



REVIEW of *Resonance* directed by William Stancik

William Stancik is not your typical filmmaker. There are no elaborate sets and costuming. No cast and crew bringing to life huge dramatic spectacles. Instead, he takes an idea or concept and twists it into a pretzel, weaving it carefully through the most vague and abstract narrative. Think *The Matrix* meets Monty Python's Dead Parrot sketch. You may get it... you may think you've actually got it. The truth is, you don't have a clue what you've just seen and that's the beauty of *Resonance*. All you know is, it was pretty cool.

I won't pretend to tell you I know what this film is about, but what I managed to gather is, *Resonance* is the story of one man who teleports through sound frequencies in search of another man. The film opens with Ulysses standing in a meadow, ringing a bell. In the next scene we see his son Blaine, played by Alex Wood, riding a bus or train in pursuit of the "Frequency Man". This is something he's been doing for years. The sequence that follows shows Ulysses with a rifle in hand, sitting next to his friend Howard on a couch in a meadow. Ulysses strokes his rifle barrel as the two are discussing why someone would send Howard an artificial vagina through the mail. Is it bizarre? Yes, of course. Does it make any sense or relate to the film at all? No. Is it entertaining? Absolutely. I watched all 20 minutes of this film with a grin on my face.

Stancik chose to shoot most of the film in front of a green screen. There are a few focus issues and glitches in the audio, although the dialogue is clean and easy to understand. There are some rather absurd moments, particularly when Ulysses is with Howard, discussing a Moth Man he had seen and wondering whether it was domestic or possibly an alien Moth Man. He also wonders if it could have a penchant for human heads. He considers, if he himself weren't human, he might be tempted to eat human heads. Is there a deeper meaning to all this? Possibly, but I swear I don't see it. I just shake my head and snicker. I, personally, find Stancik one of the funniest writers of dark and absurd humor I've ever come across. I also love his cast. Joe Zumba and Bennie Rockum (playing Ulysses and Howard) have to start their own online series where they do interviews from their couch in the meadow. Joe stroking his rifle while Bennie describes what bizarre items he's received in the mail that week.

Alex Wood has star quality. It's sort of a deadpan Jonah Hill thing. He brings nuances to his performance that keep the audience watching, even when there's not much going on. I didn't fully get the meeting between Blaine (Wood) and Kenneth (played by J. Gabriel Wagner) towards the end where Blaine finally catches up with Kenneth, though Wood's expression and



delivery was actually priceless. He doesn't really do anything, he just has a look. Someone needs to introduce him to Seth Rogan and James Franco. He'd fit in perfectly with those guys.

There's not much given in the credits other than listing the cast and those who provided additional footage of Texas and Brazil, which is where Blaine ends up in his search for the Resonance Man. I assume Stancik assembled the film and did all the post work.

*Resonance*, like all Stancik films, is guaranteed to build a cult following. They're funny without being over the top silly. They're dead serious about being... not serious. They're the perfect essence of desert dry wit. That Peter Sellers brand of Clouseau that is magic.

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