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Richard Thompson: England's Unsung Hero



The flow of music between England and America operates under laws known to none but a blessed few. Why is it that for most English people, myself included, American music has always implied bland soft-rock; the Eagles, or Journey? Yet fine musicians like John Hiatt are rarely heard in England. The same discrepancy applies to English music. Everybody and their brother has heard of Duran Duran, or my constant hatred, Wham!, but there is so much great music which is ignored in America. Some groups, like the Cocteau Twins, are still quite new; perhaps given time they will make the leap across the Atlantic. Other musicians, however, seem fated never to gain the recognition they merit and of these, Richard Thompson must be the saddest casualty.

Originally the co-founder of the seminal folk-rock band Fairport Convention, Thompson's career has lasted almost twenty years now. Fairport made some impact in America, but are chiefly remembered for a troubled residency at the Troubador in Los Angeles, which resulted in the band owing money to the promoter; their bar tab had exceeded their wages. Given this delight in wine and women, it is remarkable that Thompson ever got around to song. Amongst his achievements, however, are tracks like "Meet on the Ledge", a passionate avowal of faith in the after-life. Listen to this, and you'll understand why I think this is the finest song ever written.

Thompson left Fairport in the early Seventies, and since then his career has included both solo work and albums with his wife Linda. The best of these, "I Want to see the Bright Lights Tonight", is his most famous work in this country, yet even this

had been deleted until very recently. While Thompson has never achieved great commercial success, other musicians consider him a peerless songwriter. Many of his songs have been covered, the most recent being a soul-wrenching version of "Withered and Died" by Elvis Costello.

With his new album, "Across a Crowded Room", Thompson could make an impact on a wide American audience. Written after his painful divorce from Linda, this album shows no mercy in its dismissal of her. The titles of the tracks reveal the depth of the writer's feelings; "When the Spell is Broken", "She Twists the Knife Again", "Love in a Faithless Country". This last song is snarled to the accompaniment of a mournful chant of "...that's the way we make love..." His chilling rejection of conventional romance quashes any possibility of salvation through love. Even when love does come, it can only be transitory; "Love letters you wrote, get pushed back down your throat and leave you choking...when the spell is broken". Not even tokens of love remain.

If love is not possible then all that remains is lust. A less mournful song, "Fire in the Engine-Room", is a barely veiled hymn to physical satisfaction...you take what you can get in a wasted land.

There are one or two weaker tracks on the album, in particular "Little Blue Number", an up-beat song which seems incongruous on such a melancholy record. As a whole, however, this is the most impressive album yet by England's greatest unsung hero. Essential listening for anyone who still believes that all Britain has to offer is Duran Duran.

— Andy Stevenson

VIDEO FILE

Power Station "Some Like It Hot" ★★★

A very interesting combination of images, ranging from priests and ravens to neo-colored animation to John and Andy Taylor (Duran2) in guitar and bass solos. The animation gets tedious and the girl with the legs only purpose is for looks. Fitting for the song, which is great.

David Lee Roth "Just a Gigolo" No Stars

Apparently Roth thinks he's good enough for an imitation of his own MTV, originally enough titled "Dave TV". It's a boring mockery of other band's videos. Without the balance of Van Halen, Roth's parodies and karate kicks get really dull.

Howard Jones "Things Can Only Get Better" ★★★★★

A fun video of concert and pre-concert footage. Jones is an upbeat and enthusiastic performer. The song is energetic and the editing expresses the lyrical content.

Bold Montgomery "The Rocks Are Falling" ★★★★★

The promising debut video of the S.B. band formerly called The Trend. Scenes of an abandoned building and playing atop LA, conjure up rustic images. Special effects previously unexplored add original dimension and detail. What could have been

THE POWER STATION:
Robert Palmer, Andy Taylor,
John Taylor and
Tony Thompson



trite is handled with flair, spontaneity, and interest.

U2 "A Sort of Homecoming" ★★★★★

More concert footage and on the road scenes. Very reflective of the U2 message. Bono pulls in with inspiring drama and emotion. The live version of the song is more impressively warm than the studio.

Madonna "Material Girl" ★ — just for laughs!

Madonna surrounds herself with a mass of pelvic-thrusting men on a set copied from Monroe's "Diamonds Are A Girl's Best Friend." If the message is suppose to be that she won't be bought by diamonds, it gets lost in all the bump and grind. (I bet the editing room has plenty of versions where she really did fall out of her top.)

— Laurie McCullough



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and
Bono



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Phil Phits In 'Jacket'



Something has got to be right when your album is at number one in America, Britain, West Germany, Netherlands, and Canada all in the same week. And what about a concurrent American number one single? Not to mention that two other songs are also in the top fifty or that a duet, released all of four months ago, is still bubbling around the charts. Listing the chart success of Phil Collins' new album *No Jacket Required* as well as his past hits could take up a whole article alone. But, actually how well does Collins' artistry hold up on this album?

Jacket is meritable enough. There is nothing about the album that I really don't like. A friend of mine summed it

up by terming it "Phil P-hits" and the style is clearly and thoroughly Collins. Generally fans will be pleased with the album's familiar sound and some better songs. Unfortunately, however, some tracks are lacking any unique character beyond the typical Collins sound.

Most of the seemingly "filler" cuts are the faster songs which have the same feel of "You Can't Hurry Love." The album opens with two brassy numbers. Though the Phoenix Horns, supplying the brass, begin songs like "Sussudio" upbeat, they become somewhat tediously repetitious, especially when two of these songs are back to back. Typical humorous "Ah-ha-ha's" answered by building horns lack a great deal of substance to keep the listener involved. "Don't Lose My Number" starts out interestingly enough, but too soon turns predictably like the other faster songs. "Doesn't Anybody Stay Together Anymore" surpasses these with a variation between an upbeat chorus and more ballad-type verses.

Fortunately, though, there are some very good numbers that really hold the album together. Actually one of these is the, albeit overplayed, single "One More Night." In the context of the album, the same romantically warm vocals that made "Against All Odds" a success really stand out. Even better, however, is the song "Long Long Way To Go." Here Collins does stretch his sound giving it full-bodied atmosphere. With deep background toms, single notes on crisp chiming keyboards, and crying strings Collins creates a sound similar to *Face Value*, but with a simplistic dimension. Sting's (The Police) back-ups are terrifically heightening with a raspy hollow edge that gives "Long Long Way" distinction.

The absolute favorite of the album is the last cut "Take Me Home." With Sting, Helen Terry (X-Culture Club back ups) and Peter Gabriel, Collins has created a backing chorus of purity and charm. (Don't, however, listen for the

distinct voices because they can't be individually picked out.) It's songs like this one with its slow rhumba rhythms, bell-like synths, and choir effects that make the album worthwhile.

Take Me Home," as well as "Long Long Way" are also evidence of the chart success of *No Jacket Required* that Collins has deservedly gotten. Though some of the people they let on the charts completely shoot down this theory. With the tremendous success of Phil Collins' past albums and his work with Genesis it's too easy to expect an equation of merit. What this album isn't is a radical experiment. However, comparative expectations of Collins' previous albums might bring disappointment. On it's own, however, *No Jacket Required* can stand firm.

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— Laurie McCullough

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—Weird And Wonderful Woody—

If cinema is the passage gate in which illusion and reality meet, then it is the actor who becomes the ambassador between the two worlds. And while we may participate within the realm of fantasy for at least a while, we hardly expect fictional characters to take a break and enjoy life in the real world. Woody Allen, having already explored literary and theatrical confrontation of the real and unreal in his short story *The Kugelmass Episode* and his one-act play *God*, has now broken the metaphysical boundaries on film. The screen of *The Purple Rose of Cairo* becomes a magical, permeable surface like Alice's looking glass in which characters of Allen's fantasy and Allen's "reality" may come and go as they please.

Purple Rose gets its humor from the very ridiculousness that it's based on; reality and fiction, like two parallel lines, will eternally reflect one another yet can never meet at the

free will, she is ultimately tied to her restrictive reality where prosecution and faith are not necessarily rewarded in the end. Clearly not a match made in heaven.

While the fictional Tom Baxter hides out in a deserted amusement park (an appropriate setting; a place of fantasy that had fallen to the harsh reality of bankruptcy) Cecilia runs about, seeing Tom every chance she can. Yet the lovers are truly "star"-crossed; the small-time celebrity who plays Tom Baxter is desperate to put his acting creation back onto the screen before a scandal develops that might thwart his aspiring career. Both woo Cecilia; Tom Baxter sincerely (it is not written into his character to lie) promises her eternal love and romance, "just like in the movies", while the actor Gil Shepard tells her that not to waste her time on a fictional character, that she deserves a "real" human being. It is paradoxical that



Woody Allen

takes cover

from

'The Purple Rose

of Cairo'

same point. Allen entangles the two metaphorical lines into a scrambled mess so that we can no longer differentiate between the two, leaving us with a chaotic snare in which we ourselves become trapped. And while there are occasional doses of Allen slapstick throughout, our own bewilderment is enough to keep *Purple Rose* a spellbinding film to the end.

Mia Farrow plays the frail Cecilia with a vulnerability that immediately captures our sympathy. Caught between the harsh realities of a small New Jersey town during the Depression and the beatings of her abusive husband, she seeks escape at the movies, a sanctuary of bright lights and fantasy isolated within a bleak world void of hope. The silver screen is cleansed of all outside dirt of despair; it is only here where one can be assured an immaculate happy ending. Allen allows us to experience Cecilia's solace within the movies by strategically intergrating us within the on-screen theater; our laughter echoes the laughter of the audience on-screen. We also share the astonishment when the character of Tom Baxter (Jeff Daniels) steps out of the cinematic plane and into Cecilia's world, whisking her away into an adventure where fantasy and reality exist as one.

While Cecilia is seeking escape from a world of uncertainty and hopelessness, Tom Baxter is running away from the on-screen predictability where everyone is consistent and guaranteed the standard happily-ever-after ending. The fictional character has no control over his destiny; the omnipotent screenwriter has created an ordered world where there is no need for free will. Yet Baxter's abilities are ultimately limited by what was written into his character; he is a two-dimensional idealist whose romantic nature is incapable of accepting the cruelties of the real world. And while Cecilia is capable of

we discover our trust more readily invested in fantasy over reality.

Allen also examines the fictional world as an inevitably inadequate habitat for reality. Tom brings Cecilia to his film where everything is perfect, but predictable. The characters are aware of their predestiny (as an actor is of a script) and must face total annihilation when the projector is turned off. Allen also makes us conscious of our role as an audience by reversing the voyeuristic nature of film; instead of watching the characters, they watch us. Once Baxter leaves the screen the remaining figures are caught stagnant in time, with nothing better to do than watch its audience and occasionally insult them. The unprecedented confrontation between action/voyeur not only parodies the filmic process but also reestablishes the reality of the screen boundary that Tom Baxter had shattered earlier. Not only are we physically unable to cross the reality/illusion border, but we would be greatly unwelcome if we did.

The Purple Rose of Cairo is an astounding film that turns around the entire cinematic experience. While Woody Allen never appears, his presence is undeniably evident as the great and almighty creator/screenwriter whose existence his characters often question (perhaps this is Allen's trademark, insecurity and self-doubt, vicariously manifesting itself on-screen.) In any case *Purple Rose* is weird and wonderful, a movie that draws us into a fantasy world where cardboard cities and gingerale champagne are intoxicating. All anyone would ever need is to be a great dancer with a wallet full of money and of course, the perfect love. Now that couldn't be asking too much; Fred Astaire never looked happier.

—Shirley Tatum

'The Slugger's Wife' Strikes Out

That stupid cliché of motion picture love at first sight and all the dumb childish things it makes people do is explored with no new insight in Neil Simon's *The Slugger's Wife*. A Columbia pictures release, this pseudo-romantic comedy is about the misguided marriage of Darryl (Michael O'Keefe) and Debbie Palmer (Rebecca De Mornay). Darryl is a rightfielder for the Atlanta Braves, Debbie entertains the public by singing her heart out in bars.

A semi-sleazy bar scene finds Darryl aptly drunk and rowdy with his baseball buddies. On stage is Debbie, giving her all in song form to the audience. Darryl takes one, and just one, look at her and falls in love. The idea is cute, and Darryl does all those silly things people in love do so well. He feebly introduces himself to her, and follows her back

stage, to the parking lot, to her next gig, etc. Debbie plays hard to get, and gives him the big brush off.


Darryl makes a bet that he will hit two home runs in the next Braves game if Debbie will go out with him; if not, he'll donate one thousand dollars to her favorite charity. Sure enough he does it, and they have a wonderful time at dinner and afterwards. She's hooked, they get married, and Darryl is hitting home runs like never before. That's not the whole movie, that all happened in the first fifteen minutes of the film.

Debbie attends every game and soon finds that her singing career is taking a back seat to Darryl's baseball. Coach Burly De Vito (Martin Ritt) is thrilled with his new slugger Darryl who is high on love, and everyone's very happy except Debbie. She's become a slave in the marriage whose sole purpose is to act as inspiration for Darryl's phenomenal number of home runs. Frustrated with her nominal role in their relationship, Debbie decides to leave him two weeks before the major league playoffs, and 10 home runs away from breaking the world record.

Written by Neil Simon and directed by Hal Ashby

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'Desperately Seeking' Succeeds... Sort Of

When I first heard that Madonna was to star in director, Susan (Smithereens) Seidelman's first big commercial release *Desperately Seeking Susan*, I cringed and felt betrayed. Seidelman is, after all, the only independent American director to receive international acclaim by having her first feature length film *Smithereens* accepted at the Cannes Film Festival last year. For a woman of such substance to pick an unsubstantial boy-toy-gold-digger like Madonna, seemed to be a kick in the teeth to those of us trying to shed the sex-pot image bestowed on independent women who also want to have fun.

To my surprise, this month's *Ms.* magazine featured an enthusiastic pre-write describing the unusual all-woman crew, as well as Seidelman's intentions to put pleasure back in the experience of cinema for women. I started wondering if I was really going to be able to hate this film.

her memory and begins to live her voyeuristic vision of becoming Susan.

The plot offers elements of many genres, particularly screw-ball comedy (look for Claudette Colbert posters in dressing rooms), Prince and the Pauper, and the mistaken identity routines. It is not tremendously well developed and mistakenly avoids sharper delineation of extremes which would have aided the effectiveness of the narrative. It is too full of cliches, however endearing they may be, and falls short of liberating its characters in any thoroughly satisfying manner. Despite these downfalls, *Desperately Seeking Susan* is truly entertaining.

Madonna is perfect for the part of Susan, a raucous and fearlessly independent gold-digger of 1985. Her slightly slimy sensuality isn't nearly as offensive as in her videos and even maintains a certain sparkle of charm. I don't feel comfortable saying I like



What a pair! Rosanna Arquette and Madonna

I was desperate to disembowel a bad movie, but this was not my experience with *Susan*.

To begin with, it's a film about Roberta, a young housewife desperate to be desperate about something in life other than her afternoon rendezvous with Julia Child. Rosanna Arquette is the embodiment of the discontent, thoroughly bored, child-bride. She plays the role well, with whimpering effectiveness which, by the end, is transformed (at least partially) into independence. Her husband is a New Jersey Hot Tub dynamo: the perfect personification of the aging yuppie. He doesn't cheat on his wife, he instead has a "respectable affair". He shows his affection by patting her head goodnight and leaving her in the kitchen on the night of her birthday, to live vicariously the lives of 30's and 40's glamour idols through T.V. reruns.

Roberta has been following for months the relationship of Susan and Jim, who communicate by placing personal ads in the newspaper. Instead of picking up the car radio for hubby she decides to track down the illusive couple during their brief meeting in Battery park, after which, she tails Susan into the Village where she buys Susan's Jimi Hendrix-one-of-a-kind-jacket and here the trouble begins. It becomes the classic case of mistaken identity and everyone seeking Susan ends up abducting Roberta, now wearing Susan's trademark jacket. She gets konked on the head, loses

Madonna, but I certainly do not hate her. She offers an admirable performance that is totally believable (perhaps she's playing herself?). Though not the utter video vehicle, *Susan* does have elements familiar to your favorite Friday night video. The opening sequences are full of closeups of painted toenails, half-clothed midriffs, feet ascending stairs and lots of wacky clothing. The emphasis on looking and being looked at is much too strong; Seidelman assuming too readily the traditional male point of view of women's bodies as sex objects. Though her camera flirts playfully with the heroin duo, a more interesting and unusual vision could have been employed, giving her characters more humanistic credibility and elevating them above stereotype.

In general though, *Desperately Seeking Susan* is enjoyable, but not deserving of whole-hearted praise. On the one hand it offers an exhilarating fantasy, probably dreamed by many a nubile teen, while on the other hand it leaves one wishing for more. I would like to have seen more innovative camera work, more avant-garde characterization, and less play-it-safe-cliches. Susan Seidelman seems to have the potential of fresh and alternative vision. What she needs is a boost out of the 60's "baby-boomer" mentality so she can truly come of age in the 80s.

Susanne Van Cleave

Coming Home, Shampoo) this is an amusing film at best about the decision Debbie must face to determine her own career. The conflicts and human struggles involved are very realistic, however, the film lacks serious substance. It's not funny, and Neil Simon has that certain way of throwing one-liners in your face and slapping you until you laugh. Very cliché, dirty stereotype, and predictable sequence was used. The movie started off weak, and went downhill from there.

Michael O'Keefe portrayed Darryl with a certain amount of awkward charm. However, he is as right as Neil Simon as Warren Beatty is for sit-coms. It is hard to see a competent actor degraded by a film of this caliber. O'Keefe tried his best to rise above the monotonous, boring triteness of the film and breathe some life into it, but unfortunately he failed miserably. He is, however, pleasant to watch on screen, displaying faint traces of the magnificent

actor Jack Nicholson.

Rebecca De Mornay (*Risky Business*) as Debbie was worse than humanly possible. De Mornay exhibited the worst possible acting skills and looked like she was scared to death of the camera. Listening to her sing *Hungry Heart* and *Little Red Corvette* made me wish I was anywhere else but watching her in this movie. A very poor choice was made when casting this pathetic actress. The film could have been improved, perhaps, if someone else played Debbie.

The ideas were promising, but the *Sluggers Wife* is not indicative of any kind of thought going into the production or writing of this very inconsistent production. Simon should stick to stage productions, where if the play's bad, at least everyone can come home and forget about it.

— Valerie De Lapp

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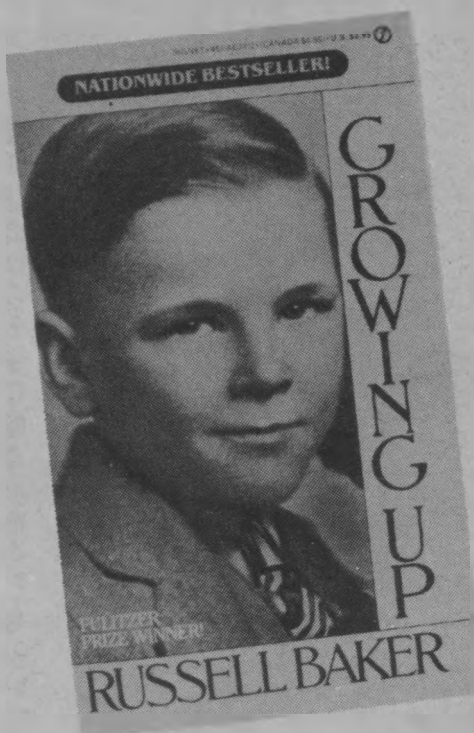
CLINT EASTWOOD IS DIRTY HARRY

Fri., April 12 • 6:30, 9:00 & 11:30

\$2⁰⁰ — CHEM 1179

Sponsored by Palm Hall

'Growing Up': Healthy Lust, Republicans and Uncle Charlie



Growing Up
Russell Baker
Signet Books, \$3.95

Russell Baker's mother often warned him that he would "never amount to anything." Well, if nothing else has proven her wrong, this book surely has — it won Baker his second Pulitzer Prize and is currently on the bestseller lists.

It's about Baker's youth — from his infancy to his engagement — during the Depression and the Second World War. This may sound tedious — ho hum, another old-timer reminiscing over his vanished youth — but it's anything but boring. I originally sat down, intending to take a little break from my homework and read just a few pages ... I read straight through and finished the book at three in the morning.

This book is full of loving but unromanticized memories conveyed by gorgeous prose as the setting of Baker's youth shifted

from rural Virginia to New Jersey to Baltimore.

In backwoods Virginia, "Morrisonville was a poor place to prepare for a struggle with the twentieth century, but a delightful place to spend a childhood. It was summer days drenched with sunlight, fields yellow with buttercups, and barn lofts sweet with hay."

After his father died from diabetes, he and his mother and sister stayed in Newark with relatives. One of them was a "brilliant" but lazy uncle. "Uncle Charlie had four past-times. He slept, read, smoked, and drank coffee ... Alone in that house full of New Deal Democrats, Uncle Charlie was a totally committed Republican ... For the longest time I thought of Republicans as people who rose from twelve-hour stretches in bed to denounce idlers and then lie down with a good book."

Also in Newark, his mother met Oluf, and and his letters to her tell the poignant tale of a courtship foiled by hard times. "Well it will all come out OK, I hope so," had become, "I am lost and going and not interested in anything any more."

"Oluf disappeared into the Depression. My mother's hopes for finding love and security vanished with him."

After they moved to Baltimore, his mother did remarry, however. Baker was upset at being superseded as "the man of the family," and he "set out on one of those campaigns of silent resistance of which only adolescents and high-spirited nations under conquerors' occupation are capable."

On his first meeting with his wife, he says, "Love is a madness that masquerades under a hundred rational disguises, and at first I mistook it for healthy lust."

After he graduated from college, Baker wrote a very bad novel which was never published. "Many years later I read Truman Capote's criticism of another novel — 'That's not writing; it's typing' — and dug mine out of a trunk and put it in the trash in the dead of night." This book, however, is writing of the very best kind. After you buy a copy and read it, keep it on hand just for dipping in and savoring.

— Scott Lewis

Attractions

Now listen up all you country boys and girls because **The Replacements**, the hottest band from the Mid-West will be playing their raucous rock'n'roll this Saturday night at La Casa de la Raza. I suggest you all head on out of the Isla Vista corral and see one of the Seven Wonders of the World.

Enough of the cow lingo — this band is hot, but you can be the judge of that, because there is no substitute for the Replacements.

★★★★★

Four original musical compositions will be featured in the UCSB department of dramatic art/division of dance's **Spring Dance Concert**, April 10-13 at 8 p.m. in the University's Main Theatre, directed by Alice Condodina. Compositions by Ted Kalmon, Carol Juelson, Joshua Blatt, and Jeffrey Faustman will accompany four of the six dances scheduled for this concert.

★★★★★

The film **Bitter Harvest** will be shown Friday, April 12 at the Isla Vista Theater #2 at 2 p.m., followed by a lecture by Irv

Wilson, entitled **Television and Social Change**. Admission is free.

★★★★★

UCSB Arts & Lectures Spring Big Art events begin with the boundless energy of the **Alvin Ailey Repertory Ensemble**, who will perform contemporary, modern and jazz dance in two entirely different programs on Saturday, April 13 and Sunday, April 14 in UCSB Campbell Hall, both beginning at 8 p.m.

★★★★★

Outer Space at Santa Barbara Contemporary Arts Forum, 7 West De La Guerra, announces the opening of **For Those Of Us Who Will Not Die**, an installation by Jenno Schuler on Sunday, April 14 with a reception for the artist from 4-6 p.m. It will continue through May 12; gallery hours are Wednesday through Sunday, noon-5 p.m. Also opening April 14 will be an exhibit of acrylic paintings on paper by **Les Biller**, which are ambiguous narratives of figures, architecture, landscape and/or abstract patterning.

★★★★★



'Gone With The Wind' will be shown tonight at 7:30 p.m. in Campbell Hall as part of Arts & Lectures' Big Epic Film Series.

CHRYSLER-PLYMOUTH Presents

VIDEO DANCE NIGHT

DANCE!

Dance to a super-star explosion of
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Prince

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And MORE!!!

Van Halen
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A.S. Program Board,
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PLUS!

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De La Guerra Dining Commons
April 12, 1985
9:00 p.m.
Admission: 50¢
WIN! WIN! WIN!

ATTENTION ALL NEW STUDENTS

CalPIRG Fee

Last year students voted to assess themselves a \$3.00 quarterly fee to support the program of the California Public Interest Research Group. This fee will be assessed in the following manner:

1. All students **who wish to support** the CalPIRG program will automatically be assessed the \$3.00 quarterly fee.
2. New students **who do not wish to support** CalPIRG must complete the following simple procedure:
 - a. Obtain a blue CalPIRG fee waiver card during official registration, (packet filing) or, at the Dean of Students Office.
 - b. Fill out your name, alpha number, and perm number on the card.
 - c. File your completed card with your official registration materials.

This only applies to new students. Students who already completed this process need not do it again.

CalPIRG is the state's largest consumer and environmental protection group, with over 90,000 members statewide. CalPIRG is run and funded by students, like you, who wish to enhance their college experience.

Thank you for supporting CalPIRG

'A Love in Germany': Honest and Personal

There is something about the atmosphere of the Victoria St. Theatre which seems to complement European films, especially in the case of *A Love in Germany*, directed by Andrzej Wajda. I hadn't visited the theatre before, and to me, the setting, sparseness, and lack of fussiness of the film itself were well accommodated by the surroundings.

A Love in Germany is certainly not action packed. We are given plenty of time to think, to understand what is happening, and to ponder the significance of the story. Often it is tempting to assume that because a film is foreign or slow-moving that somehow it has to be saturated with meaning, that it has a serious lesson to teach. In this film we are forced to think about the implications of the theme but not in a dry moralizing sense. Rather, we are prompted to question the actions and to relate past and present.

Set during World War II, the plot concentrates on one German woman, Pauline, admirably played by Hanna Schygulla, and her illicit affair with Stani, a Polish prisoner-of-war who is living in her village. Pauline is condemned on three points. First, as she herself says, she is old enough to be his mother (although she hardly looks it, so it easy for us to forget this). Second, she has a young son and is married to a German soldier, stationed in Bavaria, who is about to be transferred to the Eastern front. We learn from the villagers that he is a good, honest fellow, and Pauline is criticized for not visiting him. Third, and most important, it is a serious crime to become involved with prisoners-of-war. They were regarded as slaves or animals, and were not even allowed to sit at the same table as Germans.

As in his 1982 film *Danton*, set in revolutionary France, Wajda revels in passionate characters who act in a naturalistic way, characters who are driven by instinct, like those in Zola's novels. They are strong and forceful, although not necessarily attractive. In fact, we sympathize more with Pauline's plight and situation than with her character. An

example of this is the scene in which the two lovers are found together by Pauline's son, who stands for a moment watching them, before his mother simply closes the door on him without a word of explanation.

Throughout *A Love in Germany* we experience the claustrophobic atmosphere of a small village, full of malicious gossip and prying eyes which peer out from behind curtains. In a moment of black humour, this embarrassing lack of privacy is shown when Pauline attempts to buy condoms, surrounded by gossiping women and giggling girls.

The story is told from the point of view of Pauline's son, grown up and revisiting the village as it stands today. At the start of the film he is travelling with his own son, and he turns to stare directly into the eyes of the audience. We are told impassively who he is, what he is doing, and why. It is an abrupt and forceful opening, demanding that the past should not be forgotten. The film continuously crosscuts from wartime events to the present. This is sometimes distracting, but it reminds us that such a story is still relevant; anything which can help us understand other points of view is important.

The film is explicitly not against the German people but against its rules and bureaucracy and concentrates on those that seem so arbitrary and inhumane. Stani seems no different to us than the other villagers, yet they consider him no better than an animal; following, like all "good Germans", the party line. The local Gestapo officers try to bend the rules, to accommodate basic humanity, but they are forced to obey higher orders.

A Love in Germany may not be to everyone's taste, but I found it a particularly strong, realistic account of humanity versus bureaucracy, and how one can affect the other. The message is neither romanticized nor glorified. Instead it is honest and intensely personal.

— Karen Wicks

Loudness and Loathing at the Arlington



Big Hair for Big Noise: Loudness after heavy-metal posing lessons from Kiss.

Dullness, Monotonous, LOUDNESS. No, LOUDNESS is not the name of the latest overseas fashion from the motherland, England. Rather, it's the name of the four Japanese would-be comedians playing Heavy Metal. This so-called LOUDNESS does an excellent job of making dinosaur-rockers' "Spinal Tap," look like minor league bubble-gum music. Armed with every Heavy Metal cliché in the book, LOUDNESS took to the Arlington stage last Friday night with an ear-blistering fury to play their brand of rock-n-roll for what seemed an eternity.

Having forgotten my trusty lighter, I felt left out when the lights went dim and the audience readily subjected themselves to the lighter-in-the-fist-worshipping-the-devil-with-the-other-fist while standing-on-your-chair-syndrome. Personally, I found this vigil very entertaining after listening to a "rocker-bitch" scream for 15-minutes straight that she wanted to hear some "heavy-fuckin-metal".

To put it bluntly, LOUDNESS was

terrible. From the 15-minute drum solo that was 15-minutes too long, to their Dio rip-off, entitled "Like Hell," LOUDNESS sucked. They should try to be original rather than rip-off Metal Gods like Judas Priest or The Scorpions. Who knows, it might even put them a step ahead of the band-wagon.

Next, they should try to learn more English than the typical lines (ie: "We love you Santa Barbara!", "Are you ready to rock-n-roll?", and "I want to hear you say Yeah!" as well as the over-used "F-word").

Opening for the repetitive LOUDNESS was L.A.-bred KEEL. They were pretty bitchin', if you know what I mean. They were hot. They had Heavy Metal down to their own ear-crunching version of the Rolling Stones' classic "Let's Spend the Night Together". It was killer, dude! I think KEEL should have opened for LOATHNESS, I mean LOUDNESS so that all the people would know what the hell they were spending their money on. I mean this is satanic, guys!

— Cesar Padilla

A.S. PROGRAM BOARD

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Ntozake Shange: Language of the Soul

Poet, playwright and novelist Ntozake Shange is one of America's most exciting and important young writers. The fire and feeling of Shange's work has captivated audiences since the commercial and artistic success on Broadway of her first play: *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf*, later a best-selling book and a well-received PBS Television special.

Local audiences have a unique opportunity to see and hear Shange soon, at "An Evening with Ntozake Shange," a free presentation in which Shange will read and discuss her work and other topics of interest, on Saturday, Apr. 20 at 7:30 p.m. in UCSB Campbell Hall. This special program is presented in conjunction with Super Saturday activities at UCSB.

With the recent publication of her novel, titled *Sassafrass, Cypress & Indigo*, Shange has made her debut as a major voice in American fiction. Not only a superb poet (as the author of *nappy edges*), she is also a respected contemporary playwright, having completed *Spell 7, A Photograph: Lovers in Motion* and *Boogie Woogie Landscapes* — short dramatic works that were published in the collection *Three Pieces*, winner of a Los Angeles Times book award. In addition, Shange

wrote an acclaimed adaptation of Berthold Brecht's *Mother Courage and Her Children*.

Shange integrates poetry, dance and music, evoking powerful images of life for Blacks in America, in all of its exuberance and beauty. In all of her works, Shange creates "an emotional landscape/a felt architecture" in a stunningly original and unique vision of what it means to be "a colored girl" in America today.

For more information about Ntozake Shange's visit to UCSB, or to receive a free Public Lectures and Special Events brochure, call the Arts & Lectures Ticket Office at 961-3535.

And Now A Word For Our Sponsors

A.S. Program Board would like to thank 2KO radio station, Debbie Budge, and its sponsors: Total Fitness Stores, 11:29, Mom's, Zelo, Varsity Bike Shop, Moss Jacobs Presents, A.S. Program Board Concerts Committee, PCDC, Joseph Kempf, Woodstock's, The Graduate, UCSB Bookstore, Club Iguana, Upper Limits, Elephant Bar, Loring and Co., Something's Fishy, New York Bagel Factory, Purple Mushroom, General Nutrition Center, Shibuki Gardens and Sundae S'Cool. Thanks for all your support.

Spring Film Series Continues

It is not too late to see the Spring Film Series!! You missed the first of the Macho Man films, *Blade Runner*, but you can still see the rest. On Wednesday, Apr. 17, at 7 and 9 p.m. we will be showing *The Enforcer*, with Clint "Make my day" Eastwood, and on Apr. 24, which is also a Wednesday, we will be showing *Road Warrior*, with Mel Gibson. The price is a mere two dollars a film, and they are going to be shown at the luxurious Isla Vista Theatre. Don't miss these awesome films. See ya there!!!

Help Plan The Extravaganza

The date is set, the place is set, and all we need is your ideas! Yes, we need you to help plan Extravaganza. The meetings are Thursdays at 6:00 p.m. in the Program Board Office on the third floor of the UCen. What you may be asking is an Extravaganza??? Well come to the meeting and find out!!!

LIVE!
LIVE!
LIVE!
LIVE!

DANCE
MUSIC
FREE TOO!



Short Wave Mystery

TONIGHT in the Pub we are bringing to YOU the Short Wave Mystery.

A wild trio of UCSB students perform tonight for non-stop dancing. Bring your friends, tell your neighbors, but don't tell your mother. A.S. Program Board brings groovin' live music, but the best part about it, IT'S FREE!

SPRING PERFORMANCES LARGER THAN LIFE

BIG ART

Big Art rolls into Spring '85 with the best in music, dance, theater, films and lectures. We can't guarantee that you'll belt out "Bravo" from the bottom of your heart, but we know that you'll see human possibility pushed to the limits: the crystalline beauty of a single musical tone, the architectural balance of a dancer's body in motion, or the penetrating truth of a poet's words. And we guarantee that you won't be the same afterwards.



Big Films: Epics and Spectaculars opens with an authentic national treasure, *Gone With the Wind*, on Thursday, April 11 at 7:30 PM in Campbell Hall. Pick up a free films brochure, and save 50 percent with a series ticket!

ALVIN AILEY: SHOWTIME

For many people, the name Alvin Ailey represents modern dance at its most energetic, jazzy and athletic, and the Ailey dancers provide a vital artistic link to the Black experience in America. When the Alvin Ailey Repertory Ensemble takes the stage at Campbell Hall this weekend, Santa Barbara audiences will see just how rigorous and exciting this highly touted young company is, as they dance works choreographed by Ailey, Donald McKayle, Talley Beatty and others.

Arts & Lectures presents the Alvin Ailey Repertory Ensemble in two different programs on Saturday and Sunday, April 13 and 14 at 8 PM.

The Alvin Ailey Repertory Ensemble was founded by Ailey in 1974, to expand the training experience of exceptionally talented scholarship students at the American Dance Center, his New York-based school, by offering them the opportunity to perform on stage before live audiences. The most talented Ensemble dancers are eventually invited to join the Alvin Ailey American Dance Theater (the "big" Ailey company). The Ensemble also offers a professional work atmosphere and touring program to emerging costume, scenic and lighting designers and choreographers.

Under the artistic direction of Sylvia Waters, a former dancer with the Ailey company, the fifteen-member Ensemble performs across the nation in a wide variety of venues. Technical requirements for the company remain simple so that the Ensemble can dance in locales as diverse as concert halls, parks and gymnasiums.

On Saturday, April 13, the Ensemble presents "Icefire," choreographed by Fred Benjamin with music by Pat Metheny and Lyle Mays; "The Road of the Phoebe Snow," created by Talley Beatty with music by Duke

Ellington and Billy Strayhorn; and "Colony," by Bill Gornell with music by Vangelis and Ashra.

The Sunday performance features "Migration," choreographed by Mary Barnett with music by Oregon; "Bridgeforms," by Loris Anthony Beckles with music by Robert Pollock; and "Blues Suite," created by Alvin Ailey with traditional blues music. Both performances begin at 8 PM in Campbell Hall.

YOUNG UCK KIM: UNPRETENTIOUS BRILLIANCE

Young Uck Kim, the impassioned Korean violinist, performs in Campbell Hall on Wednesday, April 17 at 8 PM.

Young Uck Kim attributed his first trip to the United States (from his native Seoul) to pianist Rudolf Serkin, who encouraged Kim's parents to send the youthful violinist to Philadelphia's Curtis Institute of Music. Now in his mid-thirties, Kim still retains the excitement and awe of a child prodigy, but in addition he has developed the maturity that allows a deeper interpretation of both the classical and contemporary repertoire.

For his UCSB concert, Kim has chosen to perform Mozart's Sonata in C Major, K. 404; "Fantaisie," by Arnold Schoenberg; Sonata in A Major, Op. 13, by Gabriel Faure; and Beethoven's Sonata No. 9 in A Major, Op. 47, known as the "Kreutzer." Young Uck Kim will be accompanied by pianist Janet Guggenheim in this performance.

Besides his many orchestral and recital appearances — in major European cities, in Japan and Korea, and throughout the United States — Kim is deeply involved in chamber music, performing frequently with his friends and fellow musicians pianist Emanuel Ax and cellist Yo-Yo Ma as the Ax-Kim-Ma Trio. They appeared at European music festivals in the summer of 1983 and in the fall they performed together in Boston, Pittsburgh and New York before returning to England in the winter.

After a recent concert, a *Washington Post* critic praised him: "Young Uck Kim played elegantly and with just the right measure of unpretentious brilliance."

As part of Arts & Lectures continuing artists-in-residence program, Young Uck Kim will lead a violin master class for UCSB music students on Tuesday, April 16 at 2 PM in Music 1250. Everyone is invited to observe this free presentation.

PHILIP GLASS: AVANT-GARDE COMPOSER-PERFORMER

When *Musical America* named Philip Glass Musician of the Year for 1985, they wrote: "Few composers in this century have achieved the sweeping popularity or influenced the musical sound of their times as much as Philip Glass."

Philip Glass will appear in Campbell Hall on Wednesday, April 24 at 8 PM, co-sponsored with Stephen Cloud Presentations.

Glass has become a preeminent figure on the international art scene in the past decade, creating trend-setting music for opera, films, dance, theater and recordings. The New York City Opera at Lincoln Center recently produced his newest opera, *Ahknaten*; at the same time the Brooklyn Academy of Music remounted *Einstein on the Beach*, his second opera.

Other well-known works by Glass include the soundtrack to *Koyaanisqatsi*, the musical theater piece *The Photographer*, and his new collaboration with opera visionary Robert Wilson, *the CIVIL warS*. In his UCSB concert, Glass and his ensemble will play selections from these and other works.

NTOZAKE SHANGE: LANGUAGE OF THE SOUL

Poet, playwright and novelist Ntozake Shange (En-toe-ZAH-kay SHANG-gay) is one of America's most exciting and important young writers. The fire and feeling of Shange's work has captivated audiences since the commercial and artistic success on Broadway of her first play: *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf*, later a best-selling book and a PBS television special.

Arts & Lectures and a group of other campus organizations present "An Evening with Ntozake Shange" on Saturday, April 20 in Campbell Hall at 7:30 PM, a free presentation featuring Shange reading and discussing her work. This event is in conjunction with Super Saturday activities.

With the recent publication of her novel, titled *Sassafrass, Cypress & Indigo*, Shange made her debut as a major voice in American fiction. Not only a superb poet (as the author of *nappy edges*), she is also a respected contemporary playwright (she won a *Los Angeles Times* book award for *Three Pieces*, a collection of short dramatic works). In addition, Shange wrote an acclaimed adaptation of Bertold Brecht's *Mother Courage and Her Children*.

Shange integrates poetry, dance and music in her works, evoking powerful images of life for Blacks in America — lives full of exuberance and beauty. In all of her works, Shange creates "an emotional landscape/a felt architecture" in a stunning vision of what it means to be "a colored girl" in America today.

FOR TICKETS & INFO

For tickets and information about all of Arts & Lectures events, stop by the A&L Office in Building 402 behind Campbell Hall. Or call 961-3535 to charge tickets by phone.

Any questions?
call 961-3535.

CALENDAR OF EVENTS

GONE WITH THE WIND, film

Tonight at 7:30 PM in Campbell Hall.

IRV WILSON film & lecture
Screening of *Bitter Harvest* (2 PM) and lecture, "Television and Social Change" (4 PM).
Friday, April 12 in the Isla Vista Theater #2. Free.



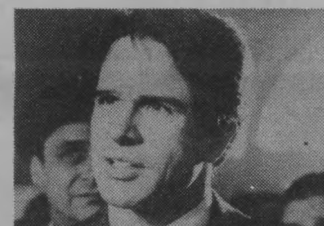
ALVIN AILEY REPERTORY ENSEMBLE dance

Modern, contemporary and jazz dance on Saturday and Sunday, April 13 and 14 at 8 PM in Campbell Hall.

YOUNG UCK KIM, violin concert

Works by Mozart, Beethoven, Faure and Schoenberg on Wednesday, April 17 at 8 PM in Campbell Hall.

BRUCE LIPSHUTZ lecture
"Nature and the Organic Chemist: Long Term Friends, Short Term Foes" on Thursday, April 18 at 3:30 PM in Girvetz 1004. Free.



REDS film

Thursday, April 18 in Campbell Hall at 7:30 PM.

AN EVENING WITH NTOZAKE SHANGE reading

Saturday, April 20 at 7:30 PM in Campbell Hall. Free.

AND QUIET FLOWS THE DON film

Sunday, April 21 at 7:30 PM in Campbell Hall.

AN EVENING WITH CENTRAL AMERICAN WRITERS CLARIBEL ALEGRIA AND MANLIO ARGUETA lecture

Tuesday, April 23 at 7:30 PM in Campbell Hall. Free.

PHILIP GLASS ENSEMBLE concert

Co-sponsored with Stephen Cloud Presentations, on Wednesday, April 24 at 8 PM in Campbell Hall.



CLOSE-UP MAGIC performance

Magician Peter Samelson elevates magic to an art. Thursday, April 25 at noon and 12:30 PM at the Santa Barbara Museum of Art, State Street entrance. Free.