

Vid Guy: Once Was Lost, Now He's Found.....pg 7A

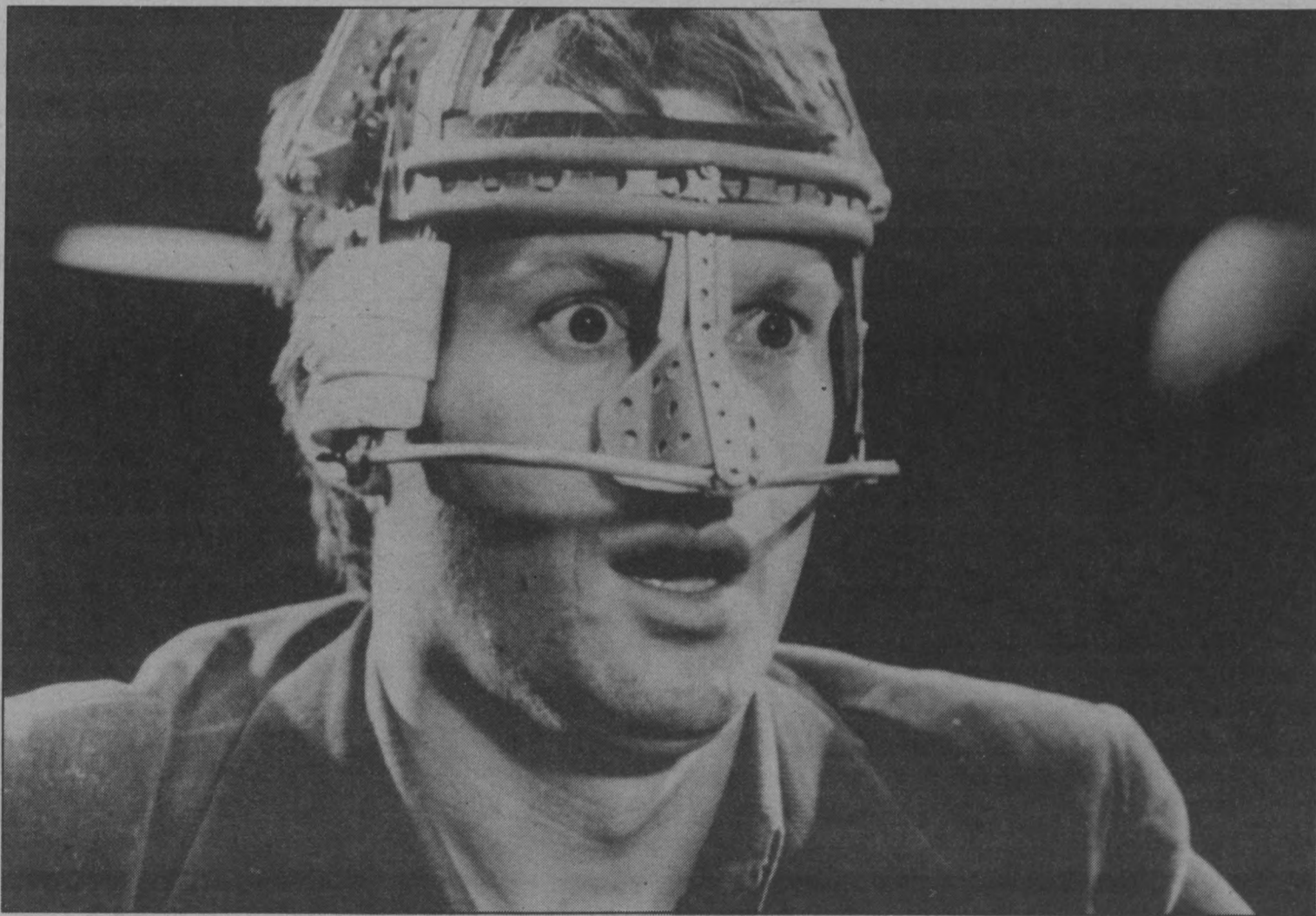
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ENCORE

THE ARTS AND
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DAILY NEXUS

For The Week of April 2, 1992

FESTIVAL OF SHORT FILMS



A Look At the Program of Nine International Shorts
Page 6A

PLUS: The Santa Barbara International Film Festival's Weekend Schedule, pg. 3A

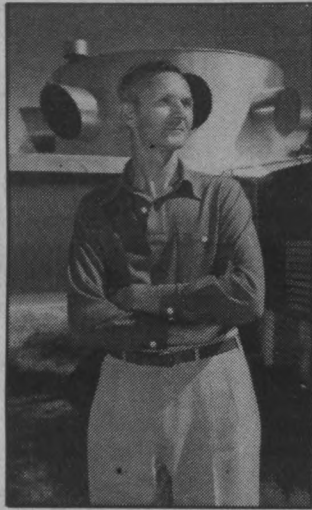
EXHIBIT REVIEW

Deconstructed Visions

Display Features Work of Two "Peripheral" Artists

Albert Frey's buildings are "horizontal wall planes extending into the landscape." If you glance through the first couple of pages of your UCSB catalog you will notice before and after shots of Storke Plaza arches. This transformation is exactly what Frey's work is all about.

Modern architecture's departure from the ornamentation and detail characteristic of the Victorian age was so severe after the First World War that it might be considered anti-Victorian. It was not until architects like Frey came on the scene that residential structures were approached with the same frugality and low-cost budgets that were typical of the factory building mentality — "compact spatial arrangements" that were "honest expressions of materiality and



functionality." The flat walls, the expansive plane of corrugated aluminum, the crisp cubicle lines against a smoggy sky were first familiar at our workplaces but probably would have outraged your average homeowner. After mass-producing products,

After mass-producing products, we began mass-producing people and spaces for them to live in. ... Albert Frey was a part of this adaptation.

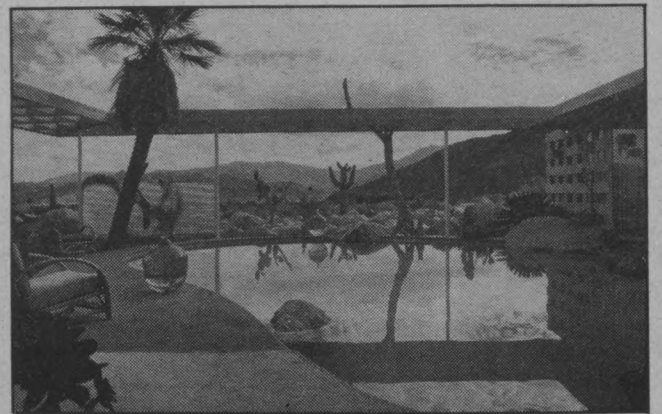
we began mass-producing people and spaces for them to live in. We began moving west into vast desert spaces and our architectural standards faced heat and sandstorms.

Frey was a part of this adaptation. His designs, despite early training with Le

Corbusier in Paris, are patterned after a distinctly American phenomena — heartless industrial output. His search to find the aesthetic of simplicity in nature is less harmonious than he imagines it to be, and as the biographical placards state, "his work began to take on the metaphor of the machine, due in part to the standard industrial materials available at the time."

Frey Houses I and II are, however, therapeutic spaces in an industrial context. They may mark contemporary architecture's first attempt to rid itself of modernism's decadent excesses. By providing the shell of industrial structures without complexities these factories have blessed this society with a zen deconstructionalism.

On the subject of deconstructionism, Joyce Lightbody's show, Margins 7



Architect Albert Frey's Loewy House in Palm Springs is one example of the artist's work.

(now showing in the South Gallery), is a deconstructive investigation of musical notes. The work looks very much like Egyptian hieroglyphics, blending moods with musical notes and small pictorial collages. Essentially symbolic, it can be described as "an amalgam of visual and musical experience."

"I'm interested in certain notions about music," asserts Lightbody, "Who makes it? What role does it play? What kind of behavior is involved? And the music itself."

The artist incorporates rock, folk and blues tablature in her documentation on the work of an artist, and includes references to everything from earlier, oversized choir books to Pygmy bark drawings of central Africa. Both her work and that of Albert Frey can be considered artistically "peripheral" to the mainstream, and are worth checking out.

Both shows run through April 19 at the University Art Museum. For more information, call 893-2951.

—Christian Lincoln

A Shakespearean Labor of the Bawdy and Soul

It must be spring.

The sun is shining, lust is in the air, and UCSB's American Shakespeare Company, under the tutelage of veteran director Homer Swander, is presenting another of the great bard's sex comedies, *Love's Labor's Lost*.

The play, performed at the newly remodeled Girvetz Theater (1004) starting tonight, is, in the words of the 70-year-old Swander, "about the idiocies of sex and love."

In short, *Love's Labor's Lost* concerns the plight of four male students who take a vow to study, fast and avoid women for three years. That is, until four women enter the picture.

"It's about young people today," said Swander, who began student Shakespeare productions some 20 years ago.

The play's timeliness was echoed by UCSB alumna Eunah Kang, a cast member of 1991's *The Taming of the*

Shrew who decided to continue her involvement with the company past graduation. She described the play as essentially a feminist work, citing that "the women have it more together and it is the men that keep breaking their vows."

Despite this, she argues that, "in the end, we see that the men and the women both have a lot to learn."

Kang's dedication is not an exception in the production's two casts, which include a total of 31 students and alumni. Cast members rehearse an average of seven days per week, beginning in Winter Quarter, and often well into the night.

Joe Jordan, a junior English major who is cast in the amusing role of Don Armado, believes the time commitment is a necessity.

"The more time we spend rehearsing," Jordan said, "the more we find in the play."

Much of this theatrical work includes what Swander and cast members call the "body" of the play, or its emphasis on the physical. As with many of Shakespeare's works, and definitely Swander's readings of them, this often refers to sex.

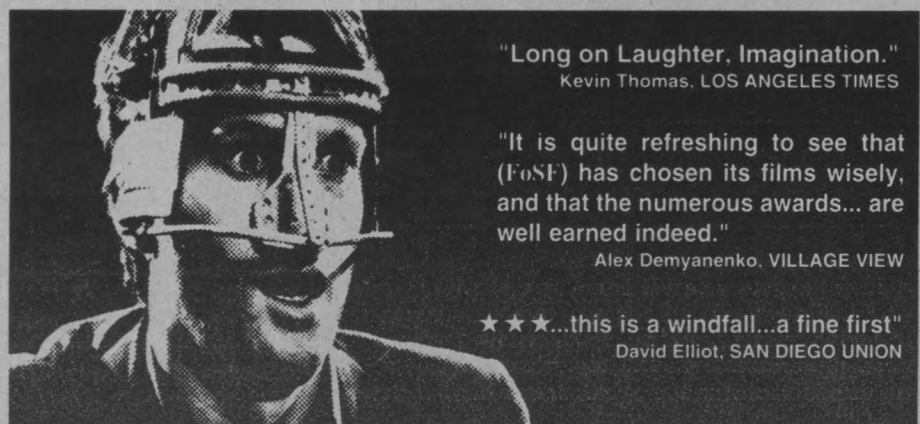
"People don't realize that Shakespeare is not stuffy," argues Jordan, clad in tights and the ridiculously splendid dress of Don Armado. "He wrote funny and 'bawdy' stuff, and, if it's performed right, you can see how accessible it is."

If a full dose of "bawdy" is on your agenda, check out *Love's Labor's Lost* in the new Girvetz Theater. Performances will run tonight through Sunday, April 5, at 7:30 p.m. (with a 2 p.m. matinee on Sunday), and April 9-12 at 7:30 p.m. (2 p.m. matinees on both the 11th and 12th). A special performance will be given Friday, April 24 at 7:30 p.m. Call 893-3535 for more information.

—Pax Wassermann

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Kevin Thomas, LOS ANGELES TIMES

"It is quite refreshing to see that (FoSF) has chosen its films wisely, and that the numerous awards... are well earned indeed."
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SHOOT FOR PRIZES

At The Cinema
Twin Theatre,
Goleta

See *White Men Can't Jump* And Win.
Prizes Awarded Every Night

SB Int'l Film Festival

The Latter Portion of the Independent-Minded Program Offers Some Worthwhile Picks

By Alex MacInnis

Presumably you realize that we are in the middle of a film festival.

The current installment of the Santa Barbara International Film Festival keeps with its tradition as a showcase for a respectable sample of films, both foreign and domestic, and provides locals an opportunity to see cinema from off the beaten track of major Hollywood releases.

It is a user-friendly festival in its favoring of English-language films (two-thirds of the films are from English-speaking countries) and accessible subject matter. Not known for a ground-breaking, controversial or otherwise in-your-face program, it nevertheless shows some remarkable stuff.

The festival is committed to the U.S. independent market, giving us a chance to see small, alternative films that will soon be banished from the screen, only to be found on video.

It also features a healthy amount of both short films and documentaries, which are two genres that have even less hope for exhibition outside the festival

Not known for a ground-breaking, controversial or otherwise in-your-face program, the Santa Barbara Film Festival nevertheless shows some remarkable stuff.

circuit.

Given this often obscure content, it can be a challenge for the casual observer to explore the possibilities of the festival.

The list of the 60 or so films has few reference points for any but the most die-hard cineaste, and without getting a festival pass (at \$150) there's no economical way to browse; at \$7 a shot it's risky to gamble on too many films just because of a catchy title and clever synopsis.

But, for anyone interested in exploring the last half of the SBIFF, here are a few suggestions to consider:

- A program of the works of *Santa Barbara Video Makers* costs a mere dollar and features the work of seven local video artists, including UCSB's Chris Ball, in what

could be one of the most progressive programs of the festival (4 p.m. today at the Santa Barbara Art Museum).

- *Delicatessen* is a French black comedy steeped in grotesque surrealism, whose arrival has been heralded for weeks by the funniest trailer ever to hit Santa Barbara screens (tonight at 8:30 at the Fiesta Five Theaters).

- There are two showings of *The Leader, His Driver and the Driver's Wife*, another darkly comic film, although this one is a documentary about a paramilitary white-supremacist (2 p.m. Friday at the Art Museum, 10:15 a.m. Sunday at the Fiesta).

- Bob Hoskins and Jeff Goldblum star in the British and French co-production, *The Favor, the Watch, and*

the Very Big Fish (1 p.m. Saturday at the Fiesta) and cinematographer extraordinaire Vilmos Zsigmond makes his directorial debut with *The Long Shadow* (12:30 p.m. Sunday at the Fiesta).

- At midnight on Saturday there is a screening of *Blobbermouth* (at the Fiesta), a print of *The Blob* that has been re-dubbed to humorous effect, a la *What's Up Tiger Lily?*

- *Proof* is an Australian drama about a blind man's obsession with photography that won Special Mention at Cannes (7 p.m. Saturday at the Fiesta).

- The festival closes with a screening of the Academy Award-winning *Mediterraneo* at 5:15 Sunday at the Fiesta.

Most students do not take advantage of this festival in our backyard, which is such a convenient way to sample contemporary alternative cinema. So make a point of catching something unusual this weekend because it'll be another year before the pickings around here will be so good.

For information about screenings, call the SBIFF at 689-INFO.

Festival Weekend Schedule

FRIDAY	SAT.
2 pm Art Museum Feature Documentary Discovery Short <i>The Leader, His Driver and the Driver's Wife</i> (England, 1990, 1:25, \$7)	5:00 pm Fiesta Canadian Cinema US Premiere <i>Love-Moi</i> (Canadian, 1991, 1:37, \$7)
4:30 pm Fiesta World Cinema West Coast Premiere <i>Escape from "Liberty" Cinema</i> (Poland, 1990, 1:40, \$7)	5:15 pm Fiesta Best of British <i>On The Wire</i> (England, 1990, 1:25, \$7)
6:30 pm Fiesta Cinema Francais <i>The Hairdresser's Husband</i> (France, 1990, 1:33, \$7)	7:00 pm Fiesta World Cinema Proof (Australia, 1991, 1:30, \$7)
7:00 pm Fiesta <i>An Evening With Amanda Donohue</i> <i>The Rainbow</i>	9:00 pm Fiesta US Independents World Premiere <i>Nervous Ticks</i> (USA, 1991, 1:33, \$7)
8:30 pm Fiesta Best of British <i>Enchanted April</i> (England, 1991, 1:41, \$7)	9:15 pm Fiesta US Independents <i>One False Move</i> (USA, 1991, 1:45, \$7)
9:45 pm Fiesta Canadian Cinema West Coast Premiere <i>Highway 61</i> (Canada, 1992, 1:42, \$7)	12:00 am Fiesta Midnight Madness <i>Blobbermouth</i> (USA, 1991, 1:26, \$7)
	SUNDAY
	10:15 am Fiesta <i>The Leader, His Driver and the Driver's Wife</i> Repeat from Friday
	10:15 am Fiesta Chinese Cinema <i>Budding Desire</i> (China, 1990, 1:50, \$7)
	10:30 am Fiesta Canadian Cinema <i>The Quarrel</i> (Canada, 1991, 1:28, \$7)
	10:45 am Fiesta Discovery Shorts (USA, 1991, 1:18, \$7)
	Meet me at The Dog Bar; <i>Rosemary; Memorial: Letters From American Soldiers</i>
	12:30 pm Fiesta World Cinema US Premiere <i>The Long Shadow</i> (Israel/Hungary, 1992, 1:30 \$7)
	3:00 pm Fiesta World Cinema <i>Herman</i> (Norway, 1991, 1:30, \$7)
	5:15 pm Fiesta Closing Festivities and Film <i>Mediterraneo - Academy Award Winner</i> (Italy, 1991, 1:45, \$10)
	SAT.
	11 am Art Museum Special Event \$20 <i>The Making and Marketing of Independent Films</i> Panel Discussion 1:00 pm Fiesta Best of British US Premiere <i>The Favour, The Watch, and The Very Big Fish</i> (England/France, 1991, 1:32, \$7)
	2:00 pm Art Museum Feature Documentary Discovery Short West Coast Premiere <i>The Famine Within</i> (Canada, 1990, 1:30, \$7)
	<i>Balloon Head</i> (USA, 1991, .01)
	2:15 pm Fiesta Chinese Cinema <i>Woman Demon Human</i> (China, 1988, 1:48, \$7)
	3:30 pm Fiesta Canadian Cinema US Premiere <i>Diplomatic Immunity</i> (Canada, 1991, 1:34, \$7)
	<i>Amnesty Trilogy</i> (USA, 1991, .03)

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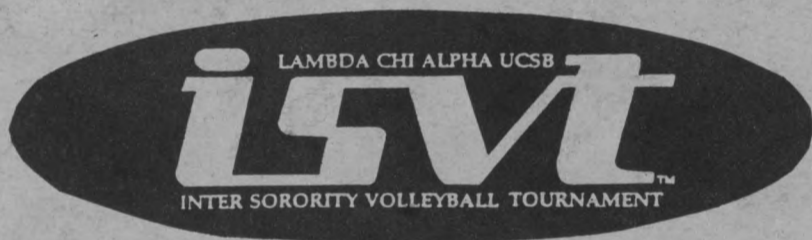
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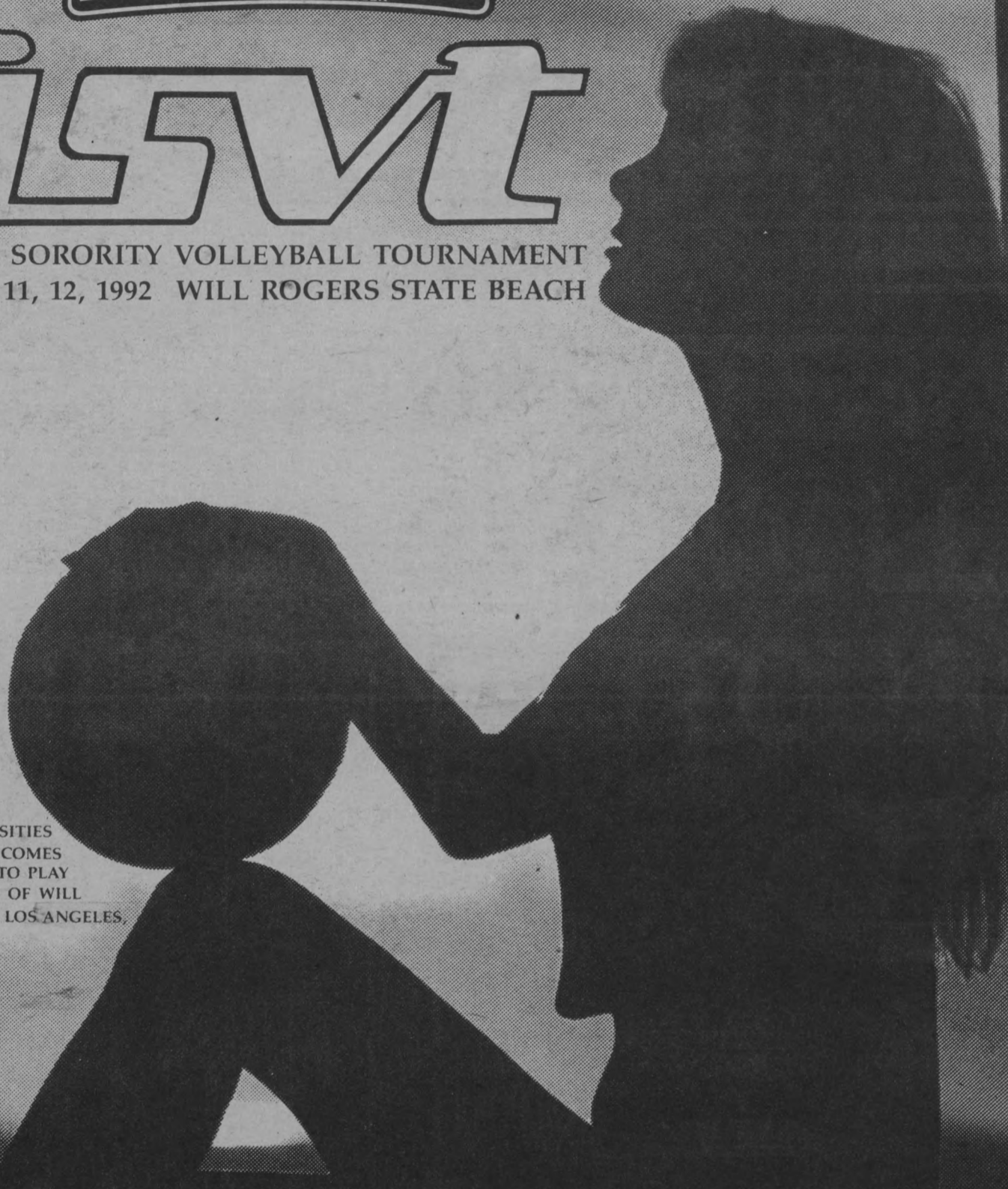
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From left: Devon Pierce and Matt Eddy in *Safari Holiday*, Michael J. Cox and Lisa Marja Alach in *Rushes*, and Chuck Butto in *An Urban Tragedy*

Some things don't have to be big to be a hell of a lot of fun.

The *International Festival of Short Films* (at the Victoria Street Theatre, Friday, April 3 through Monday, April 6) proves it.

The program, coinciding with the latter part of the Santa Barbara Film Festival, contains nine films in all, eight of them less than 12 minutes long. The entries represent work from the United States, Canada, Great Britain and New Zealand. The program includes four student films and an Academy Award nominee,

and its entries have garnered over 13 Festival Awards (including a Palm D'Or from Cannes) worldwide.

The Festival is compiled and distributed by Andalusian Pictures, a group formed by the union of two

producers of the infamous Festival of Animation and a young filmmaker with the idea of promoting live-action instead of animated films.

"There's been a tremendous amount of work and talent out there, but no con-

duit for getting the work to an audience to see the films," said Sean Reilly, one of the producers of the festival.

"Audiences are hungry for programs like this," Reilly added. "Since the early '80s and MTV, people have become accustomed to watching short works and are more receptive than they would have been 15 or 20 years ago."

The festival is the first program assembled by the group and is currently in the early stages of a nationwide tour. The films appearing in the program were culled from over 200 submissions and the works chosen highlight some of the aesthetic

potentials of the short film form.

The two strongest entries are the bar stories. *The Lounge Bar*, a New Zealand film written, directed, scored and starring Harry Sinclair and Don McGlashan, uses one location and three actors to provide an amazing and amusing case of the physical collision of past and present, narrated via song by a lounge singer with great sideburns.

Tom Goes to the Bar is a wonderful straight-faced look at the quirky regulars in Pete's Bar and Grill. It uses beautiful black-and-white photography by Yuri Neyman (*Liquid Sky*,

D.O.A.) to evoke a timelessness appropriate for the characters, psychic embodiments of barflies everywhere.

The short film format provides an opportunity for the kind of intense stylization that would drive some insane if done at feature length. Films such as *An Urban Tragedy* and *Rushes* exploit the artificial nature of the films by pushing elements to the extreme. They use wide-angle lenses, exaggerated acting, hyper-real set design, self-conscious camera work and break-neck pacing to provide a rich but exhausting viewing experience.

Other highlights include: a documentary about base jumpers (people who clandestinely parachute off tall buildings in the still hours of dawn), a man who finds happiness riding the elevator every morning, and a boy-and-an-older-woman-on-his-parents'-hotel-bed story.

The variety of subject matter and the brevity of each piece keeps things moving; there is rarely a dull moment, and when there is, it passes quickly. Audiences are bound to find plenty to like in the program.

With so few opportunities to see short works, this could be Santa Barbara's one and only chance to see these films. (Although Andalusian Pictures has its fingers crossed for a video deal).

Besides, for those who think they can do better, there will be application forms available at the door to submit films for the next show.

For more information on the Festival of Short Films, call the Victoria Street Theatre at 965-1886.

Short and Sweet

The Festival of Short Films Highlights Works That Stretch the Film Form - To Audiences' Delight

By Alex MacInnis

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Mystery Solved: Cheap Publicity Stunt

Storke Tower Was a Good Guess, But the Missing Man Was Here All Along

OK, so I was here the whole time, alright? The "Where's The Video Guy?" contest was all a cheap publicity stunt, like you didn't figure that out. It really didn't pan out like I expected. I mean, I was perfectly satisfied with the four entries, but everywhere I went, people kept saying, "I thought you were missing!" and "Oh! Oh! I found The Video Guy!" It got really old, really quick.

It wasn't nearly as fun as the "Win A Date With The Video Guy" contest a few years back, when every time I turned a corner, some nude woman would attack me. Too bad she graduated. Or my first contest, The "Meet The Video Guy" contest, where the Nexus misprinted it to be the "Eat The Video Guy" contest. That was pretty zany, except when I had to go to the hospital to get the rabies shot. Then there was "The Video Guy Tractor Pull," which was a ball. I don't know, this one just wasn't as fun. Anyway, the winner of the "Where's The

Video Guy?" contest is Nicholas Cohn who, in a very James Bond fashion, said I was in Storke Tower. That wasn't exactly right, but I did go up there one night and put empty beer cans between the bells so they went BING! BONG! BING! CRINK! BONKI! So you win, Nick.

In other news, I have chosen to review *Class of Nukem' High Part II: Subhumanoid Meltdown*.

It's about this junior college built underneath a nuclear power plant. One of the teachers is making clones to be slaves for the human race but it all starts to spiral out of control when the clones start to explode and a squirrel eats some nuclear waste and turns into a monster.

This film was made by Troma Films, the same people who made *Toxic Avenger*.



The problem with this new film, like the *Toxic Avenger* sequel, is that Troma has become too concerned with making money and appealing to many people. Because of this, the new films all just make an "R" rating, unlike the predecessors with their better "X" ratings. It really takes away from the quality of

the movie. For example, in the new film there is a scene where a young couple is making out and gets hit with a dose of radiation and they start to fester and ooze and eventually, they melt into each other. As enjoyable as this scene is, it would have been sooooo much better if Troma would have gone for the "X" rating, and had the couple be naked.

Well not naked, really. Troma never had completely naked people. Instead they

have on those Hollywood "Look, we're humping but not really" little black G-strings, which are alright by me.

One guy has a monologue where he actually manages to make bad jokes about dolphin meat, Nixon, fat people and Rollerblades — all in about three breaths.

There are a lot of pointless shots of semi-naked females with, and I quote, "melon-heavy breasts."

On *The Video Guy Beer-o-Meter*, I give this film a 7.5. It was OK but it just lacked direction.

This is The Video Guy saying, "I'm right here."

NEXT WEEK:
The Video Guy Tells More About His Alleged Disappearance.

FILM REVIEWS

Two Hustlers Who Can Play the Game

Jump's Good Shots Overcome Its Misses

White Men Can't Jump. Starring Wesley Snipes, Woody Harrelson, Rosie Perez, and Tyra Ferrell. Written and Directed by Ron Shelton.

Sidney Deane and Billy Hoyle base their hustles on teamwork. Hoyle provides the no-look passes and Deane responds with the slam dunks. As the central characters in *White Men Can't Jump* (at the Cinema Twin and Fiesta Five), the basketballers who make their living on the blacktops of Los Angeles must rely on their chemistry as much as they do on their jump shots.

It's fortunate, then, that they are in sync from their very first meeting at Venice Beach. They work together so well that they are able to conquer the city's toughest courts. And much like their on-screen alter-egos, Wesley Snipes and Woody Harrelson work together so well that their chemistry conquers the film's rough edges. It's a triumph in casting.

Nevermind that Harrelson's Hoyle

looks about as much like an inner-city ball-player as he does a streetwise hustler. That's the scam. Deane is the big talker, the man whose mouth comes up with "It's so hard being this good" as he dribbles past a defender. Hoyle is the L.A. counterpart to Harrelson's Woody Boyd on "Cheers." If you look closely, you can see the perennial glaze in the man's eyes.

Ron Shelton, who wrote and directed a sports-and-life movie for all time in *Bull Durham*, sets up the action well here, but the payoff is usually anti-climatic. With the exception of one surprise in the middle of the film, the fate of Shelton's protagonists are never in doubt. This is a serious flaw, as the success of films like *The Sting* hinge on the big hustle which provides the major twist and closes the action. Shelton lets his film simply run its course.

But Snipes and Harrelson keep things moving along nicely, complimented by a handful of exciting basketball sequences. The opener, in which Hoyle makes an im-



Woody Harrelson (with the ball) goes one-on-one with Wesley Snipes (without it) in Ron Shelton's *White Men Can't Jump*

pression on Deane and the Venice Beach regulars, is a filmmaker's clinic on how to edit a 20-minute scene so that the audience is not yearning for a change of scenery. Shelton clearly knows his techniques, shooting from all the angles so that each jumper appears more difficult than the last.

The film is not as funny as one would like, but that is not the fault of a dead script. Shelton has simply chosen to film a drama with bits of humor (most of which

were assembled for the film's trailer so that it would sell to every kind of audience). It's a wise decision, because straight-up sports comedies don't go far, with the best possibly being the hilarious-but-formulaic *Major League*. *White Men Can't Jump* tries to be more, and Snipes and Harrelson are there for the tip-ins even when Shelton's shots won't fall.

—Brian Banks

The Troubled World of Basic's Spider Women

Basic Instinct. Starring Michael Douglas, Sharon Stone, Jeanne Tripplehorn and George Dzundza. Music by Jerry Goldsmith. Edited by Frank J. Urioste. Produced by Alan Marshall. Screenplay by Joe Eszterhas. Directed by Paul Verhoeven.

Don't expect the CUNTS to sponsor *Basic Instinct* (currently at the Fairview and Granada) when it makes its run on campus in a few months. The new Paul Verhoeven vehicle would like us to believe that all women are inherently evil: slimy, slithering creatures put upon this earth to drive man to find refuge only in booze, drugs and an occasional act of illicit sex. They are spider women consuming psychology and communications to oil their machine that thrives on hatred and domination. And maybe if you're lucky, they'll tie you up with a Hermes silk scarf and treat you to 30-odd puncture wounds with an ice pick.

Michael Douglas portrays Detective Nick Curran, yet another world-wary, trigger-happy, on-the-edge, alco-

holic, ex-drug addict, sex-crazed do-gooder. Curran and his slovenly partner are assigned to a nasty case that involves the brutal murder of an ex-rock star. Their prime suspect is Sharon Stone's Catherine Tramell — a bold and alluring fiction writer who utilizes her goddess-like features and equally qualified intellect to manipulate people.

Verhoeven and writer Joe Eszterhas seem far more concerned with pushing the audience's every button through nerve-racking twists and turns, rather than advancing political correctness in cinema. *Basic Instinct* plays itself as a souped-up psychosexual tech-noir fantasy and nightmare. The three females who enter Nick Curran's troubled world of self-control and addiction appear to be every man's sexual fantasy, yet they all display nightmarish malicious intentions.

The infamous sex scenes never quite live up to the emotional foreplay that precedes them. Trimmed to receive the coveted and financially sound R rating, these

scenes feature much naked skin, yet little naked passion. Curran is filled with so much tension and hostility that he would be spent in seconds rather than lasting the four minutes of the film's central sexual montage.

The film is at its best when concentrating on the psychological games between the cunning Catherine and the "all too willing to be tied up and toyed with" Curran. Particularly witty and steamy is a scene in which Catherine is questioned by male police officers. She gets the best of her inquisitors with the aid of her bold defiance, witty barbs and fondness for not wearing panties.

This scene is hysterical and shocking as Verhoeven and cinematographer Jan de Bont slyly capture the expressions of those in the room with rapid zooms and sweaty facial close-ups. Stone illustrates with perfection the cold and calculated brilliance of Catherine as this scene sets the stage for her flamboyant actions to follow.

—Terrence G. Meyers

Woody Allen's Latest Gets Lost in Its Shadows

Shadows and Fog. Starring Woody Allen, Mia Farrow, John Malkovich, Kathy Bates, John Cusak, Jodie Foster, Lily Tomlin, and Donald Pleasence. Edited by Susan E. Morse. Produced by Robert Greenhut. Written and Directed by Woody Allen.

The demise of Woody Allen has been greatly exaggerated. Yes, the filmmaker's latest attempt at Famous Actors Answer Life's Questions, this time called *Shadows and Fog* (at the Riviera Theatre), is one of his slightest comedies. There's hardly anything funny here, and the philosophical moralizing which makes much of Allen's work stand out seems extraneous.

But while Woody Allen the screenwriter clearly runs into a brick wall, Woody Allen the director presents one of his finest visions. *Shadows and Fog* sinks as a film on its own,

but shines as simply another piece of Allen's 21-film body of work. Allen has so much freedom as a filmmaker that he can afford to devote an entire film to simply looking good.

This time, Allen chooses to emphasize art direction over plot. Character development and dramatic structure also get lost in the shuffle of beautiful black-and-white images which reflect Allen's admiration for German Expressionism. The film is a wonder to see, as Allen makes smoke, haze, and yes, shadows and fog, as much a character as the one played by Mia Farrow.

Yes, Farrow is again cast in an Allen film. This woman is a terrific actress (*Hannah and Her Sisters* and *Alice* offer proof), but will somebody else please give her a job? Allen playing the foolish *schmitel* in every film is hilarious; Farrow playing the frustrated wife every outing is constricting.

In *Shadows and Fog* Farrow is the unhappy sword swallower who can't get her clown boyfriend to commit. The circus is in town, allowing for lots of cameos by people like Madonna and Kenneth Mars. There's also a killer on the loose, so the vigilante group offers appearances by Fred Gwynne, Kate Nelligan and others.

Jodie Foster, Lily Tomlin and John Cusak also have small roles, generating lots of "Look, it's Jodie Foster!" cries from the audience. But the real star of this film is the mind of Allen which pays homage to a bygone era. After all, with 86 minutes of contrived sequences and strained dialogue, there's not much else to admire.

—Brian Banks

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