



Dylan Keim (left) and Aaron Sullivan at work on *Tectonic Jelly*

Enter the Jelly

Local low-budget trailer takes hoax online

Very likely not coming any time soon, if ever, to a theater near you is a locally produced work-in-progress of guerilla moviemaking that might just qualify as the biggest farce and most extravagantly produced anti-event since Geraldo Rivera cracked open Al Capone's vault to a big fart of dust.

Tectonic Jelly's initial installment, now available online, is a singularly odd cinematic venture: a two-minute movie trailer for an unfinished 15-minute short film that, in turn, is nothing but the bombastic menu screen for a live concert DVD that proves more low-budget and artistically flawed than the trailer promoting it.

This is one of those things so borderline stupid it's sort of brilliant, a bit of subversive nonsense that, like bad sex or bunk weed, is all promise and no payoff — which, of course, is exactly the point. Means and ends meet in one big hoax, though the spirit of this ongoing project is teasing and rambunctious instead of cynical and mean.

Tectonic Jelly, the concept, is the brainchild of Eugene graphic artist Aaron Sullivan, whose work is regularly featured in galleries around town. *Tectonic Jelly*, the movie, is a collaborative effort between Sullivan and budding auteur Dylan Keim. A local dishwasher who reads Nietzsche in his spare time, Keim is that rare breed of creative slacker, the guy who actually, eventually, follows through on his off-kilter ideas.

Keim, a chronic project hound, directed the new trailer — officially titled *Aaron Sullivan's Tectonic Jelly* — posted just last week on the internet. It's a difficult film to categorize, much less explain, though I can say it features a queuing, post-apocalyptic epic hero (Sullivan) who wages a grisly Mesozoic battle with a hypertrophied iguana

that looks like something out of *Land of the Lost*.

"I think it looks good," Keim says of the *Tectonic* trailer, which was shot at locations around town (including my backyard) this past summer using a digital camera and then edited on a laptop with new-fangled software. "That was part of the plan, too," Keim continues, pointing out "the joke of having this high-production DVD menu for a video that's more amateur-looking and sounding. I'm inspired by the accessibility of the tools. It's a great medium and a terrific way to punish yourself."

Keim says he found the filmmaking process to be somewhat Promethean. "On the one hand, godly transcendence," he jokes. "On the other, brutal and regular mutilation."

As for the practical side of making movies from scratch, Keim says "the setbacks to doing something this grassroots" — lack of funds, experience, equipment, "you name it" — are balanced out by complete artistic control. "We didn't have to answer to anybody," he explains. "We had total freedom and final cut. That was the trade."

So what, exactly, is the deal with *Tectonic Jelly*? Originally, Keim explains, it was a term Sullivan used for his various art projects, and since Sullivan is the lead actor, the title just made sense. "Sully loves fame and I hate it," he says.

"It's tough," Keim says, "because in a way, the whole thing is sort of an inside joke that takes a whole spiel to set up. So it might be easier to just say: 'Fuck you, it's an art movie.'"

"Huge farce is probably the best way to describe it," he adds. **EW**

Tectonic Jelly, the trailer, can be viewed at tectonicjelly.com

Sunset Boulevard

The first time I saw it, I tuned into the middle, on late night TV. A scene at the derelict mansion, Norma with her stilted grandiose expressions, the melancholy, ominous butler and William Holden, the straight man. It was surreal, came off like *Abbot and Costello Meet Dracula*, without Abbot and Costello. I was hooked. I got the title, turned it off and rented it the next day.

Sunset Boulevard was conceived as a comedy and mutated into a noir narrated by a dead man. The hero is down-and-out, on the run from repo men, not above conning a rich old lady. The victim is cannily manipulative and not shy about using her

money as a bludgeon when subtler means fail her. She's sustained, like *Gatsby*, by the strength of her illusions. The butler's fate is already played out, as haunting as anything you'll see on film.

It's a gritty noir of petty deceptions, including self-deception, a lacerating satire of Hollywood culture, a meditation on celebrity and fickle fame, a masterpiece by Billy Wilder, who was there when the pictures got small.

— Jamie Hosler

Jamie Hosler is co-owner of the Bijou Art Cinemas, which screens *Sunset Boulevard* March 8-15 as part of UO's Cinema Studies program; times at bijou-cinemas.com or 686-2458, free with UO student ID.

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