

Sweet rock 'n' sweethearts

Learn how to rock out, fall in love, sword fight, and fake your own death a half-dozen different ways

by Bradley Iverson-Long and Kay Nguyen

Bradley: It's Valentine's Day weekend, Kay.

Kay: Yeah, why do you think last week I mentioned the Chinese restaurant for (insert coy smiles and batting eyelids)? No one gets my not-too-subliminal message??? Anyway, here is a recommendation: start from G—the general audience wouldn't mind an overheard amorous whisper or two on the special day. PG is when you solicitate parental guidance on “da mattah?” When they say yes, take her out to the *Chuong Garden*; that's PG-13, 13 is for the number of times you promise to wash dad's car in exchange for his lucrative check. Then Harris: *Love, Actually* is rated R. An NC-17 party *en suit*, and whatever comes next should not be rated.

B: So here are the movie reviews.

School of Rock (PG-13)

B: Once in a while, the God of Rock allows a movie to kick ass. Once in a great while, a comedic and musical genius (Jack Black) and an accomplished independent director (Richard Linklater) hijack a Hollywood comedy. Once in a really great while, a movie about a failing guitarist (Black) who, through deception and a need for rent money, becomes a substitute (rock) teacher, touching a large group of talented children with the wonders of rock. Once in an extremely great while, *School of Rock*, an absurdly great movie, is made.

K: Here comes your pet film of the year, Brad! Compliments on your taste. So, *School of Rock* is not about vandalizing sprees, LSD or sixty-niners..., given how much Brad would give credit for Ms. Iverson's sense of theatrical decency. It's not another boring and so predictable outsider-transform-exclusive-group, either, given it's Brad's fav. In short, it rocks socks! You get to see 10-year-old rich

kids, clean, bored and ignored, humming Schubert or Vivaldi, discoursing like Victorian courtiers. Then, bang! Let there be rock! And hilarity!

B: Exactly. This movie sticks to the music, which sticks it to The Man. *School of Rock* possesses a pretty played plot, but it's rescued by Black's awesomeness, as well as the kids' credibility. The classroom Black molds into a band has charm and talent, both musical and comedic. The whole film is surprisingly and satisfyingly uplifting, and has many a poop joke. Yes, *School of Rock* will make you feel happy, perhaps “rockin'.” Oh, and Jack Black's sweater selections surely will propel him to sex god status, right up there with the talented yet continually blasphemed Jack White.

Love, Actually (R)

K: Great, actually, for a Valentine date, although this romantic collage was destined for a Christmas family movie experience. O come all ye faithful to Harris to the severely hot Hugh Grant, the charming *Bridget Jones*' babe Colin Firth, the samaritan Schindler Liam Neeson, the Carribean Beckhamian Keira Knightley and the looney Mr. Bean Rowan Atkinson, to namedrop but a few. Here is an example of how too many excellent cooks can hoist the pot, light the wood and make a pretty good broth.

B: Normally I feel bad when I haven't seen a Harris movie, but I'm really okay with not having any of my memory taken up by this holiday filler. Now the political science reading has a place to stay.

K: Nooo...Okay, so here in our talk-centric deliberative democracy, I'll try to give public reasons for my justifiable private faith on this movie and persuade you to ditch both Plato and NATO, instead get mushy squishy for a change. Because not every day do you get to see all England's finest movie stars in one single production. Not every day do you see the prime minister (Grant) chase after a secre-

tary or a writer (Firth) go fishing and find love instead of old boots. Not everyday do you have Cupid play trick on the old and the young and the very, very young. Give love a chance, will ya? (turn to the audience): I think Brad is in dire need of some midsummer night's dream, too bad it's mid-winter now.

B: Man, now I don't even want to study my political science anymore.

Casablanca (G)

B: Everyone knows this grand romantic tale of love lost and found is one of the best movies ever, but it likely has the best script ever. I mean, the only movie with such ubiquitous quotes that compare to *Casablanca*'s, including “Here's looking at you, kid” and “I think this might be the start of a beautiful friendship,” is *Mallrats*. Snoochie Bootchies!

Harold and Maude (R)

B: Ah, *Harold and Maude*. I think Leslie Boyadgian said it best: “I didn't used to think that love between a suicide-obsessed teenager and a 79-year-old woman with a zest for life could exist. Then I saw Harold and Maude” (*S&B*, Feb. 21, 2003).

Cultural Film

Shichinin No Samurai (The Seven Samurai)

K: Japanophiles who were pretty much put off by the derisive picture of Japan by *Lost in Translation* last week should rekindle their love by seeing this masterpiece. In sync with the Japanese Symposium this week, Japan boasts of its finest director Akira Kurosawa in a spectacular epic about courage and fraternity.

B: And samurai swords! Cutting people!

MOVIE TIMES

School of Rock
 Fri 4:30 & 7:30 p.m.,
 Sat 1:30 p.m.

Casablanca
 Fri 8 p.m. (S.
 Lounge), Sat 10:30
 p.m. (S. Lounge), Sun
 4:30 p.m.

Harold and Maude
 Fri 10 p.m. (S.
 Lounge), Sat 8 p.m.
 (S. Lounge),
 Sun 7:30 p.m.

Love, Actually
 Sat 4:30 & 7:30 p.m.,
 Sun 1:30 p.m.

The Seventh Samurai
 Fri 8 p.m., Sat 8 p.m.,
 Sun 2 p.m. (ARH 302)



'What I hear on the radio is shitty'

Which is why Kosmas Papadopoulos '04 doesn't play what one normally plays—he opts for Greek and world music with just a pinch of Iron Maiden

by Elisa Lenssen

Kosmas Papadopoulos '04 has a radio show that starts at 12:30 p.m. on Saturdays. I referenced this fact during the interview. It was news to him. "My show is at 12:30?" he said. He thought his show starts at 12. It does not. "Good to know," Papadopoulos said, settling back into his chair.

Papadopoulos has actually been in the DJ chair since the first semester of his second year. His current show—"In the Paths of Orpheus"—has broadcast world and Greek music since spring 2002. What is world music and who is Orpheus? As long as we don't again call into question Papadopoulos's memory or judgment, world music is any that is part of a historical tradition. Orpheus is a mythical musician whose body was dismembered by the gods; his head, despite being thrown into a river, continued to sing. This endless and ancient stream is the broadcast breadth Papadopoulos wanted—"Orpheus' head traveling through the waters, around the world."

Music from Greece, Papadopoulos's home, is the heaviest anchor for the show. Not that he remains as stoic as, say, the ancient Greek philosophers. "Sometimes I play Iron Maiden," he announced. Was this just his memory failing again? Nope. "I'll play rock and roll just

because I want to," he said, explaining his DJ style is more liberal than in previous years. His opinion of commercial contemporary charts, however, has a want of generosity—"What I hear on the radio is shitty."

When he's in charge of what Grinnell hears, the selection is mostly from the 40s, 50s, and 60s and on up. The types and tones vary considerably, Papadopoulos said, as "Greece has been under so many different rules and traditions ... there's substantial influence from both the East and the West." Spurred from his semester abroad in Berlin, Papadopoulos now particularly leans toward playing "silly cabaret songs." Other song topics include jail and hashish, and music from France and Germany also sees rotation.

Have the consecutive on-air semesters worn down Papadopoulos's resolve? Not really. "It's the kind of dynamic where I think 'oh I have so much work to do,'" Papadopoulos said, "but then I get there and I enjoy it." He does not enjoy certain station bureaucracy, especially being forced to log the names of each played song for copyright enforcement reasons. "I write them all in Greek," he said, "because I know they won't have them [on file anywhere]."

Papadopoulos doesn't have interest in discussing "best" songs. "I think each song has its own character," he said. "Like a person. And

"I like the PSA with the amputated girl—'Bacteria'.

A nice warning for our student body to wash."

—Kosmas Papadopoulos '04



you don't say that there's a 'best person.'" Still, it was easy for Papadopoulos to choose Israel as the location from which he'd best like to do a live broadcast. Why? Just because he wants to visit. If he could, he'd want to compile a soundtrack for a movie based on "Eroica" by K. Politis, a book about "teenagers living in the beginning of the century in some imaginary town in Greece ... Lots of teenage gangs fighting latent homoeroticism, and premature death."

If he could steal an item from the KDIC studio, it would be the PSA (Public Service Announcement) machine. Why? Because he likes to pick random ones and mock them. "I like the one with the amputated girl—'Bacteria,'" he said. "A nice warning for our student body to wash. Also any sort of PSA that promotes celibacy." Papadopoulos enjoys the relaxed atmosphere KDIC promotes, saying "broken chairs are really characteristic of the studio." Not that anything broken ever breaks Papadopoulos.

KDIC was temporarily off the air due to technical problems. "In the Paths of Orpheus" kept right on singing. "I did my whole show," Papadopoulos said with a shrug. "I didn't know." Well. Know that Papadopoulos's show is a KDIC staple and will be on at 12:30 on Saturday. Even if you're not listening. As if you won't be.



Gary Volker, an oil well worker in Zenith, is one of three men who plays Jesus in the Great Plains Passion Play, which Kirsten Tretbar '89 captured in her independent documentary film, *Zenith*. photo courtesy of www.zeniththemovie.com

Passion over profit

Kirsten Tretbar '89, director, producer and photographer of the independent documentary film, *Zenith*, visits Grinnell for the second year in a row to teach a three-week short course about the process of making independent films

by Aly Beery

So they told us when we came to Grinnell that the theory behind a liberal arts education was not to prepare you for a specific job, but rather make you a well-rounded, critical thinking person, supposedly marketable for any job (or graduate school). Any job? What about something artistic like music, acting or filmmaking?

Right. And live off of Ramen and Pop Tarts. Those days are supposed to come to an end with graduation.

Kirsten Tretbar '89 may not be making millions, but she's eating better than Express-dependent college students and can claim the titles "Director and Producer" of a documentary film. This is Tretbar's second semester teaching a three-week short course at Grinnell about the business of independent filmmaking. "It's exciting to come back as an alum and teach that there is a real world out there ... working as a freelance creative person," said Tretbar.

A showing of Tretbar's film was held on Monday in the South Lounge. Students, local farmers and church members that had heard about the film had an opportunity to watch the 56-minute film and ask questions of the director afterward.

Zenith seeks to capture the struggles Zenith, Kansas, fares during the farming crisis with the help of their faith and each other. The film's description on its website, <http://www.zeniththemovie.com>, describes it as a "feature documentary about farming, faith, and the resilience of the human spirit." Farming is the cornerstone of the town. Dependence on such a fickle occupation, however, has forced the people of Zenith to turn elsewhere for strength when money is scarce.

The "faith and resilience" of *Zenith* come in the form of a Passion Play, a dramatization of the life of Jesus that originated hundreds of years ago in Oberammergau, Germany. For twelve years, ever since a man named Guy Eliot moved to Zenith from Texas and introduced the idea to some of the townspeople, *Zenith* has put on the Great Plains Passion Play. Tretbar's documentary tracks the process of putting together the Passion Play and the background against which the play was created: a town in financial crisis, but with an abundance of faith.

The farm crisis affecting the members of the Zenith community during the 1999 filming of Tretbar's film was an interesting background against which Tretbar shot her independent film. "While I was making this film I felt that I was living a parallel story," she said. "Farmers love their land and what they do so much and they will do it even if they aren't making money."

This was exactly what Tretbar did: made her film without the guarantee of a profit. The film's budget was \$300,000 for a crew of 15

people over the course of six months. Like some of the farmers in the little town of Zenith, however, Tretbar's love caused her to go bankrupt.

"I'm very open about [the bankruptcy]," said Tretbar. "Independent film makers need to start being paid." Indeed, much of what Tretbar teaches in the short course for which she has traveled to Grinnell the past two springs are the harsh realities involved in making a documentary film, such as making budgets, writing grants and asking people for money.

Students might go into her class having aspirations for making the greatest documentary ever, but they soon learn to add to that excitement some acceptance of how difficult the process can be. "I feel like independent filmmakers are some of the most gutsy people there are," said Chris Forster-Smith '06, who took Tretbar's class last spring, "If you're not that way, it's not going to happen."

Forster-Smith interned with Tretbar's brother, Eric Tretbar, in Minneapolis over the summer. Also a filmmaker, Eric was working on *The Horrible Flow-ers*, a film about a punk rock band in Minneapolis. Although Forster-Smith met Eric's line producer (who oversees the production of the film) and editor, the work he witnessed was only loosely related to the actual process of filming.

"I would just meet him in a coffee shop and he would have his laptop and cell phone and he was shooting emails to all these people asking them for money for his film," said Forster-Smith, who said he is amazed at the "infeasibility of making films" because "if you fail, you don't have a job, and even if you don't fail, you're living off

of scraps."

Tretbar can attest to the frustrations of being an independent filmmaker, but she truly believes that artists cannot, and should not, live without their art.

"There's no reason that once you get out of college you can't pursue your creative dreams," she said. One thing Tretbar thinks would help students at Grinnell have faith in these possibilities is a film department.

Forster-Smith also expressed frustration with Grinnell's lack of equipment, classes and time. "[Filmmaking] is really hard to do it at Grinnell because there's no classes, except this one, and there's no access to good cameras," he said. Plus, as with many interests at Grinnell, "The time limitation prevents it."

Tretbar's film is up for the Templeton Epiphany award on March 26 in the category of Most Inspirational of 2003. The winner gets a \$25,000 cash prize.

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—Chris Forster-Smith '06



Things to Check Out in Town

Community Art Gallery: Friday, February 13, 4:30-6pm. "Watercolors" by Sarah DeLong opens with reception featuring refreshment and a gallery talk/demonstration by the artist. The gallery is located at 927 4th Avenue, 2nd Floor, Park Street entrance. It is open 3:00-5:30 weekdays and by appointment. Sarah DeLong's show is sponsored by Grinnell Mutual Reinsurance Company. Contact 236-1626 for more information.

Collectible/Household Auction: Friday, February 13, 5:30pm. Many collectibles, household items, appliances, toys and other items. Auction to be held at Old Factory Auction Center, two blocks west of Highway 146 on 4th Avenue. Call 236-5544 for more information.

Public Auction: Saturday, February 14, 9am. Antiques, collectibles and household items will be featured. Auction will be held at the 4-H Building, Poweshiek County Fairgrounds, East Street south, Grinnell. Call 641-498-2555 for more information.

Annual Meeting, Poweshiek County Habitat for Humanity: Tuesday, February 17, 5pm. This annual meeting will be held at the Grinnell First Presbyterian Church, 1025 5th Avenue.

Grinnell Community Meal: Tuesday, February 17, 5:30-6:15pm. The community meal is free and open to the public. Meal is served in the cafeteria of Davis School, located at the corner of Park Street and Hamilton Avenue.

Sponsored by the Office of Community Enhancement, Grinnell College, Grinnell, IA

Please visit our on-line calendar,
<http://www.grinnell.edu/offices/communityenhance/eventscalendar>