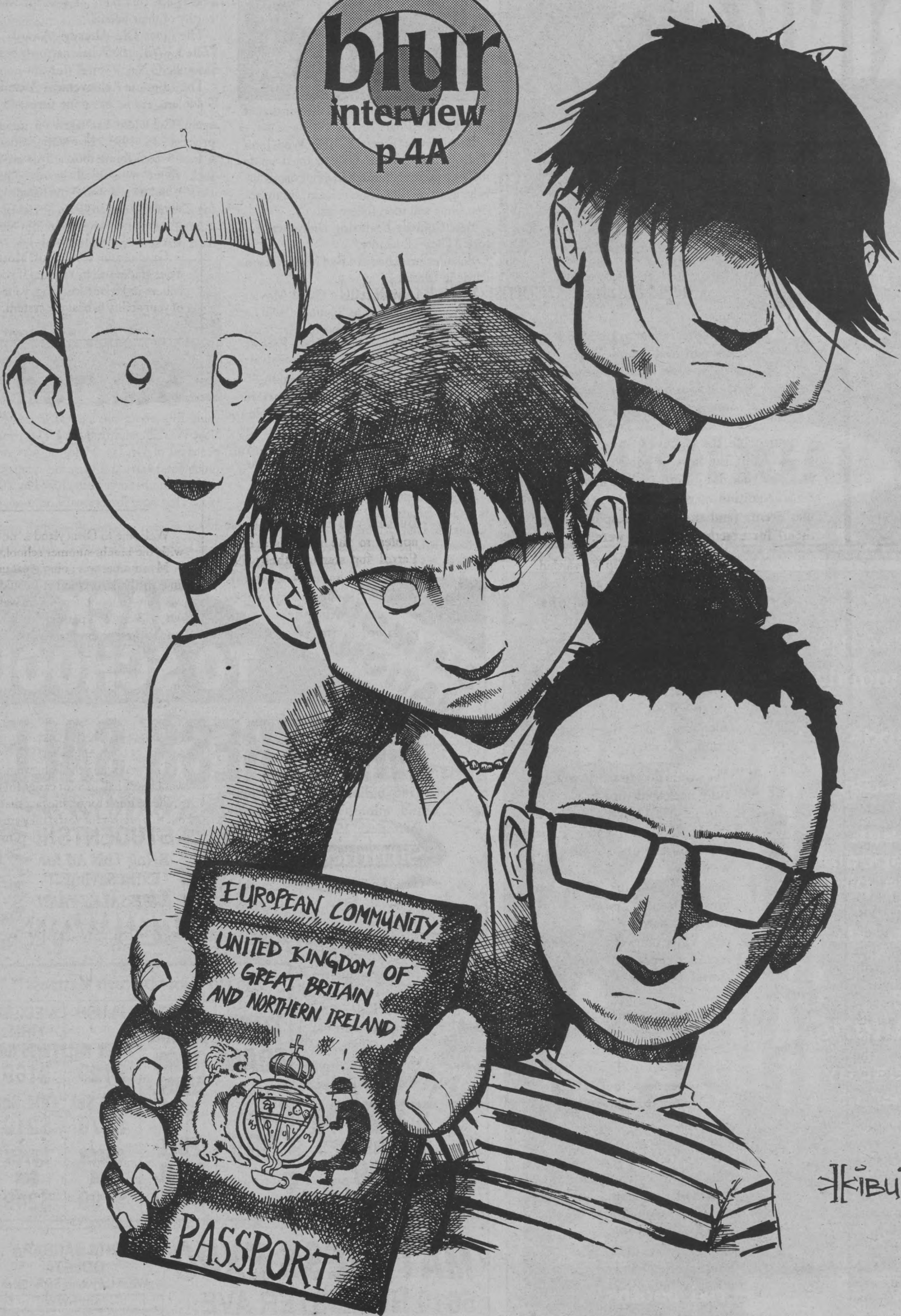


girls who want boys who like boys to be girls read ...

# Artsweek

blur Interview Summer Movie Awards Oasis, Radiohead and Tons of Summer Tunes

blur  
interview  
p.4A



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## And the Winner Was ...

Pat Reardon opens the envelope for the summer movie awards

Most of you probably made it to the cineplex this past summer to check out the latest blockbusters. But come spring, about 98 percent of these films will be forgotten when Oscar time roars in. So we here at *Artsweek* have decided to hold our own award ceremony honoring the best (and worst) of this



summer's crop of films. And the winners of the 1997 *Arties* are ...

**Best Movie:** "Face/Off." John Woo, John Travolta and Nicolas Cage teamed up to make an exciting, funny and emotionally involving action film. If we're lucky, future action films will soon follow suit.

**Best Comedy Featuring Unknown Actors:** "The Full Monty."

**Best Performance in a Bad Movie:** Jason Patric in "Speed 2."

**Worst Performance in a Good Movie:** Matthew McConnehy in "Contact." Did he serve any purpose in this movie other than letting audiences know that Jodie Foster's character wasn't a lesbian?

**The "What Were They Thinking?" Award:** Danny Glover and Joe Pesci in "Gone Fishin'." I didn't think it was possible, but Hollywood has made a film less exciting than "Bass Masters." This also supports my theory that Joe Pesci chooses his roles via the genie-meenie-minie-moe method.

**Biggest Surprise:** Sylvester Stallone waddling his fat ass back to respectability in "Copland." Demi Moore was a close runner-up here with her fairly respectable performance in "G.I. Jane." Her one-armed push

ups (which featured both her muscles and her breasts) have temporarily pulled her career out of the crapper.

**Best Date Movie:** "My Best Friend's Wedding."

**Worst Date Movie:** "Mimic." There's nothing like holding on to the hand of your significant other while a giant cockroach devours a couple of nosy kids.

**Best Career Move:** Wilford Brimley and Mickey Rooney's choice not to play the roles of Batman and Robin in the ironically titled "Batman and Robin." True, Brimley could have brought some stability to the role of Batman, and Rooney could have given Robin some of the energy Chris O' Donnell lacked, but this mess of a script was not worthy of their talents.

**The "Just Die Already" Award:** "Free Willy 3." Willy the Whale narrowly beat out Shaquille O'Neal's "Steel" for this honor.

**The Lifetime Achievement Award:** Jeff Goldblum. As he has done time and time again, Goldblum has taken on impossible projects. In 1993, his witty antics and 6-foot-5-inch frame took a little art-house flick about mechanical lizards ("Jurassic Park"), and turned it into the biggest grossing film of all time. In 1996, he transformed a racy film about colonization into his own. This past summer, Jeff took another imper-



sonal film about mechanical lizards ("The Lost World"), and through his very human portrayal of Dr. Ian Malcolm, was able to touch the hearts and gain the sympathy of anyone who has ever been chased by a dinosaur. That once impersonal film is now one

of the highest grossing films of all time. To Jeff Goldblum, we here at *Artsweek* salute you.

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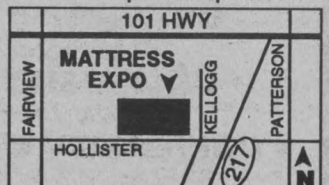
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# On the Record

Bet ya didn't buy all these yet ...

The Charlatans UK / *Tellin' Stories* / MCA  
The Seahorses / *Do It Yourself!* / Geffen

Back in the good old days of the English-based Manchester baggy scene (Wait, did I just say good?) a la Stone Roses, Happy Mondays and The Charlatans UK, success was reserved for not only shuffling guitars, keyboards and understated vocals, but for those who donned the mandatory flares and fisherman caps. Eight years down the road, the premiere heads of the movement are now only recogniz-



THE CHARLATANS UK  
TELLIN' STORIES

able by their mop-topped Beatle cuts and indistinguishable English (?) vocals. John Squire, original guitarist of the Roses, regrouped and can now be found playing for the abominably average Seahorses. Tim Burgess, on the other hand, is still fronting The Charlatans UK, whose original lineup is almost entirely intact. Together, the matured outfit's *Tellin' Stories* is a fresh collection of pop songs that went largely overlooked this summer. Burgess' frank and genuine portrayals on the LP are set to a modernized pop-version of the scene that attracted a country's attention

almost a generation ago. John Squire's Seahorses may have had a bigger hype behind them, but the Charlatans have a more solid future in front of them.  
— the U.S. Jolie I. Lash

Fountains of Wayne / *Fountains of Wayne* / Scratchie  
The Wannadies / *The Wannadies* / Indolent

On one side you have the relatively short what is presumed to be American lo-fi offering from midwesterners Fountains of Wayne, and on the other you have the equally short Swedish version of lo-fi courtesy of The Wannadies.

While one record laments about life and particularly love, the other laments about love and particularly life. While one uses jangly guitars, a bare-boned, grainy vocal followed by a bursting, poppy, harmony-driven chorus, so does the other.

By now you are probably wondering which one is which so I'll let you in on a little secret; the funny cartoonish accent belongs to Wannadies singer Pär, and the funny midwestern grainy vocal whine thing belongs to the guys from Fountains of Wayne.  
— Lash-i

Spiritualized / *Ladies and gentlemen we are floating in space* / Dedicated

Good packaging can sell just about any product. With this in mind, go to any decent record shop and pick up Spiritualized's latest. A

casual glance will let you know that this cd is something special.

Pressed as a decoy for a prescription medicine, complete with a cd that looks as if it pops out of its tinfoil encasing, this drugged out LP in the vein of Primal Scream is one hot property.

An aural experience for the brain, J Spaceman and Co. lead us on a true magical mystery tour. A perfect melding of rock/pop and technological wonderment, with soothing vocals, *Ladies and gentlemen...* contributes to a memory as well as time lapse, leaving one wondering whether or not the 70-minute tablet is even legal.  
— the spirit of Jolie Lash



Company Flow / *Fun-crusher Plus* / Official/Rawkus

There's wack hip-hop in every season, and summer 1997 was no exception. (We can't believe some of y'all actually like Master P records!)

Thankfully there were a few crews that shined, bringing unadulterated creativity and mic skills to a genre that has been compromised time and again by marginally talented commerce-soaked 1980s-pop-hit-samplin' See RECORD, p.6A

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TR 11-12:15 p.m., Lotte Lehmann Concert Hall, D. Palge

• **WORLD MUSIC** - Music 17

MWF 10-10:50 a.m., Mus. 1145, S. Marcus

• **MUSIC & POPULAR CULTURE** - Music 114

MWF 11-11:50 p.m., Lotte Lehmann Concert Hall, D. Stillman

• **SYMPHONIC MUSIC** - Music 115

TR 9:30-10:45 a.m., Mus. 1145, G. Rutkowski

• **CAPPELLA CORDINA** - Music 48/148/248

TR 4-5:50 p.m., K. Geiringer Hall, A. Planchart

• **CHAMBER CHOIR** - Music 36A/136A/236A

MW 5-7 p.m., Mus. 1145, M. Gervais

• **BEGINNING GAMELAN** - Music 70J/170J/270J

TR 4-5:50 p.m., Music 1231, E. Dorsey

• **INDIAN MUSIC ENSEMBLE** - Music 70I/170I/270I

9-11:50 a.m., K. Geiringer Hall, S. Marcus

• **GOSPEL CHOIR** - Music 70V/170V/270V

T 7-8:50 p.m., Music 1145, J. Fisher

• **MIDDLE EAST ENSEMBLE** - Music 70M/170M/270M

T 7-9:50 p.m., K. Geiringer Hall, S. Marcus

• **UNIVERSITY JAZZ ENSEMBLE** - Music 47S/147S/247S

TR 4-5:50 p.m., Mus. 1145, J. Nathan

• **UNIVERSITY SINGERS** - Music 37A/137A/237A

TR 5:15-6:45 p.m., Mus. 2218, M. Gervais

• **UNIVERSITY SYMPHONY** - Music 42/142/242

MW 7-9:30 p.m., LLCH, H. Ohyama

• **UNIVERSITY WIND ENSEMBLE** - Music 34/134/234

T 6-6:50 p.m., R 6-7:30 p.m., K. Geiringer Hall, P. Bambach

# blurring the edges

Jolie Lash wakes  
up with  
Graham Coxon

It's 12 o'clock on a dismal and rainy afternoon in Cleveland, Ohio, and blur's guitarist, Graham Coxon, is just getting up. The spectacled member of the British four-piece is sounding groggy and feeling "a bit fuzzy" as he comes down from a sugar hangover, induced by last night's nonalcoholic daiquiri drinking fest. After the previous evening's weather forced the band to end their show mid-set, Graham, who signed off alcohol during the recording of the band's latest effort (simply titled *blur*), and the rest of the blur party returned to their hotel and made light of an altogether awkward night with some fruity beverages.

In fact, if you ask Graham, the whole North American tour thus far has been rather awkward. Music Television's championing of their "Song 2" — a raucous, loudmouthed departure from their trademark British, lively, almost perky-pop — and the resulting public profile increase has not really been welcomed by the band with open arms. You would have thought that the whole MTV Buzz Clip-generated success would have brought a sense of fulfillment to a band that struggled for American acceptance for seven years while bands like elastica, EMF, Kula Shaker, Jesus Jones, Bush and a loudmouthed bunch of rock 'n' roll hooligans from Manchester found success in North America with relative ease.

If five years ago a certain Inspirial Carpets roadie hadn't decided to take over his brother's ordinary little rock outfit, The Rain, we probably wouldn't be talking to blur today. In fact, despite last year's explosive rise of the Gallagher brothers, the momentum that blur was careening on in late '94 was going only one place — up. And it seemed possible that blur was going to do the impossible and "break" into the American market.

Summer 1994: As a post-Cobain era saw America placing its dollars on San Francisco's Green Day and looking to the past via the corporate-hyped Woodstock, the very British

blur were spearheading the "britpop" movement in the UK with their third release — the cocky, if satirical portrayal of London life, *Parklife*. The work's cartoonish, spirited nature included a silly little number about the paranoia concerning "sex in the '90s." The accompanying video turned heads as an MTV Buzz Clip, if for just a moment. Filmed in a quirky, Euro-trash-sort of way, "Girls and Boys" focused on the boyishly handsome, pouty singer, Damon Albarn, a suave, if not snooty English bassist, Alex James, the bouncy ginger-coiffed drummer Dave Rowntree and the odd one out, our man of the moment, Graham Coxon.

In these pre-Spice days, the band members' personalities and their overriding Englishness were ever-present. They were something new, a tasty nibble for an generation of Americans that was being given a letter instead of a name. While the "X-ers" took some joy in pogoing to the cute-boy English pop, blur's real impact largely eluded American audiences.

America had always been portrayed by the British press as that one true measure of success, and poor sales figures in the home of the Big Mac hurt the band.

To make matters even more frustrating, when the band did get attention in late '95, it came as a result of a media-driven "battle" with Northern "rivals" Oasis. After releasing singles on the same day and LP's only a week apart (blur's *The Great Escape* vs. Oasis' slow to boil *What's The Story Morning Glory*), the first real U.S. media coverage hinged on comparisons of the complex caricature-laden blur record with Oasis' loud-guitared, formula rrock.

As "Wonderwall" helped Oasis to declare victory in the "war" with blur's misunderstood masterpiece, the band took some extra time to regroup by shuffling off to Iceland to write and record material for *blur*.

The most immediate thing that strikes you when you hear the first few guitar strums of the britpop quartet's new record is how little it sounds like britpop. And as you go further you



blur from L-R: Pouty Damon, Suave Alex, Graham "the man" and Bouncy Dave

find a lack of overproduction and a purer, generally raw-sounding record. A departure from the cockney satires of *Parklife*, the biting caricatures on *The Great Escape*, and the general britpop charming melodies, *blur* is louder, noisier, and works to give off an altogether unsettling kind of feel. It has been said that *blur* is the Graham Record. The self-professed American lo-fi music lover translated influences like Pavement and Sonic Youth onto blur's biggest commercial record, here, today. Yet, the resulting audience shift: from adidas-clad American youth in skinny tees and mod gear to "massive seething crazies" who like to "run around in circles," crash into each

other and shout "Chelsea, Chelsea at Damon for some odd reason" has been a bit unsettling for Graham.

Graham Coxon: It's not something I'm completely pleased about. ... We once had a lovely bright audience and now a lot of our audience are people who just do what the telly tells them to do. They're coming to see a band - that band who does "Song 2."

Artsweek: Actually it seems "Song 2" was a big old piss take (stab at) American indie-rock, how it has just become, like a formula. Was that the case?

Um a piss take ... well it isn't what we would call one of our more serious songs. I suppose — especially now — it's turned into exactly what you described it as being. When we wrote it I remember ... it was kind of like an experiment. It wasn't really easy to make that song sound like

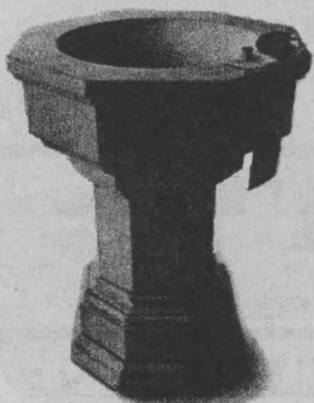
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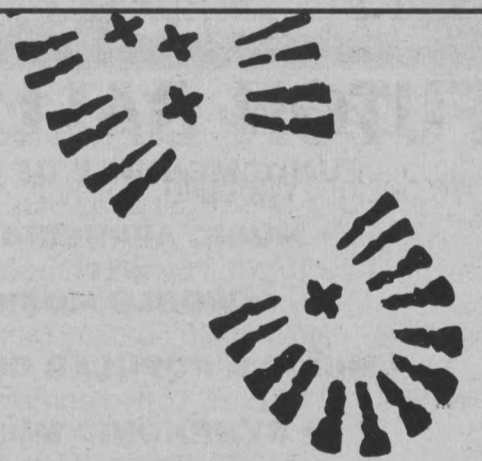
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that. I mean there's two drummers. There's me and Dave playing drums on it. We wanted it to be really shitty sounding in the verses and then ... noisy and [as] hideous as possible in the choruses, and that was the exercise and I suppose if that's kind of using an indie-rock kind of formula, a caricature of that, then I guess we did. But I don't know whether our sense of humor is very odd when we're in the studio, sort of very strange, you know, there's no windows in the studio and what you find funny in the studio is sometimes rather sad and bizarre and sinister outside the studio, so it's very difficult to understand where our minds are going.

*It seems like a weird place with you and your band mates boled up in a tiny little place not being able to come and go as freely as you would want.*

What, in the studio?

Yeah.

No, you can, you can. But you don't choose to go. I mean you want to be there. I mean I love being in the studio; I hate it as well, but that's the way it is, isn't it?

*With this record — everyone's calling it the Graham record because you like more American lo-fi type bands ...*

Yeah I do. I do. Yeah, um, but what's the alternative to that? There isn't. There's isn't any alternative. I mean what else is there to like apart from stuff like ...

**Dance music?**

There's dance music, Elton John or fucking whatever, Cast and Bush and jingly-jangly kind of god-knows-what those bands are; I can't even describe them, I don't even think about them, so the thing with it being a Graham record and being similar to what I listen to is — I suppose it is, but that seems so natural to me. It's like we do LPs and whoever has the strongest ideas during the recording of those LPs, ... their personality's more prominent ... that's just what happened. I [was] involved in mixing, quite a lot.

**So how did you get such a major role on this record?**

I just had lots of ideas ... and that's it really. I had lots of ideas, and lots of enthusiasm, certainly. And I wasn't afraid to really fight against Steven Street, our producer, when he didn't want maybe this guitar to be so horribly sounding so horrible. I'd insist that it should. I'd insist that it be prominent and I'd insist that the drums weren't covered in filthy effects and that they'd sound like drums and not some old Gary Numan record. I don't know.

**Do you think that you were able to tell him those things because he had worked with your band for so long?**

Well, it may be half of that. But, I just gained a lot more confidence at that point anyway.

**Did something happen or were you just a lot more confident in your music?**

I think stopping drinking helped and certainly at that point we were about a quarter into the LP when I stopped drinking — so obviously you have a lot of time to think when you do that and you get a lot of confidence so I would never have been able to have written a song and recorded it in one afternoon and had it on the record before then.

Next week, as a preview to their Oct. 4 appearance at the Santa Barbara Bowl, *Artsweek* brings you the second part of our talk with the intriguing, in a Thom (Radiohead) Yorke sort of way, former Champagne Charlie. Read as Graham talks about being labeled as the posterboys of britpop, the pressures of cracking America, his trademark spectacles and what it's like to be an alterna-hunk. You don't want to miss it.



Graham: Involved



*"It's a jungle out there. You've got to look out for number one... but don't step in number two."*

—Rodney Dangerfield

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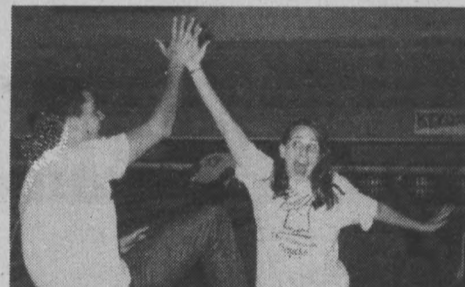
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rappers. One of the foremost labels that provided fans with music of substance this past hot-season was New York's Rawkus Records, which dropped a revamped, expanded version of Company Flow's independently released *Funckrusher* EP from '96.

The recent *Funckrusher Plus* is a collection of all the songs from the EP, combined with some previously released singles and a few never-before-heard gems. The slogan "Independent as Fuck" acts as a caption to the

group photo inside the disc, to warn fans of major label nonsense what they are in for.

On "The Fire in Which You Burn," Co-Flow is joined by J-Treds and The Brewin over a sparse, off-beat drum track and a flowing sitar in an indictment of hip-hop artists who play by industry rules. It epitomizes the DIY attitude of the crew, who know damn well that they're never gonna get signed to a major label trying to pull some shit like calling out their lesser-thans over

some obscure-ass sitar music. That's kinda why we like it so much.

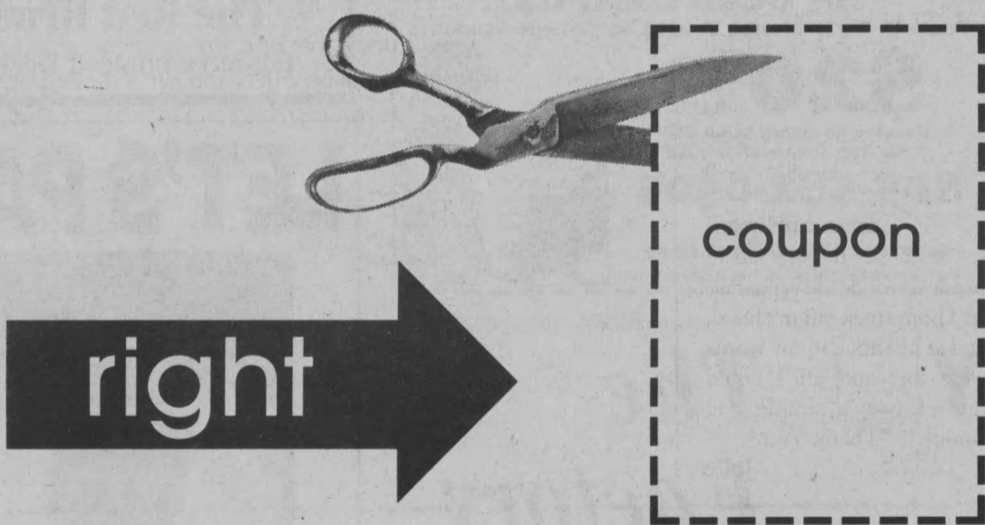
— KCSB Brain Surgeons

**Jamie Blake / Jamie Blake / A&M**  
**The Geraldine Fibbers / Butch / Virgin**

Jamie Blake is a pleasant young woman. Adorned in vintage garb on the cover of her self-titled album, while a boisterous sky hovers above, Jamie pierces your libido with her "girly" look. But beware, for Jamie sings of dis-



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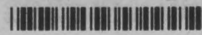
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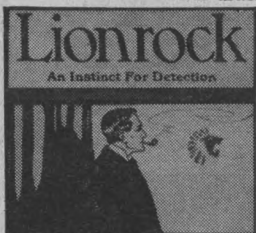
appointment, complaining in more ways than your mom did the first time you came home on crack. OK, well my mom got pissed.

Now Carla, of the articulate, yet noisy Geraldine Fibbers, probably wouldn't put up with Jamie's pretentious musical-martyr act. Carla uses her estrogen-laden wiles to overcome the evil vaginal force that is Jamie Blake. We could look at it in a stereotypical frat-boy way, and assume Carla would kick her bloody ass with the Fibber's white-trash sonic blast-o-rama. Or, we could stop now and avoid offending anyone else. —Tony "Animal Porn: a Blessing in Disguise?"

**Oasis / Be Here Now / Epic Teenage Fanclub / Songs From Northern Britain / Epic**

No matter how you add it up, A plus A still equals A. And so with this summer's long-awaited return of label mates the Mancunian 'sis and Glaswegian Fannies, we see a reliance on past transgressions to fill the space normally reserved for creativity these two acts once emulated. Perhaps it's Oasis settling into their roles as mega-superstars and TFC content on being Scottish pop-bunnies that have produced these thoroughly disappointing ditties. Or maybe northern UK rock has always been this bland. Either way, stale crackers are no substitute for a slice of seven-grain bread.

— the Lash



**Lionrock / An Instinct for Detection / Time Bomb Prodigy / The Fat of the Land / Maverick**

As "electronica" became the music journalists' key word of the summer, those in the know journalistic professionals (whose average age is like what, 50?) used the category to seem cool by

lumping in every name in the animal kingdom: from the Chemical Brothers to Aphex Twin to Tricky and the Orb.

In their grasping at the straws of youth it seemed they failed to notice that Prodigy, via an outstanding, if not testosterone-driven record, managed to parlay themselves a place on the alternative/rock charts while Aphex Twin and the like remained in obscurity.

Despite these happenings, without the recognition of this important piece of information by the *LA Times*, Tower Records had no choice other than to group challenging electronic (no a!!!) records like Lionrock and Death in Vegas with the capitalizers on teenage male aggression.

Until your voice is heard, the ingenious and creative rhythms and technological intricacies of *An Instinct for Detection* will be forever overshadowed by *The Fat of the Land*.

— Tiger Roll

**John Frusciante / Smile From the Streets You Hold / Birdman jars of clay / Much Afraid / Essential**

Summer had its share of annoying new music. Yeah, the title of Frusciante's latest album doesn't make any damn sense, but wait till you listen to John sing. You'll tingle with glee as the noise is shoveled off this disc and into your already confused brain like a mound of diarrhea. You'll scream in terror as John meanders a whimpering voice through such timeless crack-head classics as "Life's a Bath."

What sounds like Carol Channing giving birth to a fetus that has remained dormant in her womb for 40-odd years is really just John trying to sing. He plays guitar too. And since he was a member of the Chili Peppers many moons ago, there is a slight similarity, minus any funk, groove or talent. Frusciante is original in a trippy, annoying way, but what kind of stupid asshole

— Jolie

writes a song titled "Nigger Song," even if he is trying to make a point? Jesus!

And speaking of Jesus, jars of clay put out a new record. Powered by their hate for the devil and their love of pop, the jars sound like all the other alternative pop bands, but instead of singing about drugs like Third Eye Blind or about estrus like Frusciante, jars of clay sing about prayer and faith. I'll bet they still go to hell for being shitty musicians.

— Tony Bogdanovski

**Radiohead / OK Computer / Capitol**



I usually try and keep personal memoirs out of record reviews, but this is a summer wrap-up and I've got a little story to tell you.

On one June 14, I managed to catch Radiohead as they played a small, intimate venue as a warm-up for their big summer tour. In all seriousness, and embarrassingly enough, after being swept up and moved to tears by Thom Yorke and Co.'s thoroughly emotional outpouring of material from *OK Computer* and *The Bends*, I ran into a friend Rob, who had to leave right after the show due to early morning engagements.

As I wished him a fond farewell an orange-tinted wrist strap was placed in my hand. This tiny plastic band, my key to the other side of the "Backstage area, KEEP OUT" led me into the territory of a group of musicians whose dedication and passion to their art has been inspiring.

Despite grandiose plans to elaborate to the elfish, musical wonder I walked up to Thom stuck out my hand, and as he shook it, my words were lost and all I could muster was a simple, yet complete "Thank You."

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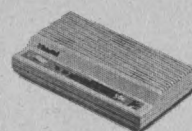
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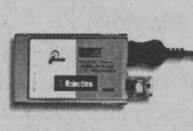
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# FALL FILMS



**Chasing Amy**  
 Thursday, September 25  
 7 & 9:30 p.m. / Campbell Hall  
 A new gender-relations comedy from  
 the maker of Clerks.  
 (Kevin Smith, 1997, 105 minutes)

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**Ulee's Gold**  
 Thursday, October 2  
 Peter Fonda stars as a quiet beekeeping widower  
 and Vietnam vet whose routines and self-  
 sufficiency are disrupted when his imprisoned  
 son asks a big favor.  
 (Victor Nuñez, 1997, 113 minutes)

**Hamsun**

Thursday, October 30  
 Max Von Sydow stars as the complex Nobel  
 Prize-winning Norwegian author Knut Hamsun  
 in his troubled years following WWII.  
 (Jan Troell, 1996, 160 minutes)



**The Pillow Book**  
 Monday, October 6  
 In Peter Greenaway's visually sumptuous film  
 about eroticism and writing, a beautiful Japanese  
 woman seeks to evoke and avenge her  
 calligrapher father. (1996, 126 minutes)

**Fire**

Monday, November 3  
 Torn between allegiance to tradition and the  
 desire for personal fulfillment, two women in a  
 middle-class Indian household develop a  
 profound and stirring relationship.  
 (Deepa Mehta, 1997, 104 minutes)



**The Designated  
 Mourner**  
 Thursday, October 9  
 Arresting performances by Miranda Richardson,  
 Mike Nichols and David de Keyser. Screenplay by  
 Wallace Shawn. (David Hare, 1997, 95 minutes)

**Bab El-Oued City**

Thursday, November 6  
 The impact of militant Islamic fundamentalism  
 on the lives of ordinary men and women is  
 depicted in this revealing Algerian film.  
 (Merzak Allouache, 1994, 93 minutes)



**Irma Vep**  
 Monday, October 13  
 Hong Kong superstar Maggie Cheung animates  
 this hilarious self-deprecating look at French  
 cinema, where behind-the-scenes melodrama  
 upstages the movie-making. With Jean-Pierre  
 Leaud. (Olivier Assayas, 1996, 96 minutes)

**Ernesto Che Guevara:  
 The Bolivian Diary**

Monday, November 10  
 This Swiss documentary chronicles the last year  
 of Marxist martyr Che Guevara's life, when he  
 struggled to spark a Communist revolution in  
 Bolivia. (Richard Dindo, 1994, 95 minutes)



**Gabbeh**  
 Monday, October 20  
 From Iran, a tale of youthful longing set against  
 the rich colors of nomadic life—flower-dyed  
 wool, grassy expanses and immaculate snow  
 create a visual feast. (Mohsen Makmalbaf, 1996,  
 75 minutes)

**Midaq Alley**

Thursday, November 13  
 A melodrama of carnal loves—unrequited,  
 unexpected and fulfilled—this Mexican adaptation  
 of Nobel laureate Naguib Mahfouz's novel stars  
 Salma Hayek. (Jorge Fons, 1995, 140 minutes)



**La Promesse**  
 Thursday, October 23  
 This stunning, energetic film from Belgium  
 focuses on a teenage boy's pangs of conscience  
 about his father's exploitation of foreign workers.  
 (Luc & Jean-Pierre Dardenne, 1993, 93 minutes)

**A Mongolian Tale**

Monday, November 17  
 In this simple and profound story set in the  
 serene Mongolian steppes, a man and woman  
 raised by the same adoptive grandmother are  
 separated by the influence of modern life.  
 (Xie Fei, 1995, 104 minutes)



**Gamera: Guardian of the Universe  
 & Memories** / 7 & 9 p.m. respectively  
 Friday, October 24  
 SPECIAL DOUBLE FEATURE MONSTER MASH  
 (Gamera: Shusuke Kaneko, 1995, 96 minutes)  
 (Memories: Koji Morimoto, Tensai Okamura &  
 Katsuhiko Otomo, 1995, 113 minutes)

**Contempt**

Thursday, November 20  
 Newly restored, Jean-Luc Godard's 1963  
 CinemaScope classic tracks the dissolution of a  
 marriage amid movie-making's moral  
 bankruptcy. Stars Brigitte Bardot, Jack Palance,  
 Michel Piccoli and Fritz Lang. (103 minutes)



**When the Cat's Away**  
 Monday, October 27  
 In this deft French comedy, a bored office  
 assistant's cat disappears and she searches for it  
 in the hidden corners of Paris' Bastille district  
 (Cedric Klapisch, 1997, 95 minutes)

**Capitaine Conan**

Monday, November 24  
 Winner of French Oscars for best actor and  
 director, this film explores the ravages of war.  
 A gripping meditation on military  
 conflict and its consequences.  
 (Bertrand Tavernier, 1996, 129 minutes)



## NOTE NEW LOCATION!

All films are at 7 p.m. in UCSB Isla Vista Theater, 960 Embarcadero del Norte (except *Chasing Amy*)

Students: \$5. Tickets available at the door only beginning at 6 p.m. except for the double feature of *Gamera: Guardian of the Universe* with *Memories*, and *Fire* for which tickets may also be purchased in advance at the A&L Ticket Office. For more information: 893-3535 v/tty.