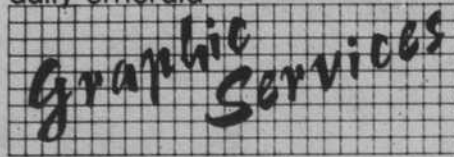


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# LIBRARY: PROJECT 85

SENIOR CLASS GIVING

The fourth annual fundraising effort continues its target on graduating seniors, in a senior class giving effort.

The money collected goes into an endowment fund, used to buy periodicals and computerized catalogue and research system for the library.

Seniors, you will be contacted Sunday, May 12 for your contributions.

For more information on contributing or volunteering for Library: Project '85 contact Elissa Pankratz at 686-5555.



## Flick depicts more than music



The Talking Heads '83-'84 tour was the ideal subject for a concert film. A genuine performance that combined concept, showmanship and spectacle under the guiding hand of singer/songwriter David Byrne, it was more than merely a concert.

Jonathan Demme has preserved the experience of the show in his concert film "Stop Making Sense," an electric, exciting record of a fabulous tour.

Though pieced together from three different December '83 shows in Hollywood, the film is a near seamless document of the Head's show. Opening on the empty stage where David

Byrne walks out with a rhythm guitar and a tape deck and launches into an acoustic version of "Psycho Killer," the stage slowly fills as stage technicians push equipment out and band members wander on.

By the seventh song the band is complete, the back curtain drops and the second portion of the concept concert begins, employing rear screen projection, bizarre choreography, interesting lighting and a few odd gimmicks (those familiar with the previews will remember the big suit).

Director Demme follows the antics and actions of band leader Byrne but doesn't slight the rest of the band. On the contrary, the energy of the show comes largely from the rest of the Heads — a close-up of keyboardist Bernie Worrell concentrating over a solo, numerous cut-aways to the eternally animated bassist Tina Weymouth, and packed frames where back-up singers Edna Holt and Lynn Mabry add a steady stream of enthusiasm and fun. Byrne is the focus, but not to the exclusion of the band as a whole.

"Stop Making Sense" tries to recreate the concert experience as a film experience. Demme gives the camera the audience's roving eye and it looks everywhere (though it has a better vantage point than an audience member). The nuts and bolts of the concert aren't avoided to play up the gloss and that is a plus, since the performance itself is a study in putting on performance.

The kabuki-like technicians,

dressed in black and pushing equipment around onstage during the performances, are accepted as an integral part of the performance. When, near the end of the film, one of the techs walks on carrying a small spotlight to create the gargantuan shadows that fall on the backdrop the camera doesn't avoid him, but simply places him in the mise-en-scene just as if he belonged.

It's these details that make "Stop Making Sense" such a wonderful movie. The filmgoing audience may not get the immediacy that the concertgoers receive, but we get a privileged peek at the subtleties of the performance. The editing and cinematography are sharp but not flashy, stylish but not obvious. Demme shows good sense in how to present a concert without overwhelming it.

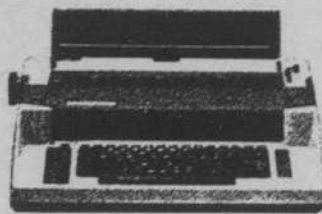
The result is a marvelous, invigorating film that doesn't pretend to be better than the concert. It's exactly what a good concert film should be.

Sean Axmaker

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