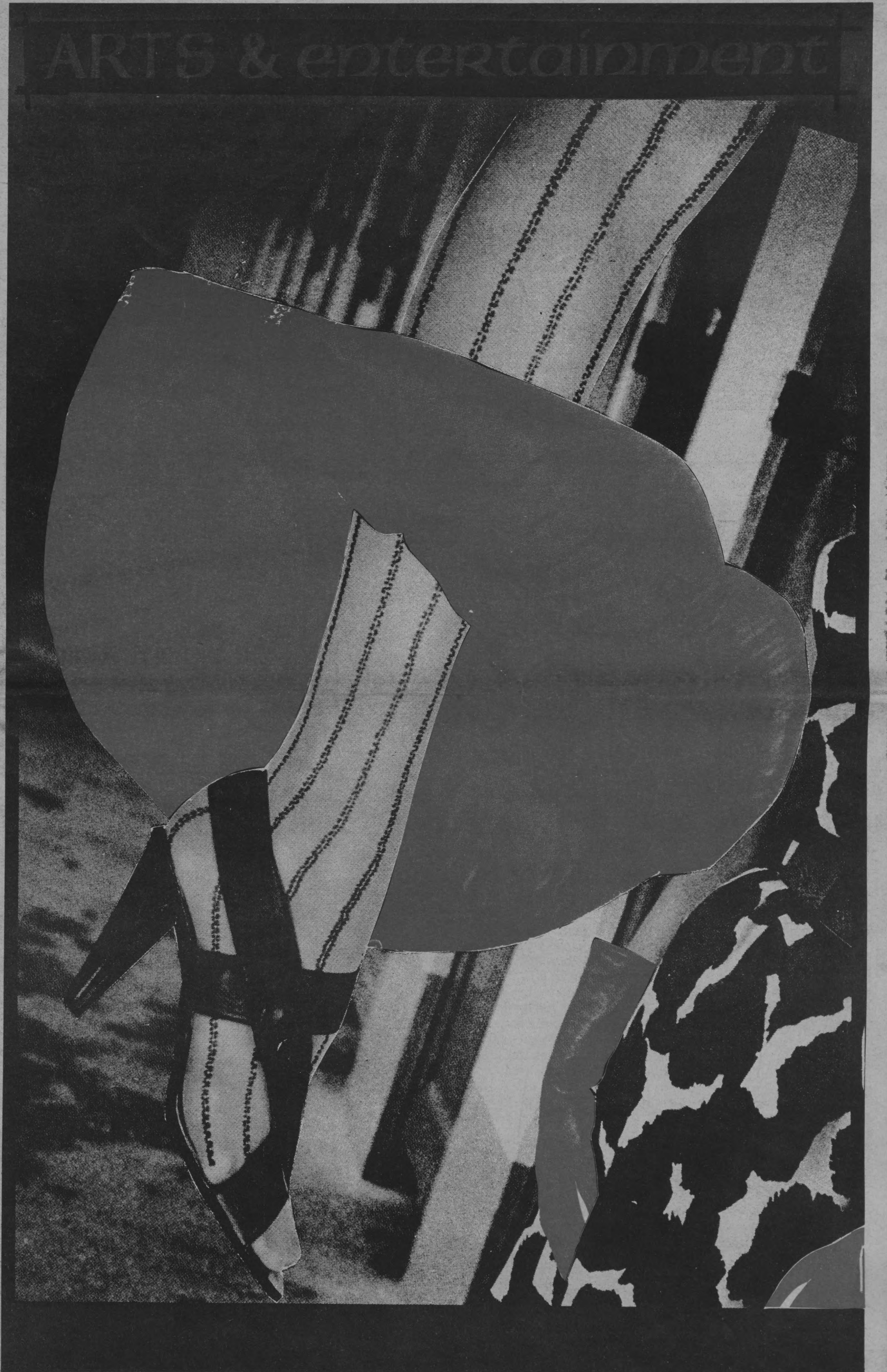


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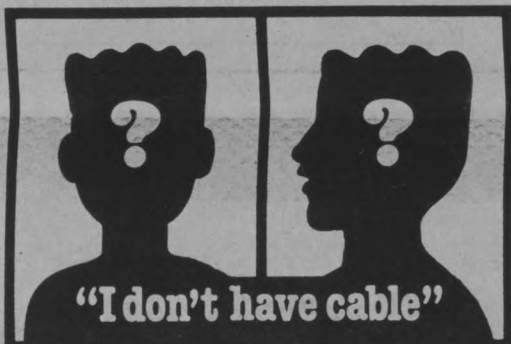
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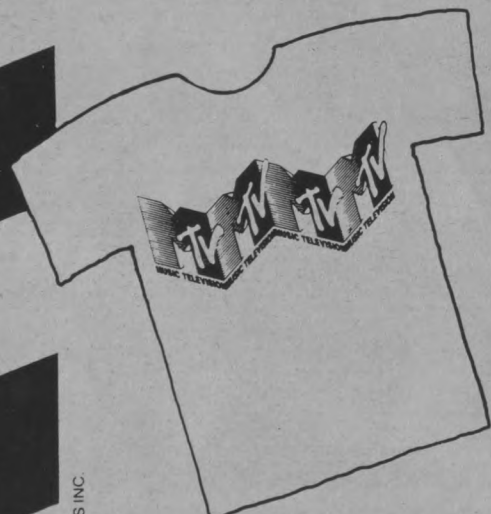
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FIVE POINTS

RUSH

A Girl's Guide to Sorority Success



For Those
of Us
Who
Wonder
Why
???

What do you call a person who spends her spare time hitting happy hours and watching soaps, planning vacations, painting her nails, and baking cookies for her boyfriend? According to Margaret Ann Rose she's the quintessential sorority girl; that is, as long as she doesn't waste time watching the news or reading the papers (too depressing and boring).

Rush: A Girl's Guide to Sorority Success is Margaret Ann Rose's guide to Greek life. In it she describes the process by which sororities select their members, gives advice on how to get through "rush" successfully, and finally, lets a girl know just what she can expect from sorority life. In many ways the book is comprehensive.

In all ways the book is a slap in the face to the intelligence, dignity, and self-respect of college women.

At first glance, I thought *Rush* was potentially the most thoughtful, subtle, and hysterically humorous parody I'd ever seen. Unfortunately that's not the case. There is absolutely no indication that the author is anything but serious. To her credit, parts of the book emphasize the many benefits of belonging to a sorority. There are, to be sure, aspects of sorority life which are valuable and worthwhile.

But that's not really what this book is about. Margaret Ann mentions only briefly those things which a woman can look forward to after joining a sorority. What this book does it does without embarrassment or apology: it defines women in the most demeaning sense, and it promotes, even aggrandizes, the stereotypical sorority bimbo.

"Sororities use superficial factors to judge rushees because there are no other criteria available," Margaret Ann admits. Accordingly, she provides sub-chapters on clothes, makeup, and general appearance. "Proper attire does not necessarily mean expensive designer clothes. (But wearing them can't hurt!)" "Every girl looks better with some makeup." And don't forget, "A smile is a sorority girl's most important accessory."

Looking your best is only part of the ticket according to Margaret Ann. "If you're not attractive, you should play up your other strong qualities (for instance, background and money.... Travel, especially abroad, indicates affluence and sophistication, which are always positive factors in the evaluation of a rushee." Oh, and whatever you do girls, "avoid controversial opinions" at those rush parties. God forbid you should commit the ultimate sin of independent thought.

Regretably, there's more. This book doesn't just hold a girl's hand and get her into a sorority. More than that, it lets her know just what she should do with herself once she becomes a member. From where to spend her spring break, to the best possible summer job ("no job at all"), from the most popular sorority beverages, to appropriate sexual behavior ("sorority girls don't"), this book says it all, and somehow, says so without shame.

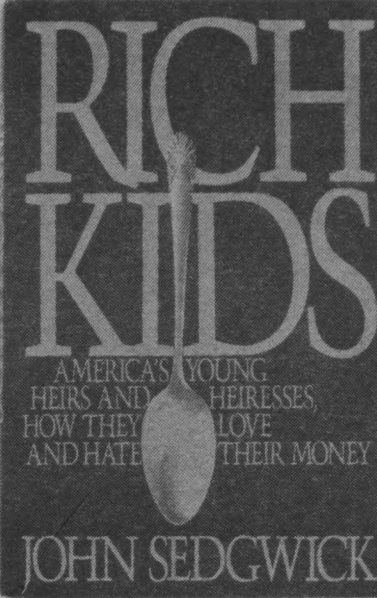
In all fairness to the author, I suppose much of what she has to say would be useful to a woman contemplating the sorority scene. Her advice on how to avoid being barfed on by a frat-boy, for example, seems to me a perfectly valuable bit of information. Another highlight is her discussion on sorority hazing. Margaret Ann lists types of sorority hazing which are fun, and hazing that just isn't any fun at all. Included in the latter category are "ordering the pledges to fraternity houses where the boys weigh them," and, "having the pledges eat hot dogs while reading pornographic poetry."

Okay, okay I'll stop. There's so much here to ridicule it's easy to get carried away. If the book wasn't so funny it would be horrendously offensive. Then again, if it was completely harmless I'd simply make fun and leave it at that. But it's not completely harmless.

No matter how obviously simple the author's intent, no matter how narrow the book's appeal, that it forcibly throws women back into the 19th century is unforgivable. With one broad stroke Margaret Ann Rose has painted the most disgusting, two-dimensional, narcissistic, silly-ass portrait of women I have ever seen. That there are walking examples on college campuses across the nation is no excuse. For Margaret Ann doesn't simply describe something perverse, she blatantly encourages its existence. Rose turns women into girls, plays with them like Barbie dolls, and holds them up for emulation. Don't buy this book.

Travis Ashby

Stay Clear of the Rich Kids



established a second criteria by holding firm beliefs reminiscent of the Vietnam War protests-era. But most essentially, to become one of Sedgwick's Kids, these men and women must be beneficiaries of their families' fortunes, receiving a bare minimum of \$20,000 a year solely from their inheritances.

Sedgwick, a cousin to the late Edie, spent the past three years tracking down heirs and heiresses in his quest to disclose the unique lifestyles of the descendants of America's multimillionaires: the Pillsburys, Rockefellers, Pierreponts, and Ridders, to name-drop a few. In his sometimes unsuccessful search, Sedgwick revealed some eye-catching statistics and surprising emotions about these kids and their millions.

To give the everyday middle-classer a glimpse of the extreme wealth these fortunate few are born with, Sedgwick reports that of the fifty-seven beneficiaries he interviewed, "about a dozen" hold money-making professions, with only three or four working for the

Most people, at some point in their lives, have heard or even been a part of the fairy-tale lives of the upper-upper-class. But the stories John Sedgwick retells in his recently published *Rich Kids* go far beyond the typical. Sedgwick has brought out the mysterious lives of the more-than-rich, revealing luxuries beyond BMWs and dinner at the Westin Bonaventure, beyond elite cocktail parties in extravagant homes off Park Avenue, beyond charming holidays spent in the South of France. Perhaps some UCSBers out there recognize very well these untouchable stories as their own. If so, they should seriously consider a trip to Walden's and some time invested reading about lives similar to their own. Perhaps they will appreciate Sedgwick's research more than I.

To win favor with Sedgwick and a spot in *Rich Kids*, American men and women need to be at least 18 years old, but preferably somewhere between 20 and 40. Most of the people interviewed implicitly

"Apartments aren't like people, you can't just discard them."

purpose of "pulling in cash." The majority of the inheritors will not once in their lives depend on a time card. One of the few minority millionaires explained, "As a rule, I don't decide things on the (See *Rich Kids*, p.15B)

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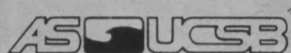
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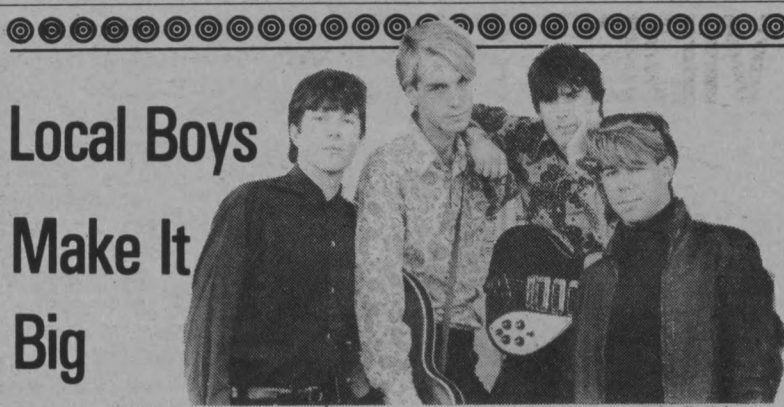


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Leslie Holtzman

Local Boys Make It Big

They've come a long way — from last year's warmup to this year's headliner. It may not seem like much of a move, but for the local, all-original Stingrays, it is reflective of much greater progress. As the feature act at Monday night's Storke Plaza dance, traditionally a display of up-and-coming local talent, it is clear that the Stingrays have found a reputable position in the hierarchy of the Santa Barbara music scene. Beautifully enough, they have achieved their current status without any apparent compromise, musically or ideologically.

If time on the road is any indication of improvement, the Stingrays must be doing something right. Their bookings include shows all over the Los Angeles area, playing Madame Wong's East and West, the Music Machine, and The Lhasa Club, among others. Their track record extends 400 miles the other direction, having performed at San Francisco's Mabuhay Gardens and opening for the S.F.-based group Translator at Berkeley Square. On the home front, they have warmed up for another veteran S.F. band, Romeo Void, at the Arlington this past spring, as well as heating up the audience for England's neo-mod squad The Truth at Oscar's in early August. They also garnered a choice spot in the lineup at the recent Tan benefit. Between shows they've managed to record a demo and send it off to anyone and everyone who will listen. They have plans to release a mini-LP on an independent label sometime late in October. Underground news has it that their talent and efforts have not gone unnoticed. Via their demo tape, the Stingrays have caught the ear of producer Earle Mankey (The Three O'Clock), and are currently making arrangements for studio time with him.

With any progress comes some necessary change. The Stingrays will be formally announcing the addition of keyboard player/singer/songwriter/arranger John Ordazzo Monday night, although he will not be making his performance debut that evening. But the presence of Ordazzo in the group is apparently not going to significantly alter their sound. According to lead vocalist John Ferriter, "the keyboard playing and the extra voice will add another dimension to the band. We want to build on our sound. We won't be different, just better."

So what do The Stingrays have to say about all this activity and their progression as a unit? Ferriter says, "I think our sound is catchy and I think our approach as a band is valid. I think at some point we will go national and hopefully international. We plan on being successful in the music business. But you never know what will happen — it all has to do with timing, luck and hard work. We definitely work hard." But hard work must produce some discernible reward in order to be satisfying. Is money the motivating factor? Ferriter wryly acknowledges, "If we were in it for the money, we would have quit a long time ago. There hasn't been much money. You could say being a Stingray is an expensive proposition — but it gets better all the time."

Nevertheless, hard work and good timing are only two pieces of the puzzle that create success. The Stingrays seem bound by conviction and drive with an honest goal. Spokesman Ferriter confides, "We're human and we want to see our music hit home. We want to reach out and grab people. It's great when people are dancing and partying, but it's better when they watch and listen." As far as they've come, though, The Stingrays still have a long way to go. And with regard to that steep-shouldered, one-lane road the industry course runs along, Ferriter concludes, "If we don't ever make it, the world will still go on. But if we do make it, if we do ever get our music out to a lot of people, I'm sure we can get people to stop and think about what they're doing and where they're going. That's the major reward. Knowing we've made a difference."

See The Stingrays at the Pub on Oct. 10.

— Angela Whiting

BACK TO SCHOOL

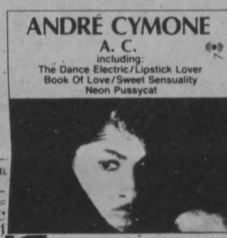
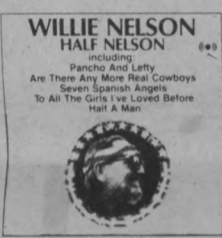
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VIDEO FILE



1. OMD — *So in Love* — Andy McKluskey may be cute but he's not exactly the stuff videos are made of. Unfortunately lots of close-ups of Andy and a girl dominate this video, making it rather uninnovative. The only compensation is the location, either Spain or Mexico, which is refreshing after so many of the nightclub, day-glo, exotica of most videos. ★★★
2. Belouis Some — *Some People* — Even though I've seen this one quite a few times I still haven't gotten the hidden message of the video. Overall though, the video, like the song, is monotonous, and the scenes repeat themselves as often as the chorus. The dance scenes with children rather than starkly dressed bombshells is a welcome change of footage. ★★★
3. New Regime — *Seduction* — I've included this unknown on the premise that good-looking bands with a half-decent video usually can make it onto the charts. This video isn't the most creative, but full of pretty band boys and the song is catchy enough, so why not? It's too bad that the standards have become so low that we are subject to this kind of thing. ★★
4. Propaganda — *Duel* — I wish bands like this got more viewing time. Obviously, some of the big bucks ZTT Records has been cashing in on lately went into the production of this video. In a nutshell the story line involves the band members as characters in a posh restaurant. Lead singer Claudia is slipped a drug in her cocktail and goes through various hallucinations. ★★★★★

5. Eddie Murphy — *Party All The Time* — Murphy used Rick James to write, arrange, produce, and star in his video and doesn't deserve the air to breathe. ★
6. Cheech and Chong — *Born in East L.A.* — As long as we're on the subject of joke videos, these guys create a parody that should keep Weird Al on the back burner for quite some time. Even if you're not familiar with the L.A. area you should be able to get a laugh or two out of this one. Guest appearance by Elvira, Mistress of the Night, is icing on the cake. ★★★
7. Katrina and the Waves — *Do You Want Crying?* — This band's videos have yet to do anything positive for the group except maybe save them a few dollars. I believe this is the third video by Katrina and her nautical friends and for a band who has gotten a lot of positive press in the past you'd think they would do something a little more creative for themselves to maintain a good image. ★★★
8. A.B.C. — *Be Near Me* — It's too bad Martin Fry, the once debonair performer, has so drastically changed his and the band's image. The video, after the first 60 seconds of shock of seeing the new A.B.C., is boring. The playful scenario has been done countless times before. Good-bye Martin Fry. ★★★

— Michael Mascaro

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NICK CAVE



THE FIRSTBORN IS DEAD

Since Nick Cave began his solo career almost two years ago with the release of his first solo album he has been leaning towards an American country western sound. Don't be misled though, on *The Firstborn Is Dead* Cave retains all the gothic charisma that raised him up to the depths of his self-created musical style originated in the Birthday Party. The title should be enough to reassure you.

Only one other Birthday Party member remains with Cave in his backing band The Badseeds. Mick Harvey, ex-percussion-guitar-organ player for Birthday Party, fills the drum position. Barry Adamson, ex-Magazine bassist, plays the bass. And Blixa Bargeld, current guitar player for Einsturzende Neubaten, plays guitar. This avant-allstar line-up gives Cave the right atmospheric support for the album.

There can be no comparisons of musical style to this type of music. It's a man's personal feelings and emotions put onto vinyl. It's Nick Cave's perception of life and the

world. Too many people have labeled it as passe gothic rock or as being too negative. This may be true, but not everyone is expected to relate to the reality of another's world. Only the underlying hints of a country western influence give the listener something to ponder. Why would someone like Nick Cave devote an entire album to this country western fetish? The answer lies in his admiration for Elvis Presly as a performer. The first song on the album, "Tupelo," Elvis' birthplace, gives this away. The other song that stands apart is "Wanted Man," which is probably the closest thing to a pop song that Cave has sung since beginning his solo career. The remainder of the album is dominated by the chaotic rhythms and vocals that Nick Cave creates in his personal musical reality.

— Michael Mascaro



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Revivalism & Veganism at 'James' Village Fire



Every band that has made it big since day one has either had a new gimmick or has gotten a lucky break. The James band has been blessed with two lucky breaks: signing with the ultimate underground label Factory and then they were chosen to open for The Smiths on their recent English tour. So far so good. Now for the gimmick. These guys are vegans. WHAT?! A vegan is someone who eats no meat (red or white) or animal product (i.e. milk and cheese). Got the picture now? So, now with two lucky breaks and a gimmick James is ready to take over the record business.

James has been hailed in the British independent record charts with their first two singles (5 songs total) and are now going for the bucks with the release of a twelve inch EP containing all five of their songs already released. The EP titled "Village Fire" isn't even worth the art work that graces its cover. It's time for record

buyers to see through the hype. The band and its backers are selling an image of purity and cleanliness. A band that uses no synthesizers, keeps its body pure and sings soulful love songs is what they want us to believe is the next big thing riding in on a white horse to save us. I for one am sick of all this white soul revivalism. If James really want to make an impression they should not be so concerned with their cute little image and stop scratching the surface. All of their songs skip along in a carefree manner that invokes no concentration. The music goes in one ear and out the other making no impact on the listener.

I agree that the pop music industry leaves something to be desired but James isn't going to save it. James should be writing songs for Walt Disney Production soundtracks.

— Michael Mascaro

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Fall Film Series **The Mystery, Excitement, and**

UCSB Arts & Lectures presents Latin America on Film, a series of 15 documentary and fiction films from and about Latin America. Series tickets are on sale now, offering a 50 percent discount over single ticket prices.


Part of the month-long Santa Barbara Hispanic Achievement Festival, the Latin America on Film series opens on Tuesday, Oct. 1 with *Black Orpheus*, a film by French director Marcel Camus. The tragic love story of a shy country woman and a streetcar conductor told against the colorful backdrop of carnival week in Rio de Janeiro, *Black Orpheus* is a modern retelling of the legend of Orpheus and Eurydice. This 1960 film won the Cannes Film Festival Grand Prize and an Academy Award for Best Foreign Film.

Argentine director Maria-Luisa Bemberg's first feature, *Camila*, screens on Sunday, Oct. 6. Also an Academy Award winner for Best Foreign Film, *Camila* follows the story of a young woman in Buenos Aires who falls in love with a Jesuit priest.

A favorite film from 1980, *Bye Bye Brazil* will be shown on Tuesday, Oct. 8. The film chronicles a small-time traveling sideshow as it covers the dusty backroads of rural Brazil. Director Carlos Diegues' enchanting work is an example of the Brazilian cinema's recent fusion of Cinema Novo experimentalism with more traditional entertainment forms.

Latin America on Film continues with *Improper Conduct* on Sunday, Oct. 13, a powerful documentary contrasting the romantic myth of the Cuban revolution with a grim depiction of Cuban society reported by the refugees arriving in the United States.

A&L brings a double feature on Sunday, Oct. 20. *Nicaragua: No Pasaran* is a penetrating documentary by Australian filmmaker David Bradbury about the Nicaraguan revolution and its struggle to survive



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ary pressure from the United States. d of the Little Soldier, a documentary the plight of the Miskito Indians, a in guerilla warfare with Sandanista

eens on Sunday, Oct. 27. This ex- ory Nava follows two young people their home in a remote Guatemalan he United States, where their life as

and social realism is *Erendira*, based winner Gabriel Garcia Marquez. *Erendira* stars Irene Papas as an evil young granddaughter in this black in filmmaker Ruy Guerra.

r with *They Don't Wear Black Tie* on hly acclaimed and important films to azilian cinema, this film is a vibrant, Sao Paolo and its explosive effects on s on opposite sides of the picket line.

devastating documentary depicting easants against a system of state and esday, Nov. 5. Loosely based on the man, the film combines interviews,

lad of the

Little Soldier



Black Orpheus

The Last Supper, by Cuba's foremost director, Tomas Gutierrez Alea, is based on an actual historical event: the film recreates an 18th century Holy Week when an eccentric Count staged a reenactment of the Last Supper, inviting 12 black slaves from his plantation and casting himself in the role of Christ. This audacious satire screens on Sunday, Nov. 10.

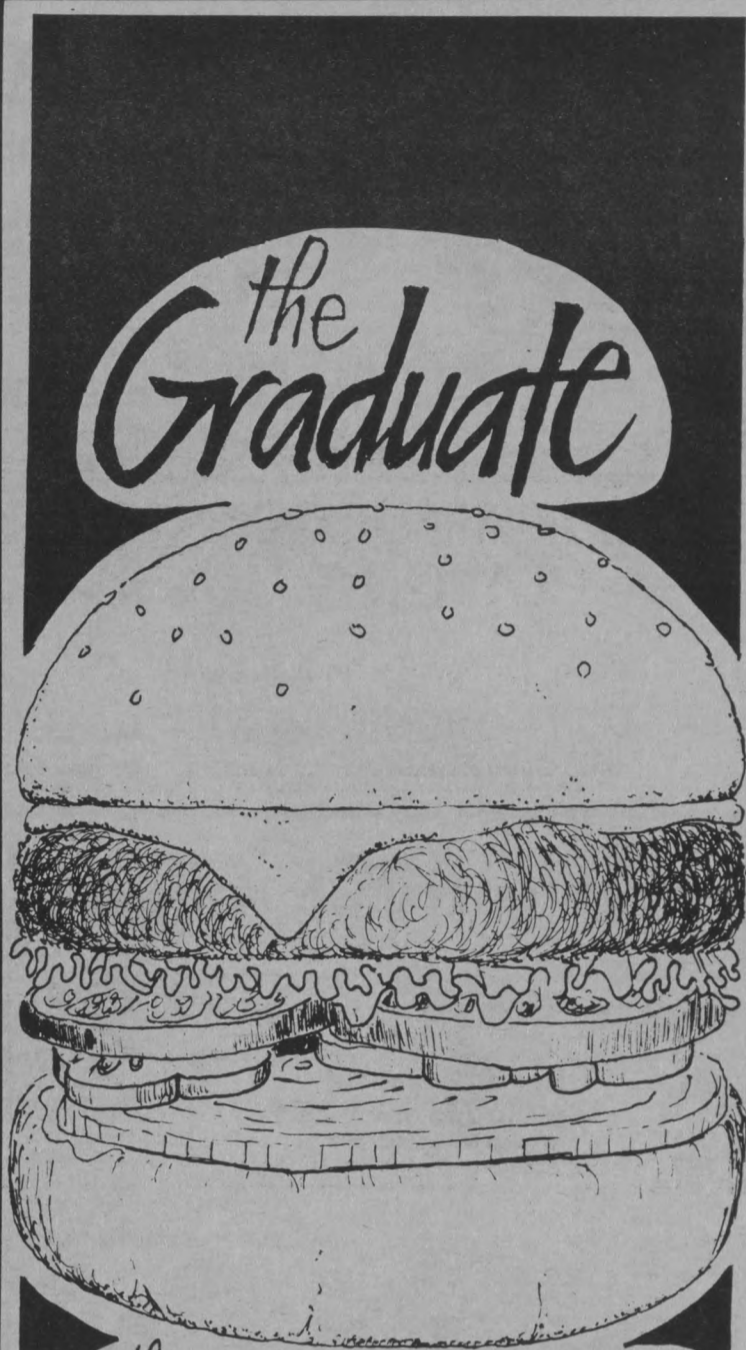
An impressive first feature film by a Brazilian woman of Japanese descent is *Gaijin*, a moving and heroic chronicle of Japanese immigration to Brazil during the early years of the 20th century. This film, scheduled for Tuesday, Nov. 12, explores the isolation and exploitation of outsiders — "gaijin" — in a melting-pot society controlled by a wealthy few.

Chuquiago screens on Monday, Nov. 18 (please note that this is the only film to be presented on a Monday evening). Bolivian director Antonia Eguino's film tells four separate but interlocking stories that span the social strata of La Paz, each centering on a different character.

Showing on Sunday, Nov. 24 is *One Way or Another*, a provocative film on the subject of human relations that examines the difficulties tradition-bound people experience integrating into modern Cuban life. Director Sara Gomez scrutinizes almost every aspect of contemporary Cuba including race relations, religion, education and "machismo."

Latin America on Film concludes on Tuesday, Nov. 26 with *Twenty Years Later*, a truly extraordinary film by Brazilian director Eduardo Coutinho. In 1964 Coutinho began a semi-documentary narrative on the assassination of a peasant leader in northeastern Brazil. In the mid-60s the film was interrupted by a military coup; not until 17 years later could Coutinho resume his work with the same peasant-actors. The result is a remarkable film about people locked in struggle.

Series tickets for Latin America on Film are available now at the Arts & Lectures Ticket Office; single tickets will be sold at the door only. For a free film series brochure, or to charge series tickets by phone, call the A&L Ticket Office at 961-3535.



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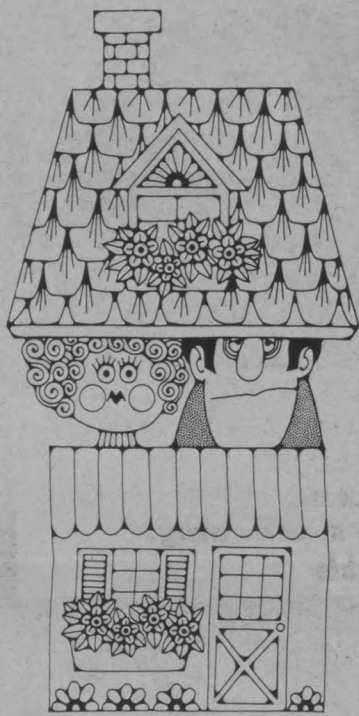
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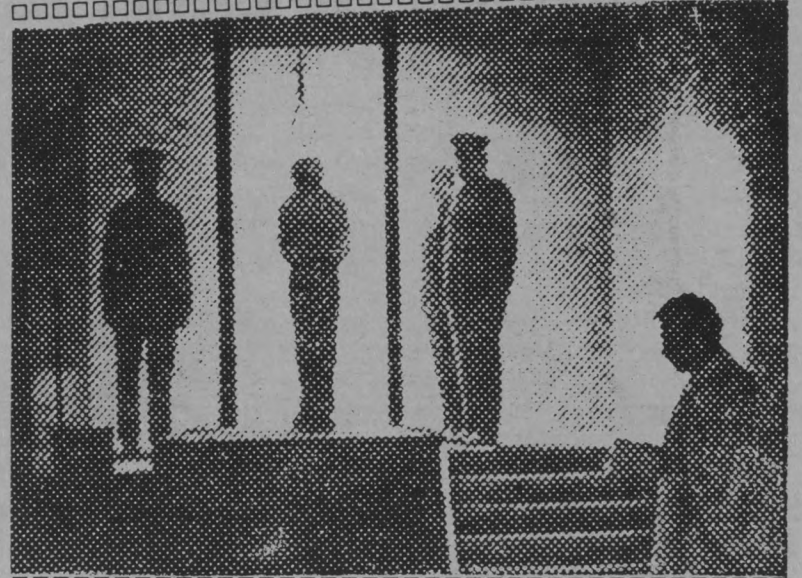
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An Innocent Viewer's 'Ordeal'



Ordeal by Innocence is the latest in the long series of screen-adapted Agatha Christie works. Like many Christie classics, the plot is full of complicated psychological circles, the characters pregnant with secret motives and dark, sordid pasts.

Featuring the usual all-star cast, *Ordeal* boasts such acting greats as Donald Sutherland, Faye Dunaway, Christopher Plummer, Sarah Miles, Diana Quick and Ian McShane. With an opening pan combining the rolling shores of Devonshire and a strong musical score by David Brubeck, *Ordeal by Innocence* promises an evening of complicated and witty entertainment fitting for an adult audience bored with the mindless rigmarole of the recent teen-sex-horror-yuppie-melodrama productions.

Arthur Calgary, played by Donald Sutherland, is an American on his way to return a lost address book to one Jacko Argyle, a raucous and ill-fated youth whom he picked up hitch-hiking on a raining March morn two years earlier. Stumbling unknowingly into a house chock full of closet skeletons, dirty laundry, and spider-webbed corners, Calgary is stunned to learn that Jacko was hanged for killing his mother (Faye Dunaway, seen only in flashbacks and memory-scapes). The time of the murder precisely coincided with the time Jacko and Calgary shared a ride. Our somber protagonist is further disquieted by the Argyle family's feverish disinterest in Jacko's possible innocence. A paleontologist by profession and detective by temperament, Calgary takes it upon himself to solve the case of the seemingly innocent hanged.

From here on the film's major concern is with the establishment of a motive for every character and a loophole in each alibi. The deeper Calgary probes the more sordid the tale becomes, leaving him alternately intrigued and repulsed. Unfortunately, by the time we should be tangled in the web of suspense, we have lost all interest and wish we were floating back along the Devonshire coast. It is an unfortunate waste of some initially interesting and innovative editing, unusual use of soundbridge and cross-cutting, as well as effective acting. Though not thoroughly inspired, these seem to merit a better screenplay. Jacko's was but one in a clan of adopted children bribed from their mother's bosom by the powerful, now deceased Dunaway. His various siblings are quite queer and off-beat but hardly developed enough to become of true concern to the viewer. Instead of asking the proverbial mystery-watcher's question "who dunnit?" I found my biggest query was "when will it end?"

Director Desmond Davis had some worthwhile ideas about the alternating use of black and white with color. The attempt is to make the past black and white and the present colorful and seductively unclear. Even this notion he fails to carry through in a coherent manner and so the motif loses all meaning and potential. The musical score had a distinct and psychological mood fitting the mindset of Sutherland's character. Tightly meshing with his thought-process and physical movements, this combination of image and audio proved to be one of the more fruitful endeavors in the film. It was, however, too little, too late.

I found myself wondering whether the blame for this filmic fiasco should be placed with the author or adaptor. In the end it matters very little for the result is the same. *Ordeal by Innocence*, though not without an occasional point of interest was generally a failure. The plot which begins as a series of complex meanderings through the aristocratic Argyle family tree, ends as a messy mass of loose ends and unexplained connections. Many of the characters are useless within the story. Many of the exchanges pointless and undirected. It was a film without soul, without a *raison d'etre*. Had it been my first Agatha Christie film adaption I would avoid all others. Luckily, I am a hopeless fan who will nonetheless anticipate the next attempt. Let us hope it is more successful than the present one.

— Susanne Van Cleave



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'Compromising Positions'

Compromising Quality



Joe Mantegna and Susan Sarandon

"A dentist? God, I'd love to kill a dentist!" says one character in *Compromising Positions*. Someone else obviously shares this sentiment; Dr. Bruce Fleckstein is murdered with one of his own dental tools, and the shock waves are felt throughout the tidy suburban Long Island town of Shorehaven. Who could have done it? Was it one of his many amorous conquests? An enraged husband? A disgruntled patient? One of his Mafia contacts? Or did someone just want to see the Polaroids of Fleckstein's various mistresses, complete with costumes and props, that the dentist liked to take during his lunch hours?

Enter Judith Singer (Susan Sarandon), bored housewife, former reporter, and patient of Dr. Fleckstein. Many of Judith's friends and acquaintances had been "intimate" with the late dentist, and Judith just can't seem to keep her nose out of the mystery. She launches her own investigation, despite opposition from her husband (Edward Herrmann), the handsome (or so we are told) police lieutenant David Suarez (Raul Julia), and finally the murderer. Undaunted, Judith carries on. This is her big chance to get an exclusive story that will allow her to go back to work at

the newspaper, as well as emancipate her from the tyranny of her self-centered husband. Up until now Judith has been living a '50s TV show: Father goes off to work in the morning while Mommy works to keep her house beautiful and her family well-fed. Ozzie says, "No, Harriet, of course you can't get a job. No wife of mine..." And so on.

This film owes a lot not only to *Father Knows Best*, but to the Nancy Drew school of sleuthing as well, with our intrepid heroine poking around in forbidden places and placing herself in jeopardy. There's also plenty of Agatha Christie-style, let's-give-everyone-a-motive-and-make-everyone-a-suspect plot tricks.

Compromising Positions walks a thin line between comedy and drama, and it doesn't always do it well. The confrontations and marital difficulties between Judith and her husband are so bitter that we are taken aback when we are expected to laugh at the scenes that follow. Likewise, we get the feeling that we are supposed to laugh at the women who have had affairs with Dr. Fleckstein, but these women and their problems are often more pitiful than amusing. The film tries to take a hip, sophisticated attitude toward

extra-marital sex, but when Judith's man-hungry sculptor-friend calls men "cuppycakes" and "major-league cutiepie-o" it's more like eighth-grade restroom chatter than cosmopolitan panache. The result is usually camp, not comedy.

Part of the film's problem in establishing tone comes from the director, Frank Perry, whose previous films (like *David and Lisa*, *Diary of a Mad Housewife*, and *Mommie Dearest*) show that he is no stranger to either unintentional camp nor to stark, if melodramatic, looks at social problems. The plot of *Positions*, with its triangle between bored wife, lawyer husband, and dashing stranger, bears more than a passing resemblance to *Diary of a Mad Housewife*. Perhaps another director would have been more successful at establishing the breezy comic tone the material demands. After all, the film can't possibly be meant to be taken seriously when two of the characters are called Brenda and Dicky Dunk.

The film also suffers somewhat because it feels strangely dated. In 1985, when most yuppie-type families are driving BMW's and sending their children to aerobics classes and sensitivity training, Judith is driving a station wagon, smiling insipidly while her daughter's class sings "Grandfather's Clock," and arguing with her husband over whether or not she should be allowed to be a person and go back to work. This datedness has its roots in Susan Isaacs's screenplay, which she based on her best-selling novel of several years ago. Isaacs tries to sound the feminist trumpet and mock suburbia, but it all comes too late. Nowadays are there really that many upper-middle-class women who feel trapped into staying home baking bread and cookies? Are there that many who can even afford to be financially? I don't know any.

Despite its flaws, *Compromising Positions* is not a total loss. It has its entertaining moments, and it's blessedly free of gunplay, car chases, teenagers, computers, time travel, space travel, special effects, and super-villains, which, I imagine, most of us have seen enough of this summer. But, unfortunately, its good points aren't enough to save this film from mediocrity.

—Lynn Purl

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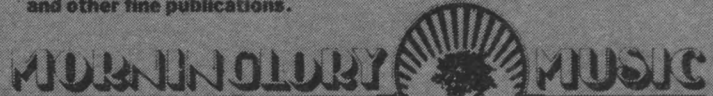
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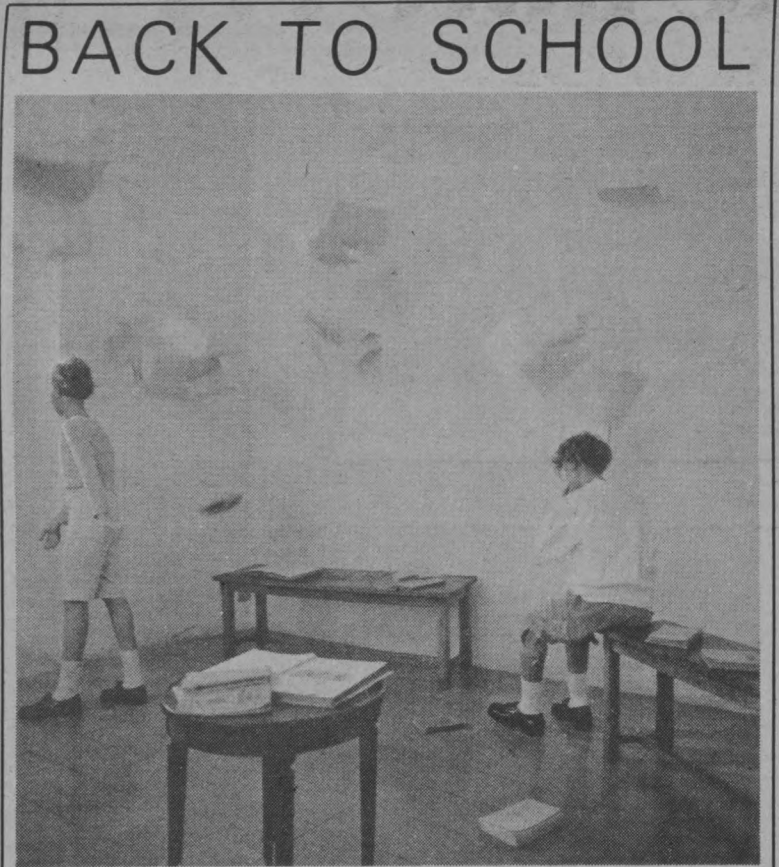
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YEAR OF THE DRAGON

Running Red With Racism

The war on New York's Chinatown in *Year of the Dragon* has turned into a war against one of the most controversial films of the year. Michael Cimino returns after his massive film failure *Heaven's Gate* to direct a second-rate, Chinese version of *The Godfather*. The plot is simple: a police detective suffering from massive delusions of grandeur (similar to Cimino's delusions of directing grandeur) decides to single-handedly stop youth gang violence, drug trafficking and mafia control in the streets in Chinatown. The result is a film so filled with senseless violence and cultural bias, that it makes Archie Bunker look like a liberal.

Mickey Rourke portrays an "arrogant, self-centered, condescending, son-of-a-bitch" Brooklyn detective, Stanley White. He is a man preoccupied with only himself and his personal war against the Chinatown underworld. Using his experience in Vietnam as justification for his excessive violence and prejudice, he not only predicts that the Chinatown gutters will run red with blood but individually makes it happen. In the process, White's ignorance causes the murders of his wife and an undercover cop along with the multiple rape of his girlfriend reporter.

White is the "new marshall in town" and he orders the Chinese mafia leaders to end the pervasive gang violence, saying "I don't want to see their (Chinese youth) fucking faces unless they're bringing me spareribs in a restaurant." Rourke's fine acting doesn't compensate for the bigoted script and forced film technique. *Dragon* manages to destroy all respect for the Asian community, blacks, Italians, Puerto Ricans, Poles, Vietnam vets and, most unabashedly, women. They are not only brutally raped but portrayed as falling in love with their rapist.

The casting director made an obvious mistake in choosing model

Ariane to act opposite Mickey Rourke. Ariane should stick to fashion magazines and leave acting to professionals. Her performance as Tracy Tzu, a Chinese television reporter covering the Chinatown beat, is feeble at best. Tracy falls in love with the infamous White, joining his crusade against the mafia Triad, exposing the corruption of Chinatown on the nightly news. At the same time she exposes herself as an actress in desperate need of training.

In contrast, the most seasoned performance is given by John Lone as Joey Thai, the young determined leader of the Chinese mafia. Lone delivers his lines with a finesse and style foreign to the other cast members. Thai is the antagonist who has his rivals assassinated and beheaded in order to gain control of Chinatown and its territories. His renegade purple-haired punks take to the streets executing Thai's murder contracts and terrorizing the city with meaningless killing and destruction.

As director and screenwriter, Michael Cimino must accept the responsibility for the ethical failure of the film. Pseudo-Chinese

proverbs fill the script with mockery and empty slander under the guise of quality entertainment. The remaining dialogue is a collage of stale melodrama and racial slur sprinkled intermittently with graphic and senseless violence. At times, Cimino tries to redeem his prejudices by using White to deliver humble lectures on the great accomplishments of Chinese-Americans constructing the railroads. These speeches, however are more sarcastic than sincere.

A recently added disclaimer (hoped to quiet the furor of outraged Asian-Americans) is a mere drop in the bucket of this filmic cesspool of racism and sexist sentiment. Halfway through the film I was wondering how the screenplay made it up to the production stage, but then Hollywood has an infamous reputation for its prejudices.

Dragon's cinematography falls apart along with the script. Barring a few interesting camera movements, Cimino tries too hard to make art out of borrowed visual effects. He periodically turns to cinemascope in hope of creating a Lean-like classic. Instead Cimino's efforts are inconsistent with the rest of his film style and only add to the long list of *faux pas* within the film. Cimino does manage to utilize a few interesting tracking shots during the various funeral ceremonies, however it doesn't begin to compensate for the remainder of the film.

And in the end, the rice boils over in Chinatown, but Cimino just doesn't know how to cook it right. A film to be avoided at all costs.

— Scott Sedlik

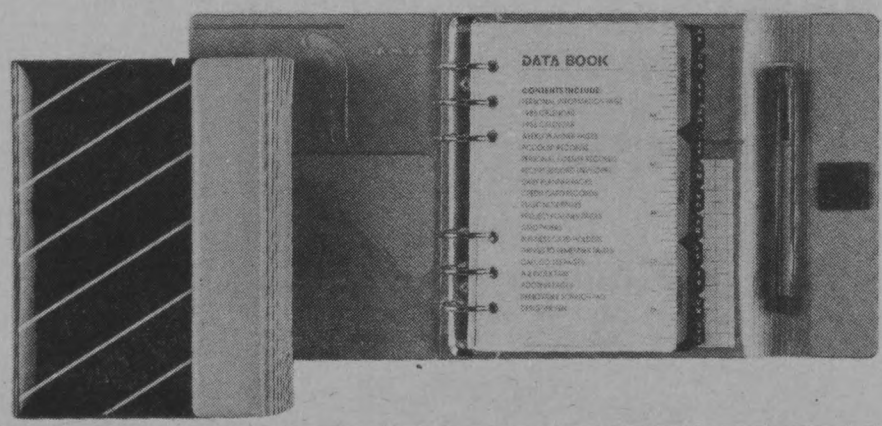


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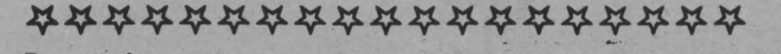
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Beware of *Focus/Santa Barbara*, especially if you already think you know what is visually exciting in Santa Barbara. The *Focus/Santa Barbara* picture-makers bypass the easy picturesque. They astonish by revealing essences about Santa Barbara, about photography and about themselves. The *Santa Barbara Contemporary Arts Forum* presents Walter Cotten, Larry Fink, Lee Freidlander, Mary Ellen Mark, Richard Misrach and Richard Ross through Oct. 27 at 7 W. De La Guerra.

★★★★

The University Art Museum presents its biennial *Studio Faculty Exhibition* opening Tuesday, Sept. 24, from 5-8 p.m. Permanent faculty members to be represented are: Michael Arntz, Cheryl Bowers, Gary Brown, Irma Cavat, Stephen Cortright, Sheldon Kaganoff, Bruce McCurdy, Conway Pierson, Richard Ross, James Smith, Robert Thomas and Guy Williams. Visiting teachers include Richard Aber, Karen Carson, Michael Dvortcsak, Ann Hamilton, Bogdan Perzynski, Nancy Pierson and Henry Zeringue.

Also opening at the University Art Museum is a collection of *Paintings by Seventeenth-Century Italians* selected by Professor Alfred Moir.

The College of Creative Studies at UCSB will feature the *Faculty Exhibition* opening Tuesday, Sept. 24, at 5 p.m. The show will include the work of Les Biller, Karen Carson, Dan Connally, Stephen Cortright, Colin Gray, Kathleen McCarthy, Patrick Morrison, Hank Pitcher, Harry Reese, Jim Risser, Stephanie Sanchez, Tim Schiffer and Tom Wudl.

★★★★

The Santa Barbara Museum of Art presents *Polykleitos in Santa Barbara*, part two of a five-part Thursday evening series of slide lectures and films, on Sept. 26 at 7:30 p.m. Dr. Andrew F. Stewart, Professor of Classics at UC Berkeley, will argue that the works of the Greek sculptor Polykleitos continued to exert an influence long past the fifth century B.C. Admission is free to SBMA members, \$2 for non-members. For more info call 963-4364.

Lure of the Past: Classical Art from Private California Collections continues through Nov. 10 at the Santa Barbara Museum of Art. The show specializes in Greek, Roman and Etruscan objects. Coordinated with the SBMA *Lure of the Past* exhibition, the lecture series will

continue at 7:30 p.m. on Oct. 3 with a talk by UCSB Professor of Art History and classical archeologist Mario del Chiaro, followed by antiquities dealer Ariel Herrman on Oct. 10. Admission is free to SBMA members, \$2 for non-members. A classical arts specialists seminar will be offered on Sept. 27-28 with lectures by del Chiaro and Tony Schreiber, researcher and gallery lecturer at the J. Paul Getty Museum. For more info call 963-4364.

★★★★

The Art Corner Gallery is showing the *Master and Student Artists' Exhibition*, featuring the works of some of Santa Barbara's finest art teachers and their students. Gary Brown, Irma Cavat, Bruce McCurdy, Hank Pitcher and Ted Villa are only five of the 20 artists appearing through Oct. 18 at the gallery, housed within the Standard Brands Paint Store located at 3025 De La Vina.

★★★★

The Santa Barbara Museum of Natural History is offering two exhibitions opening on Sept. 27. *Art from Artifacts* presents watercolors inspired by Native American artifacts by Michael Arntz and Theodore Villa. *Nature Observed: Master Shell Illustrations from 1742-1810* explores the painstaking efforts of three artists to capture the fascinating beauty of shells. These two exhibitions can be viewed at 2559 Puesta Del Sol Road in Santa Barbara.

The *Rocky Horror Show* has arrived in Santa Barbara! Live on stage at the Arlington Center for the Performing Arts, see Bill Raff, Rocky Magenta and Doctor Frankfurter perform. On the evenings of Friday and Saturday, Oct. 4 and 5, two performances will be offered; one at 8:00 p.m., the other at 11:30 p.m. Tickets are \$17.50 and \$15 at the Arlington Ticket Agency and Morning Glory Music. Don't miss your chance to see one of the best cult theatre productions around! If you've seen the movie you'll want to see the energy and excitement of the real thing. If you've never been exposed the madcap humor of *Rocky Horror*, what better way to start than with the theatre version of this off-beat comedy classic.

★★★★

Chicago Guitar Legend Otis Rush is appearing Monday, September 23 at 8 p.m. at *La Casa De la Raza*. The Santa Barbara Blues Society, a non-profit organization dedicated to the advancement of the blues, presents this event. Tickets are available at the door at 601 E. Montecito Street.

★★★★

The Lobero Theatre presents *The Merry Widow* by Lehar on Friday, Sept. 27, at 8 p.m. through October 6. The Santa Barbara Civic Light Opera in conjunction with the Goleta Civic Ballet are producing this concert at 33 E. Canon Perdido in Santa Barbara. For more info call 963-0761.

Bleacher Bums opens the 1985/86 season for the Ensemble Theatre Project, playing through Oct. 26. The comedy is about a group of die-hard Chicago Cubs baseball fans who regularly root for their favorite team from the bleachers of Wrigley Field. For ticket info call 962-8606 or visit the Alhecama Theatre located at 914 Santa Barbara Street.

★★★★

Dab Hand, a band from Leeds in Yorkshire, England, specializing in English, Irish and Scottish folk and traditional music and song, will play a concert at 7:30 p.m. at the Ojai Valley Women's Club, 441 E. Ojai Avenue, Ojai. Featured instruments include fiddle, banjo, cittern, guitar and flute. Admission is \$6. Call 646-5163 for info.

★★★★

The *Roadhouse Rockers* will turn back the clocks on Sunday nites at the Orchid Bowl in Goleta with the authentic '50s music of such greats as Buddy Holly, Elvis Presley and Chuck Berry. The music and dancing start at 7:30 p.m. every Sunday and there is no cover charge.

★★★★

Contemporary artist Christo's "wrapped" projects are the subjects of two short documentary films, *Valley Curtain* and *Running Fence*, to run Sunday, Sept. 29, at 1 p.m. and 3 p.m. at the Santa Barbara Museum of Art. Tickets are \$1 for members, \$2 general, and may be purchased half an hour before showtime. For more info call 963-4364.

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A&L's continuing roster of professional performing arts features a wide variety of traditional, modern and contemporary events in music, theater and dance. The upcoming season includes four distinctive series of events.

Big Theater includes blockbuster productions of the classics as well as the newest experimental concepts. The series' five events are Theatre/ in Federico Garcia Lorcas' *Blood Wedding/Bodas de Sangre* (in English Oct. 17 and in Spanish Oct. 18); The Guthrie Theater in Charles Dickens' *Great Expectations* (Nov. 16-17); an evening of the "new vaudeville" by the comic duo Foolsfire (Jan. 14); the return of actors from the Royal Shakespeare

Company and the National Theatre of Great Britain, billed as the Actors from the London Stage, in a full-length Shakespeare play (Feb. 28 and March 8) and an anthology program (March 4); The Acting Company in *Orchards: A Chekhov Evening* (April 5) and Shakespeare's *As You Like It* (April 6).

Concert-goers have many choices with BIG MUSIC (a series of old friends and new faces in the music world) and BIG BAROQUE (four concerts of superb Baroque music).

BIG MUSIC includes the Los Angeles Chamber Orchestra with soprano encore performance by the English master guitarist Julian Bream (Nov. 4); the New Arts Trio (Nov. 21); the Lydian String Quartet (Jan. 30); pianist Graham Johnson performing with three vocalists as the Songmaker's Almanac (Feb. 13); pianist Anton Kuerti (March 5);

and baritone Ben Holt, a rising young star (April 25).

BIG BAROQUE will begin with the irreverent antics of Professor Peter Schickele in *The Intimate P.D.Q. Bach* (Oct. 15) and continue with the Los Angeles Chamber Orchestra in an all-Vivaldi program (Jan. 25); the British ensemble Trio Sonnerie (April 18); and Musical Offering, a Los Angeles-based ensemble that plays Baroque music on modern instruments (May 10).

BIG DANCE features romantic visions, uproarious parodies and gutsy modern moves with Momix, an offshoot of Pilobolus (Oct. 23); the Tulsa Ballet Theatre (Feb. 19); Maria Benitez Spanish Dance Company (April 15); and the Margaret Jenkins Dance Company (May 7).

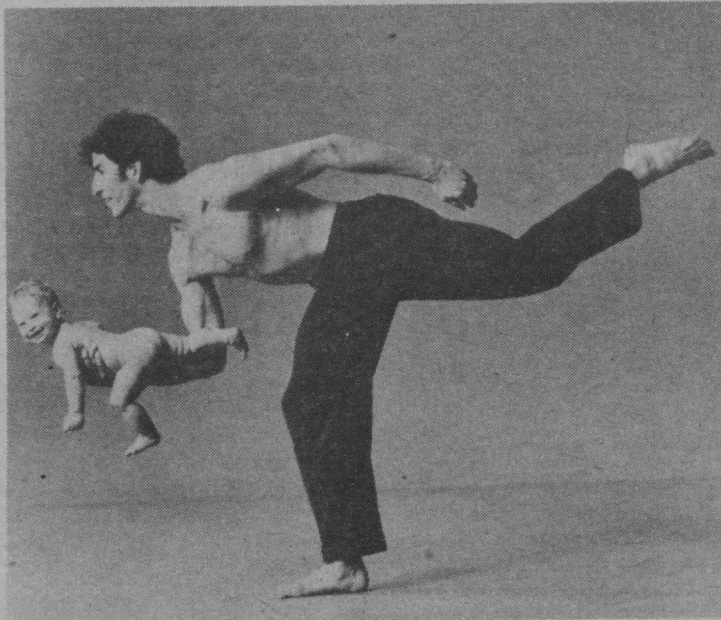
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P.D.Q. Bach and musical madness

additional option: the CHOOSE-YOUR-OWN series. With this flexible option, season ticket holders may vary the number of seats per performance and receive a 10 percent discount when buying tickets to any five or more live events.

For more information, or a free BIG ART season catalog, call the Arts & Lectures Ticket Office at 961-3535.



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Fall Lecture Series

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Arts and Lectures brings to UCSB leaders in the arts, sciences, humanities and business — people who set standards of excellence in their fields. This fall promises to be an exciting season full of interesting speakers.

The Latin American Films of Peter Lilienthal will screen on four consecutive Thursdays in Girvetz 1004 at 3 p.m., beginning Oct. 3 with *Autograph* (1984). On Oct. 10 *The Uprising* (1980) will be shown and on Oct. 17 *Calm Prevails Over the Land* (1975) will be screened. *La Victoria* (1973) is the last of Lilienthal's films to be shown in this series on Oct. 24. These films complement the Latin America on Film series. Joachim von Mengershausen, Lilienthal's producer, will discuss "Lilienthal, Wenders and Film Production in the Federal Republic of Germany" on Tuesday, Oct. 22, at 3:30 p.m. in Girvetz Hall.

"High Tech and Hispanic Women: Issues for Development" will be the topic of Maria Patricia

Fernandez Kelly's lecture at noon on Monday, Oct. 14. A research scholar at the UC San Diego Center for U.S.-Mexican Studies, Fernandez Kelly has examined the role and conditions of Hispanic women employed by U.S.-owned microelectronics and garment firms in Mexico and Southern California.

Lucha Corpi will give a poetry reading on Tuesday, Oct. 15, at 3:30 p.m. in Girvetz 1004. Born in Jalisco, Veracruz, Lucha Corpi is the author of two poetry collections: *Fireflight: Three Latin American Poets* and *Palabras de Mediodia/Noon Words*.

On Oct. 23 at 3 p.m. in Cafe Interim, Gyorgy Ranki will speak on "The Holocaust in Hungary." Among the best-known scholars in Eastern Europe, Ranki is the author of more than twenty books published in Europe and the United States on history, economics and foreign policy.

California's best-known Chicano poet, Gary Soto, will give a poetry reading on Oct. 25 at 3 p.m. in Cafe Interim. Soto is the author of numerous books and currently teaches at UC Berkeley.

Other lectures in the series include topics ranging from women in politics and world population problems to lectures by Regents' Lecturer Sasha Sokolov, an important young Russian emigre writer. Highlights for Fall 1985 also include presentations by former Congresswoman Shirley Chisholm (Oct. 25), poet Allen Ginsberg (Nov. 11), and columnist Ellen Goodman (Nov. 19). All lectures are free. For more information and a complete lecture schedule, stop by the Arts and Lectures ticket office, adjacent to Campbell Hall.

'Rich Kids...'

(Continued from p.3B)

basis of expense, since I can afford anything."

Surprisingly, Sedgwick revealed that coming to grips with the reality of their wealth is not an easy task for Rich Kids. Difficulties culminated when they tried to enjoy their ready-made roads to riches at college during the anti-establishment turbulence of the 60s — obviously a time when daddy's hand-me-downs were not chic. The never-ending task of accepting their inheritances has proved not as simple as most would assume.

Some Rich Kids did the obvious with their fortunes, treating life as an eternal vacation and filling it with voyages, possessions, extravagance. Others chose the popular route of social work. Devoting their careers to organizing and rallying for desperate causes became a popular profession among heiresses, who are often forbidden to try their skills in the family business. As Sedgwick explained, "It was an important display of a women's privilege to spend her days in idleness. That's what the money

was for." But others became involved in social work only for a wage. These inheritors explained to Sedgwick that taking whatever pocket-change salary their organization could offer enabled them to feel the worth of their contributions.

But Rich Kids really have nothing to fear in their many dilemmas. Now in San Francisco, and perhaps soon nationwide, the kids can participate in monthly Rich Kids' potluck support-group dinners. Devastating problems, including deciding to work or not to work, overcoming the guilt of having millions, and dealing with the family, are conquered in these tear-jerking sessions.

Although Sedgwick may feel sorry for Rich Kids because of their emotional unrest, he is careful not to overlook their often obnoxious attitudes, which may cause readers to cringe rather than sympathize.

One heir revealed such an attitude when he told Sedgwick his problem with moving to a new apartment, after just spending thousands to unsuccessfully remodel his current dwelling. "Apartments aren't like people, you can't just discard

them," he explained.

"Oh I collect people," one heiress reported. "Well, what else is there? People are the most fascinating things to collect."

As interesting as Rich Kids' lives may be, I must honestly admit that after hearing a few impressive stories and then meeting up with the charming attitudes, I was more than a little bored. Sure, Sedgwick searched for the most shocking and revealing of the Rich Kids' fairy tales, but it seems that he and the kids have forgotten one detail. As rich as the kids may be, they are just people. No big deal.

If you are thinking you should have accepted that phone call from the young journalist who wanted to interview you about your money, then by all means, invest your precious time and read Rich Kids. You will most likely recognize the names and places, and the psychological advice may be beneficial. But if you weren't quite prestigious enough to catch Sedgwick's interest, and you absolutely detest the Enquirer and Vanity Fair do your elevated, intellectual mind a favor and stay clear of Rich Kids.

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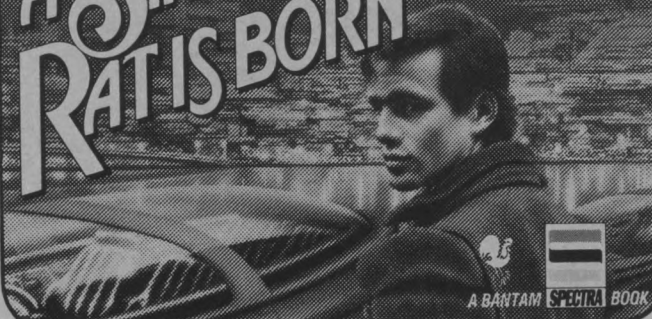
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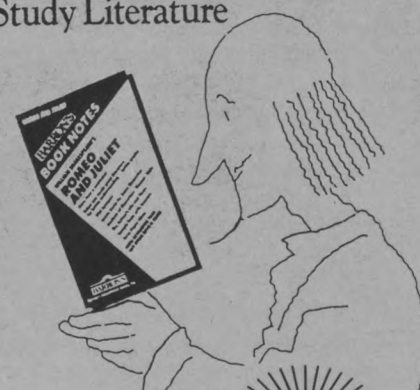

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A&L's quarterly film series focus on diverse topics and run the gamut from avant-garde films to classic Hollywood musicals and science fiction movies.

During Fall quarter A&L presents Latin America on Film, a series of fifteen outstanding documentary and fiction films that explore the mystery, excitement and tragedy of life in Latin America.

Lectures already scheduled for Fall quarter include former Congresswoman Shirley Chisholm and journalist Ellen Goodman. For more information or free lectures, films and performance brochures, call 961-3535 or stop by the A&L Ticket Office (adjacent to Campbell Hall, where most of our programs take place) when you arrive on campus. Single tickets go on sale September 26.