

One of Two United Souls

MANDEL Part of My Soul Went with Him

Part of My Soul Went with Him by Winnie Mandela edited by Anne Benjamin Norton, 164 pages, \$5.95

Winnie Mandela didn't sit down and write this book - she couldn't, for the South African government wouldn't let her. The many conditions of her "banning" order make it impossible for her to write anything meaningful on apartheid. So Anne Benjamin conducted extensive interviews with her; Winnie Mandela let her use many letters to and from her husband, Nelson Mandela; and Benjamin adds more perspectives to the book with statements from the Mandelas' daughters and friends. The result is both a portrait of a woman with quiet grace and strength - and a harsh condemnation of apartheid.

She is best known as the wife of

Nelson Mandela, the longimprisoned leader whom the overwhelming majority of South African blacks would chose as the leader of the nation. She says, "In the earlier years I was just a carbon copy of Nelson. I was no individual. If I said something, it was 'Nelson's wife' who said so." She has her own identity now. Rita Ndzanga, who was imprisoned with her, said that "independent of her husband she's a leader in her own right."

The white authorities have lefthandedly recognized her importance through nonstop persecution: they have had her in court almost every year on some trumped-up charges, banned her almost continually since 1962, and even jailed her. As she wryly points out, "My African name 'Nomzamo' me-

ans in Xhosa 'trial' - those "My interrogation started who in their life will go through On a Monday night. And I theid."). Althoumany trials was only delivered back to also in the sense my cell on the Saturday says, "I never of court trials...." Many of those night." trials have been

over alleged violations of her Orwellian night-

mare of a banning order. "The last banning order ... of course included house arrest every night and at weekends.... There is no longer any need for me read that type of document.... I know it by heart.... I can't even go to church without a permit." Nor can she visit any kind of school or have anything to do with any publication. Not only is she prohibited from addressing public gatherings, she cannot even meet

with more than one person at a time. And nobody in South Africa can quote her or any other banned person. All these are in addition to the already insane restrictions faced by all South African blacks.

When twelve years of these restrictions proved too little, she was sent to prison for half a year for the horrid crime of lunching with her two children and Peter Mugabane, another banned person (who took most of the photos in this book, including the cover).

Since 1977 she has been banished to what she calls "my little Siberia," the small, remote rural community of Brandfort (An ironic footnote points out, "Brandfort was previously best known as the town which shaped the Afrikaner Nationalist ident-

ity of Dr Hendrik Verwoerd, architect of apargh the intent was to isolate her, she saw as many foreign govern-- Winnie Mandela ments in my

twenty years in Johannesburg as I have seen in exile here in Brand-

fort." The appendix to Winnie Mandela's story consists of some sharply contrasting documents. The Freedom Charter adopted by the African National Congress and Winnie Mandela's banning order are as disparate as two documents could be. They provide a fitting conclusion to a book that will fill you with rage and admiration. - Scott Lewis



Winnie Mandela banished to Brandfort, 1977





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The Wrong Stuff

Steven Wright sauntered on stage before a capacity crowd at the Arlington Theatre last Saturday night with all the style and confidence of an ostrich on a familiar savannah. He was comfortably masked by a day's growth of beard as he approached his center-stage microphone, stared mockingly at the audience and quietly said, "Thanks."

If the rest of the crowd entered the theatre with the same anticipation of uncontrollable laughter I had, they were most likely as disappointed as I was with the act that ensued. Having seen Wright's hilarious HBO special a few weeks earlier I eagerly awaited more of his off-the-wall humor. In other words I wanted more of the same. What I got was an exact, I mean exact, repeat of the taped performance. By ten minutes into his act I had the feeling that had I paid the \$13.50 my fifth row center tickets were worth, I would have been sorely angry. As it was I wished I had stayed home and watched his special which also aired Saturday night. Don't get me wrong. Steven Wright is a very funny man, but his left-field approach to humor is, by its nature, funnier the first time around. He was so well rehearsed that even his gestures were nearly identical to those in his video.

The Razor's Edge to Freedom

Silence fell heavily over the Events Center crowd Tuesday afternoon in anticipation of the entrance of Bishop Desmond Tutu. Before he had even entered, a standing ovation beckoned him.

Enthusiastic cheers and applause reverberated throughout the auditorium until Chancellor Huttenback took the podium to formally

"We have been deeply hurt. We have seen that when it comes to the matter of Black freedom then we as Blacks are really expendable in the view of the mighty U.S."

Bishop Desmond Tutu

introduce this humble freedom fighter. Muted boos and hisses rapidly replaced applause as our hypocritical leader sung the praises of human rights and drew attention to the evils of apartheid. Only the crowd's overwhelming respect for the Bishop prevented the animosity from taking a more tangible course.

Huttenback seemed pleased with himself as he compared Tutu to the likes of Gandhi and Martin Luther King Jr. Realizing he was no more welcome than a Boer or Afrikaaner would have been, he soon yielded the platform to the Bishop who graciously accepted, his arms outstretched symbolically, embracing the crowd.

Tutu opened with a story about crocodile hunting that illustrated our fumbling Reagan administration's lack of insight (see text of speech, pg. 8 in today's news section). He elucidated the tragedy of his countrypeople and the irony of the West's refusal to take a moral stand in the black and white issues surrounding apartheid by telling short stories that were often poignant, sometimes funny.

This was appropriate for a man who walks the razor's edge and continually risks his life for freedom. His humor and insight into human nature are his tools for survival in a world of vicious contradictions.

Desmond Tutu is a devoutly religious man, but he is also an important political force in the international arena. For him there is no true distinction between politics and religion, only that made by corrupt politicians who wish to avoid the moral responsibility that, ideally, they should accept.

I am not a big fan of religion. In fact I have a particularly strong aversion to it. Desmond Tutu, however, is so humble and true to his words that even the gospel becomes enchanting. While reading his recently reprinted book *Hope and Suffering*, I was amazed at the accessibility of his writing as well as its inherent egalitarianism (This quality was apparent not only in his writing but in his speech as well.).

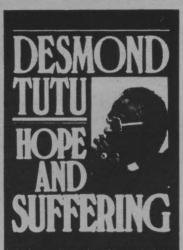
"You don't dump people; you dump rubbish, you dump things ..."

Bishop Desmond Tutu

Hope and Suffering is a book appropriately titled. It is about the strength to endure suffering and the stamina to maintain hope. This is the essence of Desmond Tutu. His book is a reflection of his consciousness. It is a collection of essays and open letters that point out the world's moral fallability without indicting humanity as a whole. For Tutu believes wholeheartedly in the spirit of humankind, in an intrinsic sense of justice, in an inevitable freedom. In his own words, "We are going to be free — we have no doubt that we will be free.... Until all of us are free — none is free." And so his book upholds the spirit of his speech. In every phrase there is hope. It is not a blind hope. Rather it is courageous. a hope that sees reality and still believes in tomorrow.

For all of you who are concerned about the world, particularly about the disparity between a government's policies and the sentiment of its people, *Hope and Suffering* is a must. It is a compassionate voice in a world of chaos. It is a voice that will not rest until it is, not only heard, but realized. Desmond Tutu's voice is a voice of conscience in a world of seeming apathy.

- Susanne Van Cleave



"Visiolly reflects the many talents and the sporsular subients of this remarkable man.... It shows Bishop Tatu's human elogunes, political acument, capacity for righticous trons, theological depth, and pastoral shift Truly impressive "

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Come on Steve! What do you take us for? Your humor may be sophisticated but it's not so sophisticated that we need a fifty minute rerun slapped in our faces.

By the evening's end even his dry and swallowed smiles seemed annoyingly smug. I didn't expect a completely new act. A proportional mixture of old and new would have sufficed. In short, I left the theatre angry and curious. Just how much talent does this man have? If he can't come up with a few new jokes for his tour might he just be a flash in the pan? I certainly have no motivation to go out and buy his current album now. How can I be sure it's not a sad repeat of his performance/video? Having recommended him so highly, I'm even more upset.

If you hadn't seen his cable special then you may beg to differ. I, however, feel cheated and disillusioned by the man I hoped would be the comedian of the eighties. He may have "all the erasers to all the miniature golf pencils in the world" but that won't feed him when his audiences catch on. If he wants to survive, Steven Wright will need to develop one of two things: more spontaneity or a bigger repertoire from which to choose.

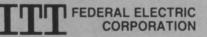
Opening for Steven Wright was James Lee Stanley. He was a funny little man in mauve OP pants, his curly hair graying slightly at the temples. He is an acoustic guitarist whose songs were introduced by short and quirky routines that often had little or nothing to do with the lyrics. He was, nonetheless, entertaining though a bit too folksy for my taste. His humor lies somewhere between middle-age humanity and teenage existentialism. His most memorable and funny piece was a song called "Oh Digitalis, Oh Cortisone", a Carlos Santana inspired song about the kind of "latin" contained in medical encyclopedias. Stanley also has several albums out and I must admit I'd be more apt to purchase his than Steven's; that is until I'm sure Wright's made it beyond monotony.

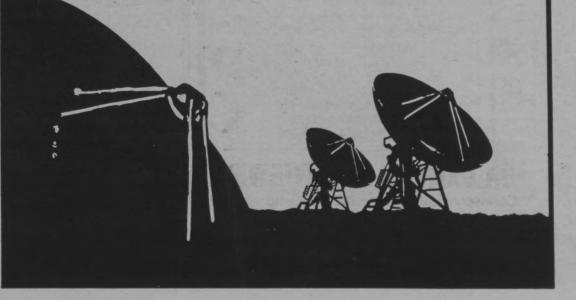
- Susanne Van Cleave

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Karl Irving

On the whole I would say that this has been a fairly unproductive year for Tinseltown and the film industry in general, with just a few gems that stand out "like Columbian coffee beans in a sea of Sanka" as one of my friends referred to her ... uh ... well, I won't get into that. And if there hadn't been a Cannes Film Festival, I'd have hardly had a list. Several of the films in competition (marked by an asterisk) head my list below.

We were confronted by the usual teen flops, the usual deluge of sequels and then a new genre angle: a strong anti-Russian sentiment with Rocky IV, Red Dawn, White Nights and the ultra-hyped Rambo taking the lead. What I want to know is why do people pay \$5 to see such crap? I can't even get enjoyment out of these types of films when it's dollar night and I'm stoned.

I would like to point out that I was unable to see certain films, most notably Prizzi's Honor, which may belong on my list. An honorable mention goes to The Gods Must Be

Crazy, now the top grossing foreign film of all time. Here are my choices for the ten best of 1985:

1) Ran (Japan - Akira Kurosawa)

An absolute masterpiece from one of the finest directors of our time. A stunning portrayal of Shakespeare's King Lear set in feudal Japan. Kurosawa's direction, his formidable sets, and his unmatched skill at the editing table all come to peaks here, with some admirable acting. An 11.

2) Kiss of the Spider Woman (Brazil – Hector Babenco) A justly deserved Palme d'Or for Best Actor was bestowed upon William Hurt for his performance as a jailed homosexual in Central America expected to extract information from a political prisoner. Quite moving, it also craftily interweaves the story with that of Hurt's retelling of a film.

3) Birdy (USA - Alan Parker)

My personal favorite from Cannes, although not really the best, production-wise. An introvert fascinated by birds actually believes he is one following a harrowing experience in Vietnam. Originality, wit, charm and a great job of acting by Nicholas Cage as Birdy's best friend.

4) Brazil (UK – Terry Gilliam)

Yes, I cheated. I managed to catch this film in France at the beginning of the year. The best satire I have seen in years. This 1984ish farce by one of Monty Python is not only witty and hilarious, but masterfully done. All the squabble over it is unmerited. Don't miss Robert DeNiro as the swashbuckling plumber.

5) Out of Africa (USA - Sidney Pollack) I had high hopes walking into this one, and I was not

disappointed. A romance between Mervl Streep and Robert Redford, the story is heartwarming, the dialogue superb, the cinematography excellent, and the acting is ... need I tell you? Elegant, all 2 hours and 40 minutes of

6) Witness (USA – Peter Weir)

Another wonder from that director from Down Under. Our hero, Harrison Ford, plays a detective whose homocide case takes him into an Amish community. With some great photography and treatment of story both a suspenseful drama and a nostalgic romance. 7) Insignificance (UK - Nicholas Roeg)

A simple story such as this could never have been so charmingly original or so adept at its insightfulness. A blonde bombshell being chased around in New York by her husband the baseball player finds refuge with a German-Jew scientist who's harrassed by a commiefearing senator. From the director of Man Who Fell to Earth, it makes you think.

8) Mishima (USA – Paul Schrader)

The life, death, and works of the famous Japanese author Yukio Mishima who committed seppaku as a political statement in 1973. This co-Japanese production (with help from Coppola and Lucas) depicts these three things in a revolutionary fashion. It jumps back and forth between an autobiography, a mish-mash of his stories (with some amazing sets) and Mishima's last day.

9) Subway (France – Luc Besson)

Not Academy Award-winning material, but definitely entertaining. With its fabulous Diva-esque visuals, great soundtrack, and interesting plot you're treated to a Coppola-meets-Godard ride in the bowels of the Paris Metro. With "Tarzan" hunk Christophe Lambert & his cool hairdo and France's newest sweetheart Isabelle Adjani (mmmm...)

10) Stop Making Sense (USA - Jonathan Demme and Talking Heads)

An innovative concert film, and probably the most satifsying I've seen. With no interviewing or other behind-the-scenes look, what we get is concert pure; ingeniously choreographed stage direction, complete with some great music and our strange friend David Byrne in a snazzy suit.





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Thursday, January 23, 1986 5A

A Festival of Films

Lynn Purl

It's a sad state of affairs when you have to rack your brain to come up with ten films from 1985 that deserve to be on a Top 10 list. I guess the movies ain't what they used to be. Some of the ten I've come up with make the list only by virtue of the fact that there weren't any better movies to pick. I'm the first to admit that I didn't see every worthy film last year, so this is not the definitive list. But, for whatever it's worth, here's my list of the ten best movies I saw in 1985:

Prizzi's Honor - What can I say? I loved every black, delicious minute of it. Angelica Huston is simply sublime, and Jack Nicholson's as wonderful as he's ever been. She glides through the movie like a panther, and he's like a lion awaking from a nap. They're both dangerous, and have a feline sensuality that leaves Kathleen Turner in the dust - and that's saying a lot. I saw this movie twice, and it's so full of great lines and great touches that it would take ten viewings to savor it all. For anyone who thought director John Huston might be losing his touch, this proves them wrong with a vengeance. This is nearly as much fun as Huston's first film, The Maltese Falcon. If they only made more like this one

A Private Function - This is British humor at its best - or worst, depending on how you look at it. At times grossly scatological, at times wry and restrained, this movie is always hilarious. Maggie Smith turned in one of the best comic performances of the year, with a little help from Michael Palin and Betty the pig. Whoever thought butchering hogs could be so funny?

George Stevens: A Filmmaker's Journey - This documentary is a son's loving tribute to his father, and one of the most moving films of the year. The Arlington made it even sweeter by showing Stevens' classics Shane and Giant as co-features. A Filmmaker's Journey focuses on Stevens' career as a director, but the glimpses of the man behind the scenes are as engaging and emotional as any of his films. This documentary also contains footage Stevens shot in Europe during World War II, the only such color footage in existence. The war somehow seems as though it happened in black and white, and seeing the fighting, the liberated French people, and particularly the dead and emaciated victims of the German death camps, in color makes the war suddenly real and immediate. It is an emotionally harrowing sequence.

Paris, Texas - Director Wim Wenders has a lovehate affair going with America. As he did in The American Friend and Hammett, here Wenders gives an expressionistic view of the seamy side of America, a nighttime land of neon, sex for sale, emotional emptiness, and isolation. But this poetically filmed tale of a man trying to build a relationship with his son during an odyssey in search of the past has a positive side, as well. Harry Dean Stanton is engrossing and effective, as always.

The Color Purple - I know a lot of people will argue with me on this one, but I'm prepared to defend myself. As a direct translation of Alice Walker's novel from paper to celluloid, this leaves a lot to be desired. As

everyone has been saying, some central points of the book were left out or glossed over. I was disappointed in the movie in that respect. But films are meant to stand on their own, and I think this one does. People I've talked to who haven't read the book really like this movie. There is a lot to like about it if you can separate it from the novel. Whoopi Goldberg and Oprah Winfrey have been receiving, deservedly, a lot of praise for their performances as Celie and Sofia, respectively. For their performances alone this movie is worth seeing.

Out of Africa - Meryl Streep has given so many amazing performances that she almost ceases to amaze me these days. She just has something - I can't take my eyes off her. Unfortunately, this movie shows us that Robert Redford isn't really much of an actor. Fortunately, devilishly handsome Klaus Maria Brandauer is around to liven things up with his sly smile. The true story of Karen Dinesen Blixen is so fascinating that it's a shame it has to be surrounded by so much movie claptrap. The scenes of the lions attacking, for example, seem to come straight from The Perils of Pauline. But the spirits of both Africa and Dinesen still manage to shine through the Hollywood haze.

Witness - What's memorable about this film is the beauty and simplicity of the Amish people and their way of life. All the shoot-em-up cop stuff looks pretty silly in comparison, but that is really the point. The intrusion of the outside world is appropriately annoying and unsettling, as well as terrifying at times. It leaves us yearning for more of the peaceful feeling we get watching the Amish at work in the undulating fields of wheat

8. Pee Wee's Big Adventure - All right, I know Gene Siskel put this one on his worst of '85 list, but I loved it. I'm not even a die-hard Pee Wee Herman fan, but I laughed all the way through this one. Whenever a gag didn't work, three more that did followed right after it. This may not go down in history as a great movie, but it sure was a lot of fun.

Kiss of the Spider Woman - I'm not sure this film lives up to all of its press, but it's still a good movie. Loneliness, alienation, love, sex, betrayal, idealism and disillusionment - these themes, which have fascinated people throughout history, are played out within the microcosm of the prison cell. The barriers break down between dreams and consciousness, movies and reality. The results are hypnotic.

10. Purple Rose of Cairo - There was a time when I thought Woody Allen could do no wrong, and I still don't think he can. He just can't do right as well as he used to. Zelig, Broadway Danny Rose and A Midsummer Night's Sex Comedy were good, but not great. They were all nice, amusing little movies, and so is Purple Rose of Cairo. I think it has something to do with Woody's relationship with Mia Farrow. He's just too peaceful and contented these days to give us that raw energy and tension of his earlier work. But there's nothing really wrong with mellowing with age, and I'll keep going to _______ ____ Purple Rose of Cairo' _______ see Allen's movies whether they're masterpieces or just sweet, funny little movies like Purple Rose of Cairo.



DDDDDDD 'Kiss of the Spider Woman' DDDDDDD









VALUABLE COUPON



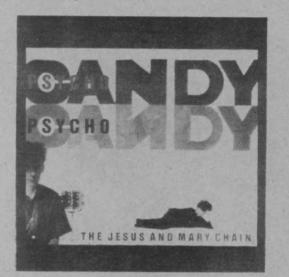
Daily Nex

Karl Irving

This year we again faced the onslaught of a new musical personality mania. Bowie and Jackson were replaced by Madonna and the down-to-earth American boy we know as the "Boss." It was over-hype galore please, no more blue jeans or belly-buttons for me.

This was also a big year for new-derived-from-old groups putting out albums: The Style Council, Fine Young Cannibals, The Colourfield, Love & Rockets, Dali's Car, New Order, Arcadia, B.A.D. - need I go on? At the same time, a new immersion of rock into the realm of politics, the Aid phenomena (not any relation to the other Aids issue), washed over the globe as initiator Bob Geldof (Boomtown Rats) looked on, with visions of the Nobel Peace Prize in his head.

Music news of the year: The Chinese cancelled a proposed Men at Work tour, because their first major rock concert ever, this year by Wham had "overstimulated the youth."



B.S. of the year: The PMRC trying to have warning stickers put on albums.

My Top Ten albums of the year:

1) Jesus and Mary Chain - Psychocandy

An excellent debut for these four Scotsmen who've had the British music press going crazy for a year now. Neopsychedelic with a flair for distortion and a respect for love ballads, it holds both syrupy sweet melodies and some raw power and insightfulness.

2) New Order — Low-Life

A very well crafted album, as usual from these guys from Manchester (known as Mancunians). The overall sound is very close to that of their single "Thieves Like Us," shying a bit away from their more dance-beat hits like "Blue Monday." The result is clean music with a good flow.

3) Style Council — Our Favorite Shop (Internationalists) Paul Weller and Mick Talbot really get into the groove with this one, their second. With much greater drive and more soul than their first, they've succeeded in holding their light cafe sound while setting the adrenaline



flowing even before the cappuccino sets in.

4) Nick Cave & The Bad Seeds - The Firstborn Is Dead One music paper put it this way: "Probably not for you commercial pop fans, but that's your problem." No further comment, besides the fact I should warn people this is not Birthday Party material, but rather more like Tom Waits. His version of Bob Dylan's "Wanted Man" is a must for anyone's ears.

5) Talking Heads - Little Creatures

One of those rare albums where you love each and every track. Ditching the heavy funk influence of their last album Speaking in Tongues they build upon their earlier style adding some new experimentation (with country and choir). Some good dance tunes included. 6) Waterboys - This is the Sea

I'm really sorry I missed their debut album last year, because they put out a great new sound - looking like a group of beatniks, they combine classical with psychedelia as they blend guitar and drums with saxophone, violin and piano. Some stirring melodies that sneak up on you.



7) The Fall - Nation's Saving Grace

More Mancunians with good music. Dropping their minor scrape with commercialism on their last album, they have manufactured one of their best vinyls to date with its blend of the old and new. Mark E. Smith liberally croons out his bombast, while new guitarist. Brix lends a fresh new angle towards a more polished sound.

8) Lone Justice — Lone Justice

All right, so I'm caught up in this American neo-folk movement that's been taking place the past few years. This group shows some promise with its debut album, combining pure country with some Rolling Stonesish rock. Lead singer Maria McKee, barely 21 and simply the cutest little thing, adds the deciding touch, with the most charming and talented voice.

9) R.E.M. - Fables of the Reconstruction

Another neo-folk band, this one goes for more of an



A Vingl





O.M.D. sound, pleasing to the ears and complicated in its simplicity, quite fit for compact discs. Although my least favorite of their three albums to date, in no way does that imply it's no good.

10) Artists United Against Apartheid - Sun City

A great selection of artists with a batch of songs that are all well done and artistically stimulating in their own right; they blend well together on this album. There's a driving theme song and some powerful pieces (the Bono piece at the end is quite special). With money going to the South African cause.

Don't forget The Colourfield - Virgins and Philistines. And don't you dare miss the rerelease of the Velvet Underground's original albums.



Cesar Padilla

I bought a lot of albums this year are made of. and for the most part, I can say that 7. Husker Du New Day Rising/Flip 1985 was a fertile year, particularly Your Wig — Like alcohol, I always for the U.S. bands. Though they may want more. not do well in their native land, 8. D.I. Horse Bites, Dog Cries many American underground bands recieved worldwide recognition such 9. Killing Joke Nightime - No as Rain Parade and Green on Red. comment. For the most part, Top 40 did nothing 10. Rain Parade Crashing Down new, but give me a headache, so Something is wrong, we send Japan without the benefit of commercial Rain Parade and they send us disco, here's my Top 10.

6. R.E.M. Fables of the Reconstruction - This is the stuff legends



Maureen Fan

1985 wasn't exactly overflowing with fresh new talent. Disappointments include too many greatest hits albums (Elvis Costello, Depeche Mode, Echo and The Bunnymen) and too many artists "losing their identity" in the wake of Springsteen -John Cougar Mellencamp, John Cafferty, John Fogerty and Bryan Adams (okay, he never had much of an identity in the first place). Newcomers like A-Ha offered interesting videos and cheekbones, but little else. On the other hand, there may be some promise for The Dream Academy and The Hooters while bands like R.E.M., Mike and The Mechanics and Lone Justice provide relief from the monotonous mainstream giants. And I did manage to find enough albums for a list of my top 10 including honorable mentions, so in no particular order; 1. The Eurythmics - Be Yourself Tonight. A lot of diversity from "There Must Be An Angel" to "I Love You Like A Ball and Chain."

2. ABC — How To Be A Zillionaire. Parody Pop at its best. Great to dance to. Best single: "15 Storey Halo."

3. U2 - The Unforgettable Fire. Passion with a purpose - he may be a bleeding heart but his music wouldn't be so great if he wasn't. Screaming tenor and beautiful guitar solos. Best singles: the title track and "Bad."



1. Wall of Voodoo Seven Days in Sammystown - There is life west of Standard Ridgeway

2. Jesus & Mary Chain -Psychocandy - I wish I had a pair of leather boots

3. Colourfield Virgins & Philistines Beautiful music from ex-mod Terry Hall.

4. Smiths Meat is Murder - Meat's only viable substitute.

5. Chris Isaak Silvertone - Elvis meets Johnny Cash meets Kurt Russell.

Play this album loud.

Loudness?

Biggest Dissappointments - X Ain't Love Grand - X missed the spot.

Alarm Strength - They make great singles, but Strength is weak. Best E.P. - Green River Come on Down - Creedence would be Proud.

Best Singles

1. Sonic Youth with Lydia Lunch -Death Valley 69 I wonder what Charles Manson has to say about this.

2. Artists United Against Apartheid Cun City - Great song, but Joey Ramone and Lou Reed steal the show

3. Husker Du Love is All Around - I wonder if Mary Tyler Moore has heard this.

4. Jesus & Mary Chain Just Like Honey (double single) - Beautiful. 5. The Cult She Sells Sanctuary -There's about six different versions to choose from.







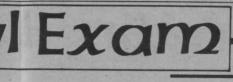
4. Big Audio Dynamite - This Is Big Audio Dynamite. Some reggae, funk and Clash influences, good rhythms, danceable, and not at all overloaded synthbeat box material. Best singles: "A Party" and "Medicine Show.

5. The Waterboys - This Is The Sea. Energy, clarity and vitality like Echo and The Bunnymen. Occasionally, Mike Scott can sound like Bowie. Best single: "The Pan Within."

6. Talking Heads - Stop Making Sense. Although the songs have been released before, their live versions are amazing. Best single: Slippery People.

7. New Order - Low-Life. Excellent rhythms and a lot of movement: although more accessible than their previous releases, this is not strictly







Lisa Mascaro

In all honesty, compiling this list of top ten albums has been a tougher job than I expected. No doubt 1985 was stuffed with enough new tunes and new bands to keep the music industry hopping; and the U.S. charts continued to culture American teeny-boppers by giving air-time to some of the hipper UK exports. But when it came time to pull down the record rack and choose mes disques favorites, I came across more disappointments than four-star nominees. While these dud-promos - TFF, Style Council, X, Simple Minds, ABC - may bring in wonderful profits for the music industry monster, they do nothing more than add dust and shame to my album collection.

Aside from the big-time let-downs of former favorite bands, a few of the old stand-bys pulled through and recorded some good stuff. And despite the flux of trendjumping artists, some worthy new bands made impressive debuts. In any case, here's a much thought-out



T MM T. T-MA

crocodiles and porcupines from days past haven't taught you already

Gene Loves Jezebel Immigrant - I'm afraid the Aston brothers will forever have the tough task of trying to top Promises. But this latest release came awfully close and was far from the disappointing LP many second shots are. The band's new-found peppiness was an unexpected but cleverly done change of pace that went over surprisingly well. Also a surprise was the band's quick trip to America, which was a great chance to see the fivesome sing and dance and shine.

- The Knitters Poor Little Critter on the Road - I hate to think about the future of X after listening to their latest release, or to imagine the idea of a European Tour minus Billy Zoom. It's a scary thought. But if The Knitters keep on hangin' out and making music with that foot tappin' beat, I'll hang in there. Exene, John, Dave, D.J., and Johnny Ray have taken the American Music wave to its peak and put together a real pretty sound. I kinda like it.

- Artists United Against Apartheid Sun City - Little Steven unveiled yet another of his many talents through his work at making this LP reality. Some artists -Geldoff, Dylan, Bators, Springsteen, Reed, Starr, Townshend, Ramone - to name a tiny handful, joined forces and created this classic gathering of the bands. There's no gimmicks with this group - they have a powerful message and it's delivered loud and clear. Make certain to play the B-side all the way through; you'll come across something not listed on the jacket. It's Bono and he's pulled out his banner for South Africa and melodically waved some of his thoughts about people and silver and gold.

New Order Low Life - It's clear this British foursome has a challenging role to maintain; its cult of followers understands the band's history too well and demands perfection. Once again, New Order has been an unquestionable success. This album sends you singing, dancing, and thinking about how beautiful pop-music would be if synthesizers were played like this instead of abused like usual.

- The Alarm Strength - This band reminds me of the reliable old friend who, while growing up and changing



a little, refused to sell away relationships from earlier days. In their attempt to make music in accordance with their fan mail, The Alarm outdid themselves. The result: a top-notch second LP that proves The Alarm is still marching on.

- U2 Wide Awake in America - I realize including this is not technically correct because it is only an EP, but forget it. It's on the list. Although the EP is a frustrating tease until the next album is released, the live versions of "A Sort of Homecoming" and "Bad" are two beautiful, heart-warming pieces recreated from The Unforgettable Fire that can't be overlooked. Coupled with the flip-side (containing two singles not found on any of the group's previous LPs) Wide Awake in America provides a nice little care package to hold U2 fans over while they await Bono's next endeavor.

compiliation of eight favorites. They are listed in no numerical order, as they all made it here on their own worth and need not be compared to one another. (Besides I would rather stay away from rating records, now that Parents Music Resource Center has decided we need their album rating system to help us decide what tunes are proper for our listening pleasure.) Enjoy.

the latest addition to the collection is more than a refreshing distraction from the fine-tuned syntho-sound currently infesting the airwaves. The group has redefined the word distortion and rekindled a sound that has, unfortunately, had to take a back-seat to the more popular music of the day. The Glasgow quartet and its plastic-free approach to writing tunes and making beautiful noise is a much appreciated bit of hope from a much welcomed new band in town.

Yes, I know there is only one new single and one new American release on this greatest-hits-type compilation; but face it, it's Echo and it's a great bunch of tunes. This is definitely a set to learn and sing if

- The Jesus and Mary Chain Psychocandy - This,

Echo and The Bunnymen Songs to Learn and Sing

ARTISTS UNITED ABAS

crowd-pleasing stuff. Best singles: "Sub-culture" and "Love Vigilantes." 8. Sade - Diamond Life. A smooth operator who is substantial as well as sophisticated - much better than her second album. Best single: "Frankie's First Affair."

9. The Cure - The Head On The Door. The gentle upbeat quality of "Close To



Those Ethereal Swirling

Cocteau Twins -Tiny Dynamite.

of the most beautiful, diverse, ex- most captivating songs of th

Me" and the fully charged guitar Big work on "Inbetween Days" make ınk them both best singles. ns, ded

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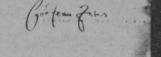
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10. Talking Heads Little Creatures. Happy talk and simple surrealism. Best single: "Stay Up Late.'

Honorable mentions go to Bronski Beat - Age Of Consent: originality despite covers, great dance tunes, rich vocals. Howard Jones - Dream Into Action: shouldn't be overplayed, but it isn't as superficially pop as some claim. His optimism is encouraging. Chris Isaak - Silvertone: he thinks he's Elvis, but it's good, slowed down rockabilly. The Colourfield - Virgins and Philistines: Terry is as sarcastic and successful as ever.









Echoes in a Shallow Bay

Despite continually topping the British music charts, the Cocteau Twins have remained relatively over into their music.

during interviews, offering single syllable answers and being very aloof - an interviewer's nightmare. But unlike many of their genre, their elusiveness is not part of an image they're trying to portray. Liz, Robin, and Simon just do not enjoy talking about themselves and their achievements.

Their most recent release is not their usual album followed by a succession of 12's. Instead, two modest, but no less amazing E.P.s have replaced their traditional pattern. Titled Tiny Dynamite and

Echoes in a Shallow Bay, these EP's completely enveloped. It's a slow together contain an album's worth of addiction, and this makes the withmaterial. An important note - it's drawals even more painful.

The Cocteau entered the studio as swirling, layered, surrealistic, an experiment, not intending to use dreamy, and beautiful. These E.P.s Liz's voice, the Cocteau Twins have this material. What resulted excited take every good quality of the Coc- come up with, by far, the most and surprised them so that they teau, and go one step further. returned to the studio again. Voila! "Melonella" and "Pale Clouded Another four songs. The result is eight White" stand out as being the two

date.

traordinary songs they've ever "Melonella" is chant-like, strong and recorded.

was disappointed. I expected more. were singing. So I listened to it again. In the unknown in the U.S. As beautiful and beginning, the music is subtle and unintelligible. The band doesn't want elusive as the Cocteau are during unassuming; it seeps into your to be bothered with the trivialities of interviews, they carry these qualities system in an unobtrusive manner, words. Liz's voice is like a fine tuned and by the time you realize what's instrument and she uses it as such.



consciousness. The Cocteau Twins have come up with a wonderful blend of sounds that go above and beyond their previous probably their strongest material to Of course the obligatory adjectives achievements, both musically and are appropriate here: textural, technically. By blending piano,

acoustic guitar, drum machine, and heavenly music on earth.

- Sarah Hackett

syncopated. "Pale Clouded White" The first time I listened to them I has an ethereal quality, as if angels

Cocteau Twins

Never mind that the words are They've been known to be difficult going on, it's too late. You've become The band as a whole would rather concentrate on the mood evoked by the overall sound. This is not to say they are more interested in style than content.

> One thing that sets these songs apart from their previous recordings is that they have a transcendental quality. The Cocteau have learned to use the studio to their best advantage without sounding over-produced. The end result surpasses ordinary music; it transcends this world and this

8A Thursday, January 23, 1986

THE 19th INTERNATIONAL TOURNEE OF

Daily Nexus

Sensational **Birth Films**

The Sixth Annual Birth Film Festival, sponsored by the Lamaze Childbirth Educators of Santa Barbara, will be held in the Fleishmann Auditorium of the Santa Barbara Museum of Natural History, 2559 Puesta del Sol on Friday, Jan. 31 at 7 p.m.

The following films will make their Santa Barbara premiers:

"Have a Healthy Baby: Labor and Delivery" is an outstanding film portraying a variety of labor and delivery styles, capturing the drama and joy of birth.

"Baby By Cesarian" is the 1985 CINE Golden Eagle Award winner. It shows current information with the father as a participant.

The "Sensational Baby" shows the most recent research on the abilities of the fetus and newborn.

Community organizations that provide information and support for new parents will have displays of their service.

The festival is open to the public.

Student Lobby **Film Series**

Art and Politics in Latin America is a free film series presented every Tuesday evening at 8:00 in Isla Vista Theatre. (Latino will screen in Campbell Hall Feb. 11 rather than in I.V. Theatre. Admission is \$2.00.)

Coming next Tuesday, Jan. 28 are screenings of The Tango is Also a History, featuring world-famous tango artists Astor Piazzolla and Osvaldo Pugliese, and Ligia Elena, the Francisco Lopez animated film based on Ruben Blades' song of the same name. These films are brought to you by the Chancellor's Critical Issues Program, A.S. Program Board as well as other campus student groups.





Brother to Brother Gospel



Santa Barbara, Jan. 21, 1986. The Gospel Music and Coastal Broadcaster's Associations present the "Brother to Brother Gospel Review" featuring two of American music's most legendary gospel groups, The Jackson Southernaires and The Williams Brothers, in concert Thursday, Jan. 30 at 7:30 p.m. at the Sheraton in Santa Barbara.

Everyone who loves music is invited to enjoy this outstanding program of inspirational American music. The concert once again marks the opening outreach events of the Gospel Music and Coastal Broadcaster's Associations 1986 Season presenting a continuing series of major gospel music attractions.

Ticket donations: \$8.00 for adults; \$3.00 for children; adults \$10.00 at the door. Tickets are available at Licorice Pizza, Morning Glory Music, and Afro American of Santa Barbara. For ticket information dial 962-7726 - 966-2458

Rides to the concert - as well as tickets - are available through the following participating Santa Barbara churches:

* FRIENDSHIP BAPTIST 912 E. Cota 962-7726. * BETHEL CHURCH OF GOD & CHRIST Cota & Garden 966-2458.

* GREATER HOPE BAPTIST 430 East Figueroa 963-5405.

For additional information about the concert artists, the Coastal Broadcaster's Association or tickets, contact Isaac Henderson, at 967-4511, or Metrell Davis - 966-9247

Chamber Orchestra does Vivaldi

Arts & Lectures presents the Los Angeles Chamber Orchestra in an all-Vivaldi concert on Saturday, Jan. 25 at 8 p.m. in Campbell Hall. Tickets for all seating sections are available now.

Guest conductor Alexander Schneider, a preeminent interpreter of chamber music and a concert favorite, will lead the orchestra in this special program, designed to celebrate Baroque music and the opportunity that Antonio Vivaldi's music gives to talented soloists from within the orchestra.

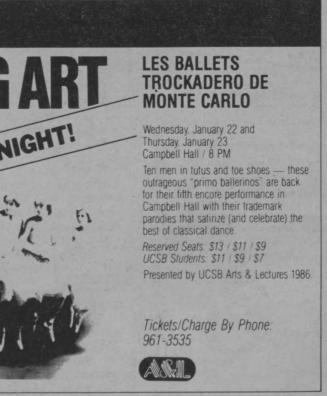
Many of Vivaldi's concertos for string orchestra and solo instruments were written for the well-schooled young musicians of the Ospedale della Pieta in Venice, Italy. As the resident composer and music director of that. institution, a home for orphaned girls and illegitimate daughters of the aristocracy, Vivaldi taught his concertos to students who apparently had achieved a high degree of virtuosity.

The relatively recent rediscovery of the works of Vivaldi is one of the fascinating stories in the history of music. Like Johann Sebastian Bach (who died in 1750, nine years after Vivaldi), he composed in a style that was rapidly falling out of fashion. Vivaldi's works were almost entirely unknown from the time of his death until the revival of interest in Bach's works in the middle of the nineteenth century. The work of producing a complete edition of Bach's works by the Bachgesellschraft, of which Mendelssohn and Brahms were members, uncovered Vivaldi's name; several keyboard concertos by Bach are adaptations of violin concertos by Vivaldi. However it was not until 1927 that the Turin National Library acquired a fairly complete set of Vivaldi's works; his music has wide appeal and is very popular today partially because of its use on the soundtracks of movies.

On the program for the Los Angeles Chamber Orchestra concert are the following works: Concerto in E Major for String Orchestra; Concerto in E minor for Bassoon and String Orchestra, with Kenneth Munday, soloist; Concerto in C Major for Piccolo and String Orchestra, with Susan Greenberg, soloist; Concerto in D minor for Two Violins and String Orchestra, with violinists Ralph Morrison and Harold Wolf; Concerto in F Major for Oboe and String Orchestra, with soloist Allan Vogel; and Concerto in D For more information, or to charge tickets by phone, call the Arts &







Thursday, January 23, 1986 9A

Lunch at the Top

Marlene is rather pleased. She is well on her way up the corporate ladder; in fact, she will soon take over as managing director at Top Girls Employment Agency. So, to celebrate this most recent success, Marlene does lunch with six other women from various walks of life. However, this is no ordinary lunch bunch. Marlene's companions are characters out of history and art, who represent different aspects of female achievement. They range from Pope Joan, who is thought to have been pope between 854 and 856, to Isabella Bird, a 19th century world traveler. The women reflect on their past ordeals and triumphs, then drink a toast to women's courage and accomplishments. The scene is complex, comical, and, for the most part, well directed; unfortunately, it is one of the few scenes that really work in the Ensemble Theatre Project's first production of 1986, "Top Girls."

"Top Girls" attempts to explore the conflict between ambition and compassion, as director Lura Dolas says, "between the need to achieve in the market place and the need to nurture and to be nurtured. While the opening scene brings together fictional and historical figures to define the problem as not current but recurrent, the rest of the play focuses on the effect it has on contemporary women.

The play presents a challenge to its cast, calling for seven women to portray 16 characters, from six different centuries. Rhonda Efroymson, as Marlene, adequately plays the modern executive who connects in some way with all the other characters. Her performance is strong, though not consistently so. The other members of the cast take on two or three roles each and, for the most part, handle the transitions admirably. Particularly impressive, by virtue of the diversity of her

individual performances, is Amy Jackson, who plays the worldly Isabella Bird, Marlene's "working class" sister Joyce, and Mrs. Kidd, the dutiful wife of one of Marlene's co-workers. The transitions Jackson makes from one character to another require not only physical changes, but marked changes in voice and presence as well. She portrays each of the three women distinctly and convincingly.

The play's strength lies in the interaction between the characters, especially between those with widely differing points of view. Such is the case when Marlene meets Rosemary Kidd, whose husband lost out to Marlene when the agency was choosing its new managing director. Mrs. Kidd feels that her husband deserved the promotion and is stunned by Marlene's lack of compassion; likewise, Marlene cannot understand Mrs. Kidd's traditional and self-effacing nature. In the background is Marlene's daughter, Angie (Deborah Helm). an insecure teen-ager who is lost somewhere between the two points of view. It is a small scene; yet, it poignantly and objectively presents the differences distancing the two women and isolating the coming generation.

The play's last scene has potential to be as effective as this one; however, it attempts too much and ultimately lacks credibility. It is a retrospective look at the relationship between Marlene and Joyce, and the effect this relationship has on Angie. Joyce is a divorced, working parent who strongly disagrees with Marlene's belief in women's ability to do anything they want in contemporary society. The scene begins to unravel as the dialogue between the sisters attempts to encompass political ideology, class structure, and social responsibility. The sisters move in

different directions, and finally arrive at opposite poles. Their respective stances are unbelievable and ultimately take away from the portrayal of their individual struggles.

This scene fails for the same reason the play as a whole fails - it attempts to cover all bases. When the focus strays, the elements that characterize the more powerful scenes - good dialogue, strong performances, and creative staging - lose their ability to complement each other. While the script is partially to blame, tighter direction would have better served the play's potential.

- Terrence Ireland







of the

UCSB ARTS & LECTURES WINTER EVENTS 1986



NAUMBURG AWARD-WINNING LYDIAN STRING QUARTET

The Lydian String Quartet, winners of the prestigious Naumburg Award for excellence in chamber music in 1984, will be at UCSB for a three-day residency culminating in a major concert on Thursday. January 30 in Lotte Lehmann Concert Hall at 8 PM.

Performance competitions have always been very important to the careers of young musicians. because in addition to the publicity and the recognition that accompany a major music event such as the Naumburg. the Van Cliburn, or the Tchaikovsky Competitions, the award means an important concert hall date - perhaps a debut at Lincoln Center or Carnegie Hall — and often promises a recording venture. The Lydian String Quartet was chosen to represent the United States at the 1984 Olympic Arts Festival in Los Angeles because of the quartet's winning record at festivals and competitions. In this way, the musicians of the Olympic Arts Festival shared in the spirit of the Olympic Games: both musicians and athletes exhibited quality through competition and winning.

Lydian String Quartet

LOS ANGELES CHAMBER ORCHESTRA VIVALDI CELEBRATION

Arts & Lectures presents the Los Angeles Chamber Orchestra in a celebration of the music of Antonio Vivaldi on Saturday evening, January 25 at 8 PM in Campbell Hall.

Guest conductor Alexander Schneider, a preeminent interpreter of chamber music and a concert favorite, will lead the orchestra in this special program, designed to display the beauty of Baroque music and the skills of the orchestra. Vivaldi's music gives soloists from the orchestra ample opportunity to showcase their talent.

The relatively recent rediscovery of the works of Vivaldi is one of the fascinating stories in the history of music. Like Johann Sebastian Bach (who died in 1750. nine years after Vivaldi), he composed in the Baroque style, which was rapidly falling out of fashion: by 1725 Sammartini and Stamitz were composing music now labeled pre-Classic or early Classical style. Vivaldi's works were almost entirely unknown from the time of his death until the revival of interest in Bach's works in the middle of the nineteenth century, when scholars learned that several keyboard concertos by Bach are adaptations of violin concertos by Vivaldi. Although his own works were hardly known. Vivaldi began to share to some degree in the respect accorded to the mighty Bach.

LES BALLETS TROCKADERO LAST SHOW TONIGHT

Tonight is your last chance to see Les Ballets Trockadero de Monte Carlo, the fabulously funny "Trocks," at 8 PM in Campbell Hall — and it may be quite a while before you have another opportunity to see for yourself that men can dance *en point* without falling on their faces.

The Trocks perform classical and modern ballet favorites with one distinct difference: the Trocks are an all-male company. What you get with the Trocks is male musculature in frills and tutus, and dancers as much at ease in the role of Odette in *Swan Lake* as that of Prince Siegfried.

But the beauty of Les Ballets Trockadero de Monte Carlo — beyond the fun — is that the Trocks are superb dancers, and while provoking gales of laughter in the audience they also unveil startling revelations about the art of dance. To see men dance the roles usually reserved for women is not just to see "primo ballerinos" but to more deeply understand the traditions of ballet as an art form.

Tonight's highlight is the *Dying Swan*, a challenge (perhaps a shock) to the senses, or what the Trocks call "their own distinctive interpretation of the terminal fowl."

For more information, or to charge tickets by phone, call A&L at 961-3535.



CALENDAR OF EVENTS

EDWARD ROLLINS lecture "The Reagan Presidency of from the Inside." TECANGELLED of from Girvetz Hall 1. Contree.

THIRD WORLD panel discussion "The Representation of the Third World Subject in Film: Cultural Production and Ideology." Tonight at 7 PM in the UCen Pavilion. Free.



LES BALLETS TROCKADERO DE MONTE CARLO dance Final performance by the zany "Trocks." Tonight at 8 PM in Campbell Hall.

LOS ANGELES CHAMBER ORCHESTRA concert

Alexander Schneider conducts an all-Vivaldi program. Saturday, January 25 at 8 PM in Campbell Hall.

PINOCCHIO film

Family Films on Sundays. January 26 at 2 PM in Campbell Hall.

THE HORSE film

New Directions in Film features this Turkish work. Sunday, January 26 at 7:30 PM in Campbell Hall.



DETLEV NEUFERT *lecture* "Notes on the Most Recent German Cinema." Tuesday, January 28 at 3:30 PM in Girvetz Hall 1004. *Free*.

JAMES CONE *lecture*

"Martin Luther King, Jr. and Malcolm X: The Social Origins of Their Thinking and Practice." Wednesday, January 29 at 4 PM in the UCen Pavilion. *Free*.

EDWARD ROLLINS lecture

"The 1984 Reagan-Bush of election Campaign: A Structure of the state o

The quartet is made up of violinists Wilma Smith and Judith Eissenberg, violist Mary Ruth Ray, and cellist Rhonda Rider.

"Individually they are superb performers: collectively they have perfected an ensemble that is seamless, flexible and richly varied," wrote critic Albert Goldberg in the *Los Angeles Times*. "The group may be comparatively young in experience, but its possibilities seem to stretch to far horizons."

The program for the ensemble's UCSB concert features Mozart's Quartet No. 15 in D minor, K. 421: Schubert's Quartet in A minor, Op. 29: and Quartet No. 1 (*A Revival Service*) by Charles Ives.

During their three-day residency here, the Lydian String Quartet will give two public coaching sessions one for UCSB music students (2 PM) and one for ensembles from the Santa Barbara Youth Symphony (7 PM) a free mini-concert, and an informal discussion about careers for women in music (see calendar for details). Today. Vivaldi's music has wide appeal and is very popular partially because of its use on movie soundtracks.

In their Campbell Hall concert, the Los Angeles Chamber Orchestra will play the Concerto in E Major for String Orchestra: Concerto in E minor for Bassoon and String Orchestra, with Kenneth Munday, soloist: Concerto in C Major for Piccolo and String Orchestra, with Susan Greenberg, soloist: Concerto in D minor for Two Violins and String Orchestra, with violinists Ralph Morrison and Harold Wolf. Concerto in F Major for Oboe and String Orchestra, with soloist Allan Vogel, and Concerto in D minor for String Orchestra.

ROGER STEFFENS ON REGGAE MUSIC

Visiting UCSB on Monday, February 3 is Roger Steffens, the host of the Reggae Beat radio program on KCRW-EM in Los Angeles, and Reggae Beat International, a syndicated program. He is the reggae music columnist for *SPIN Magazine*, a contributing editor for *Reggae & African Beat*, and former National Promotions Director of Island Records.

Steffens will present two lecture/video programs. "Contemporary African Music" highlights South and West African music including Fela Kuti and King Sunny Ade; "The History of Reggae Music Featuring the Life of Bob Marley" offers intriguing film footage from the 1960s. (See calendar for details.)

For more information about any Arts & Lectures event, or to purchase tickets and pick up free brochures, stop by the Arts & Lectures Ticket Office in Building 402 (adjacent to Campbell Hall) or call 961-3535. The Ticket Office is open Monday through Friday, 9 AM to 5 PM.

January 30 at 3:30 PM in Girvetz Hall 1004. *Free*.

FACE TO FACE film

Contemporary Indian Cinema. Thursday, January 30 at 7:30 PM in Campbell Hall.

LYDIAN STRING QUARTET concert/residency

Works by Mozart. Schubert and Charles Ives Court January 30 at 8 PM Source and Concert Hall. *Resic Sucy events Tuesday, January* 28: free coaching sessions at 2 PM and 7 PM in Music 1145. *Wednesday, January* 29: free mini-concert at noon in the Santa Barbara Museum of Art Auditorium; free lecture-demonstration "20th Century String Techniques" at 4 PM in Music 1145; free discussion "Careers for Women in Music" at 5 PM in the Women's Center.

ROGER STEFFENS *lecture/video* "Contemporary African Music" (4 PM) and "The History of Reggae Music Featuring the Life of Bob Marley" (8 PM). Monday, February 3 at the Isla Vista Theater #1. Free.

Book Ends

Scott Lewis

Something like 50,000 books are published in this country every year. Sturgeon's Law — after the late Theodore Sturgeon, who said, "Ninety percent of everything is crap" — predicts 5,000 will be good. So, although a fairly dedicated film critic can see all of the year's good films, it is impossible for a book reviewer to read all the good books.

This does have its advantages. I avoid books which look too unpromising. And I avoid those which look too expensive — so no hardcovers. Even so, there are still too many. With those caveats, here are the best paperbacks to come out in 1985.

Emerson said, "A foolish consistency is the hobgoblin of little



minds," and that's my excuse for starting with a hardcover. I would find a way to include Philip Berman's **The Courage of Conviction** even if he weren't a UCSB graduate. The book is a fascinating collection of heartfelt essays on personal belief and perseverence by people ranging from Benjamin Spock and Edward Teller to Mario Cuomo and the Dalai Lama.

I might as well stay with nonfiction and give the rest of my best nonfiction books of last year: Harlan Ellison's An Edge In My Voice and Russell Baker's Growing Up with an honorable mention to Stephen Hawking's Universe by John Boslough, Ellison's edge is a sharp one and at one point or another in this huge collection of columns he lavs into just about everyone (including himself) with wit, style and conviction. I half-expected Baker's account of his childhood to be boring reminiscence on the vanished good old days, maybe with some comments on how things nowadays are so horrid — I mean, Ann Landers loved this book — but I was pleasantly surprised by a poignant memoir evoking universals such as warmth, honesty, joy and a little bit of pain. Boslough paints a fascinating, nonmathematical picture of a great physicist and his ideas, with a discussion of the future of theoretical physics.

Now that we're in the future, we might as well start fiction with stories set then. Take a look at Ender's Game by Orson Scott Card. Ender Wiggin is a child bred to be the military genius Earth needs to save itself from attacking aliens; the stunning and unexpected (but perfectly well supported) conclusion lifts this one from good to superlative. Taking place a lot closer to home is Spider Robinson's Night of Power; in the Big Apple of ten years from now a biracial family gets caught in a racewar - the result is (as I said just one short week ago) a thoughtful book that moves.

Moving from the near future to the recent past, we have the deliberately out-of-date 1982 Janine by Alasdair Gray, who displays impressive stylistic skills in this sordid tale of alcohol, sex, love, failure and redemption. Moving back 20 years, Harriet Doerr's Stones for Ibarra displays a grace and ability uncommon in any novel, let alone a first effort such as this. Going back another score, in Empire of the Sun J. G. Ballard tells a surreal and somewhat autobiographical story about a British boy in a Japanese prison camp in WWII China.

With Barry Hughart's Bridge of Birds, we'll stay in the same place but move way back in "a novel of an ancient China that never was." It has a vital quest, exotic adventure, humor and wisdom, all tied together with marvelously witty writing. Another fine fantasy is Steven Brust's Brokedown Palace, a wonderful example of creative mythography.

What do you do when you already have too many books per category, but still have more books?? Easy, make a new category. John Fante's 1933 Was a Bad Year is a fascinating short novel about a young Italian-American in rural Colorado during the Depression — the book is an impressive narrative and - since it's from Santa Barbara's Black Sparrow Press - it's impressive simply as an object. The Silent Gondoliers is also short on size but long on quality; this sweet little

BARRY HI GIARI

When Goldman can write as well as he does in *Gondoliers*, why does he bother with something like The Color of Light? I don't know, but he has the dubious distinction of writing the disappointment of the year. Much of what he tries in *The Color of Light* fails and when he does do something right, he has already done it far better elsewhere.

fable by William Goldman is a pure

I wanted to end on an up note, though. So I saved the funniest for last. With The Pyrates, George MacDonald Fraser gleefully mangles history in a transcendentally silly swashbuckler. And Tom Weller garbles almost all science in his hilarious mock-text, Science Made Stupid. And you already know how funny Bloom County is, so check out Berke Breathed's Penguin Dreams and Stranger Things.

HARRIET DOERR

A White Horse for Freedom

The Horse - Ali Ozgenturk

Sentenced to prison for undetermined charges during the production of The Horse, Turkish director Ali Ozgenturk finally managed to have it completed and released in 1982. This film, however, explores much more than just political implications and accusations; it is a universal portrayal of social systems present throughout the world. It explores systems that perpetuate the dichotomy between rich and poor, between the rural and urban populations - systems that create frustration for the underprivileged classes. It takes a look at life with all its question marks, without relying heavily on melodrama.

Our protagonists, young Harun and his father, Genco, are simple people with simple goals. Yet they remains determined about his son's

discover that the society in which they live complicates everything to a point that even the simplest goals become virtually impossible. As the film opens, the peasants of Harun's village are performing a play. "Allah

created man from earth and water and gave life to man. Man mounted the horse and plowed the land. The horse and the earth henceforth belong to man." But, in reality, the white horse that Harun admires (a symbol of freedom throughout the story) belongs only to the rich landowner. Distinctions are drawn between the classes as our protagonists are given the inspiration to go against the current of the system in an attempt to better their own lives.

Harun is gifted. He can read; and greatly impresses everyone his proud father points this out to. While Harun wishes simply for a horse, Genco knows that the realization of his son's dream hinges on his ability to transcend his current caste. Genco realizes Harun's only tool of transition is an education and so focuses his energy on putting him through school. Leaving his mother behind, Harun and his father are off to the hustle-bustle of Istanbul to earn money for his education. It is here they face a myriad of urban drawbacks. Noise, a maze of

streets, complicated and unfamiliar technology can all be rather overpowering at times. (Even a typewriter seems to frighten them a bit.) But all this is a mere hint at what they will face: a distinctly oppressive society that leaves no opportunity of advancement, not for Genco nor the ragged band of street vendors that he joins up with.

The little "adventures" that ensue interweave pathos and tragedy with a bit of bizarre realism and even a few comic moments as our heroes discover the extent to which their situation is beyond their control. They have money to buy a cart to sell various foodstuffs, but cannot afford the necessary license nor a spot at the local market. They are thus both harassed by, police and chased by rival vendors. Genco remains determined about his son's

education, and applies to a free state school, only to find that only orphans are eligible. His obsession with this, and prophecies of what is to come, are expressed through some surreal dream sequences (adep-

tly created by cameraman Kenan Ormanlar). These interludes bear witness to both a father's undying love and, to a degree, the madness the system instills within the oppressed.

Ozgenturk has created a masterpiece of human expression and a competent example of classical neo-realist art. Aside from the stunning photography, the main force behind The Horse lies in the depth of character development and the poignant acting on the part of the father & son team. They convey the predicament so well that, for the interim of the film, we forget they are fictional players. We experience with them their every trial and tribulation. We feel their frustration and pain. But we can see more than they. They see only that they are caught; they do not know why. All they have is hope.

Harun shapes his into a fascination with a wooden horse in a shop window. Genco finally sees the reality of it all and takes the last option available to him. We see the reality of their hopeless circumstance and when we finally see the horse again, in another hazy vision, we ask, "Has Harun achieved the unattainable..." We hope. We hope for Harun and for his father. We hope for humanity.

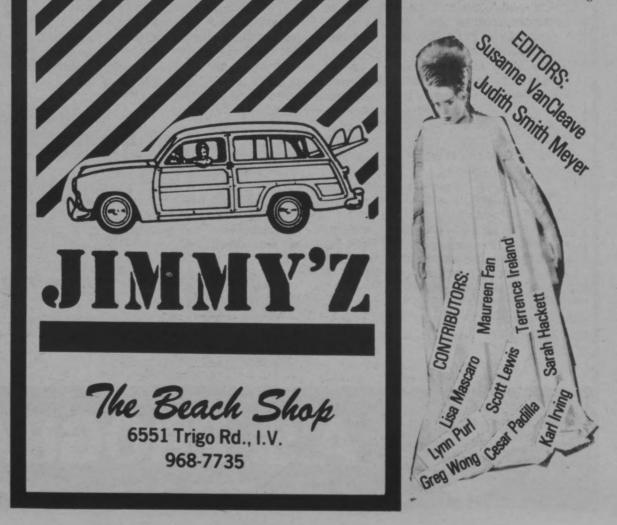


BOOK COLLECTION CONTESTS Undergraduate Graduate

CORLE

⁸250 - 1st Prize ⁸150 - 2nd Prize ⁸100 - 3rd Prize

\$1,000 in Prizes



Tomorrow 9 p.m., Campbell Hall – the BANGLES



A.S. Program Board, KTYD, and Rockin' Chair present The Bangles tomorrow night in Campbell Hall. The show begins at 9 p.m. with special guests The Stingrays. Tickets are \$7.50 UCSB students and \$8.50 general

The nucleus of the Bangles was formed in January of 1981 when Susanna Hoffs was brought together with Vicki and Debbi Peterson (guitar and drums respectively) through ads placed in a Los Angeles newspaper. "Right from the start there was a certain chemistry," explains Vicki. "The vocal harmonies came together immediately and we knew we had a special musical communication.'

By the end of that first year The Bangs (that's not a misprint, that was their name at the time) had started performing in various Los Angeles nightclubs, released their first record on their own Downkiddie label called "Getting Out of Hand" and had become the center of the "Paisley Underground" in Los Angeles.

It was time to grow and the subsequent signing to L.A. Personal Direction (Oingo Boingo, Wall of Voodoo) for management led to an EP produced by Craig Leon (Ramones, The Roches) and a mad six week North American tour with the English Beat. Actually the tour wasn't as mad as the five days they had for preparation, which included leaving their day jobs (for good), finding a road crew and arranging transportation. If that weren't enough, they were also forced to select a new name, since it was discovered that a bar band in New York was called The Bangs. Since it was quickly decided that being called The Bangs, except in New

York, would be inconvenient (to say the least), a tormenting period of decision led to Bangles.

Everything was in place. The name was straight, a second national tour had been completed, this time as club headliners. The EP had sold 40,000 (a phenomenon for the small and soon-to-fold Faulty Records) and again it was time to grow. What happened is halfjokingly referred to by the band as the "Big Bang-le Theory," a takeoff on the famous cosmic event where seemingly random elements came together to create an intricate system. Bassist Michael Steele joined the band adding yet a fourth voice to the already exceptional harmonies and vocal gymnastics. "It was like magic," Susanna said. "Michael was the last important link we needed. The band finally was whole and our sound really came together.

HE UNTOUCHABLES Invade Campbell Hall Jan. 31

Program Board, KTYD and Miller rhythms and inspiration come from and guitarist Clyde Grimes formed present The Untouchables next Friday night, January 31, in Campbell Hall at 8 p.m. with special guests, The Navigators. Tickets are \$8.50 UCSB students and \$10 general, and are available at Morninglory, Arlington, A.S. Ticket Office, and Licorice Pizza.

Imagine the Stax-Volt Review on vacation in Jamaica, and you will have some idea of the combination of sizzling power and tropical simplicity that defines the music of The Untouchables. Wild Child, their debut MCA album, offers a collection of songs that are as sharp as a crease in sharkskin and as funky as a downtown summer night. The Untouchables are an L.A. band and (like Los Lobos) are helping to redefine the term. Their's is not the music of the beaches and sun-

the humid street corners and steamy clubs of central L.A. You won't see this neighborhood on travel posters, but the music of The Untouchables is testimony enough to its vitaliy.

The Eighties will be looked back upon as an era of great synthesis in pop music. The once rigid boundaries between genres have blurred, and the charts are dominated by white acts doing black music and black acts doing white. The Untouchables are an organic extension of this trend. They range from wood choppin' rock and roll ("Wild Child") through stilletto soul to languid, strolling reggae. It's all held together by the band's superb playing, a crisp, lively production by long-time Crusaders' helmsman, Stewart Levine.

Vocalist Chuck Askerneese, dappled canyons; instead, its vocalist/percussionist Jerry Miller,

the first incarnation of the band in 1981. They'd been friends for years, from the Little League field to the dance floor of L.A.'s On Klub. This reggae/ska club was to be the venue that broke the band locally: they played to sold-out crowds weekend after weekend. The buzz grew louder. Eventually, they played The Roxy on the Sunset Strip every Thursday night, two shows, for six months, and released two independent singles. In early 1983, the band wanted keyboards on a song they were cutting and asked Josh Harris to join the session and, eventually, the band. Not long after, bassist Caine Carruthers came aboard, as did drummer Glenn Symmonds, a session player who had toured in bands backing a wide range of artists, from John Klemmer to Nina Hagen.





Female Role in American Indian Tradition Explored

The Sacred Hoop: Recovering the Feminine in American Indian Traditions. Describing the powers of Thought Woman, Spider Woman and other ceremonial images of the Great Mother, Paula Gunn Allen asserts the centrality of female strength and intelligence in American Indian culture. Gunn Allen, visiting lecturer in Native Studies at UC Berkeley, will speak January 27, Monday, noon-1 p.m., UCen Room 2.

Program Board Music Events

TONIGHT

Rappers/DJ Larry Wolf, Pub

JAN. 24

Bangles, 9 p.m., Campbell Hall \$7.50 UCSB Students/\$8.50 General

The circles, however large thier arcs,

close at last.

reminding us of what we've seen

and why we come round again And so memory, that

undying arabesque that blue and silver air of being

we helpless ride

forever circles the eternal pueblos

of our lives, restores the ruined and faded kivas of our dreams

Allen writes of one reason for the coherence of Native American poetry: Such work is not purely subjective, but is "always based on a group-shared understanding of private and public events.

Like a whitewater kayaker, steering a fragile vessel through treacherous terrain, in these poems Allen charts an unlikely course through unpredictable territory. She leaves us in awe of her journey.

with special guests, the Stingrays

JAN. 30	Iron Curtain/I.V. Allstars, Pub
JAN. 31	Untouchables, 8 p.m., Campbell Hall \$8.50 UCSB Students/\$10 General with special guests — The Navigators
FEB. 6	Fetching Bones, Pub

Experienced USHERS needed for this weekend! Call Peter today at 961-3536.

A.S. PROGRAM BOARD

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