

A & E

ARTS & ENTERTAINMENT

WELCOME TO THE BLUE VELVET UNDERGROUND



IT'S A STRANGE WORLD, SANDY

By Doug Arellanes

Campus Editor

It's morning in America.

Green trees shade symmetrical backyards with white picket fences. Birds sing from their branches. Roses and tulips planted in perfect rows line quiet streets.

An older man, about fifty, wearing a rumpled hat like the one your uncle wore, stands in his quiet backyard, watering his neatly trimmed grass. A small dog plays in the yard.

The man suddenly grips his neck in pain. He falls to the ground, hose still running. The dog plays in the spray.

The camera tracks along the length of his body, then tilts downward, into the grass, under its roots. The scene darkens, and you can hear a horrible scratching sound. The sound of thousands of insects in a battle to the death.

This is the first sequence of *Blue Velvet*, a film destined to be called both masterpiece and cinematic tripe.

Blue Velvet is Reagan's America turned upside down. It is not an easy film to watch, and will probably disturb you for a long time after leaving the theatre. It is controversial. It is violent. It is dark and depressing. It is the work of genius.

Love it or hate it, *Blue Velvet* is a gripping film. It does not let up. Even in scenes of supposed calm, there is an undertow, a sense of dread. The images are dark and violent, bright and cheery. Light and dark juxtaposed. It is a nightmare tour through all that is right and wrong with Reagan's America.

Blue Velvet offends most middle-class sensibilities in ways not unlike the Bunuel-Dali collaboration *Un Chien Andalou* of two generations ago.

Good and evil are taken to extremes in *Blue Velvet*; out to where neither is exactly believable, but compelling nonetheless. The limits of the imagination are plumbed to a level at which nothing is remotely real, but where things are super-real. *Blue Velvet* is a scary film, not of monster creatures, but of people purely evil. The people who murder families in cold blood. The people probably living in your hometown.

Watching the film, I thought it was similar in ways to the images of baby harp seals clubbed to death in the Arctic. It takes everything thought to be good and pure, and then bludgeons those things blind.

Jeffrey Beaumont (Kyle MacLachlan) is the son of the man who collapsed in his backyard. While walking in a field, he discovers a severed human ear, and takes it to Detective Williams. On the way home, Williams' daughter Sandy (Laura Dern) informs Jeffrey that she knows information about the case, and he decides to solve it himself.

"It's a strange world," Jeffrey says at several points in the film, and things get stranger. Sandy tells him about a nightclub singer, Dorothy Vallens (Isabella Rosselini), who is connected to the case, and Jeffrey sneaks into her apartment to find out her involvement.

While in the apartment, Jeffrey spies on Dorothy, who catches him, forces him at knifepoint to undress, then forces him to hide in the closet as someone knocks



▲ Movie Reviews

▲ Deadly Friend

▲ That's Life



■ More Movie Reviews

■ Children of a Lesser God

■ Blue Velvet, continued ...



● Arts & Lectures

● Celso

● Baca

PAID POLITICAL ADVERTISEMENT

Correction

Due to a typographical error in the Monday (10/13/86) ad placed by the students opposing the upcoming Fee Referendum, the quarterly fee raise was incorrectly stated as \$30,000 to \$56,000 rather than the actual pay increase of \$30 to \$56.

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The National Theater of the Deaf combines sign language with spoken dialogue, creating a stunning visual display which has been described as "sculpture in the air."

UCSB Arts and Lectures presents this Tony Award-winning company in an adaptation of Carson McCullers's *The Heart is a Lonely Hunter*, on Wednesday, October 22, in Campbell Hall. During its two-day residence in Santa Barbara, NTD will discuss its unique production style with a theater appreciation class, and is scheduled to give several storytelling performances at local schools.

NTD has been a recognized theater company since 1967; since its formation, the troupe has performed worldwide. Notably, it is the first professional theater company from the West Coast invited to tour the People's Republic of China.

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— Cris Carusi

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2. CROCODILE DUNDEE (PG-13) 5:10, 7:20, 9:40,
3. JUMPIN' JACK FLASH (R) 5:45, 8:00, 10:20

FIESTA 4 916 State St., S.B. 963-0781
1. PEGGY SUE GOT MARRIED (PG-13) 5:45, 8:00, 10:15
2. THAT'S LIFE (PG-13) 5:30, 7:45, 10:00
3. CHILDREN OF A LESSER GOD (R) 5:00, 7:30, 10:00
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By Doug Arellanes
Campus Editor and
Jonathan Cenicerio
Reporter.

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UCSB students performing

When the students reached the Bookstore, they confronted a sales representative and presented information about the label company's interests in the racially segregated nation. The representative listened to Acto suggestions for alternative sources of similar labelling products, then agreed to let group members remove the Avery display case from the bookstore floor.

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Deadly Friend

Wes Craven is being friendly with the dead again.

His latest film *Deadly Friend* is about a high-school-aged whiz kid, Paul, who is attending Poly Tech, where he is working on imitating the human brain in the form of micro-chips. His great invention, a robot named BB. He encounters a girl his age named Samantha, as well as the paper boy, Tom. The three teenagers and BB become good friends, especially Samantha and Paul, who develop a crush on each other.

On Halloween night, the three and BB go trick-or-treating. They decide to try the ghouly, next-door neighbor's house. The neighbor proves her grouchiness by destroying BB with a shotgun. Things get much worse, however, when Samantha's abusive father accidentally kills her. Her body is officially dead, but her body is kept on a life support system. At this point, Paul and Tom kidnap Samantha's body and bring her back to life by inserting BB's micro-chip brain into hers.

It's at this point that all the horror begins. Samantha runs around killing people who were unfair to her in life, and poor Paul has to worry about covering up

Samantha's handywork. Samantha is having problems being inserted into her brain that BB's. Only towards the end of the film does she start returning to her normal self. But will she have enough time to make the transition before she is caught by the police for all of the dirty deeds she has committed?

Deadly Friend has got some truly outrageous, grotesque, impossible moments of horror that follow much in the same vein as his last film, *A Nightmare on Elm Street*. When Samantha comes back from the dead, she blows off the head of the neighbor who destroyed BB. No, not with the same shotgun, but with a basketball. In another sequence, lifted almost straight from *A Nightmare on Elm Street*, Paul is almost attacked by Samantha's dead father (after she killed him upon her return from the dead) in his bed, until he wakes to discover it was a nightmare.

Yet despite these fine moments, *Deadly Friend* has a handful of problems. A small, but annoying one, is BB. Craven's effort to create a cute robot has resulted only in his copying (blatantly) "#-

5", another supposedly "cute" robot from John Badham's film *Short Circuit*. As a result, Craven has created more of an irritant than a robot.

A more serious problem, however, lies in the fact that there is no true villain in the movie. Freddy, from *A Nightmare on Elm Street*, is the ultimate personification of evil. He loves terrorizing and killing people. Samantha, however, is not truly bad, but confused. Black and white aren't nearly as well defined. This is the biggest problem with the film as a whole.

Deadly Friend's storyline is not appropriate for a horror film. In this genre we expect the irrational...the unexpected. The reason *A Nightmare on Elm Street* was so effective was because it was so irrational. It took place in a dream state so that everything and anything could and did happen. In *Deadly Friend*, the characters and events are so well identified in the first half hour, that when Samantha comes back from the grave, we can readily predict the rest of the film. The only thing we can't predict is the way Craven will handle the gory scenes.

Friend's story is not too bad, but

actually too good to be turned into a horror film. The story's underlying concept of bringing a person back to life with a micro-chip is too interesting to waste with bloody murders. If the film has the horror-oriented, it would have the opportunity of surprising us the whole way through. I think that a love story between Paul and Samantha should have been the movie's emphasis. The questions: "Should a once-dead girl and a living boy be allowed to be with one another or not?" and "Is she still alive, or is the case a condition of extreme necrophilia?" These questions should have been the center of attention, yet they weren't asked once in the film. If Craven wanted to do a zombie film, he should have taken a lesson from George Romero (*Dawn of the Dead*), and not offered a scientific explanation for a walking corpse. I respect Craven for not directing *A Nightmare on Elm Street 2* because of its lack of originality (and thus predictability), and for deciding on such an original story for *Deadly Friend*. Unfortunately, I think he has chosen something too original for the horror genre's own good.

—Peter W. Bors

These Are M

That's Life

So Friday night we — that's me and my roommate Leigh — went to see *That's Life* at the Fiesta Four, thinking what a hot flick we were in for. I mean, Blake Edwards directs, and he did *Victor, Victoria* and all that. Jack Lemmon stars, and everyone knows what a great guy Jack is. Julie Andrews stars too, and we all know her and love her from *The Sound of Music*. So we figured, hey, what a great flick. Now we figure, hey, so we were wrong.

Leigh: It's not like the film was that bad. It was funny in parts.
Me: And the beginning was good.
Leigh: It was good.
Me: The idea is basically this: while the husband (Jack Lemmon) has a mid-life crisis, the wife (Julie Andrews) finds out that she may have cancer, each of their children go through their own personal hells, and they all have to get ready to throw the dad a big party for his 60th birthday.

Meanwhile, they're all laying their problems on the wife. She doesn't go to anyone. She just walks on the beach and cries a lot.

The big problem with this film is that Julie Andrews' character is

too independent. When she finds out that she may have cancer, she doesn't tell anybody, not even her husband. She's too afraid that she's going to impose on him because of all the things he's going through. She doesn't have to tell the daughters until she finds out if it's benign.

Benign? Malignant. Benign. At least until she finds out. And that's unreal because no one's that independent. Everyone's got to have someone to 'fess up to. Oh, she does cry on one woman's shoulder.

neighbor Holly finds Julie crying at the beach and has this sudden intuition that something might be wrong.

To me that's even more unreal, because why wouldn't she tell her husband, the man that she loves so much and has spent so many years with?

That's true. I thought that it was going to be really funny when Jack Lemmon first came on — he was talking patter and I really liked it. But then he just never stopped. He complained for the entire film. I don't know, maybe I'd understand mid-life crises better if I were older.

I agree. Seeing the previews on TV, I thought that when he meets his friend that's the priest at confession after so many years — You mean the priest he meets at that was his friend in college — Anyway, I thought it was going to be really funny, but it ended up being confusing. Not really confusing, just not anything. It just wasn't important to the film.

Well, it's supposed to be a really funny stereotype, y'know, the priest that was popular with the girls in college and realizes that he's wasted his life and so has turned to alcohol.

The problem is that they never developed it.

I also thought it was bad that Jack was sleeping — and I mean that in the dirty sense of the word — with anything he could find.

Here his wife is being an absolute pillar of wisdom and strength, and he can't even get it up for her. No, he's got to go find other women and get wicked little diseases to bring back to her. Funny.

I thought that was a pretty worthless part of the film, too. Can we say anything about the kids?

What's there to say? They're all pretty shallow — you can do without them. The only one that counts is the pregnant one, 'cause you can relate to her because her situation is believable, where her others weren't.

The movie follows the basic cinematic pattern of *Objective, Conflict, and Resolution* — the only problem is that by the time one has gotten to *Conflict*, one no longer cares about any of the characters. And you already know the *Resolutions* —

And even if you didn't figure it out, which you do, you don't care. The whole film just resolves itself. *Ka-boom*, and all the problems are solved. I just didn't buy it.

I think we would have liked the film a lot better if we were twenty years older — more than twenty years. Because then we'd relate to it better.

So basically what we're trying to say is that it's not entirely a bad film, but for my five bones, I'd rather go see *Blue Velvet*, *Lesser God*.

Basically, we'd rather spend our time watching something else.

—Sheri Ledebur

Children of a Lesser God

Children of a Lesser God, under the direction of Randa Haynes (who also directed the sensitive, tragic Something About Amelia) is a declaration about the lives of the deaf. Altogether it evokes powerful feelings which show the pains, the frustrations and the delicate joys of being handicapped in this way. Anyone who has enjoyed the past dramatic successes of William Hurt, or anyone interested in serious adult drama should not miss this film.

In Children of a Lesser God, Hurt portrays a speech therapist teaching at a school for the hearing-impaired. He lives in a world of silence where he motivates students to learn how to speak. For the student who cannot hear himself enunciate, the pronunciation of the most simple syllable is a cause for celebration.

William Hurt's acting is spectacular. Not only must he speak his own lines, but those of everyone else as well. He has the ability to motivate his students to challenge their fears. He compels his students in a variety of ways that keeps them from speaking to the hearing. His most difficult challenge is the beautiful Marlee Matlin. As a hard-of-hearing actress, Matlin is severely limited. She cannot speak and so she must really act. Using body language and vehement signing to portray her beauty and intense anger, she comes through with a truly professional performance. With her anger and lack of words can only strike out against others. Hurt is challenged by her, and, in time, they come to love each other in what turns out to be a truly sincere and romantic love story.

— Matt Stewart



Movie Reviews

Blue Velvet

(Continued from cover)

on the door. Enter Frank Booth (Dennis Hopper), the most evil man I have seen in film. Foul-mouthed, grubbily dressed, and constantly breathing from a mask (laughing gas, I suppose. I never found out. The L.A. Times thinks it is helium.)

Frank, it turns out, has kidnapped Dorothy's husband and child, and rapes her while breathing from the mask. Jeffrey, in Cut to the daytime, outside Lumberton High School, where Jeffrey picks Sandy up. It's the kind of high school Richie Cunningham must have gone to, where all the girls wear dresses, and all the boys are on the football team. Jeffrey tells Sandy of what he has learned at a diner. Again, he tells her, "It's a strange world."

Jeffrey returns to Dorothy's apartment that night, where she seduces him. But on the way out the door, Frank and four of his cohorts catch him and take him for a "joyride." In an old, gas-guzzling Dodge Charger, Frank takes Dorothy and Jeffrey to Your Kind Of Place, a seedy brothel-type joint, where the two perform drug connection, and the two perform lip-synchs of old, bad '60s music, while Dorothy is allowed to see her husband and children, and Jeffrey is beaten repeatedly.

Cut again to daylight, away from the green shade trees on the wrong side of Lumberton's tracks. Jeffrey wakes up in the dirt and makes it home.

It seems Detective Williams' counterpart in the police station, who Jeffrey calls the Yellow Man, may also be involved with Frank and the drug deals. Jeffrey has the photos.

Jeffrey is attracted to Dorothy and Sandy at the same time, for different reasons. On one hand, Dorothy is the Woman Who Has Seen It All; dark hair, dark rings under eyes, bruised, tired, worn. Sandy is her opposite; virginal, vestigial, light hair, blue eyes, innocent.

Jeffrey solves the mystery, like a good boy detective, but it has scarred his outlook, taken his innocence and bludgeoned it. He survives intact, but you are not certain how it has affected him in the end.

What is most arresting about Blue Velvet is Lynch's visual style; an attention to grisly detail and a fixation on textures. The ominous soundtrack keeps you on your toes. Even in scenes of Middle America and picket fences, the music imparts the feeling of dread.

The performances in Blue Velvet are riveting.


Rossellini, a model for Lancome Cosmetics, is far from glamorous as Dorothy Vallens. Beaten, raped, brutalized through much of the film, she displays a dignity, a grace in the worst of situations that raises her character above the horrible circumstances she is in. MacLachlan portrays Jeffrey perfectly. The sense of innocence that you can see gradually eroded is difficult to convey, but MacLachlan does so effortlessly, unlike his first film. Lynch's ill-fated Dune. Dennis Hopper is boy and man, day and night, innocence and corruption. Not easy to play, but he does so well.

MacLachlan's Jeffrey is no stranger to seamy roles. In 60's films such as Easy Rider, he played his characters as likeable anti-heroes. In Blue Velvet, Hopper pulls out all the stops and creates a character of pure evil, made even scarier by the setting. He could be your next-door neighbor.

Blue Velvet is not a film to take a date to. That is, if your date is easily offended, or does not like films that make you think. It is one of the best films of the year. So disturbing, so impelling, so creative that it stays with you long after the movie is over.

Like bad dreams do.

"REBEL WITHOUT A CAUSE"



FRIDAY, OCT. 17 I.V. THEATER
7 • 9 • 11 PM \$2.50
Presented by the United Nations Club

A Taste of 2 from A & L

The enrichment of Chicano culture will be presented and examined in two programs from UCSB's Arts and Lectures department. The productions feature lectures and performance, art and theatre, a woman and a man. Both are of great interest on

their own, and both together are important as parts of the Santa Barbara Hispanic Achievement Festival.

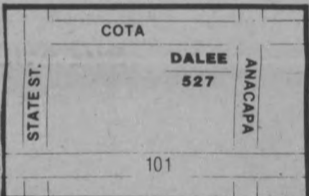
Today at 4 p.m. in Girvetz 1004, Los Angeles muralist Judy Baca will be giving a free lecture entitled "Contemporary Chicana


Artists". Baca is most well known for her work on "The Great Wall of Los Angeles", a 13 ft. by one-half mile mural detailing the history of California. The "Wall", which will be over ten years in the painting, will stand as a powerful document
(Continued on page 7A)

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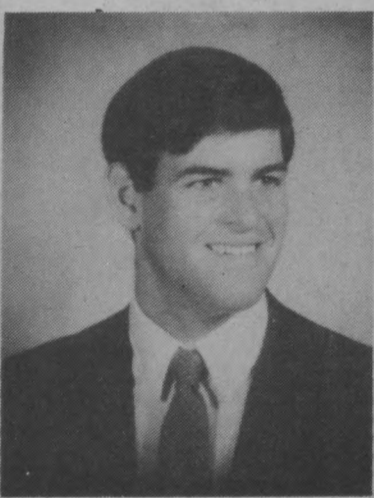
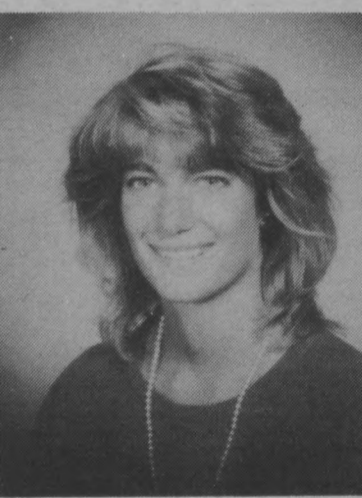
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Writer Sandra Cisneros

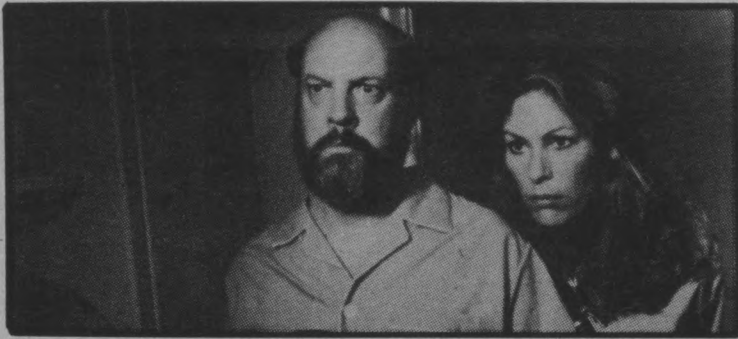
(Continued from page 6A) of those often overlooked in the study of history — women, minorities, workers and youth. In addition to her work as an educator and curator, Baca is currently designing her next big project, a mural called "The Birth of Rock and Roll".

On Saturday, October 18th at 8 p.m. in Campbell Hall, actor-director-playwright Ruben Sierra will bring his one-man show *I Am Celso* to UCSB. Based on the writings of poet Leo Romero, *I Am Celso* features the passionate ramblings of a self-proclaimed barrio philosopher. Sierra himself has said of the Celso character he portrays, "He's a self-made man who has taken all of life's experiences and become a poet. He's gentle and funny and perceptive. He's the kind of guy you'd like to sit down and have a beer with."

It seems that Arts and Lectures has again provided performances and lectures on campus that should not be missed. In related news: Sandra Cisneros, a recipient of the Before Columbus Foundation Award, will give a free reading on Tuesday, October 21 at 4 p.m. in the UCen Pavilion. Also, don't forget to check out the current exhibition of Chicano Silkscreen Art at the UCen Gallery showing through October 25th.



Ruben Sierra as Celso.



THE SNOBS AGAINST THE SLOBS. *Caddyshack*

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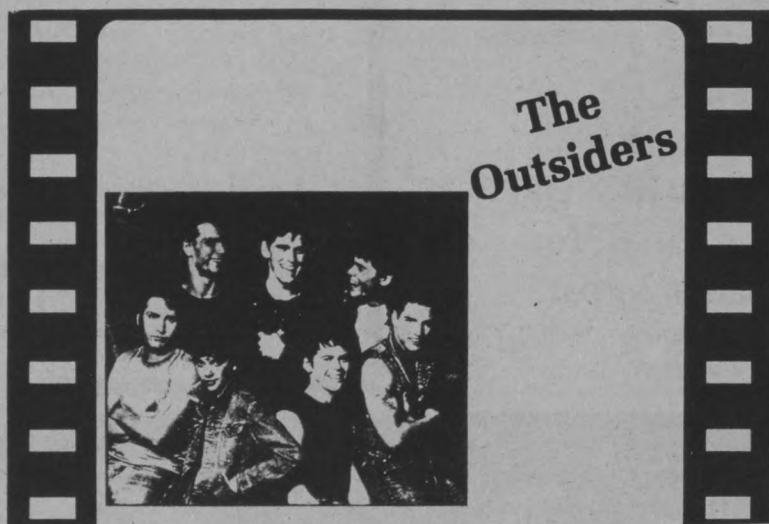
ASPB Presents

Gene Loves Jezebel

plus special guest

Thursday, December 4
8 pm in Campbell Hall

Tickets on sale TODAY
at A.S. Ticket Office
and the usual outlets



"THE OUTSIDERS" will be the last movie shown from A.S. Program Board's three-part "Brat Pack" film series on Tuesday, Oct. 21 in I.V. Theatre at 7, 9 and 11 p.m.

Come watch Matt Dillon, C. Thomas Howell, Ralph Macchio and Emilio Estevez as they star in S.E. Hinton's film portrait of poor boys in tragic conflict with kids from affluent backgrounds. See the movie that launched the "Brat Pack" members to their stardom.

Free Poetry Reading

Author Sandra Cisneros will give a free public poetry reading on Tuesday, Oct. 21 at 4 p.m. in the UCen Pavilion. A.S. Program Board and Arts and Lectures are co-sponsoring Cisneros, the author of *The House On Mango Street*, *Bad Boys* and *Rodrigo Poems*.

Sandra Cisneros' poems reveal the concerns and ideas of children and teens. Her style is highly poetic, depicting the psychological and social development of a writer who struggles to derive emotional and creative sustenance in the absence of material and educational resources.

Come hear Sandra Cisneros recite and discuss many of her poems on Tue., Oct. 21 at 4 p.m. in the UCen Pavilion.

Contemporary Chicana Artist

A free illustrated lecture on "Contemporary Chicana Artists" will be given by Artist Judy Baca on Thursday, Oct. 16 at 4 p.m. in Girvetz Hall 1004.

Baca will examine the work of artists Amalia Mesa Baines and Santa Baraza, along with her own work of designing and executing murals. She has created such works as a mural for the Los Angeles Olympics, presently she is working on "The Street Speaks," a mural on homelessness located in L.A.'s Skid Row, and "The Great Wall of Los Angeles"

this 13 foot by one-half mile mural is a forthright statement about California's history and one of L.A.'s outstanding cultural landmarks.

Baca is co-founder and master muralist with the Social and Public Arts Resource Center, a multi-cultural arts center that produces, exhibits, distributes and preserves public art.

Judy Baca's lecture on Thursday, Oct. 16 is sponsored by A.S. Program Board and Arts and Lectures.

I Am Celso

A.S. Program Board presents celebrated stage actor Ruben Sierra in a one-man show titled *I Am Celso* on Sat., Oct. 18 at 8 p.m. in the Main Theatre.

I Am Celso was adapted for the stage by Ruben Sierra and Jorge A. Huerta, based on the writings of New Mexico poet Leo Romero, Celso is the classic barrio philosopher, who muses about life and reminisces about his many adventures in colorful tales and beautiful language.

Celso rhapsodizes about life — with its pain and pleasure, its juxtaposition of ecstasy and terror.

Tickets for *I Am Celso* are \$5.00 per person, \$4.00 UCSB students, available at the door. *I Am Celso* is sponsored by A.S. Program Board and Arts and Lectures.

Attention Cultural Groups — Remember A.S. Program Board is here to help you, contact the Cultural Fine Arts chair at the third floor in the UCen.

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THURSDAY - 8 PM

PUB NIGHT

Dance to the sounds of
American Martyrs

Pub Nite tonight features the American Martyrs at 8 p.m. in the Pub!

The American Martyrs have an American sound which stands on its own. They blend the sounds of rhythm and blues combined with vocals as they sing about common experiences, anger and fun. The lyrics are serious and whimsical — they are the stories of the '80s. The sound of the Martyrs is "gentle fury, hard sentiment that represents the music of the future."

The sound of this three year old band is said to reflect those of David Bowie, The Tubes, and The Byrds. American Martyrs want their music to "come across as fun and enjoyable," even though it does have serious themes.

Many of the pieces the American Martyrs will be performing tonight at the Pub are from their newly released album "Camping." So come to the Pub for Pub Nite tonight at 8 p.m. to hear American Martyrs.

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