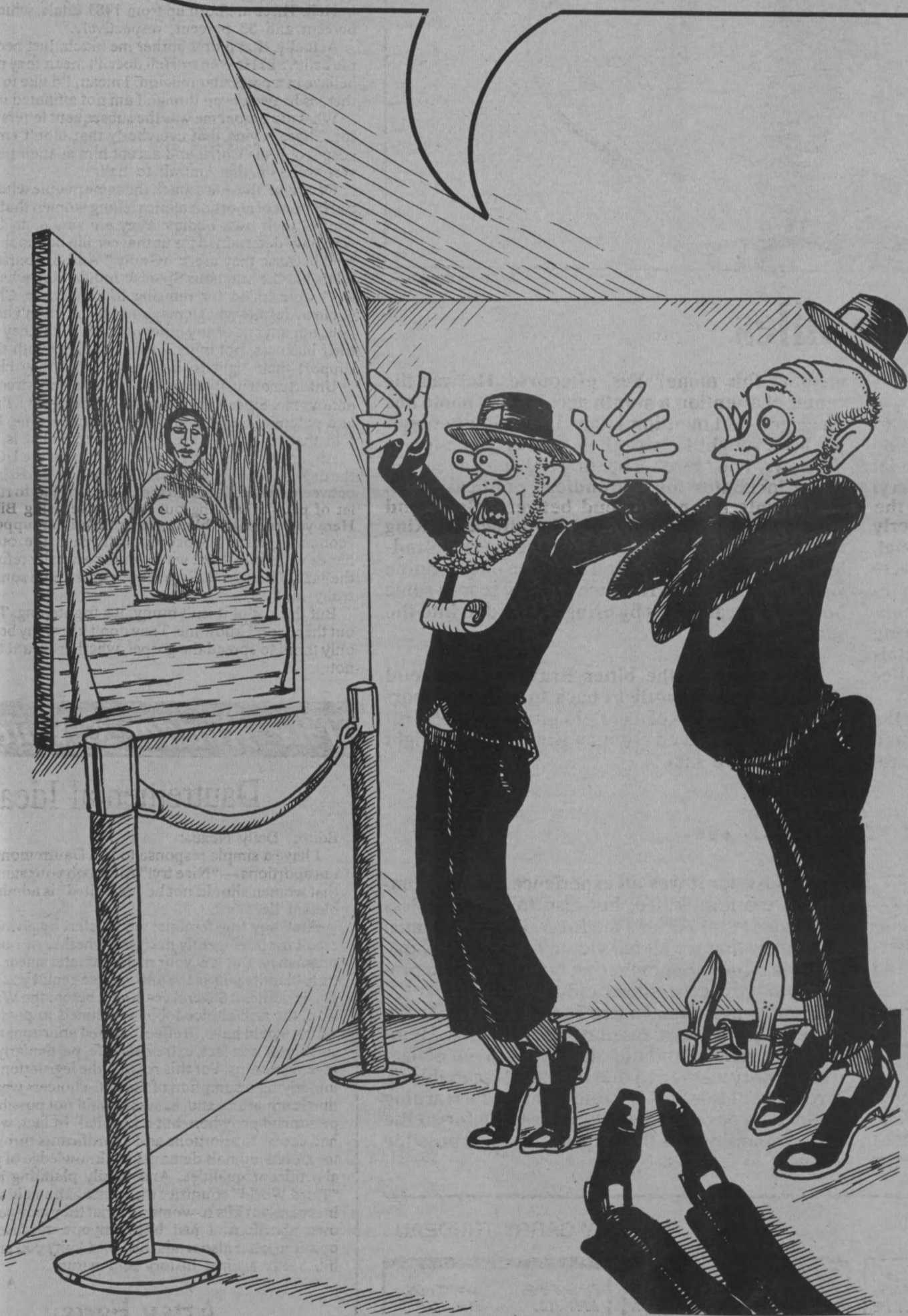


Will you just look at that filth on the wall! It looks like something that would be featured in ...

INTERMISSION

The Arts & Entertainment Section Of The Daily Nexus

For The Week of
April 11



TODD FRANCIS/Daily Nexus

Nude in Government Buildings: an Intermission Commentary

There is nothing *Intermission* loves more than a good scandal. So when we heard about the big stink going on at the County Administration Building over a few paintings of naked ladies, I jumped in my car and headed downtown to see this wretched smut that had the upstanding citizens of Santa Barbara whipped into a tizzy.

Walking into the grandiosely named Channing Peake Gallery (it is a hallway, no kidding), my heart pounded with visceral dread as I braced myself for smut, sodomy, filth, bestiality, objectification of women and all the other things that make the life of an arts editor interesting.

Through the glass door of the entrance I saw her, the woman who has caused all this trouble, lady nature herself, the namesake of Juana Alicia's rather large oil painting "Yo Naturaleza." "Omigod!" I shrieked, "She's naked!" My sphincter nearly imploded — a naked woman hanging on the wall of the county center and worse yet named "I, Nature." Any good descendant of the pilgrims (read — Puritans) knows that nakedness is not natural, it is evil and sick.

Then I remembered, "Hey, this is an exhibit of Chicana art, not puritanical portraits of stuffy old dead people with

Please turn to PRUDE, p.4A

POT LUCKY

5A

SLAYER ... ANTHRAX ...
ROCK! ROCK! ROCK!

A FULL PAGE AD!

6A

CINEMA: OBJECT OF BEAUTY AND DARLING CLEMENTINE

7A



All That Jazzdance

Modern Dance Meets Modern Jazz

If you hear the words "jazz dance" and immediately think Las Vegas-style show tunes, the ol' soft shoe or post-disco MTV moves, then you haven't seen *Jazzdance*. It's a whole new ball game when choreographer Danny Buraczeski blends ballet and modern dance to create a vibrant new style of dance set to contemporary jazz shakers. Buraczeski founded the Company in 1979 with the aim of presenting jazz dance as an art form worthy of serious attention on the concert stage. See how splendidly he succeeds at the upcoming dance concert on Wednesday, April 17 at 8 PM in Campbell Hall.

The program includes *Racing the Wind*, set to Egberto Gismonti's music; *Lost Life: Four Scenes From the Life of Art Pepper*, with music by the great alto sax player and Hoagy Carmichael; *Fission*, with music by pianist Dave Brubeck; and *Blue on the Moon*, set to the sounds of saxophonist Sidney Bechet. That's real dance to real jazz.

Buraczeski is regarded as one of this country's leading jazz choreographers. The former Broadway dancer began with ballet, went on to study the Humphrey-Limón technique and finally opted for jazz. Not one to waste his previous experience, he applies what he has learned along the dance road to his latest offerings. Jennifer Dunning, writing in *The New York Times*, noted that Buraczeski's "dances are as fresh and thought-provoking as ever. He does not hesitate to draw on ballet and modern dance, too, to express himself." He has a knack for sidestepping the usual kicks and pelvic thrusts in favor of exploratory moves that come out of the music itself.

Get a taste of *Jazzdance* when the Company gives a lecture/demonstration on the history of jazz dance Monday, April 15 at 6 PM at the Center Stage Theater in Paseo Nuevo. Call the Santa Barbara Dance Alliance for more details at 564-7295.

Susan Sontag: On Writer's Freedom

**SPECIAL
EVENT**

In 1988, *Time Magazine* called Susan Sontag "one of the most visible figures in American life for more than two decades." Indeed, as a critic, essayist, novelist and filmmaker, Sontag has explored diverse subjects ranging from pop culture to freedom of expression to the AIDS epidemic. She delivers the

lecture "Writer's Freedom: Literature and Literacy" on Thursday, April 18 at 8 PM in Campbell Hall. The address is presented in celebration of the UCSB Library's acquisition of its two millionth volume. That's quite in keeping with Sontag's ongoing mission: exploring and promoting intellectual life.

Sontag exploded onto the literary scene in 1964 when she wrote an essay, "Notes on Camp," a witty and detailed dissection of popular culture. Her image of the tall, young woman eschewing makeup, draped in dark clothes, seemed the essence of the Beat intellectual. But Sontag defies strict categorization. She has produced a body of intellectually invigorating work that includes her early collections of essays, *Against Interpretation* and *Styles of Radical Will*, to novels and stories to the 1978 nonfiction book *Illness As Metaphor*, which emerged from her experience with breast cancer. A more recent volume, *AIDS and Its Metaphors* (1989), explored the way we think and talk about AIDS.



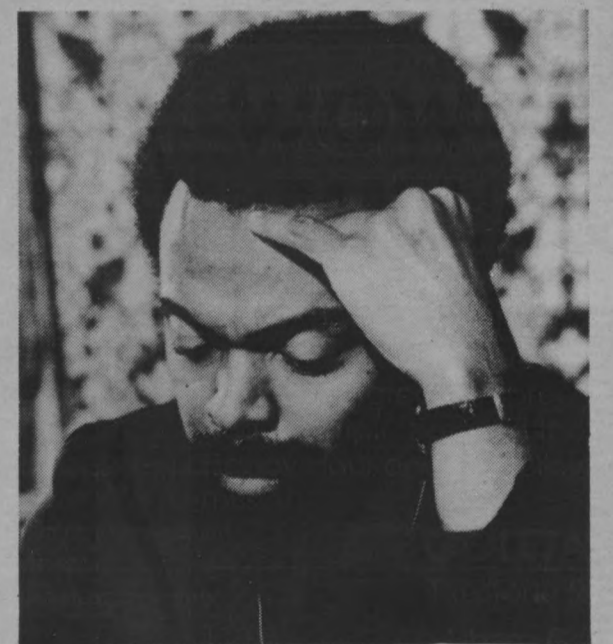
Susan Sontag



Fred Friendly: On Ethics and Journalism

Well known as the creator and host for such PBS-TV round table discussions as "Ethics in America" and "Hard Drugs, Hard Choices," Fred Friendly is the Edward R. Murrow Professor Emeritus of Broadcast Journalism at the Columbia Graduate School of Journalism. In addition to a 25-year academic career, he was also president of CBS-TV News from 1964 to 1966 and co-producer with Edward R. Murrow of the award-winning *See It Now* series, which received 35 major awards and was partly responsible for the downfall of Senator Joseph McCarthy. Friendly delivers the lecture "Ethics and Journalism" on Monday, April 15 at 8 PM in Campbell Hall. The lecture is the final offering of the Issues for the 1990s series Ethics and Morality in the United States.

While at the Ford Foundation, Friendly initiated his now-famous series of conferences on the media, law and public policy. He has conducted more than 500 conferences to date, 70 of which have been videotaped and broadcast on PBS-TV, including "The Constitution: That Delicate Balance" and "Ethics in America." Friendly uses the Socratic method of posing questions and outlining specific circumstances, then developing the situation further according to the answers he receives. His guest panelists have included a Who's Who of prominent authorities from government, the media, education and the professions.



Amiri Baraka

Playwright, modernist fiction writer and poet, Amiri Baraka (the former LeRoi Jones) is one of the 20th century's most prolific and persistent social and moral critics of the Black experience in America. Baraka will read from recent and favorite works on Monday, April 15 at 4 PM in the Main Theatre. The free presentation is the 28th Annual Edwin and Jean Corle Memorial Lecture and is also a part of the celebration of the library's acquisition of its two millionth volume.

For tickets or information, call
Arts & Lectures
at 893-3535.

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SCENE ONE

A Calendar of Upcoming Events

Everyone here at the *Intermission* staff is in awe of the amazing amount of genetically perfect flesh, male and female, trouncing about this fair campus of ours. Seeing as everyone was pasty and unhealthy not one month ago, we think that maybe scalpel-and suction-play is afoot. Did Emily get a little boob job over spring break? Did Dave have those pecs put in as an Easter present? We don't know, but in honor of all this newfound beauty, we've elected to call this *Sunshine Nip and Tuck Week* here at *Intermission*. Lets rock, my silicone slicksters!

Sing it, Frankie: Middle East Ensemble It's not quite Sinatra. Actually, it is nothing like Sinatra. What it is is the UCSB Middle East Ensemble performing Turkish, Arab and Persian dance and music, Wednesday, noon in The Music Bowl. Free! ... **Or if you are hungry for some Hungarian Music,** be in the Faulkner Gallery of the SB Public Library on April 14 at 2 p.m. What will be there is your basic flutist and a pianist playing your basic rare Hungarian classical music (including Bartok) ... **Jazz in the Pub.** No, this isn't an invitation, like the Frank McConnell "Beer in The Pub" invite, it's a notice. Wednesday, 4 to 6 p.m. should find you in the UCSB Pub, listening to the hep sounds of The Ringling Sisters with Shellykellyvanessa. Don't ask, just enjoy ... **Or if blues is more your pace,** The Red Lion Inn will be featuring the way too cool sounds of Harmonica Fats and Guitar Shorty, the man who, rumor has it, influenced Jimi Hendrix. It all happens tonight and tickets are a pauly \$14. Call The Red Lion, The Arlington or Ticket Master.

Dance, Freddie, Dance: Jazzdance is not quite Astaire. Actually, it is nothing like Astaire. What it is is Danny Buraczkeski, "one of this country's leading choreographers," doing some funky dance stuff with his company on Wednesday, April 17 at 8 p.m. Call A&L at 893-3535 for more info.

Break a leg, Sam: *First Night* is not quite Shepard. Actually, it is nothing like a Sam Shepard play. What it is is the same vein of humor of a Woody Allen play, only playwright Jack Neary is Catholic, but that doesn't really matter, well, actually I guess it does but, ah ... *First Night* will be running April 12 through 28 at the Center Stage Theatre. Call 963-0408.

Roll 'em, Oscar: *Colonel Redl* is not quite de Laurentis. Actually, it is nothing like an Oscar de Laurentis film. What it is is the first of the six films to make up the Hungarian Spring Cinema Series done by A&L. It is "a complex and powerful drama of ambition, betrayal and intrigue." Ohhhhh! It is Sunday nights at 8 p.m. in Campbell Hall. *Intermission* recommends that you buy season tickets, and save mucho moola.

Make them laugh, Steve: *ComedySportz* is not quite Martin. Actually, it is nothing like Steve Martin. Or it might be, we don't know, we haven't seen it yet. What it is is some weird comedy competition kind of thing where local comedians (It is hard to believe that any adult in Santa Barbara is capable of being funny — on purpose that is.) compete for laughs. Its premiere is April 13 at Tony Roma's (Cafe Roma's illegitimate, red meat-eating son.) It ought to be funny. For info call 962-1494.

Good. You happy? Good. Now, read ...

Hey! Wednesday from 8 to 10 PM, Marc Brown will be interviewing Spacemen 3 on 91.9, KCSB FM



Have some tea.



Food Drive for LIVE
 Thursday
 April 11
 I.V. Theatre
 7, 9:30 & 11:45 pm
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Walt Disney's THE JUNGLE BOOK
 FRIDAY
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SUNDAY April 14 8 & 10 pm I.V. Theatre \$3.50
 Sponsored by Alpha Epsilon Pi

NEWSWEEK: "FUNNY, TOUCHING, WEIRDLY MAGICAL. 'EDWARD SCISSORHANDS' IS UNIQUE...IT'S ONE FROM THE CRAZY HEART."
ROLLING STONE: "EDWARD SCISSORHANDS" IS THE YEAR'S MOST COMIC ROMANTIC AND HAUNTING FILM FANTASY...IT'S PURE MAGIC."

edward SCISSORHANDS
 FROM THE DIRECTOR OF "BATMAN" & "BETLEJUICE"

SPRINGDANCE
 A Dance Concert
 APRIL 11-13 Main Theatre - 8:00 PM
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 GENERAL ADMISSION \$7.00 Box Office 893-3535
 DIVISION OF DANCE
DANCE AT UCSB
 UNIVERSITY OF CALIFORNIA - SANTA BARBARA



SAAM GABBAY/Daily Nexus

THE DANCE DIVISION OF THE UCSB DRAMATIC ARTS DEPT. WILL PRESENT STUDENT CHOREOGRAPHED, AND PRODUCED PIECES THURS., FRI., AND SAT. AT 8:00 P.M. IN THE UCSB MAIN THEATRE. TICKETS ARE \$6 FOR STUDENTS AND \$7 GENERAL ADMISSION.

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Souls In Their Soles

Intermission Presents

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

by Karen Peabody

PART ONE:



"Plié, two, three, four," calls out instructor Christopher Pilafian, "Side out, and out, and close, and reaching, sailing down..."

Pilafian demonstrates the exercise once quickly, and is immediately mirrored by the class. "Long legs, long legs ... Filling up the body, filling it up and emptying it ..."

The dancers comply, stretching long, lean bodies to the music of the pianist, as the early morning sunlight streams in through the windows onto the polished wood floors of the studio. This is advanced modern dance, as evident from the skill of the dancers, who progress through each move with the confidence of familiarity.

There are 45 dance majors here at UCSB, in a program that some describe as "demanding." Yet, these students agree that the extra work has its own rewards. "I became a dance major because I wanted to be a dancer, but I also wanted to get a college education," said sophomore Tania Varela, "and I picked this program because it feels like a big family here." In addition to hours spent practicing and rehearsing, dance majors have academic classes and fulfill

GE requirements just like everyone else. "People don't clue into what it's really about," added senior dance major Peter McCorkle, "It's just like any other major, only it's more physical."

Nonetheless, these are the students who have, for the most part, given up the comfortable safety and anonymity of the lecture hall for the exposure and challenge of the studio. No slouching in your seat and falling asleep here. The classes are intimate and the instructors watch every move, prompting, correcting and encouraging. Dance major Anette Puu, who completed her business economics degree last year with a 3.87 gpa, asserts that dance is "more difficult than anything in academia."

"When you're in lecture you can take notes and not be there, and then go home and look over your notes at the end of the day. But when you're in the studio, all that is there is the ballet barre, the wood beneath your feet, the piano player and the instructor, and if you're not completely prepared for class and not there 110%, you miss out on the learning process because there is no notebook to refer to."

Class finished, dance majors relax on the steps of the studio, Building 440. From the bike path, you can spot them as you ride by. Socializing and stretching their toned, leotard-clad bodies, they could be any group from the local gym (sans Reeboks however, and somehow much more elegant). Breaks like these are necessary, though rare, in the hectic schedule of a dancer. "Being a dance major is really, really tough ... we dance 6 1/2 to eight hours a day," says McCorkle, "Like right now — I go from 8:30 in the morning to 9:30 at night. If I'm lucky I'll have a 1 1/2 hour break in there."

As a result of the long hours, whether backstage or in the studio, a sense of real comradery is evident among the dancers. Productions are group efforts, and require that everyone works together, both in front of and behind the curtain. The small class size allows students to become well aware of the strengths and weaknesses of their fellow classmates. Says Varela, "Dance can be really competitive, but here everyone works together to make everyone stronger."

The dance department offers two degree options, the Bachelor of Arts and the Bachelor of Fine Arts. The B.A. is

for students who want to enter such fields as dance therapy, administration and history, while the B.F.A. is a more structured program designed for the aspiring performer or choreographer. Students must pass a four-hour audition to get into the major, a process that can be intimidating to those new to UCSB, since most of them audition during their last year of high school. "It's easier if you're at the school," remarked one student. "Every teacher has a certain style. If you're used to her style then you'll feel more comfortable." The students attend classes on dance technique, style, music, choreography, history, production, criticism and more, taught by faculty and guest faculty, all of whom are professional performers and choreographers.

"It's really rewarding when the audience has a receptive response. The applause is our only feedback."

In addition, students participate in a number of concerts throughout the year.

One of these, Springdance, begins its run tonight in UCSB's Main Theatre. It features choreography by students and faculty, and performances by students. Backstage after one of the many exhausting rehearsals, in the thick, muggy atmosphere of the dressing room, the dancers discussed their aspirations for the concert, which is the culmination of weeks of rehearsal — about 20 hours a week, they estimated — all for one unit of class credit.

All agreed, though, that the true payoff for their dedication comes from the audience on performance night. Says dancer Morgan Keller, "It's really rewarding when an audience has a receptive response. The applause is our only feedback." The concert, which will be running tonight through Saturday, begins at 8 p.m. Those interested are urged to buy tickets soon, as there will be only three performances. As dancer Heather Hall notes, "it's cheaper than a movie," and promises to be well worth the investment.

Artistas on Campus

Some of the most vital forms of art arise from our society's subcultures. Chicano culture is no exception to this rule.

Chicano culture is a mixing bowl full of elements both familiar and foreign to the rest of American culture. The perspective of a people who have grown up speaking a different language, dancing different dances, eating different food, while also doing the same things all other American kids do, creates a very colorful picture of the United States. The sad fact that Chicanos are often treated as outsiders in their own country allows them a

"Chicano Culture is a mixing bowl of elements both familiar and foreign to the rest of American Culture."

point of view which sees American culture from both the inside and the outside at the same time.

UCSB is fortunate enough to be the location for *Artistas Chicanas*, a symposium and art exhibition which will culminate with an all-day symposium Saturday, April 13 in Girvetz 1004.

Twelve of America's leading Chicana artists will gather to show and discuss their work, their experiences as Chicanas in the art world and share their views on po-

SUN MAD RAISINS
UNNATURALLY GROWN WITH
INSECTICIDES • MITICIDES • HERBICIDES • FUNGICIDES

litics, racism, feminism, sexuality and other topics.

In addition, the products of these 2 women's labor — photographs, prints, paintings, sculptures — will be on exhibit at the Women's Center, Channing Peake Gallery, La Casa de La Raza and the Contemporary Arts Forum for varying amounts of time.

Tickets to the symposium are free and can be picked up ahead of time to ensure seating. Call (805)893-3778 for free passes and more information.

— Andrew Rice

Prude continued from cover

starched collars and sticks up their..." Well, that's a different story. Anyway, setting aside my blue-blood prudishness (three of my ancestors came over on the Mayflower — they were barnacles), I tried to look at the exhibit through the perspective of Chicano culture.

Seen from the perspective of a culture that doesn't have a giant stick up its ... well, you know ... I began to see the beauty in the painting: its maternal symbolism, the woman rejoicing in her femininity, reveling in nature, getting ready to take a little dip in the buff. It all looked like good clean fun to me.

But what the hell do I know, I'm just some schlepp who pretends to know what he's talking about, so I went to the people for their mandate — smut or art?

A nice older-looking couple sauntered my way, so I grabbed them and asked what they thought about Senora Naturaleza. After the man realized I wasn't trying to steal his wife's purse and put away his gun he said, "Well, it'd be good for covering up holes in your wall."

"No, I mean do you think it is offensive?"

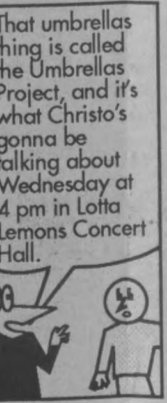
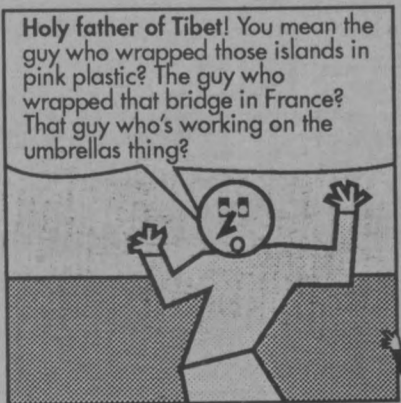
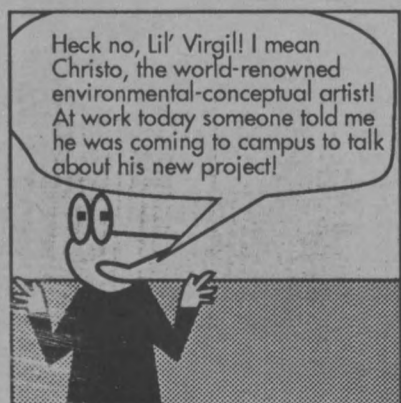
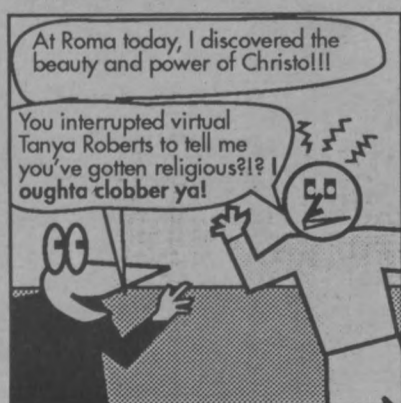
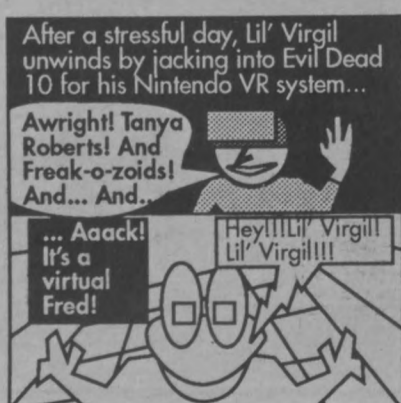
"Nope," they replied.

I asked about 10 more people what they thought of the art. The subjects of this rigorously scientific undertaking were not offended in the slightest with the exception of one. She, a county tax collector officer who didn't want to be identified said, "I don't like it. Especially in the county building." When I asked her if it was because she didn't like nudity she responded, "It's just in bad taste."

Well, to each his or her own, but I think Celeste McConnell said it best when she told me, "She's glorying in her body. Pornography doesn't allow the person inside the body to glory in her own body.... You know what it is. People always complain about art that's done by people outside the system like gay art, Black art ... if (a white person) had done this no one would complain."

Intermission is with that!

— Andrew Rice



Pot Lucky

"Or Go Do It Somewhere Else."



'Clash O' The Titans' Throbs

Clash of the Titans. If it's not that Harry Hamlin liberal interpretation of Greek Mythology flick, than what is it? Another stupid gladiator flick starring Lou Ferrigno & Brigitte Nielsen? Monster Truck Madness Part II? A college volleyball tournament? A battle of superstar egos on Geraldo? It's none of that.

It's a speedmetal's wet dream. Hitting L.A. on May 25 and San Francisco on May 26, Clash of the Titans is a heavy metal extravaganza featuring Megadeth, Anthrax, Slayer and Alice in Chains. In the immortal words of Anthrax's Scott Ian, "This should be the ultimate metal tour. Unlike Monsters of Rock, there'll be no Dokkens or Kingdom Comes."

Continuing their similar tour in Europe and extending their personal tours here in the States, Clash "will be a good way for us to strengthen the metal scene," says Megadeth's Dave Ellefson.

So where's Metallica, the reigning king, the Elvis of the speedmetal scene?

Simply put, "they weren't invited," joked Slayer vocalist Tom Araya. "No really, they were working on a new album. It would've been great to have them. It would've made a killer tour more killer."

A first for most of the bands, the tour will also appear in outdoor venues, hoping to capitalize on good weather and summer vibes. "This'll be better than the European tour, which was like our trial run. We found out what worked and



"Come on, Matt, Clash Of The Titans is gonna rock!"

what didn't, so only the best will show. Not only was the weather miserable in Europe, but the amphitheatres were small. The European tour took nine months to plan, but the U.S. tour took only two days," said Tom.

"Let's just say that the American crowds are more into it," he added.

"Into it" is putting it lightly. Concerns about festival seating and crowd violence have made security a major issue. "We want to take care of our fans. We have a liaison between the bands and festival security. We believe that if they'll be cool to our fans, our fans will be cool to them,"

said Tom.

So if the bouncers don't get the fans, what about the Tipper Gores and Jerry Falwells who often protest such devilish monstrosities? Won't they be out in force as well?

"I hope the religious organizations protest. They're the best people to argue and fuck with," joked Scott. But the religious folk should know, it's not all doom, gloom and evil games for these hard-working guys. They're patriotic, too. Slayer, as we can only expect, has been popular among Desert Storm troops. "Listening to us; I'd be ready to kill, too," Tom snickered. "It's neat that we can inspire them that way."

OK, that takes care of the fans and the fanatics. But what about the battle between the bands? Will it be an egocentric, speedier-than-thou, I-can-thrash-harder-than-you tour?

"I think that stuff is dumb," said Scott. "I don't get involved in that ego shit."

So will the heaviest of the heavies join forces, jam and blow away the western hemisphere?

"Jams? Oh yeah, we have raspberry jam. We're planning to spread it all over each other and have a really good time," laughed Jerry.

Well, some might prefer grape, but if you can stomach it, go catch this modern day Clash of the Titans. It'll be nothing less than an eye-opening, ear-popping, culturally aware experience!

-Barbara Dannov & Stacy Houglund

HEAVY METAL

ROCK CAUSE 'Red, Hot & Blue' Video For AIDS

Uniting to assist in the fight against AIDS, many top recording artists collaborated on the *Red Hot & Blue* album, released last year on Arista Records. The song list consisted solely of Cole Porter songs, often being reinterpreted in a most radically wonderful fashion. Now available is the video for the benefit album, a collection of music videos, special celebrity appearances and hard-hitting commentary on the AIDS crisis. A number of the videos

and songs are extremely effective. Such notables include Tom Waits' "It's Alright With Me," a disturbing and wild bouillabaisse of black and white photography, showing Waits dancing and pantomiming about eerily. Equally memorable is The Jungle Brothers' "I Get A Kick Out Of You," combining colorful photography with AIDS- and safe sex-related subject matter, all smoothed over an infectious and supergroovy beat. Sinead O'Conner's entry

(what's a musical protest without an entry from sassy Sinead?) is great — a tongue-in-cheek jab at her own feminism; she dons a lush blonde wig, mounds of makeup, and sways dreamily before an adoring crowd of dancers hanging out in some swank late-50's club. However, the show is stolen by a most unflashy and unexpected entry. k.d. lang takes Porter's "So In Love" and, with the masterful assistance of director Percy Adlon, steals your heart. As

the song plays, we watch lang doing laundry, obviously saddened by, as the song lyrics reveal, the loss of a loved one. The dramatic lighting and unpretentious approach to the video and the song are nothing less than heart-wrenching; painful yet somehow compelling to watch: a song that must be heard, and a video that must be seen. Other goodies include Annie Lennox's tender "Ev'ry Time We Say Good-bye," David Byrne's wildly

filmed and catchy "Don't Fence Me In," and The Neville Brothers' "In The Still Of The Night." Really the only disappointing showing in a collection of effective recordings is U2's "Night And Day," a Cole Porter song that they probably think they wrote; it's as pretentious and self-absorbed as *Rattle and Hum*. In all, the video collection is a must-see, not only for its amazing music, but for its ignorable cause. — Todd Francis

'Puppet Master II' Bogs Down

If you want to see a cheesy 1967 sexploitation (i.e. nudity) flick, and a chance to meet a hundred people, one of whom will be The Video Guy, come to I.V. Theatre on Saturday night at 7 or 9 or 11 p.m. They will be showing a film called *NUDE Las Vegas* and a lot of tight bottomed people have been whining that this film will throw I.V. into the very depths of Hell, which works for me. Come see this, be obnoxious, what the heck, it's only three bucks. And while you are at it, drink an ice-cold Pepsi. Well, enough of The Video Guy following in the steps of Michael Jackson and Jacko, and selling out to promote stuff, let's talk about this week's flick, *Puppet Master II*.



"I was a little worried that this was going to be one of those newfangled 'nudity-free' slasher flicks."

This is about as stock as a slasher flick gets, with one exception, the little puppet killer guys are peachy, because they all inflict death upon their victims in new, unique and exciting ways. Be it drill in the head, blowtorch, razor-thin cuts to the face or whatnot, these boys know their bizarre death methods. *Puppet Master II* is about a bunch of people in a deserted house who are systematically killed off. The

wacky twist is that, although they know that they are about as safe as an assembly line worker's fingers in a processed meat product factory, they stick around. I now quote, "I'm afraid we are in danger as long as we remain in this house." Furthermore, they have a working vehicle and they are about 10 minutes from a town. Why don't you leave? Are you stoopid? You are going to die! Go home! Geez, Louize!

Well, the truth is, they are stoopid. You see, they are ghostbusters, government ghostbusters, that is. They are here to find ghosts. (They meet a guy who is wrapped, head to toe, in dirty band-aids, with no flesh showing and they can't figure out that he is a zombie. This is an indication of the brightness of this troupe.) The fact that they are governmentally employed is very important because it proves a little-

known Video Guy hypothesis: Whilst large-breasted teenage girls are mildly daft, because they often turn off all the lights in the house when a drill murderer is stalking them (see: Video Guy 4-23-90, *Slumber Party Massacre*), government workers are complete idiots because not only do they stick around when they have the option to leave, practically sending singing telegrams to the evil puppets as invitations to off them, but they also walk around buck naked while waiting for all the fun, which brings me to my next point. I was a little worried that this was going to be one of those newfangled "nudity-free" slasher flicks. Then, there was one of those "Dynasty"/"Falcon Crest"

scenes that show people having sex with strategically placed sheets as to not allow us to get any good shots, which made me even madder — Those teases! But right after that, this Wanda dame had a pointless scene in which she tranced about in nothing but white briefs for about three minutes, and it was very satisfying. On the Beer-o-meter, *Puppet Master II* earned a paltry 7 because, while I do tell the producers, "Thanks for the mammaries," and the puppets rocked, the rest was real, real slow. And when you are drinking beer, really great beer, like Keystone, slow flicks don't pay the rent. This is The Video Guy saying, "There is nothing like a good ham sandwich."

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I said imagine it, Virgil! Not simulate it!

Sorry. Got a little carried away. Tee hee.

The cool thing about the project is that Christo needs student volunteers to work at the project sitting with the umbrellas. What do you think?

Student volunteers?!? Word! I am with that!

Inspired by the master Christo, a couple of weeks later Lil' Virgil shows off his first work of large-scale environmental art.

What do you think, Fred?

A giant pink condom?!?!? On Storke Tower? It's, uh, great, Lil' Virgil. I mean, it is the biggest in the Tri-Counties...



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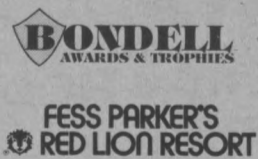
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Movies To Your Mother



'Object' -No Beauty



CRITIC'S PASS
for
Brian Banks
Brian Banks

If a live-action movie were going to be made about the adventures of Wile E. Coyote and his quest for the perfect roadrunner stew, John Malkovich should play the lead.

Malkovich has so nailed the persona of the "I'm a deceiving little phlegmball and will do anything to get what I want" character that it seems silly to cast him in any other role. With that type of role, he was flawless in *Dangerous Liaisons* and *The Sheltering Sky*. And now he is about the only good reason to see *The Object of Beauty*.

The title certainly does not refer to the screenplay, as Malkovich and co-star Andie MacDowell play lovers whose trust dwindles when their rare sculpture is stolen. They examine who they are, where their relationship is going, and a lot of others things probably broadcast on "thirtysomething" last season. The problem here is that the audience is supposed to care about these two people — he, a guy who writes bad checks and sleeps with his lover's friend to get information, and she, a woman who plots a scheme to defraud an insurance company. As if that weren't enough, she's played by an actress whose idea of expressing emotion is wearing no lipstick and stumbling over lines!

But Malkovich once again proves that he is one of the finest actors around, with a performance that is both comic and tragic. In the film's best scene, he lies on his bed contemplating his television obituary if he were to commit suicide. He goes through a shopping list of problems, he ends with "and now ... sports!" If only the rest of the film were as inspired.

But the main plot about the relationship and the subplot about the stolen art move too slowly to maintain any



interest. The two leads exchange a lot of philosophy about what their relationship should be, but it becomes more tiresome than interesting. The subplot never develops, and consists mostly of a lot of little punk British kids doing their best Billy Idol impressions.

The filmmakers make a nice effort. England is filmed beautifully and Malkovich gets a chance to develop a great character. But those efforts are not enough to overcome its serious flaws, the most prominent is the casting of Andie MacDowell. You'd think with so many talented actresses in Hollywood, they could pass on one whose most meaningful performance has come in a Revlon ad.

— Brian Banks

Fun With Frankie M.

So, you're a senior now. It's your last quarter, and you've finally finished those major courses that took so long. Plus it's spring. So what did you do? You signed up for the easiest course load you can get away with and still have your parents pay for. So now you're finally in a class with that one professor that you've heard so much about, the funny one. And you went to the first day of class expecting to be entertained.

Only you started getting nervous when you saw the booklist and it was long, like a book every week. And tests, and papers, not to mention all the other assignments and papers, and group projects that your T.A. threw in on top of that. Then the professor made yet another threatening intrusion into your play time by announcing that, along with everything else, you have six films to watch for the course. That's six Thursday nights spent in Campbell Hall.

Relax in your seat though, as the movies are pretty good, and at least you don't have to take notes. Tonight's film, *My Darling Clementine*, is directed by John Ford — remember him from Film Studies 46? If you like westerns, he's supposed to be the best. It has Henry Fonda, playing Wyatt Earp, who comes to the town of Tombstone, Arizona, and becomes marshal with the intent of finding the rustlers who stole his cattle and killed his brother.

And those of you who have done your reading will be-



CRITIC'S PASS
for
Karen Peabody
Karen Peabody

gin to understand why you're watching a western to understand a 2,000 year old story — a lot of it is the same. You got your good guy, your bad guy turned good, your virgin, your slut and people get killed. The rest of the analysis is up to you. *My Darling Clementine* will be showing at 8 p.m. And those of you not in English 121 are welcome too. No analysis necessary.

— Karen Peabody

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| 18 Thurs | Wine Tasting with Sutter Home |
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