

## Keeping the Faith With Father Guido

It was like no mass we'd ever seen before. The priest on the alter was lecturing about his recent trip to the mecca of Christian civilization, the Vatican City.

We approached the pulpit, hoping to receive a blessing or words of grace, when another father, also garbed in the cloth, approached us with an inquiring look, hands clasped as though in prayer.

"Brothers," he said, as a sweet, innocent smile played across his bearded face, "Where can I get a Bud?"

We looked at each other stunned. It was the first time a priest had ever asked us for a beer, or whatever it

was he wanted. Always ready to assist a priest in need, we pointed the way to the Pub. Upon investigation, we learned that this "priest" was a guitar player for the holy order of Beat, his church, a stage. He was part of the warm-up act for the man we came to know and love, the Reverend Father Guido Sarducci.

We then moved through Campbell Hall to the stage where Don Novello, the man behind Sarducci's pink sunglasses, pin-striped suit and black cowboy boots, was rehearsing for his two sold-out performances later Saturday night. Over 1,500 students, were "witness" to Novello's on-stage antics, courtesy of Showtime payable television. An edited version of Sarducci's act, garnished with scenes from campus life will premiere nationally on Showtime April 18.

Novello's 90-minute act featured a comedic look at the priesthood, the pope, the president and Bob's Big Boy. But video cameras bring out all the enthusiasm a crowd can muster, and this show was no exception; the grandiose treatment afforded Sarducci was possibly geared more to the cameras than the comedian's script. However, the holy father's audiences genuinely enjoyed Sarducci's on-stage band, Billy and the Beaters.

A large part of the show's success can be attributed to this group of musicians who, literally, brought the house down. The Beaters sax ensemble was derived from a mixture of old Ray Charles and Little Richard tunes, said "Father" Billy Vera, the band's leader. The Beaters played one short set before bringing Sarducci to the stage with a new version of "Wipe-Out". According to Sarducci, his previous opening song "Zip-a-dee-doo-dah," was abandoned after legal hassles with Mickey Mouse.

Still, Sarducci received a standing ovation from the 9:30 congregation and students attending the earlier performance were equally impressed. "I thought it was great, he really improvises well. He offered good advice to college students everywhere," UCSB senior Steve Hurd said.



**Saturday Night, Live — Is when Don Novello brought his character Father Guido Sarducci to Campbell Hall**

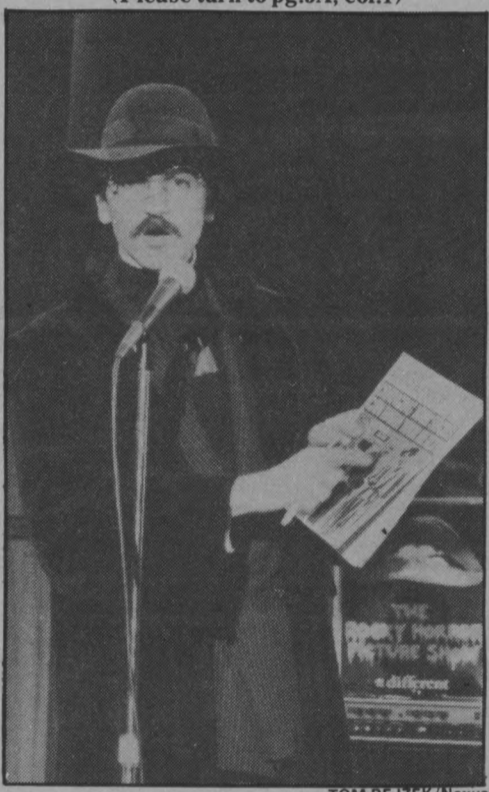
TOM REJZEK/Nexus

Incorporated into the show was a question and answer period, which allowed Sarducci to impart his keen observations and advise to his trusting followers.

After a question on the practice of contraception was asked, Sarducci responded, "You know I always wondered about that. In fact I wrote a column about that for the Vatican newspaper (L'Observatoire Romano)... I figure if it's a sin for people to do it, isn't it even more of a sin for animals... I mean like dogs and cats, they don't have a choice or nothing. They think they're going to get their nails clipped or something."

A writer by trade, Novello gave birth to Sarducci in San Francisco in 1982, on the "Chicken Little Comedy Show." After expanding the character, and receiving national attention on the Smothers'

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TOM REJZEK/Nexus

## What's the Difference Between Sex and Religion

Not only does the Arlington look like Disneyland, but Tuesday night's General Public concert made it feel as fun. Returning to Santa Barbara after opening for The Fixx fall quarter, the group proved that they're more than ready to handle the position of a headlining band. General Public starts off in fifth gear and keeps an incredible pace throughout the hour and a half show. Though the Arlington is a fun theatre, the stage wasn't nearly big enough for Ranking Roger's long legged bops and leaps.

Dressed in the G.P. standards of unpretentious cotton pants, t-shirts, and sweat jackets, the band put on a tremendously clean show. The strobe lights and perfectly timed spot lights were some of the best I've seen in a long time. It's obvious that with their recent extensive sets of concerts G.P. has got their performance down to every last beat. There's something about the way that Dave Wakeling and Ranking Roger's voices fit together. Their harmonies and fluctuations work as a pair, yet equally as strong alone.

General Public, however, is not just Wakeling and Roger. All members play feature parts in the band's performance and music. At times the drummer's electric

pounds really steal the show. One of the best qualities of General Public's music is the variation that occurs in each song. Each of these variations allows different sides of talent to come through, especially on stage. Guitar riffs, cow bells, and some great synthesizers expand their sound into more than just ska. The old influences of the English Beat are still there, but General Public has taken that sound and given it greater depth and variety.

Songs like "Burning Bright" (introduced for "some over there making all the missiles") sung on a stage of bright red lights shows the band's still strong political influences, but with positive images of "We have a dream...and it's no use fighting it." The band unleashed a couple of new songs, as well as playing some old English Beat songs. "Does anybody know the difference between sex and religion?" was Wakeling's intro for the new song "Come Again" which deals with strong images of God and love. Another song "Love Without the F-F-Fun" (imagine a strong sexual connotation by Wakeling's intro of this one) will prove to burn up the charts soon also. The tremendous crowd reception of everyone dancing on their chairs brought two encores and a

(Please turn to pg.5A, col.1)

## ARTS entertainment Take Heart!



## Let's Active at La Casa

Let's Active, led by humble Mitch Easter splayed a lot of good feeling last Friday night at La Casa De La Raza. The band might've had their amps plugged into my ear; they sounded that good. Being somewhat more famous as the producer of R.E.M. and a gaggle of other Georgia bands, Easter has been concentrating more on his musicianship lately as his band has been touring almost non-stop since their debut L.P. *Cypress* came out late last summer. Mitch can play a guitar just like ringing a bell so more power to him in both jobs.

Even after undergoing a heavy personnel change due to drummer Sara Romweber leaving the band, the new line-up outperformed the old. The band put out a sound soaring in density with new drummer Jay Peck and Tim Lee on guitar. Characteristic of the Georgia music scene, Let's Active's sound relies on plump bar chords together with nice melodies and textbook harmonies. Easter's leads sparkle with unique technique and with another guitarist backing him up, the overall effect ordered itself in ascending hot air balloons. Faye Hunter added just the right colors with her melodic bass lines and vocals.

Easter was influenced by sixties bands the way the fifties influenced the Beatles. In

an interview, he praised the Byrds and others and when asked about his band's identity with those days, he admitted it's there but insisted he's on to something different. Indeed, the psychedelia of the band is discernible in the way Let's Active's songs have an unpredictable edge in them. Many pleasing instrumental elements in their songs appear only once and most songs start and end on a weird tilt. And then that country and folk stuff works its way in there and what do

ya' know? Everybody's happy. He's not sure that what he's doing is what everyone wants to hear as he told about the time they played ZZ Top's "Tush" as an encore at a show and received more applause than for any of their own material.

Let's Active liked the atmosphere of La Casa De La Raza a lot. They used the library there for their dressing room and said they'd never had it better — what with the murals and books and all. Their show was cool, long and satisfying.

The opening bands represented the new and the old of Santa Barbara locals. The Solar Indians (a.k.a. The Tan) returned from a long hiatus in Los Angeles where they've been recording a record. Their new material must have come from Norman Allan's trashcan because they couldn't muster anything even close to "Bad Party." On the other hand, 5 Cool What turned in a set of brilliant hip harmony rock. Ex-members of the Duck Club and the Tearaways make up this bunch, and as good as those bands were, 5 Cool What deals in the goods like never before. See them tonight at The Pub.

— Hugh Haggerty



SARAH HACKETT/Nexus

## George Thoroughly Good

It seems that most concerts these days are no more than pre-packaged, unimaginative fashion shows where bands try to emulate their latest MTV video. George Thorogood is out to show what true rock and roll really is.

From the first moments of last Wednesday's show at the Arlington when George and the Destroyers broke into "Long Gone" (from the *Maverick* L.P.), the audience knew it was in for a great time. George's guitar, a Gibson hollow-body ("just like Chuck Berry used to have,") screamed out such favorites as Bo Diddley's "Who Do You Love" and Johnny Cash's "Cocaine Blues". Bill Blough's bass provided smooth blues scales while drummer Jeff Simon pounded away. A new member of the band, Hank Carter, wailed away at his sax and added a nice touch to the former "Original Three man quartet."

Thorogood is a modest, everyday type of guy who goes from show to show in a Checker cab and carries most of his equipment himself. When asked why he does mostly cover songs at his shows, George answered

matter-of-factly, "Why should I write songs when Chuck Berry already wrote them all?" Thorogood is equally modest about his



**George Thorogood does have matching pants.**

guitar playing. In a 1980 interview he told a reporter "I know like two cords. But I know 'em cold." After the Arlington show he admitted that he had learned a third cord last year.

The crowd at the show was older than most, wearing blue jeans, flannel shirts and car-club jackets. Security guards kept people from rushing up front, but they couldn't keep the crowd from getting bar-room rowdy during songs like

"One Bourbon, One Scotch and One Beer," and "I Drink Alone". George may be a clean-cut white boy from Delaware, but when he put on his fedora hat for the end of the first set, he transformed into a true blues wailing man. He dedicated "Woman with the Blues" to the Santa Barbara ladies, and followed it up with the Elmore James' tearjerker "The Sky is Crying."

After the band took a couple of minutes to rest, the Delaware Destroyers came on with the gritty "Bad to the Bone." George duckwalked around on stage, played the guitar behind his back, and annointed the crowd's heads with the neck of his Gibson. The highlight (actually one of the many) was a shattering version of "Ride On, Josephine".

Although George doesn't understand why he's so popular these days, anyone who was at the The Arlington last Wednesday knows why; the Destroyers put out a two hour, non-stop rock and roll show. George Thorogood may not have big hair or a purple limousine, but he loves his music and he plays his heart out.

— Gary Goldstein

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# ETP: Driven to Extremes

I walked into the theatre and took my seat. A cloud of tenuous apprehension loomed heavily. The lights dimmed a little and the audience took a deep breath. Each of us knew we were about to witness an act of violence and submission and there would be nothing any of us could do.

The place was the Ensemble Theatre Project. The play was *Extremities*. I'd heard and read a lot about this play written by William Mastrosimone and inspired by his brief but haunting encounter with a 55-year-old woman who was brutally raped and beaten in her home one spring night. Mastrosimone has captured in the first act the devastating nature of rape and shown that it is not a sexual act but rather an act of violence, power, degradation and submission.

As Act I opens the scene is uncomfortably familiar. The last few bars of "General Hospital" theme play on the TV while Marjorie (Jerri Lee Young) does her nails and waters her plants. The smell of coffee from the theatre lobby permeates the air and one has the sense that this could be any apartment anywhere, even in Isla Vista. Suddenly, Raul (admirably played by Mark Browning) enters and the narrative takes its course.

There are four characters in *Extremities*, each representing a separate faction of society. Marjorie is the victim. She is accosted by not only the rapist but by our legal system of 'justice' which all too often puts the rights of the criminal first while burying the victim in a barrage of humiliating examinations and questioning by police. She is further victimized by a society that fails to listen, support, or even acknowledge the reality of the terror to which she has been subjected. This voice is personified by Patty (Amy Jackson), perhaps the most angering character of all. She feels sympathy and compassion for Raul, catering to his needs as she would to an innocent child while alternately treating Marjorie with contempt and condescension. She is the traditional white-upper-middle-class-social-minded-liberal who pities the poor underprivileged rapist. What an awful childhood he must have had.

The voice of self-blaming passivity takes the character of Terry (Lois Yaroshefsky). She was once raped but chose to pull the covers over her head and pretend it didn't happen. She passes rape off as something men need to do from time to time and that they cannot be blamed for their lack of control, particularly when faced with a scantily clad woman. She sees rape as a sexual act.

Finally there is Raul. He is brutal beyond description. His conniving wit and cunning knowledge of the law set him apart as the only one above the powers of justice. Raul is your average rapist who rapes an average of 29 times, that's 29 women. He is one of the 98. of the few rapists

brought to trial that go free. He is the man responsible for the fact that one out of three women have been raped by age 18 and that only one in ten rapes is reported.

ETP has shown tremendous courage in presenting this controversial play in such a sleepy town as Santa Barbara. Their production is superb. Director Roberta Levitow has extracted from her cast performances effective enough to create real relationships between them and the audience. Calling attention to the actors' adept portrayals, I sincerely despised Raul and Patty and felt true contempt for Terry. My involvement with Marjorie attests to Young's ability to grasp and create her character in such true and realistic terms, expressing a terror only a woman can fully comprehend. The set (designed by Mark Donnelly) is the perfectly familiar livingroom, one of the most likely places for a rape to occur.

Act I was by far the most difficult thing I've ever had to sit and watch. I left the theatre with a knot in my stomach that took hours to dissipate. The intensity and realism which the actors created was sufficient to cause me to continually remind myself that I was in a theatre, watching a play and that jumping up to go to Marjorie's rescue would be inappropriate etiquette. In spite of this, numerous productions in the past have caused members of the audience to attack Raul on stage.

We see violence everyday—the nightly news, any prime time show—and as a result most of us have grown subtly numb. But being numb to the realities of the world in which we live is a very dangerous state, leaving us wide open to perpetuate if not experience the injustice and violence of rape. Ignorance is no longer bliss. It is inexcusably negligent.

Rape is a very confusing issue. To paraphrase Mastrosimone, rape takes the tenderest and most intimate act that can happen between two people and uses it to disguise the most brutal and sadistic. It is this bringing together of these two extreme ends of the spectrum that makes rape such a difficult issue to confront. Facing the reality of rape is not an easy task but we have no choice if we are to maintain any semblance of law and order and civil rights. Likewise, *Extremities* is not an easy play to watch but it is important for as many people to see it as possible. If we are to change the culture of rape in which we live we must first recognize its existence. ETP's bold and brilliant production could be your first step. Though the ending left me a little disappointed, it is the fault of the playwright and not the players. The only major criticism I have of their production is the Brechtian choice of freeze framing for intermission. I felt it could have been more

(Please turn to pg.3A, col.1)

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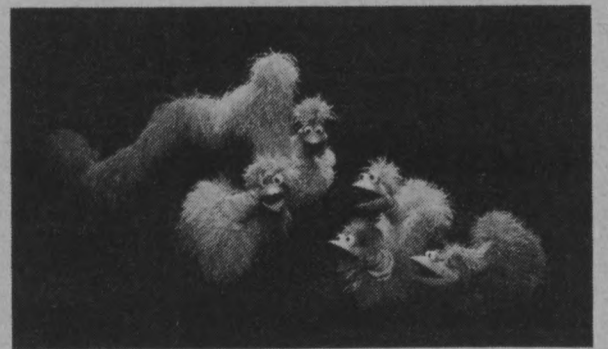
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\*\*\*\*\*  
**'Spring': Sex, Suicide and Controversy**  
 \*\*\*\*\*

German expressionist playwright Frank Wedekind explores the controversial and often stifled issues of adolescence such as birth, suicide, sex, homosexuality, and authority in *Spring Awakening*, written in 1891, and currently presented by the UCSB Dramatic Arts Department under the direction of Alan Pearlman.

The play is set in a rural German town in the year 1891. The community is extremely narrowminded and repressed. Adults are seen as powerful law abiding influences, while children are questionably promiscuous in this suppressive atmosphere. The action revolves around a group of schoolchildren and their trial and error yearning to understand the facts of life.

Melchior Gabor (Greg Hubbard) is an intelligent youth whose insight and character slowly deteriorates throughout the play. Moritz Stiefel (Sean Heyman) is the result of a perverse society. He is flunking out of school and feeling frustrated with his very existence. Moritz lives in his private dream world, where he can better adjust to society. The two are best friends trying to survive the painful tribulations of childhood. Wendla Bergmann (Caroline Mitchum) represents the free spirit of society; she desires to understand the problems of adult life, but her mother tries with the utmost of secrecy to keep any rational logical definitions from her.

Melchior and Wendla are clear-headed individuals. Although they both discover the truth surrounding their sexuality in a tragic way, they want to take responsibility for their actions. Melchior's father is a judge, who sees his son's action as a criminal and intolerable act. The agony and frustration these two children experienced could have been spared had it not been for the repressive influences of adults.

The school administration is a pitiful group of twisted adults. Headmaster Sun-

stroke (Kevin Engellenner) clearly represents mindless authority. The other teachers are merely vindictive monkeys who follow orders regardless of the justification.

Director Alan Pearlman executed this difficult play with a degree of expertise. The subject matter is delicate and demands special attention to theme and purpose. *Spring Awakening* is about the detrimental effects of misguided authority and morality. The language is difficult to accept from 14 year olds, however; Wedekind is illustrating the fact that children could not express themselves physically, so they did so verbally.

A very notable performance by Kevin Engellenner as Headmaster Sunstroke. His use of voice and body creates a grotesque figurehead, exactly what Wedekind had in mind. Greg Hubbard deserves recognition for his convincing role as Melchior Gabor. Hubbard managed very difficult scenes with crucial skillfulness which, if omitted, could have cost the play. Sean Heyman was well cast as the confused Moritz, exhibiting a certain quality of stiffness on stage which only added to the character. Caroline Mitchum was fine as Wendla Bergmann.

Costumes By Claremarie Verheyen were exceptional. The school professors illustrate grotesqueness to its highest degree with their vivid robes and fantastic makeup.

*Spring Awakening* is an insightful play revealing the painful effects of misused morals upon frustrated and abused adolescents. UCSB's production captures the essence of these effects with courage and skillfulness.

Performances will be tonight thru Saturday at 8 p.m. in the main theatre. For ticket information phone the Arts and Lectures office 961-3535.

— Valerie De Lapp

**EXTREMITIES**

(Continued from pg. 2A)

effectively placed. *Extremities* is, in Director Levitow's words, "a play about people driven to their extremes." For anyone who has been raped, it will provide an important catharsis. For anyone who has by the grace of providence or gender not experienced this devastating crime, *Extremities* will offer you insight into the reality of rape's indescribable horror.

I sincerely urge you to have the courage to take it upon yourself to end your numbness and see this powerful and moving production of this play.


*Extremities* will be performed Thursday, Friday, and Saturday nights through April 6 at the Ensemble Theatre Project at 917 Santa Barbara Street. For ticket information call 962-8606 Monday-Saturday noon until 6 p.m.

— Susanne Van Cleave

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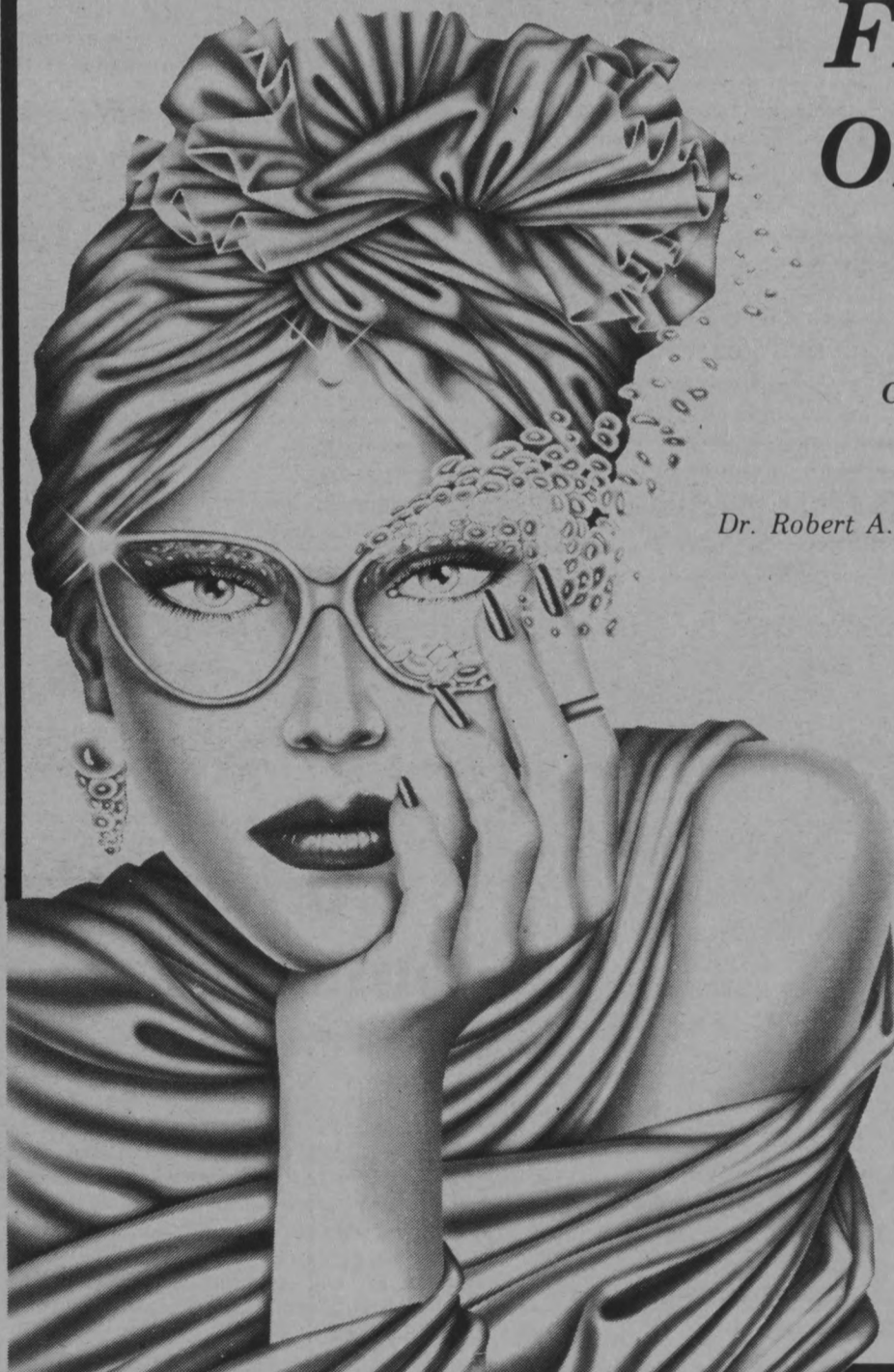
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# 1984 ... Isn't Over Yet



Suzanna Hamilton and John Hurt

An epoch of involuted social, political and spiritual layers of decay, 1984 is George Orwell's historical mythology, a grim, not-so-far-removed prophecy of collective and individual degeneration. Orwell's 1948 treatise is less a series of pin-point predictions than a cautionary tale with pessimistic overtones.

1984's *Nineteen Eighty-Four*, which has finally crept its way into Santa Barbara for a limited run at the Arlington Theater, is Michael Radford's admirably faithful adaptation and passionately directed film of Orwell's frightening classic. Radford's script is lean and provocative, and where his pacing slows to a crawl, his direction of John Hurt and Richard Burton is faultless. The performances are studied, absorbing, thoroughly believable.

Hurt is Winston Smith, 39 years old, toilworn and slowly waking from a trance induced and reinforced by the oppressive weight of Big Brother, Oceania's leader, whose ubiquitous eyes monitor the bourgeoisie at every point through rubble-filled Airstrip One, 1984's London.

As a member of the Outer Party, Winston works for the government in the Ministry of Truth where he "unwrites" news and history to conform to the shifting policies of the Inner Party.

Propaganda reigns supreme, and it is Smith's duty to align what was with what is in order to manipulate what will be. War justifies urban decay. When Oceania's war with Eurasia shifts to war with Eastasia, history must be changed politically: we were never at war with Eurasia, only and always at war with Eastasia. The constant barrage of Party propaganda is the subtle, effective brainwashing of the people. Faith and patriotism are both the means and the end.

The Proles are the dregs of society, they are beneath contempt, and as such, they constitute no threat to the regime. Even the influence of the subversive book of Goldstein is a clever

reconstructed invisibly. Only we the readers, the viewers, have the capability to differentiate. Or do we? The parallels to our own 1984 are obvious. One can only hope that the parallels remain scary.

Smith's only salvation is in an antique diary in which he writes his thoughts, dreams, and hopes for rebellion and liberation by the Proles. Several of the film's most profound scenes are those in which Hurt scribbles his liberating, treasonous objections, hunched uncomfortably in a corner of his room where Big Brother cannot monitor his crime. As Radford presses the camera closer and closer to Hurt, we see the guilt-riddled anguish on Hurt's sad, weathered face and the tension of a soldier losing a battle in his bony, sunken body.

Hurt's portrayal is so exact to Orwell's Smith: his performance brings out all of the dark, depressing helplessness of a dying spirit and a rotting body. As Smith and O'Brien, Hurt and Burton are perfectly realized counterpoint: the ostensible friendship and symbiosis mask the real parasitic exploitation, deception and sadism of O'Brien; Burton is personifies evil wrapped in avuncular, urbane deceit and Hurt exudes a harrowing desperation as he falls tragically into dehumanization.

Smith's affair of disenchantment with Julia (Suzanna Hamilton in a very memorable supporting performance) underscores how futile feeling can be, a fact the lovers acknowledge before the commission of the crime. In their apprehension by the Thought Police, there is no rage, no resistance, and no regrets. Hereafter the true inner natures of Smith and O'Brien unfold in a grueling series of inquisitions, tortures, and confessions that lead to the ultimate betrayal of love ad ethics. Smith's remolding and de-individualization are made examples of the redemptive, forgiving ability of the Party to Thought- and Sex-criminals.



John Hurt and Richard Burton

invention of the Inner Party, one which only serves to squash non-existent rebellions and hold up as examples those who are convicted of thought-crimes. Herein is Smith's eventual fate.

And herein the lines between the fiction fade. In a society where lies equal truth, the Ministry has more than a mandate, it has a moral obligation to systematically unwrite each and every potentially undesirable bit of history. The crux is language, the Party's matrix out of which an ever-contracting communication base constrains the have-nots and legitimizes ambiguity and deception; perceptions are

In the repoliticized screen missions Big Brother love you. Brother of

1984 is a to the now wrote it in the division into East separated was influ Marshall sorption Czechoslo 1984 has b the Cold W for the R the legen Trotsky perhaps Richard I The Assa years bac

Radford appeal is strength appeal is Allan C Roger De work w fascinatio a docum and a ge the constri

1984 ca reason, a color and scurrying has been sameness grey mood definitive collage of images.

# A.S. PROGRAM BOARD

This page provided and paid for by A.S. Program Board

## This Is WHAT's Going On Tonight

O.K. folks, this is the last band for the quarter — 5 COOL WHAT. You don't want to miss this group! They are a local talent filled with past members of the Tearways and The Duck Club. Tonight they will rock your SOCKS OFF so BE READY TO DANCE. Be there EARLY, forget your troubles and dance your aggressions OUT! A.S. Program Board wants to thank you for all your support at the Free Pub events. We have brought you international talent as well as a few of your favorite local bands. So take this opportunity to see another great dance band FREE of charge. Be there, Aloha.



5 Cool What

## Aztec Camera Tickets On Sale Today

Tickets are on sale today for Aztec Camera. The concert is slated for Saturday, March 16, 8 p.m., in Campbell Hall. \$11.00/-UCSB Undergrads, \$12.00/-General. Pick up tickets at the A.S. Ticket Office (3rd floor UCen), Morninglory Music (I.V.), and The Arlington Ticket Agency.



Roddy Frame of Aztec Camera

## Congratulations Music War Winners

Congrats to the winners of the 1985 Music Wars contest. The first place winners with their hilarious rendition of Ray Stevens Guitarkan were Dave Fixsen, Paul Tibbets, Ron Smith, John Gaffeney, Greg Gaiton, Tim Miller, Denise Donahoe, Sue Anderson, and Kent Smith. The two groups who tied for second place, The Eurythmics, and The Time, were also excellent!! And last but not least, the third place winner, U2, were so realistic that people really thought that was Bono on stage!! A big congratulations also goes to the other groups who performed on Friday night, each one did a great job and hopefully everyone including the audience had a great time. The whole event could not have been possible without the help and support of the special events committee, Kory Braden, Craig Meyer, Caroline Bailee, Molly Dunbar, Kathy Evans, Mike Dunn, Laura Sagmeister, and especially Patty Nasey our awesome MC. Thanks to everyone!!!

## Guido

Brothers writers cr cast of Sat Sarducc Weekend gossip co Romano a the-pizza c Among career w Pope's vis Stone may came real hand. I fel said expla where Pop the crew against a f he walked (about 3 fe and proba instead, I h it right in kind of bac Novello of Lazlo T of actual l politicians latest book sheep, resp — Willia

## Gene

repeat of That." The op peared as the crow vocals an tempts at response borders o yet it lac taneity, o



## For the Love of Big Brother

In the final scene, Smith's depoliticization is conveyed via the big screen monitors in a series of admissions to fictitious crimes against Big Brother. Smith's final words are "I love you." But does he mean Big Brother or Julia?

1984 is a film that makes you go back to the novel and study Orwell. Orwell wrote it during the post-World War II division of Europe by the former Allies into Eastern and Western blocs, separated by the Iron Curtain. Orwell was influenced by the effect of the Marshall Plan and the gradual absorption of Hungary and Czechoslovakia by the Soviet Union. 1984 has been analyzed as a response to the Cold War, with Oceania the analogy for the Russia of Stalin and Goldstein the legendary equivalent to Leon Trotsky (it is interesting to note, perhaps only for trivia's sake, that Richard Burton played the title role in *The Assassination of Trotsky* some years back).

Radford's film is literate, but its appeal is not literary, rather, the film's strength is aesthetic. 1984's sensual appeal is credit to production designer Allan Cameron and photographer Roger Deakins, who have infused the work with the stunning, bleak fascination of the book. There co-exists a documentary, journalistic realism and a gently dreamlike surrealism to the construction of the film's scenes.

1984 captures a world madly out of reason, a world drained of its vitality, color and spirit. Men are reduced to scurrying hordes of rats, and society has been leveled to a nightmare of sameness. With his arresting strokes of grey moodiness, Radford has created a definitive adaptation and a memorable collage of unsettling performances and images.

— Jonathan Alburger

The latest LP from the British duo Eurythmics is an admirable soundtrack for an extraordinary film. 1984: *For The Love Of Big Brother* was entirely composed by Annie Lennox and David Stewart, and most definitely reassures us of Eurythmics' aesthetic and technical abilities. The score interprets the Orwellian philosophy honorably, and at times, brilliantly. Tracks range from the sensitive and poetic love ballad, "Julia", to the eerie and frightful "Room 101". However, one should not expect all the cuts to sound like "Sexcrime". This popular track was excluded from the film, as were several other songs from the LP, upon insistence from the film's director, Michael Radford. The songs that are included in the film



are primarily fluctuating vocalizations performed by Lennox and synthesized and sequenced by Stewart, which have trademarked the band. In order to truly appreciate this album, as with most soundtracks, you must see 1984, since all songs are interpretations of Big Brother's newspeak, with sordid references to sex-crime, thoughtcrime and the consequences for each crime. "War is peace ... Freedom is slavery ... Ignorance is strength ..." Interpret it as you will.

— Lee Rutter

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## Guido...

(Continued from pg.1A)

Brothers Show, Novello joined the team of writers creating sketches for the popular past of Saturday Night Live.

Sarducci soon joined the acting staff on Weekend Update as the chain-smoking gossip columnist for the L'Observatoire Romano and became famous for his pope-in-pizza contest.

Among the highlights of Novello's writing career was his assignment to cover the pope's visit to the United States for Rolling Stone magazine. "It was a lot of fun ... I came real close to shaking his (the pope's) hand. I felt kind of bad about it actually," he said explaining the end of the papal tour, where Pope John Paul II was speaking with the crew of his airplane. "I was standing against a fence with the rest of the press and he walked right over to us, he was real close (about 3 feet). I could have put out my hand and probably shook hands with him, but instead, I had this polaroid camera and I put it right in his face and 'Dooooosh,' so, I felt kind of bad," Novello said.

Novello is also known for the "the Letters of Lazlo Toth," a book containing a number of actual letters he wrote to businesses and politicians during the Watergate era. His latest book is a high school yearbook about deep, respectfully titled "The Blade."

— William Diepenbrock and Steven Elzer

## General Public...

(Continued from pg.1A)

repeat of the new single "Never Done That."

The opening band, Three O'Clock, appeared as bored with their performance as the crowd was watching it. Weak lead vocals and harmonies combined with attempts at being 'deep' failed to get any real response from the audience. Their sound borders on the fringe of being 'Beatle-like,' yet it lacks any form of originality, spontaneity, or interest.

— Laurie McCullough



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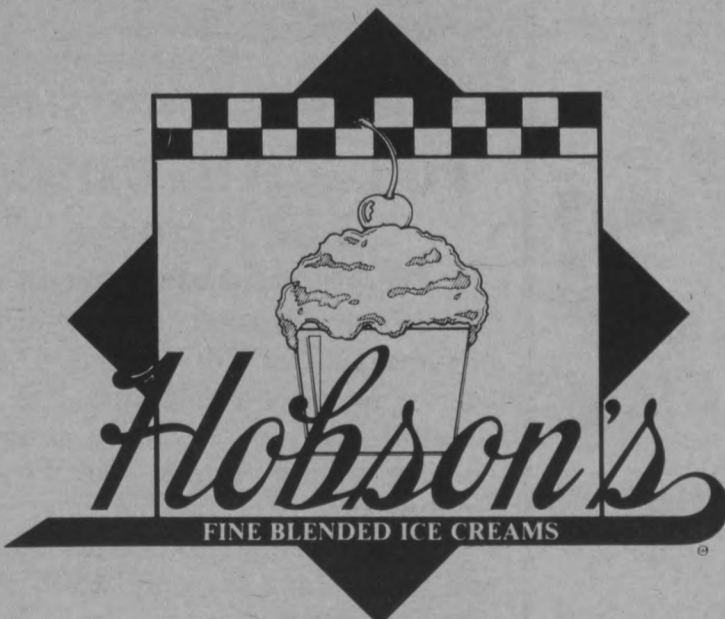
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# Why Don't We Do It In the Road... *The Sure Thing*

No commitments, no guilt, no strings attached; this is the *Sure Thing*, something Walter Gibson would travel 3,000 miles cross country to get. No risks, no regrets. Dangerously on the brink of yet another empty-headed teenage "life is just one frat party after another" exploitation film, *The Sure Thing* is the real thing, a subtle, mildly impressive film in which director Rob Reiner portrays the often Hollywood-abused adolescent in both a humorous and humane light. Dignity need not be sacrificed for a few laughs. And while there is no heavy-handed traumatic teen messages to burden the film, by no means are the characters simple stereotypes of everyone's favorite dorm neighbor. If anything, *The Sure Thing* is a character analysis film, and a successfully amusing one at that.

John Cusack is wonderful as Walter Gibson, the flawed yet appealing college freshman. His comic antics flow with both a professional skill and a fresh, untainted and innocent flair. The high-spirited Walter soon develops a casual crush on Alison, played by Daphne Zuniga, but his spontaneous and silly demeanor are a complete turnoff to the primping, proper young lady who lives her life by a schedule book. Their pseudo-first date ends with a kick in the stomach and vows of eternal malignance.

As fate (with a little help of an uninspired screenwriter) would have it, the two wind up passengers in the same car on a cross-country road trip to California, later to be dumped off midway. With very little money, patience or humor, Walter and Alison hitchhike their way through various hardships of cheap motels, greasy restaurants and amphetamine-crazed truckdrivers. With their arrival to California do they realize their true love for one another, and find themselves questioning what it was that brought them west in the first place; Alison's "ideal" yet dreadfully boring and witless fiance, and Walter's *Sure Thing*, a pin-up blonde with little self-esteem and persuasively free sexuality. The lesson learned is that love and sex do mix, and it is a preferable combination.

Reiner's choice of concentrating on the characters rather than on action for laughs is *The Sure Thing's* commendation, and it is indeed the two actors who carry the weight of the film. The slow-paced, and somewhat uncreative storyline give the characters plenty of time to develop. John Cusack, fresh from Hollywood's new crop of talented young male actors, whisks the movie along with his capricious capers and routines with the talent of a juvenile Bill Murray. It is he whom the camera follows everywhere; his ability to point out the ridiculousness in both his surroundings and in himself gives Cusack a sort of license as a zany tourguide throughout the movie, and

indeed we do find ourselves willing to follow him anywhere. Daphne Zuniga in contrast plays her repressed character pokerfaced, with an occasional nose-wrinkle of disgust in response to her partner's wild antics.

Perhaps it is this concentration of character relationship that discounts the rest of the film. While Walter and Alison are given constant attention, the rest of the appearances are reduced to stereotypes in which Cusack simply bounces off jokes on. It is as if two real people were waltzing through a population of cardboard cut-ups. We see the Californian blonde beach bozos, midwest cowboy guys, rednecks and tacky gum-snapping waitresses, and east-coast young republicans, all of whom last on screen for about 20 minutes total.

Rob Reiner is not out to depict today's young people in any new relevant light, but simply as they are, with natural tones of humor. Although *The Sure Thing* is definitely not worth traveling 3,000 miles for, it is an unpretentious, appealing film that shows that there is a two-way street in Hollywood for the otherwise misguided and exploited teens of today.

— Shirley Tatum

## Masses, Motets and Madrigals

UCSB's Cappella Cordina, directed by Alejandro Planchart, will present a program of music by Orlando di Lasso (1532-1594) on Sunday, March 10 at 8 p.m. at Our Lady of Sorrows Church.

Lasso, a child prodigy who matured into one of the greatest composers of his age, surpassing, in the opinion of his contemporaries, such rivals as Palestrina and Byrd. Although he was a prolific composer, little of his work is well known today.

The concert will present the music which Lasso himself considered his most important work: the masses, motets and "spiritual madrigals" written for the Chapel of the Dukes of Bavarian in Munich, which Lasso headed from 1563 to his death. During next week, Cappella Cordina will be recording the works for the Music Heritage Society.

Admission to Sunday's concert is free, and the church is on Anacapa and Sola in downtown Santa Barbara.

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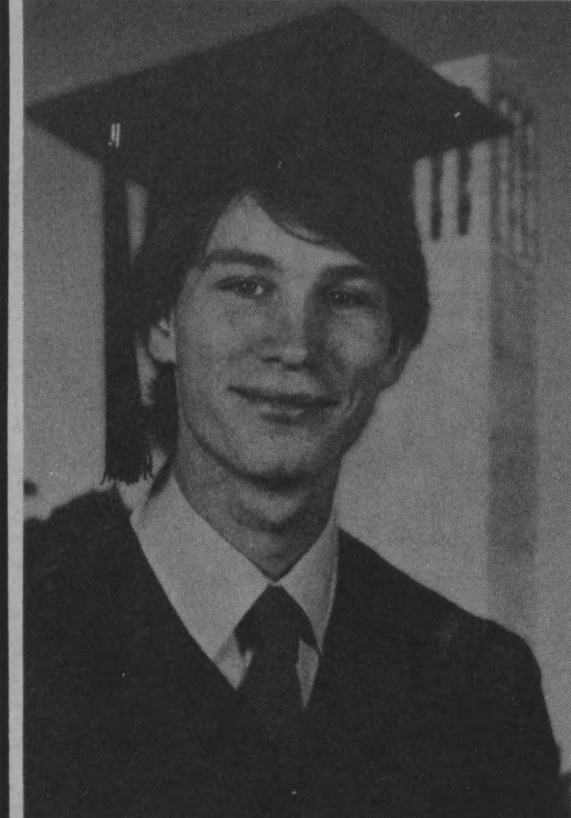
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# Eileen Blau: Theatre Is Her Life

Eileen Blau loves Shakespeare, she acts Shakespeare, and now she is directing Shakespeare's *Taming of the Shrew*. Her fascination with theatre is akin to Alice's fascination for the wonderland. In an era apparently reserved for pop music, Eileen has been dazzled by the magic of the theatre. At age 20 and an English Literature major, she has not only an intense personality but also an urge for creativity grounded in fundamental theatrical principles. Her play will be staged for the public from the 8th to the 10th of March at the Girvetz Hall under the auspices of the Shakespeareans.

Petruchio never hits Kate.

Q. Does this play have the dramatic excellence we find in most Shakespearean plays?

A. Definitely. Surprisingly not much has been written about this play. There is an element in the society that would like to see it as a farcical, slapstick comedy. They may have a morbid interest in that. Played that way abuse can be laughed at.

Q. Do you think the actors should have a certain autonomy of interpretation or that they should be 'sculpted' by the director?

A. Sculpting sounds nice in theory but in practice I don't think one should do that. Most of my actors have never acted before. Directing has been a collective experience despite my predilection for a stronger role. The end product is theirs, not mine.

Q. When did you first become interested in theatre?

A. When I was eight years old someone gave me a copy of Shakespearean plays. This ignited my interest that has continued till the present. At UCSB I did makeup for *Macbeth*, played roles in *Comedy of Errors* and *Love's Labor's Lost*.

Q. Why did you choose *Taming of the Shrew*?

A. I feel it is important in our time, it is highly controversial, and it's a challenge.

Q. Are you referring to the usual male-dominating interpretations given, for example, to the recent Oregon production and the well-known movie versions?

A. Yes. Both productions, if I may say so, misinterpreted the script. It is not a play about a man who physically dominates a woman. Kate and Petruchio are very equal to each other. It was not an anti-woman but a revolutionary play in Shakespeare's time, and remains so in our time. Kate and Petruchio are extraordinary in their attitude toward men and women. The attitude of Elizabethan society were more like ours than people care to admit. In our production

Q. How do you view the cast in terms of talent?

A. It is astonishing how good they are. They are unusually talented and have a tremendous energy. They are like a family.

Q. Which directors have influenced you the most?

A. Homer Swander. I wish I could add Beckett, from what I have heard people say about him as a director. Peter Brook's *The Empty Spaced* has been my Bible for this play.

Q. And which playwrights?

A. I like Brecht. I have read a lot of Pinter recently. I wish our group would also do other plays besides Shakespeare.

Q. Describe theatre in one sentence!

A. It's my life!

— Jamal ud-din-Syed

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PG-13

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# FACULTY PETITION ON CENTRAL AMERICA

We, the undersigned faculty members of the University of California at Santa Barbara, believe that current U.S. policy is promoting neither peace nor democracy in Central America. It is supporting military dictatorships responsible for blatant human rights violations. In the five year war in El Salvador more than 35,000 civilians have been killed, the vast majority by the military or by right wing death squads (1). In Guatemala there have been more

than 20,000 victims of death squad activities since 1966, according to Amnesty International (2). The U.S. has trained and given over \$100 million in aid to a force of Contras, terrorists who since 1981 have killed 2,600 people in Nicaragua (3) and are sabotaging that country's effort to improve the lives of its poor through medical care, education and land reform.

(1) Christian Science Monitor, Feb. 14, 1984

(2) Amnesty International, Guatemala Memorandum, 1979

(3) Committee for Health Rights in Central America, San Francisco, Feb. 1985

**We demand that the United States government:**

- 1) Stop all covert aid to military and paramilitary groups currently fighting to overthrow the government of Nicaragua.
- 2) Stop all military aid to the governments of El Salvador and Guatemala.
- 3) Terminate all threatening military maneuvers by U.S. warships, planes and ground troops in Central America.
- 4) Respect international law and decisions of the United Nations and World Court.
- 5) Explore all peaceful diplomatic means for resolving the regional conflict.

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 Allan Stewart-Oaten, Biological Sciences  
 Federico Subervi, Communication Studies  
 J.P. Sullivan, Classics  
 Ines M. Talamantez, Religious Studies  
 M. Temmer, French  
 Henry Trueba, Education  
 Adrian M. Wenner, Biological Sciences  
 Julian Weissglass, Math  
 G. Williams, Studio Art  
 Jules Zimmer, Education  
 Don H. Zimmerman, Sociology