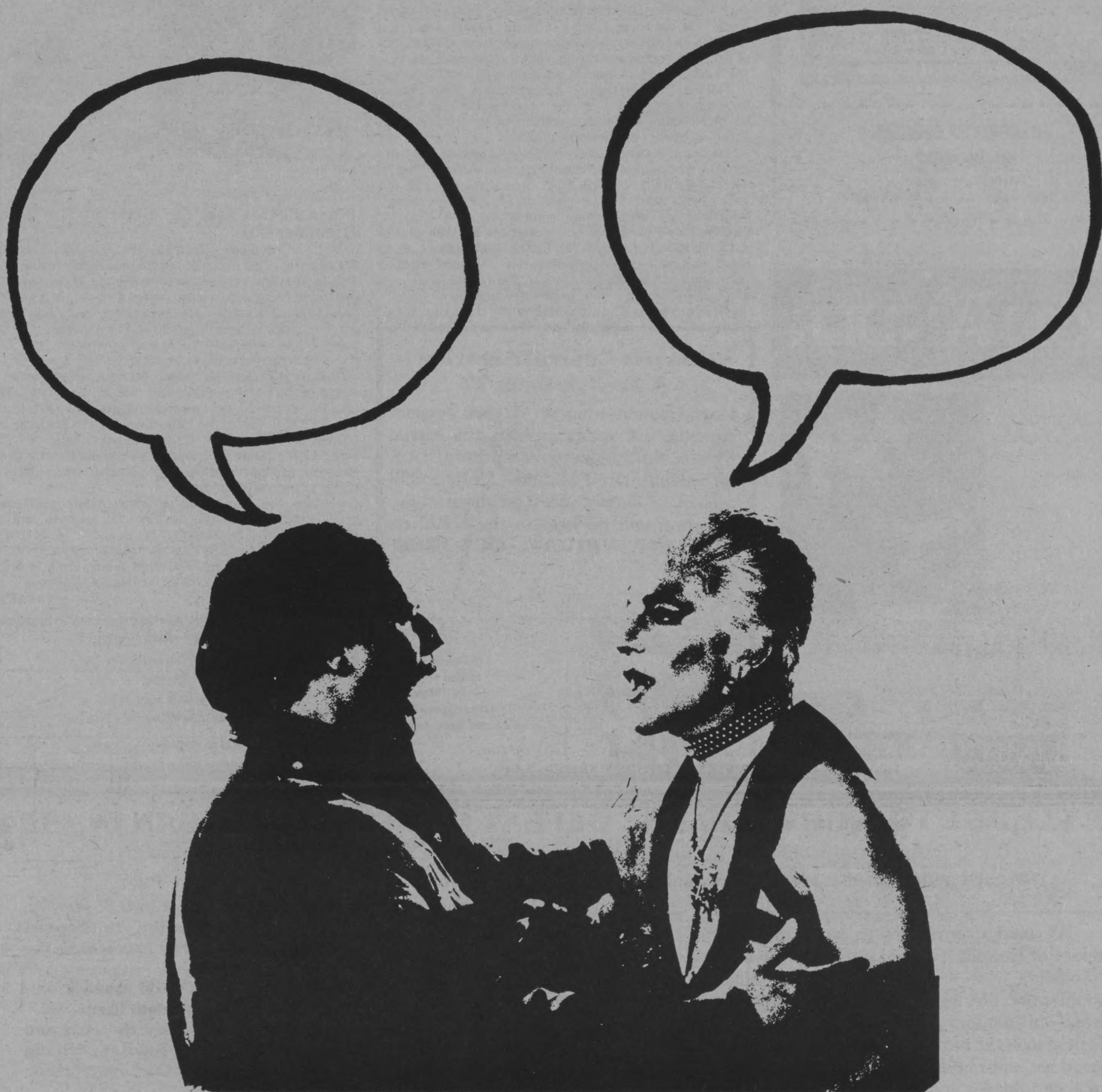


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Movie Review

'Little Drummer Girl' Is Off The Beat

Director George Roy Hill (*The Sting*, *Butch Cassidy and the Sundance Kid*, *The World According to Garp*) faced two major obstacles in making *The Little Drummer Girl* — one was the rather unfortunate choice of Diane Keaton for the leading role of Charlie (Keaton appears a little old and stringy, and looks out-of-place playing Joan of Arc, and getting a come-on from a college-age tourist). Hill's other obstacle was the difficulties inherent in trying to fashion John le Carre's long, complex novel into a workable film. Too often the opportunities for human characterization or political enlightenment are sacrificed to the necessities of the intricate plot.

Charlie, the title character, is an American actress working in England. A Palestinian sympathizer, Charlie unwittingly falls in love (by arrangement) with an Israeli. Intrigued by the glamour of actually "doing" something besides attending lectures and protest rallies, Charlie allows the Israelis to recruit her for their plot to kill a top Palestinian terrorist. But the film has no time to dwell on Charlie's political fickleness. We are whisked back and forth across Europe and the Middle East in a game attempt to cover all the plot developments.

The film succeeds in its desire to avoid making either



Diane Keaton goes for a ride in *The Little Drummer Girl*.

heroes or demons of both the Israelis and the Palestinians. This is one of the reasons it does not fare so well in arousing our emotions or holding us in suspense. Instead of being impassioned patriots, the Israelis and the Palestinians are often not much more than parts in the story's machine. Here Klaus Kinski seems wasted in the role of the leader of the Israeli operatives; the film doesn't develop this character at all.

Director Hill has said that this was meant to be a suspense film. As such it does not hold up well. Will Charlie return to her political ideals and betray the Israelis? Will Khalil, the Palestinian leader, discover her treachery? Will either of them escape death? By this stage of the game we aren't holding our breath. More likely we are staring dully at the screen, wondering why things never shifted into gear.

All told, the film is not a complete failure. It does provide some insight into the Palestinian-Israeli conflict, and it is not wholly uninteresting, though it is lacking in suspense. For die-hard Keaton fans a major potential flaw may be eliminated. The time passes nicely enough. Just don't expect to be kept on the edge of your seat.

— Lynn Purl

"How is Central America A Jewish Issue?"

Mark Epstein, member of New Jewish Agenda, will speak and Martha Alicia Rivera, North American representative of Salvadorian Teachers' Union, will present a slide show and discussion. Program will be held in the URC at 8:15 PM, FRIDAY, OCTOBER 26.



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Editors: Hugh Haggerty and Shirley Tatum

Contributors:

Keyvan Behnia, Gena Bleier, Eric Burns
Gary Goldstein, Joan McGuire, and Lynn Purl

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Movie Review

No Soul In De Palma's 'Body Double'



Jake Skully (Craig Wasson) admires the view with fellow actor Gregg Henry.

Brian De Palma came under heavy fire during a press conference after a screening of his new movie, *Body Double* which opens tomorrow.

"You've never seen anything like it," he said in the production notes.

Actually, Mr. De Palma, we have.

The plot outline for the movie gave the impression that it was going to be a blatant rip-off from Hitchcock's *Rear Window*. Indeed, Hitchcock's influence is plastered throughout the film with *Vertigo*-type shooting, pan-outs, odd camera angles and roller-coaster plot twists. Check this: a voyeur witnesses a murder and takes matters into his own hands and gets little cooperation from the police. Sound familiar? Fortunately, the similarities with *Rear Window* end there.

While De Palma thinks he's being so incredibly innovative with this film, he's actually handing us a recycled conglomeration of graphic gore, MTV glam and jet-set glitch: the type of sensationalism that sells millions of copies of *National Enquirer* each week. Needless to say, the movie will be a hit despite what any critic says.

The film does possess a faint glimmer of artistic merit. The competitive world of Hollywood actors is effectively portrayed through Jake Skully, the lead character played by Craig Wasson. The film opens on a movie set of a low-budget horror flick with Jake playing a punk vampire. Right away we're set up with a film-within-a-film situation leading to the theme of double-voyeurism prevalent throughout the movie. The audience is watching someone watch someone else. The director De Palma himself has acknowledged that he enjoys watching people react to his movies. Now who's watching who? Though we've seen it before in Hitchcock, *Body Double* features a number of queasy camera angles here and there, especially during Jake's occasional bouts with claustrophobia. End of artistic merit.

Jake is a romanticized peeping-tom. We see just enough of his decent character that by the time we watch him watch his "wet-dream-come-true," we're not too inclined



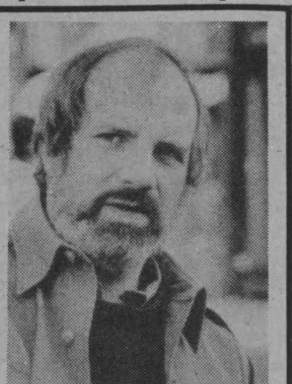
Melanie Griffiths is porn-star Holly Body, who is pegged as a pawn by Jake in *Body Double*.

to condemn him. But then the MUSIC! Imagine a thousand screaming butterflies on a train — pretty irritating... and that's not all. In typical De Palma style, Jake's fantasy woman comes on to him at their first meeting. De Palma tries to glorify the scene with THAT music and an encircling camera shot lasting for an endless two minutes.

Halfway through the film, after the Brutal Murder has been committed, there is a bewildering transition stranding the audience in De Palma's pornographic fantasy island. Frankie Goes To Hollywood blasts from the screen in a bona-fide MTV type video complete with all the ornaments. A white-faced skinny English guy sings "Relax" to Jake amid fog and gyrating girlies (and it ends with a real bang).

At the press conference, De Palma's responsibility as a filmmaker was questioned. In response to accusations of being a sexist pig (in more words), for victimizing all the women in the story, he insisted he was not making any political statements, but merely exercising a cinematic form — the murder-mystery — within the context of the porn-world and the actor's world. De Palma, giving flippant answers implied that such suggestions were ludicrous and said, "I like women; I like to photograph them... I like to talk to them."

The issue was put to rest when questioned about his opinion on the purpose of pornography. "It gets your rocks off," he stated in a phrase taken from the film. The atmosphere was tense and questioning finally took another tack. De Palma seemed irritated for the remainder of the conference. He went on to tell about other aspects and how he came up with the idea for this movie. During the filming of *Dressed To Kill*, Angie Dickinson had a 23 year-old



Brian DePalma

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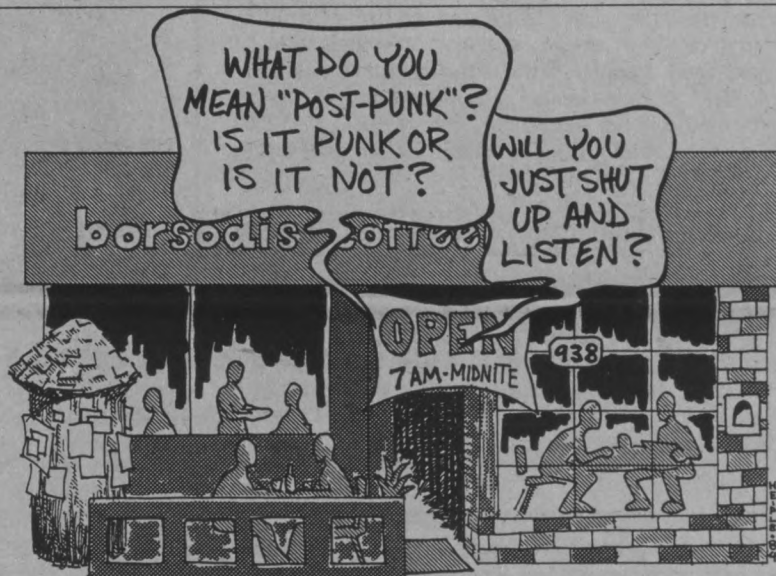
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STRANGE FIXX-ATIONS



An interview with the pointer, Jamie West-Oram.

From a San Francisco hotel room a weary but anxious Jamie West-Oram of The Fixx phoned *The Daily Nexus* for an interview. The band's lead guitarist spoke about the excitement of the band's first world tour and the dream they've "been waiting for for quite awhile. We've finally got the stage the way we want it. The lighting is not a side show, but really part of the music."

When asked about their impression of American audiences West-Oram replied, "The people are still the same you get in Europe. Actually anywhere's good, it's the people you meet. I try to get out and meet a lot of people on tour. You can get a really one-sided view of things just from people in the entertainment business. L.A. is hilarious; there are so many people trying to get into something and not being very honest about it." This brings us to the band's most frequently discussed topic: the issue of facades and isolation.

Phantoms, The Fixx's latest album, is primarily concerned "with people who don't communicate. You never really know them, but inside you can feel them destroying themselves," Cy Curnin, the band's lead singer and lyricist recently stated.

"It's inevitable," West-Oram explained, "to have specific themes running through an album because of the length of time between recording. We came up with *Phantoms* as sort of a working title, one we didn't have to use in the end. It seemed to be something we were all going through at the time. It's mostly about the way people really feel as opposed to the facade they put on most of the time, which really can't be helped."

This conscious attempt to appeal to the public's inner feelings is a primary goal of The Fixx. "We've gotten letters from people thanking us for making them think."

I was curious as to how the band goes about writing songs that are so personal. "Isolation is something we talk about. It's one of these things that everyone goes through, our feelings and fears. They might sound like negative things to write about, but they're not really because everyone goes through things like that. People listen to it and they feel they're not alone. It varies in the way our songs come together. Sometimes Me and Cy start them off. We go into a studio not really knowing what's going to happen. Then later the other members, Adam Woods (drums) and Rupert Greenall (keyboards), add their bits, changing things as we go. Other songs come up when we're all together, somewhat out of nowhere."

"It's really straightforward," West-Oram continued. "We fool around, throwing ideas together and there's a song. Cy is very poetic. He's always thinking of things in his head. If I get an idea of something that I think will sound pretty, I'll play it to Cy and he'll just sing something over it."

I'm sure it's not quite as easy as West-Oram makes it out to be. At this point I ask if there's anything he wants to talk about and the English humor strikes with "uh, marmalade, uh, lampshades. I don't know; I'm looking around my room."

What about new songs and future releases? "Well, writing on the road is not that easy. This is the opportunity

we've been waiting for; putting on these types of shows. All energy is concentrated toward that hour and a half at the end of the day." Nevertheless they have written a few songs which will probably appear on their next album. There is also a scheduled release for a new single.

"We wanted it to be 'Less Cities, More Moving People,' from the *Phantoms* album, but certain men in suits have decided that it will be 'Sunshine In The Shade.' We wanted 'Less Cities' because it's so different from 'Are We Ourselves?' (the current single released)." A video for "Less Cities" has already been made. I asked how the band felt about this loss of control in decision making.

"Well, we have more control now than we ever had in our writing. We go in, record an album, and say, 'Here it is,' and they (the record company) like it. I suppose they know more than we do about what is going to be a hit. I just want people to hear our songs and it's on the top forty stations where that begins. The record companies are

Interview by Laurie McCullough

actually quite good at what they do." Within the next couple of weeks the band plans to shoot a video for "Sunshine In The Shade."

The Fixx's videos have been sources of both praise and protest. The MTV hit "Stand or Fall" was banned in England because of what was thought to be the disturbing scene of a horse repeatedly falling down. West-Oram was confused about the actual reasons behind the ban. "It was during the time of the Falkland War fiasco and I guess they thought it was too violent. Actually it was a trained horse named Haro. The trainer would say 'Lie down, Haro' and he would lie down. I hate circuses and seeing wild animals caged, but Haro seemed quite happy actually. It wasn't like we would go up to him and push him down. I guess the fact that people got so upset by it shows what a powerful image it really is." And powerful images seem to be what The Fixx successfully thrives on.

General Public: 'All The Rage' At the ECen



Dave Wakeling and Ranking Roger Charlery of General Public.

Recently added, as an opening act for The Fixx, was General Public, a new band that features the two frontmen from the (English) Beat. The band's long-awaited debut album has just been released on I.R.S. Records and it's titled *All The Rage*.

General Public's creators, Dave Wakeling and (Ranking) Roger Charlery, left the Beat in early 1983, though the Beat was just beginning to make a real dent in the Billboard charts. The split was not an angry one though; it was differences in musical direction. Both Wakeling and Charlery felt that the music had become less important, that the Beat's music didn't mean as much to them and to their audience as it had on earlier albums.

The Beat's first album, *I Just Can't Stop It*, was released in 1979 in the United Kingdom (and 1980 in the United States) during the Two Tone movement, which also included the Specials, the Selecter, Bad Manners, Madness and The Bodysnatchers. The Two Tones were black and

white, stressing racial unity as well as working class unity to fight governmental oppression. The Beat wrote a song called "Stand Down Margaret," aimed at Margaret Thatcher and the

Tory Government and it was banned by the BBC. The album was a British chart-topper.

The second and third albums, *Wha'ppen* and *Special Beat Service*, had less of a ska-influence, compared to their debut and they had more of a Caribbean and Reggae feel to them. The lyrics, re-worked version of especially on the third album, had become less political: where the first two albums made statements about their beliefs, the third album made only vague references to politics. It was this third album, though, that worked its way into the American Top 20, spurred by the singles "Save It For Later" and "I Confess."

Wakeling and Charlery want General Public to be the band that the Beat never could be. Their first single, "General Public," was released at the beginning of 1984 only in the United Kingdom and went to the "top of the pops." It's a song about the exclusion of the people in government. The band actually got its name from a sign outside the Parliament in London that read "premises not open to the general public..."

The new album features a re-worked version of "General Public" as well as the new single "Tenderness," which is garnering a lot of radio airplay. The musicians on the album include Mick Jones, formerly of the Clash, who moonlights on guitar for a few songs, and bassist Horace Panter, a former member of the Specials.

The band is General Public; the show is October 28, 1984; tickets are available at: A.S. Ticket Office, Morning Glory Music, Arlington Ticket Agency, Jailhouse Records and Cheap Thrills.

— Eric Burns

Wall of Voodoo Opens The Gate

Any Wall of Voodoo fan who deliberately missed the show last Wednesday night at La Casa De La Raza just because Stan Ridgeway is no longer in the band missed out. (Maybe you saw the Hoodoo Gurus on campus in which case, Hoodoo Voodoo cares?) The new singer, Andrew Prieb, seems to add that raucous dimension the band lacked with herky-jerky Ridgeway. Prieb has the same nasal quality to his voice which allows him to do more than fill Ridgeway's shoes when singing the old songs. He's from Gary, Indiana — "same as Michael Jackson and Karl Malden," he said. With wild-eyed sweeps around the stage and arm-flinging reminiscent of Jello Biafra, Prieb has a charisma that soars over Ridgeway. He's an outright natural at it. Incidentally, the originals still in Wall of Voodoo are brothers Marc and Jeff Moreland playing the axes and Chas Gray on the tootin' keyboards. Ned Lukeheart replaces Joe Nanini on drums.

About half the material performed was new and it sat well with the old classics. "On The Far Side Of Crazy" and "Room With A View" move faster than, say, "Me And My Dad" and "I'm a Nice Guy," but the Wall of Voodoo trademark themes — smart songs

about stupid people, alienation, black comedy and rural complacency — are evidently still being cranked out with considerable finesse. Much of the audience got into some old-fashioned push-and-shove (as opposed to slamming) and we all thoroughly enjoyed the show.

After "Mexican Radio," the encore was a bit disjointed. They started to play Johnny Cash's "Ring of Fire" then stopped short because the guitarist was absent for some reason. After some inspired joking around from Prieb and a five-minute wait, the whole band finally took the stage again and performed the new song, "Room With A View." You could see for miles and miles — well worth the wait.

Watch for a new Voodoo single which will soon be available in the import racks and a new album is planned for February release.

Opening the concert, Me First made a rare local appearance. They showed considerably more structure than outings in the past. Their music gives Santa Barbara a sorely needed faction of "art-rockers" and I really wish they'd do more shows. "Living In A Country Club" puts King Crimson to shame (in some sense).

— Hugh Haggerty

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Depeche Mode

"Most of the time, love's not enough in itself" ... That is how Depeche Mode started their last LP, *Construction Time Again*. And it was a small revolution: these pretty young boys were saying maybe there is more to life than romance. Depeche Mode was outlining their new goals for their music. The songs on that LP were concerned with matters bigger than singular selves, they addressed social and economic injustice, dialectical materialism, party politics, and even the environment. With this new socially conscious doctrine, Depeche Mode reached a critical and commercial peak last spring with their "People are People" single. In that particular song, they powerfully questioned racial and religious discrimination. They seemed to be in the right direction.

However, less than a year later, Depeche Mode has come up with their most personal and "romantic" album to date in *Some Great Reward*. In order to put this seemingly contradictory shift in direction in perspective, one has to remember their young age. So maybe their small revolution was premature. And perhaps love is not enough in itself, but one cannot completely abandon love either. Even though the above statement may sound reactionary, the love that Depeche Mode addresses on this record is not the banal pretty fantasies of so many pop songs and videos today. For example, the current single, "Master and Servant" angrily deplores sexual abuse within relationships. The six different mixes of this song available on three different

12" singles have made it into a giant dance floor hit. Another pleasant surprise on *Some Great Reward* is the existence of three ballads. On these songs, David Gahn, who took singing lessons between the two albums, is vocally at his best ever. Of the three, "Somebody" especially shines with Alan Wilder's beautiful piano solo.

Musically also, this is the strongest and most varied of the Depeche Mode albums. The genius of Daniel Miller shines through on the production of every track. By expanding the musical theme of the last LP, he uses many different instruments and objects to give the music a harsher texture. The sounds of whips in "Master and Servant," and the heartbeat in "Somebody," and all the interludes during which crucial sound effects enhance the mood of the music, give Depeche Mode the intelligent and intriguing edge that the likes of Thompson Twins lack.

Finally a great deal of credit for this small

masterpiece goes to the young and charming Martin Gore who, except for one track, is responsible for all the music and words of this album. His songwriting abilities have steadily improved since his love ditties of the second album, *A Broken Frame*. Still, his words are more stunning than his songwriting. They are simple, honest reflections of youth. During the course of the last three albums, he has grown up to realize the world outside and from that encounter has turned inward to examine his personal beliefs with doubt. The main theme of disillusioned love and faith which haunts this record comes to a great climax in the last and best track on the album. On this song and supposedly their next single, "Blasphemous Rumours," Martin Gore examines the simple man's relationship with God. Drawing two parallel extremes of faith and fate, he declares

*I don't want to start any
any blasphemous
rumours
But I think that God
has got sick sense of
humor
And when I die
I expect to find him
laughing*

With this exclamation of doubt, one of the finest records of the year ends with an absurd shudder. Many of Depeche Mode's fashion-conscious fans will dance their hearts out listening to this LP and never feel that shudder, but those that share the doubt await some great reward.

— Keyvan Behnia

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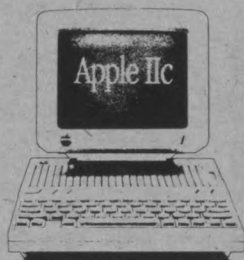
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"THUMBS UP!"
—Gene Siskel and Roger Ebert, AT THE MOVIES

Romancing The Stone

PG

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MAGIC LANTERN
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It Knows What Scares You!

POLTERGEIST

PG

Thursday, October 25 • \$2
Campbell Hall • 6, 8, 10, 12
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THE MORNING . . . IT'S
A GREAT START!**

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Movie Review

Real Hitchcock: 'The Man Who Knew Too Much'

For over ten years, moviegoers have been deprived of the best works by the master storyteller, Alfred Hitchcock. Last year a half a dozen of these films were re-released. *The Man Who Knew Too Much*, currently being shown at the Rivera, is one of these classics, a concocted tale of suspense starring Jimmy Stewart, Doris Day, and Daniel Gelin. Although the 120 minutes tend to drag in some overly intricate scenes, the film (not to be confused with the earlier black and white version Hitchcock released in 1934) has the longevity worthy of few contemporary movies, and is destined to be around for quite some time.

Stewart plays Doctor Ben MacKenna, the undeniably pleasant doctor from Indianapolis. Refusing to take a back seat in adorability are Doris Day as his wife Jo and Christopher Olson as little Hank MacKenna. This well groomed American family soon finds itself unwittingly in the center of a mysterious espionage involving Moroccan murder, kidnapping, and a plot to assassinate and English ambassador. Surprise appears early on in the film when a dying spy includes MacKenna in on the international intrigue, and the suspense grows as he races against time to discover when and where the killing will

take place. The denouement comes with a grand scene filmed at the Royal Albert Hall in London.

Hitchcock uses a more simple visual approach in *The Man Who Knew Too Much* than perhaps he is known for with other films, such as *Rope* and *Vertigo*. His need to experiment with cinematic styles is not as apparent; he chooses instead to concentrate on plot development and characterization. The audience thus finds itself less concerned with Hitchcock's artistic abilities, and more involved with MacKenna's predicament. Hitchcock keeps the viewer's attention riveted to the screen by painstakingly giving out clues one by one. The entertainment is derived more from the story line rather than the visual presentation.

The Man Who Knew Too Much may not be one of his more famous works, but it is nonetheless genuine Hitchcock. In a time when contemporary directors insist on bringing us sleazy formulaic imitations, we can thank the Rivera Theatre for reminding us of a time when skill and intelligence were major elements in the cinema, as opposed to today's supposedly sellable sex and violence.

—Gary Goldstein

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Attractions ☆☆☆☆☆☆☆☆

A Vocal Chamber Music Recital will be presented tomorrow in Lotte Lehmann Concert Hall at 8 p.m.

Moon Rocks and Rat Cats

will all be out at The Web mimicking the active spectators. Hot as an oven, fans for your fire...It all starts at 9 p.m. this Saturday. Admission is \$2 and

proceeds go to KCSB.

New Directions In Film continues this Sunday at 7:30 p.m. in Campbell Hall with Vassa. Tickets are \$3/\$2.50.

Organist James Welch presents a concert in Lotte Lehmann Concert Hall Sunday evening at 8 p.m.

The Red Rockers are the featured act in Moss Jacobs' Halloween Party at La Casa De La Raza next Wednesday. The Screamin' Sirens and Nancy Drew and The Clues are supporting. There will be also be special giveaways. Tickets are \$6.50 in advance and \$8 at the door — available at all the usual locations.

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BIG ART

"Every problem people face on the planet will be addressed and perhaps solved by creative people with creative solutions."

A quote from a congressional candidate? a nuclear physicist? a manager in the M-form society? No. The above quote shows the certainty and fervor with which concert pianist Lorin Hollander expresses his ideas about the interrelationship of art, creativity and the socio-political problems in the modern world.

Lorin Hollander's two-day visit to UCSB (October 29-30) could prove to be the most exciting residency at Arts & Lectures this fall. His something-for-everyone activity schedule includes opportunities of interest to students, staff, educators, musicians, and anyone interested in the arts.

A child prodigy who grew up fast, Hollander recalls once going to school with a note from his mother — his history paper was late because he had to perform with the New York Philharmonic. Although he is now in his late thirties, he has already had twenty-eight concert seasons, since his Carnegie Hall debut at age eleven. So it is very understandable that he would focus much of his time on creativity and education. He will give a free lecture on Monday, October 29 at 7:30 PM in the Santa Barbara High School Auditorium on "Arts in Education: An Imperative."

Another of Hollander's deep concerns is an exploration of the phenomena of stage fright and the neurotic distortions of the creative process — stemming from fear of criticism and the destructive side of creative energy.

Hollander will give a free presentation on "Understanding and Conquering Stage Fright" on Monday, October 29 at 2:00 PM in Music Room 1145. In addition to helping pre-

professional students of the performing arts, this lecture will aid anyone who has difficulty speaking out in class, or addressing groups of people.

CONCERNED GENIUS

"It is easy to call Lorin Hollander a musical genius," wrote one critic, "but his gifts of communication are broader than that. He is



"The arts deal with the highest reaches of the human soul, spirit and being . . . Art is central. Art is it." — Lorin Hollander

even rarer, a concerned genius who generously attempts to share in proportion to what he has been given."

Much more than a skilled technician who renders beautiful interpretations of the concert repertoire, Hollander is a recognized artist-philosopher who provokes awareness within audiences everywhere. He has studied the nature of creativity — investigating and drawing insight from physics and electromagnetic vibrations, neurology and right-left brain theories, psychology and self-expression, mysticism and spiritual transcendence — and he regularly addresses groups of teachers, government administrators, and the general public on topics relating to creativity and society.

His residency at UCSB will culminate with a unique lecture-recital: "Music: The Creative Process and the Path of Enlightenment," on Tuesday, October 30 at 8 PM in Campbell Hall. He will perform works by Bach, Ravel, Prokofiev and others, and will intersperse his piano performance with a series of illuminating and inspiring remarks. (Tickets for this event are available at the Arts & Lectures Ticket Office, adjacent to Campbell Hall on University Road.)

FROM THE LAND OF SNOWS

Lectures by His Holiness the XIV Dalai Lama of Tibet, today and tomorrow evening, are the highlights of a week of Tibet-related activities co-sponsored by Arts & Lectures and several other organizations.

This afternoon, His Holiness will speak on "Tibetan Buddhism: Compassion and Wisdom in Deity Yoga" in Campbell Hall. (No more tickets are available for this event.)

Tomorrow evening at 7:00 PM in the Events Center, His Holiness will deliver "Reflections on the Prospects for World Peace." No tickets are necessary. The public is welcome, but there will be absolutely no late seating. Doors will open at 5:00 PM; everyone must be in their seats by 7:00 PM.

On Friday afternoon at 3:00 PM in Broida Room 1610, two videotapes will be screened. *The Lost Mystery* and *The Bamboo Curtain Falls* trace the history of Tibet from 1904 to 1980. These shows first aired on BBC television.

Information and tickets for all Arts & Lectures events are available at the Arts & Lectures Ticket Office, Building 402, adjacent to Campbell Hall on University Road. Stop by and pick up a few brochures, or call 961-3535 to charge tickets by phone.

CALENDAR

HIS HOLINESS the XIV DALAI LAMA OF TIBET lecture

"Reflections on the Prospects for World Peace." Friday, October 26 at 7:00 PM in the Events Center.

"ARTS IN EDUCATION: AN IMPERATIVE" lecture

Pianist Lorin Hollander discusses the role of creativity in education. Monday, October 29 at 7:30 PM in the Santa Barbara High School Auditorium.

MUSIC: THE CREATIVE PROCESS AND THE PATH OF ENLIGHTENMENT lecture-recital

Pianist Lorin Hollander combines works by Bach, Ravel and Prokofiev with a series of inspiring remarks. Tuesday, October 30 at 8:00 PM in Campbell Hall.

"THE CHASE AND THE CAPTURE" lecture series

Regents' Lecturer Weston Naef, photography curator at the J. Paul Getty Museum, speaks on Thursday, November 1, 8 and 15 at 3:30 PM in Girvetz 1004.

BELLA LEWITZKY DANCE COMPANY performance

Sold out. Saturday, November 3 at 8:00 PM in Campbell Hall.

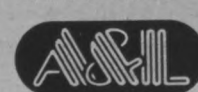
"THE JUDGE AND THE ASSASSIN" film

Directed by Bertrand Tavernier, starring Philippe Noiret and Isabelle Huppert. Sunday, November 4 at 7:30 PM in Campbell Hall.

ALSO UPCOMING . . .

Two versions of Shakespeare's "Shrew" on film . . . artist Brian Shapiro on Hollywood . . . the Emmanuel Wind Quintet with pianist Ursula Oppens . . . and more of the best new films from Europe.

Any questions?
Call 961-3535.



Yiddish Oompah-Loompahs

Tired of all this soul-less music that's proliferating on our airwaves? I undertook a crusade to better my own musical awareness, and have discovered, in one zany performance of the Klezmerim last Thursday night, that you don't have to go far at all to find music with a consciousness and a big heart, or truly talented performers who can keep you in a childish state of excitement and anticipation.

The six musicians of the Klezmerim are singlehandedly responsible for the revival of klezmer music, the exotic music of itinerant instrumentalists who wandered across Europe for 400 years, entertaining wedding parties and street-corner passers-by alike. The sound, now called "Yiddish Jazz," though extinct for the last 50 years, is distinctive, a sort of cross of oompa and snake-charming music, with mournfully beautiful moments. The clarinet is its plaintive voice, and the Klezmerim's clarinetist, David Julian Gray, wields his instrument fearfully, making it shriek, yap like a puppy, or laugh with a tear in its throat. The Klezmerim marry this original sound with American jazz of the pre-Depression era, with some provocative results — klezmer blues, klezmer raunch, even a "Yiddisher Charleston." With the strident beat of ex-rock n' roll and jazz drummer Tom Stamper, and the somehow laughable rhythms of Donald Thorton's tuba, the music is infectious, demanding you to clap your hands or stomp your feet. The Klezmerim are more than musicians, however. They are comics, actors, and



The Klezmerim Jazz Band

mock all attempts of the audience to take them seriously. They tell us of their inception — that they began as rival bands on the streets of Minsk in 1905 (actually Berkeley in 1975), and commence a riotous charade of their battle, with Kevin Linscott on trombone hooting notes into rival trumpeter Stephan Saxon's face. Another hilarious spoof was a klezmer rendition of "Aida," "The Barber of Seville," and a half dozen other operas, all at breakneck speed.

The Klezmerim leave nothing sacred with their wild antics and crazily-conceived music. Perhaps this denial of convention is due to the nature of klezmer music itself. Saxophonist Lev Liberman, who with David Julian Gray founded the band, stated, "I think of this music as a music of social rebellion. Life was difficult among the lower classes of Europe. Musicians went everywhere and saw everything and had entry into different levels of society, and in a way the music is a comment on what they saw: the wars and relocations and the hard work of the common

laboring person. The music had to distill all that and also exorcise the demons. It was very cathartic, very intense." This music has a universal appeal; it takes in listeners and forces them to forget time, space, and worries.

Now, in the hands of the Klezmerim, klezmer music is flourishing. The band broke attendance records at Carnegie Hall in 1983, and their third album, *Metropolis*, earned a Grammy Award nomination in 1981. In other words, these guys are not lightweights. So if you're searching for good, fun music, and you missed the Klezmerim last Thursday, you may give yourself a nice, round kick in the pants. Or you can buy their latest album, *Notes From Underground*. For myself, I think I'll have another listen of that "Yiddisher Charleston."

— Joan McGuire

Body Double...

(Continued from pg.3A)

"body double" used in the opening shower scene.

Body Double easily lends itself to comparison with *Dressed to Kill* and *Psycho* as well as other Hitchcock films. Like Hitchcock, De Palma doesn't expect the Academy to ever recognize him or his films. He said, "The Academy is a very conservative organization and probably always will be." If De Palma considers himself such a radical filmmaker, why does he make films brimming with trendy exploitation and devoid of any relevant radicalism?

— Hugh Haggerty and Gena Bleier

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Cartoons

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1972: The Seeds of
Disorder Are Sown
Part II. 1972 events include Bobby Fischer's
chess victory, bombings in Vietnam,
Truman's death, and more. 30 min.

New progressive music
video show with top ten
countdown, 41 club videos,
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Part II. Conclusion of a romantic story
from the U. of Miami. And a mail service
adventure from the U. of Minnesota. 30 min.

Waiting For the Invasion
Investigates the emotional toll on
Americans trying to live in Nicaragua,
despite the threat of war. 30 min.

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Country

JESSICA SAM
LANGE SHEPARD PG

#2 5:50, 10:05
PREVIEW "FIRST BORN"
8 PM

ALL OF ME
STEVE
MARTIN
LILY
TOMLIN
PG
A UNIVERSAL
RELEASE

#3 5:40, 8:00, 10:15
upstairs

TEACHERS

NICK
NOLTE
JOBETH
WILLIAMS
R

PHARLAP

PG

His name means
lightning

5:00, 7:15, 9:30

Bill Murray
7:00, 9:45

**THE
RAZOR'S
EDGE** PG-13

#1 #2
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#3 #4

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10/25 Charlie Chan
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Fridays 6 pm
10/26 Musashi and Kojiro

ALFRED HITCHCOCK'S

THE MAN WHO
KNEW TOO
MUCH PG

Prince
in his first
motion picture

Purple Rain
METROPOLITAN

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THEATRE
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7:00, 9:20

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Story**
A story
you won't
forget...

#1 **PLAZA** #2
DE ORO
349 S. Hitchcock Way
682-4936

**SALLY FIELD
PLACES IN
THE HEART** PG

GOLETA

6:30, 9:15

AMADEUS

...EVERYTHING
YOU'VE HEARD
IS TRUE
PG

#1 **CINEMA** #2

6050 Hollister Ave.
967-9447

**Crimes
of Passion** R

7:10
Turning sixteen
isn't easy.
A UNIVERSAL PICTURE

ALL OF ME
STEVE MARTIN
LILY TOMLIN PG

CHARLES BRONSON
A COP. A KILLER...
A DEADLINE...
10 to
Midnight R

All has been quiet...
until now!
**Exterminator
2** R

**DRIVE-IN
AIRPORT**
Hollister and Fairview
964-8377

In the night,
secrets are stolen.
**Thief
OF HEARTS**

#1 **FAIRVIEW** #2
251 N. Fairview
967-0744

5:00,
7:00,
9:00

#1 **TWIN
DRIVE-IN** #2
907 S. Kellogg Ave.
Goleta 964-9400

5:00,
7:00,
9:00

Footloose PG
A PARAMOUNT PICTURE

**Thief
OF HEARTS**

**Thief
OF HEARTS**

In the night,
secrets are stolen.

**OXFORD
BLUES** Rob Lowe
PG-13
MGM/UA
8:40

NICK NOLTE
JOBETH WILLIAMS
TEACHERS R

**SUNDAY
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Sellers - Bring your new &
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Buyers - Find your greatest bargains

A.S. PROGRAM BOARD

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

SHEER STARK TERROR GRIPS YOU IN UNDERWATER 3-D!



Friday, October 26 at 7 p.m., Program Board will present a special screening of *Creature from the Black Lagoon*. The film is in true to life 3-D, and there will be no charge for the film or the glasses! The underwater adventure will take place at the UCSB lagoon, where else? So bring your blankets and start your Halloween weekend with a great classic flic, and beware of anything suspicious coming out of the water behind the UCEN, it may just be the *Creature from the Black Lagoon*.

WIN A FREE TRIP TO FLORIDA



You, yes you Gauchos, can win a free trip to Daytona Beach Florida! What's the catch? Well, the National Collegiate Driving Championship is an event taking place at 78 selected schools throughout the U.S. And once again Gauchos our beautiful campus has been chosen to participate in a specially selected event. For two days at each campus a "Solo II Sports Car Rally" will be conducted. In a "Solo II Rally" contestants drive two timed laps around a figure-8 shaped course. The racecourse is outlined with cone-pylons and each one that is knocked over causes the contestant to lose one second from their time. At the end of the second day the student with the best score (time + accuracy) will be the winner. The winner receives an expense-paid trip to Daytona Beach,

Florida during spring break to compete in the National Championship event. The National Champion will receive \$5,000.00 scholarship and the use of a Dodge Daytona for one year. Over \$100,000 in prizes will be awarded.

The event will take place Monday, October 29, and Tuesday October 30, in the faculty lot #28, (the military science parking lot) from 5 p.m. to 11 p.m. All you have to do to enter is put your driving shoes on and go to the event. Bring all your friends for more of a challenge. Anyone 18 years of age or older with a valid college ID can participate. If you have any questions at all about this exciting event feel free to drop by the Program Board office. So start up your engines and cruise over to the National Collegiate Driving Championships!

Baraka to Speak Tomorrow on the "Artist in the 80's"

Amiri Baraka, playwright, poet, professor, Guggenheim fellowship recipient and intellectual, will speak at UCSB tomorrow afternoon at 3:00 p.m. in 1160 Phelps Hall. Following the lecture, Prof. Baraka will answer the questions of a panel of respondents from the UCSB academic community, including the Departments of Black Studies, English and Theatre Arts. There will also be time for questions from the audience.

From the 1960's to the present, Amiri Baraka (aka LeRoi Jones) has been a moving force in the development of contemporary, radical theatre. His early plays, which shocked many people because of their graphic use of language and imagery,

are now considered to be progenitors of the "Theatre of Realism." His work epitomizes the artist "engage", who creates art forms which illuminate social conditions and expound an alternative political philosophy. Prof. Baraka is now a tenured faculty member of the State University of New York (SUNY), Stony Brook.

The symposium is entitled "Artistic Changes, Artistic Challenges: the Artist in the 80's" and is sponsored by the Department of Black Studies, A.S. Program Board, A.S. Legislative Council, the Black Students' Union, the English Department, the Department of Theatre Arts, the College of Creative Studies and the University Library.

The Trend To Play The Pub

The A.S. Program Board once again presents "Thursday Night in the Pub!" This Thursday we bring you The TREND. Craig Scholz, Mike Keefer and Steven Bates are the three men who lead this performing troupe. You might have seen them at the SCOTCH and SIRLOIN on a Tuesday night but come down tonight to see them at the Pub. If you miss them tonight you will only miss out in saying "I could have seen them before they made their VIDEO." The TREND leaves to L.A. in January to film a video with "The same man who filmed Berlin's Metro" quoted from Mike the bass guitarist. Just think, three young Santa Barbarians on M-TV one day each with 19.8 units a piece. So, Don't Forget — 8 p.m. in the Pub the TREND for FREE. Come early to get a good spot.



THE TREND

PROGRAM BOARD EVENTS CALENDAR

- | | |
|-----------------|--|
| Thurs., Oct. 25 | — Tonight! The Trend, 8 p.m.
FREE! The Pub.
— Photo-Show, now through Oct. 28.
UCen Gallery. |
| Fri., Oct. 26 | — UCSB Jazz in The Pub, Happy Hours, 5-7 p.m.
— FREE Movie at Lagoon, 7:00 p.m.
<i>Creature From The Black Lagoon!</i> |
| Sun., Oct. 28 | — The Fixx with General Public at the Events Center. Don't miss out — Get your tickets today! |
| Tues., Oct. 30 | — Comedy Night in The Pub. |
| Wed., Oct. 31 | — HALLOWEEN. The My Ties perform at lagoon lawn, noon. FREE! |

Thank You — To the Security and Ushers who worked at John Stockwell and at Thursday nights in the Pub.