

Cartoonist nabs play lead

He sits back and smiles. His sharply sculptured face, angular jaw, and rising eyebrows are almost world renowned. He is known as a lady killer. Jack Nicholson is one of the richest actors in Hollywood and yet, he will never in his life look or talk like Dana Haynes, one of the leads in the drama department's upcoming theatrical event, *The Glass Menagerie*.

Haynes, a 20-year old former resident of the great state of Idaho, never really plans to be like Jack. "I really don't want to go to New York or Los Angeles. There, theatre is a business, in Oregon, it is more enjoyable because it is less of a business. That is an explanation of his moving up here. "I moved up here because of the community theatres," Haynes said.

Three years before he got the part of Tom here at the College, he got his first part in those 'little plays' that no one has ever heard of he explained. Haynes attained his part at the Boise Little Theatre in (where

else) Boise, Idaho. "It was a cute play. Like all of Jean Kerr's plays."

Haynes didn't do too bad in the show, he found himself a woman. As a matter of fact, he is marrying her. "Her name's Peggy and the ceremony is June 20, 1981," he said. She was the director of his first show (*Finishing Touches*).

The man who plays the part of Tom in *The Glass Menagerie* enjoys the theatre, but that is not his hopes and dreams of earning the big bucks. "My big goal in life is to sketch a syndicated comic strip." He has drawn comics for *The Print* before (October 15, 1980) and will probably do so again.

Haynes really likes the play that the department is performing. He likes *The Glass Menagerie* so well, that he gave up a part in Lake Oswego Community Theatre's new production *Amphytrion 38*, directed by Richard Hurst. "It was the only comic part in the play, and was tough to give up," Haynes said. "When I heard that there were try-outs

for *The Glass Menagerie*, I just had to try-out." He has never had a lead part in his three years of drama. "I love the part of Tom. It's really terrific."

Haynes, glasses and all, will be on the stage Dec. 4, 5, 6, and 7. The two other leads will be onstage (in *The Print*) next week.



Staff photo by Duffy Coffman

Dana Haynes

"Stardust Memories" memorable

How does one approach Woody Allen? With caution most recently. Starting out as a writer for comedians in the late '50's and '60's, he slowly came into the comic limelight with his night club performances and his two Broadway plays "Don't Drink the Water" and "Play It Again, Sam" (the latter starring himself).

Allen then turned his attention to films. His first as a writer-director was "Take the Money and Run" (funny). Then came "Bananas" (I think his funniest), "Everything You Always Wanted to Know About Sex", "Sleeper" (a modern classic), "Love and Death", "Annie Hall" (his best movie), "Interiors" (An excellent drama-despite flaws), and "Manhattan".

That's an impressive list of comedies (save "Interiors"). In that list, we have seen a growth in Allen as a personal filmmaker. He has turned from slapstick ("Take the Money and Run", and "Bananas") to comedies of morals

and manners. This has both its good sides and bad sides. Its bad sides are that less people enjoy the work because it takes more knowledge to enjoy, and because it is more personal, it might turn into selfpity or worse yet, feelings of self omnipotence.

The good is that because it is more personal, more truth can be found. The personal film can be just as funny as the general comedies. It just takes more knowledge of the territory

If anything, Woody Allen's comedies took this turn after "Love and Death". Here is where the comedies take off. They reflect on us all. It shows us our emotional quirks and the inability to enjoy life-or enjoy life in the wrong way. His comedies now have a driving force they did not have prior to "Love and Death". They offer the viewer more than just laughs, but something to think about as well.

"Annie Hall" was nearly perfect at this. "Manhattan" was more of a search for laughs

Now we come to his latest film, "Stardust Memories". It is one of his most personal film ventures. It's also one of his funniest and most dangerous ones as well. "Stardust Memories" is a kaleidoscope view into Allen's life as a filmmaker and artist (there is a difference, you know).

Allen plays Sandy Bates, a successful film comedian who decides that he doesn't want to be funny anymore. The first thing the audience sees is a clip from his first serious movie. Bates is aboard a train filled with unsociable and unfriendly faces on its way to hell in the form of a garbage dump. Looking outside, he sees a train with very sociable and beautiful people on their way to heaven. Allen's train starts moving and Bates frantically attempts to get off the train and get to the other one. Suddenly, the reel ends and out come film critics (Lorraine Newman included) ripping the film clip.

It is a brilliant and very original opening, and sets the tone for the entire movie. Allen takes shots at himself for attempting ridiculously funny attempts at "serious" filmmaking.

Trying to describe the plot from here on in would be pointless. The film flows freely from dreams, to actual events, to scenes in his movie. A weekend is spent at a Bates film festival, and a day at a UFO conference. In these two scenes (as well as everywhere else) Allen asks the same question. "What is my purpose as an artist?"

Bates also keeps running into his fans. All want autographs, most have ridiculous ideas for movies. Some want sex. One night, Bates comes home to discover a woman in his bed. "My husband and I would be honored if you made it with me. He's downstairs right now." She then offers him a brownie with a little hash on the side. "I didn't know how much you wanted," she said.

"Stardust Memories" flew off in 10 different directions all at once, yet it is kept together by the ingenuity of its writer-star-director, Woody Allen. One moment could

be a scene from his movie (*Serious remember*), and the next moment, who knows? It's exhilarating filmmaking where, if made by a lesser filmmaker would be a mess.

Yet, it has problems. Almost every character is either stupid or ugly. It is a complete about face from "Manhattan". Allen needed to realize that Sandy Bates, like it or not, is a member of the same race as those ugly and stupid fans, critics, producers, and the rest. It's not that he needs to lower himself to fit in with the rest of the world, but raise himself to their standards. Bates hates (sorry) himself, and he wants everyone else to hate him as well. That is where self-pity slips in.

Fortunately, the brilliant outweighs the banal. There are very excellent moments in the movie. The best is the scene in which Charlotte Rampling is sitting in front of the camera talking to Bates (off screen). She asks a simple question: "Are you seeing anyone?" Allen takes up to 27 takes. It shows her emotional breakdowns. Excellent. Earlier in the film, Allen has a close encounter with some aliens. The closing scene has a very nice touch to it.

A touch that Allen and other American social commentators in the film industry (most noticeably Paul Mazursky) are now using is a European one. Closeups and crisp editing. The reason is quite clear. The American comedies of this year have lacked any style or energy. "Stardust Memories" has both. It is also the first comedy this year that I have wanted to see again. This is not a typical of Woody Allen's movies. The more I see Allen's later comedies (after "Love and Death") the more I get out of them.

If "Stardust Memories" is confusing after the first view, a second viewing is recommended. If it was coherent on the first view, see it again. A comedy this fresh and funny should not go unnoticed. If you need to find me in the next two weeks, check the Bagdad theatre. I'll be there watching

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