

# Latin America victim of U.S. policy

For more than a 100 years, the people of Latin America have been victimized by U.S. interference in their national affairs.

It has been standard foreign policy for Uncle Sam to intervene on behalf of dictators, to help overthrow socialist governments, to ignore and sometimes abet barbarous violations of human rights and, if necessary, to invade.

The latest campaign is to topple the Marxist Sandinista government of Nicaragua. This regime came to power after winning a revolution against the Somoza family dictatorship, which for 40 years had ruled Nicaragua as if it were an imperial hunting preserve.

The Reagan administration has been supporting the contras, a ragtag band of former Somocistas, adventurers and misguided youth. The U. S. has spent millions of dollars in both military and "humanitarian" aid to an outlaw army that has no just claim to govern Nicaragua. Without American assistance and the financing of rich Nicaraguan exiles in Miami, there would be no contras. In a sense, we are responsible for the state of war in this small, beleaguered Central American country.

Equally disgraceful, the CIA has mined Nicaraguan harbors, endangering international shipping, and indulged in many other acts of sabotage. American troops often train in Honduras, near the Nicaraguan border, and mercenaries from the U. S. are fighting with the contras. One such "warrior for wages" is now being tried by the Sandinistas after a supply plane he was flying was shot down.

The World Court, whose rulings the U. S. normally abides by, has condemned our actions, but the Reagan administration has ignored this verdict. It is not the intent of this editorial to glorify the Sandinistas, who are guilty of some human rights violations and who have abolished many civil liberties. But it is our purpose to stress that the Sandinistas are superior to their rivals and that the U. S. has no business fomenting discord abroad.

The Contadora Group, a delegation of nations trying to resolve the Nicaraguan conflict, has repeatedly pleaded with the U. S. to abstain from all intervention. This group believes that the only peace in Central America can come through the initiatives of Spanish-speaking countries.

These nations are absolutely right.

In "Blue Velvet"

## Controversial terror film contains a puzzling hero

a movie review

by Ceesia Phillips

When Jeffrey comes home from college and finds a lopped-off ear in a field, the fun begins in "Blue Velvet"—the most controversial movie of the year, hailed by some reviewers as a masterpiece and called by others a sick joke.

The ear leads Jeffrey into a maze of violence and perversion during which he gets involved with a good girl, a kinky girl and a psychotic killer. Yes, the picture is quite allegorical although we've come a long way from the legends of courtly love.

Jeffrey, played by Kyle MacLachlan, is Everyboy; his sweetheart Sandy (what else would she be named?) is Everygirl; his lover Dorothy, (Isabella Rossellini quite a distance from "The Wizard of Oz," is Everyvictim Gone Crazy; and his nemesis Frank (Dennis Hopper) is Everypsycho.

Determined to solve the case of the missing ear,

Everyboy hides in Dorothy's apartment where he sees more than he ever bargained for when Everypsycho pays a sado-masochistic call. It seems that the ghoul has kidnapped Dorothy's spouse and child although we never learn why. In the mixed-up modern movies, you don't have to explain things.

Things get curiously and curiously. Dorothy, who spends her time undressed and hysterical for most of the film, appears to enjoy Frank's grotesque attentions. When her tormentor departs, she discovers Jeffrey and teaches him how to play rough-house.

Jeffrey has three interests—seeing that Everypsycho comes to justice; making love to Everyvictim; and conducting a chaste romance with Everygirl, who is beautifully played by Laura Dern. It could be said that he suffers from a conflict of interests.

The great weakness of this grisly dance is that our hero, through harried, gets all his wishes fulfilled without un-

due cost to his immortal soul.

"I can't figure out whether you're a detective or a pervert," Everygirl says to Jeffrey.

"That's for me to know and you to find out," he replies.

But we never get the answer.

The movie may be trashy, but it is artful garbage. Its strength lies in its eerie atmosphere, which is both beautiful and menacing. Filmed in Lumberton, N.C. and called by one critic the first work of art produced by this state's thriving film industry, "Blue Velvet" brilliantly summons its period, the late 50s, and abounds in rich locations.

Director David Lynch, praised for his originality, exemplifies the flaws of "now" film-making. His creation is a triumph of form over substance.

It combines the best of "Halloween," "Invasion of the Body Snatchers," and "American Graffiti" with the shallowness of "Miami Vice."

## "She's Gotta Have it" is wild, witty

a movie review

by Laura Nelson

The byline at the beginning of the film, "A Spike Lee Joint," lets you know you are in for a new experience in motion pictures. Spike Lee is producer, director and an actor in his film, "She Gotta Have It." All the actors and actresses in this film are new to the film world and perform with a realness and energy that will make you feel that the characters did not realize they were in front of a camera.

The film begins with the protagonist, Nola Darling, explaining how and why the events following happened. Nola is a young black woman who is determined to explore her freedom and womanhood. As the story begins, the other characters are introduced, each giving bits of information about Nola Darling. The audience meets her ex-roommate, who moved out of their apartment because, "I got tired of seeing strange men in my bathroom"; a close friend who is lesbian and thinks men are ruining Nola's life; and finally the men in Nola's life—her antagonists. They are Jamie, Mars and Greer.

Each man possesses different qualities that make each special to Nola. Jamie is down-to-earth; Mars is a comic, and Greer feeds Nola's ego. The men also get the chance to tell

their version of what happens and each has the same ideas about Nola.

Although there are two other women in the film, the men in Nola's life offer the most insight about Nola and the way she chooses to live. They all see Nola as greedy and uncaring, and Mars sums it up when he says, "Every man wants a wife; he just doesn't want a freak."

The climax comes when Nola invites her three lovers to Thanksgiving dinner. During this dinner and after, Jamie, Mars and Greer realize no one is more important than the other. Slowly, these relationships begin to end, Jamie being the first to break off with Nola, and she begins to find herself alone. Nola decides that she wants to have a relationship with Jamie but in the end, as Nola said, "Well, that's another story."

Anyone seeing this film will experience a liberation from the notion that you cannot have everything you want. Through Nola Darling, the audience will experience a whole new way of life.

This film will make sisters in the audience applaud because someone understands that women feel the need to explore themselves and at times "do their own thing." Spike Lee's joint is daring, shocking and will have the audience laughing, oohing and blushing.

## Monkees junkies reunite

by Tish Richmond and Julia Screen

Oct. 17, 9 p.m.; three of four has-beens from the early 1970s pop culture are seen at UNC Chapel Hill threatening to give a concert. Who, you may ask, has the nerve to revive the pop days of old? Why of course! Hey, Hey, it's the Monkees!

9:15 p.m.: Dean Smith Center is nearly packed to capacity with a wide range of Monkee fans, including two die-hard fans from Bennett College. Are Peter's eyes still bluer than blue? Is Davy still the shortest and his accent still cute? Vendors made a killing selling Monkee hats, Monkee Tee-shirts, Monkee programs and Monkee pins. Do the save-every-penny Bennett students dare to buy these things? Of course!

9:25 p.m.: With great seats, Cokes, hot dogs and pro-

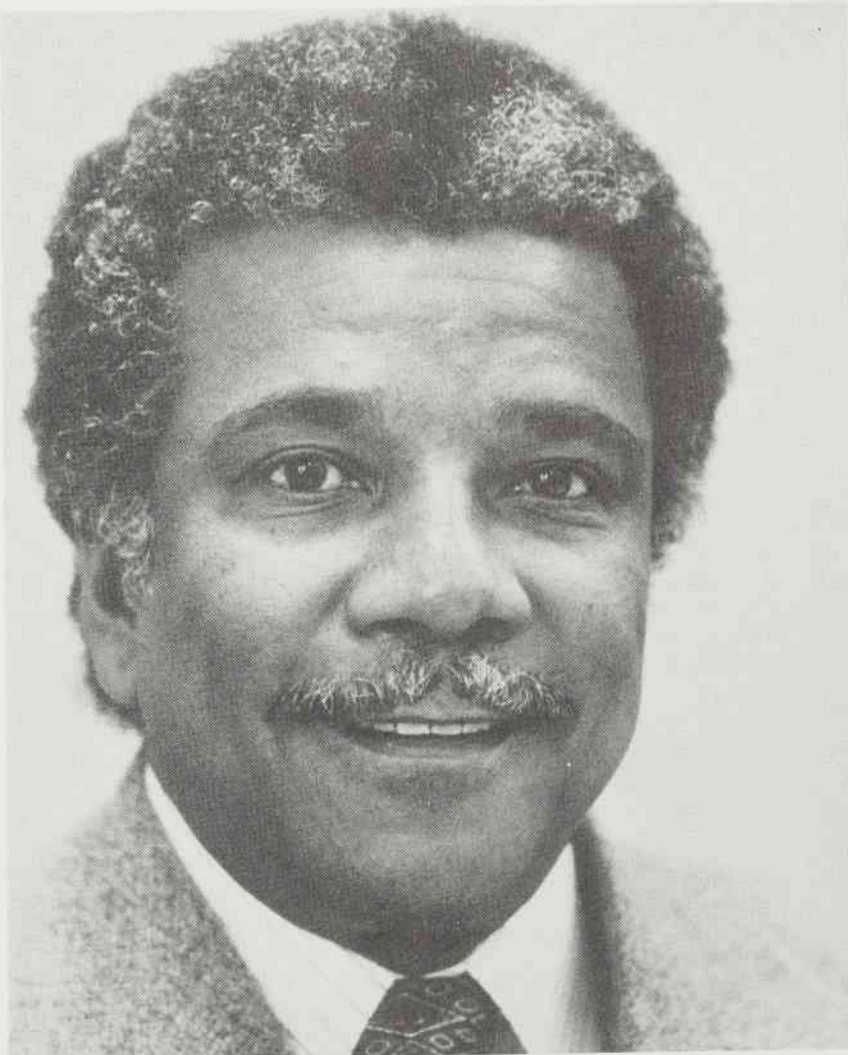
grams, we are ready for our long-awaited entertainment. (14 or 15 years is a long wait!) "Here we come..." is played loudly from a phonograph and out come Peter, Davy and Micky as energetic as ever. They started the show with "Last Train to Clarksville" and the crowd went wild (including us). Their onstage antics were as fresh as in their younger years. The only difference is that now Davy's hair is long (But he is still short).

Despite the absence of Mike Nesmith (the Monkee with the hat), the three remaining Monkees gave a very entertaining concert. It was good, clean fun. "We want to take you back to a time where boys liked girls and girls liked boys," Davy said, heavy in British accent over a screaming crowd. "... and I was that boy, and you were that girl."

The crowd went crazy.

The Monkees exited the stage with their famous Monkee walk and came back for two encores.

Refreshingly, the three Monkees stayed in their characters that were maintained on their television show. Davy Jones maintained his idolized charm, Micky Dolenz his crazy comedy and Peter Tork his clutzy-but-cute self. This is what gave the show its spice. Two let's-remember-'em bands preceded the Monkees: Herman's Hermits, ("I'm Into Something Good," remember?) and The Grass Roots ("Bella Linda." I know you remember that one! In the crib, perhaps?) A large number of high school-aged teenagers were there (rerun Monkee Junkies, no doubt). And we, the official Bennett Monkee Junkies got to see our childhood TV idols live, in concert.



Host of "The Africans"—Dr. Ali Mazrui, noted African scholar, hosts public television's "The Africans," a view of black Africa from the inside looking out. A co-production of WETA/Washington, D.C. and the BBC, the series is being shown now.

Remember Thanksgiving baskets for those in need.