Islandl¢ style, and hilarious movie could have the complex technique, daringly brilliant, film that it is. A very good what makes
constant cutting. He complains that audiences
jects, most of which recycle ideas from other
political thriller with a heart, which he envisions
explaining the mood that he wants to achieve in
predictable storylines. One writer tries fervently
they walk through the studio's parking lot and
Mill and other movie executives listen impa-
his world.

Directed by Robert Altman.

THE PLAYER

Written across the panoramic view is the slogan,
provides a convincing argument of this
Morrison proved to be moving and eloquent

TONI MORRISON
The History of Beloved and the Culture of Jazz
Kresge Auditorium, April 16 at 8 p.m.

By Joanna Stone
arts reporter

With special address to the seniors surrounding her, Ellen Harris, associate provost for the arts, introduced the next movie: "I thought they might have been produced by just such a
process. Still, when something as excellent as The Player is made, even though it is mocking the
death of quality film, it suggests that Hollywood itself might have some of the hope and heart that Griffin spoke of, and perhaps even a happy ending of its own.

In another scene, Griffin waits in a restaurant to meet the writer who has been harassing him. The audience is shown a shot of a forlorn-looking man (Lytle Lovett) intently watching Griffin's every move. Then the camera pans to a photo of Alfred Hitchcock, the director who made giving the audience superfluous extra information like this standard practice. Later, Griffin and June seek solace at an upscale private restaurant. June tells Griffin that she never thought places like this existed, and Griffin says quite frankly that they actually exist "only in the movies." The effect of all this is truly unique and eerie. This is not some wildly anachronistic movie like some of Milbrook's or Woody Allen's works in which a crew member is injured by the action he is filming. The Player works much more subtly, providing a movie that is in many ways completely standard, while at the same time suggesting that Altman and his production crew are just outside of the frame, carefully orchestrating everything that the audience sees.

At one point during the initial eight-minute shot, the camera focuses on a postcard that has fallen on the ground in the studio parking lot. Written across the panoramic view is the slogan, "You're Hollywood is Dead!" A good deal of The Player provides a convincing argument of this point. Every time one of Griffin's required plot points turns up, the recognition of it is both funny and painful, because as a satire of Hollywood, it is dead on. There are unquestionably too many films that look for a successful pattern and do not dare to tamper with it. When Larry Levy suggests that studios refuse to talk to writers and instead take current news headlines and adapt them to proven formulas, the idea is funny because it is so exaggerated, but it is also scary because today's movies seem like they might have been produced by just such a process. Still, when something as excellent as The Player is made, even though it is mocking the death of quality film, it suggests that Hollywood itself might have some of the hope and heart that Griffin spoke of, and perhaps even a happy ending of its own.

The story of The Player is filled with twists and turns, but the most interesting fact about them is not that they are truly surprising, but that they seem to obey some unwritten rules of popu-
lar scripts. At one point, Griffin tells June that all Griffin's every move. Then the camera pans to a

In writing Beloved, Morrison said she had set out to "distangize the grip of history while remaining in its palm." She based the story of Beloved on an article she came across in Harper's Weekly, a true story of a woman who attempted to kill all her children to keep them from enslavement. With that story, Morrison sought to "take artistic control away from institution of slavery and give it to the individuals who know it best." Those familiar with Beloved would agree that the protagonist, Sethe, retained that artistic control. The children's mother could not be declared illegal, for the law did not recognize the relationship between a slave mother and her chil-

This provided the skeleton for the novel, but Morrison said she needed more specific ingredients to make the work full and real. She found that specificity in the diaries of a slave owner. In an apathetic, note-taking tone, a slave owner recorded his daily activities: "Thursday, Jenny went the bit... Morrison read from the diary, in which references to "the bit" were repeated over and over again. Morrison researched the bit, which was "designed to shut you up." Morrison said the point became to reveal not what it looked like, but what