

April 9, 1992

THE REBEL YELL

11

Panavision pays a visit to campus

by Daniel W. Duffy

Film students and faculty at UNLV had a rare opportunity to use the crème de la crème of film equipment in a weekend seminar sponsored by Panavision.

Panavision brought two cameras for the seminar: the top-of-the-line model, the 35mm Platinum Panaflex Camera System and a 16mm Panaflex 16 Camera System. Due to high processing costs, the students were only able to shoot footage with the 16mm model, but were given the opportunity to examine and load the 35mm model.

Three Panavision student education instructors, including supervisor Gregory Ruzzin, accompanied the cameras and provided instruction and insight into the filmmaking industry. Ruzzin is in charge of Panavision's New Filmmaker Program where the use of motion picture camera equipment is donated to student filmmakers shooting non-profit films.

"We're only the second school they visited," assistant professor of film Francisco Menendez said.

The first day of the seminar included a workshop to familiarize students with the camer-

as. The students learned how to load the Panaflex as well as the actual operation and maintenance of the cameras.

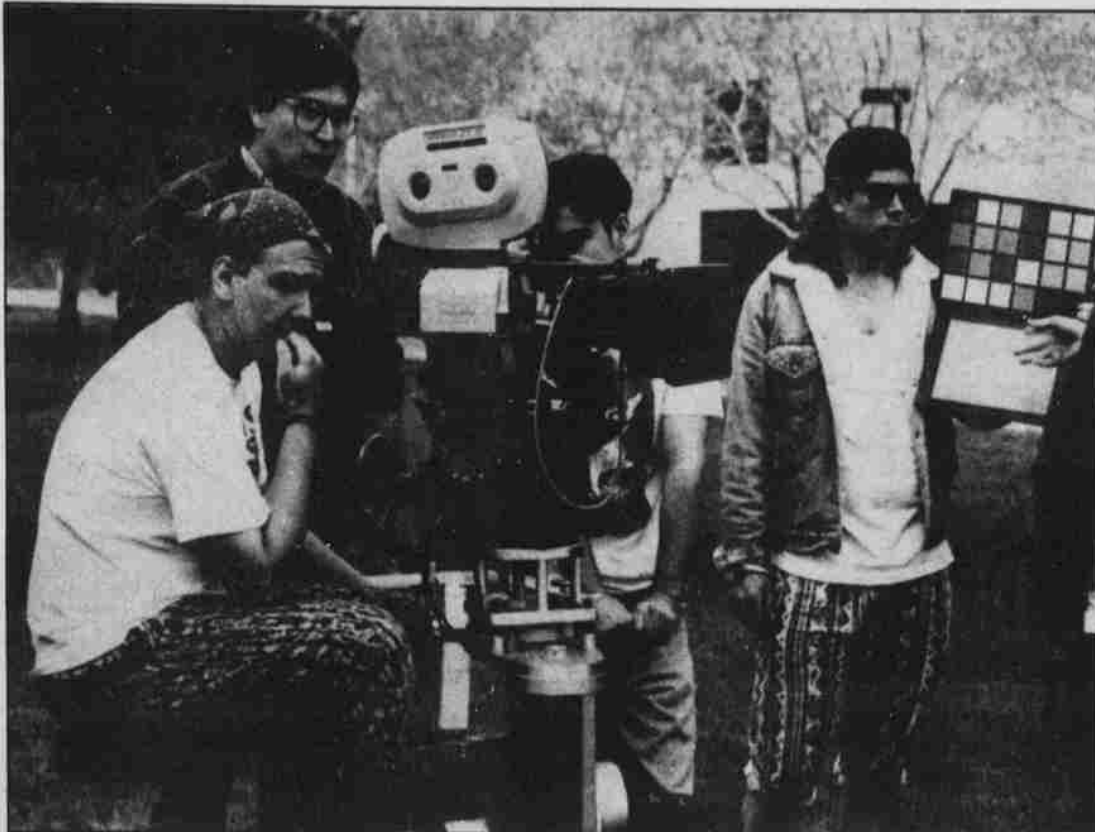
"Every one got hands-on loading magazines and threading the cameras," said film studies major Sean Adam O'Hair.

"The second day involved the practical use and operation of the 16 mm equipment in the actual production of a joint student project," O'Hair added. The crew of students filmed more than 20 minutes of actual footage near the James R. Dickinson Library. A local company, Cinema Services of Las Vegas, donated the use of a dolly and dolly tracks for the seminar.

"Two dolly track shots were set up, rehearsed, and filmed at separate times during the day," O'Hair said. "They involved several sections of dolly track, on which the camera dolly was placed, which held the camera, the camera operator and the camera assistant. In short, these were very technical shots requiring a team effort to achieve the desired shot."

Each student got a turn to use the camera and, despite a rain shower, none of the equipment was damaged.

"We hooked up with Pan-



Both film students and faculty at UNLV participated in the Panavision seminar.

photo by Jennifer Elledge

avision last year," Menendez said. They have been planning the event ever since with a local production company, Masterpiece Productions, Inc.

"Most people in Las Vegas don't have the opportunity to work with the Panavision equipment," Menendez added. "The balance between produc-

tion and the study of film is essential to allow for a well-rounded major. That weekend our students worked with state-of-the-art gear. This week they will be studying film in our classrooms and enriching their minds and, ultimately, their work."

O'Hair said this was one of

the most informative workshops he has ever been involved in.

"Industry-based filmmaking techniques and knowledge were gained throughout the seminar that just could not be taught in an average classroom environment," he said.

Def Leppard 'Adrenalizes'

They're back and they won't go away

by Tricia Romano

The British rockers Def Leppard have overcome their perennial personal problems to release their fifth album, *Adrenalize*. The album was four years in the making and combines elements of their mega-hits *Pyromania* and *Hysteria*.

Songs like "White Lightning" and "Stand Up (Kick Love in Motion)" are reminiscent of "Coming Under Fire" and "Die Hard the Hunter" from *Pyromania*. "Let's Get Rocked," the hyper first single can be traced back to the roots of "Pour Some Sugar On Me" and "Armageddon It" from *Hysteria*.

The vocal harmonizing that has been characteristic of Def Leppard's sound is still prominent, and guitarist Phil Collen did double duty on the guitar work, striving to perfect the twin guitar sound that he and the late Steve Clark created together.

The result is a batch of songs of catchy pop-metal, though none of it is anything to phone your mother about. The



Def Leppard recently released their fifth album entitled *Adrenalize*.

ALBUM REVIEW

Def Leppard
Adrenalize
Mercury

usual Leppard themes of wine, women and song prevail. One gets the feeling that if they were to do a song on something political, it would be as memorable as Debbie Gibson singing about the rain forest.

By the Def Leppard standard, *Adrenalize*, is good solid rock 'n' roll. The band makes no apologies about making songs that strive to end up on the candy apple top 40 lists of hit songs. The only problem is that there are only two tracks that

stand out as singles. Besides "Let's Get Rocked," only "Tear It Down" sticks out. Unlike their 15 million selling *Hysteria* which released a whopping seven singles, or even their breakthrough *Pyromania*, *Adrenalize* just doesn't have that extra oomph that gave those two records their appeal.

In comparison to the general rock scene, Def Leppard's music of late has not done anything to advance or change their style. When they released *Pyromania* in 1983, they set an unprecedented record among metal acts, selling 8 million albums in the United States

see LEPPARD page 12

'Too Close to the Sun' explores multiple themes

by Stephanie Holland

PLAY REVIEW

The title, *Too Close to the Sun*, sounds like another warning about our depleting ozone layer, but it's not.

Too Close to the Sun is actually a well-written drama about two sisters and their relationship with each other and the world.

Written by Laura J. Clark, this performance portrays the age-old theme of conflict between the various meanings of art ensconced among other themes such as perfectionism, competition and reality versus divine intervention.

There are only two performers in this drama, Nicole Sottile and Christie Parker. Both do an excellent job of portraying sisterhood. Sottile is the "struggling artist" driven by her need to create the perfect piece of art while

Parker is a filmmaker using her sister in a documentary about artists.

Directed by Cathy Hurst-Hoffman, the performance is a fleeting hour in length. The viewer's time flies by as there are no dull spaces in the drama of the lives of these characters. On the surface, one sees two sisters in what could be "a day in the life" scenario, but underneath the obvious, these two sisters are learning about themselves, each other and life.

This production is a part of the UNLV Spotlight on Students Arts Festival. Performances are at 8 p.m. April 8-11 with a matinee at 2 p.m. April 12. General admission tickets are \$5 for students and are on sale at the Performing Arts Center Box Office.