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# PULSE *Excite*

**On Tuesday**  
Fashion flash:  
What's in store  
for summer?

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## Sequels to invade summer cinema

With the release of "The Matrix Reloaded" heralding the approaching summer film season, we say good-bye to quiet, introspective indie films and say hello to big, bloated films with super-heroes, explosions and car chases. High-concept heaven, here we come. I hope you're all ready for the "Charlie's Angels" sequel, "The Fast and the Furious" sequel and the "Lara Croft: Tomb Raider" sequel. Hooray for Hollywood, and long may it keep up this standard of originality, but I think I'll be looking for little more variety in my cinema this summer.

June brings us at least one creepy little number. First is "28 Days Later," directed by Danny Boyle. It's about a virus that wipes out London and turns all but a few survivors

into flesh-eating zombies. Thank you lord, a decent looking zombie film has arrived! This got raves at the Sundance Film Festival, and is being compared (tentatively) to the original "Night of the Living Dead." Before I start singing Boyle's name from the rooftops for this blessing, let's move on to July.

Aside from bringing us no less than five big name sequels (including the much anticipated "The Terminator" sequel), July also contains most of the blockbuster films actually worth seeing. The one I'll be camping out for is "League of Extraordinary Gentlemen," which, apart from having the most droll title imaginable, is also an impossibly cool concept. Based on the comic book series created by Alan Moore, the story is about a group of characters from Victorian-era literature who are brought together as a super-hero team. Dr. Jekyll, The Invisible Man and Captain Nemo all make appearances. This is the kind of film bibliophiles dream about at night.

On a smaller scale, Alex Proyas' "Garage Days" also opens in July. The man who directed "The Crow" and "Dark City" will bring us a film about an Australian punk band trying to make it to the big time. What the hell? It certainly sounds more interesting than "Bad Boys II," that's for sure.

August is Hollywood's month for last-ditch efforts, and with a few exceptions, it is full of films that



**Ryan Nyburg**  
Budget rack

## Folly of 'Fools'

The University's 1000th play, 'This Ship of Fools,' focuses on the folly of human nature and is an original script formed by University students

**Jacquelyn Lewis**  
Pulse Editor

University theater has come a long way, baby. Dramatic entertainment was discouraged and even shunned in the early days on campus, according to the theater department. In fact, when a group of students asked for permission to produce plays, their request was answered with immediate rejection. Faculty meeting notes from a May 9, 1882, document state that "...Our past experience does not prove that busy, hardworking students make good play actors."

But times have changed. These days, "busy, hardworking students" devote much of their efforts to producing dramatic works. The University Theatre will mark its 1,000th campus production with "This Ship of Fools," beginning May 30.

Theatre arts Assistant Professor and "This Ship of Fools" Director John Schmor said the first glimmers of this production appeared in a devising class he taught during winter term. The script was created from scratch by Schmor and his students, and the actors based their ideas on the popular Sebastian Brant social commentary book, "The Ship of Fools," published in 1494.

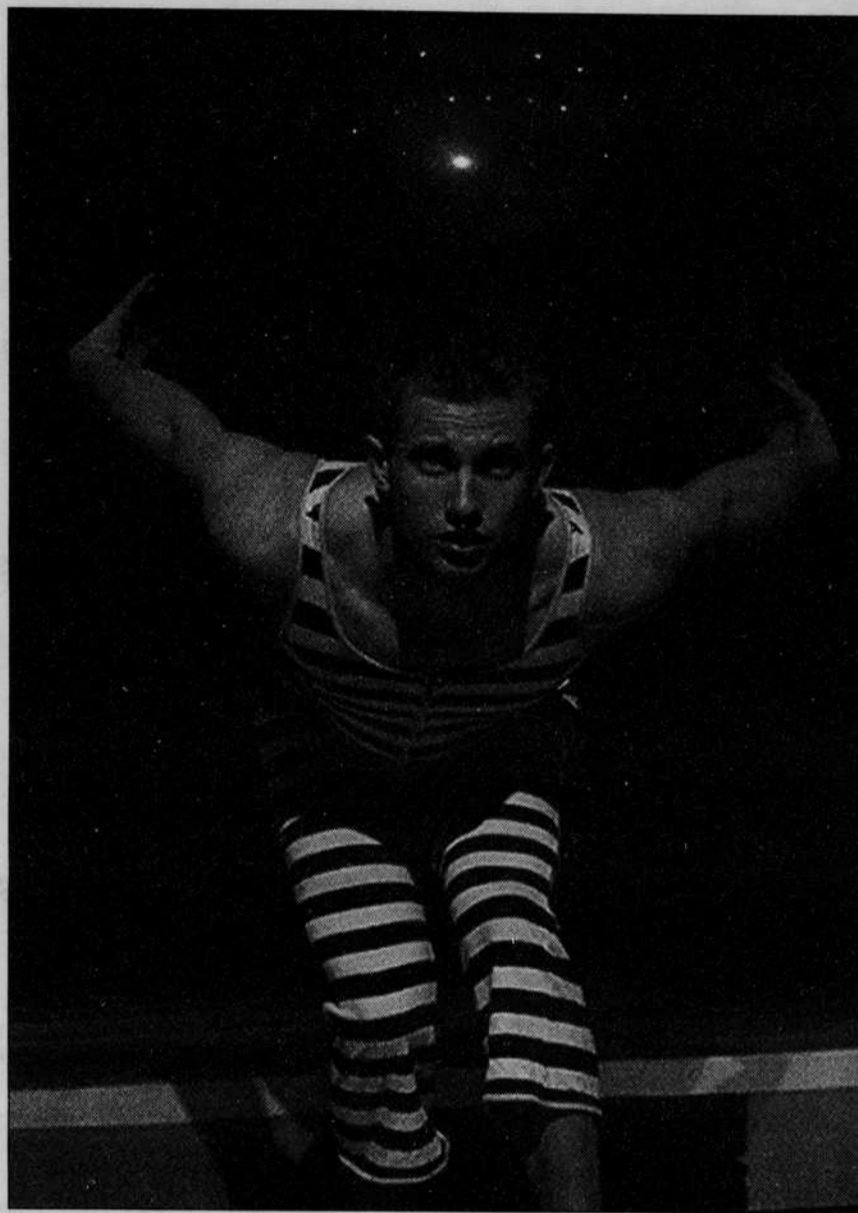
"I literally went through 14 different possible classics for this project — each of them interesting, but for one reason or another not quite what I thought the students could play with," Schmor said. "I knew I wanted to do something fanciful, colorful, strange."

"The Ship of Fools," originally written in German, was translated into several European languages shortly after its original publication, and the theme centers on the folly of human nature, complete with rhyming couplets bemoaning everything from gluttony to foolish students. Brant's book emerged after Christopher Columbus' famous voyage — just as humanity was entering the dawn of the "new world." Schmor and the actors said the script reflects this strange era but is also appropriate for the present, given that today's society is also on the edge of change. The play also involves video imagery, symbolizing a transition from old burlesque-style theater to a more contemporary form.

"(The play) is like a bizarre, surreal vaudeville with a twist, because we built it ourselves," sophomore theatre arts major Bethany Mason said.

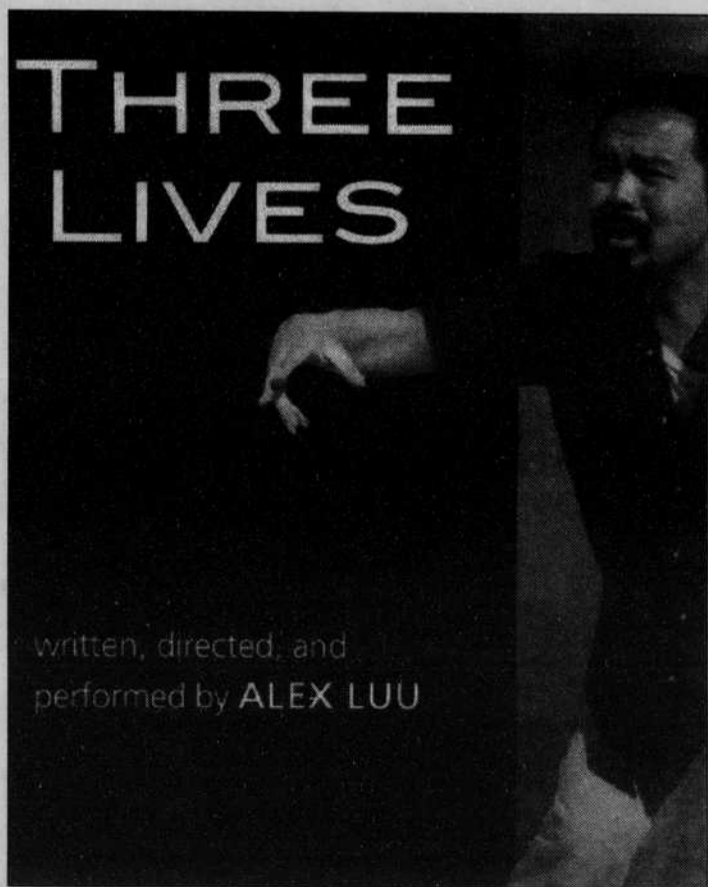
Senior theatre arts major Ian Hanley, who has performed in countless campus productions, agreed. He said

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Courtesy

"This Ship of Fools" presents several shorts in vaudeville form. Daniel Cotton portrays the character of Atlas, struggling to hold up the Earth.



THREE LIVES  
written, directed, and  
performed by ALEX LUU

Courtesy

Alex Luu brings his one-man show to the University with a performance tonight in the EMU Fir Room.

## Luu's 'Three Lives' tells Asian American family experience

Actor Alex Luu's one-man show deals with such topics as the conflict between Asian culture and American individualism

**Jacquelyn Lewis**  
Pulse Editor

Los Angeles-based actor Alex Luu said he believes telling our individual stories is one of the most important aspects of humanity — and his actions reflect this conviction. Luu, editor of the Asian American pop-culture magazine *Yolk*, has led three "My Own Story" workshops on campus, where students from diverse cultural backgrounds come together to share their experiences. And tonight he will present his one-man show, dedicated to the same purpose, entitled "Three Lives."

Luu, who wrote the entire script, said it centers on himself and male family members (Luu's grandfather, father and cousin) who impacted his life.

"It's a mosaic of my family," he said. "It is these four characters, and you see

the different effects and impacts in America, achieving what I call the American dream/American nightmare."

The performance is an epic detailing Luu and his family's journey and experiences as Asian Americans. It deals with such topics as assimilation, racism and the conflict between traditional Asian culture and American individualism.

"It is about how we basically had to be uprooted and were refugees from Saigon," Luu said.

However, he added that despite serious undertones, "Three Lives" is "physical, hilarious, over-the-top, poignant and heart-rending."

Luu wrote the script in late 1996 and began performing it in 1997. Since then, he has performed the show in several states across the country, including New York. He said one of his goals is to perform "Three Lives" in every state.

Luu said people from all cultures and backgrounds can relate to the script's

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