

Something Ghoulish

Don't sit at home on Halloween night. Sure, some folks think it's a devil's day, but live a little devilish for a night and attend one of the plethora of Halloween parties around town. Arbor Brewing (7 p.m.) and the Heidelberg (10 p.m.) will both host live bands, while the Power Center hosts the Michigan Pops Orchestra beginning at 5:30 p.m. Admission costs vary.

The Michigan Daily
ARTS

Monday in Daily Arts:

Don't miss a review of the Insane Clown Posse show in Monday's Daily Arts.

Friday
October 30, 1998 **5**

**Legends
thrill
Palace**

Will Weissert
Weekend, etc. Editor

Rock 'n' roll legends with common folk roots, Bob Dylan and Joni Mitchell are a pair music anthologies expect to be friends.

But all common-thread and musical-influence innuendo aside, it's refreshing to know they actually do seem to like each other.

"Bobby wrote this verse," Mitchell cooed halfway through her opening number "Tear Down Paradise and Put Up a Parking Lot." And there he was, Bob Dylan — just standing and smiling. The always rebellious, often-sneering, formally hard-driving and hard-dragging Dylan just standing there and looking thrilled about asking Mitchell and the then-sleepy Palace crowd why anyone in the world would want to pave over eternal happiness.

Dylan's pleasure was already there, his amazing energetic display would come later.

With Mitchell's mellow and emotional mix of old and new complete, Dylan returned to the stage looking just as content but this time intent on having a good time.

The songs were virtually the same as in shows past, although the ever-live "Silvio" was nowhere to be found. As always, Dylan did an acoustic, extended-length "Tangled Up in Blue," and ended with "Highway 61." Even songs he's done a million times, however, sounded new and fresh. His harmonica, noticeably absent in recent years, was heard again and again as a dancing Dylan literally wailed on it with all his might. At one point in the melee the lights on stage dimmed to make Dylan's dancing body a shadow puppet against the Palace's unfriendly interior. At another, intense feedback from his guitar made the whole building shake and sent fans lunging enough to be his children into delirium.

Maybe it's that he's just happy to be touring with true friend Mitchell. Maybe he's thrilled the nation liked "Time Out of Mind" so much, but Dylan seems to have remembered why he's been on the road for 30 years. His delight never wavered through his set and a six-song encore. He thanked everyone, told jokes and proved again that his live career will go on until he's ready to end it.

Off-stage love sends 'Letters' message

Jenni Glenn
Daily Arts Writer

Basement Arts presents its full-length season premiere in "Love Letters" this weekend.

The presentation is unique in that the actors are linked to the characters in a surprising way.

"Love Letters" tells the classic tale of the relationship between Andy Ladd (Ryan Boda) and Melissa Gardner (Hannah Ingram) through their written correspondence. The letters follow the relationship between the characters as they become adults.

"Basically, the show comments on communication," director and actor Boda, a junior in the musical theatre department, said.

"I'm a big fan of letter writing,

especially longhand, (because of the emotions revealed)."

The avant garde presentation of the story emulates the way emotions are revealed in personal letters. Traditionally, this play is performed with the actors reading from their scripts without a set, lights or music.

Boda changed some of this format while still keeping the presentation simple.

"I'm adding in music and lighting

to help get subtext out and put in a little bit of twist on (the story)," he said.

Honesty in the writing drew Boda to the story, to which he feels many people can relate. "It's a beautiful story, but it's so beautiful because it's so true," Boda said.

Boda, who plays Andy in addition to directing the show, and Hannah Ingram, in the role of Melissa, date one another off-stage as well. This adds another dimension to the play's love story.

Boda said the actors have a bond similar to the one the characters have in the story. "I think it's interesting that these two lovers are played by two people who are lovers in real life," Boda said.

After he first read the script, Boda

said he fell in love with both of the characters. He enjoyed the play so much that he couldn't imagine anyone else directing it or playing Andy when he thought of bringing the production to Basement Arts.

"I've never directed anything like this before," Boda said. "It's like I'm playing God and I want control of all the aspects, how it's done and what happens."

Boda wants the audience to leave the theatre with an appreciation for the simplicity of "Love Letters." "I'm not trying to present this really lofty commentary on life and that kind of stuff," he said. "It's just a beautiful story, that's what it is."

Performances of "Love Letter" are tonight at 7 and 11 p.m. and tomorrow at 4 and 7 p.m.

'THE BIG CHILL' ANNIVERSARY

By Matthew Barrett
Daily Arts Writer

Whether it's through the playing of "You Can't Always Get What You Want" at a funeral, dancing while doing the dishes or the notion that rationalizations are more important than sex, writer/director Lawrence Kasdan touched something in audiences with "The Big Chill." Kasdan, a University alumnus who attended the school from 1966 through 1971, made the main characters in the film graduates of his alma mater.

The director's experiences at the University were "the unstated back story of the movie. It was about the people I knew and the experiences we had. It was in the background of the characters."

"They're all based on people I knew. They're based on me and Barbara Benedek who wrote it with me and went to N.Y.U., and everyone of them is a composite of people we knew."

"The Big Chill" centers on seven college friends who reunite for the funeral of a former house mate, and follows them as they reminisce, fire up old flames and score some new sneakers. Now, 15 years after its debut in theaters, the movie is being re-released for a whole new generation to enjoy on the big screen. And to the chagrin of some of the movie's fans, no new footage will be added.

The main reason for the attention given to the cut footage is that a then-unknown Kevin Costner played Alex, the deceased character. Costner, whose face is never seen, only appears in the film's beginning when his body is prepared for his funeral. Scenes of flashbacks involving Alex were shot, but none of them made the film's final cut.



FILE PHOTO

Lawrence Kasdan smiles during at 1983 visit to the University. The University alumnus wrote and directed the '80s classic "The Big Chill."

Kasdan warmed audiences against holding their breath waiting to see more of the Costner scenes. The director didn't add the footage because, "It didn't work. The movie stands up very well and I believe in it, and I don't think we should change it."

One of the most distinctive features about the movie that carries it so well is the role of the music. "The music was always intended to be important. I asked my wife to come up with tapes of music that she and I had liked when we were at Michigan and that had been important to us," Kasdan said. He then listened to these tapes while writing the movie's script and ended up including some of the songs that struck him while he was working on certain scenes.

The film's cast rehearsed for four weeks before shooting on the movie started, something Kasdan deemed "very unusual for a movie." The last two weeks of rehearsal were spent in South Carolina, where the film was shot, and the actors did a variety of acting exercises to get ready for their roles. This included preparing an entire meal in character, and according to Kasdan, the actors "loved it. They loved having the time and opportunity to work something through like that."

Along with "The Big Chill," Kasdan has been involved in writing a number of high profile projects including installments in the "Star Wars" and "Indiana Jones" trilogies. Early in his career, he sold a screenplay called "Continental Divide" to Steven Spielberg (it

was eventually made into a movie starring John Belushi). Spielberg then offered Kasdan the opportunity to write "Raiders of the Lost Ark," an offer that the writer wisely accepted. Upon its completion, Kasdan took the script to George Lucas who was involved with the creative development of the film. (Indiana Jones was named after Lucas' dog.)

Lucas then suggested that Kasdan work on the script for "The Empire Strikes Back" because the film's original writer, Leigh Brackett, had passed away. The second installment of the "Star Wars" series ended up being the first screenplay of Kasdan's to make it to the big screen. Not a bad start.

After the success of "Empire," Kasdan was again called upon by Lucas, this time to write "Return of the Jedi." Although Lucas contacted him about working on the upcoming prequels to the "Star Wars" series, Kasdan declined. He also added that he would not be involved with the rumored fourth "Indiana Jones" movie.

Kasdan wrote and directed his latest project, "Mumford" which he describes as a story "about a psychologist who comes to a small town and becomes involved with the people there." The movie, slated for a spring 1999 release, stars Loren Dean ("Apollo 13"), Jason Lee, Ted Danson and Alfre Woodard. Kasdan also produced the upcoming "Home Fries," a love story with Drew Barrymore that is due out sometime this November.

Kasdan remembers his University experience as some of the best times of his life. "My college experience was great at Michigan. I had a great time, it was a great time to be at Michigan, 1966 through 1971. There was so much happening at that time. The whole culture of that place was going through a giant transformation along with the rest of the society, and Michigan was right on the cutting edge."

And his advice for aspiring moviemakers: "It's really hard to get in because it's the greatest work there is. The only thing to do is be relentlessly persistent."

PREVIEW
The Big Chill
Written and directed by Lawrence Kasdan
Friday at 7 p.m.

REVIEW
Bob Dylan and Joni Mitchell
The Palace
Oct. 28, 1998



Courtesy of 20th Century-Fox

Susan Sarandon and Barry Bostwick do the time warp, again.

Classic films spook fans at State

By Matthew Barrett and Ed Sholinsky
Daily Arts Writers

"Do you like scary movies?" If so you're in luck because the State Theater is showing "Scream" and "The Rocky Horror Picture Show" this weekend to celebrate Halloween.

Kevin Williamson revitalized teen-slasher films with his script for the uber-cool "Scream." The film pokes fun at the stereotypes of horror films and the people who watch them, and in effect created a whole new audience to make fun of.

"Scream" grabs audiences by the heart with its nerve jangling opening sequence involving Drew Barrymore and a pesky caller. Fans have never seen the inner-beauty of Barrymore quite like they do here.

The psycho killer continues to torment the cool crowd at a California high school. Neve Campbell, Skeet Ulrich, Rose McGowan and Matthew Lillard play lead characters in this brat

pack of horror-loving teens. Williamson and director Wes Craven think up quite a few spectacular ways to kill off characters and maintain a suspense uncommon for most horror films.

One unfortunate side effect of "Scream" was that it inspired a variety of tripe that was similar to the films that the movie mocked. Flicks such as "I Know What You Did Last Summer," "Urban Legend" and even the quickly released "Scream 2" were unable to capture the horror of "Scream." Also included in this film, for your safety, is a useful guide on why using the pet exit on garage doors is not recommended.

Playing opposite "Scream" is the much

beloved cult phenomenon "The Rocky Horror Picture Show." While not as scary as "Scream," the camp appeal (see Tim Curry in drag!) is second to none.

Although she didn't win her Oscar for it — Academy politics, you know — Susan Sarandon masters the role of the underwear-clad Janet Weiss. This musical comedy rip off of "Frankenstein" is charged with gothic horror and homoeroticism, making it ripe for its cult following. One of the film's most memorable scenes involves a meat loaf dinner — we're not talking about the kind mom used to make.

As a possible precursor to "Titanic," Tim Curry floats to the end of the film on a flotation device from the ill-fated ship.

So Goths and other fans of the horror genre have two terrific reasons to leave their homes this weekend. Thanks to the Halloween double bill at the State, you can avoid any predictions of murder and mayhem from major talk show psychics.

PREVIEW
Halloween fun
'Scream' and 'The Rocky Horror Picture Show.'
Tomorrow night

PREVIEW
Love Letters
Arena Theater
Tonight and Tomorrow

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