

SOCIAL INTERCOURSE

Alberta Student Film Festival 2008
The U of A Creative Filmmaking Society
 Runs 28-29 March
 Metro Cinema

For all those burgeoning directors and amateur film lovers out there, the U of A Society for Creative Filmmaking is holding a film festival celebrating student film productions. Marvel as you watch the future Steven Spielbergs and Francis Ford Coppolas display their future works of art. Or, for the less dramatically inclined student directors, watch as the next Michael Bays unveil their grand-scale visions of gigantic, shape-shifting CGI robots and painfully shallow *Pearl Harbor* debacles. Similarly, the next Brett Rattner may display their unprecedented accomplishment: a series of cloying multicultural buddy-cop films. Indeed, the future of both good and bad directing could be witnessed at this show.

Los Lobos
 With James Hunter
 Friday, 28 March at 8pm
 Jubilee Auditorium

Throughout their three-decade career, Los Lobos has helped form the foundation of both American-based Latino/Chicano rock and the woeful career of noted B-actor Lou Diamond Phillips. After scoring a number-one hit in 1987 with a cover of "La Bamba" for the movie of the same name—starring the spunky up-and-comer as iconic Latino rocker Ritchie Valens—their career paths diverged, as Los Lobos went on to win a Grammy for their cover as well as a Grammy for Best Song in 1988, while Phillips went on to star in postmodern character studies such as *Bats* and *Route 666*.

The group's most recent album is 2006's *The Town and The City*, possibly after the book of the same name by noted iconoclast/madman Jack Kerouac.



My Name is Rachel Corrie
 Theatre YES
 Runs 28 March-12 April at 8pm
 Catalyst Theatre (8529 Gateway Boulevard)

An enigmatic and provocative figure in the Israel-Palestinian conflict, Rachel Corrie was 23 years old when she was killed by an Israeli Defence Forces bulldozer during a protest against the destruction of a Palestinian house in the Gaza Strip. That was five years ago, and the firestorm of controversy and outrage that erupted after the young American activist's death has continued to dog the play produced using her diaries and emails.

My Name is Rachel Corrie was originally adapted and directed by famed British actor Alan Rickman and won several awards when it debuted in 2005 at the Royal Court Theatre in London. However, the New York Theatre Workshop buckled due to fear of protests from Jewish groups. Now adapted by Theatre YES, the play's Edmonton premiere coincides with its opening in Israel, and the Edmonton Small Press Association is holding a forum about the debate surrounding the play on 6 April at 4pm at Catalyst Theatre after the matinee showing.

JOHN KMECH
 Usurper of the A&E throne



KYLER ZELENY

IS THAT A FOOL I DON'T SEE BEHIND ME? Shakespeare's *Twelfth Night* is a case of mistaken identities, cross-dressing, and bizarre love triangles.

Whirligigging the *Twelfth Night* away

Under the guidance of Mary Vingoe, the BFA class is having some Shakespearean gender-hopping fun

theatrepreview

Twelfth Night
 Runs 27 March-5 April
 Directed by Mary Vingoe
 Starring the BFA acting class of 2008
 Timms Centre

DAVID JOHNSTON
 Arts & Entertainment Staff

Ava Jane Markus and Ryan Parker have never worked together. They've done the day-to-day work, the basic performances, but they've never had a strong stage association. But that would be hard to discern from the incredible connection they have, literally finishing each others' sentences and picking up where the other left off mid-breath.

"We kind of become family, in the sense that no matter how much you hate the other person, you have a lot of respect in them," Parker notes. "No matter what happens during the day, you're going to have respect for them when everything's done."

"I mean, I think I've seen everything about them, but then I keep finding myself more and more surprised by some people in our class," Markus adds.

Markus and Parker are both third-year students in the University's bachelor of Fine Arts (BFA) acting program. The three-year program bills itself as a classical conservatory acting intensive, a title that Parker can attest to.

"We've learned every single crevice of acting," he jokes. He's not entirely kidding: the long hours and dedication of the program leaves no theatrical stone unturned. And their time together is culminating in a production of *Twelfth Night*, one of Shakespeare's madcap comedy farces.

Twelfth Night revolves around the trials of the young Viola as she disguises herself as a

man to earn employment from Duke Orsino. Viola finds herself falling for Orsino, while the object of Orsino's affection, Olivia, is enamored with the disguised Viola, resulting in a love triangle that's convoluted even before Viola's twin brother shows up. For Markus, who plays Viola, the challenge lies in the text itself.

"There's so many plays on words, and since every word has 17 different meanings, it just leaves so many options open," she explains. "So you get to pick and choose what story it's going to be. As an actor, you've always got a lot of different avenues."

"I think I've seen everything about them, but then I keep finding myself more and more surprised by some people in our class."

AVA JANE MARKUS
 TWELFTH NIGHT ACTRESS

"It's amazing to think of this intelligence of humans during those times compared to nowadays," adds Parker, who's playing Sir Toby Belch. "Sometimes, a small passage of text will take a really long time, like, some of the things I'm saying are just so insanely absurd, and my brain processes what he's saying and how he's saying it and what he means what he says it, but to make someone else understand what I'm saying with those words, on one pass, using those words? As opposed to paraphrasing it into a three-page essay? Like what I'm saying right now." They laugh. "I'd be able to sum up what I'm saying with one sentence, and everyone would get it."

The theme of the production, directed

by Studio Theatre's Distinguished Visiting Director Mary Vingoe, stems from a line by the play's jester, Feste: "and thus, the whirligig of time brings in his revenges." Drawing from this spinning imagery, the BFAs have crafted a confusing, convoluted world built on a tilted stage and sending all the players spiraling out of control to the last scene, "where everything is solved magically," per Markus. It's a classic Shakespearean structure, relying on luck and fate as much as it does on character and plot.

"Shakespeare had a way of writing the same characters over and over again, just infusing them with a different problem each time," laughs Markus, who found callbacks to her character in other strong females, such as Rosalind from *As You Like It*. Parker, meanwhile, found inspiration for Toby Belch from a different source.

"[He's] the fat drunk man of the play who likes to stir things up," Parker explains, and he's already portrayed the character most similar to Belch—Falstaff, from Grant MacEwan's production of *The Merry Wives of Windsor*. "And in both shows, I wore a fat suit!" he grins, before noting that the subplotting Belch ultimately comes from a darker, lonelier place than his jester companions.

It's a challenging job, interpolating all the text and nuances of Shakespeare, but the BFAs have performed the Bard before, in last year's *Romeo and Juliet*—a show where Markus once again played a male character.

"That's what we've gotten out of the program, really," she jokes. "I've spent a lot of time dressed up as a boy, and Ryan has spent his BFA years growing facial hair, then shaving it off and growing it again."

"It's always been a priority," Parker adds. "I've got a great beard now; in first year, I couldn't grow it in at all." He sighs while Markus laughs. "When they read this, they'll probably take my degree away."