

The Art of Santa Barbara: Who, What, Where..... page 6B



ENCORE

THE ARTS AND
ENTERTAINMENT
SECTION OF THE
DAILY NEXUS

For The Week of September 20, 1991



From Here to Prosperity...

With Scripts for *Dead Again* and the Upcoming *Little Man Tate* Under His Belt, UCSB Grad Scott Frank Has Found There's No Business Like Show Business. Page 4B



Santa Barbara Scene

THIS WEEK



Widespread Panic will appear sans train at the Anaconda on Saturday, Sept. 21 along with the Blues Traveler. The Anaconda will also feature G.G. Allin on Wednesday, Sept. 25 and Junior Wells on Thursday, Sept. 26.

The duties of an arts and entertainment newspaper have rarely been defined, so it is left to the poor souls responsible for the section to produce something which could, though never will, please everybody. With *Encore*, we tried to take a serious approach to the subject, while concentrating on the local angle to each story. If you are pleased, great. If not — in the spirit of free speech — you can always write a letter.

The week before classes

begin is generally a slow one for on-campus events, but there is still plenty to be seen and heard around the area. Our pick for the Band That Would Never Get A Gig If It Didn't Have Someone Famous In It is Woody Harrelson's (yes, Woody from "Cheers") group, which plays at the City Broiler on Saturday. Coincidentally, his band also gets the nod as the Dumbest Named. The Manly Moondog and the Three Kool Kats (get it? Cool with a K, Cats with a K) play at 8 p.m.

Theater (or, as they say in

England, *Theatre*)

- The Santa Barbara Civic Light Opera's *The King and I* opens tonight at 8 p.m. at the Lobero Theatre. \$19.50-\$26. Through October 20.

- Theatre Pacific's *Agnes of God* ends its run Saturday at 8 p.m. at the Center Stage. \$7.50-\$10.50.

Music

- The "Art and All That Jazz" concert, featuring the Gene Bertocini Duo, takes place tonight at 5:30 at the Santa Barbara Museum of Art. \$5-\$8.
- I.V. Music, Anaconda

Style: Blues Traveler and Widespread Panic on Saturday, G.G. Allin on Wednesday and Junior Wells on Thursday.

- Billy Squier appears at the Ventura Concert Theatre on Tuesday at 8 p.m. \$22.50.

Finally, for those who want to get in the back-to-school mood, there's Mr. Campus, George Carlin, at the Ventura Concert Theatre tonight at 8 p.m. and 10:30. Tickets are \$23.50, but George'll do you up real good.

ENCORE Staff

Editor

Brian Banks

Assistant Editor

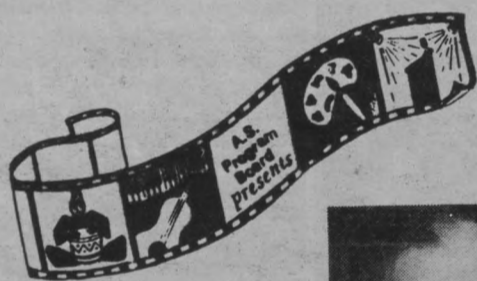
Jamie Reilly

Contributors

- Bonnie Bills
- Ed Brady
- Maxwell C. Donnelly
- Todd Francis
- Morgan Freeman
- Ross French
- Melissa Lalum
- Scott Lawrence
- Jamin O'Brien
- David Rosen
- Jason Ross
- J. Christaan Whalen

Movies, Music & Other Expensive Arts Mediums...

We cover them all in ENCORE, and we're always looking for new writers with an interest in entertainment that costs way too much money. If you fit the bill, see Brian or Jamie in the Nexus office underneath Storke Tower or call 893-2691 to sign up. Remember, join now or be drafted later.



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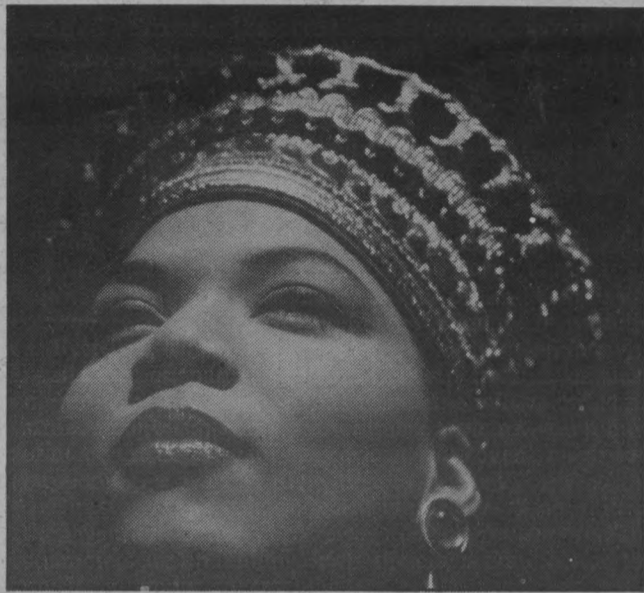
Stop by the Associated Students Program Board office on the third floor of the UCen--by the bathrooms, for an application or call 893-3536 for more information.

A.S. Program Board...

Because there's more to college than just going to class!



Ziggy Marley (above, far right) and his Melody Makers play the Santa Barbara County Bowl tonight in a reggae/hip-hop set with "sista" Queen Latifah (right).



The Legend Slows

As the summer of mega-concerts comes to an end, Santa Barbara will be treated to a well planned reggae/hip-hop show tonight at the County Bowl. Ziggy Marley and the Melody Makers have been paired with hip-hop artist Queen Latifah to prove reggae and rap can coexist and complement each other.

The Melody Makers' latest album, *Jahmekya*, has fused reggae with R&B vocals and rap tracks, a combination which has existed for years. More often than not, rap has sampled and borrowed from reggae to improve or heighten a new sound. For example, on Boogie Down Productions' 1986 release, "Criminal Minded," singer/rapper

KRS-1 lays down several reggae-influenced lyrical rhymes.

Ziggy, his brother Stephen and his sisters Cedella and Sharon all wrote or co-wrote every song on the new album, with the exception of the two written by their father.

With this new hip-hop and R&B flavor, many seem to be wondering whether or not the Melody Makers are capable of carrying on their father's inspirational message.

But the controversy surrounding the group has not stopped them from delivering conscious enlightening music for the people's benefit. This is evident in the tracks "Jah is True and Perfect" and "Rain-bow Country," written by Bob Marley.

—Jamin O'Brien

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MAIN THEATRE

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ON THE VERGE
BY EMILY MANN
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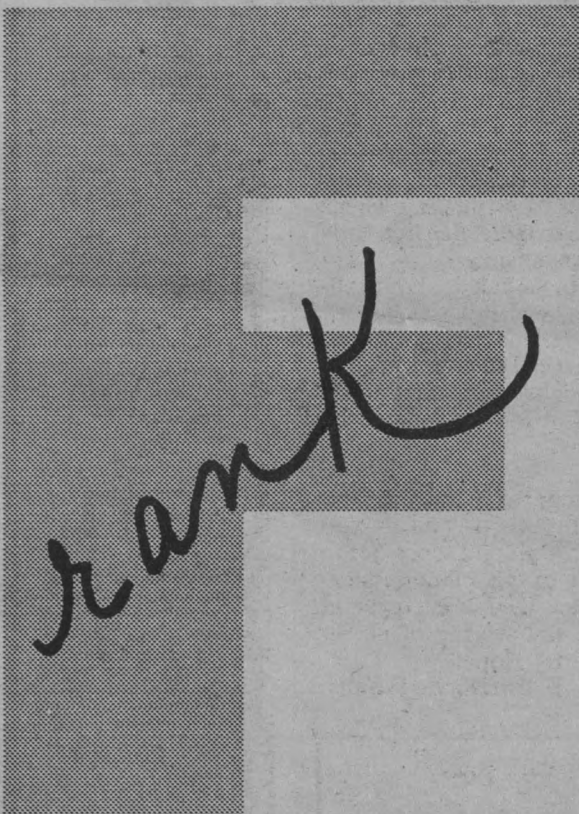
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UCSB Department of Music

Big Man



TODD FRANCIS/Daily N

By Morgan Freeman, Staff Writer

It was January, 1981 and Scott Frank, a senior film studies major at UCSB, was glued to his television set, shocked and bemused as he watched the events of the Iran hostage crisis unfold.

Inundated by newscasts from around the globe, the 21-year-old was struck with an interesting idea for a different kind of newspaper column, one based on the observations of an *enfant savant*.

"A kid, a brilliant kid, who made sense of what was going on in the world. ... I thought it would make a great column for a newspaper," Frank recalled during a phone interview last week.

By Fall Quarter '81, the idea had evolved into a feature screenplay to be written for film studies 188B, Advanced Screenwriting.

Now, nearly ten years and 75 rewrites later, *Little Man Tate* is heading for the big screen. The film stars Jodie Foster—who is also making her debut in the director's chair—and is scheduled to open nationwide on Oct. 9.

But the production and upcoming release of *Little Man Tate* is only one facet of Frank's success story. Also, the author of *Dead Again*, an original thriller about reincarnation starring and directed by Kenneth Branagh (*Henry V*), the 31-year-old finds himself holding what may well be the

hottest pen in Hollywood.

Dead Again has been leading the box offices nationwide for three weeks and appears primed for a healthy fall run.

"He's hot," said UCSB Film Studies Professor Paul Lazarus, sounding more than a little proud. After all, it was in Lazarus' advanced screenwriting course in the winter of '82, that the story for *Little Man Tate* developed.

Lazarus, whose 41 years in the film industry include executive positions at Warner Bros., United Artists and Columbia, became quite close with Frank while *Little Man Tate* was written and rewritten.

"Scott is one of the only people that I have met who knew as a freshman what he wanted to do," Lazarus said. "He came to my office and said 'I want to be a screenwriter' and we worked together for four years."

Frank, in turn, is equally complimentary toward his former teacher. "He has had a great effect on my success," he said.

It was Lazarus' screen writing course and job advice which pried open the iron doors of Hollywood for Frank, who headed south soon after his graduation in 1982. Taking along the *Little Man Tate* script, which won top honors

See FRANK, p.8B



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Freddy's Dead: Do They Promise?

Sixth Film Is a Very Bad Nightmare

Freddy's Dead: The Final Nightmare, the sixth installment in the A Nightmare on Elm Street saga, is not worth its weight in steam. This movie stinks so bad you can smell it when you drive by the theater. It's the terrible cloying stench of greed strangling what was once an original, if marginal, horror film idea.

I mean, everybody knew it already. They didn't have to kill Freddy in this movie — he's been an impotent figure better suited to cut-rate syndicated late night TV shows and ridiculous UCSB freshman Halloween costumes, than feature horror movies since Part Two in this all-too-drawn-out series.

But that's because nobody is really afraid of Freddy Krueger. We like him. He's funny, much like your wacky friend (whom the ladies don't seem to understand), Gary. He's never really the villain in the Nightmare movies, more the wise-cracking henchman of your own darkest fears. Your own subconscious is the evil one, so who really cares?

I mean, so he's got those damned razor blades on his hand, but when was the last time he used them to kill somebody? They're knives for God's sake — Oooooo, scaaaary — and he never cuts anybody up

anyway! He's a competent Wile E. Coyote dropping fear anvils on dumb teenagers. So we like him. He's all right.

The plot entails the ancient Evil Dream Fish empowering Freddy Krueger with his magical abilities, not the least of which is the ability to release a mediocre movie every 18 months. The people in the movie know that they can't kill Freddy in the dream world, so they have to bring him out into the real world and slap him silly. Lots of eerie sets and lots of wondering what's going on from the characters, but little blood and little excitement.

The last third of the movie is shot in so-called 'Freddyvision,' which is 3-D. I didn't know this, and if the kind and aware ticket takers at the Fairview had given me a pair of the 3-D glasses, I might be prepared to review that segment. But as it stands, I see the optometrist Tuesday.

Not that this is supposed to be some kind of masterwork, but the original had a — you got it — a *spunky charm* and sense of fun completely invisible in this humorless extension. It's not scary, it's not campy, and the wisecracks are not worthy of an ill-advised Chuck Norris clone.

— J. Christaan Whalen

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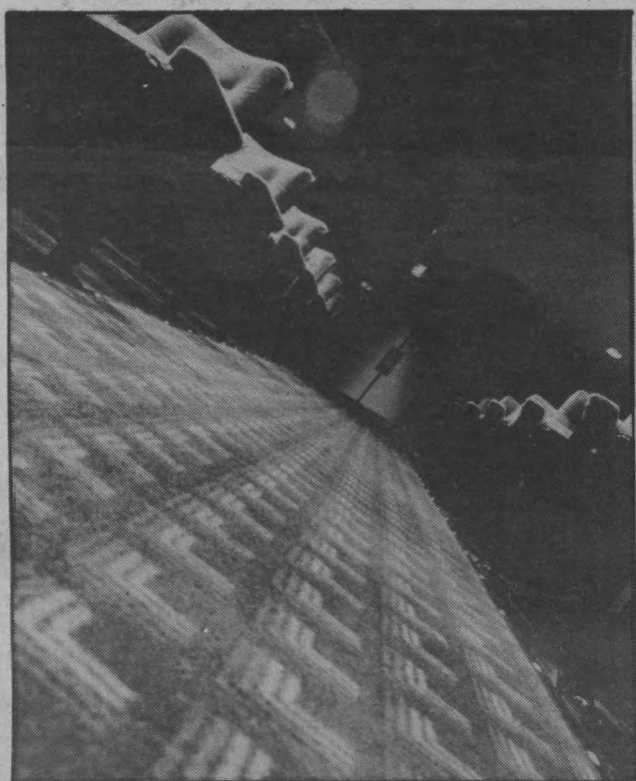
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terror in the AISLES

A Peek At the Area's Cinemas Reveals Muck Behind the Front Doors

As stories go, it's one of the oldest. The emperor has no clothes, it is agreed. But who should tell him? The majesty and pageantry are there as always, but the man is bare. He is naked and, presumably, always will be.

It's an old story, but one that is being played out in Santa Barbara movie theaters. The film palaces are as extravagant as ever, from the spectacle of the Arlington to the hilltop beauty of the Riviera. But these venues have no movies. Currently, filmgoers have few pleasures once they've gotten past the house's architecture. Behind the elegant facades are generic studio blockbusters booked in as many as three theaters in a 10-mile radius. And, sadly, things appear to be getting worse.

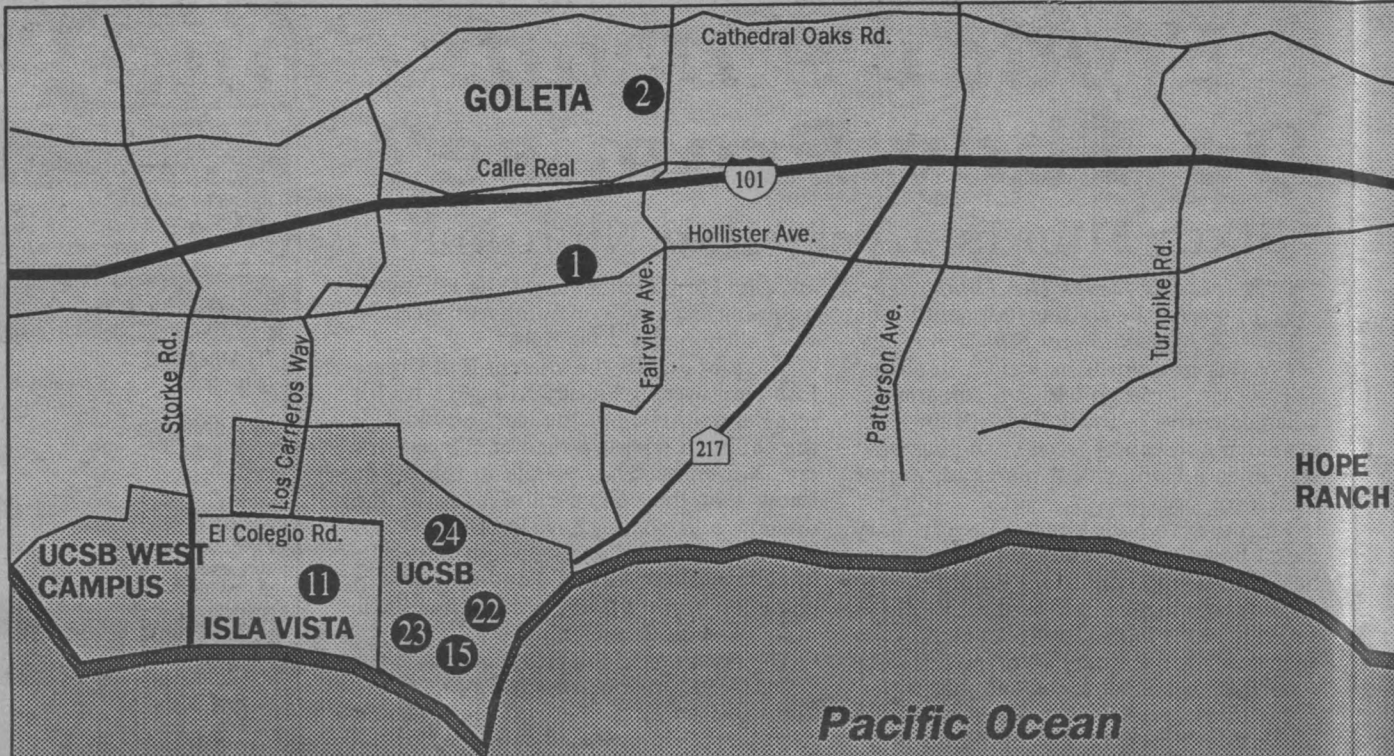
How did SB become the SiBeria for films? Located only 100 miles from Hollywood, one would think that releases would be diverse and exciting. Instead, Santa Barbara theater owners have followed the Tinseltown trend of mindless and predictable filmmaking. Call it formula film booking. The "biggest" movie gets the biggest screen, plus a couple of smaller ones. A week later, there's a new star of the screen, and that film is placed in a couple of other theaters. The losers? Independent filmmakers, probably. Santa Barbara filmgoers, definitely.

There are 21 screens in the Santa Barbara area, and the Metropolitan Theater Company owns 20 of them. In addition to being a monopoly breakup waiting to happen, MTC controls what the Santa Barbara audience watches, whether it's *Terminator 2* and *Robin Hood* on 20 percent of their screens (as they have been for the last 10 weeks) or inexpensive independent films sharing one screen. (Currently, the controversial *Paris is Burning* is the only small-budgeted indie playing in SB.)

It's certainly a shame that the MTC's theaters aren't put to better use. Everyone should be forced to see in a film in the Arlington at least once in their life, especially those unfamiliar with the few extraordinary movie houses still running in Hollywood and New York. The Arlington is the top theater in the area, and its large screen and top sound (though still no sign of THX coming this way) make it the place to see a major film.

The problem for the Arlington managers comes in booking films. Predicting what movie will be a blockbuster is like shooting pool with a rope. A year ago, while *Ghost* was in the opening week of its \$200 million run, the Arlington was showing *Days of Thunder*, which was already faltering after only a few weeks. And even though *Home Alone* set box office records last winter, the Arlington was mired in a six-week run of *The Godfather Part III*, a film that earned most of its income during its first two weeks. After that, the MTC people had the answer to the oft-asked question, "What if they played a film and nobody showed up?"

Around the junior circuit, the booking lists of such State Street staples as the Granada 3, the Metro 4 and the Fiesta 5 read like the lower half of the "Who's Ahead at the Box Office?" charts on "Entertainment Tonight." Of the three, the Granada is the finest looking. Located across the street from the Arlington, it seems to have picked up some of the charm and extravagance of its legendary neighbor.



What's Where, Y

Cinemas

- | | | |
|---------------------|--------------------|---------------------|
| ① Cinema Twin | ⑥ Metro Four | ⑩ S. B. County Bowl |
| ② Fairview Twin | ⑦ Granada Theater | ⑪ Anaconda Theater |
| ③ Arlington Theater | ⑧ Plaza de Oro | ⑫ Lobero Theater |
| ④ Fiesta Five | ⑨ Victoria Theater | ⑬ Carnival |
| ⑤ Riviera Theater | | ⑭ Zelo |



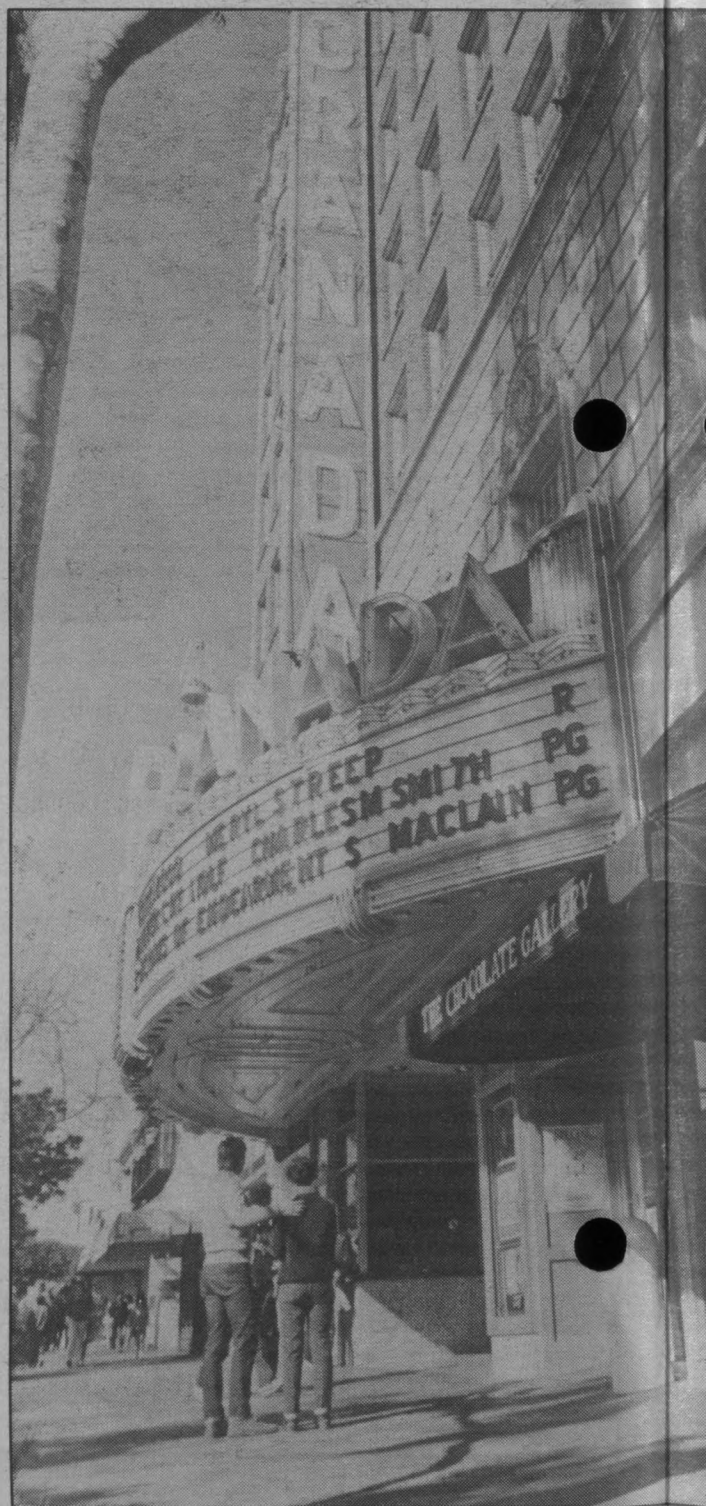
Santa Barbara moviegoers have 21 screens from which to choose, but four of the best are located within one block of each other on State Street. The Arlington (interior, above) usually gets the "event" movies, while the Granada 3 (right) is one of the MTC's top duplexes.

The remaining seven MTC screens are divided between four locations, the most prominent situated high on the Riviera among sprawling estates and the Brooks photography school. The Riviera Theater is difficult to find, but it seems to be the only place to find a somewhat unconventional film on an MTC screen. *Barton Fink* and *Jungle Fever* have played the Riviera this summer, and the theater can boast such unheralded alums as *Jesus of Montreal*, *Metropolitan*, and *Akira Kurosawa's Dreams*.

Ah, but there is life beyond MTC. The Victoria Street Theater, conveniently located on Victoria Street, has only one screen, but that's like saying the Sistene Chapel had only one ceiling. The Vic offers the most consistently original choices for filmgoers alienated by the Hollywood machine's tired and true formulas. With so many good "small" films searching for a screen in the area, the Vic often only shows a film for one or two weeks. It's a shame that the MTC couldn't be more liberal in their booking choices to give these films the exposure they deserve.

UCSB's Campbell Hall and Isla Vista Theater are periodic alternatives for independent filmgoing. But there is no business like the blockbuster business, and the MTC continues to strategically place big films in big places. With fewer people going to the movies these days, however, somebody had better get this emperor some new clothes before things get even colder.

—Brian Banks



Friday & Saturday & Night LIVE

Concert Houses Prove That in Santa Barbara, The Week Doesn't End

It's Friday night. You've watched the MTV Music Awards for the sixth time. You've raided the refrigerator, searching for just the right edible to satiate your hunger and your boredom. You've trimmed your nails and filed them to perfection. You've even trimmed your dog's nails.

Now what?

Aha! An inspiration. You drag out the patriotic shoes and the metallic blue ball and psyche yourself out for a fun-filled evening of ... bowling!

NOT!!!

Really, now. This is Santa Barbara and if you're bored, there's something for you to do — and not just on Friday, but on any night of the week. We're talking music. Music is perhaps the best cure for boredom in the world. So check it out — bands are playing, rhythms are pounding, fingers are snapping, people are dancing, bodies are sweating. And you could be there!

For a relatively small town, Santa Barbara breeds a lot of talented musicians and has many unique places where such talent is showcased. There is something for everyone. Whether you are a mellow sophisticate out for an evening at the symphony or a hardcore headbanger out to rock and roll — or somewhere in between — there is a club or theater out there with your ears in mind.

Local bands with sounds ranging from hickish to hard core can be seen on any given night of the week at several downtown clubs. Carnival, Shake, Zelo, the Beach Shack, and the Brewhouse Grill are all good places to catch a little live rock and roll or dance while a disc jockey spins the tunes. As far as bands go, check out some of the local favorites like the wacky, offbeat band Spencer the Gardener (rumor has it that Spencer really is a gardener), mellow rockers Toad the Wet Sprocket, or metal-heads Bad Neighbor. Reggae fans can shake their dreads to the sounds of locals Crucial DBC or The Itch. Only a few local industrial bands (Remission and Scar Tissue come to mind) are any good, but Urge! night at Zelo on Mondays — featuring a good industrial, acid-house dance mix — is cool for those of you who are sick of dancing to ridiculous Top 40 music.

Unfortunately, there is no concert arena large enough to attract the biggest names in rock and roll to Santa Barbara, but who needs them anyway? Harder Stadium has hosted some big shows, the last being a free concert featuring Jane's Addiction in 1989. Big names in rock and roll usually play at the Santa Barbara County Bowl (an outdoor amphitheater which is fun, but not very pleasing acoustically). This past year, the County Bowl hosted such big names as the Black Crowes, Morrissey, Steel Pulse, Jimmy Buffett, and Elvis Costello.

The Ventura Concert Theatre is an excellent concert house, although it is an hour from Santa Barbara and the management has a tendency to kick folks out for no apparent reason. It has managed to steal some good acts from Santa Barbara's stages, most likely because of its size and central location. Past Ventura Theatre shows include The Pixies, Faith No More, the Divynls, Jesus and Mary Chain, Dread Zeppelin, Devo, and a plethora of other alternative rock bands.

UCSB's own Pub hosted some amazing shows last year, including Mr. Bungle, the Travelling Dingleberries (members of Fishbone), Bob Mould and locals Ugly Kid Joe. (Associated Students Program Board promises to sell tickets in advance this year so that you don't get killed before you even get to the slam pit.)

Isla Vista's own Anaconda Theatre (formerly The Graduate) is perhaps the Pub's biggest competition. Since its rebirth early this year, the Anaconda has hosted quite a few crowd-pleasing bands. Fugazi, Alice in Chains, My Life with the Thrill Kill Kult, Yellowman, and countless local bands have graced the stages of this potentially hip club. If its new managers can stay afloat financially, look forward to some killer shows there this year.

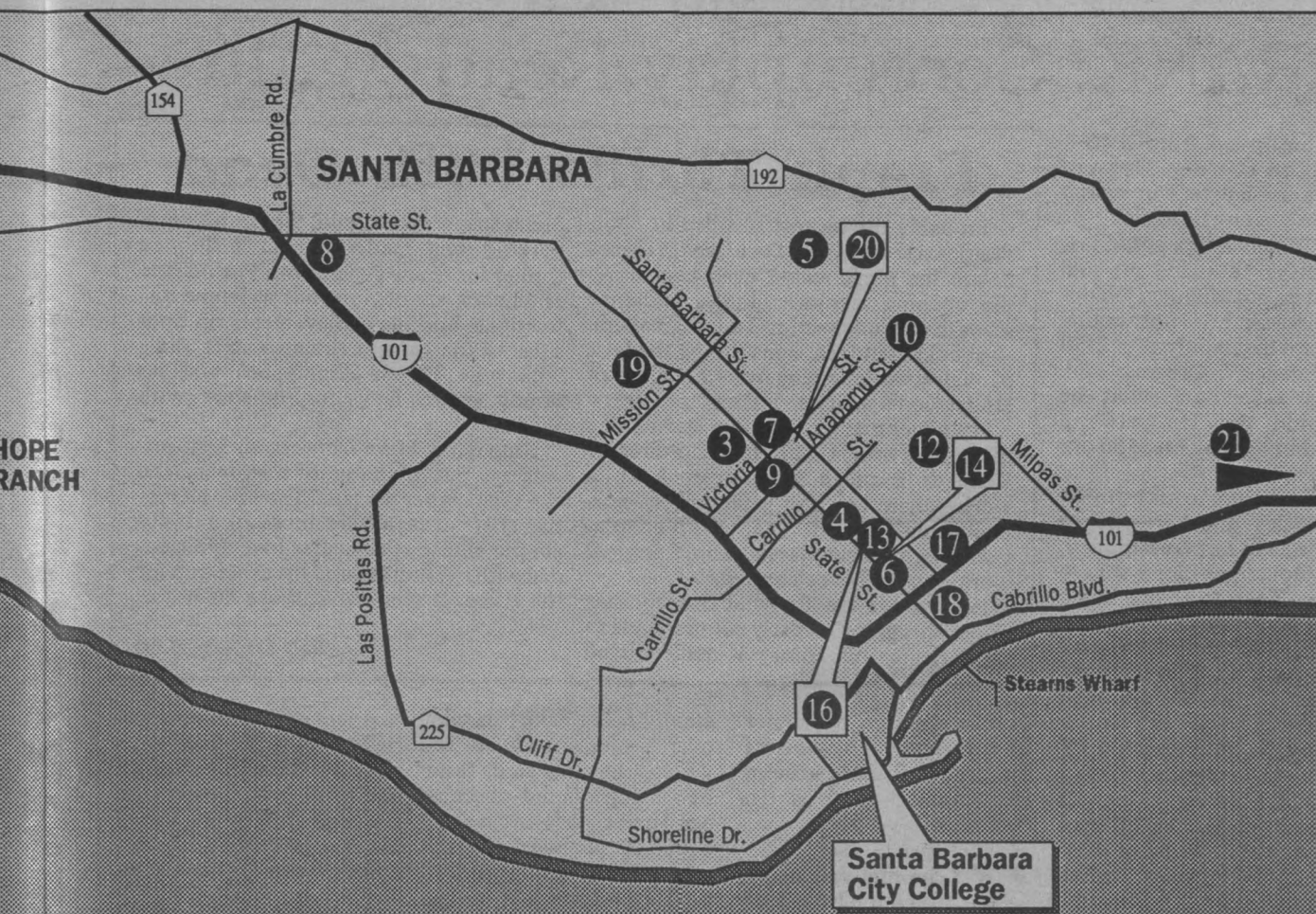
For those of you who like to sit down at concerts, the Santa Barbara Symphony will begin its season this month under the baton of conductor Varujan Kojian. The symphony usually performs in the interesting yet sappy Arlington Theater and provides a good show for classical music lovers. So get dressed up, grab a date, and tune in to some Berlioz.

Jazz lovers can whet their musical palates at SOHO, a downtown restaurant with an atmosphere so chic it's cheezy. Despite its ultra-trendiness, SOHO does offer some of the best in local jazz talent and decent food. The Lobero Theatre often hosts excellent jazz, blues, and classical concerts — this is another grab-a-date kind of place, expensive but worth it.

If you're feeling mellow and cheap, put on your baggy jeans and go to the Green Dragon, a downtown coffeehouse. It is very likely that you'll hear a good acoustic, jazz, or blues set while you sip your rich cup of coffee. Ahhhhh...

In case you've missed the point, MTV is nice, but your community has many musical experiences to offer. So get out of the house and get into the groove. (I'd chat some more, but Headbanger's Ball is about to start. I just love that Riki Rachtman.)

—Bonnie Bill



Where's What

Music Venues

- 15 The Pub
- 16 Shake
- 17 Beach Shack
- 18 The Brewhouse
- 19 Green Dragon
- 20 Soho
- 21 Ventura Theater
- 22 Lotte Lehmann

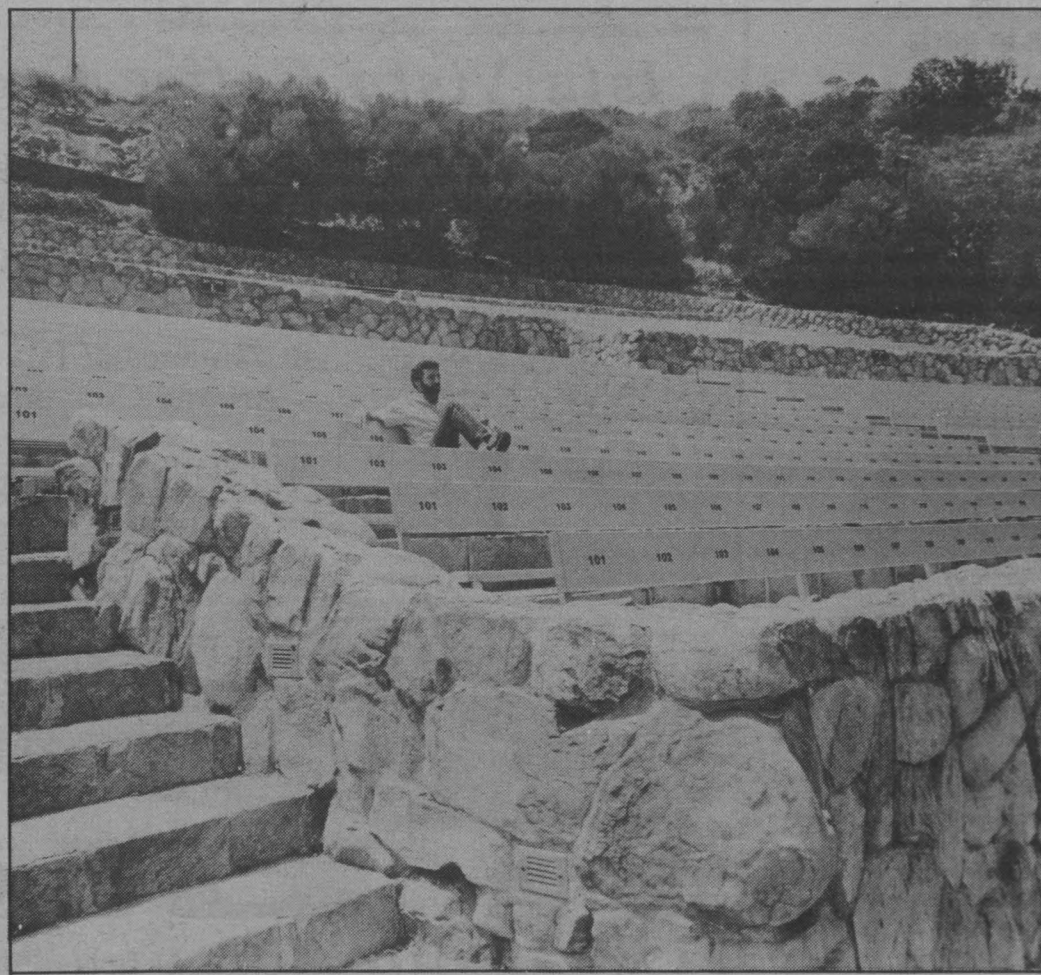
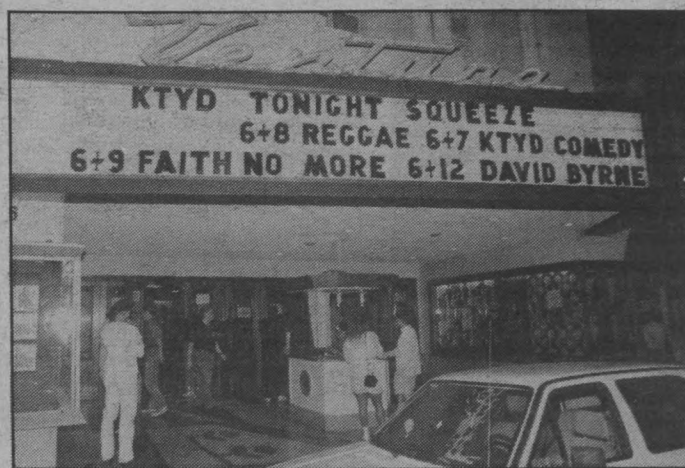
Theaters

- 23 Snidecor Hall
- 24 Campbell Hall

MELISSA LALUM/Daily News



The neon of the Ventura Concert Theater (right) attracts big names between the tri-counties and Los Angeles, but the Santa Barbara County Bowl (below) gets the stars for local music lovers.



UCSB Department of Music

It's a new season for the
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UC Santa Barbara

FRANK: Screenplay Read Again

Continued from p.4B
at the UCSB Corwin
Awards, he went in search
of a screenwriting job.

"When he first got to Los
Angeles he called me and
said he got offered a job do-
ing research — not writing
— and that it only pays \$150
per week," Lazarus said.
"He asked me what he
should do. He said he
couldn't get by on \$150 per
week.

"I told him to take the job
and get another one at
night," Lazarus continued.
"It would get him a way to
show *Tate*" to people in the
film industry.

"He took the job and gave
out endless copies of *Tate*,"
Lazarus said. But although
well-received in Holly-
wood, nobody seemed in-
terested in producing it.

Still, Frank's writing was
impressive, and he landed a
job as a staff writer at Para-
mount Pictures — with a
starting salary of \$100,000
per year plus an additional
\$100,000 if one of his scripts
were produced.

It was at Paramount that
Frank saw his first story
come to life. *Plain Clothes*,
a 1988 comedy directed by
Martha Coolidge (*Valley
Girl*, *Real Genius*) gave
Frank national exposure
even though, as Lazarus re-
calls, "it bombed."

But getting *Tate* made
wasn't quite as easy. Since

Frank Thrills With Dead

Probably the biggest surprise in Scott
Frank's screenplay for *Dead Again* comes
before the film's action even begins. As
the opening credits roll, the audience
reads that Frank's script is an original one
— shocking indeed, considering the lack
of quality work coming from the minds of
Hollywood's writers.

It's a fact made even more startling by
the expert work that Frank and director
Kenneth Branagh have created. In a
world where the best screenplays nor-
mally come from the umpteenth adapta-
tion of a novelist's classic, a bold original
work should be celebrated.

And that is exactly what Branagh has
done. Shrugging off early comparisons to
Olivier after his *Henry V* made filmed

Shakespeare great again, the British wun-
derkind has made an old fashioned
thriller for a new generation. The odes to
Hitchcock are obvious but welcome dis-
tractions, and his achievements on both
sides of the camera (he also stars along
with wife Emma Thompson) will no
doubt evoke new comparisons with
Welles.

Branagh is Mike Church, an L.A. pri-
vate eye put in charge of a woman who
can't remember her past. The only memo-
ries she can recall are those of a 1940s
couple whose spectacular love affair en-
ded with her murder and his execution for
the crime. It seems that those memories

See DEAD, p.9B

Frank's research job, copies
of *Tate* had spent most of
the decade floating around
the major studios in
Hollywood.

The film was nearly
produced by
Twentieth Century
Fox in 1984, and
was scheduled to be di-
rected by Joe Dante. How-
ever, the company dropped
the project when corporate
execs couldn't reach an
agreement with Diane Kea-
ton, who was asking \$2 mil-
lion to star in the film. The
film continued on its lonely
rounds through
Hollywood.

But Dante, Lazarus said,
"wrapped his arms around
the project," and took *Tate*
to Warner Bros., where he
had shaken the box offices
with the \$150 million block-
buster *Gremlins* a year ear-
lier. The studio, however,
was not very receptive, and
decided to take a pass.

After a number of years in
limbo, *Tate* came into the
hands of Jodie Foster, who
fell in love with the story.
And then, Lazarus said, she
took it to Orion Pictures
with one stipulation: "She
said she would only make it
if she were allowed to di-
rect." Orion agreed and
Tate's wheels finally began
to roll.

Frank is currently work-
ing under Creative Artists
Associates, considered one
of the largest film agencies
in Los Angeles and sud-
denly, it seems, everyone
who is anyone in Holly-
wood wants a piece of his
golden hand. "He is con-

stantly being asked to take
over projects and do re-
writes," Lazarus said, "and
he's being offered obscene
amounts of money." \$100,000
per week for re-
writes is the going rate.

"The first two days (doing
rewrites) he sat at the type-
writer and couldn't move
his hands," Lazarus said.
"He couldn't accept the
concept that he's worth so
much."

Frank declined to reveal
what he was paid for *Little
Man Tate* or *Dead Again*,
but Lazarus said that, what-
ever the amount, "He has
not been spoiled. He's
bought a house and in-
vested money in his wife's
business."

Frank married fashion
designer Jennifer Joanou,
sister of director Phil Joa-
nou (*U2: Rattle and Hum*,
State of Grace) three years
ago in Santa Barbara, and
the two are expecting a child
in early spring.

With *Little Man Tate*
and *Dead Again* com-
pleted, Frank is currently
collaborating with writer
William Goldman (*The
Princess Bride*) on a medi-
cal thriller, *Damages*, for
Rob Reiner's production
company, Castle Rock.

Frank also has his sights
on writing and directing his
own film — *The Big Wow*.
"It's a film noir about art,"
he said.

Lazarus is optimistic ab-
out Frank's future. "He has
a clear vision (and) he wants
to put his vision on the
screen. I think he will do it
without question."

Although Frank is eager

to direct one of his own sto-
ries the way he had envi-
sioned it, he was very satis-
fied with both Foster and
Branagh's interpretations of
his scripts. "I was very
lucky," he said. "It's a mir-
acle if they stick to your
script. You write rose and
they film a tulip."

During the production of
Tate, "(Foster) worked very
closely with me and re-
spected the script," Frank
said. "Any changes we made
together."

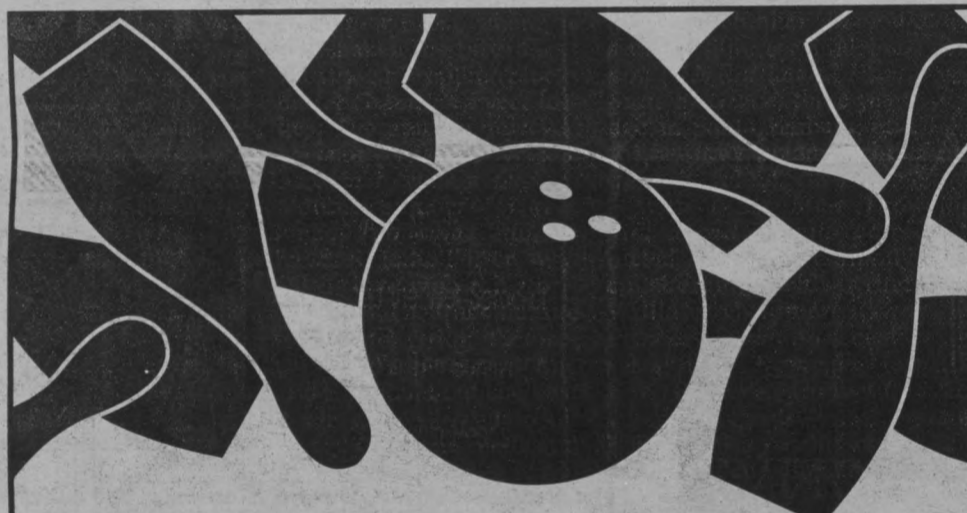
And with the production
of *Dead Again*, "Branagh
wanted to change nothing,"
Frank said. "The script and
dialogue remained the
same." Frank attributes
Branagh's strict conformity
to the script to the director's
"respect for the written
word," acquired during his
years on the stage.

Aside from his relation-
ship with Lazarus, Frank
also attributes his new-
found success to UCSB's
film studies department.

"The great thing
about (UCSB's)
film department
is it's so small
(that) it's interdisciplinary,"
Frank said. UCSB's pro-
gram includes courses in film
theory, aesthetics and his-
tory, as well as courses in
production and technology.

"The (UCSB) students
are forced to read and
write," Frank said, adding
that many other university
film programs lack courses
centered on reading or writ-
ing and concentrate primar-

See FRANK, p.9B



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FRANK: Hot Hand in Hollywood

Continued from p.8B
 ily on production technology. "Students get no literary background at other schools," he said. "The other schools make technicians whose films have no points of view and no stories."

Kathy Carnahan, an administrative assistant in UCSB's film studies department, recalls the growth of Frank's project. "I typed *Little Man Tate* for (Frank) when he was a student," she remembered. "I loved it. There was something special about that screenplay."

"I told him he would never sell it with that title but he said, 'I'm going to keep it,'" Carnahan said. "He sure did."

And as for Film Studies 188B, Frank got an A.

There will be an exclusive advance screening of *Little Man Tate* on October 3 at Santa Barbara's Granada Theater, where Frank will be in attendance. All revenues from ticket sales (\$5, available at Associated Students ticket office) will go into the UCSB Student Film Production Fund.



DAVID ROSEN/Daily Nexus

"Scott (Frank) is one of the only people that I have met who knew as a freshman what he wanted to do," said UCSB Film Studies Professor Paul Lazarus. Since then, three of Frank's scripts have been filmed.

HEAD

Continued from p.8B
 come from a past life, and Church may be the reincarnated other half of the doomed marriage.

The cast is excellent,

which should come as no surprise. Branagh has assembled fine British actors Thompson and Derek Jacobi for the other major roles, as well as dependable American actors Andy Garcia and Campbell Scott in supporting appearances.

Even Robin Williams, perfect as a foul-mouthed ex-psychiatrist, borrows — but does not steal — scenes.

The black-and-white '40s sequences give Branagh the opportunity to display his talent for exciting filmmak-

ing. But he captures the most suspense during the contemporary color scenes, in which the actors play out the twists and turns of Frank's work. It's a definite original.

—Brian Banks

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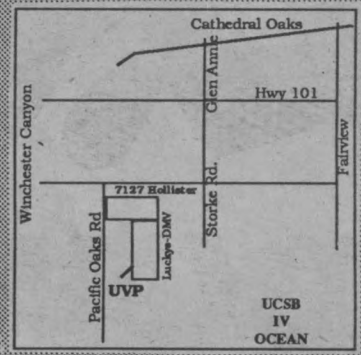
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Andrew Strong (center) leads the Commitments in director Alan Parker's rockin' and rollin' salute to Irish soul. In background, from left, are: Angeline Ball, Maria Doyle, Kenneth McCluskey and Glen Hansard.

They're a Soul Band

Eleven talented and hungry Irish musicians, one quick-witted seat-of-the-pants manager and some of the gnarliest teeth in the world add up to just what you'd expect. Mayhem. Quite beautifully.

There exist in this world few national love affairs with music deeper than that of the Irish. In Ireland, music is more than a distraction from the unemployment, civil strife, alcoholism and sundry other problems which have afflicted the country for ages. Music is an event, a spiritual happening, a way of life.

Director Alan Parker effectively portrays these traits in the Twentieth Century Fox release *The Commitments*. The characters are undeniably Irish, the city is Dublin, and the music is simply spectacular.

North Dubliner Jimmy (Robert Arkins) has a vision of Irish Rhythm & Blues and a father who says Elvis is God. Joey "The Lips" (Johnny Murphy) has a heavenly trumpet and a duty to God (not Elvis), and Deco (Andrew Strong — an aged 16-year-old) has a set of lungs that could make angels weep.

The central conflicts within the band evolve from Deco's abrasive and egotistical character and Joey's involvement

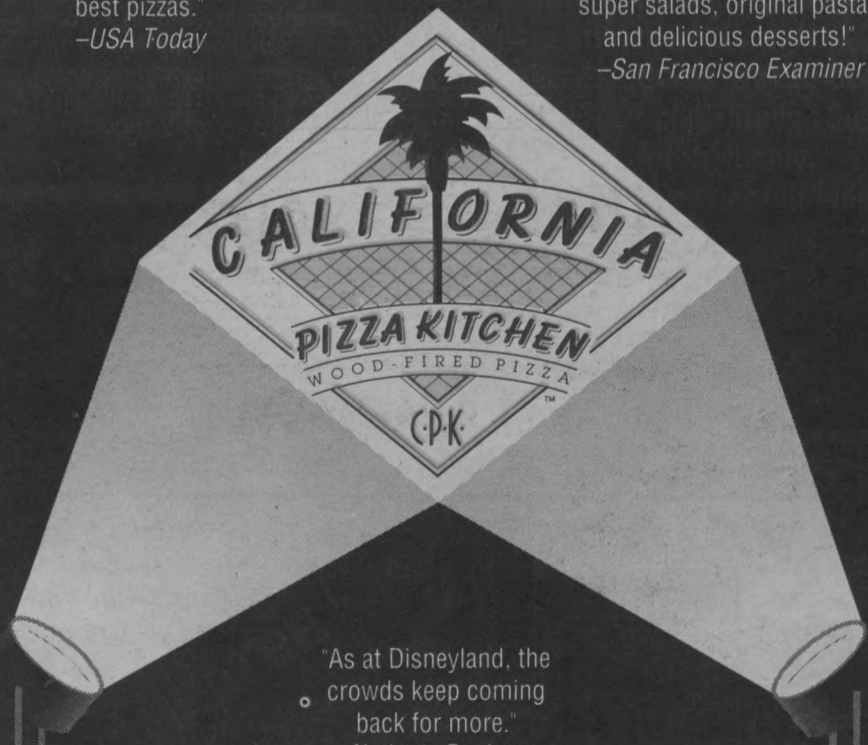
with the three fiery (and quite sexually active) female vocalists (Maria Doyle, Angeline Ball and Bronagh Gallagher) who share a taste in men, but agree on little else. A bass guitar/electric guitar combo (Kenneth McCluskey/Glen Hansard) fresh off the wedding reception circuit, a wannabe jazz saxophonist (Felim Gormley), and a medical student piano man (Michael Aherne) almost complete the team. The skins (and the screen as well) are taken over from a sullen *shite* named Billy (Dick Massey) by the band's positively ferocious doorman/roustabout Mickah (Dave Finnegan).

But nothing can quite steal the show from the music. The band fights their way to and from each gig — with growing venom — then lays down incredible renditions of classic R&B tunes by Percy Sledge, Otis Redding, Wilson Pickett, Aretha Franklin and others. The music's so good it overshadows the hilarious dialogue (although the Irish accent confounds comprehension at times) and multiple character conflicts. They are, in fact, buried by the tunes. But that's all right. That's the idea. The music — at least temporarily — rises above the problems. That's Irish soul.

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Randy Travis has been scooping up music awards by the passel for over four years now, selling records by the pick-up load and winning more hearts in the country music world than you could cram in a Stetson.

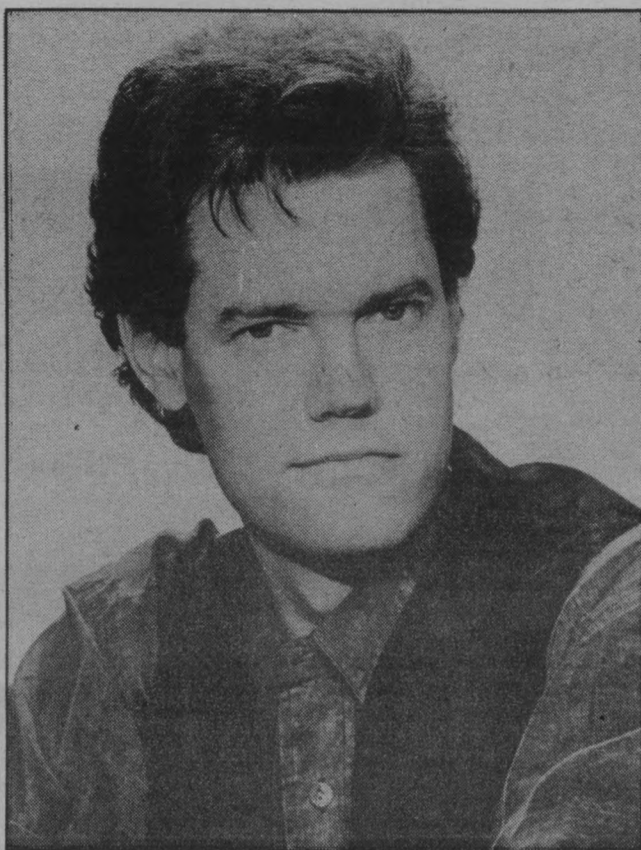
I know why. It's his voice.

I know you're saying "Of course it's his voice, he's a friggin' singer!" but I'm talking about his *voice* voice. The one he was born with, regardless of any training he had before or since. It probably doesn't even matter what he sings.

Travis pours melodies out like honey, with a timbre that can only be compared to that of a cello. No one in the business has this percussive a larynx, one with overtones so high and undertones so low. His sound was remarkable enough to propel him to superstardom off a repertoire of average-sounding country/western songs like the ones on his new "High Lonesome" CD. Titles like "Oh, What a Time To Be Me" and "Allergic to the Blues" leave something to be desired, and if anyone else sang these, they'd be a tough sale. But with Travis ladling up more of his rich sauce, this is as much a winner as his past works.

I'd pay just to hear this guy talk.

—Jason Ross



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On the Town
Turtle Island String Quartet
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The songs of the 1930s "Big Band era" are timeless. Songs by masters like Benny Goodman and Duke Ellington are known to music fans of all ages.

In "On the Town," the fifth album from the Northern California quartet, Turtle Island focuses on classic works by outside performers such as Goodman, Ellington, George Gershwin and Cole Porter, but also throws you a curve.

Instead of using the large wind and brass sections that characterized the music

from the era, the quartet sticks to their stringed instruments, relying on violins, a viola and a cello to match the sounds of the big bands. Surprisingly, they succeed, with some occasional help from a piano, string bass and drums, courtesy of the Billy Taylor Trio.

The album is a departure from previous works in the way that it concentrates entirely on outside works. Previous albums have been a mix of classic tunes and originals.

The album does take some getting used to. Although it is a shock when you hear a viola taking over a line that Goodman and his clarinet would have laid waste to, it isn't an unpleasant experience.

—Ross French

Pure Singing "Satisfaction"

Satisfaction Guaranteed
Lonnie Brooks
Alligator Records

With a title like "Satisfaction Guaranteed," it's obvious that Lonnie Brooks is either very confident about his work or a cocky idiot. Fortunately for both artist and listener, the former is true.

While the album won't turn the blues world on its ear, it is a solid collection of songs that succeed doing what the blues are meant to do — they remind you that no matter how low you are, there's always someone

worse off than you.

Brooks' guitar work is solid, and the rest of the band stays in the background, allowing him to strut his stuff. The only drawback is that there are too few solos on the album, leaving you feeling like you didn't quite get enough.

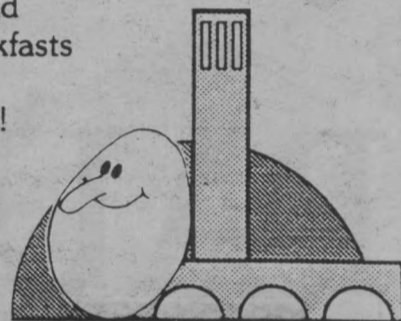
The appearance of Brooks' son Ronnie Baker is also a plus. The younger Brooks plays solid rhythm guitar and teams up with his dad on "Like Father, Like Son" to create what is probably the best song on the album and let listeners know that the future of the blues are in good hands.

—Ross French

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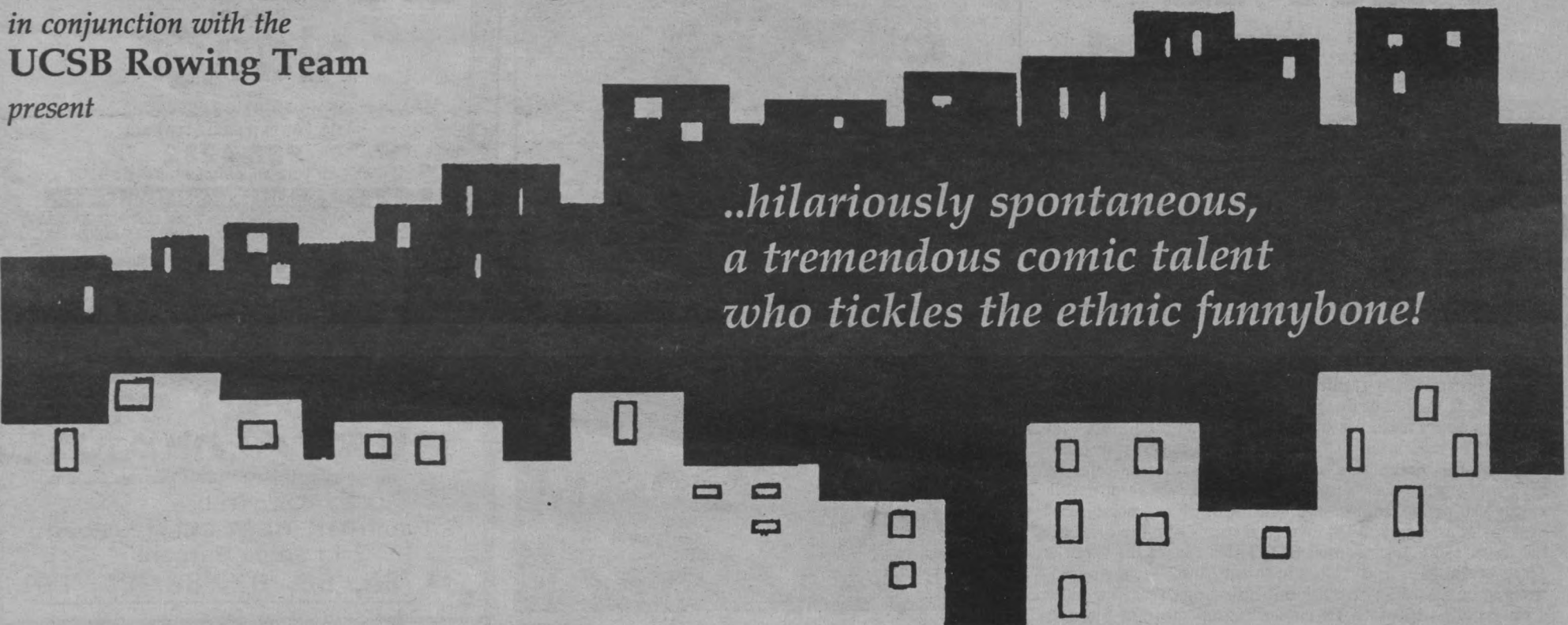
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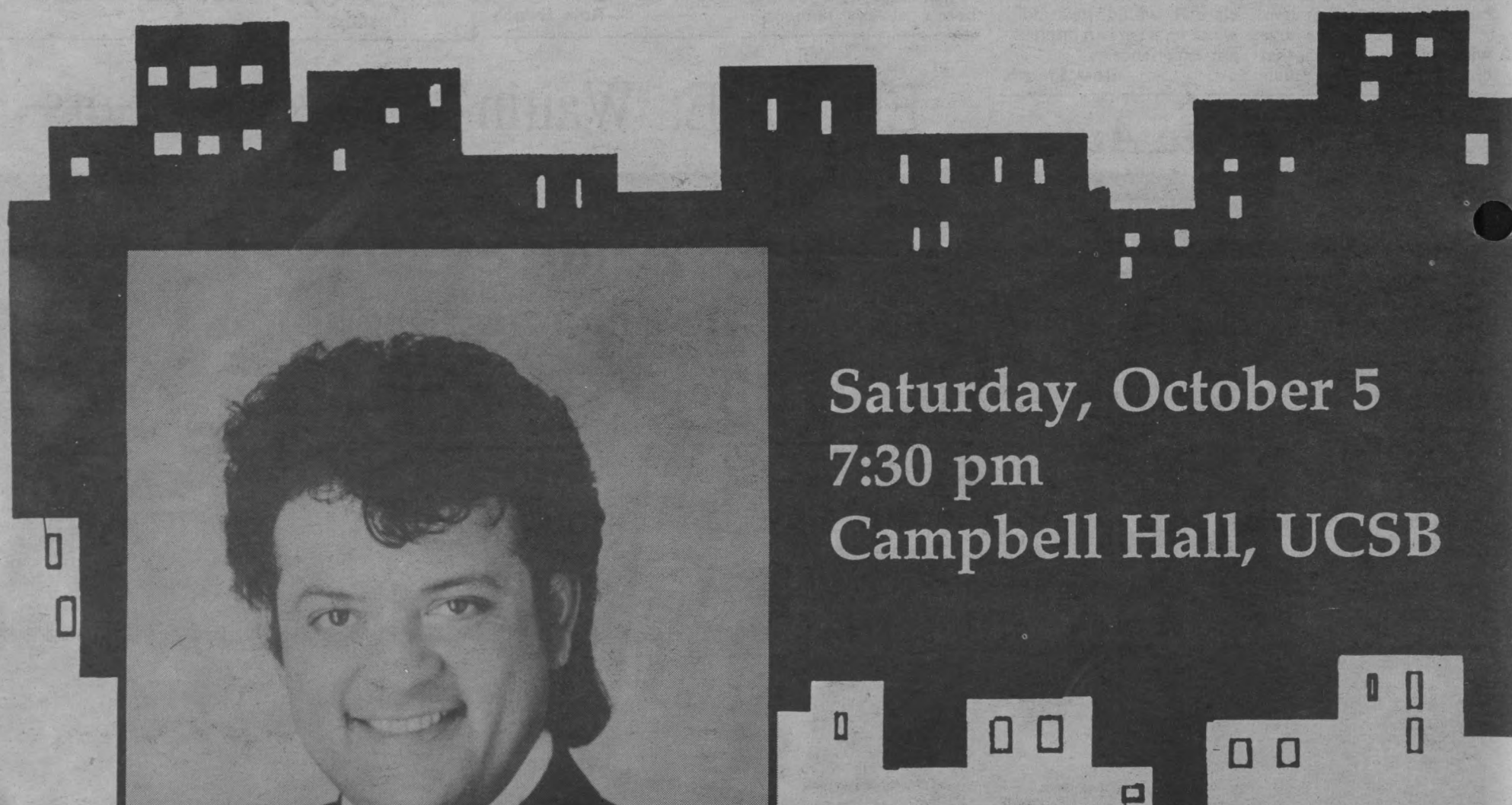
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