

ARTS & entertainment



'Say Amen Somebody'— the spring film series begins . . . page 4A



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Book Review

Secrets in the Third Reich

The Seventh Secret
by Irving Wallace
E.P. Dutton, 370 pages, \$17.95

More than forty years after the end of WWII, Nazis are still the most popular evildoers around. Their evil is of a purity rarely to be found anywhere in this imperfect world. Books like *The Boys from Brazil* by Ira Levin and *Marathon Man* by William Goldman show that surviving members of the "Thousand Year Reich" are an almost sure-fire formula for successful suspense novels. But the word is "almost," and even the ultimate villains of the 20th century cannot save Irving Wallace's *The Seventh Secret* from careless writing and an idiot plot.

The reader's first impression of the book, given by a jigsawed swastika on the front cover, is that it



Irving Wallace

is a standard Nazi thriller. This is reinforced by the front flap which depicts a woman who bears a surprising and not-coincidental resemblance to the supposedly-late Eva Braun. I'm not really giving away any secrets by revealing that first, this lady really is the one and only EB, and second, that she and Adolph survived the Berlin bunker

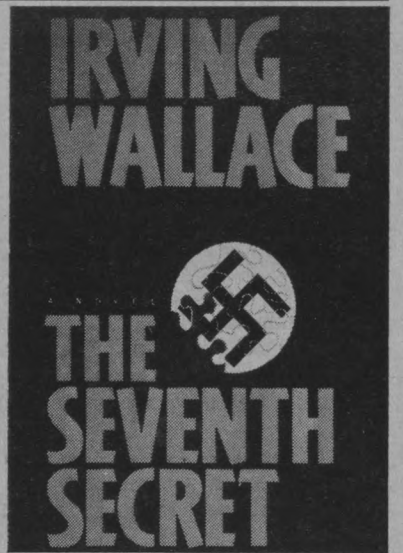
where history says they perished.

The novel starts in a well-honored tradition and is not completely bad, just mostly. Wallace tries to involve the reader: there are characters here with whom almost anyone can identify. There are the aforementioned villains to root against. There is also some interesting speculation: besides Eva Braun, there all kinds of Nazis (both original and neo-) running around, and Wallace postulates all kinds of neat sinister doings.

There are even some obnoxiously fun political comments, as when Eva remarks, "... America has had one leader we've come to respect. I mean the cowboy president who honored our forty-nine Waffen SS dead in Bitburg cemetery last spring. My husband would have appreciated his thoughtfulness." Furthermore (or Fuhrermore), Wallace has obviously done his homework, from well-known things (like the fact that Hitler's Parkinson's Disease would have killed him years ago) down to bits of Nazi trivia.

But part of the problem is his research and speculation, for he uses the cheapest and most transparent expository techniques to get them across. His characters repeatedly tell each other things they already know, of both Wallace's findings and inventions, for the sole and obvious purpose of transmitting this information to the innocent reader, who is apt to become irritated. Gloating villains and informative reminiscence are devices as old as fiction itself, and there certainly is nothing wrong with them when used properly. But when they are overused, they become stale and get in the way of the story.

Unfortunately, the story is not that



good. James Blish once defined an "idiot plot" as one which would not work without dumb actions by the principals. In *The Seventh Secret* there is stupidity on all sides; more than enough to go around.

It begins with Sir Harrison Ashcroft, a cautious British academic who is writing the definitive biography of Adolf Hitler, going to Germany to research a tenuous lead suggesting that Adolf and Eva may not have committed suicide in their bunker. Before he has any idea whether the lead is good, before he knows anything, he calls a press conference. As a result of this uncharacteristic and ill-considered publicity, the Nazis get on his trail and snuff him in a phony car accident.

Emily, his distraught daughter, also a historian, continues his work and his stupidity. She is on the trail of the Nazis, and ... she does dumb things, and her associates do dumb things — but the Nazis do dumber things.

The Nazis had big plans (as always), but their plot was foiled at last minute (as always).

If you want a stupid book and want to waste eighteen bucks on it, then *The Seventh Secret* is the one for you.

— Scott Lewis

Nominations Being Accepted For The MARGARET T. GETMAN Service To Student Award

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Soundtracks Reviewed

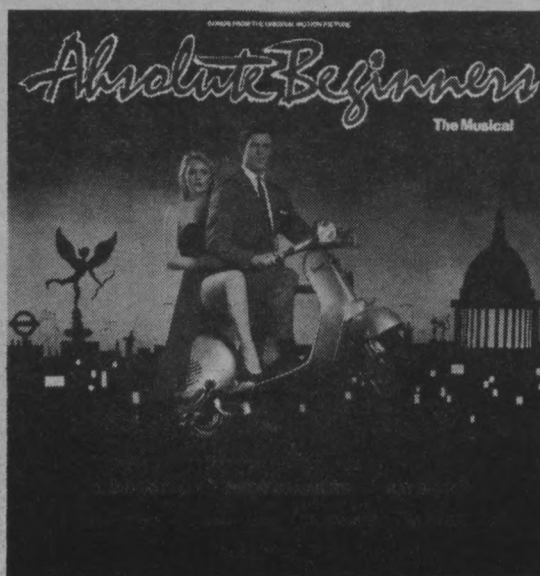
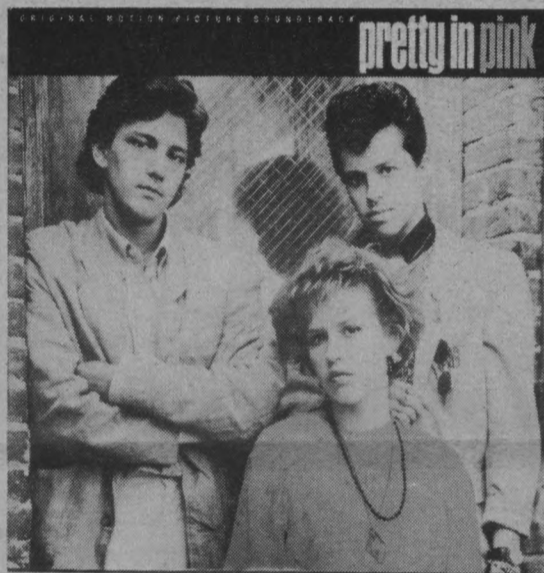
When Vinyl Meets Celluloid

The battle of the soundtracks continues, and it's getting better. This past month, two new compilation LPs from films have been released which feature a slew of enticing artists. Some of them are those you had previously thought — even hoped — would never do anything like this. You may have a queasy feeling about all this, but I don't think it's permanent.

The soundtrack for *Pretty in Pink* is host to several slightly glittery but very well-produced numbers. You've probably heard the tune by Orchestral Manoeuvres in the Dark (popularly known as OMD), a breezy synth song fringed with sadness — "If You Leave." The other song touted by those oh-so-hip VJ's on MTV is the Psychedelic Furs' recent remake of their own song "Pretty in Pink" (1981). The original is much better, but I think both versions can be appreciated.

The second side of the album is more inspiring, as the group which highlights the film starts it off. New Order has done it again, this time with a great dance tune "Shell-Shock." Bernard Albrecht has finally gained a confident role as the group's vocalist, and the dynamic drive and looping guitar recall an earlier period of FACs 53 and 63. Other noteworthy songs include "Please Please Please Let Me Get What I Want" (1984), a short dreamy song by the Smiths and "Bring On The Dancing Horses" by Echo and the Bunnymen. Fans of McCulloch's wispy voice who didn't like buying that unnecessary compilation of theirs just to get one of the best singles of the year will be happy to find it here.

John Hughes (the producer of the film) wrote on the record jacket that "the music in *Pretty in Pink* was not an afterthought. The tracks on this album and in the film are there because... I believe in the artists, respect the artists and am proud to be in league with them." A promising thought.



Director Julien Temple does him a step better, though, with the soundtrack to his film, *Absolute Beginners*. All the tracks present were made specifically for the film, with the same producers working over each artist's song.

The collection of musicians for this film is stunning as well. It is given extra flair with the knowledge that two of them, David Bowie and Ray Davies (the Kinks) are in the film itself, with a cameo appearance by Sade Adu. With the film set in the fifties, it's little wonder that the soundtrack neatly combines cool jazzy sounds, epic songs and a full orchestra that reminds one of *West Side Story*. Letting your needle take a spin on this record is pretty dreamy, cats. I've waited a long time since *The Aristocats* for a soundtrack to come along that just makes me want to snap my fingers and just dig rhythms, my nose buried in Ferlinghetti.

Bowie belts out the big production numbers in his typically snazzy way, and Sade is a charm as she gets closer than ever before to the true jazz sound in "Killer Blow." The Style Council continue their Parisian cafe sound in a dancy way, Paul Weller providing yet another excellent tune, "Have You Ever Had It Blue?" Eighth Wonder with leading lady Patsy Kensit does a great piece with some slinky bass, Ray Davies gives us a tune to skip down the road with and there's even a great composition by Jerry Dammers, the leader and keyboardist of the Specials AKA.

Dubbed as a musical, this film is not to be missed. I don't recognize the choreographer's name (David Toguri), but if the production of the songs on this album is any indication, it should be a satisfying flick. (The Vespa GS has nothing to do with my interest, I assure you...) Get with it — check this material out.

— Karl Irving

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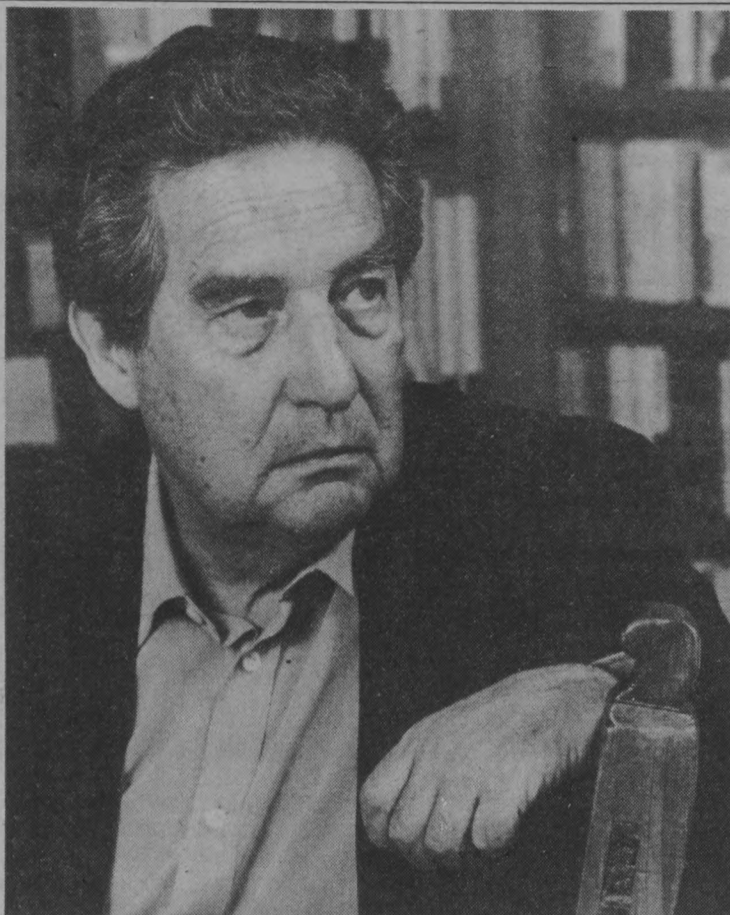
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Poet Octavio Paz in residence.

Poet Pauses to Read

Mexican poet and essayist Octavio Paz comes to UCSB in April as a Regents' Lecturer in the Department of Spanish and Portuguese. The Regent's Lectureship is a special honor given to those who have distinguished themselves outside the academic world, and often is awarded to leaders in the arts, sciences and humanities.

Paz will give two free public presentations: a lecture on "Poetry, Prose and History in Latin America" on Wednesday, April 9, and a poetry reading on Friday, April 11. Both presentations are in Campbell Hall at 8 p.m. He will lecture in English and read his poetry in Spanish, with translation by Eliot Weinberger.

Paz has won distinction as an anthropologist, a philosopher, a historian and a critic of art and literature. But it is as a poet that he is most celebrated. From the 1930s to the present, Paz has continued to write, and to astonish readers with his gift for synthesizing the rich diversity and complexity of his ideas. His poems have been translated into English and collected in several books, among them, *Configurations*, *Eagle or Sun?*, *A Draft of Shadows*, *Early Poems 1935-1955*, and *Selected Poems*.

Although rooted in the mythology of Mexico and Latin America, Paz's poetry transfigures the images of the contemporary world. Powerful, angry and erotic, the poems speak passionately about life in personal and collective terms.

Much of Paz's prose has also appeared in English translation since the early 1970s. *The Labyrinth of Solitude*, published in Mexico in 1950, helped to establish Paz's international reputation and has remained a key to understanding the life and thought of Mexico. He has written books on Marcel Duchamp, Claude Levi-Strauss and Taoism, and he has translated numerous poetry and prose works into Spanish.

Most recently, his collection of essays *One Earth, Four or Five Worlds: Reflections on Contemporary History* appeared in English translation. In this volume he writes about the state of the world with an informed viewpoint that covers a broad range of social and political topics. Paz has been an important figure in the public life of Mexico for decades; he has served as ambassador to India and held other government posts and is highly respected as an interpreter of contemporary life.

"For all of the writers in my generation (I was born in the fateful year 1914), war has been a constant and terrible presence," Paz writes in *One Earth*. "I began writing, that most silent of processes, in the face of and against the noisy disputes and quarrels of our century. I wrote — and I write today — because I conceive of literature as a dialogue with the world, with the reader, and with myself, and dialogue is the opposite of the noise that denies us and the silence that ignores us. I have always thought that the poet is not one who speaks but one who hears."

Paz's visit to UCSB is coordinated by Arts & Lectures. His Friday evening presentation follows the Second Annual Colloquium of Mexican Literature, an all-day event at UCSB that will focus on Paz.

For more information call UCSB Arts & Lectures at 961-3535.

★ Arts Editor: Susanne VanCleave ★
★ Assistant Arts Editor: Sabrina Wenrick ★
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Big Films Mak From

UCSB Arts & Lectures presents *From Amadeus*, a series of thirteen films about the life of Wolfgang Amadeus Mozart with specific emphasis on great rock and roll music. Series tickets (a 50 percent discount) are on sale now. All films will be shown in Campbell Hall.

The series opens with Milos Forman's Academy Award-winning production of Peter Shaffer's hit play *Amadeus* on Thursday, April 10 at 7 and 10 p.m. *Amadeus* successfully combines rich theatricality with a sweeping spectacle and a moving story. Director Forman creates a splashy and sinister view of eighteenth century Vienna that is filled with elegance and squabbles.

On Sunday, April 13 at 7 and 9 p.m., the series continues with *Ziggy Stardust and the Spiders from Mars*. Filmed in 1973 and released a decade later, this documentary documents David Bowie's historic farewell performance as Ziggy Stardust, icon of glitter-rock. The engrossing concert film reveals Bowie as one of rock and roll's most influential and flamboyant figures — a powerhouse talent with an unparalleled stage presence.

The hilarious parody of rock supergroups, *The Spinal Tap*, shows on Thursday April 17 at 7 and 10 p.m. Nothing is sacred in this movie: director Rob Minkoff eagerly lampoons fads, drugs, record contracts, executives, documentaries, and guitar solos.

The stunning motion picture *Koyaanisqatsi* will be shown Sunday, April 20 at 7 and 9:30 p.m. *Koyaanisqatsi* — a Hopi word meaning "life out of balance" — is a film without plot or dialogue that depicts the schizophrenic contemporary society through staggering images rendered in time-lapse and slow-motion photography. Philip Glass composed the pulsing, reverberant soundtrack.



'Koyaanisqatsi'

Spring

Tickets are on sale for all Arts & Lectures spring performing arts events. All performances begin at 8 p.m.

Headlining the eight events are two productions by The Acting Company, a highly acclaimed company founded by veteran actor John Houseman, the touring ensemble of the John F. Kennedy Center in Washington, D.C., in Campbell Hall. They will perform *Orchards: A Chekhov Evening* on Saturday, April 5, and *Shakespeare's As You Like It* on Sunday, April 6.

Orchards: A Chekhov Evening is a new anthology of short stories written by the great Russian story-teller Anton Chekhov and adapted for the stage by seven of America's highly respected contemporary playwrights: David Mamet, Maria Irene Fornes, John Guare, Wendy Wasserstein, Michael Weller, Samm-Art Williams and Spalding Gray.

The Maria Benitez Spanish Dance Company lights up the stage at Campbell Hall on Tuesday, April 15. Exquisite dancer and choreographer Benitez presents an anthology of Spanish classical dance, including the virtuosic flamenco.



Ravi Shankar

Make a Big Spring from 'Amadeus' to 'Ziggy Stardust'

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The creative genius of Pete Townsend is evident throughout *Quadrophenia*, a film based on the album by The Who (although the band appears only briefly on a television screen in the background). *Quadrophenia* will be shown on Thursday, April 24 at 7:30 p.m. Set in 1964, the film pits the trendy Mods against the gritty Rockers — warring factions of British youth, adrift in a class society. Superb acting by Phil Daniels as Jimmy (who becomes increasingly detached from reality) and Sting (as The Ace) with a soundtrack of glorious numbers by The Who make *Quadrophenia* a dynamic, exhilarating experience.

The Last Waltz is a cultural landmark, a film documenting the final performance by The Band aided by a roster of great musicians — Joni Mitchell, Neil Young, Ringo Starr, Ronnie Hawkins, Emmy Lou Harris, Paul Butterfield and Bob Dylan. The film will play on Sunday, April 27 at 7:30 p.m. Director Martin Scorsese filmed *The Last Waltz* and included songs "The Night They Drove Old Dixie Down" and "The Shape I'm In" plus amusing and insightful interviews.

From *Amadeus* to *Ziggy Stardust* continues in May with *Rock Around the Clock*, featuring Bill Haley and the Comets (May 1); *Heartland Reggae*, starring the late great Bob Marley and other reggae musicians (May 4); *Starstruck*, a wacky musical by Australian director Gillian Armstrong (May 8); D.A. Pennebaker's cinema verite classic *Monterey Pop* (May 11); Elvis, the king of rock and roll, in *Jailhouse Rock* (May 15); the new wave opera *Diva* (May 18); and *Say Amen, Somebody*, a jubilee of Black American gospel music (May 22).

For a free brochure, or to charge tickets by phone, call the Arts & Lectures ticket office at 961-3535.



'Ziggy Stardust and the Spiders from Mars'



'Starstruck'



'Quadrophenia'

g into the Arts with A & L

menco, accompanied by live guitar music. (Benitez and her company will give a free lecture-demonstration on Monday, April 14 at 3 p.m. in Campbell Hall.)

The British ensemble *Tio Sonnerie* performs in Lotte Lehmann Hall on Friday, April 18. Monica Huggett leads a trio in Baroque music performed on musical instruments of that period. Monica Huggett is probably the leading Baroque violinist in Europe," said a critic in the *Oxford Times*. Huggett, also leader of the Hanover Band, is joined by Sarah Cunningham (viola da gamba) and Mitzi Meyerson (harpsichord) in the *Tio Sonnerie*. The ensemble will play Baroque masterworks by Rameau, Vivaldi, Biber, Leclair and others.

Baritone Ben Holt comes to Lotte Lehmann Concert Hall on Friday, April 18. Equipped with "a powerful and resonant voice that is capable of extraordinary refinement and vibrant color" (*Southampton Press*), he has won many of the great roles in opera and oratorio. Last year, he created the role of Josiah in *Harriet, The Woman*

force and imagination" (*Washington Post*). Two of the works that the dance company will perform in the program were premiered last October at New York's BAM Next Wave Festival. (Jenkins and her company will give a free lecture-demonstration in Campbell Hall on Tuesday, May 6 at 4 p.m.)

Musical Offerings appears in Campbell Hall on Saturday, May 10. Named for one of J. S. Bach's final and best-loved compositions, *Musical Offerings* plays Baroque music on the instruments of the modern orchestra. The quintet includes oboist Allan Vogel and bassoonist Kenneth Munday, who appeared as soloists with the Los Angeles Chamber Orchestra in the all-Vivaldi concert at UCSB last January. *Musical Offerings* will play works by Telemann, Corelli and Vivaldi.

The performing arts season concludes with an (See SPRING, p.6A)



Maria Benitez of the Spanish Dance Company.

Called *Moses*, a new opera by composer Tea Musgrave. His program for the upcoming concert includes works by Brahms, Poulenc, Barber and others, plus Ravel's *Don Quichotte a Dulcinee*. Holt will be in residence during the week of April 21-25.

Contemporary choreographer Margaret Jenkins brings her dance company to Campbell Hall on Wednesday, May 7. An artist central to the development of contemporary dance on the West Coast, Jenkins creates works filled with "intelligence,

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Spring

(Continued from p.5A)
virtual legend in Eastern music: Ravi Shankar. The master sitar player from India comes to Campbell Hall on Friday, May 16, in conjunction with the UCSB Symposium on World Music. Shankar will be accompanied on sitar by his son, Shubho Shankar, and on tabla (Indian drums) by Kumar Bose.

For more information, or to charge tickets by phone, call the Arts & Lectures ticket office at 961-3535.

Attractions

Graduate Recital
Clarinetist Hakan Rosengren, accompanied by pianist Victoria Kirsch, will be featured in a free concert tonight at 8 p.m. in Lotte Lehmann.

Victoria Street Theater
The Official Story plays tonight at 7 and 9:10 p.m. *The Gods Must Be Crazy* plays April 4 through 10 at the same times, with Sunday matinee at 4:45. Tickets \$4 for students. Call 569-5000.

Lobero Theatre
Lucas Hoving and Repertory-West Dance Company will give a concert on Saturday, April 5 at 8 p.m. In conjunction with the performance, Hoving will present a lecture, "American Modern Dance" Friday, April 4 at 7:30 p.m. Call 963-0761 for information on places and prices.

Women's Center
"Stairways and Doilies," an exhibit of the work of local artists Libby Smith and Karen French, will be shown from now until April 18. The exhibit is in the Women's Center Gallery, hours 8 a.m. to 5 p.m.

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'Gung Ho'

What's in a Name?

I suppose the best way to describe my reaction to this film is to dissect its title. Given that the goal of the story is to show the combination of opposing ideas and strategies to produce a profitable solution, *Gung-Ho* seems appropriate. Literally, it means something like "work together." However, further investigation shows that, regardless of the film's Japanese content, the words "gung ho" are in fact Chinese. Now you may not give a damn. I do.

With Ron Howard at the helm, I kind of expected the results. He

holds a lot of talent in his hands, I believe, but he approaches things in a kind of a naive lackadaisical fashion that matches his boyish face. He has managed to make this film a lot funnier than the story would seem to allow. Yet, as with most slapstick comedies, you have to realize that you are laughing at someone else's expense. In this case it's usually at things blatantly exaggerated, if not straight untruths. Untruths that I think a large part of the American public are going to buy.

Picking up on the Springsteen

mania that swept across America last year along with *Rambo* and all those down-and-out farmer flicks, the setting for *Gung-Ho* is the town of Hadleyville, Pennsylvania. It's the type of town they film Coke commercials in, where everyone knows everyone else and if the main plant were to shut down the unemployment rate would be 90 percent.

This is exactly what happens. The plant foreman (Michael Keaton), hoping to save his automobile factory and the town itself, goes to Japan to convince the Assan Motors Corporation to take over. They do, and we see how funny culture-shock can be. The laughs are not strictly reserved for the Japanese. We ourselves are the butt of a few jokes, although sometimes even these Howard seems to twist around to

appeal to some perverse American pride.

From the start, the beer-bellied auto worker is set against the draconian Japanese officials who run the plant. The concept of rotational jobs and acting as a "team" including communal morning exercises conflicts with the American notion of individuality. The Americans don't understand the daily bathing in the river by the office "club," nor the lack of healthy rapport between the Japanese father and his wife and kids. The Japanese get tired real soon of Kool-Aid and MTV and just can't comprehend the American willingness to allow for defects in production. The language barrier offers us some amusing moments, as when the Japanese fail to notice the rhetorical purpose behind nonsensical

questions like "is a frog's ass watertight?"

One thing that saves this film from being a total farce is Keaton's performance as the foreman-turned-liaison between the two camps. I love this guy. If you liked him in *Mr. Mom*, this film is for you. He controls each scene he's in as calmly as the character he plays, a nice guy who can talk his way out of anything... well, almost. As for the directing, it shows promise. Howard tries to get at the heart of things, and gives us some quite comical moments. But he shouldn't have let the stereotypes get as exaggerated as he did, and he should stop spending so much effort trying to be a mushy Spielberg type. The film is enjoyable, but it has its flaws.

— Karl Irving

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THE TRIP TO BOUNTIFUL
 ACADAMY WINNER! BEST ACTRESS
 1:15, 3:30, 5:45, 8:00, 10:10
 Live Arlington Entertainment
 4/6- Brigadoon
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 4/19&20- SB Symphony
 4/22-Violent Femmes
 5/4- Aman Folk Ensemble
ARLINGTON CENTER
 1317 State Street 966-9382

Just Between Friends PG-13
 5:00, 7:35, 10:05
GRANADA
 1216 State Street 963-1671
 5:05, 7:05, 9:15
RUN FOR COVER! PG
POLICE ACADEMY
 upstairs 3 BACK IN TRAINING
OUT OF AFRICA
 Robert Redford
 Meryl Streep
 7 ACADEMY AWARDS BEST PICTURE
 6:15, 9:30

GOLETA

GOLETA THEATRE
 320 S. Kellogg Ave Goleta 683-2265
 6:00, 8:00, 10:00
POLICE ACADEMY 3 BACK IN TRAINING
 7:00, 9:30
CINEMA
 6050 Hollister Ave. 967-9447
 It's only a state of mind.
Brazil R
THE MONEY PIT PG
 TOM HANKS SHELLEY LONG
 6:00, 8:00, 10:00

CARE BEARS II (G) 5:15
 Separate Admission Required
 7:15, 9:30
DOWN AND OUT IN INDIANAPOLIS R
A RON HOWARD FILM STARRING MICHAEL KEATON GUNG HO
 THE COMEDY WITHOUT BRAKES.
 5:30, 7:45, 10:00
 PG-13

FIESTA 4
 916 State Street 963-0781
 5:00, 7:00, 9:00
SLEEPING BEAUTY #3
 Walt Disney's CLASSIC
 G
pretty in pink #4
 PG-13

FAIRVIEW #1 #2
 251 N. Fairview 967-0744
 Separate Admission Req
CARE BEARS II (G) 6:00
 7:30, 9:30
LUCAS PG-13
 It's about falling in love. For the first time.
 7:45, 9:45
APRIL FOOL'S DAY R

RIVIERA 965-6188
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THE MYSTERY OF Picasso
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 Separate admission required
The Color Purple PG-13

PLAZA #1 #2
 DE ORO 349 S. Hitchcock Way 682-4936
HANNAH AND HER SISTERS
 Woody Allen
 PG-13
MURPHY'S ROMANCE
 Sally Field James Garner
 PG-13

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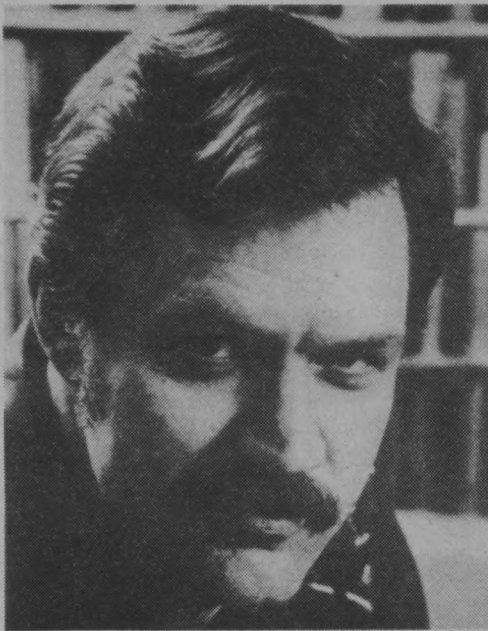
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A.S. Program Board Presents

JOHN STOCKWELL



CIA EXPOSE

Accompanying Stockwell's lecture is a documentary film the following night. *On Company Business* will be shown twice Wednesday, April 9, at 7 p.m. and 9 p.m. Admission is \$1.

This blistering, but meticulously documented, expose is in fact a complete, or nearly complete, history of the CIA from its creation in 1947 to the Church Committee

The controversial lecture of last year with guest speaker John Stockwell has returned to UCSB's Campbell Hall this Tuesday, April 8 at 8 p.m. to challenge our political views and stimulate our minds. Admission for the lecture is \$2 for students and \$3 for general admission. A.S. Student Lobby is co-sponsoring the event with A.S.P.B.

Stockwell, highest ranking CIA officer ever to go public, was a former case officer in Africa and Viet Nam, commander of the Angola Task Force, and advisor to the top-secret National Security Council. He is a man who cared deeply enough to fight for his country, and deeply enough to speak out against its sins. He takes his audience on a guided tour into the dark corners of foreign policy. When he condemns the CIA's

secret military adventures he is telling you what he saw firsthand in the war-torn nations of Southern Africa, the ravaged jungles of Viet Nam, and the austere boardrooms of CIA Headquarters. John Stockwell just returned from a trip to Central America where he was looking into the most recent CIA deed there. He has much to say about U.S. involvement in El Salvador and the CIA-directed war against Nicaragua.

Stockwell has been a guest on *60 Minutes*, *NBC Magazine*, ABC's *Jack Anderson's Confidential*, and just last month he was seen examining U.S. policy on *Good Morning America*. He also had a feature role in the documentary, *On Company Business*.

Hearings of 1975 and the administration of Jimmy Carter. It features interviews with current and former officers of the CIA, both critics and supporters, and with victims of CIA operations such as the wife of the slain Chilean president, Salvador Allende. The producers combine their interview footage with archival films, newsreels, and films taken by the CIA itself. Examined in the film are

CIA operations in Guatemala, Iran, Brazil, Western Europe, Greece, Ecuador, Chile, Cuba, Uruguay, Argentina and Angola. Few people can watch this film in its entirety without experiencing a significant change in their perception and understanding of the role the United States plays in the world. The film will certainly raise important and nagging questions in the minds of many who view it.

GRAPHIC ARTIST

Your logo design could be seen by 16,000 people plus! The A.S.P.B. extravaganza on Saturday, May 17 needs a fresh, innovative logo to represent the event. The logo will go on all t-shirts, posters, flyers, and Nexus ads. The extravaganza is a free fun-in-the-sun kind of day. It is held in Harder Stadium with three bands to entertain you. If interested in exposure for your work, come to the extravaganza meeting on Wednesday at 5 p.m. in the A.S.P.B. office. Bring any ideas or designs you have created.

EXTRAVAGANZA

Be a part of A.S. Program Board and join the extravaganza team. The extravaganza is the biggest event of the year and requires the brain and manpower of many. The committee has opportunities in all areas of experience including advertising, marketing, programming, sales, promotion, financial planning and coordinating. The only requirements to join is enthusiasm. Can you afford to pass this chance up? Our meetings are every Wednesday at 5 p.m. in the Program Board office (3rd floor UCen). Call 961-3536 if you have any questions.

MARK YOUR CALENDAR

- April 7-19** Art Gallery
In conjunction with the World Community Conference the gallery's theme is "Appeal to Reason."
- April 11, 12, 13** World Community Conference
Experts of various fields and interests will lecture throughout the weekend. Look for more details in the *Nexus* next week.
- April 14** Deadline for A.S.P.B. applications.
There are 13 positions on the board providing an excellent opportunity for invaluable experience in programming, publicity and leadership.

JOIN THE 'CLUB'

The *Breakfast Club* champs are coming to the Events Center Wednesday, April 23 at 7:30 p.m. Tickets are on sale now at the usual outlets (A.S. Tickets Office, Morninglory, Arlington and Ticket Master). Student and general admission is \$14.50.

1985 has been Simple Minds' year — and the year this Scottish quintet has taken America by storm. They've had a Number One single with "Don't You (Forget About Me)." They appeared at the Live Aid extravaganza — in Philadelphia, instead of their native Great Britain. They'll open their next concert tour in this country. And to top it off, Simple Minds have made their first recording with American producers: *Once Upon A Time*, their third album for A&M and eighth overall.

A shift in producers, from Steve Lillywhite to Jimmy Iovine and Bob Clearmountain, isn't the only change Simple Minds have made. Vocalist Jim Kerr, guitarist Charles Burchill, keyboardist Michael (Mick) MacNeil and drummer Mel Gaynor have been joined by a new member, bassist John Giblin. The group met Giblin, who has played with Peter Gabriel, Phil Collins, Kate Bush and others, when Simple



Minds opened for Gabriel on tour four years ago. It just so happens that Giblin is also Scottish.

"However," says Jim Kerr, "Simple Minds have always considered themselves an international band." But when it came to production, they found themselves noticing "the vibrancy of American recordings versus British and the others you hear on British radio. I think that's what sparked us to look for American producers. Of course, Jimmy Iovine and Bob Clearmountain are two of the best

America has to offer."

"Don't You (Forget About Me)," a track from A&M's soundtrack album for *The Breakfast Club*, was written by Keith Forsey and Steve Schiff. And while Simple Minds were certainly happy to reach the top of the charts with that song, it's clear that their ultimate aim is to succeed here with their own material as they have everywhere else in the world.

As for 1985's American emphasis, be assured that the band isn't about to trade in their British citizenship.

"I don't think we're making a deliberate attempt to 'conquer' the U.S.," Kerr said. "America has indicated a fondness for the band, and we're doing our best to respond." You could hardly hope for a better response than *Once Upon A Time*.

The best America and Scotland have to offer is brought to you by A.S. Program Board, Avalon and KTYD. Be a part of the 'club' — don't miss Simple Minds Wednesday, April 23 at the Events Center.