

ARTS WEEK

Preview 3A

Review 6A

A Play About Life and Limbo



Documentary Puts Tourists vs. Locals in New Light



The Arts and Entertainment Section of the Daily Nexus/For the Week of November 9-15, 1989.

Syllabus OF NOTE THIS WEEK



MUSIC

Top 5 This Week

at Rockhouse Records

1. The Grateful Dead, *Built to Last*
2. Jesus and Mary Chain, *Automatic*
3. Joe Satriani, *Flying In a Blue Dream*
4. Red Hot Chili Peppers, *Mother's Milk*
5. Kate Bush, *The Sensual World*

at Sam Goody Records

1. Soul II Soul, *Keep on Movin'*
2. Paula Abdul, *Forever Your Girl*
3. Billy Joel, *Storm Front*
4. Janet Jackson, *Rhythm Nation 1814*
5. Tracy Chapman, *Crossroads*



FILM

Tonight:

Do the Right Thing, at I.V. Theater, 6,8:30,11 p.m.; \$3
Goodbye Mr. Chips, at Campbell Hall, 8 p.m.; \$3/students, \$4/non-students

Tomorrow:

Pet Sematary, at I.V. Theater, 7,9,11 p.m.; \$3

Sunday:

Cannibal Tours, at Campbell Hall, 8 p.m.; \$3/students, \$4/non-students



PERFORMANCE

Tonight:

Theater "Savage in Limbo", at the Studio Theater, 8 p.m.; Through Saturday, \$6/students

Theater "Hamlet", at Girvetz Theater 1004, 8:30 p.m.; Through Sunday, \$5
Pub Night Reggae from "Jah-B-One", 8 p.m.; \$1/students, \$3/non-students

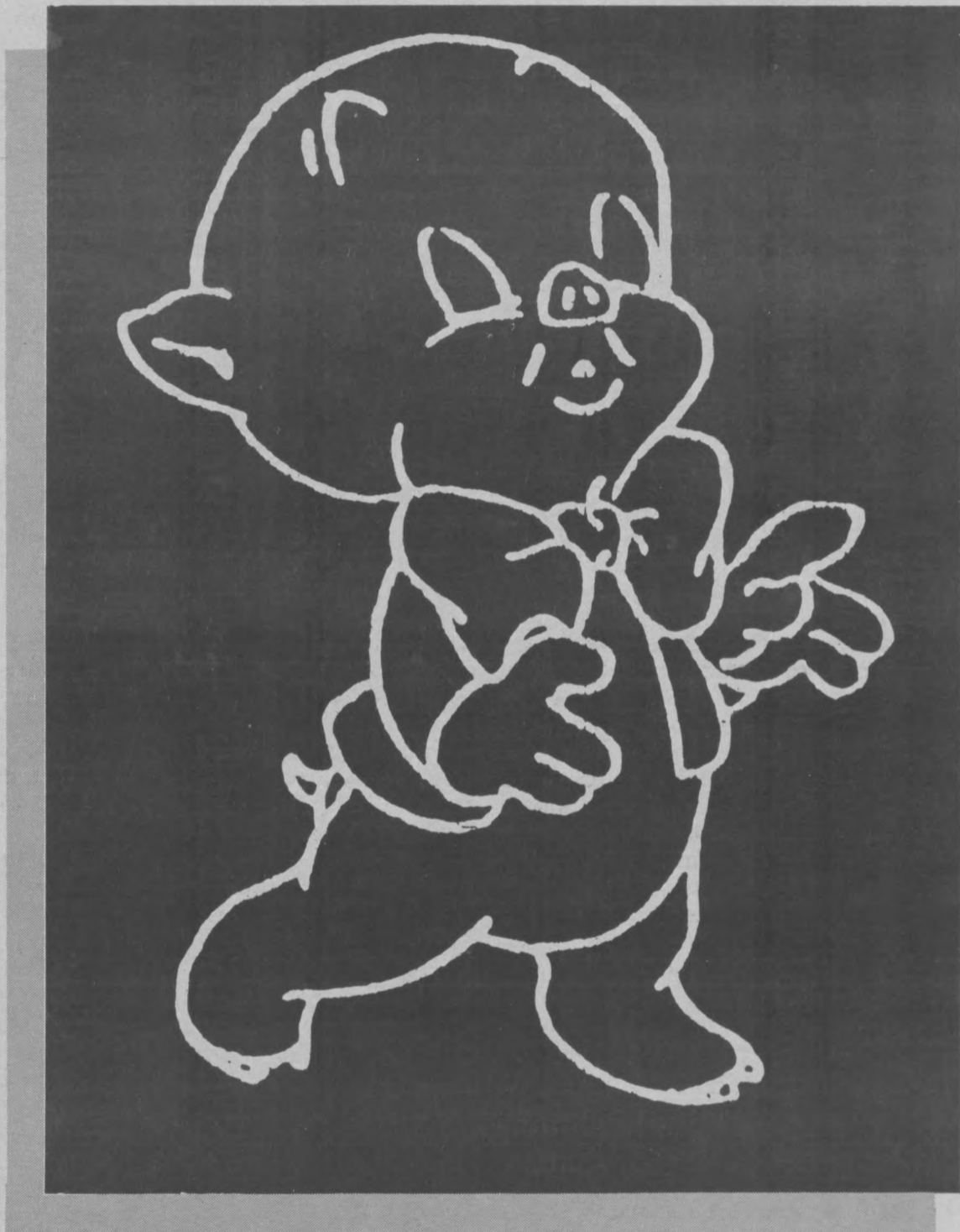
Friday:

Concert George Clinton with the P-Funk All-Stars, at the Ventura Concert Theater, Phone: 648-1888

Saturday:

Dance Alvin Ailey Repertory Ensemble, at Campbell Hall, 8:30 p.m.; Through tomorrow (2:00 p.m.), \$9/11/13

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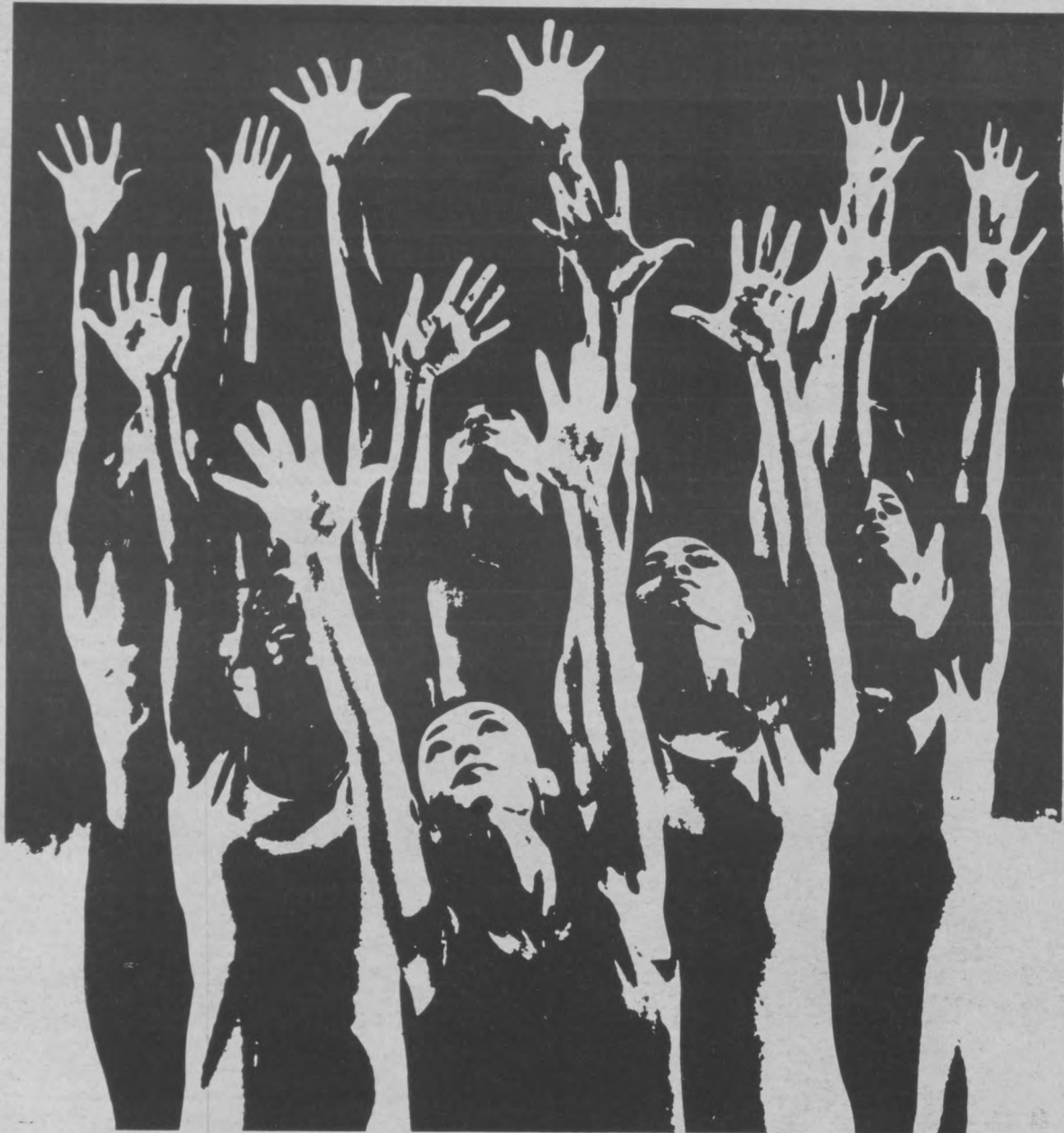


In Praise of Cartoons

Top Hollywood Animators Come to Campus to Talk Shop

Interviews, P. 4A, 6A

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A Truly Great Movement of Our Times

Gotta Dance

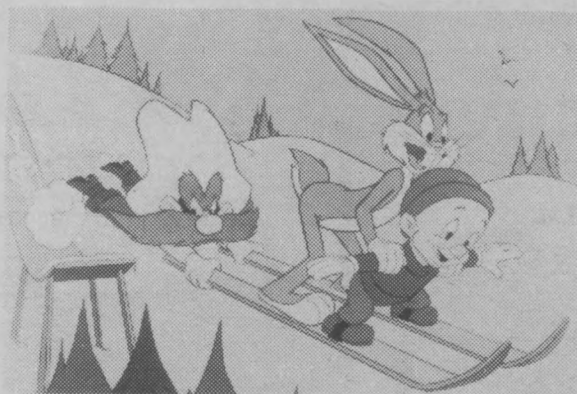
The Alvin Ailey Repertory Ensemble, the resident company of the Alvin Ailey American Dance Center, brings what promises to be sparkling dance performances to UCSB Campbell Hall on Saturday, November 11 at 8:30 PM and on Sunday, November 12 at 2 PM. Since its inception 15 years ago as a workshop composed of scholarship students from Alvin Ailey's American Dance Center and as a stepping stone to the senior Ailey company, the Ensemble has grown to become one of the country's most highly regarded sources of dancers embarking on professional careers. But far more than a training ground for talented young dancers, the Ensemble has earned respect for its engaging repertoire, honed technique and vital performances. In fact Jennifer Dunning, dance critic for *The New York Times*, wrote, "The Alvin Ailey Repertory Ensemble is giving the senior Ailey company a run for its money these days."

Please note: The Saturday show begins at 8:30 PM, and the Sunday show is a 2 PM matinee. The dancers are in residence November 11-12.

Tickets for students are \$13/\$11/\$9.

What's up, Doc?

In an illustrious career spanning more than 60 years, Friz Freleng has been involved in nearly every aspect of animation. Co-creator of Bugs Bunny (celebrating his 50th birthday this year!) and the source of Porky Pig, Yosemite Sam, Sylvester and Tweety Bird, Freleng produced and directed hundreds of cartoons for Warner Bros.'



Cartoons courtesy of Warner Bros. Inc.

Looney Tunes and Merrie Melodies. During that great cartoon epoch, Freleng was honored with five Oscars and 10 of his cartoons received Academy Award nominations for Best Animated Short Subject.

The master of animation visits Santa Barbara to discuss his career and screen nine great cartoon classics on Monday, November 13, at 8 PM in UCSB Campbell Hall. Student tickets are \$3.

What Is Reality?

Dr. David Bohm did his doctorate studies under J. Robert Oppenheimer at the University of California at Berkeley, wrote what many consider the standard textbook about quantum physics, and then challenged the theory when he found he could not accept the orthodox viewpoint. He has continued to explore the nature of reality, both from scientific

and philosophical perspectives, moving into areas not generally associated with high particle physics. He gives a free public lecture, "On the Relationship of Mind and Matter," Wednesday, November 15, at 8 PM in UCSB Campbell Hall.

"I would say that in my scientific and philosophical work, my main concern has been with understanding the nature of reality in general and of consciousness in particular as a coherent whole, which is never static or complete, but which is in an unending process of movement and unfolding," wrote Bohm in his introduction to his book *Wholeness and the Implicate Order*. That perspective has carried Bohm outside of traditional areas of physics research. Although his theories are controversial among many other physicists and philosophers, Bohm offers ideas about quantum wholeness and our place in the scheme of things that are nonetheless provocative and in the long run may prove highly significant. "These things take time," said Bohm in an interview for the *New Scientist*. In a word, he is an iconoclast, a questioner of the status quo.

California, Here We Are

California is quickly developing into a multicultural state in which no one ethnic segment will represent 50 percent or more of the population. As this trend continues, what steps should be taken to make the university genuinely multicultural? What would a truly multicultural campus be like? Four UCSB faculty members address these questions and related issues at a panel discussion, **Cultural Pluralism at UCSB**, on Monday, November 13, at 4:30 PM, in UCSB Girvetz Hall, Room 1004. The event is free and open to the public.



In Search of

The fall International Film series concludes on Sunday, November 12 at 8 pm with *Cannibal Tours*, a revealing Australian documentary about the way we see others. Following tourists as they visit who they believe are actual headhunters in Papua New Guinea, Dennis O'Rourke's comic but critical film focuses on modern civilization's exploitation of unspoiled cultures until they, too, become commercialized. Student tickets are \$3.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			9 Goodbye, Mr. Chips 8 PM Campbell Hall	10	11 Alvin Ailey Repertory Ensemble 8:30 PM Campbell Hall	12 Alvin Ailey Rep. 2 PM Campbell Hall Cannibal Tours 8PM / Campbell Hall
13 Cultural Pluralism 4:30 PM Girvetz 1004 Friz Freleng 8 PM Campbell Hall	14	15 David Bohm 8 PM Campbell Hall	16 Ninotchka 8 PM Campbell Hall	17	18 AMAN 2 PM Campbell Hall Remy Charlip 7 PM / Main Theatre	19

For tickets or information call: 961-3535

U C S B
A&L
ARTS & LECTURES

Ailey

■ Upcoming:

Lightning Will Strike Twice When the Acclaimed Dancers Perform at UCSB

They say lightning never strikes the same place twice. They've obviously never seen the Alvin Ailey Repertory Ensemble.

Having once struck UCSB in 1984, the Ensemble is back this weekend to electrify once again.

Of course, with the excellent performances Arts and Lectures has been serving up, even lightning may seem rather mundane. The acting, dancing, and musical artists who have recently graced this campus have been tried and proven as nothing less than the best.

But lightning can't be tried or proven. It never ceases to amaze with raw unpredictability; lightning rips through the sky at will, slashing when and where it pleases.

The Alvin Ailey Repertory Ensemble has leashed the power of unpredictability. As it is a group that teaches, performs, and perfects individual skill before moving on (to such heights as the Alvin Ailey Dance Theatre), it is ever-changing. The constant influx of fresh dancers splitting physical boundaries wide open with new choreography crackles with an element of surprise as only lightning can.

Don't attend the Campbell Hall performance this weekend to sit back and watch one more good show. Don't expect to simply see a good dance troupe flawlessly executing their tried and proven stuff.

Just go. Your brain and its expectations may just get fried.

— Charlie Denny



Gwyn Alison Fawcett and Alan Clark

Life. The single syllable evokes philosophical outbursts and endless debates. Humans have an obsessive interest with every aspect of their existence.

The entertainment industry has capitalized on this fascination, ramming moral issues and the simple secrets of success down masses of captive throats. Swallowing the silver screen solutions requires a huge grain of salt — or at least a pair of rosy glasses.

Savage In Limbo, opening tonight at 8 p.m. in the Studio Theatre, wastes no time dishing out perfectly pink ideologies. Gathered at a Bronx bar, five 32-year-old men and women face up to the scummy realities of life and contemplate (for the first time) a change. They laugh and cry and scream at life and each other, and they don't come up with any easy answers.

"Basically it's a play about loneliness, about the inability to connect with other human beings. And there's a great deal about it that's really sad. And then there are a great many laughs in it too, because these people are fairly ludicrous from time to time," says *Savage In Limbo* Director Jane Ridley.

Ridley is concerned that audiences realize the sometimes explicit language used by author John Patrick Shanley (who also wrote *Moonstruck*) is important to the play as a whole. This brings her to talk about the use of sound as well as language in *Savage*.

Savage In Limbo

■ Upcoming:

UCSB Drama Tackles Shanley Play About Life and Its Various Complications

Shanley "calls this (*Savage In Limbo*) a 'concert piece,'" Ridley says. "All the interplay of the sound in the play is like a concert."

"It's like you've got a jazz band and occasionally each musician will have a riff. Well, John Patrick Shanley has written a riff, an emotional riff, for each of the characters ... everybody's emotional life changes as a result of each other's riff," Ridley explains.

They laugh, they cry and scream at life and each other, and they don't come up with any easy answers.

The actors in *Savage In Limbo* have their own strong emotions regarding the need for students to see and relate to this play.

"We're going to graduate, and we don't know what the hell life's about," says UCSB senior Alan Clark, who plays Mark, a bartender happy with the status quo. "We're getting out of our little college circle," he continued, seemingly at a loss to explain the future's complexities.



Michael Eric Strickland and Pauline Maranian.

"(The play) is about people who, granted, are thirty-two, but they're the same," he added.

UCSB senior Pauline Maranian, talks of the importance of realizing that "there's people out there like that in the world who are suffering, who are alone, who go on living and pretending like it doesn't bother them ... and they're dying inside," said Maranian, who plays Denise Savage, a woman searching for an answer to her loneliness. "And they need somebody. People need people."

Shanley's play contains no pat resolution, a reality that hasn't escaped the actors one bit. While some plays have neat, happy endings, "that's bullshit because that's not life," says senior Michael Eric Strickland, who plays the sexy/slimy Tony Aronica. He says *Savage In Limbo* is different.

"In this play, they go on, you know, and you're supposed to believe that they're gonna go on and they still won't know how to change. Poor them, but that's life," he says.

Reality. Life. Have a taste of them in *Savage In Limbo*. Then go cook up your own solutions.

Savage In Limbo
Written by John Patrick Shanley
Directed by Jane Ridley
Showing tonight through Saturday, and Nov. 14-18 at the UCSB Studio Theatre; for further information, call 961-3535.

"YOU'LL LAUGH AND YOU'LL CRY. JACK LEMMON IS SHEER BRILLIANCE,"

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— Pat Collins, WWOX-TV

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— Daphne Davis, WOMAN MAGAZINE

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These are two of the best performances of the year?"

— Lisa Karlin, ABC RADIO

"'DAD' IS DEEPLY MOVING.

It will tug at your heart strings?"

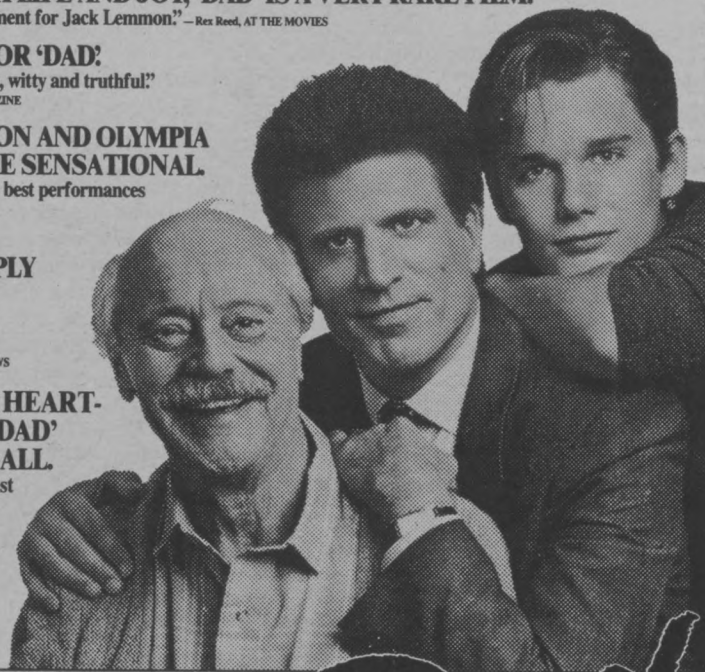
— Jeffrey Lyons, SNEAK PREVIEWS

"FUNNY AND HEART-WARMING, 'DAD' HAS GOT IT ALL.

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— Neil Rosen, WNCN RADIO



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Dad

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UPCOMING SHOWS

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- 11/11 Dead Head'Night
- 11/14 Q-105 welcomes: Exposé'
- 11/15 Ski Film: White Magic
- 11/17 Local Showcase Night: Clyde, Ariel This Assension
- 11/22 & 11/24 k.d. lang and the reclines
- 11/25 KTYD welcomes: Enuff Z'Nuff
- 11/26 KCSB welcomes: The Buzzcocks
- 12/8 Camper Van Beethoven
- 12/9 David Ruffin, Eddie Kendricks Dennis Edwards Formerly of: The Temptations
- 12/12 KTYD welcomes: Indigo Girls
- 12/14 KTYD welcomes: Ian Hunter & Mick Ronson w/special guest: Steve Jones
- 12/17 KTYD welcomes: Clarence Clemons
- 12/23 KTYD welcomes: Psychedelic Furs
- 12/30 KTYD welcomes: Eddie Money
- 1/2 Neville Brothers

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"It's pleasing to know that what you did is loved by people."

In the more than 60 years that Friz Freleng has devoted to the animation industry, numerous changes have taken place. From the rise of Disney and Warner Brothers to the developments in today's modernized animation field, Friz has always been a leading figure.

Responsible for the creation of such stars as Porky Pig, Yosemite Sam, The Pink Panther, Sylvester and Tweety Bird, and countless others for both Warner Bros. and his own DePatie-Freleng Enterprises, Friz Freleng's direction has garnered him numerous awards or recognition.

Last week we were able to catch up with Friz, who is coming to Campbell Hall this Monday at 8:00

p.m. The following is an edited version of

an Artsweek interview.

Artsweek: How did you first become interested and involved in the animation field?

Friz Freleng: I suppose I aspired to be a newspaper cartoonist. What I was doing was just doing drawings like any other kid does, I guess. I was doing drawings in high school for the annual, and there was another fellow who was drawing, and I liked his stuff. It was a fellow by the name of Hugh Harmon. There was a drawing contest for the newspaper, and I did a drawing for it, and so did he. There was a \$50 reward, and I had won the contest, and Hugh had been a runner up.

About the time I got out of high school, I saw an ad for an office boy who could draw, and I thought, "my God, what a perfect job for me!" so I went down to apply, having gathered up some of my drawings in a portfolio, and I looked at myself and I thought "I'm not professional enough to go to work as a cartoonist or an artist," and didn't get enough nerve up to go in, so I turned around and went home.

A lot of my career has seemed like destiny has pushed me around in the right direction. Two weeks later that same ad appeared again, and this time I got up enough nerve to go down and answer it, and I got the job. The guy who was working there was Hugh Harmon. Harmon was going to leave, and I told Hugh that I didn't know anything about animation, so he told me to go to the library to get a book called Lutz's Book of Animation. So I did. Then Hugh left, and he left me alone there. The people who were running the service didn't know anything about animation, so anything I did they were happy with.

Hugh corresponded with me after he came to California, and Walt Disney needed another man, so Hugh recommended me. He thought I had a lot of potential. So I started corresponding with Walt (I think I was making \$27 a week then), and he offered me \$40, and I said "Oh my goodness, that's a lot of money," but I would have to go to California, and I was a little reluctant about going. Then when I told the management (at the agency) that I was considering going to California, they said "we'll give you a raise", so they raised me up to \$40, but they

said don't tell anybody about it, so I said I'd stay there a while. Then Walt offered me \$50, and I couldn't resist, so I came out to California.

Then I was sitting next to Hugh Harmon, learning animation. But Walt and I never made it; he didn't have the patience to teach me, and Walt was a very hard man to work for, and I think that is already well known. So I left, but Hugh and I got very friendly, and they had no fun working for Walt so they all left to join up with Charlie Metz, which is where I went, to work on Oswald the Rabbit. Metz was also working on Krazy Kat, he was the producer, but he didn't know anything about animation. He was a jeweler, and his wife was a distributor in New York, so somehow he managed to get a contract for animation. So we all left Disney to work for Charlie Metz. Walter Lantz worked for him too, and somehow he managed to get Oswald the Rabbit for himself, and he moved on to Universal. We were all left empty-handed.

We all started to produce a little film called Bosco, and I tried to peddle it in New York while I was working for Charlie Metz. Meanwhile, Disney did Steamboat Willie; we were doing Bosco with sound, and Walt was doing silent films. He then added sound, and it was a big hit. We were really the first to do sound. But then Mickey Mouse hit, he started making big things, hiring people from New York and everything else.

When Hugh Harmon, who was then president of the company, and Leon Schlesinger butted heads, Leon decided to produce it himself. He hired a couple of people from Walt, but Hugh had copyrighted Bosco, which left him without a character. He did a thing called Buddy, and made three pictures that Warner wouldn't accept. Then (Leon) tempted me to come over with the chance to direct, so I left Hugh and came over with Leon Schlesinger. But we didn't have a character to work with.

Then I did a cartoon to music, which had a music title, called "I Haven't Got A Hat," which was a little classroom in which everybody performed, and there was this pig in it, and I called him Porky Pig. I named him Porky Pig because when I

FRIZ

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The Artsweek Interview



was a kid, I had two playmates, they were brothers, who were little fat kids, and one we called Porky, and the other we called Piggy. I decided to name this character Porky, and that was the first main character we had.

Then Tex Avery came in and he used the character. As we went on, we didn't have a character, just Porky. Then Daffy Duck came along, and that turned into Bugs Bunny, and from there on everything took off.

Artsweek: What about the transformation of Daffy Duck? For a while he was quite the stooge; what happened?

Friz Freleng: He got tamed down gradually, turned into a different kind of character. He became more of a greedy sort of character.

Artsweek: How do you feel about the shift in animation audiences from movie theatre to television, changing from adult viewers to almost entirely younger audiences?

Friz Freleng: Well, what kept the entire Warner thing going was that it was really made for theatres, and was never made for children. The things that are on today are assumed to be programs for children; I never designed one for children in my life. The same goes for the Pink Panther. I designed it for the big screen, for adults. My designs were for

adults, for theatres with an audience. But television says "cartoons are for children," and that's the way they end up. They are never really put on at night, where I think they still belong.

Artsweek: Do you find that disappointing at all?

Friz Freleng: Oh yes, but there's nothing we can do about it. That's where it's going to be, and unless the theatres feel that they are going to run them for the audience that they have, in the time that they use to sell popcorn and candy, then they won't. I don't know if that's going to change in my time; it may change some time.

Artsweek: How do you feel about the marketing and merchandising of your characters?

Friz Freleng: Well, it's fine if you have ownership, but if you don't have ownership, then financially it doesn't do you any good. I have ownership in the Pink Panther, and that is paying me today. I was lucky enough to have some ownership. I just feel lucky that way.

Artsweek: How do you feel when you see someone wearing a shirt with one of the characters you created on it?

It's pleasing to know that what you did is loved by people and they like it enough to pay money for it. They could care less who

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ARTSWEEK

The Arts and Entertainment Section of the Daily Nexus
Nov. 9, 1989

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A Veteran Warner Bros. Animator Comments on His Beginnings, His Disappointments and His Triumphs

Interview by Todd Francis

"I did a cartoon to music, called 'I Haven't Got a Little Hat' and there was this pig in it, and I called him Porky Pig."

owns (the character), they just love the character.

Artsweek: Did you ever have any problems working with other producers wherever you worked? During the 1950's and 1960's, creative control became a cause of many animation studio shakeups and subsequent splits.

Freleg: I never really worked with too many other producers. I never really worked outside of Warner Bros. or my own studio, and at Warner, the management really let me do what I wanted to do, so I never had any problems there. That was great, because everything was set up right for me.

Wherever you see that the creative people have control, then you see a good product. But when you get shows that are run by management, who are not creative people, then you don't get good results, then you

see the stuff you get on television. Don Bluth, people like that who control management, those are the successes. That Roger Rabbit thing was controlled by people who knew what they were doing. And they got good results.

Artsweek: How do you feel about the recent popularization of computer animation?

Freleg: Well, I haven't seen much of it, nor do I pay much attention to it. I don't ever see much of the Warner Bros. work anymore, because it's on only on Saturday morning, and I play golf on Saturday morning. Computer animation is going to be less characters; it's just movement.

Artsweek: We spoke about today's audiences; where do you see tomorrow's animators being able to show their work?

Freleg: You won't see the short subject in theatres;

they are too expensive to make and you can see them on television. I don't think that's going to change.

Artsweek: What do you have planned for the future? What can Friz Freleg fans look forward to?

Freleg: Well, I look forward to just lasting longer. That's about it. I'm at an age where I have to be more conservative with my time. I just came back from Cannes, where Warner was celebrating the 50th anniversary of Bugs Bunny, and I was the guest of honor. They had statuettes of all the Warner characters set up, and the mayor of Cannes presented me with a medallion, and they had a 4-foot tall birthday cake - it was a real ball.

Artsweek: Would you consider that to be one of your biggest honors?

Freleg: I think the five Oscars and three Emmys are exciting moments in my life. I've had retrospectives of my films in Washington and Europe, and I've had a lot of honors. I don't know how much more they could get.

Artsweek: Are there contemporary artists, animators or otherwise, whose work you enjoy?

Freleg: Conrad, the Los Angeles Times cartoonist, is wonderful. He always does a good job; he picks on Reagan pretty good.

Artsweek: Do you have a favorite character among all of yours?

Freleg: No, they're all my favorite. I like them all; it's like asking which is your favorite child. You really don't have a favorite. I enjoy them all.

Artsweek: One last question. Do you have any words of encouragement for the animators of tomorrow?

Freleg: Well, we thought when Warner and MGM closed (their animation studios) that was the end; that was really just the beginning. There is a lot of animation out there, not probably what everybody would like, but it's work, and there's a lot of it.



"A lot of my career has seemed like destiny has pushed me around in the right direction."



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FIESTA 4 916 State St., S.B.	Sea of Love (R) 1, 3:15, 5:30, 10:15 The Bear (PG) 1:15, 3:15, 5:15, 7:30, 9:30 No passes, group sales or bargain nights Baker Boys (R) 12:45, 3, 5:30, 8, 10:15 Sneak Preview - no passes, group sales or bargain nights Dad Fri & Sat at 8 Double Feature: Worth Winning (PG13) 1, 5:15, 9:45 & Harry Met Sally (R) 3:05, 7:30
PLAZA DE ORO TWIN 349 Hitchcock Way, S.B.	Immediate Family (R) 5:30, 7:40, 9:45 Sat & Sun also 1:30
CINEMA TWIN 6050 Hollister Ave., Goleta	Look Who's Talking (PG13) 5:30, 7:30, 9:30 Sat & Sun also 1:30, 3:30
FAIRVIEW TWIN 251 N. Fairview, Goleta	Shocker (R) 5:15, 7:30, 9:40 Sat & Sun also 12:40, 3
GOLETA 320 S. Kellogg Ave., Goleta	Eric the Viking (PG13) 5:30, 7:45, 10 Sat & Sun also 1:15, 3:15
RIVIERA 2044 Alameda Padre Serra, S.B.	Sex, Lies and Video Tape (R) 5:05, 7:15, 9:25 Sat & Sun also 1, 3
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Crimes & Misdemeanors

Review
Woody Allen's New Film Combines Best of Previous Works; It's Funny and Biting

By Ricardo and Gerardo Reporters

Where most film makers turn their cameras away, Woody Allen is there dig-

ging away at the rubble of a toppling society.

His new film *Crimes and Misdemeanors* is a movie that seems to encompass many of Woody's past themes, all rolled up into a film with a biting commentary on the protected world of the wealthy. And with the help of Ingmar Bergman's cameraman Sven Nykvist, Woody brings us something that is very close to home.

In *Crimes and Misdemeanors*, Allen weaves an intricate pattern that fades from one story to another. Martin Landau plays the part of Judah, an influential and respected physician whose fear of God's eyes is not sufficient to keep him from being an unfaithful husband.

He has an affair with Dolores, an airline stewardess (a shrill performance by Angelica Huston) who is so lonely that she threatens to tell Judah's wife of their affair. Judah seeks advice from his patient and rabbi Ben (Sam Waterston).

Unfortunately for both, neither is able to

cure the other man's problem: spiritual advice cannot help Judah and scientific knowledge cannot help Ben from losing his vision.

Crimes and Misdemeanors coils up its arm of truths and hits the audience with haunting visions of morality in America.

Woody plays the part of Clifford Stern, an ideological-but-very-witty-little-man stomped by a highly competitive society. He is a movie director forced to direct a documentary about his successful Hollywood movie producer/brother-in-law Lester (Alan Alda).

While making the documentary Clifford meets the beautiful and intelligent Hally Reed — Mia Farrow — with whom he can share philosophical conversations, as well

as some of his inner passions.

Crimes and Misdemeanors coils up its arm of truths and hits the audience with haunting visions of morality in America. It's a place where the corrupt win and the righteous lose.

After the blow is absorbed, however, there is an optimistic love of life balanced with Allen's trademark dark satirical comedy. The humor carries *Crimes and Misdemeanors* through its burdensome religious alliterations and near-obvious story. But in the end, Allen gives us a most sincere movie; which is no small task for someone who made his career on neurotically sincere and introspective films.

Crimes and Misdemeanors
 Directed and Written by Woody Allen
 Starring Alan Alda, Mia Farrow, Woody Allen and Martin Landau
 Now Playing at the Plaza de Oro Twin Theatre
 Phone: 963-9503

Cannibal Tours

Review
Funny and Sad Aussie Documentary Looks at Tourism, That Time-Honored Tradition

By Brian Banks Staff Writer

Watching *Cannibal Tours* is like putting together a puzzle — it's not all that exciting, but you get more interested as time goes on. And, like a puzzle, it's the finished product you remember the most.

Cannibal Tours is a 1987 Australian documentary playing Sunday at Campbell



The tourists from Hell visit Papua New Guinea.

Hall. The work of film maker Dennis O'Rourke, it shows tourists from the western world on "vacation" in Papua New Guinea doing all those things that tourists characteristically do.

It is in these parts where *Cannibal Tours* becomes interesting. We see some

German guy looking at the carving being sold by a townsman. He haggles, and finally the reluctant carver sells his work at a lower price.

While this is not a particularly unique scene for anyone who has ever been to Mexico or the like, it is O'Rourke's inten-

tion to show us how the natives feel about this. We learn that these carvings are their source of income, and they cannot understand why tourists come down with so much money only to part with so little of it.

The result is a portrait of dependant natives victimized by greedy Westerners. We see a young couple snapping pictures of a native woman while she complains about the lack of money spent by tourists. As one older tribesman says, "When I go to buy shirts or trousers, I cannot ask for a 'second price'."

It is a new side of the tourism trade that we see. As the last scene ends, with a couple flying out of the area raving about the bargains they found, the ironic story is complete.

Cannibal Tours does have its moments. Some of the interaction between the tourists and the natives is very funny. But the real effect is felt after the credits roll. It's enough to make you want to pay full asking price for a necklace in Mexico.

Cannibal Tours
 Directed and Written by Dennis O'Rourke
 Playing Sunday at 8 p.m. at Campbell Hall. Tickets: \$3/students For information call Arts and Lectures ticket office at 961-3535.

A An Ani Anim Anima Animat Animati Animatio Animation Animation

Artsweek caught up with Leon Joosen, Director of Animation for Disney's upcoming release "The Little Mermaid." The film is the culmination of about three years of work by more animators than worked on Disney's original *Fantasia*, and will be opening in most theaters next week.

Joosen was part of a team in charge of developing Ariel, the main character in Disney's adaptation of Hans Christian Anderson's classic tale. A group of his co-workers will be on campus Monday to discuss the making of *The Little Mermaid*, illustrating the process using finished and unfinished clips from the film. The presentation will begin Monday at 6 p.m. in Girvetz 1004. What follows is an edited transcript.

Artsweek: How did you become involved with Disney, and what was your educational history prior to that?

Joosen: I started by going to CalArts, where I got a BFA. Then I had a one-month internship at Disney, but they weren't hiring at the time, so I did three years (which sounds like a penitentiary) with Marvel Productions, where I worked on Muppet Babies. It was good experience, and it won 5 Emmys. Finally I got hired at Disney, where I worked as an animator on Oliver (and Company). From there I went straight to Little Mermaid, where I was one of six animators that worked on Ariel.

Artsweek: And how was that?

Joosen: It was great; for the first time in twenty or thirty years we worked from live motion. We had an actress come in and read the lines, and we would film her and study the photo stats and base her realistic movement upon that. However, some of it was very complex. The character of Ursula has tentacles, and the tentacles have suckers. Ariel has to be done just right, or else she doesn't look quite right. And she comes across just great. I mean the whole production works well, from start to finish.

Artsweek: Did you always want to be an

THE MAKING OF The Little Mermaid

Artsweek Interview, Part 2 by Todd Francis

A Veteran Disney Animator Talks About Art, Life & Walt

animation director?

Joosen: Basically, what I started to do, what I aimed to do, I wound up doing, so I'm very happy about that.

Artsweek: What are your present and future plans?

Joosen: Actually, I was just put on a new project: *The Prince and The Pauper*, which is basically a featurette which is coming out next year with *The Rescuers II*. I'll be a second unit director on a unit down in Florida.

Artsweek: What's it like directing, as compared to animating? Do you miss the hands-on aspect of production?

Joosen: Basically, the directing part is so much that you don't have time to draw that much. I make sure that it goes smoothly, and ensure that it's the quality that I want. I've always wanted to direct. The animating process is not as tedious as it is made out to be; there is always a thought process going

on, because there is an attitude that you want to come across, or a certain effect that you want to achieve. That's what I miss about not animating: that you don't have a chance to have that one-on-one with each piece.

Artsweek: Did you go into CalArts knowing that you wanted to be an animator?

Joosen: Actually, I've wanted to be an animator since I was in fourth grade. I was leafing through an encyclopedia, and I saw a layout on Disney, and I thought "That's what I want to be."

Artsweek: What is it like working at Disney? Does the size and prestigious history of Disney ever seem intimidating?

Joosen: What I found to be intimidating when I first got here was the whole Disney mystique. It was like "Oh my God, I have to live up to 60 years of fine animation." It's a huge reputation that you have to live up to,

and it can be very overwhelming. But it's not like there are 30,000 people working in just one department, and everyone is working toward the same goals. After about two or three months you get settled into the project, and you don't feel like a number at a company anymore. It goes away after a while.

Artsweek: We have to know: is Walt's body frozen, and have you seen him lately?

Joosen: I think it's a rumor, and I don't believe it anyway.

Artsweek: (detecting a cover-up, I change the subject) Do you feel as though your creativity has been compromised in any way being part of such a large production team?

Joosen: No; as a matter of fact, it's been increased. There are so many creative people that come here, it only motivates you, makes you more creative, it makes you want to work harder, to make a sequence better. There are so many good people behind you, pushing you to do better.

Artsweek: How do you feel about doing traditional themes, as you worked with in *The Little Mermaid*?

Joosen: I'm very relieved to do it, actually. I like that they do contemporary, that they keep going on and progressing with new projects, but it's nice getting back to what Disney is really famous for. They work well, they've worked the best, and I think that *Mermaid* is the best one to come out since *Cinderella*. It really is a charming, charming film.

Artsweek: Who would you consider to be some of your influences and idols, both past and present?

Joosen: Well, I think some of the top animators that used to work here, Frank Thomas, Ollie Johnson, Ward Kimball, are great inspirations. Walt Disney himself, because he was such a creative talent. Chuck Jones, all the Warner Brothers people ... people who strive to make a mark in the entertainment industry I'm very impressed by.

THE BUZZ



FILM	THEATRE	COMMENTS
★★★½ Sex, Lies & Video Tape	Riveria	Underwhelming, but watching it is like having a long, in-depth, probing talk about sex with a close friend. (Doug Arellanes)
★★★½ Crimes and Misdemeanors	Plaza de Oro Twin	(Reviewed this issue).
★★★ Look Who's Talking	Granada 3, Cinema Twin	Bruce Willis shows amazing range playing an infant and Travolta's still a stud in this clever comedy. (Brian Banks)
★★★ Fabulous Baker Boys	Fiesta 4	Chemistry between stars make this one work. (Jesse Engdahl)
★ Black Rain	Granada 3	Part "Dirty Harry," part "Robocop," part "Year of the Dragon," the movie plays like this year's Yankees — lots of power but no point. (Jesse Engdahl)
★ Phantom of the Opera	Fairview Twin	(Reviewed this issue).
★ Sea of Love	Fiesta 4	Al Pacino is flawless, Ellen Barkin wears a tight red dress, but the characters are cardboard cut-outs. Why, Al, why? (Julee Stover)
★ Shocker	Fairview Twin	Reviewed this issue.

Not yet reviewed: *Fat man and Little Boy*, *Eric the Viking*, *the Bear*, *Worth Winning*, *Dad*, *Second Sight*. We thought about reviewing *Next of Kin*, but Patrick Swayze wasn't worth the effort.

Phantom of the Opera

By Jeffrey C. Whalen
Staff Writer

Jean Claude Von Damme's immortal classic, *The Phantom of the Opera*, has been remade once again. If the dead French author could see this movie, he'd do the "Henry Fonda Workout," which, of course, is the act of turning over in your grave.

Robert Englund, star of *Mask*, stars as Freddy Krueger, the Phantom of the Opera. He can't sing, he can't dance, hell, he can barely make a decent ratatouille. But all the same, he's been cast as the star, haunting the

Horrors!

Reviews:
Whadda Those Hollywood Guys Thinkin', Making This Drivel and Calling It Scary?

famous opera house in his own little private Phantom of the Opera box (that's a "P.O. Box," for those who've never heard a bad pun before).

Robert Englund does a good Jack Palance impersonation, and some of the opera scenes are some of the

funniest brought to screen since Blake Edwards' *The Slugger's Wife*. Because the film was targeted to catch the overflow markets of *Shocker* and *Les Miserables*, they don't pay much attention to what they're doing.

As with remakes of most

books and movies, *Phantom* tries to employ its own twists. In this one, The Phantom becomes hideously deformed when he sells his mortal soul to a midget in exchange for musical fame. Sure! Blame it all on the midgets!

Anyway, it seems that as long as the music is alive, The Phantom will never die. Past, present, fact, fiction, bad acting and gratuitous violence all blend together in the exciting conclusion which this reviewer would not dare give away!!

Phantom of the Opera
Directed by Someone Who'd Probably Rather Remain Nameless
Now Playing at the Fairview Twin; Phone: 963-9503

circuit when they wrote *this* one.

The story goes like this. Adopted child Jonathan learns that the psycho killer TV repairman who slaughtered his foster family and his girlfriend is indeed his biological father, Horace Pinker (they never told him why he was adopted), with whom he can communicate psychically.

Now, the beginning was fairly decent. We gasped as Horace (*Horace?*) snuck up on the angelic girlfriend, cried out in anguish at the

brazen killing of the innocent foster family, and sighed in relief as we see him get the chair for his nasty deeds.

From here on out is sheer farce. Sure, you're supposed to feel sad when, one by one, every friend Jonathan ever had is wiped out by his dad's rage. But it's hard not to laugh when Jonathan swims through a lake and is chased by the bloody ghost of his girlfriend, her arms outstretched, moving like a mannequin on roller skates.

About the only redeem-

ing factor this mess had going for it was the special effects. As Pinker transforms from the electric force field into reality, he has this sort of 3D effect that was really cool. Like, you don't even need those special glasses.

If I had it to do all over again, I'd wait for the cable version. As long as my TV doesn't break down, and I have to call the repairman.

Shocker
Directed by Wes Craven
Now Playing at the Fairview Twin Theatre. Phone: 963-9503

Shocker

By Stacy Houglind
Reporter

When a friend of mine suggested we go see the latest Wes Craven flick *Shocker*, I groaned. Not another Elm Street nightmare disguised as a homicidal psychotic maniac, puh-lease! We went to the matinee, and, suffice it to say, someone had a short

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