

ARTS

TRUTH

by DOUG ARELLANES

It's around midnight on a Thursday evening in the Graduate, and large muscled men are hauling away the tables and speakers and equipment from tonight's concert.

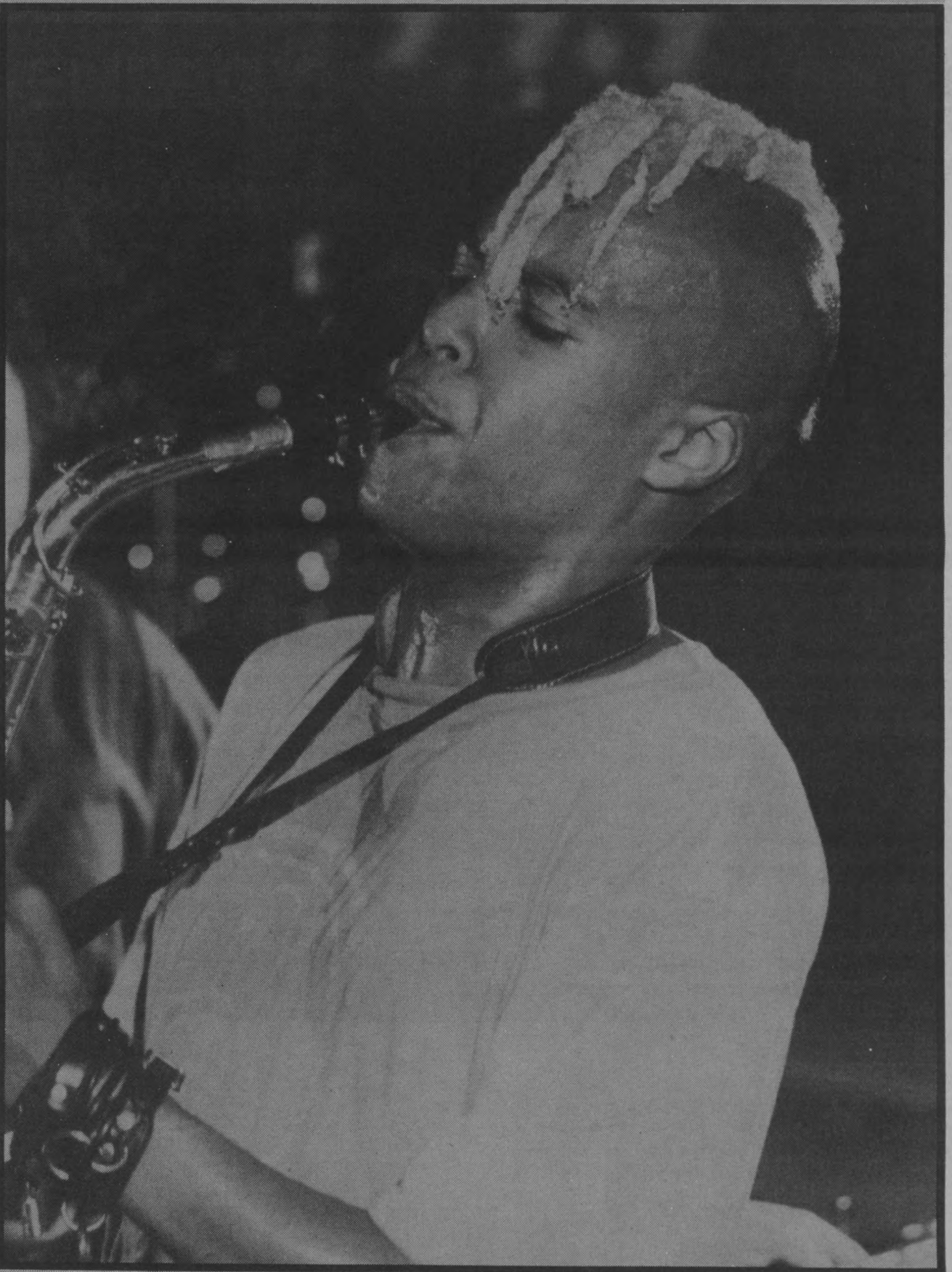
There is an unkempt air about the place; plastic cups, bits of paper and a few articles of clothing are strewn across the spacious floor.

Less than an hour ago, this place looked more like a riot, like one of those fight scenes in a late-night western, where even the old schoolmarm gets punched in the teeth. Here, however, there are few injuries, excepting hearing damage from the excessive sound system.

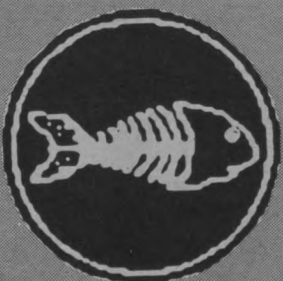
Less than an hour ago, this joint was jumpin', literally and figuratively. The "rude boys" were here, in their uniform white shirts and ties and dark black pants, looking more at home at a bible discussion than at a sweaty, skanky throwdown like this. There were the testosterone-pumped man-boys in pastel who would brag that they were able to complete a stage dive without having their head kicked in.

This place did not belong to them.

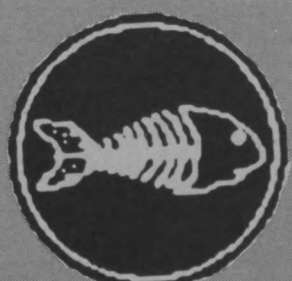
Less than an hour ago, this place belonged to Fishbone, perhaps the tightest band ever to walk the planet. Now they are giving it back and moving on. Their show was a warm-up for their national tour in support of their new album, "Truth and Soul," and they played like they had something to prove, not only with their trademark (See **FISHBONE**, p.3A)



SHAWN PARKER/Daily Nexus



AND SOUL



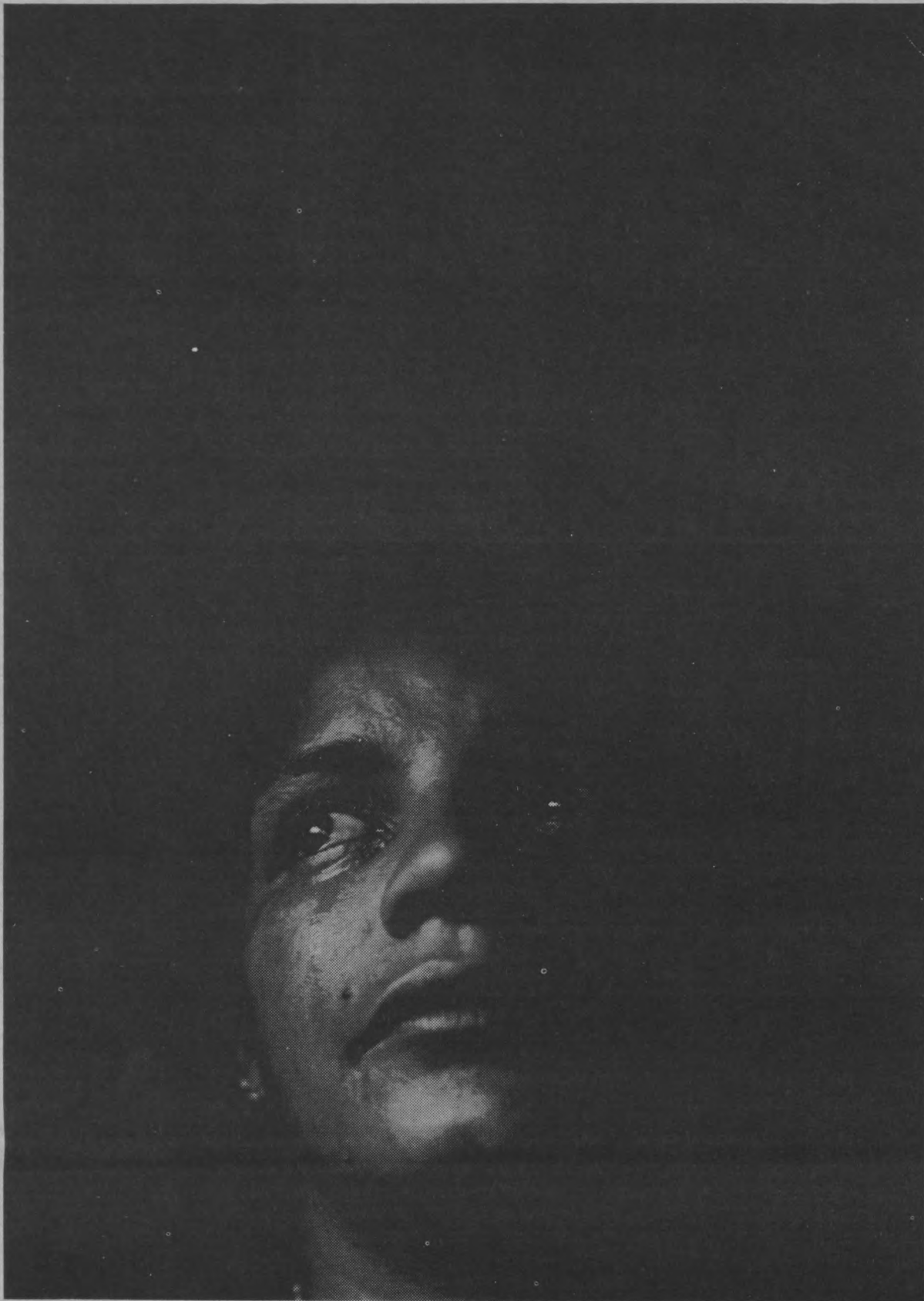


Photo by Eugene Richards
 "Below the Line: Living Poor in America," part of the Poverty in the United States series.

**Eugene Richards,
 Photojournalist With Heart**

The photos Eugene Richards published in his award-winning book *Below the Line: Living Poor in America* are deeply troubling, yet awe-inspiring in their clarity, simplicity and power. Richards will show slides of his work, a cross-country mission to photograph and interview poor people from all over America, and lecture on Thursday, October 13 at 4 PM in Girvetz Hall 1004.

Richards' presentation is part of **POVERTY IN THE UNITED STATES**, a year-long exploration into the subject through public lectures at UCSB. The series opened with Toni Cade Bambara; other guest lecturers this Fall include Robert Greenstein, director of the Center

for Budget and Policy Priorities (October 24), and Jonathan Kozol, who has studied homeless families (November 11).

American Indian Dance Theatre

Tickets are moving fast for the American Indian Dance Theatre, a unique intertribal ensemble of dancers and musicians from a wide variety of Indian nations in the United States and Canada. All champion dancers from the best schools and most prestigious powwows in North America, these 26 dancers will bring you something to see — with brightly colored and beaded costumes, beautiful headdresses and powerful, evocative movements that transform dance, bringing art into the realm of the spiritual. If you plan to see American Indian Dance Theatre on Wednesday, October 12, get your tickets TODAY.

SOLD OUT

The Cutting Edge: Movies from Palestine and Elsewhere

A&L's film series **THE CUTTING EDGE: NEW ADVENTURES IN WORLD CINEMA** opens this Sunday with *Wedding in Galilee*, the first feature film to emerge from the contemporary Palestinian experience. While living in exile in Belgium, director Michael Khleifi made this ambitious film, a complex scenario of escalating tension in which Arab villagers prepare for an important wedding celebration under Israeli occupation, and strive once again for the difficult, delicate balance between conflict and collaboration.



Wedding in Galilee

Get series tickets and save 50 percent. With series tickets to **THE CUTTING EDGE**, you'll see seven fine films for less than \$2.00 each — and avoid standing in line to buy tickets each week. Series tickets are on sale now, at the A&L Ticket Office in Building 402 (or charge tickets by phone: call 961-3535). The series continues each Sunday evening in Campbell Hall, with films from Tibet, Taiwan, India, Brazil, the Netherlands and France.



Horse Thief

The Child in Swedish Cinema is the title of a series of five films coming to the Isla Vista Theater beginning Monday, October 10. All films are in Swedish with English subtitles, and each explores the witty, wonderful world of children. Series tickets are on sale now.

October

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			6 Toni Cade Bambara 4 PM / Girvetz 1004 Double Indemnity 8 PM / Campbell Hall	7	8	9 Wedding in Galilee 8 PM / Campbell Hall
10 Hugo & Josefina 8 PM / IV Theater	11 I Am Maria 8 PM / IV Theater	12 The Elephant Walk 8 PM / IV Theater American Indian Dance Theatre 8 PM / Campbell Hall	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

U C S B
A&L
ARTS & LECTURES

FISHBONE

(Continued from p.1A)

energy, but with a majority of new material that dealt in many cases with racism and its effects.

Most of the crowd didn't know how to deal with this. When lead vocalist John Norwood Fisher did an a capella version of "Slow Bus Movin' (Howard Beach Party)", many in the mostly white audience responded with a throaty "yeah!"

But the band came away from the show satisfied that they'd made the point. Keyboardist Charlie Down, the band's main songwriter, was busy gathering his equipment when he was approached for this interview; he agreed, and an edited transcript follows.

Arts: You have a new album, "Truth and Soul," that is fantastic. I think it ranks with two or three albums this year, Public Enemy's "It Takes a Nation of Millions to Hold Us Back" and Boogie Down Productions' "By All Means Necessary," as one of the best.

Charlie Down: Thank you. I like P.E. They took our place on tour, when we opened for the Beastie Boys. I like what they do. As far as what they say, they should get the facts straight about black history. They know quite a bit about black history. But one of the guys that represents them....

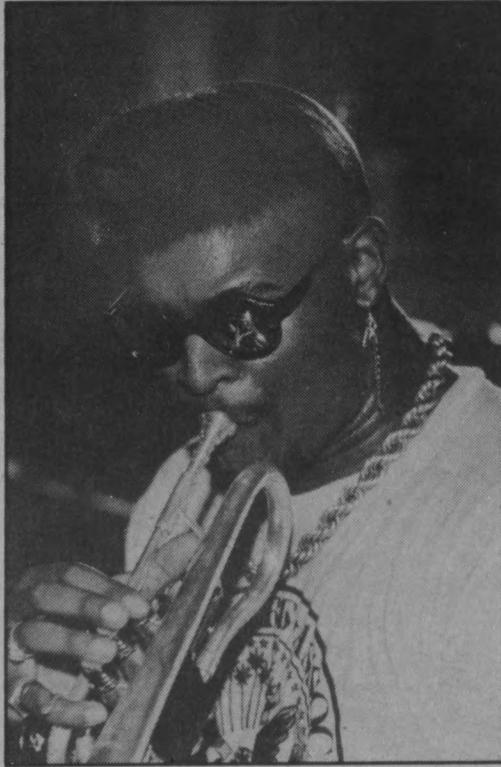
Arts: Griff.

Charlie Down: Professor Griff says we should go into Israel and shoot all the Jews. Israel is wrong in the context of the current conflict. They don't want to give the Palestinians any land. That's wrong. But they (Public Enemy) don't know that the Jews were there before anyone. So it's rightfully their land. He should know what he's talking about.

Arts: On your album, there are a number of songs that seem lyrically to be the most conscious so far. What do you think?

Charlie Down: They all were. I was 18 when we recorded the first album. You grow. You see a lot of stuff. I just turned 23. You see a lot of stuff and you make a conscious effort to respond to society. A lot of people like to ask questions like 'Are you guys political?' I don't think it's a question of 'Are you political?' Isn't it more of a question of 'Don't you have to be political?' Don't you have to know what's going on around you?

Arts: Even on a song like "Ugly," which on the surface seems like this cute party song but is really about



SHAWN PARKER/Daily Nexus

President Reagan. That seems to come out more live.

Charlie Down: That's because (playing live) is our forum. It's our chance to speak our views, and to exercise our ideals right there. On the records, you draw your own conclusions.

Arts: I'm really curious to know how "Slow Bus Movin' (Howard Beach Party)" came to be.

Charlie Down: There were a lot of things. A year and a half ago, we were asked to do a film by some friends of ours, John Cusack and Tim Robins, called "Tapeheads," that they're starring in. It's coming out in about two or three weeks. They wanted us to write a song and score the film, which we did. We wanted to write something that reflected that there was a lot of stuff going on, a lot of stuff that we were getting conscious about, like South Africa. We had just come from the Beastie Boys tour of the South, and we really got to catch the full wrath of what the Bible Belt was all about. There were 200 families in front of a gig, screaming, "This is Satanic!" And they've never picked up an album before. They don't even know what any of it's all about. These were families who

probably never made the conscious effort to get to where their kids are at, what's in their minds. They were saying "Jesus!" and all that, which is cool, you know. I'm as spiritual as the next man, maybe more so, but I'm not a religious man.

So "Slow Bus" came out of an era where we were going through all this kind of stuff. Angelo got thrown in jail in New Orleans.

Arts: Really? What for?

Charlie Down: We were at Mardi Gras, and he has a Mohawk. Not only did he get thrown in jail, but the lead singer of Murphy's Law and him and the lead singer of the Bad Brains. Gary (from Murphy's Law) got thrown in jail that night. They don't like people with dreads. It's strange to them. It ("Slow Bus") came out of all that. Us being an all-black band, and some of the stuff we've had to go through. Color doesn't make a difference to us, but it seems to mean an awful lot to the rest of the world. We just wrote the song for the movie, and we ended up thinking it was a cool idea. We dedicated it to that incident so that no one would forget about it.

People have to realize that racism continues.

Arts: But in doing songs like "Ghetto Soundwave," you saw tonight, it seems that the message in your songs goes completely over your audience's heads. It seemed like they just wanted to slam. Is that a problem for you?

Charlie Down: That's a problem for me. It bugs me sometimes. But you can't really force any lyrical message or idea upon anyone. That's where the music comes in. The groove. With some people, that's all they want to do. There's nothing wrong with that.

A hard thing that's happened with us is that we've had a hard time getting out of the identity that we were just this local L.A. party band, and always being compared to the Untouchables. Always being compared to someone. They don't sound like us. We don't sound like the Untouchables. No way.


Arts: You stick a Fishbone record next to an Untouchables record, and the Untouchables record will melt every time.

Charlie Down: (laughs) Aw, man.

At this point, Nexus photographer Shawn Parker joined the conversation.


Parker: It's interesting for me to see an all-black band (See FISHBONE, p.4A)

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If love was a train
I would feel no pain
I would never get off

Michelle Shocked

What would you call a woman who has a voice as sweet as Joan Baez's and a feeling for the turn of a phrase like Dylan? I would call her a miracle. She calls herself Michelle Shocked. Raised in East Texas, Michelle has done some hard traveling that's taken her to New York, Amsterdam and Paris. While the time away may have sharpened her singing and guitar playing, back home memories remain the main topics of her songs.

The Recording Artist

Michelle's first album, *Campfire Songs*, was exactly that. While trying to get a gig at a Texas folk festival, her tape got lost in the mail. She showed up anyway and wowed the crowd with her gusty, energetic, impassioned tunes. A representative from a small record

label was so impressed by her songs that he recorded some into his walkman. The best tunes were released (complete with background crickets) and the album became an independent classic in Europe before she started making waves on this side of the Atlantic.

Short, Sharp, Shocked, her new release, features a more filled-out sound which includes double bass, harmonica, mandolin and country-influenced guitar. Although a minor disappointment for some folk purists, the album is packed with great tunes which hold up to the bigger, better produced sound.

The Performer

I had the good fortune of catching Ms. Shocked live in action last Saturday

at the Wiltern Theater in Los Angeles. Dressed all in black, Michelle walked out, grabbed her guitar and ripped into "When I Grow Up" from the new record. Consisting mainly of material from *Short, Sharp, Shocked*, the set included the faves "Anchorage" and "If Love Was A Train" while the solo acoustic arrangements gave the tunes a folksy feeling missing on the album. Lacing the songs with stories of her East Texas childhood, Michelle kept the audience in rapt attention (reminiscent of the early sixties Baez-Dylan shows in England) and played her heart out. With her picking, strumming and story telling, Michelle left the audience feeling charmed, happy and yeah, maybe a little shocked.

— Walker "Guitar" Wells

FISHBONE

(Continued from p.3A)

on stage. One of you guys has a Mohawk. One brother's sitting up there with a New York cut like myself. It's so diversified on-stage. What brings you all together? When I think of Fishbone, you guys are so diversified in your music, and I'm a brother and I'm sitting here watching people get thrown off the stage, because of your band. It's certainly not Prince.

Charlie Down: You've got to understand something. Prince is cool to an extent. He got slick. What he does is alright, but I'm not impressed. As far as how we got together? Man, we all went to school in the Valley. I used to live on Adams and Howard (in South Central L.A.). I grew up in the 'hood.

Parker: But to look at you guys doing that on stage. It's just something that you never see in the 'hood.

Charlie Down: We were like that in the 'hood, and people would bug off of it. Then it became like, 'Damn, well those brothers are down.' Because they knew that when I was a kid, I used to be a fool, a lot of gang-banging and shit. They'd be like, 'You used to be down with the set.' They had to send me away for, like, two years to go live with my dad, because I had all these

slobs trying to shoot me.

Parker: You guys are this all-black band, and you're playing that hard rock, and you've got it down.

Charlie Down: Harder than most rock bands. That's why they voted our album (Truth and Soul) the best heavy metal album in Europe.

Arts: How long has it been released over there?

Charlie Down: It's been released in Europe about three months. People are finally getting a clue as to what we're doing. Our record's been out for about two weeks here, and it came out at Number 196 with a bullet, and now it's number 176 with a bullet, jumping 20 positions in one week. Maybe it's saying something for people's intelligence.

Arts: What in the world possessed you to do the first single, a cover of Curtis Mayfield's "Freddie's Dead"?

Charlie Down: You've got to understand the concept of the album. We had written a bunch of songs. It's about the neighborhood we grew up in, and it's about sticking to your roots. "Ghetto Soundwave" was written about my neighborhood. Kendall always lived in the neighborhood, until about a year ago when his mother died of cancer. He moved out of the neighborhood, but his brother was doing crack. And the song was about how the drugs have directly affected the ghetto.

People don't even realize. The cops come into the neighborhood, shoot people. (To Parker) You know how the cops are in the 'hood. They come in the neighborhood and just beat your ass.... Only now are people realizing how organized the gangs are. All this gang violence shit, the only reason it's being brought out is because that girl got shot at UCLA by the Crips. And before that, you never heard about it. A year, two years before that, they were cappin' on each other in the 'hood. (Pauses)

Arts: We were talking about the concept to "Truth and Soul," and sort of got away from that.

Charlie Down: It was based on a film by Robert Downey, Sr. called "Putney Swope." The movie is about an advertising man in the late '60s. The firm is all white, and this guy is the only black guy. And he takes over the firm. He said he wasn't going to promote cigarettes, alcohol, war toys. And he took this all white advertising firm and made it all black people and only one white guy, and he became one of the most sought-after advertising men in the country. The name of the firm was "T.S." which stood for "Truth and Soul." The company's slogan was, "If a man has the truth, he doesn't hide it. He hangs it out on a shingle for the whole world to see." That's what the album is about.

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MORE MUSIC



out BON JOVI style, so the KING unloaded him and MERCIFUL FATE broke up). Making a comeback, this time under group name KING DIAMOND, the satanic rock and roll continued. The KING's obsession with the occult, black magic, and satanism (the outcome of a ritual where a candle had floated in the air, leaving the King a devoted follower ever since...) put uneasy pressure on both band members (who were continuously changing) and the public (much controversy has surrounded the band's evil themes). The latest and fourth KING DIAMOND album entitled "THEM" (Roadrager Records) is a rock concept album, weaving an eerie tale of King's psychotic grandmother who drinks blood tea and hangs out with invisible demons. (Stage props this tour include a 20 foot haunted house and an old "grandmother" who runs around during the show. On the album there's an address for the official fan club — "The King Diamond Coven" and if that isn't enough, a message on the album's back cover reads "Drugs are no fun. Drugs endanger the life and happiness of millions. It must stop. We appeal in particular to the youth of today stop the madness. There are better things in life." Drug free satanic rock music? (I'll bet the P.M.R.C. loves it!!) Is KING DIAMOND for real??? Come find out ... FLOTSAM AND JETSAM open up the show for the KING himself, this Sunday Oct. 9th at the Graduate in Isla Vista.

— Ramona

THE MAN/THE MYTH...

KING DIAMOND (known to family and close friends as Kim Peterson) wasn't always an image. He grew up in Denmark and was even a world cup soccer player before he became possessed by rock and roll and frontman for MERCIFUL FATE. The gloom and doom band put out three albums and toured the U.S. with MOTORHEAD in 1985. Halfway through the tour, FATE'S guitarist Hank Sherman decided he didn't want to continue his scary image (basically, he wimped

"GRAND SLAM!"
— David Edelstein, ROLLING STONE

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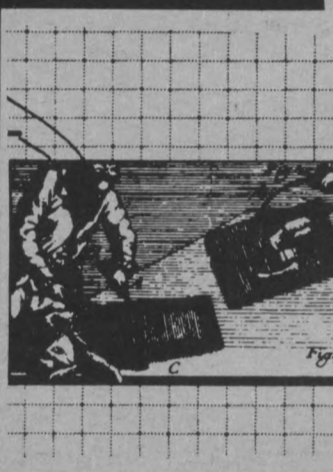
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NEWSPEW



First off, you've got a whole week to make time for a movie that will show you how much was glossed over during those endless Iran-Contra hearings. **COVERUP** will show you, among other things, why the price of marijuana has skyrocketed while the price of cocaine has plummeted since the House ordered the Reagan administration to stop funding the Contras; screening *next* Friday, Oct. 14, in Campbell, more on this in next week's issue ... *tonight* you can see the consummate **Film Noir** tale, **Double Indemnity**, with studly (really) Fred McMurray and sexy (yea, really) Babs Stanwyck, so check *that* at 8 p.m. in Campbell ... *next* Wednesday you know you'll be rockin' out the **Arlington** with **Steel Pulse**; I saw 'em in L.A. and it was *live*. Also opening is I.V.'s own Common Sense ... Tuesday is **Club Dred** again at the Grad ... *tonight* local S.B. "funk—reggae—jazz" outfit **Tao Jones** will be rockin' **Jamie's** at 5838 Hollister, full bar, no cover, or 21 ... Monday thru Wednesday you can see the bright, wide eyes of **The Child** in **Swedish Cinema**, with **Hugo** and **Josefin** Monday, **I Am Maria** Tuesday, and **The Elephant Walk** Wednesday, all at 8 p.m. in I.V. Theatre ... Monday the 10th the **Second City Comedy Troupe** will be at the **Lobero** in Santa Barbara,

8 p.m., 963-0761 ... artists over 18 who are legal residents of S.B. can apply for the **Individual Artists Program** at the office of the S.B. County Arts Commission, 568-3430, awards of **\$2,500** ... each year the English dept. sponsors two **Poetry Contests**, the Ina Coolbrith Memorial and the Poet Laureate, top awards of \$125 and \$100, talk to Roberta Kaufman in South Hall 2607, deadline for submission is Nov. 18, 1988 ... Sunday, Oct. 9, you can get some fresh **satanic rock 'n roll** from **King Diamond**, 7 p.m. at the rad Graduate ... another alternative for stifled youth and exuberance is the **ART CLUB**, who will be holding a reception tonight at the **Cliff House** ... did I miss you in this Upcoming? Then call me at 961-3993 (ask for Jess or Walker), and we are still looking for **Arts Writers** who want to see just how far you can go in a family newspaper ... A 'n E is Adam "don't blame me I work for Friday" Liebowitz, Doug "I just do layout" Arellanes, ex — Ed. Laurie "I don't work here anymore" McCullough, new asst. — Ed. Walker "I just got here" Wells, and Baby — Ed. Jesse "I was abandoned" Engdahl (thanks Doug), and Tim, Dawn, Trent and Ramona ... till next week, stay fresh, maxi...



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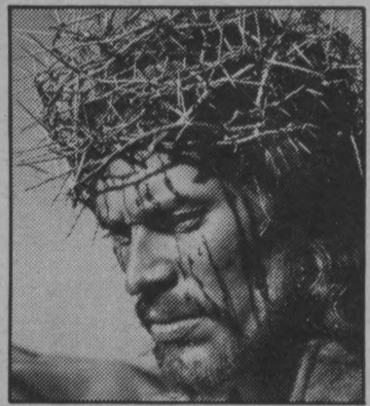
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Sat Preview at 5
"Memories of Me"
Tucker (PG)
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Young Guns (R)
5:40, 9:45; Sat & Sun also 1:30

FAIRVIEW
251 N. Fairview Ave., Goleta 967-0744
Patty Hearst (R)
9:45; Sat & Sun also 1:30, 5:45
Betrayed (R)
7:20; Sat & Sun also 3:30
Elvira, Mistress of the Dark (PG13)
7:30, 9:30
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

SANTABARBARA TWIN DRIVE-IN
Betrayed (R)
7: Fri & Sat also 10:30
Messenger of Death (R)
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DREAD SCENE

Crucial report on the I.V. reggae scene. Club Dred, Tuesday nights, seems to be off to a rocky start. It is understandable that the local reggae community distrusts such a venue, but we're talking about a club that has recently housed such heavy weights as **Burning Spear** and **Inl Kamoze**. What about the So. Cal posse? We need to back up all the local, stateside, struggling bands (i.e. **Kushite Raiders**, **Ras Bhingi I**) and here's the chance.

Tuesday night at the Grad. The sparse audience was introduced to L.A. based **Beta Rydem Band** in fine dub style. Although difficult for any band, they put the crowd situation behind them, got into the swing and pounded out some good music. Moving from recognizable covers to some tasty originals, the boys had a great time despite the empty dance floor.

— Christopher Junker

SANTANA

Hiking up the stone path to the county bowl one couldn't help but wonder what surprises **Santana** might have in store for the evening. Advertising billed the show as the original band. Could it be possible that the '80s Santa Barbara pseudo-yuppy audience might get a backward glance into the bygone days of acid-induced electric-invisioned concerts at the deceased San Francisco Fillmore? Would the crowd get a taste of the second day of Woodstock when Santana played in front of 550,000 granola children? Carlos Santana had been quoted earlier as stating "I don't want to go out and just play "Black Magic Woman," and "Oye Como Va" ... my watch says it's 1988.... I want to get into 1988 and not look back." Carlos did look back on some of the old favorites and, as well, added some new spice to his hot salsa and Latin rhythms.

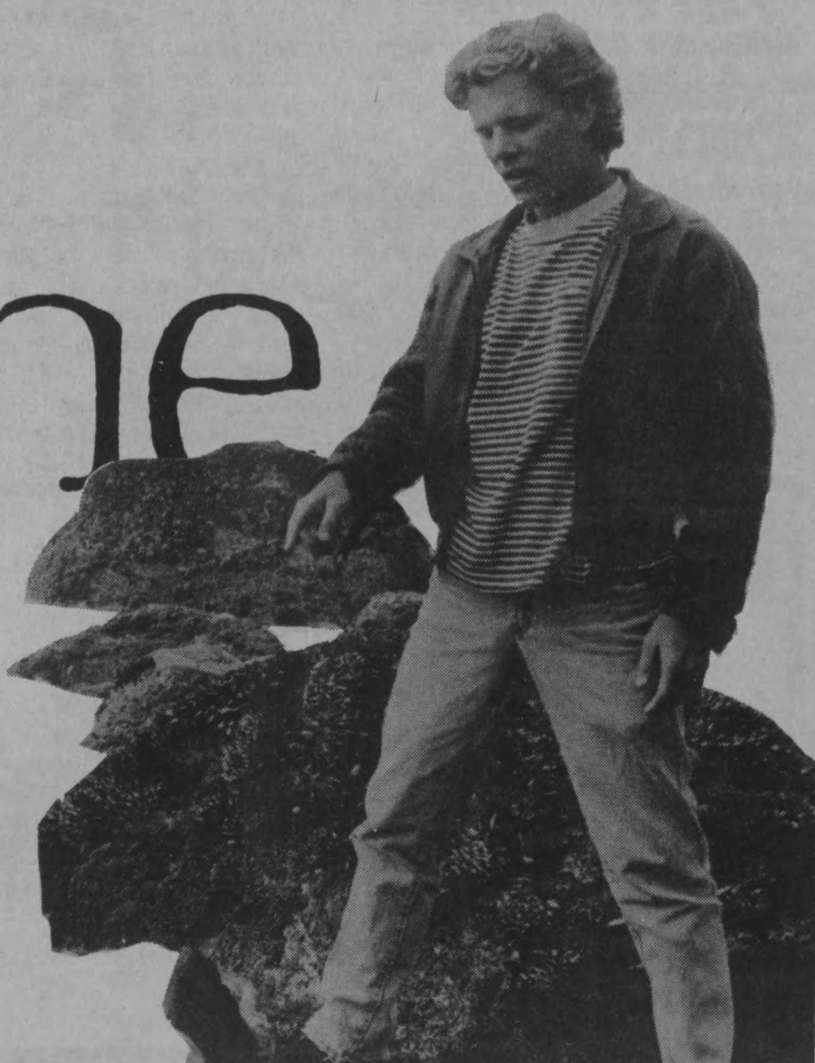
Carlos began the show with a dedication to a man for freedom being held prisoner, Nelson Mandela. At this point Carlos released a wild beast of freedom ... the Santana band. The first three songs, all instrumentals, featured the talents of the original band comprised of: Armando Peraza-bongos; "Chepito" Areas-percussion; Chester Thompsen-keyboards; Michael

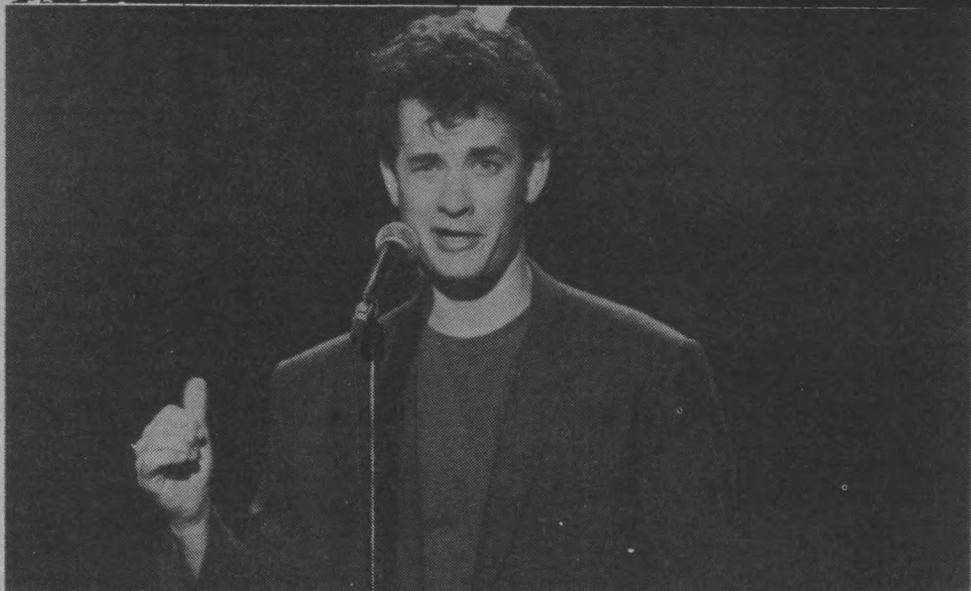
Shrieve-drums; Gregg Rolie-keyboards and Alphonso Johnson-bass. All took the baton and ran. The music would swell and stride, roll and pump until all players would meet at the crest of the guitar and in unison crash down on a single note. This momentum of the Santana band is conducted by the arm of the guitar held by Carlos. He sets a pace, then spurs for more speed, most always keeping his back to the crowd.

Some of the more innovative accomplishments came from the solos of the drummer and the bassist. Michael Shrieve playing an electric xylophone extended the range of a drum solo that had already seemed to transcend the limits. Alphonso Johnson on bass was the highlight of the night. Playing a Chapman stick while a keyboard sprinkled sweeping, glittering magical wand sounds, Alphonso wove a bass line and melody that rose above the crowd like the whisps of stage incense smoke that swirled upward.

Tantalizing the crowd with tasty new treats, Santana played their meat-and-potatoes "Black Magic Woman," "Oya Como Va," and "I Ain't Got Nobody," thus making the concert a satisfying event with only one thing left to say ... *Viva Santana.*

— Trent Eldridge





PUNCHLINE

Films depicting the lives of down-and-out comedians trying to hit the big time haven't been too successful for Hollywood. Witness Martin Scorsese's witty but largely unnoticed *King of Comedy*. Perhaps audiences saw nothing interesting in the previews. Most likely they stayed away because the words "Jerry Lewis" were on the local drive-in's marquis, but this is all speculation.

Director David Seltzer may have had Scorsese's failure in mind while preparing to direct his latest release, *Punch Line*. This picture will succeed, not because Dean Martin's old whipping boy isn't in it, but because Tom Hanks is. Hanks plays struggling funnyman Steve Gold, an acerbic yet oddly endearing Med school flunk-out who finds himself

falling back on one of the few things that comes naturally to him — humor. Signing his life away to sleazy comedy club owner 'Romeo,' astutely played by Mark Rydell, Gold attempts to pay the rent in the comedy Little League of small-club stand-up.

Housewife Lilah Krystick (Sally Field), however, finds herself in the comedy underground for other reasons. Her

hubby (John Goodman) wants a full time mother, not a career lady. Tired of this role, Lilah sneaks off to the club each night hoping to win from strangers the approval and support her husband adamantly refuses to give.

Much like Micheal Keaton's cocaine addict or Nicholson's R.P. McMurphy, we have a largely self-absorbed character. But when Gold's routine 'dies' on stage while a major network scout is in the audience, we see Gold die with it: Hanks shows that the humor of a comic can be laced with despair. During this and other scenes when Steve Gold is 'tutoring' Lilah into becoming a successful stand-up, the viewer sees that Gold is not simply the embodiment of his own acidic wit.

This is not a hard-line documentary on stand-up, but merely a big Hollywood flick that's unusual and original in its subject matter.

— Tim Hoffman

CUTTING EDGE CINEMA

Arts and Lectures kicks off its "Cutting Edge" film series Sunday night with *Wedding In Galilee*, the first-ever Palestinian feature film.

Revolving around a wedding in an Arab village which is under Israeli occupation, *Wedding In Galilee* attempts to bring a more human perspective to a situation we mostly know only as headlines. When a leading figure in a Palestinian village wants to marry off his son in a traditional manner he finds the ceremony to be in conflict with the laws of the occupying Israelis. As a compromise he invites the ruling Israeli magistrate as the guest of honor. The film then sets out to show the resulting series of conflicts as individuals are forced to choose between productive compromise or their loyalty to the cause of freedom.

Director Michel Khleifi, working as an exile, attempts to step beyond merely the political. His characterizations are not portraits of politicians arguing about ideals, but rather people caught on both sides of a conflict who are living the political strife which surrounds them day by day. Khleifi further extends his view on the personal side of politics by portraying the problems as a series of confrontations between father and son, mother and daughter, on

down to a bridegroom who finds himself unable in all the madness to consummate his marriage. So we see that oppression, in Khleifi's vision, is not limited to the political but encompasses the repression experienced in everyday life.

Wedding In Galilee is not exactly smooth in developing Khleifi's thesis. Luckily, the main problem the film could be faulted for is trying to say *too* much. However, Khleifi should be given the benefit of the doubt considering he was operating in exile and probably under a very limited budget. Praise should be given to him for tackling a difficult political issue not in a preachy self-righteous manner, but as one that is true to the human condition.

As the first of the series *Wedding in Galilee* is not remarkably striking as "cutting edge" in the development of contemporary cinema. It is however a chance to view a slice of a culture unlike anything you are familiar with, and a style of filmmaking specifically intended to speak to a different culture. And besides, as we have said before, it is a chance to see something that is definitely not *Sweet Hearts Dance* for half the price.

— Adam Liebowitz

BAGDAD CAFE

Looking for the American dream? German director Percy Adon finds it, amazingly, in the Mojave Desert. *Bagdad Cafe* is a film about America. Not the America of McDonald's, Coca-Cola and skyscrapers, but the America of interstate highways and roadside cafes. The movie takes place in one of those "towns" you see driving to Vegas, a gas pump-restaurant-motel operation which saw its heyday in the mid-'50s.

The story builds on the relationship between Marianne Sagebrecht and CCH Pounder. By leaving her husband, the very large and very German Sagebrecht deposits herself out in the desert. She forges her way to the only trace of civilization, arriving in Bagdad looking for a place to stay. Sagebrecht is visibly afraid of Pounder, the dilapidated establishment's black manager, who is overly suspicious of this strange European woman who appeared from the desert. After several strain-filled days, the inner beauty of Sagebrecht turns her physical and cultural differences into charms. Additionally, a love story develops between Sagebrecht and a charming cowboy from Hollywood, played wonderfully by Jack Palance.

Bagdad Cafe is Adon's first English-language release and his European perspective gives the film its cutting edge. His unusually placed, inquisitive camera captures the look, feel and beauty of the setting while also searching into the hearts and minds of the characters.

A well written, beautifully made film, *Cafe* concludes with a humorous, hopeful outlook on the new world. Maybe the food isn't gourmet, but where you can find true love and friendship, dreams do come true.

— Walker "Guitar" Wells

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