


ARTS



ENTERTAINMENT

COVERUP



This is Arts and Entertainment. We write reviews, which do include opinion. There's a movie showing tomorrow night in Campbell Hall that's really not much for filmmaking, but the story is as dramatic, intriguing, and shocking as any you'll see. It proves the man who at press time has a huge lead to be the next president of our United States is a criminal. Three editors of this "Commie Rag" think it's not just great drama, but that it's absolutely true. We don't care if you agree with us; we'd love to see you prove it false.

ED.

Compiled by Adam Liebowitz, Jesse Engdahl and Doug Arellanes

You may have heard the story before.

A shadow government of political and financial profiteers operating out of the basement of the White House, running drugs, establishing dictators the likes of Chile's Pinochet, creating private wars around the globe.

It sounds like something out of a Tom Clancy novel.

The story isn't new, but it isn't well known. Allegations of the "secret team" have been around since the Iran-Contra hearings, both made in the deposition of the Christic Institute and in the reports of journalists such as Jack Anderson.

But a new movie making the rounds in theatres throughout the country (and coming to Campbell Hall tomorrow night at 8 p.m., and the Victoria Saturday at 11 a.m.) retells the story with relish. Among other things, *Coverup: Behind the Iran-Contra Affair*, makes a number of shocking allegations:

— The Reagan-Bush campaign struck a deal in 1980 in which millions of dollars and massive arms shipments were given in exchange for a promise that the 52 American hostages would not be freed for an extra 76 days, ensuring a Republican victory and allowing the Reagan-Bush forces to get credit for bringing the captive Americans home.

— The CIA has been involved since the Vietnam era with drug smuggling, from heroin in Southeast Asia to today's cocaine epidemic.

— Many members of Congress are afraid to take a stand on the CIA because they fear its wrath, including CIA funding of their opponents' election campaign.

(Continued on p.3A)



BOSTON CHAMBER MUSIC SOCIETY

More and more frequently these days, young musicians are banding together in classical music ensembles such as the Boston Chamber Music Society, the Chamber Music Society of Lincoln Center or Chamber Music Northwest. Instead of joining already established string quartets, or forming their own piano trios, these distinguished soloists become part of larger ensembles that allow them great flexibility — they can be part of a string quartet or a piano trio or play an octet, all in the same evening.

The Boston Chamber Music Society — coming to Campbell Hall on Tuesday, October 18 at 8 PM — is made up of virtuoso instrumentalists Stephanie Chase (violin), Christopher O'Riley (piano) and five others. For some of

the most discriminating classical music fans in New England, an evening with BCMS is considered a pure delight — even the usually gruff *Boston Globe* loudly praises the ensemble for its technical skill and elegant style.

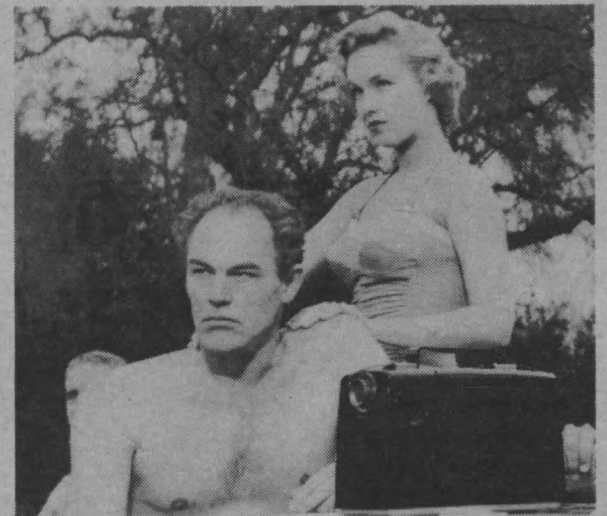
Boston Chamber Music Society's Campbell Hall program will include Beethoven's Piano Quartet in E-flat, Brahms' Piano Trio in C, and Dvorák's Sextet for Strings. Tickets are on sale now.

JAY MANDAL'S 13-YEAR BICYCLE TOUR

Since leaving his home near Calcutta, India, Jayanta Mandal has traveled over 231,000 miles, visited 120 countries and covered a distance equaling nine times around the world on a bicycle. He will show slides of his

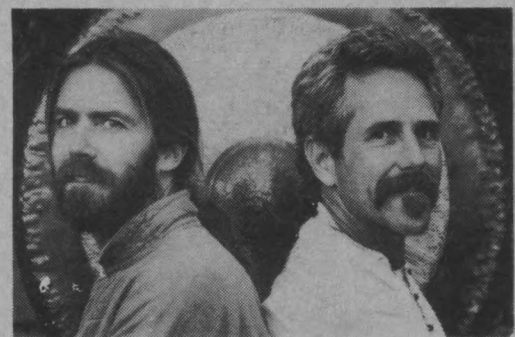
adventures and discuss his experiences on Wednesday, October 19 at 8 PM in Broida Hall 1640.

Mandal roams the world telling stories and sharing philosophies. He sees himself as a citizen of the world, a "walking National Geographic show," dedicated to world peace. He tells of being chased by lions and elephants in Africa, of being arrested or stopped at gunpoint elsewhere.



LUST AMONG THE JACARANDAS, PISTOLS UNDER THE PALM TREES

"Two lovers caught in the web of their own amorality and deception... lust among the jacarandas, pistols under the palm trees" — that's how the *Los Angeles Times* described one of the hits in A&L's Thursday evening FILM NOIR series. Tonight's feature is *The Postman Always Rings Twice*, set in the Santa Barbara environs, a truly sultry classic starring Lana Turner and John Garfield snared in a murderous triangle of ambition and desire.



TIBETAN SANSKARA CEREMONIAL MUSIC

"Tibetan Sanskara" is musicians Arthur Korb, Thaddeus Krol and an exotic collection of ancient gongs, bells and singing bowls whose intriguing tonalities produce a hypnotic, dream-like ambience. The sounds of Tibetan Sanskara will wash over lovers of ritual music on Saturday, October 15 at 8 PM in the Studio Theatre. Tickets are on sale now; any remaining tickets will be sold at the door (no late seating). Be there and be inspired.

October

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			13 Eugene Richards 4 PM/Girvetz 1004 The Postman Always Rings Twice 8 PM/Campbell Hall	14	15 Tibetan Sanskara 8 PM/Studio Theatre	16 Horse Thief 8 PM/Campbell Hall
17 Fanny and Alexander 8 PM/IV Theater	18 Boston Chamber Music Society 8 PM/Campbell Hall Ake and His World 8 PM/IV Theater	19 Jay Mandal 8 PM/Broida 1640	20 Randy Shilts 4 PM/Campbell Hall Out of the Past 8 PM/Campbell Hall	21	22	23 A Time to Live and a Time To Die 8 PM/Campbell Hall

U C S B
A&L
ARTS & LECTURES

(Continued from 1A)



— Bush, Lt. Col. Oliver North and others who "equate political dissent with treason" have devised a top secret plan to suspend the Constitution and throw dissenters into detention camps in much the same way that a hundred thousand Japanese-Americans were arrested without trial in World War II. North testified at the Congressional hearings that the "real enemies" of the United States are "in this country."

Well, with only 26 days left until you go out and vote for the next president of the United States, maybe you should start to refresh your memory and get a few of your facts straight.

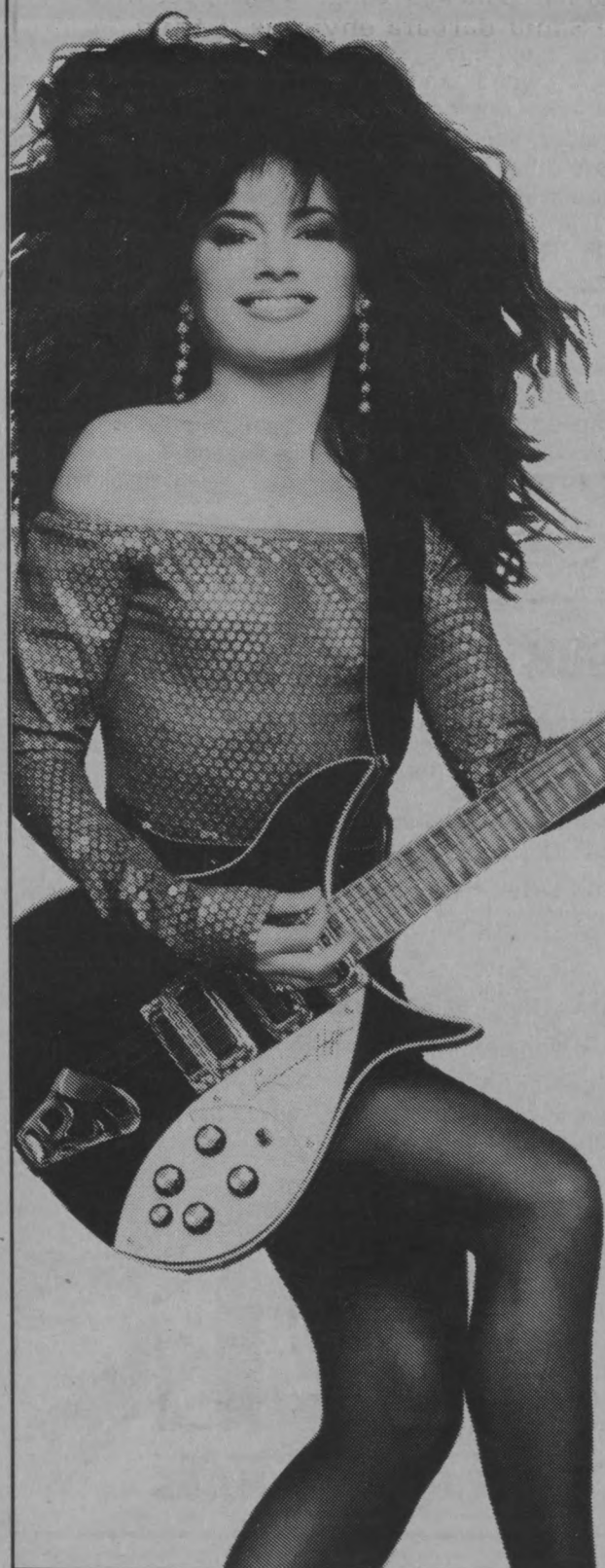
The makers of this documentary do not pretend to hide their political views. As its producers describe the film, *Coverup* is "a tangled tale of politics, drugs, hostages, weapons, assassinations, covert operations and the ultimate plan to suspend the Constitution of the United States." Narrated by Elizabeth Montgomery and with a little help from the music of Pink Floyd and Lou Reed, *Coverup* manages to weave through interviews, headlines and excerpts from the hearings a fairly effective tale of political intrigue. Director Barbara Trent occasionally slips into melodrama when presenting the facts. Yet it becomes easy to understand why the film takes on an ominous tone when considering its darker implications.

Most effective are the various interviews with people who care enough to monitor the almost free reign of the CIA and The National Security Council. Barbara Honegger, a former Reagan aide, provides us with inside information on the 1980 Reagan-Khomeni deal. Former CIA agent John Stockwell provides details into the CIA's alleged drug dealing. And Daniel Sheehan of the public interest law group The Christic Institute provides us with a little history of the self-righteous activities of the CIA.

The great irony comes when all of the information is juxtaposed with excerpts of North testifying that the crimes he committed are defensible because of some obscure American platitudes about God and country. Even more ironic (and sickly hilarious) are scenes of Ron and Nancy frowning on drug abuse like senile grandparents and ones of Reagan espousing rhetoric about being unflinching in dealing with terrorists, when we know the truth behind their poses.

As I said, this is not a film which pretends to hide its political stance, but for the most part what is presented in *Coverup* is a matter of public record. Time is running out on this election and your vote will matter. If you support the Democrats, this film will provide you with more soap-box material. But if you are undecided or support the Republicans, *Coverup* is required viewing—before you go to the polls you should see this view of the facts. At least so that when you cast your ballot you know who George Bush is, who his friends are, and what it will mean to have an ex-CIA chief for president.

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One of the 52 American hostages held in '79-80 is shown to the press. *COVERUP* alleges that the Reagan-Bush campaign cut a deal ensuring they would not be freed until after the 1980 presidential election.



Who you calling an egghead?

SCOTCH BUY 'ALIEN'

"In the very near future 300,000 aliens land in the Mojave desert and are integrated into L.A. society." The best idea Hollywood can come up with from that scenario is one of them killing a human cop, and that cop's partner teaming up with another alien to find the killer. And you think you're not watching too much TV.... Just another buddy movie with just another new twist? Well, audiences obviously thought *Big* was the best of the three body-switching flicks this year, so

maybe *Alien Nation* could still be interesting with the plot of *Lethal Weapon*, *The Hidden* and *48 Hours*. Unfortunately, this version offers zero perks to go with its TV movie storyline; I'm talking *Running Scared* without the jokes. Even the violence is boring. And the aliens-as-metaphor-for-any-minority angle can be seriously questioned, as only one of these "newcomers" seems capable of anything but robbery, drug pushing, drug addiction, or murder. I didn't even pay and I still got ripped off.

— jesse engdahl

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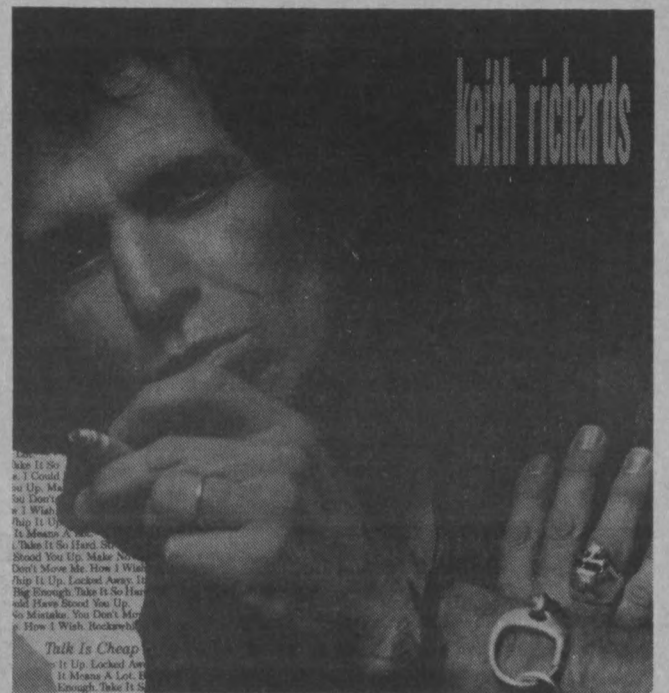
THE MISSION
Thurs. Oct. 13th
9:00 & 11:30pm
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KEITH LIVES

Keith Richards has muscles in places most people never heard of. For starters, he can smoke more cigarettes, guzzle more whiskey, shoot more heroin, and play more rock 'n' roll. Plus he's always cool.

In his recently released debut solo album, *Talk Is Cheap*, the Rolling Stones' guitarist doesn't sacrifice for a moment his well-earned and often-mimicked character. Instead, he charts the familiar terrain of a confused bloke who's trying to make some sense out of love and life even after 40-odd years as an outlaw. *Talk Is Cheap* is a far cry from the wit and sophistication of the best Rolling Stones records, yet more than ever, and perhaps because of the absence of Mick Jagger, it is more a Stones album than the band's last two releases put together.

Several cuts on the record are unmistakably, undeniably Stones. The opening riffs are



I did it for rock 'n roll; what's your excuse?

characteristic Richards, the drum kick-in is all Charlie Watts, and, of course, the groove is nothing if not a made-for-Jagger grind and swagger. But Richards' vocals (he sings lead on all cuts) are ... well, Keith. Richards has never been asked, nor is he able, to carry an album with his voice alone. He knows however, that rock 'n' roll is people and people aren't George Michael and Terence Trent D'Arby. People are ugly, they don't always sound good and they don't always get along. Besides, the music says more than any pretty voice ever could.

Talk is Cheap is filled with Richards' kind of people — bluesers and boozers whom he has always emulated, respected and jammed with, but never had a chance to make a record with. Clearly, the music is devoted to that

relationship, and the result is a pleasurable mix of Stones trademarks and hip blues virtuosity.

Late Night With David Letterman alumnus Steve Jordan, the album's drummer and co-songwriter/producer, is more than capable, but if the record has an underlying dedication, it's to Jagger, one of Richards' true loves (and hates). As the reported subject of one track, "You Don't Move Me," Jagger does take a beating. But it's not as if Richards means any true animosity. The song is more of a plea for Jagger to wake up and stop putting out bad solo albums, and to rejoin the World's Greatest Rock 'n' Roll Band. Forget U2, Springsteen, Sting and all the other yokels filling the rock void. Mick and Keith belong together. And if *Talk Is Cheap* is any indication, only good things lie ahead.

— patrick whalen

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SANTABARBARA

ARLINGTON
1317 State St., S.B. 966-9382

Alien Nation (R)
5:45, 8, 10
Sat & Sun also 1:45, 3:45
Wed "Steel Pulse"

GRANADA
1216 State St., S.B. 963-1671

Die Hard (R)
4:50, 7:36, 10:15
Sat & Sun also 11:45, 2:15
Wed Only: Die 5:30
Alien 8, 10

Fish Called Wanda (R)
5:30, 8, 10:15
Sat & Sun also 12:45, 3

Punchline (R)
4:50, 7:30, 10:10
Sat & Sun also 11:45, 2:15

PLAZA DE ORO
349 Hitchcock Way, S.B. 682-4936

Clara's Heart (PG13)
7:15, 9:45
Sat & Sun also 2, 4:30

Gorillas in the Mist (PG13)
7, 9:40
Sat & Sun also 1:30, 4:10

FIESTA FOUR
916 State St., S.B. 963-0781

Dead Ringers (R)
3:30, 5:45, 8, 10:15
Sat & Sun also 1:15

Memories of Me (PG13)
3, 5:15, 7:30, 9:45
Sat & Sun also 12:45

Running on Empty (PG13)
3, 5:15, 7:45, 10
Sat & Sun also 12:45

Crossing Delancey (PG)
3:30, 5:30, 7:30, 9:30
Sat & Sun also 1:30

Rocky Horror Friday Midnite

RIVIERA
2044 Alameda Padre Serra
S.B. 965-6188

Pascali's Island (PG13)
7:05, 9:10
Sat & Sun also 1:05, 3, 5

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CINEMA
6050 Hollister Ave., Goleta 967-9447

Imagine: John Lennon (R)
7:15, 9:30
Sat & Sun also 1, 3, 5

Alien Nation (R)
7:30, 9:45
Sat & Sun also 1:30, 3:30, 5:30

GOLETA
320 S. Kellogg Ave., Goleta 683-2265

Bagdad Cafe (PG)
7:30, 9:30
Sat & Sun also 1:30, 3:30, 5:30

FAIRVIEW
251 N. Fairview Ave., Goleta 967-0744

Memories of Me (PG13)
7:30, 9:45
Sat & Sun also 12:45, 3, 5:15

Elvira (PG13)
7:20, 9:30
Sat & Sun also 1:20, 3:20, 5:20

SANTA BARBARA TWIN DRIVE-IN

Platoon Leader (R)
7:10; Fri & Sat also 10:30

Braddock: Missing in Action 3 (R) 8:50

Heartbreak Hotel (PG13)
7; Fri & Sat also 10:20

Kansas (R) 8:40

ART Affiliates

1988 Artists' Studio Tour
Sunday, October 16th

Twenty of Santa Barbara's finest artists will open their studios Sunday, October 16th, from 10 am to 5 pm for a full day self-guided tour. Reception and slide-show will be preceding evening, October 15th, from 6 to 8 pm at Museum of Natural History.

- Linda Benet • Brioni • Karin Bucher • Timothy Hearsom
- Mike Irwin • Sally Lewis • Lynn Lopez • Chuck Newman
- Stephen Paulsen • Elizabeth Pringle • None Redmond
- Jim Risser • Ruth Schurz • Tom Shultz • S.B. Art & Silkscreen • Barbara Sowle • Ric' Stich • Alvaro Suman
- Joan Tanner • Jill Vander Hoof

Tickets are \$15/person and are available at:

- Elizabeth Fortner Gallery
- Imagine (Coast Village and Galleria)
- Chaucer's Bookstore
- Santa Barbara Art & Silkscreen Studios
- and at the University Art Museum

or by sending a check payable to the UCSB Art Affiliates, University of California, Santa Barbara, CA 93106
Information: 961-4388

Proceeds benefit: UCSB Art History & Art Studio Scholarship Funds & The University Art Museum Acquisition Fund.

All programs, showtimes & restrictions subject to change without notice

VEG NEWS

The RED HOT CHILI PEPPERS aren't just a vegetable that leaves your mouth on fire — they're a hot and funky band to groove to that will be playing at the Graduate tonight in I.V. Their appearance at the Pub last year put the audience in such a frenzy that the panicked bouncers felt a total loss of control (and the police arrested five, one who'd first gone through a plate glass window). With the recent death of their guitarist it's surprising that a replacement has already been found; but the "Monsters of Sock" tour is in full force (the Chilis have a fetish for getting naked and exposing tube-sock-clad members). Also on the bill is L.A.'s BROKEN GLASS and San Diego's ELVIS CHRIST. Come ready to get sweaty.

— ramona



We tend to notice various unusual traits which make a band catch our fancy. Contrary to their name, "Peace and Vegetable Rights" is not a late '60s granola revival band. Rather, it is a group of five UCSB dudes who are loaded with talent, and Next Monday they play Storke Plaza as part of "Alcohol Awareness Week." Despite their affinity for Blatz and good fun, responsible drinking is something they advocate (but don't often see from their usual standpoint in D.P. garages).

With this band, it wasn't just the intense growl of lead singer Dave Santos or the profound analogies in his lyrics. It was what they stand for — having fun. It made sense. They epitomize college life. Wine, women and song or Blatz, coeds and a band which symbolizes equality for the less equal.

They're talented, and sometimes they even take it seriously. The P and VR sets they play up and down D.P. Friday and Saturday nights are a melange of diversified styles ranging from the tasteless attention-getter "Oh My God, You Shaved Your Pussy!" to the highly artistic theme song, "Peace and Vegetable Rights" with its heavy R.E.M./Icicle Works influence. The song discusses the fact that vegetables are as alive as we are and should have the right to be safe from destruction by farmers with hoes. P and VR's key grip Jim Snell pointed out that college life can create intense feelings of paranoia similar to that a garden vegetable might have of being uprooted.

— deeanne

STEEL PULSE

If you were at the Arlington last night then you know you were at the place to be. When David Hinds, STEEL PULSE's leader told us he was going to "blow our minds," he ment it — inna fine style. The English band was as incredible as usual, playing tracks from virtually all their albums. They even threw in a few Marley and Burning Spear songs, plus a piped-in speech of Dr. Martin Luther King.

would be the place: "Californians are crazy for reggae!"

Steel Pulse formed in Birmingham, England in the early '70s, when David was only 17 years old. Back then they were influenced by Bob Marley's *Catch a Fire* album, *Burning Spear* and the *Gladiators*. The new *State of Emergency* album is Steel Pulse's

"Californians are crazy for reggae!"

— David Hinds



David Hinds, the tube-topped, dreadlocked lead singer of **Steel Pulse**, granted my request for an interview last week in the form of a short phone conversation. He was very excited to be coming to Santa Barbara and playing in "Ronnie's backyard." He believes that California is the greatest place in the world for reggae music, and that if he were ever to do a live album, this

seventh to date. However, the best Pulse album ever will be out in June, says David.

Steel Pulse has often been accused of selling out, crossing over or commercializing. This doesn't bother David in the least. His justification is that he is attempting to constantly innovate reggae and bring it into a new light, although he does admit to making a concious effort at giving

last night at the Arlington



MARK STUCKY/Daily Nexus

the record companies and the public what they want. So the product Steel Pulse is selling is an attempt to innovate as well as gain popular appeal. Recognizing that the beat of his music has changed over the years, David is proud of the fact that the lyrics have generally stuck to the same issues: day-to-day things people don't normally think about: oppression, apartheid, and other "states of emergency."

Steel Pulse was recently given the break that they were waiting for: a tour opening for INXS. David was saddened to tell me that he was unable to get into the U.S. for the tour. The band played without him, with the singing duties being distributed among

the members. The problem the U.S. customs officials had, according to David, was with his Visa. He said it was a long story and he shouldn't say anything now because he was in the U.S. and he wanted to stay.

"I don't smoke, I don't drink. I am a vegetarian and a Rastaman," says David, who believes that being a Rastaman means lifting oneself above ignorance and developing the individual to work as a collective.

In other reggae news, the legendary Wailers are playing at the Ventura Theatre tomorrow night. Also at the Ventura Theatre on Oct. 25, the Taxi Gang featuring Sly and Robbie, Freddie McGregor and Maxi Priest.

— brad metzger

COMING DOO-DOO



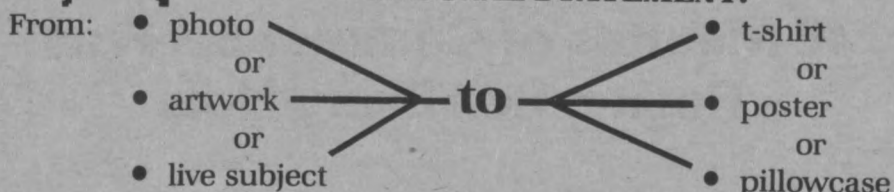
I did it for her; what's your excuse?

...This issue's "upcoming" will be short and sticky 'cause I'm too busy attempting my first unassisted layout (Doug says he'll help), and 'cause nobody newsworthy calls me ... SHIT TO DOO: If you're not going to the CHILIS tonight, then see THE POSTMAN ALWAYS RINGS TWICE, the dark and sultry original with John Garfield and BABE Lana Turner, 8pm, Campbell ... Today the RAGING MARYS is playing the lagoon at noon, it's almost the weekend, it's free, why not ... tonight COLLAGE OF I is at the PUB ... two really good Swedish movies, FANNY AND ALEXANDER on Monday and AKE AND HIS WORLD on Tuesday, 8pm, IV Theatre ... You don't have to believe it, just go see COVERUP tomorrow night in Campbell ... call your mom, write a letter, use a condom and plan to vote, and HELP me get more student stuff in here by calling 9613993 or coming by the Arts Desk under Storke Tower, ask for Jesse or Walker, especially students making movies, writing poetry, doing drama, or anything else ... we need some more gonzo here guys, so if you want to talk shit then make it constructive, get paid, be famous, and get better Christmas presents from your parents by writing for me... AandE is ED.jesse, ASST.walker, THANKSALOT.adam, and our ever changing cast of writers...

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CUTTING EDGE



When you go to a movie knowing that it was made in Tibet by a Chinese director, you're going to expect either too much or too little. *The Horse Thief* (directed by Tian Zhuangzhuang, 1986), part of the Arts and Lectures "Cutting Edge" series this month, is much more than you could expect.

Tibetan Buddhism is integral to the film's form and content, but this film isn't about religion — it is about a culture in which religion is a life-sustaining everyday activity.

Breathtaking cinematography and a lush musical score complement the film's simple plot. Norbu, a Tibetan herdsman who steals horses to support his family, is kicked out of the clan for his dishonesty. The film focuses on Norbu's struggle to ensure his wife's and child's survival.

If you're thinking that this sounds like a Chinese "Wilderness Family" adventure, you're very wrong. The director is a genius at avoiding melodrama by emphasizing beauty in all aspects of human life, including suffering. He doesn't stop there,

leaving us in an existential limbo. Tian offers a solution by repeatedly asserting the basic difference between Eastern and Western culture — that spiritual life is as important as physical life.

There is one scene where Norbu is sitting in the middle of a valley of snow, wondering how he should proceed with his life. Instead of agonizing, Norbu prays. The director repeatedly asserts this basic cultural difference by balancing the movie with life, death and spiritual imagery.

The director's visual vocabulary of ringing bells, flickering flames and burning incense vibrates with meaning usually not accessible to Westerners. And even the scenes of running water, a teapot and rooftops somehow become mystical things themselves.

It seems that Tian has merely selected images of real life rather than recreate them for a purpose. It is through this artlessness that we gain a sense of the beauty of Tibetan life — and can't help but feel grateful to him for allowing us to see it.

— laura funkhouser

INDIAN DANCE

Birds squawk. Smoke drifts by. Feathers and fur sway softly then move excitedly. Rays of light steam from above. No, I am not describing a scene from a mountainous desert area in Southwest America or Canada at dusk. Rather, I am describing some of the sounds and images from last night's performance in Campbell Hall by the American Indian Dance Theatre.

However, just as stunning was the *Drum Call* which was performed simply by two males clad in street clothes with only colorful ribbons and vests to make them stand out.

American Indian Dance Theatre, formed only a year ago and directed by Hanay Geiogamah and Raoul Trujillo, is the only one of its kind in existence. It is also unique in the way it

brings out the similarities in culture and tradition of all of the diverse Native American performers, and also the differences and individuality each tribe has. This dance theatre should not only be commended for its excellency in form, function, and aesthetic, but additionally for its celebration of its heritage.

— dawn mermer

From the first moment the drum beat began and the soft melody of an accompanying flute filled the smoke-filled air, I became entranced with the mythic beauty and mystery of these dances and music which seemed so foreign — yet should not be so. In our high-tech world of computers and compact disc players it may seem out of the ordinary to experience such majestic beings celebrating the earth, water, fire, and air from which they were born. I despise computers and compact disc players, so maybe that is why I am in awe of this magnificent dance theatre.

Most of the pieces, such as the brilliant *Eagle Dance*, are performed elaborately in authentic costumes which move with the dancer in big sweeping, swift motions.



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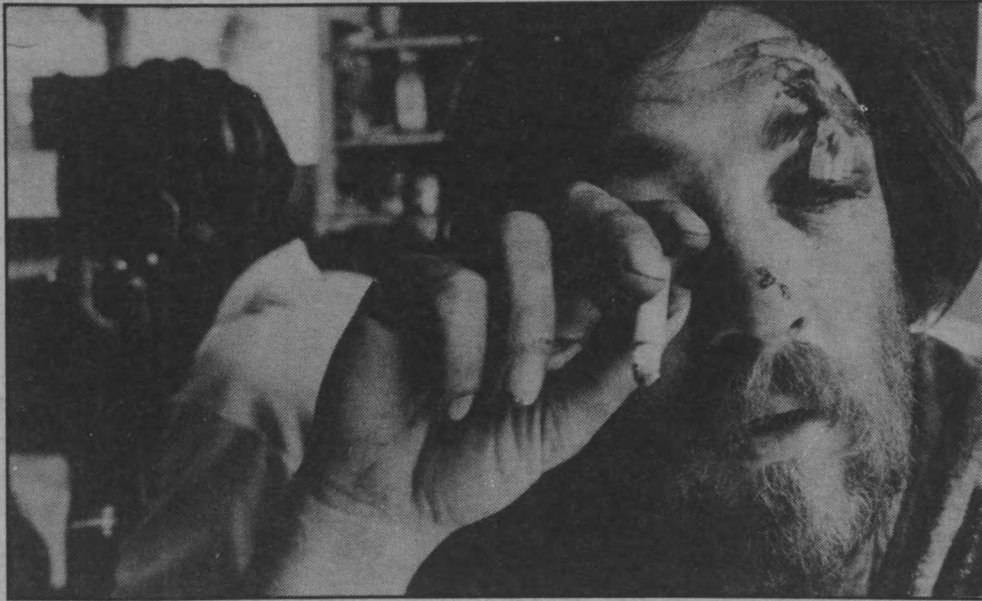
KTYD ROCK
Santa Barbara 99.9
 40-MINUTE FREE RIDES EVERY HOUR!

The photograph depicts two sleeping children sprawled on bare mattresses, one blond and bare-backed, the other cocooned in a blanket. The mattresses are old and torn, the wood supporting one of them is splintered. Despite the dilapidated surroundings, the children look peaceful in their slumber.

In another photograph, Lette Casey bends her head devotedly over her two sleeping sons, her face worn and heavily lined. Lette and her family are one of the 21 subjects portrayed in the pictorial journey *Below the Line: Living Poor in America*, the latest book by photo-journalist Eugene Richards. It reveals the many faces of poverty through the photographs and words of some of the people Richards met during six months of travel across America.

As part of the Arts'n Lectures series, "Poverty in the United States," Richards will be at UCSB today, Oct. 13 at 4 p.m. in Girvetz 1004 to show slides from his book and lecture on his experiences with the poor. Richard's work, along with others in the series, examines a few of the 35 million individuals who fall below the poverty line in the United States. This and most series events are free.

Below the Line is a collection that is both tender and shocking. Presenting the stories of the people in their own words rather than through the interpretation of a writer, Richards creates a work of intimacy and honesty. In a phone interview from New York he explained, "People deserve empathy rather than sympathy, but most books



BELOW THE LINE

on the subject of poverty are sympathetic in nature," adding "nobody wants to be pitied." He wanted to show "not just that they're poor — the fact that they're having difficulties getting by is obvious — but what it means to be poor."

As Richards put it, there are "a growing number of disconnected people in America," those who do not fit into the so-called normal structure of society. The fact that they fall below some certain economic level does not mean that they comprise a homogenous group, however. The ways in which people deal with their situations are

different; "some people are very strong and live very well, while other people are just destroyed by their circumstances."

When asked how he came to be so trusted by the individuals with the intimate details of their lives, Richards said that he was very honest with them from the start about what he was doing.

He found that they "don't have others to speak to (about their situation) ... many are very open." He did not really have any expectations as to what the outcome of the project would be; he let it develop as he went along. If he could do it in a different way, he said that he would rather spend more time with just

a few families and really get to know them; but the time constraints did not allow for this.

The book tries to look at the people depicted objectively, showing that they are humans first, not just "the poor." We see much variation in lifestyles: a 16-year-old girl in a Chicago slum with two children; a farming family about to lose land that has been in the family for generations; a homeless street musician and junkie reflecting on how he may have gotten there. The camera is revealing, but Richards is empathetic towards his subject matter; the human emotions reflected in some of the faces transcend the page, being as familiar as looking in the mirror.

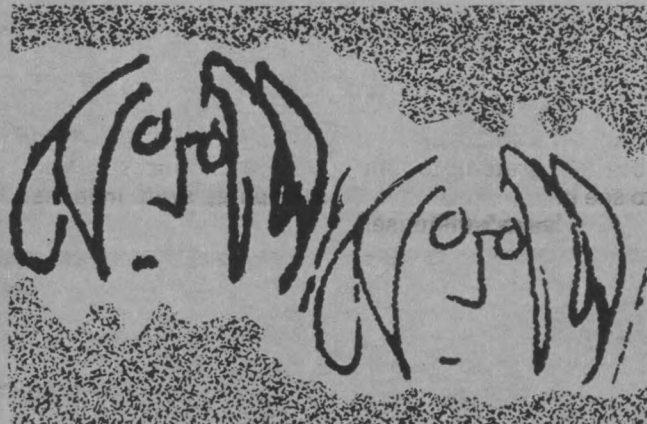
One of Richards' other works, *Exploding into Life*, is a look into the life of a cancer patient and long-time friend through photographs and excerpts from her diary. It is a book about women, not just those with cancer. As to the relationship between this and his most recent work, Richards said "people don't like to be stereotyped ... poor people don't want to be labeled poor any more than people with terminal diseases want to be labeled as such." Richards has been awarded a lectureship at Harvard University for spring 1989; he intends to lecture on the photography skills of working with people and how to approach them on an intimate level. Richards' powerful photography reflects his compassion; if the lecture brings out even a part of the book's intensity and importance, it shouldn't be missed.

— suzanne attix

Imagine trying to make a movie about John Lennon, a man who is not just a famous musician, but a symbol for a whole period of time. A man who is loved, respected, idolized. A man whom at least two generations have "grown up with." Would you try to discover the deeply hidden dirty secrets of his life? Would you try to shatter the dream and expose the truth?

The makers of *Imagine* decided to keep the myth intact. Basically a sentimental trip down a memory lane filled with fun facts and trivia, the film is not a deeply cutting expose. Lennon is presented as a kind-hearted, simple man who truly believed in his campaigns for peace and love.

Presented in documentary style, *Imagine* is narrated by Lennon, whose comments are taken from more than 100 hours of interviews. Beginning with the early days of the Quarrymen, the film traces the development of both the Beatles and Lennon's carriers, finishing with the recording of *Double Fantasy* and



DAYS IN A LIFE

ultimately, Lennon's death. Never released footage of John and Yoko at the *Imagine* recording sessions plus some amazing early live films make this film worth any Beatle fan's while. The soundtrack (remixed by original producer George Martin) is well selected, catchy and includes a few rare tunes to boot. Also included are what seem to be some early Beatle "videos" featuring some great psychedelic effects.

My only gripe with *Imagine* is that it only scratches the surface of Lennon's persona. His drug experiments are brushed over as is his late seventies 14-month "lost weekend" in L.A. His love for Yoko is portrayed as unshakable, his quest for peace as sincere. I hoped to leave the theater feeling I understood Lennon better; instead, I felt like I knew more things about him.

John Lennon was a representative of a generation and remains a musical legend. I like the Beatles, I liked this movie, I only wish it were more hard-nosed and less teary-eyed.

— walker "guitar" wells

1 • 9 • 8 • 8

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**MAJOR STUDIO SNEAK PREVIEW
TOMORROW NIGHT AT 8:00 PM**

MYSTIC PIZZA

A romantic comedy detailing the lives of six people searching for the perfect romance.

Don't miss this free film to be shown Oct. 14 at 8 p.m. in the I.V. Theatre. Admission is free!

Tickets for this free showing will be distributed in front of the UCen on Fri., Oct. 14 at noon. You must receive your tickets then to get into the movie.

Peace and Vegetable Rights

will perform in
Storke Plaza

Sunday, Oct. 16

Peace and Vegetable Rights will perform in Storke Plaza Oct. 16 as part of a kick-off rally for National Collegiate Alcohol Awareness Week. The rally will begin at 11:30 with the band scheduled to perform from 12-1.

This event is sponsored by STAR, Teavilla, Grape and ASPB.

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There aren't even "8 Days a Week" to buy your tickets to "Penny Lane." Don't just "Let It Be," buy a "Ticket to Ride."

Beatlemania

The touring cast of "Yesterday" is taking "The Long Winding Road" to UCSB on Wednesday, Oct. 19.

Tickets are on sale NOW at the A.S. Ticket Office and Morninglory Music — \$8.50 students, \$10 general admission.

Don't Vote in '88 Until You've See COVERUP

Iran Contra is only a small part of the secret government. What you saw on TV was just a glimpse of the truth.

Explore the shocking network of political leaders, drug smugglers, weapons dealers, hostages, assassinations, the CIA, the FBI and what they mean to your life and your constitution.

See "Coverup" on Friday, Oct. 14 in Campbell Hall at 8 p.m. Students are \$3, general \$5. If you can't make that, Coverup will play at the Victoria Street Theatre on Sat., Oct. 15 and Oct. 29 at 11 a.m., admission \$5.

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