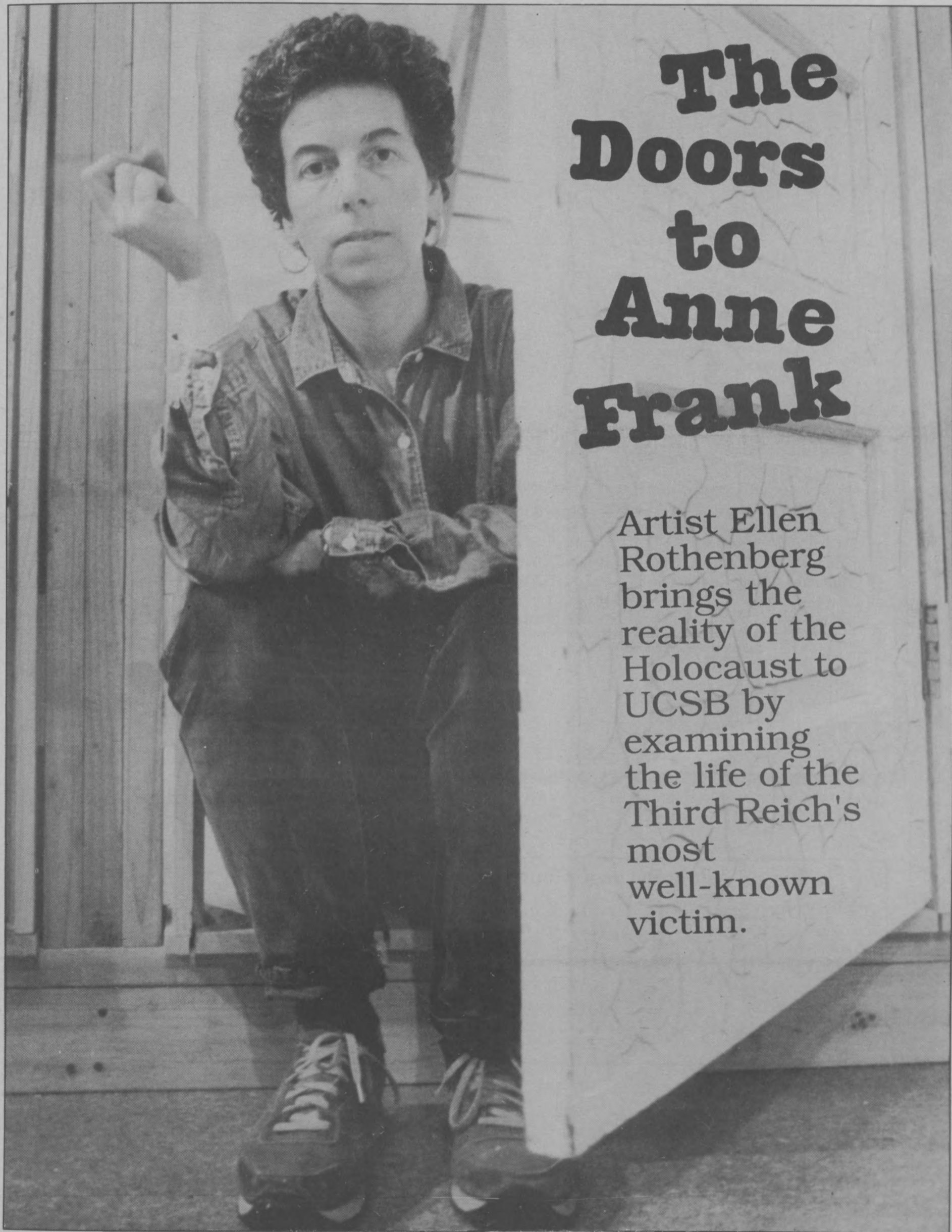


Arts Week

The Arts and Entertainment Supplement to the *Daily Nexus*. For the Week of September 17-22, 1993



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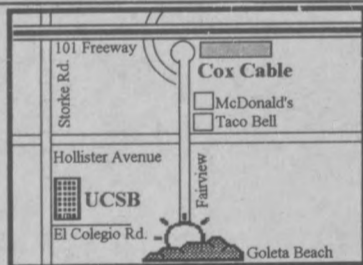
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Boxing Helena Doesn't Cut It

As I sat through *Boxing Helena* I just couldn't understand why Kim Basinger ever gave the project a second look, and then to get tied up in a legal embattlement over such a silly concept. Then again, this is the same woman who starred in *My Stepmother Is An Alien*.

Boxing Helena is the six year pride and joy of 25-year-old writer/director Jennifer Chambers Lynch, daughter of comic macabre specialist David Lynch. If you're a researcher who is trying to prove that film making style is passed from one gene pool to the next, I'm happy to announce your search is over.

The film tells the story of the psychotic Dr. Nick Cavanaugh (Julian Sands), a sexually deranged doctor who becomes obsessed with Helena (Sherilyn Fenn) after the two have a one night stand. Cavanaugh attempts to possess the object of his desire and fulfill his sinister obsession by dismembering her.

The casting of Fenn, a Lynch mainstay from the days of "Twin Peaks," is the highlight of this tragically flawed film. She is wonderful as the consummate bitch who goes through men in a way that would make any player in the single scene jealous.

In most films that try to teach the "Spider Woman" a lesson by making them the folly of a sexually inferior male, some sympathy can be felt for the tormented man. In this case, Helena didn't ask for her troubles. She was just doing what comes naturally: fulfilling her own needs for pleasure with absolutely no thought for the feelings of others, and as a result, she loses an arm and a leg (literally) to the man she has scorned.

Helena is constantly strong willed despite her new handicap, and continues to belittle her mad captor by ridiculing his sexual prowess.

See HELENA, p.7B

Honeymoon's Over for Wedding Party

Dum-dum-de-really dumb pretty much sums a recent release from the Samuel Goldwyn Company, *The Wedding Banquet*. This New York based foreign film spins through a couple of reasonably good premises, and at times seems to even have promise. But as you start getting into the plot, the story whirls away on silly, predictable situations filled with mindless banter.

The good guy, Wai-tung (Winston Chao), is a slumlord who has been living with his physical therapist/lover Simon (Mitchell Lichtenstein) for five years. During this time he has had to fend off his matchmaking mother and father who live in Taiwan. His parents want him to marry and have children, and he wants his parents to leave him alone and accept his sexual orientation.

Enter Wei Wei (May Chin) as one of Wai's tenants — a starving artist from Mainland China who desperately needs a job and a green card. So Simon comes up with the idea (as if it's an original one) to marry off Wei Wei and Wai so that one can gain legal immigration and the other freedom from his parents interference.

The comedic possibilities are numerous. Unfortunately, they were all discovered by the likes of Charlie Chaplin and D.W. Griffith some 70 years ago.

Ang Lee, as writer, director and assistant producer, really does try to pull off the impossible, but with little success. She reaches for virtually every controversial topic facing people today: homosexuality, class problems, cultural issues, and tries to tie them up into one neat package. What she fails to recognize is that it is just too much material to be squeezed into a 120-page screenplay.

Because of this problem, Lee's message is lost in a sea of confusion where

See WEDDING, p.7B

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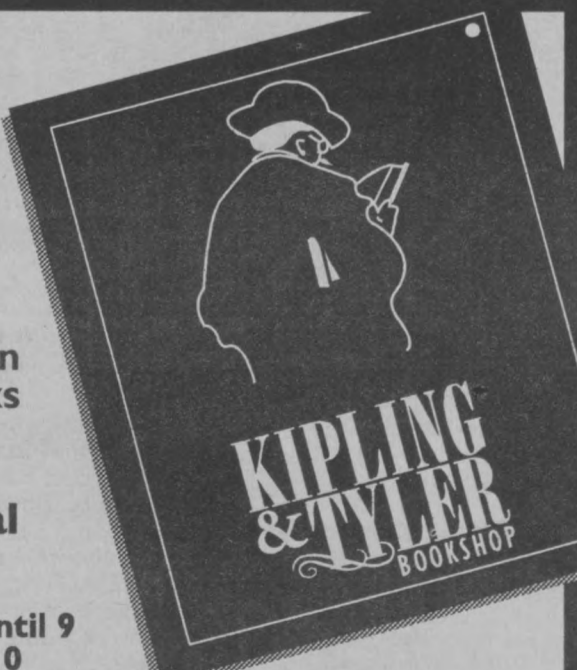
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THE MAN WITHOUT A FACE (PG-13)
1:30 (4:15) 7:00 9:40

THE FUGITIVE (PG-13)
1:45 (4:30) 7:15 9:55

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BRAD PITT
KALIFORNIA (R)
FRI (5:00) 7:30 9:45
SAT/SUN 2:20 (5:00) 7:30 9:45
MON - THU (5:30) 8:00

SEARCHING FOR BOBBY FISCHER (PG)
FRI (4:50) 7:15 9:30
SAT/SUN 2:30 (4:50) 7:15 9:30
MON - THU (5:20) 7:45

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IN THE LINE OF FIRE (R)
(4:40) 9:20

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THE REAL MCCOY (PG-13)
2:20 (4:50) 7:30 10:00

THE WEDDING BANQUET (NOT RATED)
2:00 (4:30) 7:15 9:45

MANHATTAN MURDER MYSTERY (PG)
2:30 (5:00) 7:45 10:10

THE SECRET GARDEN (G)
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THE FUGITIVE (PG-13)
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SAT/SUN 1:30 (4:15) 7:00 9:45
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PLUS FRIDAY 12:00 MIDNITE

TRUE ROMANCE (R)
2:00 (4:45) 7:30 10:10

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 8:00 PM
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 2:00 PM

THE VISIONS OF SIMONE MACHARD
 by Bertolt Brecht
 Main Theatre
 February 25 - 26 and March 3 - 5
 8:00 PM
 February 27
 2:00 PM

LITTLE LAMBS OF GALILEE
 by Rob Baum
 Studio Theatre
 May 13 - 14 and May 17 - 21
 8:00 PM
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 2:00 PM

MEASURE FOR MEASURE
 by William Shakespeare
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 May 20 - 21 and May 26 - 28
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The Anne Frank Project:

Rothenberg discusses her "personal reaction" to the child author

Text by Scarlet Pruitt Photos by Rachel Weill

In recent years, individuals and groups around the world have declared the Holocaust never occurred, claiming that the slaughter of millions of people during Hitler's Reign of Terror is a lie.

Hundreds of testimonies were preserved from World War II, documenting individuals' experiences during this time of hate and fear. The famous *Diary of Anne Frank* is one such work, telling the life lead by a young Jewish girl hiding in Germany during the Holocaust. Boston-based artist Ellen Rothenberg was fascinated by the story of Anne Frank ever since she read the diary as a teen-ager. Being a Jewish woman, the diary was particularly significant to Ms. Rothenberg, and now the artist has set about to explore Anne Frank's experience and the conditions around the young girl's life through her art.

Ms. Rothenberg, who studied media, performance art and graphics during her college career, has done group and solo exhibitions in the past as well as performance art. For the last four years she has been working with installations — structures within an exhibit that serve as a means for displaying and expressing art.

"The Anne Frank Project" is a two part installation. The first, entitled "A Partial Index," is a box the size of a generous room, divided by a series of doors leading to smaller cubicles within it.

The cubicles of "A Partial Index" refer to the small living quarters of the Frank family annex. One wall is a bookcase, covered with hundreds of smiling photos of the Frank family and serves as a record of documents.

The second installation titled "A Probability Bordering On Certainty" is made up of a series of interrelated exhibits. Artifacts based on the Anne Frank era, such as business cards reading "Anne Frank, Professional Writer" and an enlarged handwriting analysis from the diary comprise the exhibit.

During an interview with "Artsweek," Ms. Rothenberg discussed herself, her work on "The Anne Frank Project" and shed insight on what motivated her to do the project.

Artsweek: What is the idea behind the "Anne Frank Project?" Was it a personal drive?

Rothenberg: I was given *The Diary of Anne Frank* and the story of Harriet Tubman by my parents as role models. At the time, I was a young teenager and never felt equal to the task of measuring up to either of those lives. In fact, that's what turned me away from the text of the diary. I came back to it as an adult, to the critical edition of the text published by the Netherlands Institute of War Documentation. A much more complex character was revealed through the critical edition of the diary. It was also part of my own history. I'm Jewish and a woman; it was an immediate connection for me.

AW: How did you do the research for "The Anne Frank Project?"

Rothenberg: I started in 1990 with this new edition of the diary. I did a lot of research in libraries about this particular period in time and the Frank family. The first part of the project, "Partial Index," is based on research from this initial research period I conducted in the states. Then I moved to Europe, I lived in Berlin for

nine months. I went to Amsterdam several times and did work in the Anne Frank archives and met the editors of the critical edition of the diary and the scientists who did the handwriting analysis. That research formed the basis for the second part of the exhibition which is called "A Probability Bordering on Certainty."

AW: Where else have you taken the completed exhibition that showcases both parts?

Rothenberg: This is actually the first time both parts will be together.

AW: How did the "Anne Frank Project" come to UCSB?

Rothenberg: I met the curator, Liz Brown, when I was in Santa Barbara visiting friends. The "White Rose" (a documentary style exhibit about a group of university students in Munich who organize an anti-Nazi resistance) exhibition was already scheduled for the fall.



Rothenberg seen inside "A Partial Index," an exhibit representing the scant quarters the Frank family took refuge in.

She was looking for another exhibition that would be a balance for the "White Rose" and she heard about my project.

AW: Do you think that bringing the "Anne Frank Project" to UCSB is not just a lesson on history but a magnifying glass for what is going on in the world now?

Rothenberg: Definitely. I'm not a historian. I'm not a documentarian. The work is about a personal reaction to the material, a personal analysis of the material. It's about a contemporary experience of the material.

AW: How do you think the "Anne Frank Project" addresses how we interpret and understand history?

Rothenberg: In terms of understanding historical experience it's a conceit to think you can experience history, you can study history. What I come away with is levels of complexity, different interpretations, contradictions that are inherent in any story.

AW: Do you think it takes a lot of courage to make art about something as horrific as the Holocaust?

Rothenberg: Well, I think it's really easy to be dissuaded by horror, to avoid things you're afraid of and what you imagine through your ignorance and avoidance is possibly equal to the horror that took place.

AW: How does this compare to other projects you've done in the past?

Rothenberg: I've always been interested in the experience of women as the subject of my work. I've been working with installations for the past four years. I often create works in which the meaning is constructed



"The White Rose," a documentary style exhibit about German students who led an anti-Nazi movement during WWII, will run along-side Rothenberg's work thru October 15.

in the relationship of different parts of the work to each other. I like very much for people to take active roles as viewers.

AW: Do you have anything planned for after the "Anne Frank Project?"

Rothenberg: I have a whole file of works for the future which I'm really looking forward to moving on because I've been living with this for a long time. There is another part of the installation called "The Conditions for Growth" which I'm hoping to complete for an expedition at Tufts [University] early next year. Beyond that, I'm working on a large photographic piece focusing on images from German mandatory work organizations for women during the '30s. I'm also interested in doing a work focusing on women's sexuality. I'm not planning on the "Anne Frank Project" as being a work of a lifetime.

Whatever Sounds Good

Illegal
The Untold Truth
Rowdy

☆☆☆

With the phenomenal success of acts such as Kriss Kross, Chi-Ali and Another Bad Creation, the hip-hop community has seen the emergence of a "baby boom" as prepubescent B-Boys backed with tight beats and phat microphone skills hit the scene. This youthful "explosion" however has not been limited to more mainstream hip-hop, as new, young crews attempt to penetrate the realm of "Hardcore" hip-hop — the duo Illegal being a perfect example.

This New Jersey based group of youngsters seeking to get their props in the competitive world of Hardcore hip-hop should have no problem making a name for themselves with their debut album "The Untold Truth," combining phat production, hardcore lyrics and mad skills from a preteen perspective.

"It's not all about maturity," headman Malik Edwards boldly proclaims in the first single off of the album, "We Getz Busy." And for the next 12 tracks he and fellow member Jamal Phillips set out to prove that you don't have to be past puberty in order to smoke blunts, drink 40s, hit skinz or bust mad lyrical flow over very phat beats supplied by such



hip-hop heavyweights as Erick Sermon ("We Getz Busy" and "Head or Gut"), Diamond D ("Illegal Will Rock" and "CrumbSnatcher"), Lord Finesse ("On Da M.I.C.") and the one and only diabolical Biz Markie ("If U Want It").

Besides getting help from these various hip-hop giants, the duo also received guidance from fellow New Jersey recording artists Naughty by Nature — whose influence is very noticeable in the content and rhyme styles of the album.

With such a talented production staff and clever, on-time rhyming skills delivered by Jamal and Malik — who happens to be the brother of rapper Big of "Party and Bullshit" fame and cousin of the now infamous Snoop Doggy Dog — it's no surprise that "The Untold Truth" is a very phat release. Expect to see more coming from Illegal in the future and as always Santa Barbara ... DON'T SLEEP! Peace and may Allah be with you.

— the Fruzz

Moby
Move
Elektra

☆☆☆

In his debut effort *Move* New Yorker Moby provides six cuts that both encompass and deviate from the techno/rave scene. His EP carries with it the unrelenting, grinding beat techno has become infamous for, but incorporates the hypnotic melodies reminiscent of 808 State. Each track provides you with samples from the different realms of techno — the title track "Move" takes you into the dance club/disco mode, and then segues into a seemingly tribal dance song entitled "Morning Dove." "Unloved Symphony" reminds you of a classical ballad distorted by heavy drums and rhythm sequences.

Just when you think the entire release will be all fast paced techno, Moby

Various Artists
Reality Control?
Compilation
Reality Control?

☆☆☆☆

There's this guy in Carpinteria. He likes punk and he's very resourceful. One day, he woke up with the idea of putting his friends' bands on one record. Maybe it was 'cuz he



ends with "The Rain Falls and the Sky Shudders" which is so relaxing that it could belong on a meditation tape. "It is very quiet and atmospheric, the last thing that anyone would expect from me," explained Moby in a press release.

Although this is his debut, Moby is not unfamiliar to the music scene, and has done work with the likes of Brian Eno, Pet Shop Boys, Michael Jackson and The B-52's to name a few. His full length album is due out next year, and if you like techno with a twist, then Moby is one to watch out for.

— Maricela Brambila



was too lazy to get up and change seven inch records every five minutes on his turntable. Perhaps the little voice living in his heating duct told him to do it. Who knows? But the result is *Reality Control?* — a compilation chronicling yet another chapter in the Tri-county's tumultuous Book of Punk. Quite simply it's six bands and 16 songs plus the LP's artwork equaling one very impressive piece of musical pleasure.

"This record is political. It is as much as an attack on capitalism as anything," reads a message in the compilation from Daraka Larimore Hall, who has two cuts on the release. "It is homemade, produced as a cooperation between individuals, not for profit, not because we think it will sell and make us rich, but because we want it to be heard."

Besides a full explanation of the whys, hows and whats involved in putting out the album (which, by the way is only available in the vinyl format) the release also includes a piece on the politics surrounding the manufacturing and selling of CDs, plus nifty mugs of the bands and copies of their lyrics.

Every song rocks, particularly the ones by Rugburn ("12 Step Program," "Left Behind"); Sparker ("January," "Tattoo," "Igor's theme"); Agent 94 ("Join the Army," "Down with whitey") and Daraka

("Burn your docs," "Based on shoes").

In a town where deluded fools give constant attention to some of Planet Earth's worst bands (i.e., Brad Is Sex, The Decline of John Paisley Shaver, Toad, Kronix, Munkafust, Polychrome and The Gathering) it's about time we give respect and props to some of those who know how to make solid, intelligent music.

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3. KRS-ONE
4. Slant 6
5. Fudge Tunnel
6. Boo Radleys
7. Masta Ace Inc.
8. De La Soul
9. Fugazi
10. Souls of Mischief
11. Reality Control
12. Catherine Wheel
13. Tragedy
14. Curve
15. Queens
16. Dred Scott
17. 7 Seconds
18. Alkaholiks
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20. Pivot
21. George Clinton
22. Madder Rose
23. Spurge
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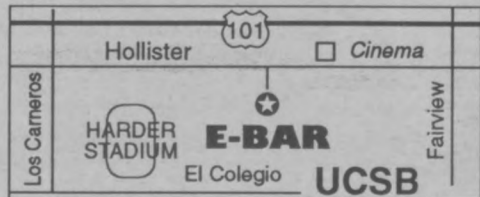
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HELENA

Continued from p.3B

"If you were a real woman you'd lie to me about our sex," says a frustrated Dr. Cavanaugh.

Chambers Lynch never fills in the blanks on what it was that pushed Dr. Cavanaugh over the edge. I think it has something to do with the way he was raised — an ignoring father too busy with work and a sexually insatiable mother who denies his birth at will. So Chambers Lynch's retrospective dream sequences — complete with slow motion and the internal throbbing sounds characteristic of her father's films, just leaves the audience asking, "so what's the point?"

Boxing Helena is a good first attempt for a young director. But Chambers Lynch should try to make it more on her own rather than on her father's coattails, develop her craft and not try to reach for box office gold until she's truly ready.

WEDDING

Continued from p.3B

she meant to be articulate, and predictable where she hoped for a surprise.

There were some pleasurable moments: the ridiculous civil wedding ceremony conducted as if the couples were waiting for an order of lox and bagels in a New York deli; the fun-loving, foolishness of a Chinese wedding party; and the interaction among the deceptive trio of Wai, Wei Wei and Simon, will leave most viewers feeling warm with a chuckle or two.

Wedding Banquet is simply another typical offering from the new 90's genre of social awareness films. But the only point of redeeming value to be found in this low budget batch of celluloid parallels the old adage "the truth shall set you free." And to be truthful, this film should have never been made in the first place.

☆☆☆☆☆☆☆☆

ELLEN

Continued from p.4B

AW: You said you've been living with the "Anne Frank Project" for a long time. Has it been a weight on you or has it been cathartic?

Rothenberg: It changed me definitely. The weight for me has as much to do with the project as its subject matter.

AW: Your project has been described as an evocative work. What do you hope people come away with?

Rothenberg: I hope people come away with a lot of questions and a desire to learn more.

Both "The Anne Frank Project" and "The White Rose" will be at the University Art Museum from Sept. 21 through Oct. 15.

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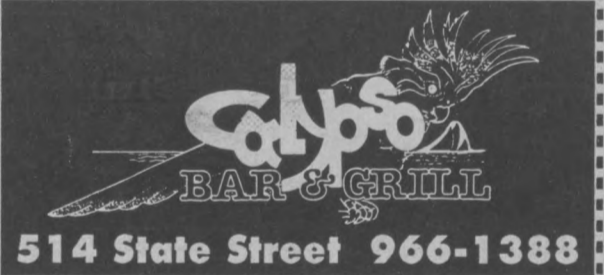
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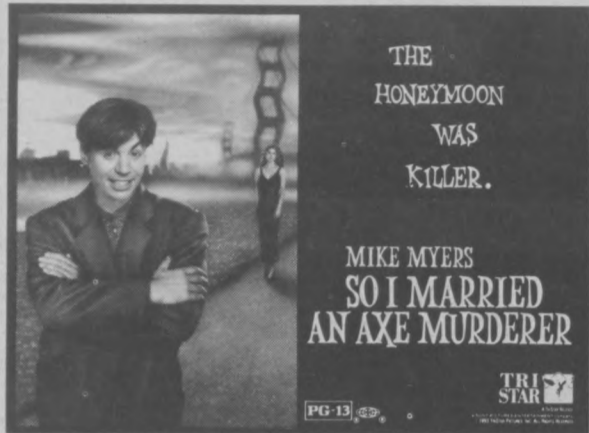
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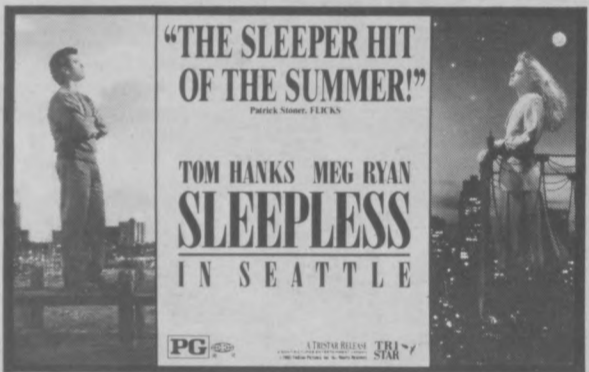
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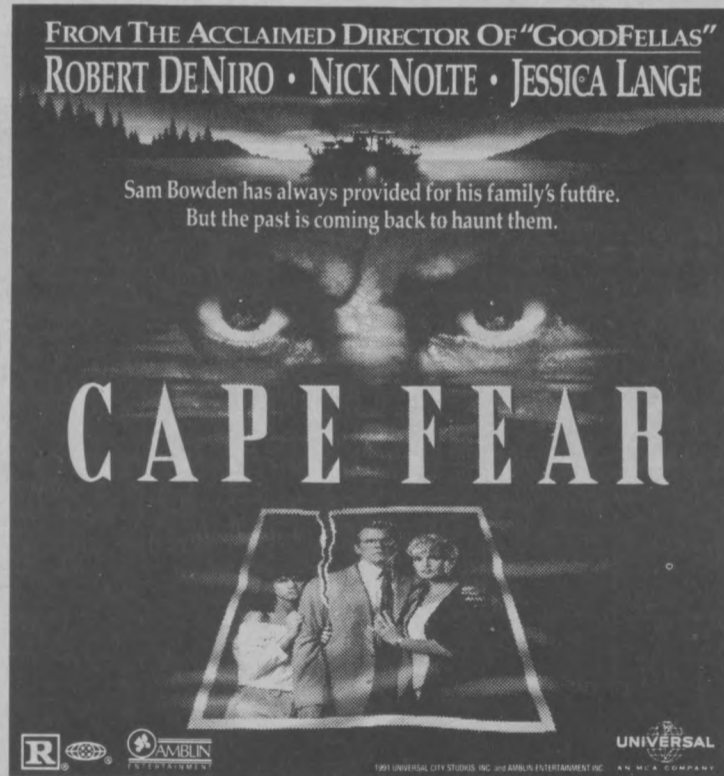
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