

Movie's character metamorphosis fascinates

By Julie Naughton
Senior Editor

Henry Turner is a wealthy, successful New York lawyer who seemingly has it all: a beautiful wife, an adorable daughter, the perfect Upper East Side home complete with maid.

There's only one problem: the man has no heart. Therefore, he has the morals of a hungry barracuda, and lives only to prosecute cases and make himself look good to others.

It takes being shot in the head for Henry to realize what is really important to him. And while the audience is "Regarding Henry," Henry is recovering from his gunshot wound — and helping to heal the emotional wounds he has inflicted upon his wife, Sarah (Annette Bening) and his daughter, Rachel (Mikki Allen) over the past 12 or so years.

This film has the elements of a tearjerker, but it never stoops to manipulative sentimentality. Instead, it is honest, tender, sad and funny.

Henry starts out as the villain and becomes the hero in this film. And the transformation is fascinating to watch.

In the tradition of Robert DeNiro's role in "Awakenings" and Dustin Hoffman's role in "Rain Man," Ford



"Regarding Henry"
Starring Harrison Ford,
Annette Bening
Rated PG-13
Grade: A

takes a turn playing a character with a disability. However, Ford proves that a "disability" can sometimes be a blessing in disguise — for in this film, Ford's Henry is a much better person after his accident.

Ford turns in an Oscar-caliber performance as the hard-bitten lawyer turned overgrown child. His portrayal of Henry Turner is expertly crafted and wonderfully delivered.

Bening's Sarah is wound so tight one almost expects her to implode. Bening is a consummate actress, changing her personality completely for each role that she plays. Her per-

See HENRY on 9



Harrison Ford stars as Henry Turner and Mikki Allen is his daughter, Rachel, in "Regarding Henry." Courtesy of Paramount Pictures

Cartoons carry heavy messages, animation geared toward adults

By Steve Pearson
Staff Reporter

Animation isn't just for kids anymore. "The Animated Films of Joanna Priestley" deliver a barrage of images and messages that would make a five-year-old's head spin.

Eight short animated films are included in the collection of Priestley's work. Seven were available for advance screening.

"Lotus Feet" (1980) marks Priestley's first excursion into the world of animation. A collaboration of seven animators, "Lotus Feet" studies the motions of a dancing female, using rotoscoping, paint-on-film, and watercolor on paper. The use of both film and animation techniques was interesting, but the film ran long at only six minutes.

"The Rubber Stamp Film" (1983) consists of images created from rubber stamps that combine and recombine at breakneck speed. The soundtrack is a collage of voices and musical fragments. The power of media, including visual art, television and film, seems to be central to the film's meaning.

"The Dancing Bulrushes" (1985) is beautifully simplistic. Based on a traditional Chippewa tale about



"The Animated Films of Joanna Priestley"
Not Rated
Grade: B

the coyote, the film uses a fascinating technique—back-lit sand animation.

In "Voices" (1985) an animated Priestley shares her private thoughts and fears, intermingled with cameos by historical cartoon figures. This piece is both funny and thought provoking.

"Candyjam" (1988) is the work of ten animators, and it is easily the most enjoyable film in the collection. Each animator created a segment of the film, using candy to create pictures. "Candyjam" is terrifically funny and a visual delight.

"She-Bop" (1988) is about female empowerment. It includes some outstanding animation, but

the focus of this film is its message.

"All My Relations" (1990) looks at relationships including marriage, parenting and owning a pet.

"After The Fall" (1991) will also be shown but was unavailable for preview.

Fans of animation will find much to admire in Priestley's work. Others may be intrigued with Priestley's images and messages. Make no mistake, Priestley is not the next Walt Disney. Priestley's mission is to provoke thought through an artistic form. Her collection of films bears a stronger resemblance to the works in an art gallery than it does to most commercial animation.

"The Animated Films of Joanna Priestley" is playing at the Mary Riepma Ross Film Theater in Sheldon Memorial Art Gallery. Screenings are at 7:30 p.m. on Thursday, 3 & 7:30 on Friday and at 3, 5, 7 & 9 p.m. on Sunday. Priestley will be present at the 7:30 p.m. screenings on Thursday and Friday to discuss her films with the audiences.

All other screenings will include an animated selection from the Mary Riepma Ross Film Theater Archives.

Robot-human interaction theme of sci-fi collection

By Bryan Peterson
Staff Reporter

Robot Visions
Isaac Asimov
Roc Books

Isaac Asimov holds a curious title, one which readers would not expect of someone known for his works of science fiction: the writer with the largest number of titles ever printed.

The range of his writing spans a number of areas including humor, astronomy and robotics, but it is for his science fiction that Asimov is best known.

In that field he has written for more than fifty years. In that time, he has gathered several awards and the Grandmaster title, as well as being cited as the inventor of terms and rules relating to robotics in the Oxford English Dictionary.

Anyone with such a body of work to draw upon is entitled to release an occasional collection of previously published works, but Asimov seems to do so regularly.

Even so, he has worked to keep the overlap between collections minimal in his newest, Robot Visions, which includes three stories never before collected.

The first four hundred pages of Robot Visions contain 18 stories spanning Asimov's career and trace the development both of his vision of

robot-human interaction and of the robots themselves as they become an increasingly pervasive presence in human society.

Unlike many s-f writers, Asimov persistently writes of robots as contributing to humanity and the quality of life, not as dangerous machines about to take over the world or sap the quality of individual human lives.

One of his recurring themes concerns what Asimov sees as an irrational fear of the presence of computers and robots in our lives.

He does much to confront such fears and to actually humanize his robots, a process carried to an extreme in "The Bicentennial Man," among other stories and essays which explore the increasingly fine line between humans and machines.

Beyond being good science fiction, these stories present interesting problems of identity. They are the same questions philosophers often explore, if in a very different language.

Many of the ideas explored in Asimov's stories are also examined in his essays, 16 of which fill the last hundred pages of Robot Visions.

Taken together, this collection of stories and essays reflects a lifetime of thought and writing about the role of robots in human society of the future as well as a passionate devotion to the improvement of human life through the science of robotics.