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Circle

up the daily news. The journalists agree people love to look at "...dirty pictures in clean places".

Amidst the background of carnage and insensibility Laschen finds some tenderness with Ariane (Hanna Shygulla). She is an old friend from Germany but has lived long enough in Lebanon to call herself an Arab. Laschen becomes involved with her and considers staying on in Beirut but is brought back down to earth when he sees her with another man.

On the evening of the demise of his romance with Ariane, Laschen seeks refuge from the shooting in a basement filled with Lebanese people camped together while their children play quietly. The building is bombed and in the following confusion Laschen stabs a man. It is difficult to tell whether the man is alive or dead when Laschen stabs him but presumably the important thing is that he has committed an

intentional and morally unjust act of violence.

While the main concern of the film is the development of Laschen's personal crisis, the central message presented to us is the criticism of journalism for its exploitation of the misery of the Lebanese people. This is indeed an important enough issue to make a film about, but it is a Catch-22 situation. While *Circle of Deceit* criticizes the brutality of the journalists, the film itself exercises the exact same exploitation. The only difference is that the film utilizes the backdrop of violence for the sake of selling art rather than selling papers. It seems that Schlöndorff's film is just as much a part of the "circle of deceit" as its characters.

Circle of Deceit is a disturbing film. We cannot quiet the tension the images create with the thought that it is only a movie. We need only switch on the news to see that terror in Beirut is still going on with the same brutality that is presented in Schlöndorff's film.

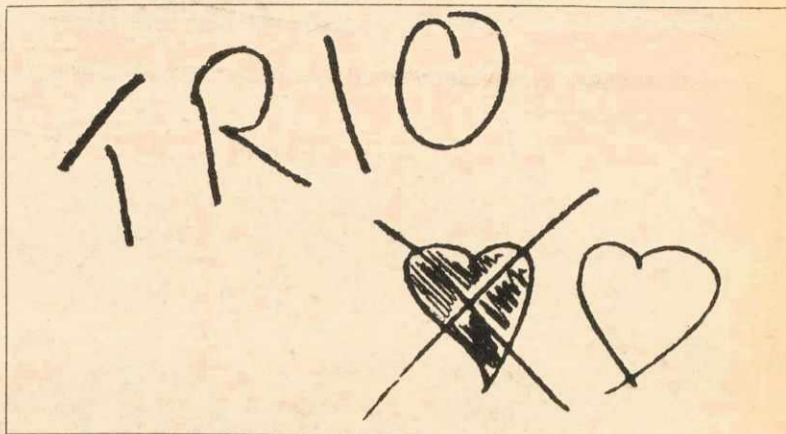
Trio album - da da da

by Darla Muzzerall

There must be a place for music like Trio's, but I can't seem to find it.

Their songs are too silly to classify as new wave or punk, too experimental to be called pop music, and far too sparse to even come close to rock. Trio are newly popular for their nonsense-lyric *Da Da Da*, with the easiest words one could hope to learn: "I don't love you, you don't love me" in English and German. Most of the lyric sheet is covered with "ja ja's" and "ya ya's". Where are the social commentaries, the tricky musical hooks, the bright vocals? Much of this album is a monotone in melody and voice.

Use of two languages, however, adds mystery and interest. It looks fascinating in print, but in translation we see it's similar to the album's gibberish in English: lines



and titles like "Hold me tight I'm going crazy" and "I don't need you/I don't want you anymore".

So, potential buyers, "Achtung!" (Beware). The concept of Trio is very obscure. Nothing on the album indicates who the members of the group are or what each con-

tributes to the record. Yet you may find value in this record: an odd humour and unusual material. This album is a high-risk expense - many people will hate it - but Trio are surely laughing their ways to the bank.



*Forgive me, Father,
for I have sinned.
I have killed for my Country,
I have stolen for my Church,
I have loved a woman,*

and I am a Priest.

MONSIGNOR

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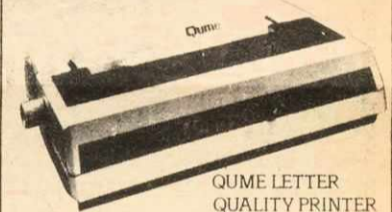
starring
GENEVIEVE BUJOLD FERNANDO REY JASON MILLER JOE CORTESE ADOLFO CELI
with TOMAS MILIAN as Francisco Director of Photography BILLY WILLIAMS, B.S.C.
Music by JOHN WILLIAMS Produced by FRANK YABLANS and DAVID NIVEN, JR.
Screenplay by ABRAHAM POLONSKY and WENDELL MAYES
Based upon the novel by JACK ALAIN LEGER Directed by FRANK PERRY
Filmed in Movicam



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