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-Vincent Canby, New York Times

"Richard Burton's last performance is all silky corruption, perfumed malice in every beautifully measured phrase. John Hurt is compelling."

-Richard Schickel, Time Magazine

"Watching '1984' is a powerful and terrifying experience"

-Molly Haskell, Vogue Magazine

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-Pia Lindstrom, WNBC-TV



**JOHN HURT RICHARD BURTON**  
in Michael Rodford's film of George Orwell's NINETEEN EIGHTY-FOUR  
with SUZANNA HAMILTON CYRIL CUSACK  
A Virgin Films/Umbrella/Reverendum Films Production. Director of Photography ROGER DEAKIN  
Editor TOM PRESTLEY Production Designer ALLAN CAMERON Music by EURYTHMICS & DOMINIC MULDOONEY  
Executive Producers MARVIN J. ROSENBLUM and GINA HIRSCH ROSENBLUM Co-Producers AL CLARY & ROBERT DEVEREUX  
Produced by SIMON PERRY Written and Directed by MICHAEL RADFORD FROM A SCRIPT BY ATLANTIC RELEASING CO. All Rights Reserved  
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Title Theme: Swaine - 884 performed by Eurhythmics  
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**TREEPEOPLE**

The Treepopple is a Eugene band that doesn't fit into any convenient category or classification. The band members use guitar, flute, recorder, percussion and vocals to produce a unique and highly listenable musical experience.

I spoke with Treeperson Stephen Cohen about the group and its new cassette-LP "Human Voices."

**ODE: Who are the Treepopple?**  
Cohen: It's myself on acoustic six-string guitar and vocals, and there's Jeff Stier who plays flute, recorder, orchestra bells and various types of hand drums. That's the base of the group, the two of us. On the recording we occasionally use other musicians that are kind of side-Treepopple, but it's mainly myself and Jeff.

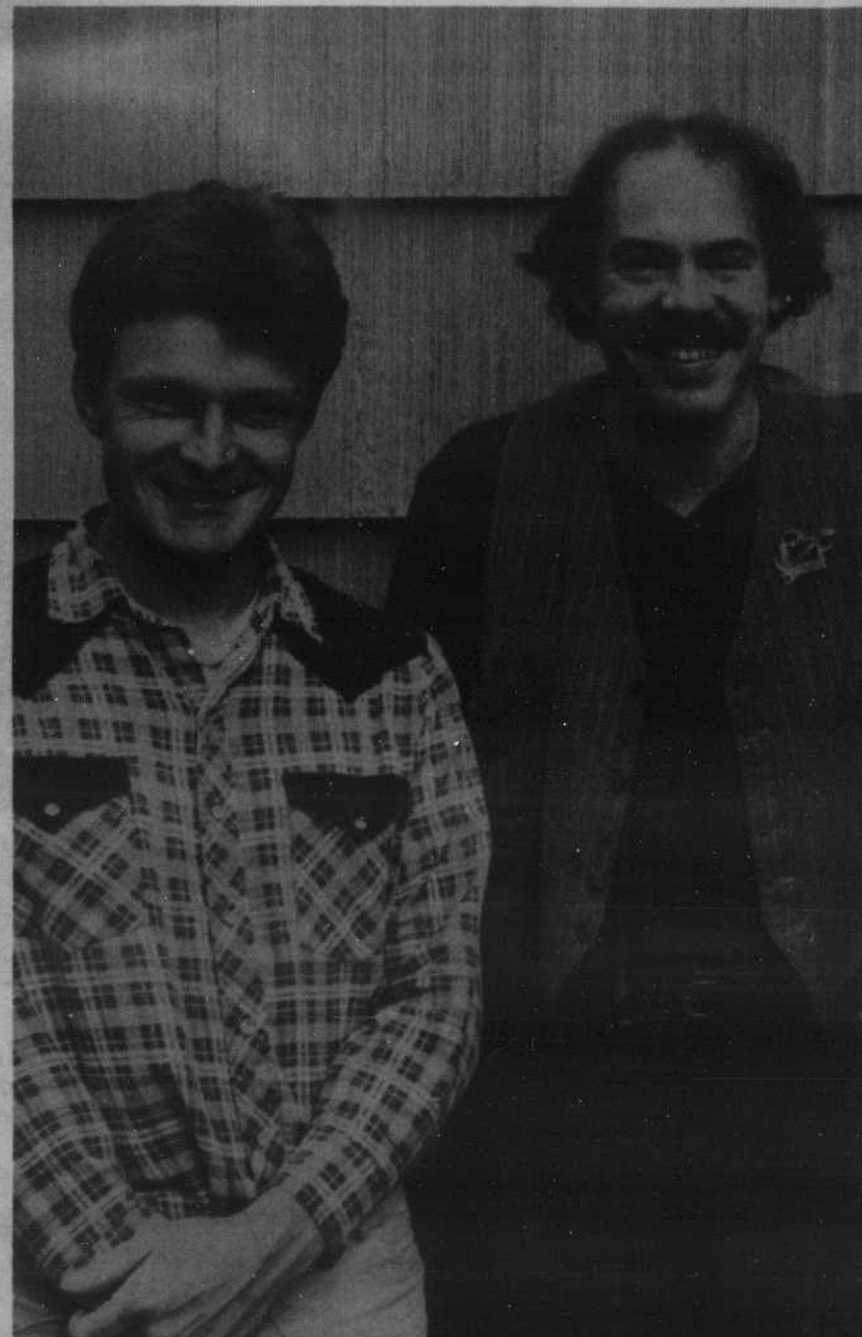
**ODE: Where did the name "Treepopple" come from?**

Cohen: It's one of those things when you come up with a name, you wait for a name that somehow just stays and doesn't go away. I had a dream, sitting under a tree, about these little people in a tree and I wrote a little illustrated story. And I saved that, and then years later when we wanted to have a name for our musical contingent, that name came up. It sounded like a good name, and we still use those illustrations on publicity materials and album covers and things like that.

**ODE: What about the name "Human Voices"?**

Cohen: There is one song called "Human Voices," but the recording is called that because in all of the songs throughout the tape there's people talking; real human voices saying things.

**ODE: Your last album was released at the end of 1979. Why so long between that one**



Jeff Stier and Stephen Cohen

Courtesy Photo

and this new one?

Cohen: It just took us that long to get around to it. Partly just putting it off, partly waiting for the finances. We wanted to spend more money on this tape — more studio money. I went back to school for a few years... it just worked out that way really. It's not going to be five years necessarily until our next recording. It might be within a year or two.

**ODE: How long were the songs waiting before you got around to them?**

Cohen: Well, I like to age a composition before I even perform it. We have things that we perform that have been around a long time, some compositions I wrote years ago and we still haven't recorded them. Some of the numbers (on "Human Voices") have been around for three or four years. I like to see if a piece lasts. If it sounds good when you first compose it, that's one thing, but it's got to sound good a year or two later, it still has to mean something then.

**ODE: Why did you decide to put out a cassette instead of a record?**

Cohen: When we were selling our first album in this local area, people were always asking us for cassettes. It's financially better to make tapes because you can make a small amount at a time. With albums you have to put a whole bunch of money down at once.

We wanted to put most of the money into the recording of it, we wanted the best recording we could get. We will turn it into an album at some point, but for that to happen we'll have to be selling outside of Eugene. It's not a good financial move to make an album unless we know we're going to sell a bunch of them.

**ODE: Do you have any closing comments?**

Cohen: The bottom line is creating music that has a personal and an emotional meaning for people. In order to keep doing that we'd like the recording to go someplace, and we think it will. We think this will lead to having a bigger audience hear this recording. We play with the faith that if we keep playing what we honestly feel to be real music, we'll get some reward from it. Play for a wider audience... maybe get some checks in the mail.

The Treepopple will appear Sunday at The Beavery, 790 East 14th Ave., from 9:30 to 11:30 a.m. Their new cassette-LP is available at Balladeer Music, Earth River Records, Everybody's Records and Face The Music.

Interview by Kevin Frank

**CINEMA**

**'The Gods' is silly**



It's hard to understand the huge success of the South African import "The Gods Must Be Crazy," a slapstick comedy that is about as tasteful as it is burlesque. The humor in the film is based on pratfalls and scantily clad women (underwear shots figure big here — a real winner for sophisticated comedy). This type of comedy has never appealed to me, and here it is clumsily executed and overworked to the point of boredom.

The basic idea of the story is a look at civilized culture through naive, primitive eyes. Three plotlines are brought together to back this idea. First there is the journey of tribesman Xi (pronounced Key), who must throw the evil gift of the gods (a Coke bottle) off the edge of the earth. He runs into white microbiologist Steyn, the first city-bred human he has ever met. Steyn is infatuated with the new local schoolteacher, Kate Simpson, but is such a wreck that he makes a fool of himself every time he gets near her (taking lessons from the Jerry Lewis school of charm).

As if that isn't enough, filmmaker Jamie Uys adds a third element, a band of bumbling communist revolutionaries. This is where Uys and good taste really part company. In their introductory scene, the revolutionaries burst into a cabinet meeting and gun down a number of the nation's leaders before the capital guards

retaliate and hit a couple of them. This brutal, violent scene is, of all things, played for laughs, and I can think of few things less funny than violent death.

There are some nice moments in "The Gods," by and large dealing with Xi and his tribe. The opening is cute, but little else. Uys has a British narrator introduce the setting as if the picture were a grade school documentary, then use the same gentle tones to discuss the city. The idea is okay, but it's been done so much already it isn't worth seeing again.

On the whole, the film is trite and unsatisfying, more silly than funny. For a comedy there is little substance to laugh at, as a Saturday night crowd confirmed with its lukewarm response to the picture. Uys employs far too many bug-eyed reaction shots and speeded-up sequences to have his film get taken seriously.

To Uys, South Africa is a paradise, populated by friendly natives and helpful whites, all living in a peaceful environment. There is no hint of racial strife in the cities, and the only trouble comes from evil terrorists who hold kids hostage and force them on long marches. Uys has taken his political stance in an obvious way, and it is fairly revolting.

The question is: Is it worth crossing a picket line to see this film? I would say not. The film is unfunny, trite and woefully unresponsive to the true political nature of South Africa.

Sean Axmaker

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