

ARTS WEEK

november 5 - november 11

Sweeter
than
(mud)
honey ... 3A

Ice-T
on
Gore's
Tip ... 6A

This Week's Best Bets

today

•PUB NGHT with Indica, Kronix and Redrum. Go and say good-bye to an old friend.

friday

•WORDS MADE FLESH, Santa Barbara Dance Theatre's performances of three world premiere dances by renowned choreographers Charles Moulton, Christopher Pilafian and Jerry Pearson; Lobero Theatre, 8 p.m.

saturday

•PSYCHOTIC SINFONEY and Ill Repute at the Anaconda.

sunday

•MADONNA stars in 'A League of Their Own,' a movie about baseball, of all things. The Penny Marshall hit will be screening with Mary Wallace's documentary of the same name in Campbell Hall, 8 p.m.

monday

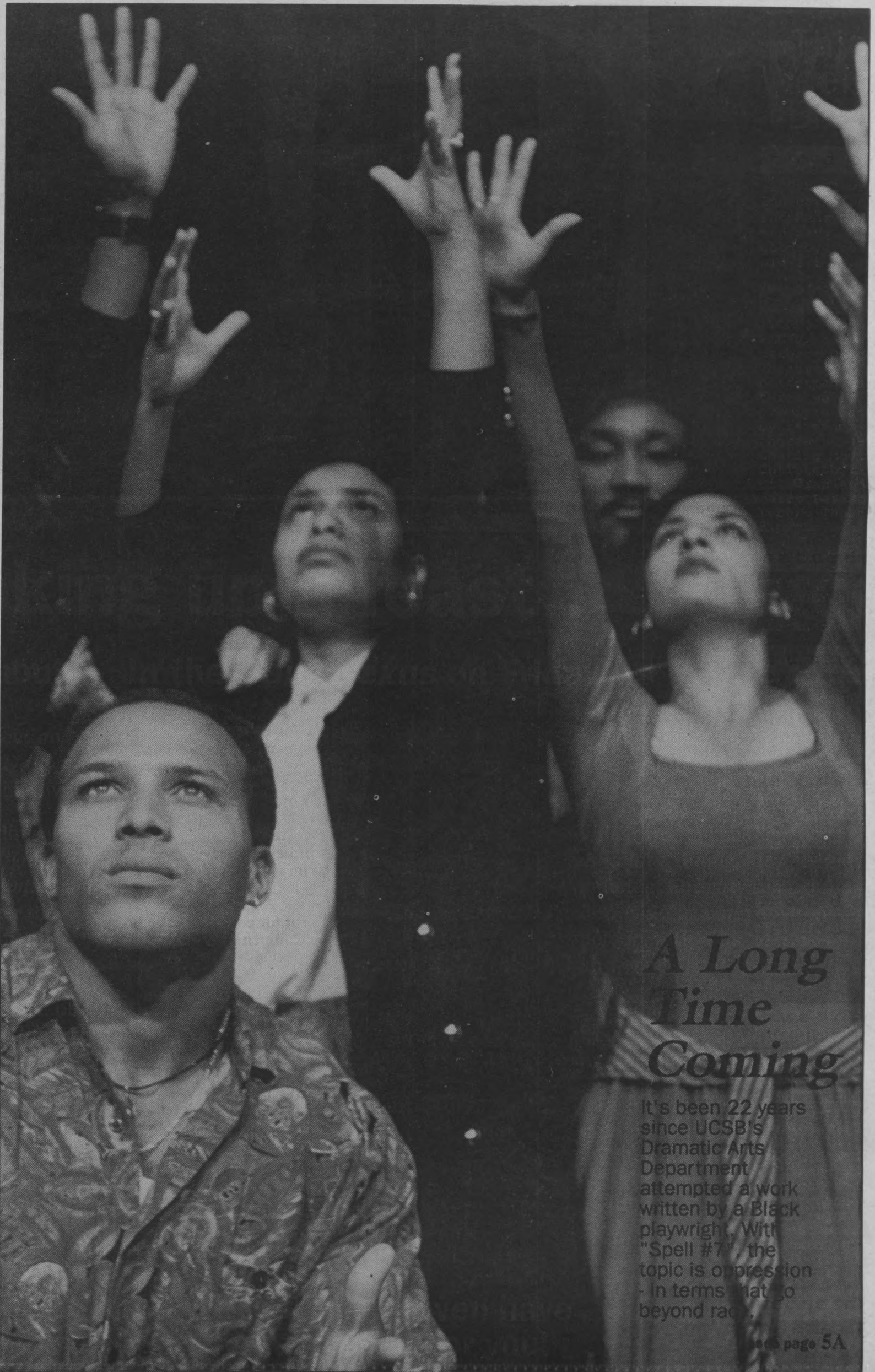
•PUBLIC ENEMY, With Rage Against the Machine at the Anaconda.

tuesday

•WHO KILLED VINCENT CHIN? an Academy-Award nominated film about racism in working-class America. It relates the tragic death of a Chinese American and the unprecedented civil rights protest which followed. UCSB Multicultural Center, 12 noon.

wednesday

•ACOUSTICS in the Pub (oh, how we'll miss you).



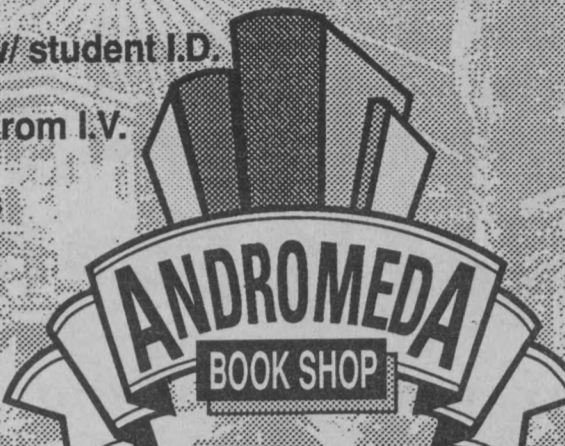
A Long Time Coming

It's been 22 years since UCSB's Dramatic Arts Department attempted a work written by a Black playwright. With "Spell #7" the topic is oppression - in terms that go beyond race.

see page 5A

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Winter Flurries

Appearing at the Ventura Theater on Friday night, guitarist Johnny Winter offers a grab bag of blues ranging from Texas and gritty Delta to the electric-smooth Chicago style.

A musician since the age of eleven and a recording bluesman since 1968, Winter's raw sound is uncompromised by decades of commercial pop and rock influences. With his paper-white skin and platinum blond 'do, Winter makes his voice — at times sounding as smooth as Sinatra's — bleed, bend and burn over his down-home guitar licks, earning him the well deserved title of a true bluesman.

Over the years, Winter



has made a point of playing with a host of blues legends — from Gate-mouth Brown and Willie Dixon to Cajun jammer Clarence Garlow — which has made him a master of many blues styles. Whether he's slidin' on acoustic or steel-bodied guitar, or cuttin' up with

his electric, Winter plunges his audiences into the bluesworld and gives them a good taste of what's inside.

It's a short drive to Ventura, but it's a wild ride with Johnny Winter. The show starts at 9 p.m., and tickets are \$17.50.

—Jeanine Natale



Good Fortune comes your way every other Friday, in the Daily Nexus' WEEKEND CONNECTION!!
 featuring:
 Restaurants Fun things
 Movies Music
 Hot Spots and more!
 Coming THIS Friday!

ANDY GARCIA UMA THURMAN

On the trail of a serial killer
 Detective John Berlin has no clues
 no suspects

And no alibi

Jennifer 8
 IS NEXT

PARAMOUNT PICTURES PRESENTS A SCOTT RUDIN PRODUCTION JENNIFER EIGHT ANDY GARCIA UMA THURMAN LANCE HENRIKSEN KATHY BAKER GRAHAM BECKEL KEVIN CONWAY AND JOHN MALKOVICH MUSIC BY CHRISTOPHER YOUNG COSTUMES DESIGNED BY JUDY RUSKIN EDITOR CONRAD BUFF PRODUCTION DESIGNER RICHARD MACDONALD DIRECTOR OF PHOTOGRAPHY CONRAD L. HALL EXECUTIVE PRODUCERS SCOTT RUDIN PRODUCED BY GARY LUCCHESE AND DAVID WIMBURY WRITTEN AND DIRECTED BY BRUCE ROBINSON

NOVEMBER 6



Enemies, Mould and Heroes

CONTROVERSIAL rappers Public Enemy (above) will perform at the Anaconda on Monday with Rage Against the Machine, a band who stole the (side)show at Lollapalooza. Nice hat, Flav ... Ex-Husker Du'er Bob Mould's new band Sugar (right, top) will hit the Anaconda next Wednesday. Also performing will be the Throwing Muses and the Boo Radleys .. The Disposable Heroes of HipHoprisy (right, bottom) will play with Fungo Mungo at the Anaconda tomorrow.



TURN IT UP!

SANTA BARBARA'S **BEST ROCK** **94.5** **Rock**

KCQR 94.5

music review



Mudhoney

This Cake Too Sweet

Mudhoney
Piece of Cake
Warner Bros./Reprise Records

☆☆☆☆

When I heard earlier this year that Mudhoney had signed to the multinational corporate monolith (and full-time music censors) Warner Brothers, my immediate, snot-nosed, know-it-all college radio guru-like reaction was that the band now sucked.

It was as if the second after they signed the contract with their new label, something instantaneously changed about the band to radically alter their sound. This is a typical reaction to have, considering we have lost several bands in the past two years to major labels (don't worry, I won't say the N-word). Even though I had written Mudhoney off, I was curious to see just how much they had changed. And then, a few weeks ago, they released *Piece of Cake* on the Reprise label.

Let me begin honestly by saying that I did not want to like this record. I had already made up my mind about it. I came to the decision that Mudhoney sold the fuck out. Sure, SuBPpop owed them some cash, and signing to a major would supply

them with some much needed financial aid in dismal economic times. But just what price would they have to pay for signing on that dotted line? How many singles and videos have already been made? How many clever marketing strategies have been devised?

Anyway, I listened to it and I actually liked it — kind of — but I couldn't help but wish it didn't sound so clean. This is the least sloppy — and most sanitized — recording I've ever heard from them (they must have cut down on the drugs during recording). Singer-guitarist Mark Arm's playing seems to be down and dirty, but not as much as before on classic Mudhoney tracks like "Touch Me, I'm Sick" and "Revolution." This can be said for the whole record. The humor is still there (kinda), and so are the songs (kinda).

Piece of Cake is a good record, but it's been difficult to separate the wack-ass politics of the music industry from my interpretation of this record. Maybe they had the same problem.

Suggested tracks: "Anita's Fav," "No End in Sight," "When in Rome," "Suck You Dry" and "Youth Body Expression Explosion."

—P.E.A.C.E.

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California's 'Umph'

All Kinds of Cultures Featured in Arts and Lectures Generational Program

by Bonnie Bills

California is an artistic salad bowl. The destination of immigrants from around the world, the state houses a diverse blend of peoples, who have passed unique artistic traditions on from generation to generation. California is culture and, rightly enough, an upcoming Arts and Lectures program will honor the aesthetic diversity that gives this state "umph."

"California Generations: Celebrating Cultural Traditions in Contemporary California" was commissioned by the National Council for the Traditional Arts with California

audiences in mind. The show celebrates the state's rare cultural and artistic phenomena through the art, music and dance of eight master artists. From Tibetan music and dance to a cowboy poet (yes, poet), "California Generations" is a welcome representation of oft-ignored traditions.

Artists in the program will include:

- Jesse Smith, a cowboy poet and fifth-generation Californian who has been cowboying for a living since he was 15 years old. His "tough" old hand's poems range from the humorous to the serious; reflecting a life which is silly

at one moment and heart-breaking the next. Get along, little dogie.

- Julian Lang and Jimmie James, singers from the native Californian Karuk and Yurok nations. Lang speaks the Karuk language and is a traditional singer and dancer, while 78-year-old James is a powerful singer and speaker of the Yurok language.

- Chatuye, a Los Angeles-based Garifuna ensemble. 5,000 Garifuna, who are said to be descendants of shipwrecked Africans, make their home in Los Angeles. Chatuye performs traditional social music that revolves around drumming, singing and dance.

- Sissy Kaio and her family, who will be performing ancient Hawaiian hula dance and music. Aloha.

- Los Pregoneros del Puerto, a group formed in Veracruz, Mexico, with some of the best Jarocho musicians around. Their blend of Jarocho folk music includes, among other things, a weird harp that plays both melody and bass, a four-string guitar played with a plectrum (don't ask) and an eight-string guitar that plays chordal accompaniment.

- Aziz Herawi, an Afghani refugee who performs on traditional instruments.

- Ge Xiong, a master



Chaksam-Pa Tibetan Ensemble

teacher musician and dancer from the mountains of Laos who was specially recruited for this show as a representative of Hmong ritual. Along with his best students, Xiong will perform symbolic Hmong art which delves into the themes of life and death.

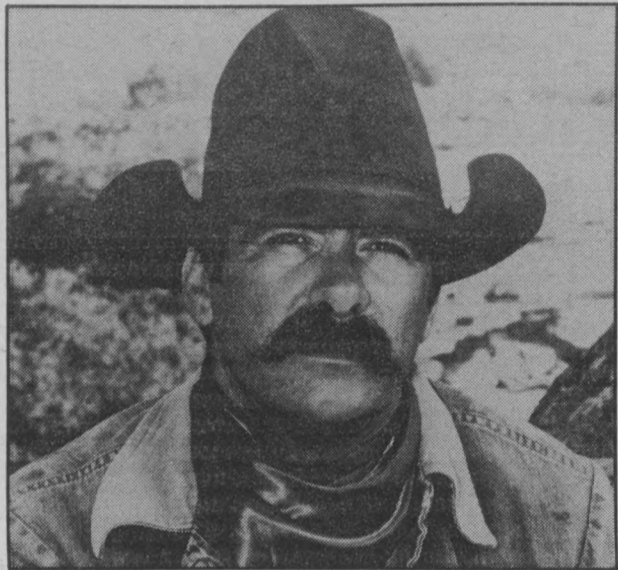
- Chaksam-pa is a San Francisco-based Tibetan folk group. Part of this

group's performance includes a ritual for peace where barley flour is tossed in the air three times and incense is offered to the deities.

The mishmash of performances in "California Generations" may sound weird, but that's only because they're different. These traditional rituals are very much a part of the lives of many Californians.

A cowboy, Indians, strange musical instruments, native languages, hula dancing, *barley flour* ... now that's a salad.

"California Generations: Celebrating Cultural Traditions in Contemporary California" will come to UCSB's Campbell Hall on Nov. 7 at 8 p.m.



Jesse Smith

Dear Friend,
I am black.

I am sure you did not realize this when you made/laughed at/agreed with that racist remark. In the past, I have attempted to alert white people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do.

I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

Adrian Piper's 'Calling Card #1' (left) and Carrie Mae Weems 'Elaine' (below) will appear in the University Art Museum's 'Mistaken Identities' exhibition. This show examines the barriers fixed identities place around society and the individual.

Art Mistakes Identities

Identity is always mistaken.

A pretty bold statement, but it's exactly the statement that the artists featured in an upcoming exhibit on campus are hoping to get across. These artists reject the notion that identity is fixed or pure; they reject the idea that identity is defined by one single factor, be it race, gender, ethnicity — whatever.

In "Mistaken Identities," an exhibition which begins Nov. 11 at the University Art Museum, 16 artists investigate the construction of racial, sexual and ethnic identities and the mental, social and political manifestations of these identities. The exhibit, guest curated by UCSB art history professor Abigail Solomon-Godeau and independent curator Constance Lewallen, is designed to challenge the generally accepted and all-too-comfortable notions of identity.

"Mistaken Identities" also breaks away from traditional art forms like painting and sculpture, instead emphasizing post-modernist forms like photo/text work, installation and video installation. A video section will run continuously in the gallery as well.

Artists will include Glenn Ligon, Jimmie Durham, Lorna Simpson, Connie Hatch, Armando Rascon, Mary Kelly, Adrian Piper, Mitra Tabrizian and Andy Golding, Carrie Mae Weems, Pat Ward Williams, Yong Soon Min, Guillermo Gomez-Pena, Theresa Hak Kyung Cha, Martha Rosler, and Marlon Riggs.

"Mistaken Identities" will be exhibited at the University Art Museum from Nov. 11 to Dec. 20. An opening reception will be held on Nov. 12 from 4:30 to 7 p.m.

—Bonnie Bills

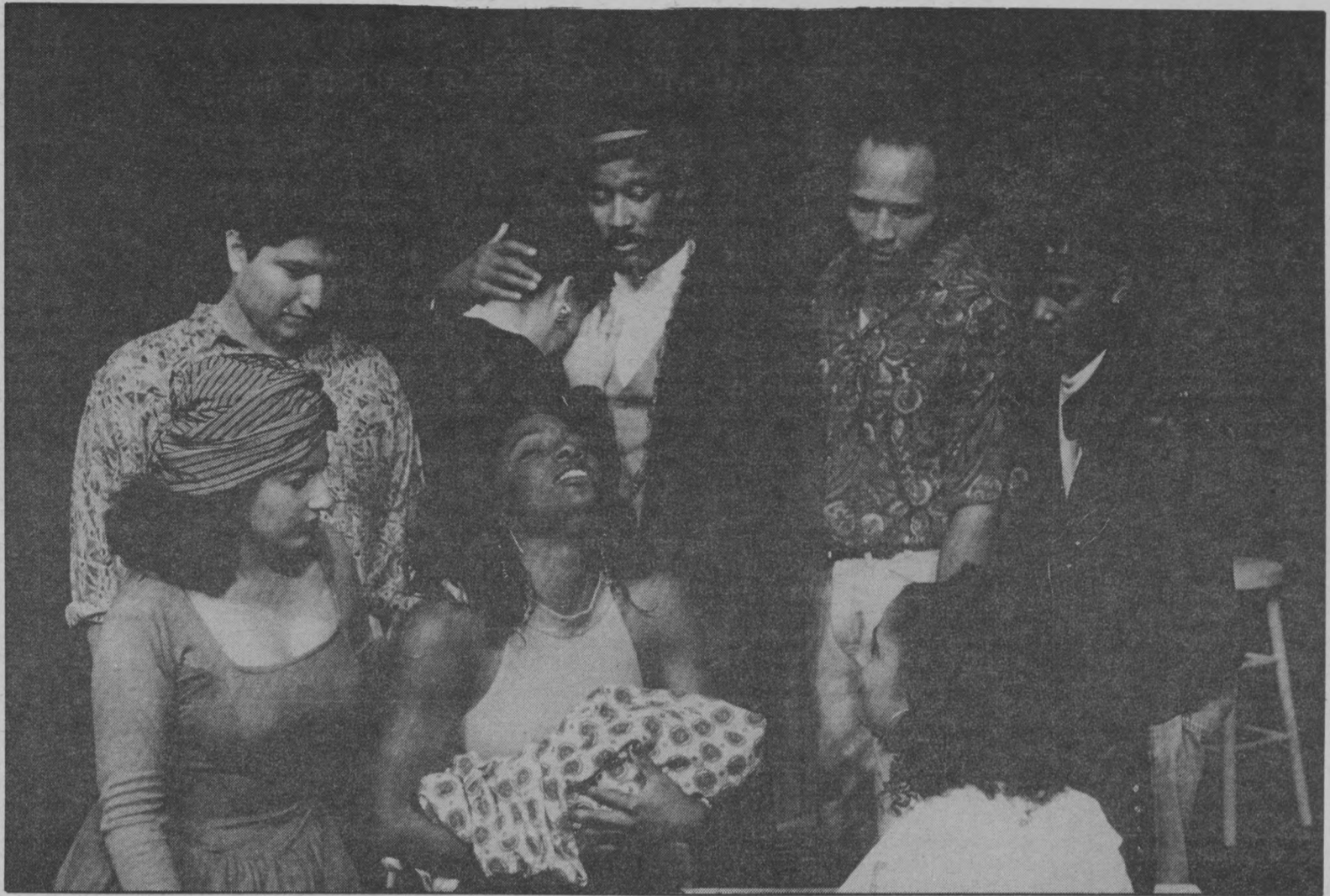


Cover Story

Spell #7

WB
HL
on
IA
TC
EK

by
Bonnie Bills



These are the cast members of 'Spell #7,' a play by Ntozake Shange to be performed in UCSB's Main Theater this weekend. This is the first play by a Black playwright performed by the Dramatic Arts Department since 1970.

For the first time since 1970, UCSB's department of dramatic art will be presenting a play written by an African-American author.

Now, that's a long time.

So long, in fact, that "Spell #7" director Val Limar had a hard time finding trained Black actors for the play's various roles, especially since Black enrollment at UCSB is at an all-time low. In fact, Limar had to resort to recruiting Black actors from Santa Barbara City College for some of the parts.

Not to mention that racially diverse theater is just not high on UCSB's list of priorities. Limar herself points out that those who have the means to produce a multicultural theatre venture believe that there is not enough of an interested audience to make such a venture worthwhile. So, 20 years go by without a performance of a work by a Black playwright. Until now.

Limar, a Ph.D. student in the Dramatic Arts Dept., said that the road to putting such a production together has been long but ultimately worthwhile. "It's been difficult, but we're excited to be the first play written by an African-American in so long."

"There's quite a number of people of color within the drama department and usually the selection of the season doesn't reflect that diversity," she added. The last play written by an African-American to be put on by the department was "Ceremonies in Dark Old Men," which was performed during the 1970-71 season.

Appropriately enough, "Spell #7" examines and reflects on cultural diversity. Written by award-winning playwright Ntozake Shange in 1978, the play stays true to its stereotype-breaking message even in a contemporary context. "The interesting thing about this script is that it was written way back in 1978, yet it's still very relevant," said Limar.

While the play was originally written for an all-Black cast, this incarnation of "Spell #7" will feature actors from a wide array of ethnic and cultural backgrounds, including whites, Chicanos, Jews and persons of mixed ra-

cial background. This is a rather novel twist, especially considering that while UCSB may not be on the up-and-up diversity-wise, the minority population that does exist is rarely mirrored in campus productions.

"To this play we bring many different cultures," said Limar. "I think it's such a wonderful expression of the diversity on this campus which we don't see portrayed very often."

Limar actually updated the script to broaden the cultural implications the play would have on the audience as well as the actors. The three characters Limar added to the script are controversial because they are white actors wearing Black face masks. She says that these "white

**"This play is about
beauty and ugly and
who people are."**

minstrels and metaphysical beings" are meant to challenge the stereotypes placed on people of different races and cultures.

"It's not done in a derogatory way," she emphasized. "This whole play is about the destruction of masks or stereotypes." However, she said that some people have expressed concern to her about the "masks;" even some of the cast members were perturbed by the Black faces at first. "Just the idea of having white people on stage in Black face upsets people," she said.

But this initial unease instigated discussion about the problems of stereotypes and identity, something Limar hopes to see happen in the audience.

"This play is about beauty and ugly and who people are. It also shows that people should be able to embrace

both these sides of themselves," she said.

"Spell #7" is written in a form of dramatic poetry which Shange used in an earlier award-winning play called "For Colored Girls." The "choreopoem" is set in an after-hours bar that is a secure haven for performers. Eventually, the stage erupts into a jam session of fierce music and dance designed to inspire laughter, irony and, occasionally, sorrow.

Under the "spell" of Lou the magician (played by Jan Hastings), the characters explore their most private thoughts and reflect on what it means to be stereotyped. They then share stories which illustrate the common bond they all share: oppression.

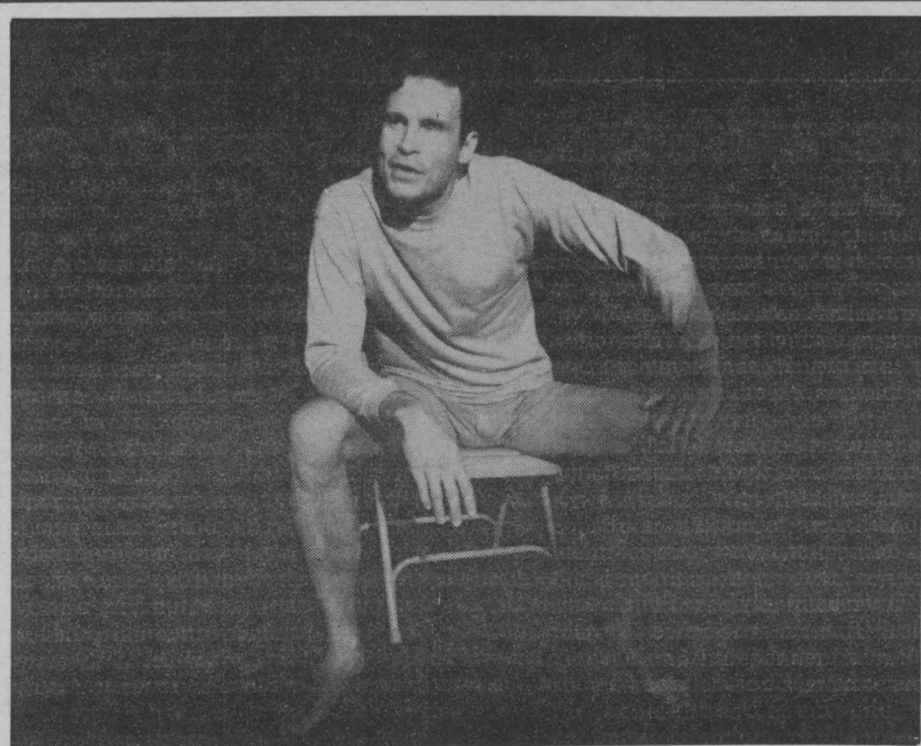
Other cast members include Rachel Davidman, Sheron Arnold, Maya Taylor, Denilya Akens, Taline Sheriff, Paul Taylor, Ken Allen and Jose Asmenta. The three minstrels are played by Fred Ebrahemi, Pete Flanders and Elk Baum. The 12 actors sing, speak and dance to an all-original score written by Cal State graduate Frank Jansen.

Shange's script is peppered by quick witticisms and her text emphasizes rhythm and rich imagery. Each actor portrays a variety of different roles and is on stage for virtually the entire play, a strenuous and demanding job. But rumor has it that this crew is working their asses off and will be able to pull off the kind of intense performances the script calls for.

Basically, it's the kind of play that should, if done right, make the imagination run wild. And, hopefully, it will do a little more than that, if the audience is willing to follow the characters' example of self-examination.

After all, 20 years is a long time.

"Spell #7" will be performed Nov. 6-8 at 8 p.m. and on Nov. 8 at 2 p.m. in the University's Main Theatre. An open forum will take place after the 2 p.m. matinee on Nov. 8. The performers, artistic staff, UCSB professors and community activists will discuss the play and issues of diversity at the forum. Anyone is invited to attend the forum and the following reception.



Kearns Will 'Rock' You

Although AIDS has become the topic of lurid tabloid headlines and erroneous gossip, countless performers in the artistic community have waded through the hysteria in an attempt to humanize a disease which remains shrouded in misinformation and prejudice.

Michael Kearns is one of these artists. He uses his experiences with the disease to show the human face of people living with AIDS. On Monday, he will give a solo performance of "ROCK," a show which mingles fact and fiction surrounding the life and death of Rock Hudson, one of the first Hollywood stars to die of AIDS.

"ROCK" serves as a statement about Hollywood's persistent inability to come to terms with a disease which has claimed some of its foremost talents. The show is "about the challenge that all of us face to be who we are," Kearns said in a press release.

In Kearns' newest effort, he takes on

the personas of several people forced to hide their true identities because of society's inability to accept their sexual orientations. The characters range from Marilyn Monroe to Kearns himself, who encountered Hudson both professionally and romantically. After the performance, Kearns will field questions and comments from audience members.

In his UCSB performance of "Intimacies" in January, Kearns portrayed several characters whose lives were irreversibly altered by a diagnosis of HIV. Although the stage was bare and the actor used a scarf as his only prop, the performances were completely convincing, from his portrayal of a female prostitute worried about her infant daughter's fate to a flamboyant male dancer who considered himself heterosexual but also slept with men. "ROCK" will be performed at UCSB's Main Theatre on Monday, Nov. 9 at 8 p.m.

—Brooke Nelson

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O.G. Thinker

Ice-T Offers Unique Insight in Artsweek Interview

by Martin Boer

Apparently unfazed by the controversy surrounding their recent hit "CopKilla," Ice-T and his band Body Count hit the Anaconda last weekend, playing to an energetic but peaceful audience.

While hundreds of law enforcement officers patrolled Isla Vista in anticipation of Halloween violence, Ice-T played "CopKilla" and proclaimed, "I ain't afraid of any police; but there's a lot of police outside." He then urged the crowd to "let every pig know why we are so mad."

First dismissed as rabble rousers, Ice-T and Body Count are being sued for allegedly instigating the murder of a police officer through their provocative lyrics.

Although violence and criticism of the United States government figure prominently in many of Body Count's songs, both concerts proceeded with little incident. In fact, Ice-T made pleas for racial unity and peace throughout the show.

On stage he declared that "we keep coming back, because this is the best crowd in California," and then asked the audience to lobby city hall to help the Anaconda obtain a liquor license.

Before the show, Ice-T met with *Artsweek* inside the rapper's black-tinted, royally customized \$120,000 Rolls Royce Silver Spur to discuss politics, female rappers and his career.

Artsweek: This is your third visit to Isla Vista in the last four months. Do you keep returning because of the Anaconda,

Isla Vista, UCSB or is it Halloween that brought you back?

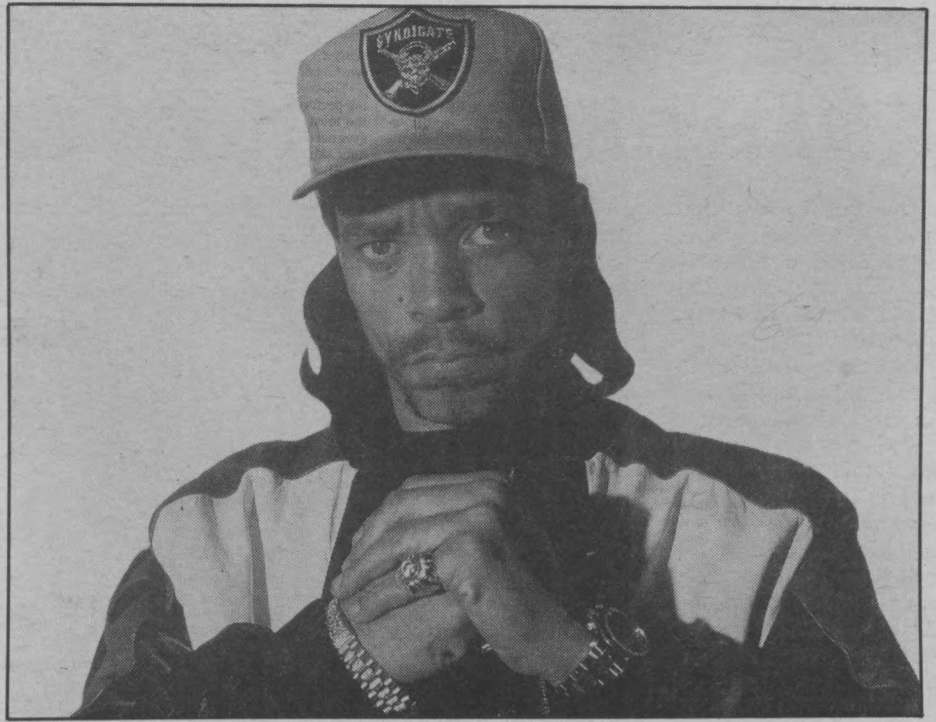
Ice-T: The first time we had a really warm reception. The second time Body Count's album was happening. When my manager said Santa Barbara again, I was like, "What the fuck? We have played there so much that we're going to burn it out!" But he said they wanted to pay. And it sold out tonight!

AW: On the track "Ya Shoulda Killed Me Last Year" from your last solo album [O.G. Original Gangster] you said, "Fuck Tipper Gore," among other things. What do you think about the fact that her husband is the new vice president?

Ice-T: There are already ultraconservatives [in the White House], so Tipper won't be any worse. I don't like Bill Clinton, period. He's a used car salesman. He'll jump on whatever car there is. I personally like Ross Perot. I know he don't like Blacks, but none of the candidates do, so it don't bother me. Perot is a businessman. In politics you're trained to lie, it's not that way in business.

AW: Your friends Public Enemy recently released their album Greatest Misses. On the back they said "Free Mike Tyson and Geronimo Pratt and all the hundreds of thousands of Black men and women who are political prisoners in the jail cells of Amerikkka." Many people believe Pratt is innocent, but it's harder to define Tyson as anything else than a rapist. Do you have any feelings about this?

Ice-T: It was the political system that set Tyson under... Tyson had no guidance around him. The message to Black people is that we don't care how much money you got, we'll still put you in jail. He did wrong, but there were also



forces that wanted him to be down. I also think that people are not in the position to question Chuck D's [of Public Enemy] opinion. You should ask the man himself.

AW: How do you feel about the emergence of female rappers like Yo-Yo and Queen Latifah? Why do you think there are so many more males rapping than females?

Ice-T: It's hard for women to get over [the top] in

happy marriage, drive a Rolls. What lies in the future for the Ice?

Ice-T: I am doing several things right now. One, merchandising tour shirts. Two, starting a line of Hip-Hop gear — mainly shirts and jackets displaying various assault weapons, UZIs, MAC-10s — called O.G.G., original gangster gear.

I am also publishing a book called *The Ice: Who Gives A Fuck?* It's my opinions about education, love, crime, etc. Don't take it too seriously though, that's why I call it *Who Gives A Fuck*.

I also created four episodes of Ice-TV, which is a cross between Elvira and Playboy after Dark. We show old Black classics like *The Mack* and *Shaft*. Ice Cube and I have a movie, *Trespass*, coming out this winter.

I am touring with Rage Against Machine, BioHazard, Exodus, DRI and Body Count. I will also be touring with Public Enemy, Ice Cube, Lenchmob and House of Pain.

AW: House of Pain's lead singer Everlast used to be in your Rhyme Syndicate, did you two have a falling out?

Ice-T: Everlast? We cool now. I took him around the world and paid for his prom, but his solo records did not sell well. First he was bitter and talked shit, but I stepped up to him, said "whadup?" and now we're cool.

Finally, I am dropping two albums soon. My album *Home Invasion* will be out on Sire, but has been pushed back 'til after the election. Body Count's *Born Dead* will be out come March.

AW: Regarding Body Count: As a rapper you have always had Black peers, but in heavy metal most of your contemporaries and influences are white. How do you feel about this?

Ice-T: Race don't register with me. I don't give a fuck if martians showed up at my show. I'm into people. Body Count toured with Ozzy Osbourne and DRI, and I just came off a tour with Guns 'N Roses and Metallica. The shit was dope.

AW: Your song "Evil Dick" on Body Count's first album is considered by many of your fans to be sexist and basically offensive to women. Do you agree?

Ice-T: It's a song about the male dick: "Evil Dick likes warm wet places, evil dick don't care about faces." My dick is buck wild. I basically take the dick and turn him into another person, show his point of view.

It is meant to be a fun record. I don't hate women, and I sure have nothing for a man. Why would I hurt women? It's humor.

"I don't give a fuck if Martians showed up at my show."

America in anything. Women get less pay, and it's much more difficult for their records to sell. One of their main problems is their looks; if they're too fine, women won't like them, if they're too ugly, men don't like them. Women rappers have to be in the middle range.

I support women. I just signed Grip recently, a 14-year-old girl that rhymes dope. She sounds like a little girl and then raps in a deep adult voice.

AW: Your albums have sold platinum, you've starred in films, have a

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November 8
2:00 PM
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spell #7

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film reviews

Art: Redford's 'River' Gets to It

In writing *A River Runs Through It*, Norman Maclean created a distinctly American style. One that finds its truth when the enormity of the natural world and the depth of the human paths that cross it clumsily reflect, as in a slowed river eddy, the minute details of an author's personal experience. Winding grand poetry in an American meter through his prose, Maclean beat a heart through his skeletal story of helpless love and reverence for an artful brother.

A River Runs Through It is the story of Maclean's brother Paul, whose grace with a fly and a fish could succeed only in obscuring the dirt of a world he brashly crept through, emerging only for the renewal of the Big Blackfoot river. God's grace is manifested in renewal, and so it is that fishing for the Macleans assumes religious scope. But religion and art can offer only forgiveness and relief, unable to protect Paul from the graceless, back-alley butt of a revolver that reaches out from a world that defies the timeless beauty of the river.

The greatness of the Blackfoot and its articulated soul always seemed

to the youthful Maclean brothers enough to wash away the blood and grime of their post-turn of the century Montana life of dangerous adventure. It was a life Norman was to escape as a young man, destined to teach poetry at the University of Chicago; forging a life tinged only with memories of the River and of Paul that would haunt him with nostalgia and pain, giving birth late in his life to his fiction. Paul's life was fishing, the love and the source of virtue that all the rest of his arrogantly scattered life lay around in pieces.

In Robert Redford's adept adaptation of the Pulitzer Prize-winning story, Paul reiterates for those who read the story, the three things revered (never to be screwed up) by Montana's true sons.

"There are three things we're never late for," he lectures a hungover bait fisherman from California, "work, fishing and church." In the humorously endearing world depicted by the movie, it seems little else is worth concern in this wild country.

Redford's unimposing narration is culled verbatim from Maclean's text, and clearly it was neces-



sary to give the film the breathing, pained, redemptive and poetic quality of Maclean's writing. It is in the breadth of experience delivered in these words that Maclean's genius glimmers.

The character of Paul, played competently by Brad Pitt (who amazingly resembles a young Redford), is as opaque and mysterious as his unseen and hardly explained death. The Paul remembered as one emerges from the book or the theatre is the Paul that seems part of the river. This is where the film succeeds, for this is

the Paul that Maclean sought in writing his classic. It is the Paul who joins the Blackfoot, transcending time and the boundaries of life, unneeded of the help that Norman could never give.

Just as fly fishing was Paul's art, writing was Norman's. It was Maclean's fear — that the movies contained little of that art — that prevented the story from reaching the screen before now. And, by bringing it to life, Redford's direction has proven that film is truly his art, and not just his job. —Dan Hilldale

Frenchies Go Wacky in 'Delicatessen'

Delicatessen, by French directorial team Jennet and Caro, is macabre, perfectly strange and undoubtedly one of the most memorably funny films of the decade.

The film takes place in a post-holocaust, cannibalistic and basically backwards world. The city newspaper is the *Hard Times*. It is a world where having two children is a heavy burden, thus the characters are forced to patch up holes in used condoms. It is gross, but so absurd, so absurd. Yes, I say it twice. But this eccentricity is kept within a tight, perfectly constructed world, and it is 100% believable.

The spectator is given a first class ticket into this delicatessen. The camera goes everywhere: into pipes, under water, even through key holes. There are constant distortions going on. Camera angles are slightly askew and characters are often framed in extreme close-ups, against slanted backgrounds. At several times the sets themselves have no uniform linearity. There is a rooftop struggle which is almost identical to a scene in the classic German Expressionistic film, *The Cabinet of Dr. Caligari*.

Art triumphs over pragmatism in this world. The use of sound is particularly brilliant, creating a symphony from the apparently mundane. The apartment building which is the setting for most of the film functions as a

symbiotic whole, in which the rhythms of one room influence all the others (as so masterfully demonstrated in the film's trailer). The film also exhibits beautiful use of color, as well as meticulous set decoration. Don't even bother looking for a Coca-Cola can or McDonald's wrapper in the rich, cluttered atmosphere of *Delicatessen*.

The characters inhabiting this depressed world are nonetheless full of life, and as colorful and goofy looking as those in any cartoon. Aurora, perhaps the funniest character, is told by "voices" to kill herself. Each attempt is foiled with ascending jocularly. Just to see the elaborate and hilarious suicide machines this woman creates is worth the price of a ticket.

If you're having one of those days when you think everyone is looking at you funny, when you *are* looking funny, or people just flat out pronounce "you're weird," then this film is highly recommended. Any image that you have of yourself can be no odder than those on the screen. Hell, this film is worthwhile even if you consider yourself completely normal.

Delicatessen plays tonight at the Victoria Street Theater at 9 p.m. Tickets are \$6.

—Allison Dunn

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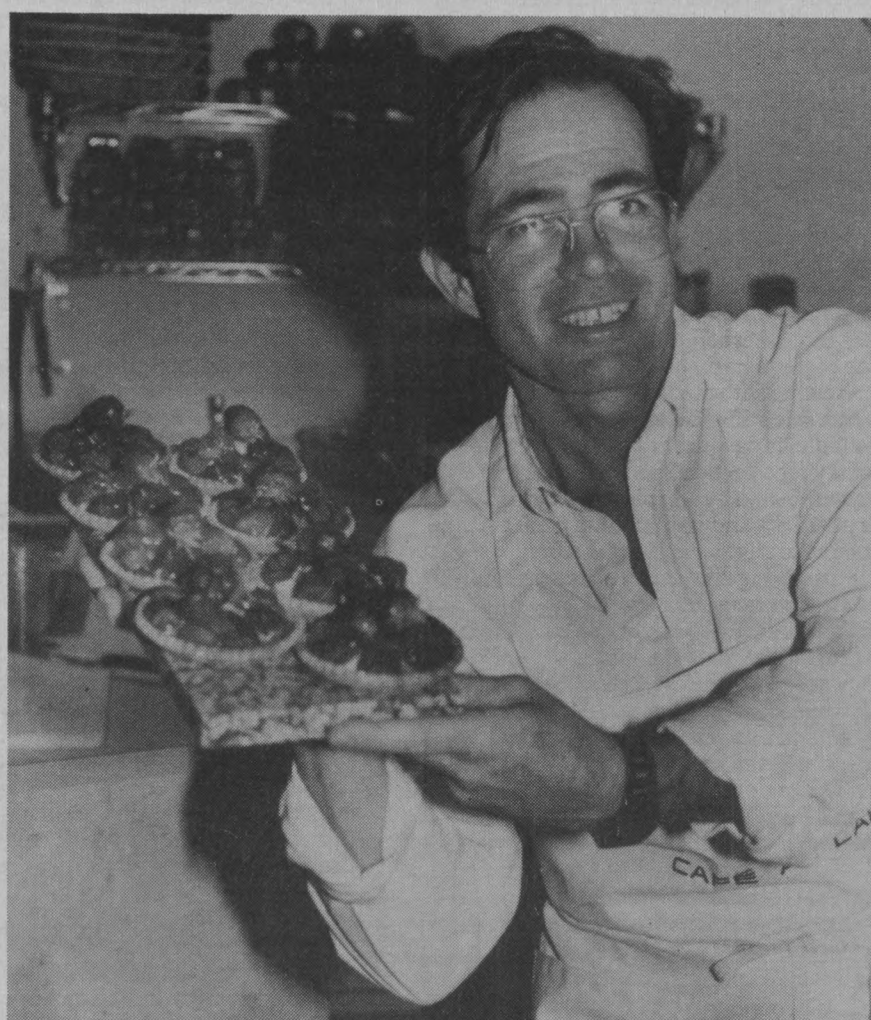
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