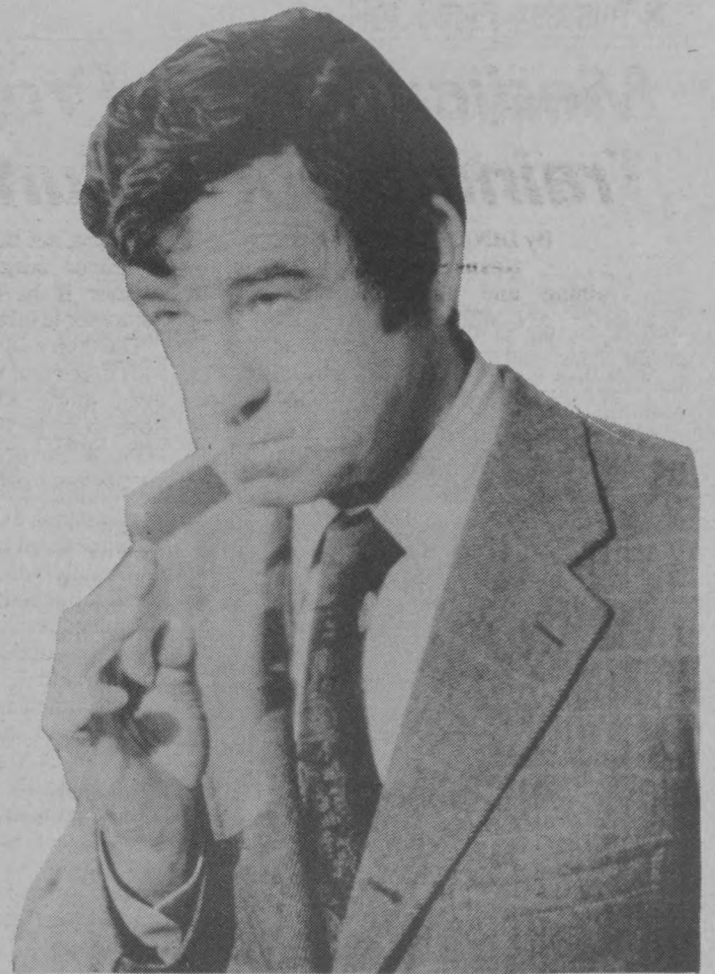


ARTS

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**'Murder
By the Book'
Unfolds Tonight**

'Meaning of Life' Hilariously Offensive

By ROB PALMER

Since the meaning of life is a question that has puzzled philosophers and laymen alike for centuries, it was really only a matter of time before the Monty Python troupe came along and demolished the whole issue in one fell, iconoclastic swoop. And even if Monty Python's *The Meaning of Life* doesn't satisfactorily answer that question, it can stand proudly as one of the most hilariously offensive films of recent history.

The Meaning of Life is highly reminiscent of the Python troupe's first film, *And Now For Something Completely Different* in that any sort of real narrative structure is non-existent, *The Meaning of Life* being little more than a collection of skits loosely chronicling memorable events of the life span. It seems a lazy artistic decision on the Python's part not to frame *The Meaning of Life* within any sort of coherent narrative, and without any constant, identifiable characters such as a King Arthur or a Brian; therefore, the audience is reduced to watching and judging a series of ultimately non-related skits.

But with that caveat out of the way it can be said that every skit in *The Meaning of Life* is at least amusing, and most of them are outright hilarious. However, I am not going to describe a single one, lest I spoil anyone's amusement. It can be said that *The Meaning of Life* is not for anyone repulsed by the sight of blood or vomit, and any Christians who haven't already written off Python after *The Life of Brian* should steer clear of *The Meaning of Life*. Also, those who believe in the military establishment or the public school system in the United Kingdom should go see *Spring Fever* instead.

As for the Pythons themselves, they have become quite an effortlessly accomplished group of actors. Although Graham Chapman doesn't have a lead role to act befuddled in, he pulls off some very nice scenes, such as the stolid country squire who, upon confronting the Grim Reaper with his scythe, asks him, "Is it about the hedge?" Also, listen to Chapman and the rest of the Pythons affect American accents as members of The Very Big Corporation of America. Terry Gilliam's animation is adventurous as usual, and he even experiments a bit with models and computer graphics. Michael Palin shines as the drill sergeant who viciously sends his platoon off to the movies.

(Please turn to pg.6A, col.6)

A Movie For Selleck Fans Only

By PETER LEFEVRE

High Road to China is a simple and predictable movie occasionally spiced up with a plane crash or two. Without stunts and without the beautiful cinematography of Afghanistan and Yugoslavia, there is very little to prevent one from falling asleep or leaving. It is too stagnant of a movie to be entertaining and too uncreative to be an adventure. The dialogue is childish, and it isn't a sufficient vehicle for Tom Selleck or Bess Armstrong.



Bess Armstrong and Tom Selleck

If the people that inhabit this movie were little more than cartoons, the result would have been more satisfying. The roles of Patrick O'Malley and Eve Tozer, daredevil stunt pilot and rich-girl-in-trouble are aggressively hackneyed and in no way vary from the conventions one might expect from a couple like that. When the two central characters are as unoriginal as that, it becomes an uphill battle to make scenes work. The plot contains no more originality than "boy meets girl," and when that is the extent of the filmmaker's energy, it would take dogfighting 747s to save the film from a dismal fate.

Patrick O'Malley is a pilot. This is the approximate sum of information we receive about the character throughout the movie. Even this scant amount of detail is handed to the audience one bit at a time. His first name is kept a surprise until half the movie is over. Tom Selleck approaches the taxing and emotionally draining role of Patrick with all the fire and enthusiasm of a boiled egg. In most situations, he is calm and serious. When he gets mad, his upper lip curls a bit. That's all folks. He is a very good-looking actor, but at times it appears that he is being used to dress up the screen. It is unfortunate that the story offers no dramatically difficult scenes to him, relying mostly on empty heroics. His toughest choice in the story is whether or not to sell Bess Armstrong to a native chief — an unbelievable silly scene handled with the utmost sincerity on all parts.

Bess Armstrong is a little more interesting. She is the only performer who has a clear sense of the period in which the film is set. While you might notice anyone else in the film wearing designer jeans, her costumes and the style with which she wears them evoke a sense of the 1920s with clarity and ebullience. It is a shame she is given such a trite character to play. It is equally sad that

(Please turn to pg.6A, col.6)

'Spring Break' Boring and Stupid

By JOHN KRIST

At last, a movie with a message. Into the vast wasteland of films devoid of social relevance, biting commentary or true insight into the human condition — shallow efforts such as *Ghandi*, *Missing* and *Circle of Deceit* — drops a real heavyweight.

Spring Break clearly and succinctly delivers a powerful statement about the concerns of American youth in the 1980s. Briefly, they are Big Breasts and Bottles of Beer, Sex, Sun and Surf, Making Out, Making Time, and Making a Mess. Adults and other mature individuals are advised to head for the hills.

Question: where do cretins like the producer, writer, director and anyone else remotely involved with this piece of cinematic voyeurism come from? Answer: somewhere on the North American continent, there is a slimy hole missing its former inhabitants.

The story concerns a group of four male college students who are in Ft. Lauderdale, Florida, for what has become a



Four friends share the suds.

cultural phenomenon of impressive dimensions. Each year at this time, college students from all over the U.S. head for the beaches of the resort city for an insane vacation celebration of drunkenness, pursuit of the opposite sex and rowdy behavior. I suppose it could be fun and exciting to actually be there and be a part of it all, but watching 90 minutes of wet t-shirts, teeny-weeny bikinis and fall-down drunkenness gets more than a little boring.

Spring Break is good-hearted, but stupid. It occasionally pokes fun at the antics of its central characters, but most of the time it is *Animal House* without personality, *Beach Blanket Bingo* without the innocence of years gone by.

Nelson (David Knell) and Adam (Perry Lang) are two bright-eyed, hopeful hunters of flesh and sex in the jiggle jungle of Vacation City. Their innocence and sweetness (and lack of overall success in the aforementioned pursuits) are balanced by the worldliness and sophistication of Stu (Paul Land) and O.T. (Steve Basset). The former two are fair, cute and smart. The latter are tall, dark and dumb.

Such devastatingly inventive casting is almost breathtaking in its deliberate divergence from accepted norms.

The plot is intricate — the four pals cruise around town, looking for women and drinking beer. The women they meet are all gorgeous and only partially clad. The beer they drink makes them drunk. The sun shines. People look like they're having a good time.

But now, enter a streak of dark intrigue and suspense. Nelson's father is running for political office and fears that his son's antics could cause embarrassment. Meanies are dispatched to find and lasso poor, fun-lovin' Nelson, while daddy tries to bribe and threaten his way into ownership of the hotel where our heroes are bunked.

The kids win, of course. Nelson stands up to daddy, forcing him to back off, and thus saves the kind motherly woman who runs the hotel from losing her no doubt

(Please turn to pg.6A, col.1)

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Detective Films Begin Tonight

Murder By the Book: Detective Fiction on Film is the title of Arts & Lectures' new spring film series beginning April 7 and continuing through May 22. This series of deception and detection films features the super sleuths of the screen: Holmes, Marlowe, Spade, Poirot; the celebrated writers: Edgar Allan Poe, Dashiell Hammett, Raymond Chandler, Ross Macdonald, Agatha Christie; and the great directors and stars: Alfred Hitchcock, Humphrey Bogart, Lauren Bacall, Basil Rathbone, Peter Lorre and William Powell.

The series opens April 7 with *Dead Men Don't Wear Plaid*, a hilarious lampoon of 1940s detective pictures starring Steve Martin as a \$10-per-day sleuth. By intercutting clips from 17 films, Martin is able to interact with such Hollywood greats as Bogart, Ladd and Bergman. Screening on April 10 will be *The Maltese Falcon*, the quintessential mystery thriller with Humphrey Bogart, as detective Sam Spade, entangled in a search for the jeweled falcon of Malta. Based on the Dashiell Hammett

novel, the film also features Peter Lorre, Sydney Greenstreet and Mary Astor.

Two films are scheduled for April 14: *The Adventures of Sherlock Holmes*, released in 1939 and starring Basil Rathbone as Arthur Conan Doyle's Holmes and Nigel Bruce as Dr. Watson, and *House of Usher*, a spine-tingling film

Bogart as private eye Philip Marlowe, is plunged into a world of blackmail, deception and violence in this film set in Los Angeles. It is based on the Raymond Chandler novel and co-stars Lauren Bacall.

A twin bill is featured on April 24 with *Father Brown, Detective* based on G.K. Chesterton's famous tales of Father Brown with Alec

a murder mystery could also be a sophisticated comedy. William Powell and Myrna Loy star as Nick and Nora Charles.

Murder on the Orient Express, the screen adaptation of Agatha Christie's intricate whodunit will screen on May 1. The all-star cast includes Ingrid Bergman, Sean Connery, Lauren Bacall, and Albert Finney in an extraordinary performance as detective Hercule Poirot.

On May 8 two film versions of Chandler's novel *Farewell My Lovely* will be shown: the 1945 film *Murder, My Sweet* with Dick Powell as detective Philip Marlowe and the 1975 remake *Farewell, My Lovely* with Robert Mitchum as Marlowe. Both films feature tight dialogue, crisp photography and excellent performances.

Paul Newman stars as gumshoe Lew Harper in *The Drowning Pool*, screening on May 15. Simple blackmail leads to kidnapping and murder in this gripping film based on a novel by Santa Barbara resident Ross Macdonald.

The Laughing Policeman (Please turn to pg. 6A, col. 4)



Robert Mitchum in *Farewell, My Lovely*

based on the Edgar Allan Poe story and featuring Vincent Price.

Michael Caine and Christopher Reeve headline *Deathtrap*, scheduled for April 17. This thriller is adapted from the highly successful Broadway play of the same name.

On April 21 the film classic, *The Big Sleep*, will be shown. Humphrey

Guinness in the title role and *The Alphabet Murders* with Tony Randall as detective Hercule Poirot in this screen adaptation of Agatha Christie's *The ABC Murders*.

One of the most popular comedies ever made, *The Thin Man*, will be presented on April 28. Based on a novel by Dashiell Hammett, this film demonstrated that

'Yol': Turkish Road Worth Taking

By JONATHAN ALBURGER

Life in modern Turkey is a far cry from life as we know it in the United States. The air of governmental oppression in Turkey is as dense and disturbing as the barbarism and backwardness of the social mores and interpersonal relationships. It is impossible to view a film such as *Yol* without feeling an intense cultural displacement.

A harsh, vivid picture of this economically impoverished, highly militaristic, and severely moralistic country is drawn by draftsman Yilmaz Guney, who conceived and directed *Yol* by proxy while serving time in prison for various political crimes. Guney completed much of it with the assistance of civilian colleagues and the credited screen director, Serif Goren.

It is not surprising that *Yol* shared the Cannes Film Festival best picture award, the Palme D'Or, for 1982 with Costa-Gavras' *Missing*. Like *Missing*, *Yol* is a socio-political treatise with a wealth of human spirit; it stirs up sadness and frustration in its depiction of the tragedy and desperation of man's emotional condition. Goren successfully details a less than colorful, more than frightening Turkey with the expertise found in the best, most harrowing documentaries. *Yol* may be one director's drama, but it is deglamorized, gritty and realistic.

Given a week-long furlough from prison, five men embark on their individual sojourns to reunite — if only for a day — with their intimates. Although jailed for crimes ranging from murder to robbery, the men are presented as basically good people. The route they take is not pleasant — there are stinking, crowded buses and trains, villages filled with disease and starvation, pain and suffering.

Guney makes it evident that there is a confinement of existence that goes far beyond the physical walls of a Turkish correctional facility. We get to know and empathize with the characters, and yet the sense of personal alienation is so great that not only the protagonists, but the entire populace seems to be stripped of their individuality. Beneath every tense, pained expression is an opposite but equal desire to love and find happiness. Turkey, however, provides few if any sanctuaries for the living, so Guney's

final statement is that these two forces — desire and discontentment — more or less cancel each other out, and people are left to flagellate in senseless squalor.

Turkey has a social structure anchored in strict traditionalism. Life is defined and constrained by rigid laws and the individual guilt arising from the patriarchal family structure and religion. The country is also pocked by outbursts of violence, from the political persecution of an ethnic group to the treatment of one's own wife or brother. Grief is as prevalent as guilt, public shame and humiliation.

In one story, one of the three main protagonists (convicted for robbery) returns to his small, poverty-stricken village from which he attempts to remove his wife and children, but he meets violent opposition from his wife's family. Not only must he deal with the guilt of having run away from the robbery, leaving his brother-in-law to be shot to death, but he must also deal with his family's vengeful wrath. His dutiful wife ultimately leaves with him, but they are caught having sex on the train. "Hit them hard! Infidels!" They are interrogated in the captain's car and, moments later, the convict is shot to death.

The film traces four other, different stories, but they all are interwoven with the same sort of tragic desperation and hard-hitting realism which makes *Yol* a truly outstanding work of film art.



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Bunnymen Establish Unique Sound

By KATHLEEN RYAN

Porcupine, Echo and the Bunnymen's third album, is one of the finest releases of the year. *Porcupine* refines the musical explorations which occurred on the band's two previous LPs, *Crocodiles* and the more somber *Heaven Up Here*. *Crocodiles* established the band as a part of the English movement which included two now-defunct bands, Joy Division and the Teardrop Explodes, while *Heaven Up Here* found the Bunnymen trying to establish their own identity.

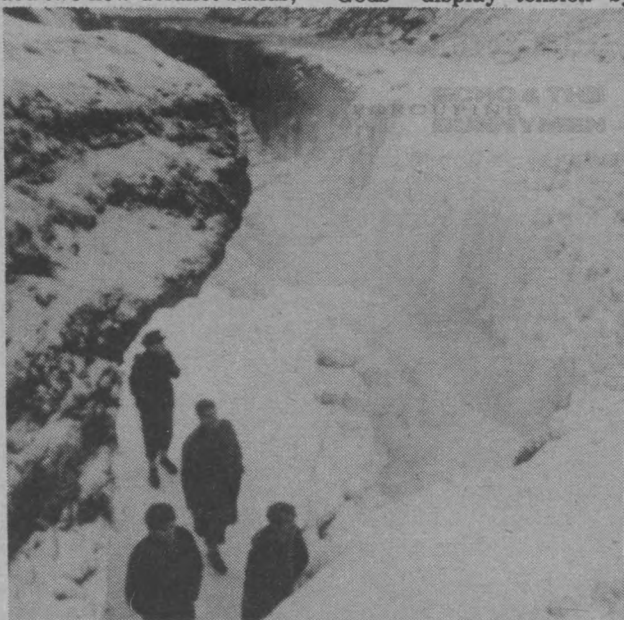
On *Porcupine*, Echo and the Bunnymen have established their own unique sound. Not only have they found their own sound, but they have released an album which is complete in all aspects. Very few LPs are released where every song on the album is a perfect synthesis of music and lyrics. The Pretenders' first LP comes to mind, as well as Elvis Costello and the Attractions' *Armed Forces*. Add *Porcupine* to the list.

Lead singer Ian McCulloch has developed his voice to the point where it becomes an instrument working with the music. The musical accompaniment combines with McCulloch's voice to create the Bunnymen's unique sound. "The Cutter" and "Heads Will Roll" best exemplify this sound. The songs feature driving guitar, majestic keyboards, and prominent strings (arranged and played by Shankar—a non-member of the band). They are also two of the most accessible songs on the album.

Equally accessible is "Back of Love," the strongest cut on the album. "Back of Love" features an XTC-ish break toward the end of the song, with vocals and percussion prominent. The break is full of tension—the vocals and the

music travel at different tempos—but the song still works. The key to its success is that the segment is just a break, and the song returns to the melody line, featuring the Bunnymen staples, after a few measures.

Underlying tension is an aspect of several of the uptempo songs on the album. "My White Devil" and "Gods Will Be Gods" display tension by having the vocals and the instruments follow different melody lines. Another way the band creates tension in the songs is by not having the lyrics and the music mesh. In "Clay," McCulloch sings: *I came apart / I wasn't made of sand, / Then you fell apart / You crumbled in my hands.* The music for the song is optimistic and bright.



The moody title track, as well as "Higher Hell" are two slow and forboding songs which would fit equally well on *Heaven Up Here*. The songs work well on this album because they are complete musical ideas. Unlike many of the songs on *Heaven Up Here*, these songs don't fall short of what

they are striving for. They express a bleak, somber mood. "In Bluer Skies," the final track, is dominated by the underlying tension found on the rest of the album. Musically the song is constantly striving for a point which it never reaches. The song is not unsettling, however, because unresolved tension is the precise effect Echo and the Bunnymen are striving for. It is the perfect end to a brilliant album.



'King' Carrasco Sells Out

By JAY DE DAPPER

Joe "King" Carrasco's music could hardly be said to be meaningful, but then again he makes no pretensions about it being so. Over the past few years Carrasco has released two records and an EP and all have been purely light-weight. Although he and his band, the Crowns, base themselves in Austin, Texas, they have achieved most of their recognition in New York where they have developed a small, but loyal, following playing the local club circuit. With the release of their third album, *Party Weekend*, they appear to be attempting to reach out a bit in order to capture a larger audience. It is questionable, however, whether the shift away from the innovative will result in increased fame.

The first side opens with a very standard rock and roll dance piece replete with drum breaks, duck-walk guitar runs, and the build up you'd expect from any great tune. Unfortunately there isn't anything great about "Let's Go." It is so full of little hooks and gimmicks that it borders on the absurd. While Joe does add his own special touch to this stuff it really isn't enough. This tune will probably go on to become a big hit on radio, but that tells you more about radio than about the music.

"Dance Republic" is a fine little calypso-flavored tune about a country where all they do is dance. It's pretty humorous and musically it is one of the best things Carrasco has done. While this tune incorporates a



nice word for borrows which is a nice word for steals) a lot of things from other songs, it is purely Carrasco, filled with all the great keyboard lines and some very nice acoustic guitar work. The next tune, "Katina," is useless tripe, but "Get Off" deserves a little mention here. "Get Off" is one of the most accessible tunes the Crowns have done and while not breaking any new

records for originality, it is a helluva lot of fun to dance to. After all, is there life after the dance floor? "Tears Been A-Falling" ends off the side. This is the first slow tune on the record and the timing is just right. I've

never been a fan of the slowish love ballads so I will go no further than to say that it is inoffensive. The second side is a little more generic than the first. In other words it all kinda runs together. The title cut opens the side but is little more than a rehash of lots of '50s dance tunes. It does have that distinct Carrasco flavor but it certainly won't cause any Carrasco fans to jump for joy. The next four

songs, "Let's Go Nutz," "Lupe," "Perfect Spot" and "Burnin' It Down" are all fairly standard Joe "King" rock dance tunes.

What he seems to be doing here is moving away from the more unusual elements he's been known for and instead adopting a lot of conventional commercial stuff. While this may win over some new fans, those who liked *Synapse Gap* will find this side especially disappointing. The only thing that saves this lackluster performance is the final cut, "Gracias." While not an incredible song by any stretch of the imagination, it is quite distinctive and it shows the band at its best—straight-ahead danceable rock. There are lots of the King's "aye, aye, aye..." calls and the fiesta feel is also there. At least it is a refreshing change from the English neo-disco invasion of late.

Looking at *Party Weekend* on the whole, it is a disappointment. Instead of using some of their uniqueness and building on it, the band has decided to move closer to the mainstream. The result is not real satisfying. They have tremendous commercial potential and unfortunately for us Carrasco fans, it seems as if they want to tap it. Anybody remember the first two Petty albums?

Weller's Style Council: Jam With Keyboards

By JAY DE DAPPER

The world, or at least a small portion of it, was saddened last year when they learned that Paul Weller would leave the Jam at the end of 1982. Weller, the band's spokesman, writer, singer, and guitarist wanted to break out of the confines of the group setting. Increased creativity was to be the result. Well it didn't take Paul long to find a few new folks to play his tunes. Weller has a new band and a new single. Creativity, however, is not to be found in great quantity here.

The sad thing about this "new" stuff is that it is anything but new. The two songs on the Style Council's single are no more than Jam songs with keyboards. The A-side is a tune called "Speak Like A Child," which could have been on *The Bitterest Pill* if the Jam had found a keyboardist. Weller did find a keyboardist for Style Council, however, and thus it is a Style Council song.

The keyboardist, Mick Talbot, is the other member of the new band. While his services do add a different dimension

to the music, he isn't exactly a wizard—competent maybe, but no wizard. His talents are most evident on the B-side, where, in this case, B stands for better. "Party Chambers" is an upbeat tune filled with really wired synthesizer lines. It is, at least, different from anything the Jam would have done.

The point here is not, of course, that the Jam was not good. They were quite possibly the best pop band ever. The point is that we tend to expect more from Paul Weller than he is ready to deliver. The picture on the back of this import single is probably the best way of describing today's Weller (sounds like a cologne ad, huh?). The picture shows Weller and his new cohort Talbot walking along talking to one another. Weller, in dark glasses, has a very smug, rather conceited, look about him. It is quite possible that success has gone, hopefully only temporarily, to Weller's head. There is no question, though, that we haven't seen the last of Paul Weller.

Stranglers Capture Europe

By HUGH HAGGERTY

The Stranglers is one of those English bands like so many others whose European popularity does not translate well here in America. It is unlikely that their latest release, *Feline*, will buck this trend because it is an album about Europe.

Part of the Stranglers' problem here is they have suffered from poor promotion from American record companies. Only six of the band's 10 albums have been released here and those six albums have been shared between four different American companies. Whether the band is playing "musical chairs" or American record companies are playing "hot potato" is irrelevant; the band has simply been unable to get any momentum going here.

Another hindrance to success here also lies in the band's name. It is hard to associate the music this band turns out with their name because it doesn't fit the connotations which "Stranglers" might bring up, especially in their latest, *Feline*, released here on Epic Records and *La Folie*, which was only released overseas.

The Stranglers rose to popularity along with the punk wave which burst from England in 1977 (they have been playing together since '75) but they never considered themselves part of it. Guitarist Hugh Cornwell once said in an interview that they are not espousing any kind of philosophy or ideology. Their lyrics merely reflect a kind of shrewd and observant egoism. The music conspicuously lacks the dominant fast guitar power chords which characterize punk and instead has a kind of contrapuntal quality. Each instrument occupies its own rhythmical and melodic space which makes for very listenable but seldom danceable music.

The Stranglers have always been one of my personal favorites not only because they write catchy tunes but because each successive album shows a good deal of growth both musically and intellectually. From the early albums which had a lot of cheesy organ, buzzing bass lines and angry cynicism for vocals to the sublime artiness of the later stuff, the band has displayed constant evolution and uniqueness which is something any music critic can appreciate.

Feline is probably their first album which has nothing to do with politics. It is an attempt to capture the European aura in the space of 11 songs and as impossible as that sounds they do a fantastic job of it. The opening "Midnight Summer Dream" narrates a dream of a conversation with an old man and the song's result is the capsulizing of many European philosophers.

*He told me of the beauty hidden in our foreheads,
And he told me of the ugliness that shines there....
There is surely somewhere between wrong and right....*

Another song in this vein is "Paradise" which ends with bassist J.J. Burnel hissing, "I don't think anyone's ever



found paradise, because paradise is based on lies." "Ships That Pass in the Night" is about the liberal European sexuality which is something to be proud of but at the same time is sometimes alienating:

*We're waiting for better weather
On a ship to pass in the night.
Solve all of our problems for us on a ship to...
We don't care if it's one-way passage on a ship to...
Keep all of our lanterns burning on a ship to...*

*Suddenly you see a mast
Approaching you pretty fast*

*Hope it's not like the last
But it just sails right past.*

"Let's Tango in Paris" and "All Roads Lead to Rome" are self-explanatory. "Never Say Goodbye" is an ode to good ol' European tradition. The term "Feline" comes from the song, "The European Female (In Celebration of)," which is admittedly a stereotype, but nevertheless captures the spirit — England seems to think so as this song is the current rave over there. The American release of *Feline* includes a cut from *La Folie* in "Golden Brown" which allegorizes the opium trade as a mystical woman which permeates the mind with undeniable euphoria. The song is written in waltz style with an electronic harpsichord and is so utterly satisfying it is easy to see why it was such a hit in Europe and why Epic included it in *Feline* — in the hopes that it catches on here.

Musically, the Stranglers have achieved a subtle genius in *La Folie* and *Feline*. Gone is the noisiness and urgency of the Stranglers' early days. Cornwell uses acoustic guitar for the first time to great effect and keyboardist Dave Greenfield epitomizes his instrument as the ultimate catalyst in a band's sound. Bassist Burnel and drummer Jet Black maintain a subtle though striking presence as the rhythm section. *Feline's* sound includes Cornwell's Spanish chording attacks and beautiful Bach-like trills from Greenfield and lots of stuff in between. Vocals are shared by Cornwell and Burnel and are sung with nonchalant conviction consistent with their observant ego image. Always present in the Stranglers' music is a tinge of the psychedelic which keeps the listener off balance and often turns songs around midstream through odd manipulations of the twisting melodies and rhythms.

The mixing on both albums was done by Tony Visconti of David Bowie and Iggy Pop fame. Visconti gives each instrument a shimmering clarity and separation which make his services ideal for the Stranglers' sound.

Feline is not the album which will make the Stranglers a household word. (Imagine it, if you can!) However, it is a fantastic set of songs and anyone who really appreciates Europe will love this album. If you've never been to Europe, this album will compel you to go.

Styx Examines Death of Rock

By ALEX LLAMAS

Picture this:

A crowd of youths converge on an open field shouting chants of "Down with rock and roll." Glowing eyes contemplate over the cremation of hundreds of rock and roll albums and assorted electrical instruments.

They are part of a movement called "The Majority for Musical Morality" in a robot-oriented society. Their leader is Dr. Everett Righteous, a fanatic of MaCarthyite character, whose dogma had led to the banning of rock and roll and the imprisonment of all its devotees.

Kilroy Was Here, the latest album by Chicago-based Styx, is the story of one man's ardent struggle to revive rock and roll amidst a society which denies it. Conceived by writer/singer/keyboardist Dennis De Young, the album was sparked by the now-too-carried-away Moral Majority lobbying for censorship in the musical arts.

Their recent *Kilroy Was Here* tour at the Pantages Theatre in Hollywood included an elaborate stage show along with the musicians' already-established musical skill. Along with that, the concert began with an 11-minute film by British director Brian Gibson *Breaking Glass*, with the group playing character roles.

Kilroy Was Here is Styx' 11th album, following the popular platinum LP, *Paradise Theatre*, a metaphorical LP centered around the now-closed Paradise Theatre in Chicago. It was built in 1928 "with the idea that it would last forever." But the once-beautiful showcase had gotten so run-down (mainly because of the rising popularity of television) that it had to be destroyed in 1958.

Paradise Theatre reflects the social realities of latter '70s America. An excerpt from "Too Much Time On My Hands" relates this.

*...I've given up hope on the afternoon soaps and a bottle of cold brew.
...Well I'm so tired of losing
I've got nothing to do and all day to do it.
I'd go out cruising but I've got no place to go and all night to get there.
...I've got dozens of friends and the fun never ends that is as long as I'm buying.
Is it any wonder I'm not the President?*

Styx originally began as a group some 20 years ago in a garage in Chicago. De Young heard the jamming of John and Chuck Panozza (drums and bass) and brought over his keyboards. This marked the beginning of the mega-platinum group, back then known as "TW4." With the inclusion of James Young on guitar the name changed to "Styx." "A name that nobody hated," De Young said.

Under a regionally-based label, *Styx I* was released in 1970. Their second album, *Styx II*, included the now-classic "Lady." In 1975 they signed with A&M Records. Some lyrics from, "Suite Madame Blue:"

*America, America...
Red, white and blue
Gaze in your looking glass
You're not a child anymore.
Red, white and blue
The future is all but past
So lift up your heart
And make a new start
And lead us away from here.*

Tommy Shaw, guitarist/songwriter joined the group just in time for the *Crystal Ball* album. Now the group was complete. Not only did Shaw add the sound of a continuously growing group but his songwriting instilled a new direction for the group overall. The stage presence of Shaw has stimulated the now-sold-out concert tours. Playing with cordless guitars, Shaw and Young dominate a large stage with their choreographic symmetry. Nothing is lost. Vocal harmony comes naturally.

Styx has come a long way since their early days. Albums like their most memorable, *Grand Illusion* are the trademarks of a group who not only wants to fill the air waves but also wants to leave a message. The message may change from day-to-day, year-to-year (owing to your interpretation) but it is always there, as the song "the Grand Illusion" suggests,

*...Someday soon we'll start to ponder
What on earth's this spell were under
We made the grade and still we wonder
Who the hell we are!*

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April 8 11-1 pm INDIAN STEW SALE Cafe Interim \$1.50

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Stupid 'Spring Break'

(Continued from pg.2A)
 charitable institution of lodging.
 Nelson meets and falls in love with a cute and charmingly sweet young woman (Jayne Modean). O.T. meets and falls in lust with a Penthouse Pet of the Year (Corrynne Alphen). In the end, everybody goes back to school.
 Aimless plot and moronic dialogue aside, the most objectionable aspect of *Spring Break* is its tedious and overt exploitation of male obsession with the female body. I mean, come on, most of us can appreciate beauty, but this movie has about as much

sensitivity and taste as a *Playboy* photo layout on "Girls of the Gulf Coast." Think of it as a playmate beach party as conceived and executed by the Three Stooges.
 Producer/director Sean S. Cunningham has such film masterpieces as *Friday the 13th* and *Last House on the Left* to his credit. At the risk of being sued for plagiarism, I'd like to borrow the tag line from the latter and use it as both warning and reassurance for the prospective viewer of his latest mess. "You'll have to keep telling yourself — it's only a movie."
 And not a particularly good one, at that.



Detective Films

(Continued from pg.3A)
 will be presented on May 19, Walter Matthau portrays Jake Martin, a dedicated San Francisco detective pursuing a mass murderer. It features Anthony Zerbe, Bruce Dern and Lou Gossett.
 The final film in the series will be *Shadow of a Doubt* scheduled for May 22. Unanimously considered to be one of Hitchcock's finest films, this thriller about a notorious murder is set in the complacency of small-town America and stars Joseph Cotten and Teresa Wright.

Specially discounted series tickets at 50 percent savings and a descriptive brochure for the entire series are available from Arts & Lectures, 961-3535. This series is being presented in conjunction with an upper division English class on Detective Fiction taught by Dr. Tom Steiner.
 All films are scheduled for Thursday and Sunday evenings at 7:30 p.m. in Campbell Hall with double bills at 7:30 p.m. and 9 p.m.

Selleck

(Continued from pg.2A)
 the writers of the script choose to have her backhanded. The sight of Bess Armstrong taking a cuff from Tom is an archaic and offensive one, and didn't have to be included at all. It only reflects the two-dimensional perceptions of the male and female roles rampant in the movie.
 Billed as an adventure, *High Road To China* might appear to be a very engrossing film on the surface. The ads suggest a cross between *Raiders of the Lost Ark* and *The Great Waldo Pepper*. The problem is that the director just can't utilize the resources given to him. With a little more daring, there might have been several scenes that could have been spectacular. Whether it is the recent restraints placed on stunts after the death of Vic Morrow during filming of the upcoming *Twilight Zone*, or just a lack of creative motivation is hard to say. What can be said is that most of the stunts, while interesting, are gratuitous and unrelated to plot action. Several times it looks like the film was written around the stunts, a curious way to tell a story, and since the stunts aren't that impressive to begin with, the foundation crumbles.
 This is a movie for die-hard Tom Selleck fans, but for entertainment value alone, better watch your laundry in the dryer.

the movies

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Python

(Continued from pg.2A)
 Eric Idle and Terry Jones both pull off perhaps their most memorable roles, Idle as the French waiter who thinks he has the meaning of life, and Jones as the most repulsive man in the history of cinema.
 The kudos, however, go to the irresponsible John Cleese, in roles ranging from the stern taskmaster who won't let his pupils score in a rugby game to the brillo-haired American waiter who serves up Hawaiian food and courses in philosophy in a restaurant decorated like an English dungeon.

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Choir Performs Rare Works

By KATHERINE D. ZIMBERT

Tomorrow evening at 8 p.m., the Cambridge University Chamber Choir, Arts and Lectures' first event in their spring series, will perform in Campbell Hall. The 23-member mixed chorus will perform sacred works from the 15th through 20th centuries including works by composers such as Brahms, Bruckner, Mozart, Messiaen, Strauss and Stravinsky.

The history of the choir dates back to the 13th century when the college was founded and the scholars at Kings Hall were choirboys from King Edward's court. Today the choir is made up mostly by students in the various colleges at Cambridge University. Their interests and majors range from physics to history and law as well as music; their common goal in the choir is to present little known and rarely performed works.

In addition to Friday evening's concert, the choir will sing for the Sunday service of Trinity Episcopal Church, and the choir's director, Richard Marlowe, will perform a Bach organ recital on Sunday, April 10 at 4 p.m. in the First Presbyterian Church at Constance and State Streets. This program is jointly sponsored by Arts and Lectures and the church.

The choir's three-day stay in Santa Barbara is an unusual one because the singers will be staying in the homes of the families of the Santa Barbara Boys Choir. The Boys Choir is planning a trip to England this summer during which they will reside with members of the Cambridge Choir in turn. According to Wendy Storch of Arts and Lectures, the Cambridge University Choir stay in private homes wherever they tour. Since the majority of the choir are university students, touring is not a way of life, and they find the community residency program to be beneficial in many ways. Not only is it less expensive, but it also gives the choir members the opportunity to share their interests with the community.

For their weekend stay in Santa Barbara, the choir will spend the mornings rehearsing and the afternoons sightseeing. Arts and Lectures has given them some tourist tips, but they will mostly be on their own. Arts and Lectures is also trying to arrange a tea social between the choir and the three choral groups in the Music Department at UCSB.

Although this residency program is the first of its kind, Arts and Lectures is working on expanding their artist in residency programs for next year. Mimi McKell, who currently works part time as events manager at Arts and Lectures will work full time next year in organizing similar programs. Next year's artists will not be housed by community members, but they will stay for more days, offering lectures and workshops for students and members of the Santa Barbara community.

Arts and Lectures recently received a grant from the National Endowment of the Arts program in Washington, D.C. enabling them to increase their residency program for next year.

The extended visit of the Cambridge University Chamber Choir is setting the trend for musical events to be included in the residency program. Next year soloists as well as smaller ensembles will stay for a few days offering activities to the community. The purpose of these programs, according to Storch, is to give the public a sense for the arts and encourage the development of the student audience by giving students the opportunity to interact with performers on a more personal level.

Tickets and information regarding the Cambridge University Chamber Choir and Arts and Lectures other spring offerings can be obtained by calling 961-3535.

Electronic Music Show Features Dance, Film

By DAN GURSKY

Tired of hearing the same music on the radio every day? Interested in hearing some new musical ideas that commercial radio stations won't touch because they don't appeal to the TV-watching, fast food-consuming masses?

If so, there's a concert of electronic music this weekend that should not be missed. This may scare away some potential listeners who have an image of being thoroughly bored by listening to a bunch of obscure taped music. But this will not be the case Saturday, according to Timm Burleigh, director of UCSB's electronic music studio.

Live performance in addition to tapes will be featured. It will be a multi-media event as well, with dancing and a film. Burleigh also said the concert will be more pop-oriented than past electronic music concerts here.

The evening will primarily reflect work done by independent studies students at UCSB's 8-track electronic music studio, which Burleigh describes as "project-oriented and not just experimental."

Eight works will be featured — six by students (including Burleigh), one by a special guest, and an improvisation featuring "electronic toys."

Overall, the evening will include quite a diverse array of new works. Burleigh describes "Oblique in Z" by Michael Crawford as "Volvo music" because its new wave-type sound is ideal for cruising down the highway.

Crawford's other piece, "Automaton Actualization" will feature three dancers and Ernie, the synsonic drums. It is a work with a definite concept, Burleigh said, because the dancers act like robots, sometimes breaking out of their robotic states to let the real emotions show. The music itself is quite rhythmic, while the dancing is jerky and new-wave.

Another concept piece, Linc Hoke's "Letharga," gets its name from Letha, the mythical river of forgetfulness which flows through Hades and represents sleep and weakness.

"Shadow 4" by special guest artist Dan Wyman, will feature tapes and Russ Grieliich on soprano sax. Wyman, who teaches at San Jose State and sometimes at UCSB, is a well-known composer for film and television. Burleigh's work will be featured as the soundtrack to a film by Creative Studies student Daniel Stewart entitled *Wooden Horses*.

An electronic music concert is usually given every quarter, but this is the only one this year because Burleigh was not satisfied enough with the works earlier in the year. "We try to make it as professional as possible so I won't put it on unless it's good enough," he said.

This type of electronic music is not commercially viable today because music listeners are simply not exposed to it and other forms of "out music." So for now, this evening of electronic music at UCSB is one of the only chances for adventurous listeners to check out something new.

The concert is Saturday at 8 p.m. in Lotte Lehmann Concert Hall. Tickets are \$2.

Eventualities

Dance Currents, presented by the dance division of the UCSB Department of Dramatic Art, will be performed tonight through Saturday at 8 pm. in the Main Theatre. For tickets, call 961-3535.

The Gin Game, D.L. Coburn's Pulitzer Prize-winning Broadway hit, continues its run at the Ensemble Theatre Project at 914 Santa Barbara St. For tickets and performance schedule, call 962-8606.

Genocide, the story of the millions of people who fell victim to Hitler's Final Solution, will have its Santa Barbara premiere on Monday, April 11 at 8 p.m. in Campbell Hall. The film, 1981 Academy Award winner for Best Achievement in Documentary Film, is being presented as part of Holocaust Remembrance Day activities. For more information, call 961-3535.

Tickets for the US Festival are available now at the A.S. Ticket Office on the third floor of the UCen. UCSB is the only place in Santa Barbara to purchase tickets for this momentous occasion.



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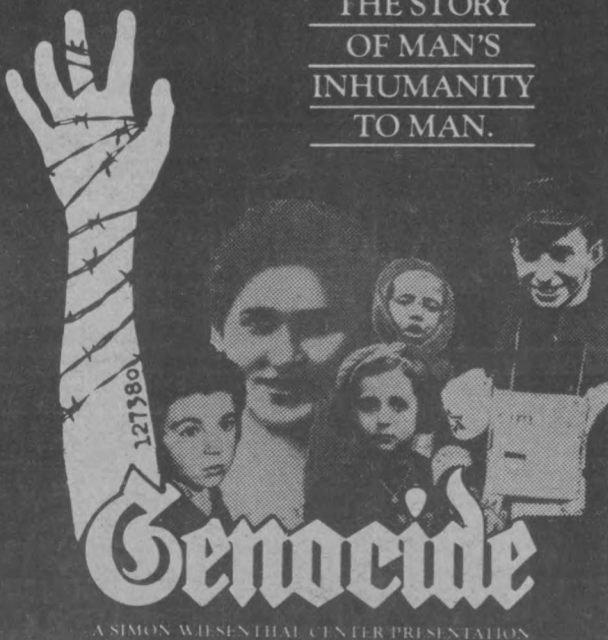
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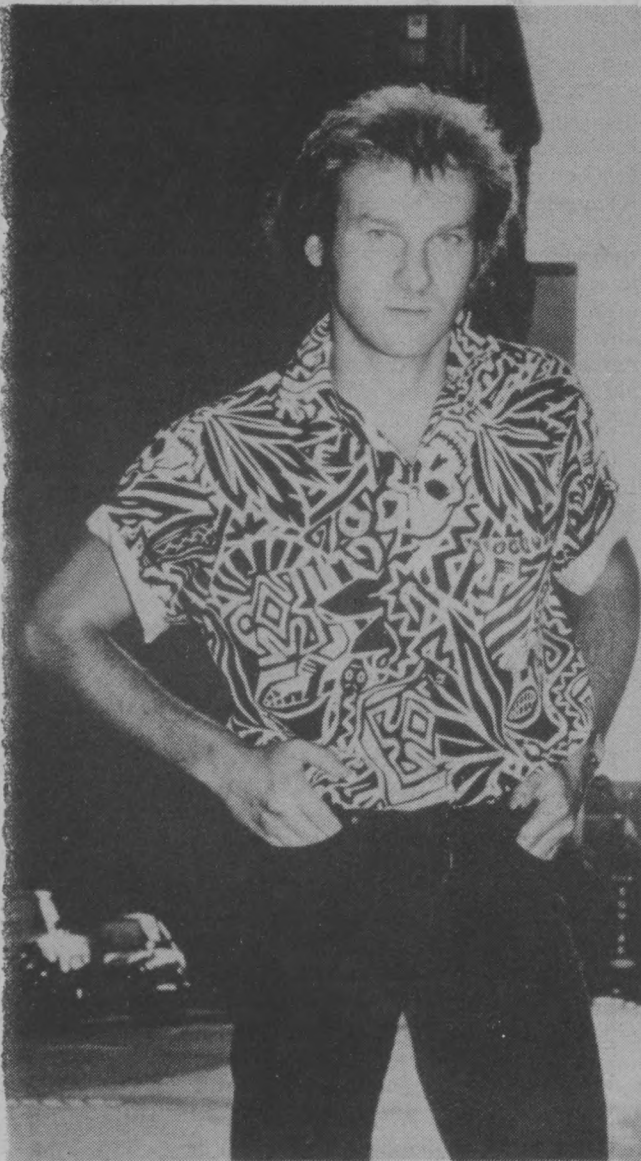


Presented in conjunction with Holocaust Remembrance
Day by UCSB Arts & Lectures (961-3535).

A. S. PROGRAM BOARD

Editor:
James Watts

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20/20 Just Added

Lowe and Carrack, Expect Full House

Nick Lowe and "Noise to Go," featuring Paul Carrack, will be appearing at UCSB's Campbell Hall Monday, April 18 at 8 p.m.

Because of his working relationship down the years with such influential British rockers as Brinsley Schwarz, Dave Edmunds and Rockpile, Dr. Feelgood, the Damned, Elvis Costello, Graham Parker and the Rumour, and most recently the Pretenders — involved with all of them as either musician, composer, producer, or a combination thereof — Nick Lowe has garnered the enviable reputation as England's latter day '70s counterpart to Sam Philips, Phil Spector, and Brian Wilson.

There is every reason to believe that Nick's brand new second LP will equal or surpass the impact of the former. *Labour of Lust* is at once a more cohesive-sounding record, owing to the fact that it was recorded entirely with Rockpile, Nick's indefatigable touring mates. Moreover, the material here is new, unencountered territory for the masses.

Known for his work as a producer, Lowe produced Graham Parker's debut album, then one track on GP's second album, then GP's *Live at Marble Arch* session, and one side of GP's third album (whew!). Of course his most popular acclaim as a producer came as the result of his work with Elvis Costello and the Attractions.

Performing with Nick Lowe will be Paul Carrack, one of the most appealing and enduring of the ever-present British vocalists. Carrack's songwriting association with Carlene Carter and Nick Lowe is proving a formidable and prolific source of high degree R & B and soul.

His keyboard playing is of course exemplary, and his vocals stand up there with the best of them.

The Campbell Hall show is selling fast but there are still good seats available. Tickets are \$9 for students/\$10 general and can be purchased at all the usual locations.



UCen Art Gallery

By James Watts

This week's art opening in the UCen Gallery features some rather light-hearted artwork created by three talented UCSB students. Cynthia Minet, Adam Ross and Tony Telles. Cynthia Minet's most impressive contribution to the exhibition consists of three lithographs which convey a highly unusual sense of isolation. "Breaking Out" and "Shattered" depict a lonely individual peering through cracked glass in the same manner as a prisoner peering from the inside of a cell. This feeling of entrapment which is characteristic in these two compositions was created by a process known as lithography. By applying an oil base substance (such as crayon, grease pencil, etc.) to a limestone slab, an outline of the artist's desired image is created in order to work as a cohesive bond for the ink used to cover the slab. After the ink is spread evenly across the surface of the slab, it is then washed off with water. The ink only remains on the surface area which contains the oil base material which was applied by the artist. The slab is then pressed onto paper in order to make the transfer. Although there are relatively no limitations to the number of hues which can be used in the lithography process, Cynthia prefers the use of black ink on white paper.

Another lithograph (untitled) created by Minet, ironically creates an atmosphere similar to "Breakout" and "Shattered," however, rather than subjecting her audience to an individual peering outward Minet reverses the process and invites her audience to place themselves in the position of the individuals in the former paintings. Minet does this by creating a window of cubes between the onlooker and what seems to be a bedroom. Although there is a definite partition between the onlooker and the bedroom, this obstacle has gaps which seem just wide enough to squeeze through. Minet's ability to convey this sense of depth is her greatest attribute to her compositions.

This same sense of depth which Minet possesses is the very quality which is lacking in the pastel works of Adam Ross. "Isla Vista Beach Looking East" and "Isla Vista Beach Looking West" are composed of brilliant colors; however, rather than



expressing the explosive energy of the early Fauves, Ross' pastels look as if they were created in a hurried manner.

Ross' watercolors represent the opposite side of the coin. These works really shine. The flat planes which make up the subject matter in "Isla Vista No.1" transmit the claustrophobic feeling I.V. residents get about the last two weeks of every quarter. "Polperro" brings out a tropical atmosphere that one might experience when visiting a Caribbean Isle. Ross' turquoise greens and subtle shades orange compliment each other very well. It would be delightful to see Ross complete a study of I.V. beach in the same fashion as "Polperro."

To complete the show, Sculptor Tony Telles has created some rather humorous pieces created out of stone and press board. For instance, Stone Death features a cylinder piercing the back of an ear. I suppose the pun intended could be stone deaf. Telles' "Confused With Religion" is equally humorous. The sculpture depicts a stone slab pierced through a cross with a rusty nail. But perhaps the most interesting sculpture created by Telles is "Woooo Rocks." Telles has created a sculpture which allows one to view portions of stone which examine the medium in its natural state as well as a finished product. A transparent plexiglass plane separates the medium as a finished product and as it rests in its natural state by dividing the two pieces of stone while they are suspended from the ceiling of the gallery.

The works of these three artists will be on exhibit through Sunday, April 17. Stop by the UCen Gallery and make your own evaluation.

A.S. Lectures

'Imagination And Health'

Doctor Dennis Jaffee, founder and director of the Los Angeles-based Learning for Health Clinic, will speak April 12th on mobilizing internal powers of healing in his talk, "Imagination and Health: Guided Imagery for Healing and Personal Development." During his presentation, Dr. Jaffee will explore illness from the physical, psychological and sociological perspective, confirming that the familiar concept of illness as a localized physical phenomenon is inadequate and inhibits treatment. He will offer clinical examples of how an individual's illnesses are connected with their human relationships. His talk will focus on a self-help approach to health and illness that teaches individuals to mobilize their own inner healing power using imagery, behavior control and stress management. These techniques compliment rather than

interfere with a traditional medical approach.

Dr. Jaffee, who received his doctorate from Yale University, is currently a member of the UCLA Department of Psychiatry and is author of *Healing From Within* which won the 1981 Medical Self-Care Book award. He has also worked in many health-oriented clinical settings including the Center for Health Enhancement at UCLA, the Center for Integral Medicine, the Holistic Health Center in Los Angeles, Pressure Partners Medical Clinic and the Center for Healing Arts. In addition, his work on imagery, self-management and the family has been supported by the National Institute of Mental Health.

Dr. Jaffee will speak at 8 p.m. in the UCen II Pavilion — admission is free.

Jewish Folk Singers

Israel's Best known folk singer Chava Alberstein will be appearing in concert at UCSB. Chava Alberstein, winner many times of Israel's "Grammy" and The King David Award for top female vocalist, will be appearing with Parvarim, Israel's most celebrated folk duo. Yossi Hury and Ori Harpaz play traditional and contemporary songs which

include selection in Hebrew, Yiddish, Ladino, Greek, Spanish and English, with a distinctive Middle East flavor.

Chava Alverstein has a wide-range repertoire in many styles of music including, folk, ballad, jazz, cabaret, soul, and pop in Hebrew, Yiddish, and French as well as English. These CBS recording stars

will be performing at Lotte Lehmann Concert Hall at UCSB, Thursday evening 8 p.m. Tickets will be on sale April 7 at the UCSB A.S. Ticket Office, third floor University Center and at the Santa Barbara Ticket Bureau. Admission \$6 students and \$8 general public. For more information call 961-2064, A.S. Ticket Office.

'Diva' — Intoxicating

The fascinating French romantic thriller, *Diva* will be playing in Campbell Hall, Saturday April 9. Showtime will be 6, 8, 10 and 12 p.m. *Diva* is the story of an opera-intoxicated 18-year-old mail carrier who becomes entangled in a web of murder. The film has breathtaking photography as well as fast paced action. Admission charge to Saturday's showings will be \$2.

