, he’s brought that seething Hopkins sizzle to his latest endeavor. “I didn’t want to play Van Helsing like the innocuous father. You know — a fuddy-duddy old man that he’s usually played as, with all due respect to other people’s performances. I just wanted to do something different and we came up with a notion, with some improvisation, that Van Helsing has been himself to the depths of hell and depravity, to the depths of darkness, and come out the other side. So I’m playing him from a vantage point where he understands Dracula.”

According to Hopkins, the revised Van Helsing is a opium-smoking, alcoholic, heroin addict, but also a genius, out to save mankind, if he doesn’t scare them to death first.

Any similarities between “a half-crazed, vibrant crusader to the edge of darkness,” who uses his depravity to capture a similarly tormented soul, and a certain flesh-eating convict with oversensitive olfactory glands aiding the FBI in their search for a killer?

Hopkins doesn’t deny it. “They’re both complementary to me. I didn’t know it was going to turn out like that. After improvisation and diving down into the depths of the soul, I actually based Van Helsing on a composite of Goethe and Giuseppe Verdi and the romantic movement of the nineteenth century. But they both certainly have that darkness in them.”

In the end, though, Hopkins truly separates himself from those ghastly roles. Art and life find solid division in Hopkins world.

“I guess for some it’s a necessary part of one’s life to go through turmoil in order to create work. I don’t think it necessary in my life now because I’m older or slower or dumbed down or something, just more experienced I suppose; but I find I’m much more relaxed about it.”

Hopkins remains controlled — regulated in the most British gentlemanly fashion. With the tact but without the aloof condescension of the classic Anglo-Saxon thespian tradition, Hopkins consistently surprises with his humility and candor. This man is certainly not a maniac, and apparently, not a snob.

Dracula, set to open this Christmas, boasts an all-star ensemble cast, gritty as the best cast in any blockbuster film. Gary Oldman (currently Lee Harvey Oswald in JFK) plays the legendary blood sucker, Winona Ryder is the vampire’s love interest and Keanu Reeves stars as her husband. Hopkins has only honest praise for his co-stars, as well as his venerable director of such Hollywood cornerstones as The Godfather and Apocalypse Now.

He flattens the young cast of the film. “It’s interesting working with this group of actors like this, watching these other actors sparking off each other. They’re very behavioralistic actors; they’re almost volatile. They remind me of myself twenty years ago. It’s almost like looking in the mirror.”

On film-stud Keanu: “I don’t know much about Keanu, he’s very quiet and unobtrusive. I think he’s taken on an enormous challenge which he’s meeting now, playing an Englishman, for an actor of his temperament. He looks like the kind of young kid who should be on a Harley-Davidson or a surfboard.”

Hopkins’ current film, Freejack, shamelessly advertises its Hollywood gloss. With co-stars Emilio Estevez and Mick Jagger, the film appears to be yet another time travel shoot-em-up movie. Hopkins takes it all in stride:

Referring to his less prestigious films, he divulges, “If there’s a film I’m not too pleased with, I try and avoid it, keep my head down, and not get too involved.”

Admitting to never having seen his 1990 thriller Desperate Hours, he instead concedes that he made the film simply to get with co-star Mickey Rourke. In the film, Hopkins plays the powerless father who must save his family when they are held hostage in their home by a group of gun-toting thugs.

“I just wanted to meet Mickey Rourke — not the best motive to go into a film. I found Rourke fascinating and a bit scary. He brought a lot of violence and tension onto the set. He’s much more sensitive than he probably would like you to know. I think he’s a very talented actor.”

Another diversion along the Walk of Fame unearths a more interesting reaction. Hopkins pulls back at the mention of FBI agent-in-training Clarice Starling, a.k.a. Jodie Foster. The otherwise loquacious Hopkins halts abruptly. What exactly was it like to work with Foster, who won a Golden Globe for her performance in Silence of the Lambs?

“It was very good.”

All this paparazzi and star power seems oddly unifying to the refined tastes of an Englishman bred on the stage. But Hopkins, while a veteran of the stage and an award-winning thespian, even admits to not being a “creature of the theater” and goes so far as to say that the medium has its decided limitations.

“It’s kind of sacrilege in England to express dislike for the theater, but when you’re playing an involved role for six months, it becomes an exercise in futility. You have to keep it fresh all the time, but there’s a breaking point when you can’t.”

Film, and the fame Hopkins has recently found in it, has proven quite rewarding. With the New York Film Critics’ Best Actor award, a Golden Globe nomination, and an Oscar nomination sure as cher barin’s skin, Hopkins has had a banner year. And the actor is noticeably appreciative.

“Luck of the draw really. Either you make your own luck or you just have something convenient that may work for a moment and rocket you to stardom. But while I’ve never considered myself as a kind of movie star — I just wanted to come to Hollywood and work, and all those dreams came true — I owe a lot to this business [because] it’s been very kind to me.”

Even his desire to earn an Oscar he brazenly concedes. “I’ve really just got to obliterate all my expectations. If I get an Oscar wonderful, and if I don’t then I’ll grin and bear it.”

Isn’t there more to acting — trotting the boards, challenging each moment, stirring an audience. Alas, the truth reveals itself, and it’s astounding:

“I just wanted to be famous.”

He elaborates on his motives for joining the acting profession. “I didn’t know what else to do so I became an actor. But I’ll make no bones about it. I didn’t want to hang around in a regional repertory company carrying spears for the rest of my life.”

Twenty years beyond regional rep, at the self-described high point of his career, Hopkins has proven himself an international talent, worthy of the highest recognition. And he likes it that way.

So will the real Anthony Hopkins please stand up? Is it the sell-out sociopath of Freejack or the refined Mr. Wilcox of Merchant-Ivory’s (A Room with a View) and Mr. and Mrs. Bridge) upcoming Howards End? Is it the fame-driven actor heard from above or the workman-like actor that has yet to see an inch of either of his new films?

And once again, in light of a slight slip of the tongue, is this the controlled, stately Englishman or the crazed Hannibal Lecter?

In speaking of his future, Hopkins reflects on manic typecasting and “being a strangely neurotic man” — a phrase he quickly alters to “playing” a strangely neurotic man. Perhaps even this master of adaption is unaware of the affectations of his art.

Or perhaps he’s just subtly trying to get under my skin.

Claaaaarice.

Laura Spivak is a College senior and former 34th Street Film Editor and she is having an old friend over for dinner. 
Slow Down and Rush
Clapton shoots and scores on soundtrack
BY SABRINA RUBIN

Coming off Eric Clapton’s live album, 24 Nights, the release of his soundtrack to the film Rush conjures images of dancing on your bed, wearing sunglasses and strapping on your air guitar. Alas, minor disappointment sets in when you play the album. After all, half of Rush — The Soundtrack is instrumental background music for the film — quiet, bland, unobtrusive background music.

The film itself looms toward the thought-provoking, profound and depressing, which perhaps is why Clapton decided to score the film in the first place. Relating the story of two nâres who become ensnared by the thick webbing of addiction, the film also deals with the harsh realities of addiction. After battling with drugs for much of his life, he’s only recently succeeded in staying sober.

Moreover, the release of 24 Nights, a live double album recorded during his 1990 concert series at London’s Royal Albert Hall, currently, he is backing up George Harrison’s world tour, which breaks out in a short burst of passion on “Prelude.”

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Death

Lou walks on the not-so-wild side

BY BRIAN KENNEDY

Like Bergman, Lou Reed has been thinking a lot about death. Maybe it's just that the former Velvet Underground is beginning to feel haggard. But whatever the reason, Magic and Loss is a morbid compilation of songs about cancer and death. He tries to tie the songs together with a singular theme, giving all the tracks meaningful titles like "Warrior" and "Escape." Don't look here to find anything to celebrate about, because death is imminent, and this album reflects it.

Lou, as always, is more concerned with his lyrics than with his musical displays. But the album does begin with a Hendrix-like guitar piece called "Dirt." The next song, "What's Good," announces the theme of the album with lyrics like, "Now life is death without living/That's what life's like without you." And that is one of his strongest moments.

LOU REED
Magic and Loss

Reed no longer concerns himself with walking on the "wild side," but concentrates on the dark side of life in every piece. "Power and Glory," "Magician," and "Sword of Damocles" continue the morbid trend, with Lou's still silky-smooth voice pushing out phrases like, "The cancer reduced him to dust," and the claim, "I don't want to die."

Cancer is a strange centerpiece to a song, but Lou tries it on a couple of cuts. In "Power and Glory" he sings, "I saw isotopes introduced into his lungs/trying to stop the cancerous spread." He attacks modern medicine with disturbing and often humorous lines such as, "To care you must kill you."

"Goodbye Mao" is about as upbeat as its title. This large recites the vision of a leader's love for fame. The corpse's favorite lines in life are repeated at his death, "Tomorrow I'm gone." While these lyrics may be existentially correct, they make for mighty depressing songs.

One of the high points of the album is "Harry's Circumcision." Harry decides that he doesn't like his looks (because he looks just like his parents), and begins a regimen self-mutilation that ends with Harry slitting his own throat. This is not for the faint of heart.

By far the best cut on Magic and Loss is "Warrior King," which has a good driving rhythm and decent guitar work. It is a political parody of a leader who claims that "I'm bigger, smarter, stronger, tough/ yet sensitive and kind." He also promises "a car for every house." It's obvious that in this election year, Lou isn't a big fan of Bush. His voice shows some real emotion, though, which is lacking on the rest of the cuts.

Humor me

Lou attempts to pick up the pieces and draw some conclusions in the last two cuts, the first of which is an upbeat remix of "Power and Glory." The final song and title track continues in the morbid vein, even though there is more of a musical presence. Its apt subtitle, "The Summation," seems to suggest that Lou will reveal some great truth that he has discovered about life and death. The last lines are, "There's a bit of magic in everything/ and then some loss to every thing out."

Magic and Loss is definitely not Lou's best, and even the greatest Morrissey fan may find this album a little bit too morbid. The music is simple and kept to a minimum. This seems a little weird since Lou's monotone isn't ever mentioned on anyone's greatest singers list. Even though death may be an important topic, these lyrics are so austere that even the staunchest death-romantics may find it difficult to enjoy the album. A great deal of violence, even if it is funny and parodic, seems out of place. Die-hard fans may be able to find some value in Magic and Loss, but the rest of us would do better to pass.

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video
In last year's most exciting and memorable picture, Geena "Thema" Davis and Susan "Louise" Sarandon are at once sunny and poignant in roles are sure to be "Thelma" Davis and Susan picture, Geena

competing opinions However, True, his latest is dangerously mani-
films al
from the heart
the '60s, but director Oliver Stone's
mains completoq enthrall:

heard is probabl) Hue. VCt /PR

film
Any criticism you may have heard is probably true, yet JFK re-
completely enthralled. Say what you will about his flamboyant style and his tresses fixation on the '60s, but director Oliver Stone's films always come from the heart. True, his latest is dangerously manipu-
rate; his mixture of truths, halt-

MADAM BOVARY
Claude Chabrol's adaptation of the Faberst

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COMMERCIAL

THE AMAGANS FAMILY
Brought to life thanks to the year's greatest casting coup: (Eric's Revenge)

BEAUTY AND THE BEAST
Disney hopes to make history with this po-

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Gus Van Sant's spinning of Hawaii IV Tha

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Jeanne Livingston's smash film of Harlem

EIP: THE PRINCE OF TIDES
Golden Globe winner for best Actor Nick

NAKED LUNCH
Based on William Burrough's (Ril:

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Simultaneously wistful and amusing vis-

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RUSH
Stylist and evocative narrative-

EIP: STAR TREK VII: THE UNDISCOV-

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Great Depression in a tale of Venice

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Sweet and sunny start with a knockout en-

EIP: FRANKENSTEIN
Universal's 1931 release returns to the screen as the bumper of the year. AMC, Walnut.,

EIP: THE HAND THAT ROCKS THE CRADLE
Woody Allen's latest film in his favor-

EIP: HOOT
Never sleep with a proven hugger who's never

EIP: JRF
"Oklahoma's solid (false) to dangerously mis-

EIP: JUICE
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Not as sweet (Rid V:)

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MUSEUMS

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FRANKLIN INSTITUTE
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NATIONAL MUSEUM OF AMERICAN JEWISH HISTORY
(Independence Mall East, 53 N 5th St). "Wojwondo: Dace of Forgotten Spaces.

PHILADELPHIA MUSEUM OF ART
(26th Street at Fairmount Ave. Monday-Saturday, 10-5; Sunday, 1-5. Admission: $4.00. "Contemporary American Crafts." Works by potters, ceramicists, textiles artists, basket and furniture makers from 1920 to the present. Through March.

"Art & Nature: German Printmaking from 1750 to 1890." 125 prints including examples in the late 19th-century, Romantic style. Through March 29.

"Japan at the Crossroads." Historic pieces from the beginning of the Meiji Era in the mid-1800s. Through July.


WEEKEND

EXHIBITIONS

Writing in a Convertible With the Top Down
by Killien & Bender Warner Books

Whether the task is creating a term paper or a haiku, Writing in a Convertible With the Top Down very well might be of invaluable help. Based on the letters of two authors working to set up a writing workshop, the book presents innovative solutions to such problems as writers' block and idea development. If taken with a grain of salt and applied a bit subconsciously, this book may be as important as the MLA stylebook.

—Adam Schafer

WRITING IN A CONVERTIBLE WITH THE TOP DOWN

A UNIQUE GUIDE FOR WRITERS

REVIEWS


INSTITUTE OF CONTEMPORARY ART

"The Bacchae of Euripides." The American premiere of this contemporary multicultural adaptation by Nobel Prize-winner Wole Soyinka, performed by the InterAct Theater Company. January 10 through February 20.

BOBBY, CAN YOU HEAR ME?
A poignant portrayal of Bobby Sands' final protest of prison conditions for political activists in Northern Ireland by Iowa playwright Judy GeBauer. Through February 1.

THE PIANO LESSON
August Wilson's Broadway hit about the heritage, pride, and love of the African-American family in which a piano symbolizes a people's soul was the winner of the 1990 Pulitzer Prize, the Drama Desk Award, the New York Drama Critics Circle Award for Best Play, and five Tony Award nominations. January 28 through February 15.

THEATRE

THE UNIVERSITY MUSEUM
(32nd and Spruce, 215-222-2211. Tuesday-Saturday, 10-4:30. Sunday, 1-5). "The Weight of Frames." A video installation and other works by Alex Silber. Silber will present a gallery lecture about his work entitled "Back to the Roots — Foresight," tonight from 6 to 7 p.m. in the Caxy Gallery which is free and open to the public. Through February 19.

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