

I have to destroy all these little MTC ushers quick, because it's almost time for ...

INTERMISSION

The Arts & Entertainment Section Of The Daily Nexus

The Week of
May 17



Saturday Night At The Movies?

Can The Economy Still Support The Big Movie Houses?

What with the ill winds of recession blowing like a foul breath from the bowels of some unnameable pit, and with rumor riper than an old piece of cheese rotting away under a cabinet somewhere, it occurred to us to wonder just what was happening to our local movie houses.

Not that we aren't concerned about homelessness, unemployment and the coming tuition hike, but if we can't live the good life, it's important that we can see it on the big screen.

After all, no less reliable source than "The Angry Poodle Bar-B-Q" peed on our collective parade when she reported that both the Arlington and the Granada theaters would soon close their doors to the movie-going masses.

But being investigative in nature, we called the Metropolitan Theater Co., talked to Jim Draggoo and, since we never talk about movie houses in general without mentioning the Vic, we also talked to Andrea Woodward about how they were holding up in the face of economic downswings and such.

Of course they aren't closing the Arlington, what was the Poodle thinking? Too many puppy-uppers again? Actually, according to Draggoo, the Arlington is designated for live performances, and it has been so for the last year. They put big bucks into renovation, and want to use it for something that will fill the theater, sell big tickets and preserve the dignity of the place. Which means live performances. But in between, they will show films, they'd be stupid not to.

And the Granada? At least a year before we need to worry about missing anything

See MTC, pg.7A

LOCAL BOYS KILL HENRY

3A

CINEMA: THE MOTHER LOAD
CARTOONS, COMIC BOOKS, DAN QUAYLE AND OTHER DIRT BAGS

6A

EVEN MORE THEATRE: ZOO

7A

LARGE

FISHBONE

The Reality of My Surroundings
including:

SUNLESS SATURDAY/EVERYDAY SUNSHINE
FIGHT THE YOUTH/SO MANY MILLIONS

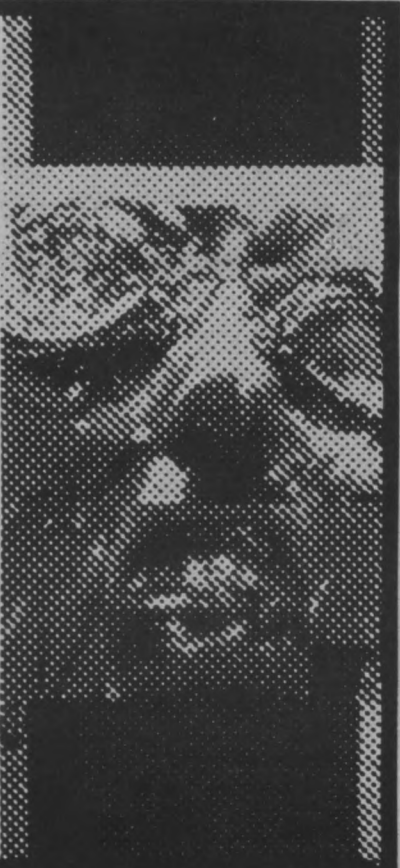


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SCENE ONE

A Calendar of Upcoming Events

Only a couple of issues left for the current editors of *Intermission* and we really want to go out in a blaze of glory. So, we are letting you know now that we think that, for the most part, **YOU ARE ALL DING-A-LINGS**. Good, now that we have that out of our system, let's see what is happening this week.

***Muse Ick:** Lotta Lemons Concert Hall is the place to be tonight at 8 p.m., if, by some chance, you like that classical 20th-century music stuff. Especially if you like it performed by UCSB's Prisms. Three bucks ... **Do you remember** us telling you about that guy, Pappa Bunka Susso, who was lecturing last week? Well, this week, Saturday in Campbell Hall, at 8 p.m., to be exact, he will be performing a free concert. He is from Gambia, Africa, and he plays the *kora*. If you want to know what that is, go see it for yourself ... **Canned Heat** at Ventura Concert Theatre, Friday. Wahooooo ... **Also on Friday**, in Campbell Hall, at 8 p.m., R. Carlos Nakai, the Navajo-Ute Flutist, will be performing, are you ready?, Native American flute ... **And keeping in that theme**, Wednesday, 4 to 6 p.m., in The Pub, The Program Board's Acoustic Series continues with the UCSB Sitar Ensemble ... **And for all you Irie fellows**, Reggae Sun-

plash is this Saturday at The Santa Barbara County Bowl. We were going to have interviews with Dennis Brown and Andrew Tosh this issue, but it just didn't happen. I wonder what those crazy reggae guys were doing every time we tried to call ...

***Mow Vie:** Sadly, A&L's Hungarian Cinema Series is coming to an end. **Sunday night at 8 p.m.**, *Stand Off* is the "gripping story of two brothers, the sons of a border guard, who take 16 girls hostage." Sounds good. **Women take over the world for free Wednesday at I.V. Theater at 8 p.m.** when *Born in Flames* a sci-fi tale about the world after a feminist revolution hits the big screen.

***Pur For Mince Art:** "Our performance Art Class is having a midterm performance-art show. This Friday at 6 to 8 p.m. in the CCS Art Gallery and it's, ah ... during Valerie Schwan's Art Show." Marc Brown, performance art scholar and swell guy.

***Fine Ale E:** A big, fat wet and sloppy *Intermission* Kiss to the winner of the MTV "Truth Or Dare" Contest. UCSB Sorority Babe Tammy Nelson sent in 325 postcards. The fruit of her labors was \$5,000 and a chance to tell Madonna exactly what she thought of her. We would love to have a chance to tell Madonna that.

Bob Mould Ain't Growing Old

People are always talking about so-called "seminal bands," and they mention this or that, and they say that such-and-so new band sounds like "seminal rockers so-and-so, having a mixer in the men's room with some other overplayed schlock-rock of yesterday." Well I want to re-empower the word seminal.

I want to talk about a band that's so seminal they'll leave stains in your shorts. So seminal that you better have at least two forms of contraception on hand because these bad boys started shooting off some very gooeey stuff going way back when American Punk Rock was just getting hard.

Husker Du did their

own thing since day one with *Land Speed Record*, an album that took all that was good about hardcore, ran barefoot with it, added distortion and frankly, made you want to chuff your brains out. The band matured from there, developing harmonies and melodies, all the while keeping the frantic, anxious, urgency that energized their music like a Van Gogh painting.

Six or seven brilliantly diverse albums after their debut, Husker Du parted ways and their guitar player and lead vocalist, Bob Mould, started off on his own. That brings me to the point of my story: Bob Mould is coming to The Pub at 9:30 p.m., May 21. He has made two albums

since he left Husker Du, the first, *Black Sheets of Rain*, continued with the heavy guitar sound that paved the way for such modern favorites as Dino-saur Jr., while the second, *Workbook*, departed from what had been his "signature" sound, and explored some interesting acoustic approaches, some not unlike XTC. Both of Mould's solo records are creative, provocative and inspiring.

Tickets for the event are \$10 for UCSB students and \$13 for general admission. Both types of tickets are on sale at the A.S. ticket office and general tickets are also on sale at Morninglory Music.

— Jamie Reilly

Cinema



Nertz to you

Auteurs? Otay!

UCSB Film Studies Deserves A Big, Wet Kiss

Flashback. A high-angle establishing shot, followed by a slow pan of the set. The *mise-en-scene*, a dimly lit lecture hall, packed with students spilling over into the aisles. Cut away to a close-up of lecturer Dana Driskel explaining to students the finer points of Mickey Mouse. A voice-over explains that this is Film Studies 107 — Animation. Fade out, and ... cut.

Many of us at UCSB remember our first introduction to the likes of Orson Welles, Alfred Hitchcock and Jean Luc-Goddard in Film Studies 46, but what we are not aware of is the film studies department's emergence among the ranks of USC, UCLA and NYU as a unique and reputable film school.

In its 19th year of existence here at UCSB, the department has grown to include over 230 students. With an emphasis on film history, theory and analysis, the program draws from the literature, history, music, art history and various ethnic studies departments, while offering within the department classes on international cinema, screenwriting, technology, production and criticism. In addition, there are classes on film and social issues, such as feminist perspectives of film and third-world cinema, as well as classes on specific genres and film directors.

Although the department does not place an emphasis on filmmaking and production, for many students, there is a strong desire to get behind the camera and be involved in student productions. "I want to work on every good student film until I graduate," said film studies/sociology major Pax Wasserman.

"It's growing so quickly," he commented, noting that it was the production aspect which lured him into the program, "It's still basically a theory department, but I didn't realize how many things were going on here."

Like many majors, Wasserman lamented the lack of funding for the department, evident in the absence of a budget for student filmmakers and also in the limitations of the number of both faculty and classes. "There weren't many classes offered this quarter," said Wasserman, "but the professors are really good. I've liked every professor I've had so far."

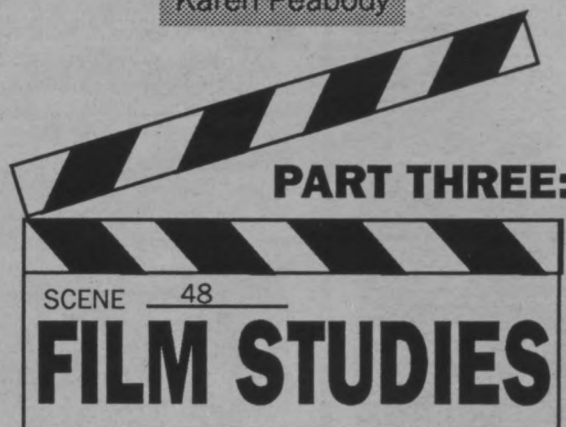
A favorite class of many majors this quarter is the animation class taught by lecturer Dana Driskel, a UCSB film studies alumni whose popular production classes give students the much desired hands-on experience. Rounding out the filmmaking aspect of the department is Paul Lazarus' screenwriting class.

Aside from the fact that this may be the only course on campus where a student can answer "Felix The Cat" on a midterm and get it right, the animation class offers a lab where students can make their own animated films. "It's really piqued my interest in animation," said Todd Kurtzman, who is currently working on a short film, "The Eco-Fascist Propaganda Movie", using claymation. "You have more artistic licence in animation. There's more space to

An Occasional

Five-Part Series On The L&S Art-Related Majors

by Karen Peabody



be an independent artist."

That desire to be an independent artist fuels all the student filmmakers, who must develop a script, recruit film crews, actors and technicians, and finance all of their own productions. Most student films are around 15 minutes long and require six months to complete. A milestone for the department was completed recently — the first full-length feature film — an endeavor which took 13 months to complete.

The film, *Henry Dies at the End*, was co-produced by John Shaw and Greg Eliason, who financed the film independently, using the department for certain equipment and editing facilities. The pair drew upon the resources of their fellow film studies students as well. "There were enough talented people who were experienced enough to put a film (of this length) together," said Shaw, who also wrote the script. "There were too many people who had made really great student films that were now working at Tower Records."

"We figured that if we made a feature it would have a better chance of getting shown," Shaw said, "because it could stand on its own." At an initial screening of the film a few weeks ago, Shaw, who has been working on editing the final for the last six months, was as yet unable to completely relax in his seat and enjoy the show. "Now I'm just worrying about technical things. I want it to look good."

Not Quite Dead Yet

However, Henry Does Die In The End

Just to show that not all film studies graduates have to be retrained as dental technicians, the group that brought you *She's Funny That Way* is presenting *Henry Dies at the End*, the first full-length feature film made entirely by UCSB students and alumni.

Greg Eliason and John Shaw co-wrote the successful *She's Funny That Way*, a short student work that was recently shown at the Santa Barbara International Film Festival, and they wanted to do something longer. This time, the script came from Shaw, while Eliason did the directorial duties. Eliason also mentioned Kelly Miller as being critical in her role as production manager.

The black-and-white film is a remarkable achievement, considering its \$13,000 budget. Eliason utilized the talents of local actors Richard Maher, Tess Gill, Matthew Tavianini and Gwyn Fawcett to help offset the costs, but he got some good performances, especially from Gill. As the bizarre Sylvia, Gill does some good, old-fashioned scene-chewing. She keeps the film moving along, even when its limited action begins to take its toll on the audiences' senses.

The film's poster dares the audience to guess the ending from the title, and it's not hard. Getting there, however, is most of the fun. Henry (Tavianini) is recruited by Maher and Gill to help the struggling playwrights hammer out some good dialogue. There seem to be a lot of inside jokes, or at least things that the filmmakers found funny and decided to put in. The humor isn't strong, but Gill's devilishly weird character is good for a few laughs every time she is on screen.

If nothing else, audiences should appreciate an ambitious effort. The budget is clearly up on the screen, yet no aspect of the production looks cheap. The costumes fit the characters perfectly and the simple, non-distracting set-

ting is a good choice. It's an ultimately effective film, one which will impress audiences immediately and keep them thinking about it long after the final credits roll.

The shooting schedule was fast and tight for this production, as some of the cast members were planning to leave by the end of the summer.

"We were shooting five pages (of script) a day, that's a hell of a lot, sometimes more, once nine," Eliason said. "It took tremendous effort and concentration, we were under strict financial constraints; we couldn't shoot two takes, and sometimes that shows."

Eliason said that there were no personality conflicts on the shoot, in spite of the pressure, "Except for John and I, we had a constant dialogue, which, I think was healthy."

The showing at I.V. Theater this Saturday is, technically, not a premiere. That distinction is being reserved for any of the film festivals where the group plans to enter the film. Film festivals like to claim a lot of premiers, Eliason said. After the film hits the festivals, Eliason would like to see it shown at the Nuart Theater in L.A., but it would have to pick up a few good reviews first.

After that, video marketing is something they will look into.

But the odds of making money are pretty long on this type of film, and Greg and John will be spending this summer in Alaska, freezing their butts off while trying to pay off their debts.

To keep them from getting too cold, and to help support the idea of local people making feature films, see *Henry Dies at the End* at the I.V. Theater, Saturday May 18, at 8 and 10 p.m. And pay the big \$4 at the door, you can afford it.

— Dan Jeffers, Ali Shraim and Brian Banks

PHAEDRA

Based on the Play by Racine
MAY 16 - 18
MAY 21 - 25

Studio Theatre 8:00 PM

GENERAL ADMISSION \$7.00 Box Office 893-3535
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Theatre

On The Campus, On The Ball

A Chorus Line

Old Jeans Are Good

Old plays are like dirty laundry. You've got those jeans broken in just the way you like them, and the smelly socks you think you can get away with wearing, or performing, one more time. But then you've got the stuff you're not sure you want to see ever again — and the stench is so bad that you've got to do something. Garbage pickup is on Tuesday.

A Chorus Line is an old play — laundry straight from the '70s. It's been produced so many times that the stench-factor is horrendous.

But, if you dig through the heap of high school productions and bad Michael Douglas movies to the Santa Barbara Civic Light Opera's production of *A Chorus Line*, you'll get that same magical feeling as when you slip into your well-worn jeans.

Set in 1975, it reeks of all the gaudiness and glory of the decade. The cast ranges from UCSB students to New York performers, all of whom are equally professional. They play their parts to their fullest, enacting all the enticement and wretchedness of theater life.

The script itself is corny. The fan-kicks are cliché. The dances whisper disco. The sets are big and gaudy. The costumes are small and tight. Its just so '70s.

And ain't that great?

Editors Note: *A Chorus Line: The Jeans* is playing at the Lobero Theatre through June 23. Tickets are not too expensive. Call 963-0761 for ticket info and junk.

— Jennifer Adams

Exit, Stage

The Drama Department Is Zany, M

It's past 10 p.m. at UCSB, and unbeknownst to many, the nightlife on campus extends well beyond the cement walls of the libraries. In the dark confines of the Old Little Theatre lies mass murderer John Reginald Christie, killer of six women to satisfy his twisted urges. In the dim light he rises from the darkness, his face distorted and grotesque. Tormentor and tormented, he writhes, stroking his exaggerated organ in perverted ecstasy.

And he does it over and over again, every night, until he gets it right. This particular piece, a one-act play directed by undergraduate Kathleen Wilson, is in rehearsal three hours a night, five days a week, and in other theaters and stages on campus, other drama students rehearse diligently for their performances. As David Gautschi, who plays Christie in the play, says, "As a drama major, your evenings are never free."

It is a deep love for performance that is shared by the drama majors here at UCSB. The department has been around since 1964, and offers two different degree programs. The Bachelor of Arts in dramatic art is the broader, liberal arts degree, while the Bachelor of Fine Arts in theatre is more focused, for the those students who call the limelight their home.

Ron Popenhagen's Introduction to Acting class gives students a chance to try

An Occasional
Five-Part Series Of
Art-Related M

by
Karen Peabo



their hand at the craft. The class centration, and has students performing in class with little or no preparation. The student, is not for the fainthearted, as the students in the class — sees each other eye. For freshman Ann Marie Uliasz the fun. "When you get up there, you ple." "It's like nothing else," added

The two of them are both interested in the degree, which requires that students apply into the program. Once in it, students in productions and progress in each I recommendations. "They can drop you" "Like you could be a junior and they c they remain eager to take that risk. "I



Woo ... Sexy

Caravan: A Magic Land

Is This A Sappy
Headline, Or What?

The Caravan, the first original musical entirely written, produced, directed, choreographed and performed by UCSB students is fast approaching its debut Tuesday, May 28 at the University Life Church in Isla Vista.

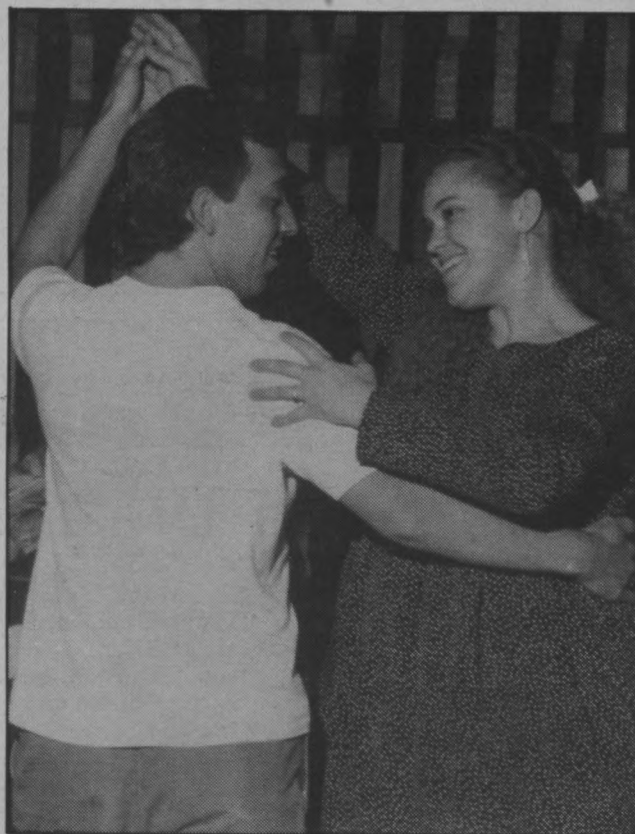
The Caravan began almost one year ago when several students in the drama department, frustrated with the fact that the department doesn't produce musicals and the general lack of on-campus opportunities for people interested in theater, decided they were going to bypass the regular channels and strike out on their own. After much preparation and a few false starts, rehearsals began this quarter.

"Caravan is a mystical-magical place that goes around and picks people up from reality. Basically, the people that it chooses are people that have been disenfranchised by society and don't feel like they fit in," explained director Rob Metcalfe. The caravan is outside the realm of time and contains characters from many different historical periods. Related Metcalfe, "This total mix-and-match of people from different periods makes you realize that human problems are basically universal. We get a lot of humor out of playing the characters from different time periods off of each other, and that's basically the novelty of the caravan."

Even in the magical world of *The Caravan* problems exist. The chief conflict of the play revolves around Amalex, the bad guy, who has been banished from the caravan for trying to kill another member, thereby violating all the principles of this magical world. In order to get his revenge he tries to persuade one of the other characters that by killing another member of the Caravan and thus destroying this utopian world, he will gain all the power it contains. The plot revolves around this central question of whether or not the Caravan will be destroyed and, on a deeper level, with whether or not human nature is good or evil.

Unlike most productions on campus which are dominated by students in the Bachelor of Fine Arts program, many of the characters in this production are played by non-drama majors. One is a nuclear engineering major, another is in environmental studies, and several are music and other majors more closely related to the dramatic arts.

Elk Baum, a literature and music major in the College of Creative Studies, heard about the production from a friend and became involved. "It's really neat to have it be all students because there seems to be a lot of flexibility and time to discuss things and work it out ... Shows sometimes work as families for people and I think there has been a lot of that this time, probably because it is so egalitarian," said Baum of his experience with the production.



Not Lambada

Stacey Plaskett, a student in the acting program at UCSB explained that Caravan was really different from most of her work on campus because it was such a collective effort. "The fact that people are still interested in putting on productions and still writing scripts and getting new ideas is really exciting and so cutting-edge, that was what drew me to it," she said.

Director Rob Metcalfe summed up the idea behind the production by saying, "Everyone is so caught up in looking out for themselves these days and we're just trying to get back to the sense of community and taking care of your neighbors. We're trying to get back that sense of togetherness that's been lost recently."

The Caravan will run May 28 through June 1 at the University Life Church in I.V. Showtime is 8:30 p.m. for all performances. Tickets are available at the A.S. Ticket Office and at the door, \$7 general and \$5 students.

— Andrew Rice

Phaedra

Find Out What
Digs Little E

When was the last time you really got to see a dramatic performance that made you confront yourself? A play that called into question all existing norms and mores as they appear in society today? If it's been a while, then I suggest you take the time out to go and see the serious yet sometimes witty play *Phaedra*.

Phaedra, playing on May 16 through May 18 and on May 21 through May 25 in the UCSB Studio Theatre, is a play that gets at the very core of our emotions because it challenges us, the audience, to realize and accept that forbidden feelings and lustful emotions exist beneath the superficiality of a structured society.

In her adaption and production of the 1670s French Neoclassical tragedy by Jean Racine, dramatic arts Professor Barbara Bosch makes all too clear the constraining rules society so cruelly places upon itself. By combining ancient Euripides and Seneca tragic texts of the same theme with Alexandrian verse and contemporary 1950s lingo, Bosch does a unique job in exposing the tragedy.

Set in the conservative 1950s, this production deals with the restrictiveness and rigidity of social norms and stereotypes as they have existed throughout the centuries. It is the story of Phaedra, the lustful

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Age Left

y, Nutty And We Love It To Death

An occasional series on the L&S student majors

by Peabody



Class centers mainly on improvising mini-dramas in front of the audience. The class, like the professional, as the audience — the other — each performance with a critical eye. Uliasz, however, it's all part of the performance, you forget about all the people," added Denise Rutter. "I'm interested in pursuing the BFA students audition and be accepted students must perform frequently in each level according to faculty drop you anytime," said Uliasz, "and they could just drop you." Still, it risk. "It's really intense. It's a re-

ally good program," added Rutter.

Aside from acting, the BA offers programs in directing, dramatic literature and theory, playwriting, and theatre design and technology. Wilson, who is in the director program, characterizes her role as "the most important part of the creative process. The director has to orchestrate the overall script. I'm trying to take what the playwright is saying and bring it to life with the actors."

Due to the rather intense nature of the play, "the first time I read (the script) I was really offended and didn't like it," says Wilson. "It bothered me enough to read it again." The actors — Noah King, Michael Sulprizio and Gautschi — have worked hard to create the right atmosphere for the performance. "We're trying to work with (Sulprizio's) character intimidating me," said Gautschi. "They've been beating up on me," he added, laughing.

This play, along with two other undergraduate directed one-act plays will be showing at the College of Creative Studies' Old Little Theatre from May 31 through June 2. Rest assured that in the meantime many intense hours of rehearsals are underway. For the actors and other drama majors involved, the work is a labor of love. Says Sulprizio, "There's no greater rush than when you finish a play."



Boo ... Icky

At Long Last Leo

Discombobular

The Access Theatre Company's most recent production, *At Long Last Leo*, could very well be renamed *A Long Lost Leo*. It's not that this comedy about a wanna-be modern day messiah is bad. It's not. The acting is good, the set is great, it's even funny at times. The problem with it is that the novelty of a carried-away idealist who thinks he has the answers to all of humankind's dilemmas is not a novelty to someone who goes to school at UCSB.

Self-declared prophets are a dime a dozen around here and if you are tired of agendas, manifestos and the like, don't go see *At Long Last Leo* because it will leave you with an uncomfortable acidic feeling in your stomach. The majority of the audience seemed to find Leo, played by Rod Lathim, to be terribly amusing. Apparently they do not deal with modern-day Moseses on a regular basis and find the idea novel.

Inherent in the name Access Theatre is the idea of making theatre accessible to people who are generally excluded from the experience. In order to facilitate this goal, the play includes a sign language interpreter and a really nifty contraption for blind people in which a describer — exactly what it sounds like — sits in a booth and describes the lighting, the gestures and all the other things that would normally be lost to a non-seeing person through a headphone system, in order to allow them to more fully enjoy the theatre-going experience.

— Andrew Rice

Phaedra

Why She Loves the Boys

stepmother who is helplessly caught up in a dangerous triangle of obsession. Phaedra is married to Theseus. She does not love him but instead loves his son, Hippolytus. Hippolytus does not reciprocate her love because he loves another woman. The tragedy lies in the fact that social rules have denied Phaedra's right to have the person she loves and that because of socially defined restrictions her true feelings have, in effect been made a crime.

Bosch's production confronts such large social issues of taboos, expectations and the tensions that exist between actions as they appear on the surface and true feelings as they are hidden beneath. By using unique textual arrangements as well as incorporating a narrator who moves in and out of the world of the play, Bosch evokes from the audience the realization that, as humans, we all possess feelings and emotions that do not necessarily conform to the existing rules of society.

Bosch defines the play as a "sort of tension between real felt feelings and socially expected feelings." The play calls into question many notions of stereotyping that exist in contemporary society today, not the least of which include the

See PHAEDRA, p.7A

Kissing An Albatross

This Review Has A Lot Of Profanity In It



Refreshments Will NOT Be Served

So, what's the play about? "Fightin' and Fuckin'," Sara Seinerberg revealed about *Kissing An Albatross*, a play in which she stars.

"Everyone has a secret." "Most of it is fucking." "Everyone is fucking with someone," other cast members added.

In 1989 Joe Rafac, a creative writing major, wrote a play for English 101. This Friday the two-year-old script is coming full-circle in The Pub with a cast of eight students, staff and faculty, and a band by the name of Windcave.

"It's been really hard to put a finger on what type of show it is ... the music is jazz-fusion and the play is a comedy," Joe said of his first production, which he is directing and in which he is co-starring, in addition to taking the writing credits.

"It's gonna be very different from a typical play or a typical concert. That's why I had such a hard time deciding what to call it. That's why I've billed it four different ways," he added.

Four ways being a dark musical comedy, a jazz play, a

musical theatrical event and a jazz opera.

What to make of this fighting and fucking, and a band in a play, and a play in The Pub?

It stars Faith, who represents faithlessness. And Dick, the classic archetypal phallus. A couple of lesbians and bisexual men. Some are compulsively sexual, some don't enjoy sex but fuck like rabbits anyway.

A take-off in the Young Goodman Brown hyper-religious sense, the title remotely has to do with "The Rhyme of the Ancient Mariner" where the albatross is a symbol of good luck. "This play has to do with pushing your luck," Joe said.

"It's meant to break down taboos ... about theatre and how it's supposed to be, and about society and how it's supposed to be. It pushes the boundaries of what will and won't work," Joe said.

"This play is a pun," co-star John Graham said. "If you think something is a pun, it is," Sara Seinerberg (Faith) added.

"If you think something's not a pun, it is," John laughed. Apparently, we'll have to really pay attention to catch all of its subtleties.

"The band represents MTV," Joe said, "In the play we build up a tension on stage to where something has to come to a head to resolve a situation; but they never do. They turn on TV and ignore the problem."

Joe has since written a prequel and a sequel to *Kissing An Albatross* and is planning to put on all three in the fall. Friday night's performance will be filmed as part of "an extended rock video."

"The play means so much to (Joe) that he would've done anything to make it happen. He got everything together," Sara said.

He would even cut off all two feet of his hair for it. When one of his cast-members backed out of the production and Joe had to (reluctantly) take on the role, he cut his long locks completely off.

"People say I look a lot less psychotic now," Joe said sadly, rubbing his short head of hair, "I think I look more. I look like a cop with shades on."

The campus Writer's Guild is putting the play on as a fund raiser for their annual magazine, *The Paltoqaq Review*. It's one night only. It's Friday night at 8 p.m. in The Pub, it's *Kissing An Albatross*, and it's something different.

"At the end everyone realizes that they didn't really know everyone's secret ..."

— A.J. Goddard

Cinema ... sort of



Maybe Henry doesn't die

New Cartoons?

Animation Fest Is O.K., But Lose The Old Stuff, By Golly!

Animation festivals have become increasingly popular both in Santa Barbara and abroad, drawing long lines and hearty guffaws from audiences of all ages. Unfortunately, recent shows have often screened shorts that previous festival goers have seen before, which may lead one to believe that either organizers have become lazy in their popularity or have had little in the way of interesting films to select from. Whatever the reason, *The 1991 Festival of Animation* suffers a little because of this flaw, diluting what is otherwise a pretty good little

show. Several new notables are well worth the price of Wonder Wheat alone; "Dimensions of Dialogue", created by Czech animator Jan Svankmajer, is amazing in its creation of a series of violent interactions between three anthropomorphic heads that attack, consume and transform each other. Svankmajer's mastery of pixillation (start-stop photography) fuels this symbolic and graphic short film, which is both exciting to watch and hauntingly difficult to reflect upon.

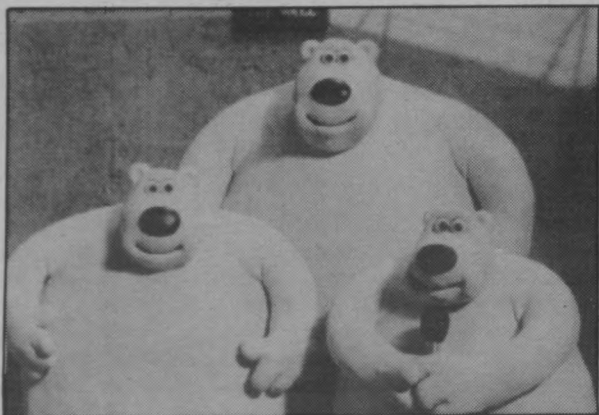
Also interesting is the computer-generated "Pans-

permia", created by American Karl Sims, a visually compelling short whose content is almost dwarfed by the film's amazing look. Spinning a tale about interplanetary ejaculation and fertilization (tastefully, of course), the film failed to give me the headache that most computer animation does, and for that, I salute it.

Other good shorts include "Simon," a tale of a boy with no nose; "Grasshoppers", an Academy Award nominee about war and evolution, with, of course, an environmental twist; "A Grand Day Out", which is at times funny despite its extravagant length (a whopping 23 minutes); "Balance", an Oscar-winning and previously screened short that is very good; and the hysterical "Creature Comforts," another already-shown film that is very, very funny and well-animated in clay.

As for the rest of the show, well ... as a wise man once said, one should sniff the grass, not the fertilizer. Enjoy the good ones, forget about the mediocre ones and have a decent time.

— Todd Francis



Creature Comforts

Hump This

The Video Guy

Now everyone has their BVDs in a bundle because Dan Quayle is "a heartbeat away from the presidency." Dan as The Man? To this I say, "Rock and Roll, Baby Doll!" A guy like that has got to love beers, really great beers, like Keystone. The drinking age would drop to 12. Our country would be like that one house on DP where you go and have big parties and then smash holes in the walls, because the guys who live there don't really give. Our whole country would be wall to wall Swedish Babes, just looking for some action. Russian guys would bring over lots of Vodka. It would be lots of fun.

And while we are on the subject of full-frontal nudity, let me tell you about this weeks video, *Screen Test*.

It is a boobs and butts bouillabaisse, a tits and ass *tour de force*, a nipples and nappies narcissism. Wow.

It is the story of four dirtbags who want to get laid. They like to light their

farts on fire, go to movies in which "amphibloids rape your favorite network stars" and go to make-out point and watch all the couples boof. Nothing that I, or you, for that matter, wouldn't do.

These four guys, three of which don't have jobs, one of whom can't even scrape up \$50 bucks to get Phil and She-o from a harlot, manage to get the money together to set up a fake porno studio. The name of the movie that they are making is called *Loves Savage Larry* or *Loves Savage Spear*, I can't remember which. The rest of the film is their mad-capped adventures.

With the exception of one full-frontal nudity scene (often when T&A movies are working under budget, instead of spend-

ing the money on, say, better lighting or maybe an all-star soundtrack, they slip the actresses a little extra dough to take off their underpants in crucial love scenes.) this is a Boobs and Butts movie, true to form. You got your virgin guy named Clayton, who turns out to A) be amazing in the sack 2) have a really whopping big pipi or D) all of the above. You got your girl named Sally Ann Cummings — note the last name — get it? You got your zany mafia guy chasing kids chase scene. And most importantly, and most offensively, the female lead does not show her Charlie Hornbergers. I hate that.

This has got to be one of the most offensive movies I have seen in forever and a day. Animal Blowjobs, Small Penis Jokes, Child Pornography. This is why, on the Beer-o-Meter, *Screen Test* earns an 11. You get your money's worth, and more. Watch it with a date.

This is Video Guy saying, "my daughter, my reindeer, my love."

Comic Book Confidential

Before writing this story I have a confession to make: I hate comic books! When I was a kid I was always too busy being a nerd and reading the encyclopedia to waste my time looking at smudgy pictures of macho guys wearing tights and uttering profundities like "Drat that Lex Luther!" I've

always hated comic books and damned if I've really changed my mind, which makes it even more remarkable that I liked — no, really liked — the movie *Comic Book Confidential*, which will play Campbell Hall tonight at 8 p.m. in Campbell Hall.

Comic books are animation with both arms tied behind its back. The story wants to leap free of the medium of cheap newsprint and bubble captioning, but can't. By viewing comics in their social and historical contexts and projecting them on a large screen, *Comic Book Confidential* overcomes these limitations and brings the world of comic books to life.

Ron Mann's documentary is a remarkable compilation of interviews with comic book makers, film clips of historical and cultural events, music, and comic book sequences which will make you want to take 50 bucks out of the bank and run down to the Andromeda Bookstore to buy some nifty comic books. Resist that temptation, but don't resist the temptation to go see this film.

— Andrew Rice



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Thursday, May 23 — 7 & 9:30 pm

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Friday, May 24 — 7, 9:30 & Midnight
Saturday, May 25 — 7, 9:30 & Midnight
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A Place We Call The Zoo

A Review For You. Bark, Heehaw, Moo.

There are no lion's dens or elephant herds in Edward Albee's *The Zoo Story*. The action takes place in a different kind of animal kingdom — New York's Central Park. Jerry and Peter, human beings who have apparently evolved from different species, meet on a park bench. Philosophies are shared, consciences are cleared, death is discovered.

Such is the setting for Albee's Pulitzer Prize-winning play, which will be performed this Sunday and Monday in a new "environmental production." Director Shannon Stitt Greedy has set the one-act in the grass park between Broida Hall and the Chemistry Building. The natural setting provides a new twist on the oft-staged production.

"The idea behind it was that the play does take place in a park," said co-star Alan Clark, who will tackle the role of Jerry, the disturbed stranger who invades the life of the introverted Peter, performed by Greedy. "There are some horrific things that happen in the play, and Shannon thought it would be ... interesting to juxtapose (them) with a nice park setting."

With both shows beginning in the afternoon (Sunday at

2 p.m., Monday at 5 p.m.), Greedy and Clark are aware of the unpredictable nature element. Along with the intended audience, the actors will be playing to airplanes flying overhead, students hurrying to class and the hourly bells of Storke Tower.

Albee finished the play in 1959, but it was deemed too radical for American audiences. *The Zoo Story* premiered in Germany in 1960, and was so well-received that it was immediately brought to Broadway. Since then, it has become one of the best known American plays.

"It's a play that tells truths about human nature and egos," Greedy explained. "The problem with Jerry and Peter and the reason they can't communicate is their egos. The instant one tries to get in, outside of the other one's terms, there's trouble."

The Zoo Story is a difficult play for performers. It requires the actors to explore the minds of both characters. Detailed performances are a must, and Greedy and Clark seem like logical candidates. Both are experienced UCSB stage actors who have participated in some of the school's finest productions of the last few years.

"The chemistry between Shannon and I is clear cut," said Clark. "In terms of acting, we're opposites, but in an unusual way we ... complement each other. He's more intellectual and analytical, whereas I try to come from the gut and use my impulses."

— Brian Banks

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Phaedra: Woman

Continued from p.5A

roles of women.

"I'm interested in looking at the position Phaedra is in because she is a woman and, by being a woman, is automatically evil because she has feelings that are not appropriate," says Bosch.

The play has been set in the conservative era of the early 1950s because Bosch wanted to make this ancient tragedy more accessible and understandable to a modern American audience.

"I wanted to find a time in American culture that was restrictive in terms of mores and gender roles in a way that parallels the ancient tragedy," said Bosch commenting that the political and social atmosphere of the 1950s seemed to be one of superficiality and hidden tension.

"This play will clearly emphasize the space between surface from pushing down against real feelings," says Genevieve Anderson, who plays Phaedra's confidante Oenone. Anderson bids caution to the audience because by taking a conventional script and throwing it up in the air to expose social tensions that exist, what Bosch has essentially done is to force the audience to confront themselves with their feelings. Anderson only hopes the audience won't think the play too radical and that instead, as human beings, they will begin to consider some of the problems that result out of existing rules and norms of society. "As for the audience," she says, "it is essentially up to them to make up their own minds."

— Ellie Mason

MTC: Busted?

Continued from p.1A

on those screens — unless you go upstairs, in which case you might miss anything happening at the end of the screen which isn't pressed against your face. The Santa Barbara Civic Light Opera association is making overtures, they want to hold their light operas and stuff in a renovated Granada, sans upstairs screens. But it will take them at least a year, maybe two, maybe forever.

Draggoo tells us that people still went to movies way back in the big Depression (1977?); it's still the cheapest entertainment deal in town. Even when people are starving, they want to be entertained, and it's more fun than paying rent.

But attendance has dropped off at MTC. "The product is the problem right now, the product's not there in April and May," Draggoo said. "Product" means movies, and movies come out in waves. The last

wave crested and is slowly dragging itself back into the ocean, leaving few pickings for the gulls.

Summer is on the way though, and with films like Kevin Costner's *Robin Hood* scheduled to open, Draggoo expects a quick recovery.

The Victoria isn't so seasonal. Their product is the independent stuff that doesn't come in waves, but rather in spurts. Woodward said that the recession hasn't even made a dent, but that "other factors affect us more, like the weather, what our competition is showing and what is available to show."

So, the good news is that even if life in this country sinks into the economic mire of depression, we'll be able to watch our misery reflected in the art of the silver screen.

— Dan Jeffers and Ali Shraim


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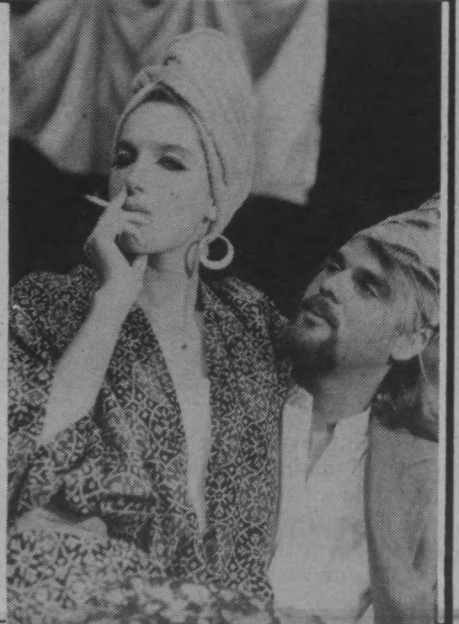


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