Movements is difficult to follow, but they heighten dumping a tray of ice cubes on himself). The colors illustrate Mr. Spoon’s efforts to enough humor to prevent the subject from retention of the inevitability of death, injecting (responses which have also been commentary. The end soon; this wish is the point of the film’s confining—a dream that we wish would half-heard conversations and hazy sexual presentation deals with the creative process animation. The culmination of four years of work, Asparagus is the most sexual of the films presented is also the most abstract, the longest and the best of the series—Susan Pitt’s Asparagus. The culmination of four years of work, Asparagus sets the standard for modern animation. The feature’s semi-autobiographical presentation deals with the creative process and what it is like to be both an artist and a woman. We first see a woman whose face is never shown) in her home, looking out the window into her garden of fantastic, color-saturated flora and asparagus—the film’s symbolism of male sexuality. The woman then arranges the furniture in her dollhouse, which contains a replica of her room (in which she is arranging dollhouse bathroom sink is seen as a tongue lolling out of a mouth. As the woman journeys into town she passes a hotel, a sex shop, a gun store and a toy store window full of baby dolls—a representation of the reproductive process. The artist is portrayed as an alienated personality coming to grips with sexuality and her passion to create, and the realization that her art may not be understood. Pitt spent four years creating Asparagus, paying painstaking attention to every detail. The most striking segment shows the interior of a theater full of people engaged in various activities. Creating this scene involved constructing a ten-foot model of the theater and two hundred hand-painted puppets, each of which had to be moved for each frame of the five-minute sequence. Pitt’s work has been rewarded. Asparagus has won numerous awards, and has become more than a cult film—it is now the standard to which all other animated work will be compared. Center Screen is to be commended for giving us another chance to see important animation we may have missed, and you are urged to take advantage of the opportunity. These films may not be back for a while, and, as the Residents would say “ignorance of your culture is not considered cool.”

David Shaw

**ON THE TOWN**

**MIT Dramahop presents An Evening of One-Act Plays, Friday, Saturday, Sunday, March 12, 13 and 14 at the Carpenter Center, 24 Quincy Street, Harvard University. For more information call 494-2000.**

The Best of Adult Animation, presented by Center Screen, showing March 12, 13 & 14 at the Carpenter Center, 24 Quincy Street, Harvard University. For more information call 494-2000.

The Best of Adult Animation is a selection of outstanding works that Center Screen has premiered in the past seven of their animation series. It also serves as a companion program to the WGBH/Center Screen special One Frame At A Time, which aired in January.

The program exhibits a large range of animation issues used to explore aspects of adult relationships in a thought provoking fashion. Sex, love, sexism, death and creativity are the subjects of both humorous and serious animation. Among the eleven films is unique, each has its own vision and all are uniformly elevated.

*Why Me?* tells the tale of Nestib Spoon, whose doctor has informed him that he has only five minutes to live. Mr. Spoon’s responses run the gamut of reactions one would expect to see in such a situation (responses which have also been categorized by Dr. Elizabeth Kubler-Ross). Spoon first tries to act nonchalant, but when Spoon finally realizes his time is up (so to speak), he exists, determined to live each second to the fullest.

In direct contrast to *Why Me?* is the depth and complexity of Rapid Eye Movements, a study in social alienation. The techniques used to produce the film are at times difficult to follow, but they heighten the overall meaning of the characters and their consciousness presentation. As its title suggests, Rapid Eye Movements is fluid and dreamlike, denying the viewer any coherent images to analyze. You are forced to drift along with the film’s character through a series of half-heard conversations and hazy sexual movements, feeding more like an observer than a participant.

The animation techniques occupy an equivalent position with the story line, supporting the constant presence of the camera as a mediator, permitting us to see only a fragmented vision of each character. The dreams and what it is like to be both an artist and a woman. As we first see a woman (whose face is never shown) in her home, looking out the window into her garden of fantastic, color-saturated flora and asparagus—the film’s symbolism of male sexuality. The woman then arranges the furniture in her dollhouse, which contains a replica of her room (in which she is arranging dollhouse furniture, an endless cycle); according to Pitt, this segment represents the artist’s preoccupation with analyzing and synthesizing motion. After donnering a mask chosen from a closet full of faces, the woman fills a bag with her creations and heads into a theater where she presents her work, and then returns to her home. In the final scene the woman is revealed as being featureless but for a mouth, which she uses to caress the asparagus in her garden.

Symbolism runs rife throughout Asparagus, as does hidden or disguised eroticism. A towel hanging out of a hand-painted puppets, each of which had to be moved for each frame of the five-minute sequence. The feature’s semi-autobiographical presentation deals with the creative process and what it is like to be both an artist and a woman. We first see a woman (whose face is never shown) in her home, looking out the window into her garden of fantastic, color-saturated flora and asparagus—the film’s symbolism of male sexuality. The woman then arranges the furniture in her dollhouse, which contains a replica of her room (in which she is arranging dollhouse

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