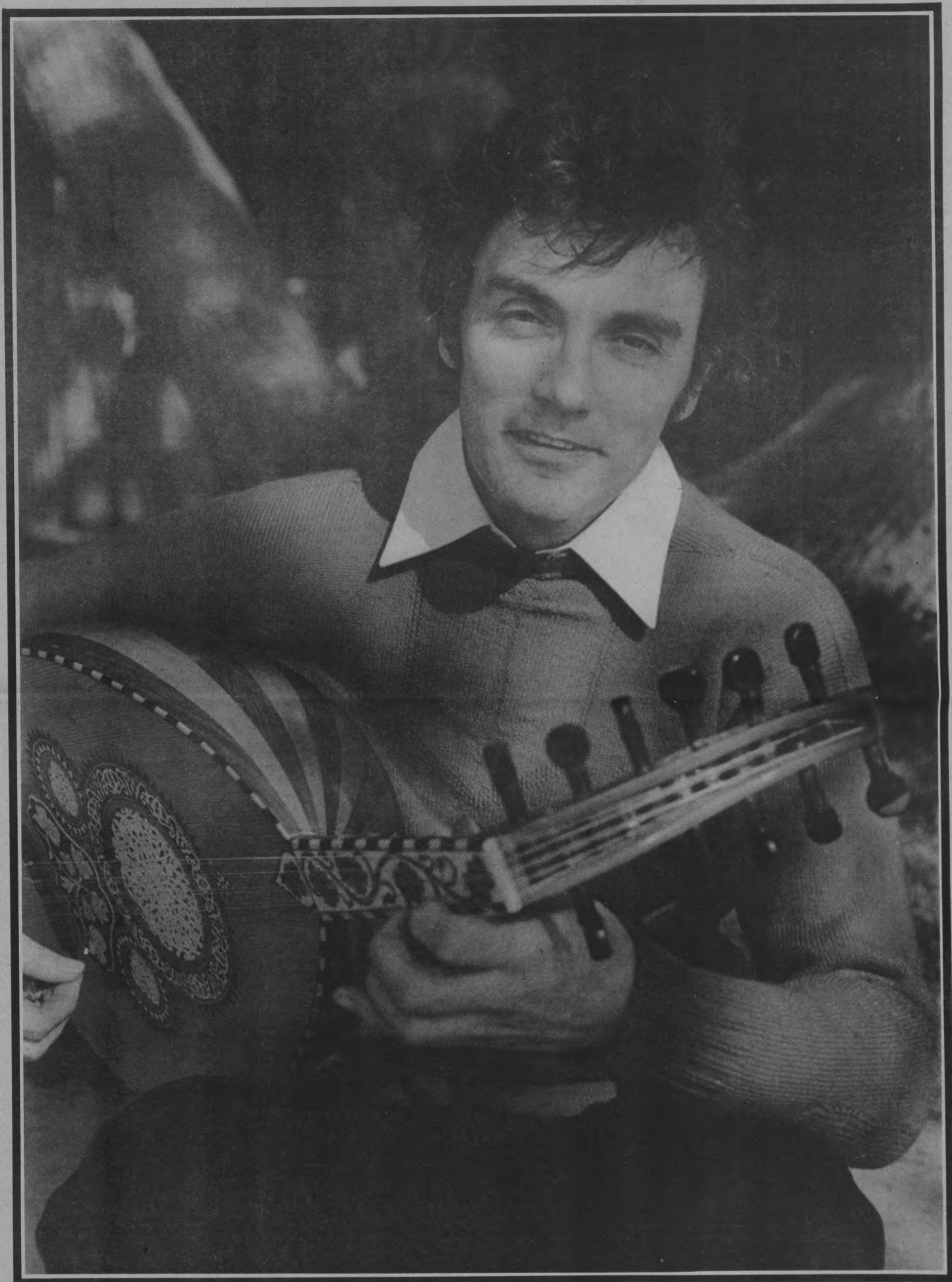


DAILY NEXUS
Entertainment



Nexus photo by Sandra Thomas

Martin Best:
Minstrel For Our Times
(Page 2)

musicmusicmusicmusic

Martin Best: A Minstrel For Our Times

by Robin Procnier

There are currently a plethora of skilled musicians as well as thousands of talented lyricists and vocalists, but there are very few who are versatile enough to do all three expertly. Upon talking with, and subsequently listening to, Regent's Lecturer Martin Best at Campbell Hall last Thursday afternoon, I realized what a privilege, and indeed a rare one, it was to encounter such a multifaceted individual in the music world. In depicting the musicianship of the medieval minstrels and troubadours, he has found a time which suits him perfectly: a time when intense, romantic expression gave a harsh world songs of joyousness and hope.

Best studied at the Royal College of Music in London and the Santiago de Compostella in Spain before joining the Royal Shakespeare Company in 1965. He eventually became the official researcher, arranger, and composer, as well as a leading performer. He left the Company in the early 1970s, and although he is no longer a full-time member, he still feels "umbilically tied" to the troupe.

He is now primarily a soloist, a position which seems to come easily to him. His Thursday performance, a musical and vocal explanation of "The Minstrel's Way: An Exploration of the Oldest Performing Art", was done on a completely unadorned stage, beckoning the audience to focus solely upon the performer himself. The only anomalies to the setting were two piano benches: one on which held a psaltery (a harp-like instrument held on the lap), a lute and a guitar; the other holding Best. No frills, no excess, for all a musician really needs is himself and the tools of his trade. Thus, Best is indeed himself a modern-day minstrel; the travelling, self-accompanied singer.

The lineage of the minstrel singer can be traced as far back as Homerean Greece, where the great epics were orated to the accompaniment of a harp. The word "minstrel" is also found in Elisha of the Old Testament. "And it came to pass, when the minstrel played, that the hand of the Lord came upon him." The existence of travelling musicians was specifically noted during the Battle of Hastings when soldiers would roam the countryside chanting the heroic feats of Roland and Charlemagne. These "chanson de geste" or songs of great deeds, heralded the rise of courtly literature in France. They also set the stage for the emergence of the great troubadours and trouveres, whose simple melodic patterns form the basis for today's modern music.

Throughout the Middle Ages, there were groups of itinerant musicians in every part of Europe, extending from the Christian regions of the south to the comparatively pagan areas of the north. The constant journeyings of these minstrels and the wide contacts they made were one of the

ingredients responsible for the development of our European music. The most celebrated of these medieval groups came from Provence, a region in southern France. It was here, in the late 10th century, that the troubadours, those who both composed and sang poetry, were born.

It is with these troubadours, and the Middle Ages, that Best feels most comfortable.

"We are all living in a world which we have naturally inherited, and I feel quite compatible with the Middle Ages. I can completely forget myself in its music."

The medieval period in history was one characterized by religious fervor and persistent warring. Yet the art of the troubadours was one in which music and poetry were combined in a courtly ideal of love. In fact the love theme pervades almost all of the troubadours' compositions. The aristocratic French had a very refined attitude toward love, which bred "courtly love." Here, the domination was translated by the lover into a veritable worship of his lady.

The sheer private sentimentality of this all-consuming love found the ideal outlet in poetry, and the "canso" or short love song, was the most highly developed song form of the troubadour.

"The music of the troubadours mirrors a paradoxical time," explains Best. "Contrary to popular myth, the minstrels were not primarily concerned with the frivolous. They were humorous but not empty. It was the troubadorean influence over the Celts in England that produced modern romance. And though it was the politics of the Roman Catholic Church that extinguished the troubadours, the troubadours themselves praised religion. Their music was used as an instrument of worship, both divine and secular."

The art of the troubadour was felt across all Europe

before it was finally put to a stop. In northern France, the performers were "trouveres"; in Spain they were "saludadores" (healers); in Sicily, "giravoli" (wanderers); and in Poland, "madry" (wise ones). Toward the end of the 13th century, minstrels became unacceptable to the Catholic Church, the comic and obscene elements, the blase humor and ribald commentary were too much for the Church. The performers were excluded by the protectionist guilds and ostracized in daily pamphlets. The movement officially ended in 1292 with the death of Guiraut Riquier, "the last of the troubadours."

Though the troubadours frequently praised the beliefs of the Church, their music predominantly represented the plights of society. By fusing fairy-tale-like mysticism with romance, they gave their audience a light in which to ease their way out of the darkness of depression. Best believes, however, the downfall of the troubadour was inevitable, for they threatened the established order.

The Renaissance brought upon the fervent questioning of man's salvation, the birth of Italy as a cultural center, and the roots of traditional folk music. The hardships of life had not markedly decreased, and this new musical hybrid focused upon momentarily leaving woe behind and entering a new world of fantasy that was refreshingly full of hope. In this fashion, the audience temporarily laid down their suffering, only to re-enter a much more solvable world.

Although very little of the troubadour's actual music has survived, the influence they've exerted over modern music is easily seen, though with a rather negative alteration. As centuries have passed, generations have grown more unsure, more doubtful that this world holds any inkling of the hope purported by the troubadours. We have begun to wonder not at where and how this spiritual uplifting will occur, but whether such a spiritual elevation will ever be attained.

The current music scene offers very little curative hope. Instead of a beacon of light being shed on dejection, it has become immanent and peremptory, as exemplified in the abysmal emotions of the last 15 years of rock. We desperately need a rejuvenation of joy and lightheartedness, a rebirth of musical gaiety. We need not forget our troubles, just occasionally lessen their burden.



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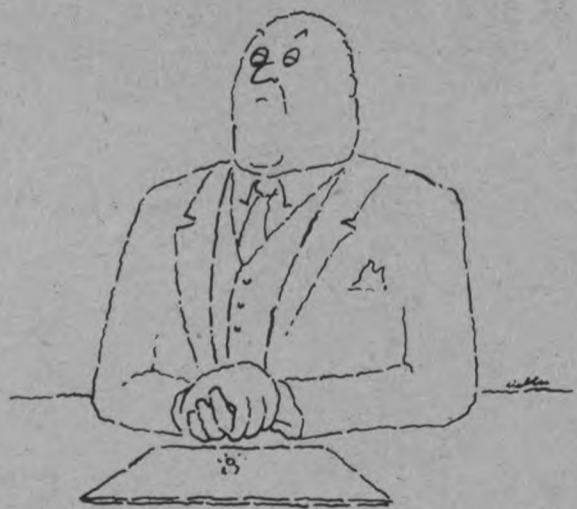
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No More Dance Concerts ?

by Oren Aviv

The A.S. Program Board has brought the students some great concerts this year, just three of which were well-known and well-received bands such as the B-52's, the Police and the Dixie Dregs. Along with their capacity-crowd draws at the box office and their long-awaited appearance dates, what one thing do these groups share in common?

Dancing. Whether it's the fusion-rock of the Dregs, the be-bop-hop of the B-52's, or the pure rock 'n' roll of the Police, their exciting, energetic and altogether enjoyable shows urge even the laziest of spectators to get up in or on their seats to dance to the sounds. However, that these three groups have the potential to get people moving should not be unusual, as I am certain that there is not one person reading this column who hasn't been to a good concert where people were not up and jumping. And even here, in our very own yards as it were, the list of danceable acts is nearly endless, most recently including the Knack, Kenny Loggins and Tom Petty. And anyone who was at one or all of those concerts can fully attest to the fact that the aisles were scattered with many concert-goers who found themselves at the mercy of the music emanating from the loudspeakers, much to their appreciation.

So what is this, a rock review honoring the Program Board? The Board isn't likely to think so. And, hopefully, neither are you. Because there is something extremely fishy floating around deep in the bowels of the Board, Concerts Division.

Not many issues ago, the Nexus ran a small column listing the acts the Board could bring in to play for the students. The list, you'll recall, was headed by artists like Ian Hunter, Molly Hatchett and the Boomtown Rats, and rounded out by such acts as Lene Lovich, the Busboys, and the Plimsouls. In between were acts like Tim Weisberg (playing here Feb. 7), and even Chuck Berry was considered (if he's not a danceable act, who is?). So what is the big problem?

Well, the Board seems to have a thorn in its side. Jim Reeves, the Board Commissioner, explained to the Board at a recent meeting that "there were some problems with the (recent) Police concert in relation to crowd control and campus police." He backed up his contention by stating that one of the problems with allowing groups like this to perform was that the band invited people to "get closer to the stage, out of their seats, etc." Apparently this conflicts with the fire code, as the exits are allegedly blocked.

What this means, in essence, is that because the Police concert (total gross income to A.S. Concerts: \$30,308.20) caused such riot-inducing acts as dancing, the Board is ceasing to allow similar acts to perform here on campus. What is actually meant by a "similar act?" Who knows. No criteria is set by either Mr. Reeves or by the remainder of the Board members. The only pieces that can be put together are in the remains of a concert that was planned and worked out by the chairman of the Board, Vince Corry. The concert was to feature some of Los Angeles' more talented and promising acts: the Plimsouls, the Blasters and the Nu-Kats, all in one Campbell Hall show. But this concert is no more, thanks to the idea being voted down by the Board. What makes one band dangerous and another safe? Is one exciting, therefore danceable, therefore dangerous, and another dull, therefore undanceable, therefore safe? Apparently, this is the Board's way of thinking. Isn't the Board's primary concern supposed to be the A.S. (Associated Students)? Such is my understanding, but apparently I'm wrong. By censoring some groups, the Board is doing two things. One, it is stifling Mr. Corry's job by not allowing him to book bands here on campus that he knows the students would enjoy having here (through voting or simple word-of-mouth). And secondly, by stifling him, the students' interests are similarly stifled, since we are unable to see those groups which we have voted to see. If all of this ridiculous chain of events is actually supposed to happen, we should praise the Board for having the students' interests in mind, since God only knows how we'd get

shafted if student interests were not.

As far as Mr. Reeves' remarks are concerned, his words may be justified as far as the campus police and fire department are considered; dancing in the aisles is truly a fire hazard. But why isn't the LAPD worried about fire hazards in its city's music halls? the SFPD? the NYPD? Why aren't any other police departments as concerned about their population's safety and well-being as is our own?

Any large gathering of people is a fire hazard, as long as we're going over the fire codes. A large dinner party, with people milling around while others are sitting — a fire hazard? A dance hall or movie theatre before showtime — a fire hazard? A dining commons, a locker room, open reg — all fire hazards? Where are the firemen and policemen during class sign-ups? Why aren't they concerned about safety then? Why only during the violent act of dancing, during the unforgivable act of listening to — dare I say it? — music?

There are other issues, all of which affect and concern the student body. Let us see which groups are good for student benefit money-wise, since no other criteria for the censorship of bands has of yet been attempted by the Board. We will consider the issues that are relevant to student considerations and needs and rights: which acts will cost the least money to perform, which ones will cost the student less at the box offices, and which will provide the students with a more enjoyable show, one which the students will prefer? This should be the Board's main concern — their primary function, it would seem — not which act causes a student to dance and which does not.

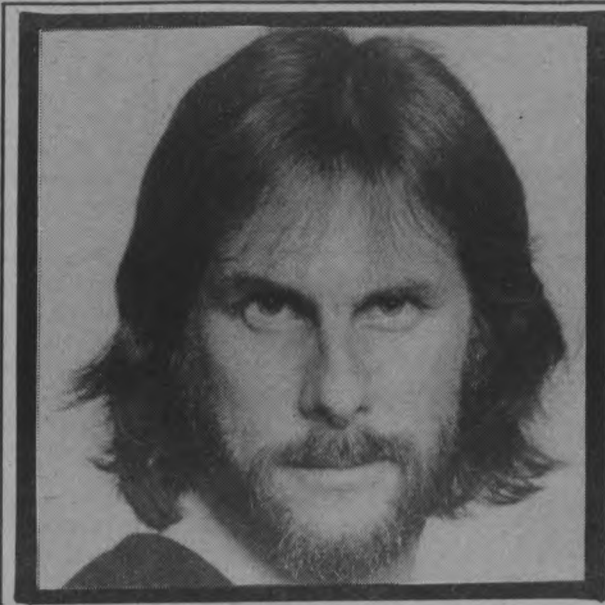
But wait, there's more. Tim Weisberg, surely not one of the music world's most dance-inducing acts, is charging \$7.50 a ticket for students, \$8.50 for others. Half the tickets available go to students, the other half to non-students. With that price, the Board can safely count on a profit, no? No.

Assuming the show sells out (and it's not expected to), the Board merely breaks even. This show was approved by the Board. On the other hand, the previously-mentioned new wave show, featuring three good acts, would have cost the students \$4.50 a ticket, at least \$3 less than the Weisberg show would have cost. Even if the show doesn't sell out (though it was expected to), the Board breaks even, which is all it wants to do. The Board is happy, the students are happy with the cheap tickets, and even happier with the music. People danced in the aisles to the tune of over \$30,000 grossed at the Police concert, and Board wants to throw out the Plimsouls and put on Tim Weisberg!

And another thing. There are ways around the fire hazard difficulties the Board finds itself so suddenly faced with. (Why wasn't any of this proposed during any other concerts this year? Or last year?) Before booking a group, that group can be required to sign an agreement stating that they will not encourage dancing by the audience. If they violate this agreement, they get fined. But don't censor a group just because the Board figures they will play music that, in the words of Annette Goliti, a Board member, "the audience would want to dance" to. One must also consider that the Police concert is not a concert that can be fairly used to judge the hazards such a group can create within an audience, since the audience included many out-of-towners, the show being the Police's only Southern California stop during that leg of their tour — and we all know that UCSBers are not so rowdy and crazy, right?

Be that as it may, the Board must do several things to cater to student needs. If there are students who agree with me and wish to see the Board begin considering what the student wants to see and hear, please write so to me, care of the Nexus Entertainment section, voicing your opinions as to whether you agree (or disagree) with my proposals or have some suggestions of your own. This is something that can and will effect student musical entertainment in the future. To forfeit the opportunities to participate fully in today's music is an outrage and a sin, especially if the reasons stem from the unwarranted opinions of only a handful.

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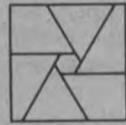
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Dark Industry and Guests
The Grass Shack
January 15, 16 & 17

by Phil Heiple

High-energy rock fans starting to O.D. on the Norman Allan-at-Baudelaire's timewarp were able to catch a smorgasbord of new bands at the Shack last week. Dark Industry was the main act, with a different set of opening bands each night. Some bands were good. Some were bad. Mainly, there were surprises. Several guest bands were surprisingly impressive. And Dark Industry was surprisingly mediocre.

The action started on Thursday with the Ghetto Blasters from Oxnard. A standard rock group with guitars, drums and keyboard, nobody expected them to be very good. "Pull the plug," they said, "anytime." No one did. Ex-Rickies Mike and Fred on guitars led the group through loud, danceable punk and some unusual 2x4 electrorock, the latter sometimes so unusual I was asked if they were making fun of the audience. Beats me. They were followed by The Obvious. People were real curious about this group's connections to the legendary Neighbors. "Steve and Bill," I thought, "with a couple of hack rockers as in the Dementians." Not so. It was guitarist Steve Fields all right, but with his brother on bass and his sister on synthesizer and congo percussion. They produced some very interesting sound. By using a synthesizer, the guitars did not have to compete with loud drums and a subdued and melodic sound resulted, reminiscent of some of the best bands in new wave: Magazine, the Cure, and Young Marble Giants. A few songs were overly long, repetitious and boring, but overall they played the freshest and most original rock to be heard in quite some time. After The Obvious' last hard-rockin' encore, the crowd was going beat crazy.

Dark Industry was next. Bassist Gayle Whittemore and drummer Patty Glynn of the Quisnarts, plus guitarist Phester Swollen of the Rotters and a new vocalist, Benoit Levet, comprise Dark Industry. The tiny dance floor was still milling with people when they began to play. Aggressive, slashing guitar. Blistering drums. Strong, tightly-controlled bass. The room throbbed with energy. And then Benoit began to sing. The tight little cliques of new wave artists, critics, and deejays exchanged baleful looks. The singing was terrible. By the third song, the dance floor was vacant. The few words discernable hinted at complex lyrics about alienation, incest and masturbation. But, mainly, the vocals buried the fine instrumentation in



inarticulate bellows.

The next night was different. Trout Club (previous incarnations: Johnny Socko and Reason d'etre) opened for Dark Industry, combining excellent Talking Heads cover songs with highly craftful and intelligently-arranged originals. While one of the finest local bands, there is also a feeling of restraint — that even more bold and innovative music is well within Trout Club's capacity. Let's hope to see it in the future. Dark Industry played their best ever. Benoit mumbled at a lower volume such that the musicians were able to get their sounds across.

On Saturday, The Obvious opened again and played consistently. They were followed by Dark Industry. And Benoit took another nosedive. Hardcore dancers stood around and stared as he yelped and staggered about like some mortally-wounded rooster. Not quite as bad as Thursday, I thought. The Violent Knee Grows were next. This all-honky band draws its members from the Keene White Revue, the Generators, the Buttpliers and Public Enema. They played heavy metal/punk so fast and so loud my fillings hurt and I got pogonitis when I tried to dance. Keene White himself was in the crowd and took to the stage when his devotees from San Luis Obispo rioted for his presence. His theme song was played so raw and bestially that the hooker in the corner was seen to blush.

Of the three nights of rock 'n' roll, the best bands were those which brought the most experience to bear. The Obvious and Trout Club deserve to be around for a while. But Dark Industry has some permutations to go through yet, the first of which is to drop or replace their vocalist.

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Angi-Vera: Love In The New World

by Sandy Robertson

"I know what my duty is." This statement, often repeated in *Angi-Vera*, sets a pattern of irony and subtlety that pervades the film and undercuts any notions of *Angi-Vera* as a love story, or worse, as a story of a woman's coming of age.

Angi-Vera is a Hungarian film, directed in 1979 by Pal Gabor and starring Veronika Papp as Vera Angi, a young woman who spends three months in a Communist Party training school in 1948. The film is filled with references to the recent revolution (who did what during the revolution, and to whom) but the emphasis on the past is an irony in itself: while the characters in the film gear their lives toward the future and the new world through study and re-education, they are all products of their various experiences — miners, lovers, factory workers, teachers, journalists and parents.

The film begins with Vera speaking out at a Party meeting in the hospital where she works as a nurse's assistant. Out of a sense of compassion and duty, Vera tells the worker's committee about the unsanitary conditions on her ward and about bribery among the medical staff. Her honesty is commended, and she is chosen to attend the Party training school in a nearby town. The scenes at the school are a combination of dorm life (communal meals and gossip after dark) and church camp (discipline, ideology and visions of the new world in three short months) all beneath the watchful eye of the State. Vera has an affair with her group-leader which develops into an amazing and totally unpredictable resolution.

The story is told through the irony of appearances. Vera appears to be a shy, naive young woman; this role sets up the viewer for a story about a beautiful and fragile individual who will either triumph over or be crushed by the State. The aesthetics of the film reinforce this idea: the film is shot in dimly-lit cafes and darkened bedrooms. The film

begins with several close-ups of Vera's face, rendering her delicate and beautiful. The use of music adds to the emphasis on the individual — the soundtrack includes musical accompaniment only when Vera is alone and during the love scene. The viewer's expectation of Vera's innocence and "goodness" based on her character is reinforced by the extensive use of character type-casting — the horn-rimmed glasses on the humorless Party leader, the hefty peasant woman who talks about discipline and then indulges in thick cream-cakes, the miner who has the rough-yet-compassionate look of all miners in the movies.

But Vera is really something very different from the naive and helpless young woman that she appears to be, and the effectiveness of the shock ending is dependent on this irony and on the lack of distancing between the viewer and the characters. (I won't spoil the experience by saying exactly what kind of a person she is, but I was so startled and bewildered by the conclusion of *Angi-Vera* that I asked the projectionist to show the last 10 minutes of the film over again.)

Angi-Vera raises questions about the classical Hollywood (dare I call it "bourgeois") concept of the viewer's identification with individual characters versus identification with ideals or with a community of people. What we have come to expect from Soviet cinema is a reaction to Western ideology as portrayed in Hollywood cinema and the aesthetics which support this ideology. This film brilliantly combines intimate-drama aesthetics with a story about building the new Soviet society to create a strong statement about personal relationships and the politics of love and power in a world controlled by the Party. "I know what my duty is" almost becomes an anti-human directive, certainly an anti-individualist statement.

Angi-Vera will be screened in Campbell Hall tonight at 7:30.

Los Angeles Chamber Orchestra

by Jim Sayer

The Brandenburg Concertos are difficult pieces to perform well, especially when they are all done at the same concert. So demanding and intricate are they that they almost require in their performing musicians an athletic prowess. Hence, the musicians, like any good athletes, need to warm up and physically prepare for the contest ahead.

When the Los Angeles Chamber Orchestra performed the Concertos last Tuesday night at Campbell Hall, they seemed to have neglected such preparation. It appeared as if the orchestra intended to use the first two concertos as its warm-up exercises. This lack of preparedness was especially evident during the *allegro* movements of both pieces. Johann Sebastian Bach juxtaposed a whole slew of moderately differing melodies such that they would emerge as a unified whole. The *allegros* are particularly full of these musical juxtapositions yet the LACO's rendering of these melodic meshes were not at all sharp, thus producing unclear and

uninspired music. However, during the less vigorous movements, especially the *adagios*, in Concertos no. 1 and no. 6, the smooth and somber side of Bach's music was clearly expressed.

Perhaps what made these first two concertos look like preliminary exercises was the LACO's excellent musicianship during the next four. The *allegro* movement of Concerto no. 5 was vividly sharp and highlighted by the interplay of a wispy flute and a resonant violin, giving the proper contrast of soft and harsh sounds. Also included in this movement was a superb harpsichord solo by Patricia Mabee, who also produced a solid, unobtrusive melodic core for the rest of the orchestra to follow throughout the evening. The melodies of the following slow movement were beautifully layered, suggesting both grace and majesty while the concluding *allegro* overflowed with the festiveness of a jug and was performed sharply and energetically. At last, as intermission approached, the LACO was working together.

The rest of the evening was pure magic. When they returned to the stage, the musicians played with the same energy and intelligence they had begun to project at the end of the third concerto. These qualities allowed the juxtapositions to flow rather than conflict. The results were impressive: a lovely, jaunty *allegro* in Concerto no. 4 and a strutting, vigorous rendition of the *allegro* in Concerto no. 3. Nifty counterpoints were clearly defined as the orchestra mixed two melodic lines, one flowing and one jutting and brutally rhythmic, to create outstanding effects.

All this set the stage for the LACO's central piece, Concerto no. 2, with its signature instrument, the trumpet. The abundant enthusiasm, the energy and excellent performance qualities which sprang forth from the stage practically overwhelmed me, but, just falling short of this mark, swept me along with its driving melodies and expert

rendition. The trumpet, oboe and violin solos were all precise and emotive, punctuating the piece with feeling.

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Mae West: A Belated Eulogy

by Cindy Adam

Just three weeks before John Lennon's untimely death, another significant figure in our cultural history died. But while Lennon's death solicited a flurry of publicity, the reverberations of which are still being felt today, the other star died virtually unnoticed, her departure silent by comparison. That star was Mae West.

One might wonder why the media's and the public's interest in the two deaths differed so much. The reason, probably, lies in the circumstances of each. John Lennon's life was cut off while he was still a known and producing artist. Mae West's heyday, on the other hand, had long since been over. At 86, she had lain in a hospital bed in Los Angeles since September, her end inevitable and expected. She was not, like Lennon, a star snuffed out while still hot, but one whose success had considerably cooled and faded before her passing.

West's deathbed condition was a sad one. Age had taken its toll on her, her physical appearance and mental state deteriorating to a shadow of its former greatness during the last years of her life. Her hourglass figure had depreciated and her appearance had become disheveled. Senility had reduced much of her wit to the reminiscence of second childhood. This is not the way she should be remembered. No doubt West herself would not wish to be remembered this way. Instead, we should try to remember Mae West the legend.

The impact Mae West had on society during the height of her popularity was revolutionary. Not unlike John Lennon, West was a pioneer. She was a cultural liberator, making outstanding social contributions by challenging the standard morals of convention. Hollywood's most enticing sex symbol, West had the courage to keep on being provocative when the censors pressured her to tone down her image and when the moralistic criticism grew harsh. She refused to compromise her naughty image at a time when s-e-x was a bad, if not mortifying, word.

Even William Randolph Hearst (the newspaper tycoon), Congress or the Legion of Decency couldn't change her.

Even if the censors cut out every suggestive line in her movies, West's mere presence was an innuendo in itself. However innocuous they seemed on paper, West's delivery of her lines imbued them with eroticism — sex appeal and Mae West were inseparable. Lines like "come up and see me sometime" were loaded with sensuality.

Born in Brooklyn in 1896, West had her first acting job at the age of six and was an established stage star by the time Hollywood discovered her. She signed with Paramount in 1932. Her first appearance on the silver screen exemplified



her latent talent — unhappy with a scene in the movie *Night After Night*, in which she was to make her film debut, West rewrote it. The result was a smash and West became an immediate star. As her career blossomed she continued writing many of her own scripts, including her numerous one-liners ("I used to be Snow White, but I drifted.") The success of her second film, *She Done Him Wrong* (a remake of her stage show *Diamond Lil*) is credited with saving Paramount from bankruptcy — amazingly, the film grossed \$2 million during the height of the depression. By this West proved that women did not have to be dowdy household drudges, but instead could have successful and powerful careers. West also had brains behind her beauty. No dumb blonde, she often outwitted and ridiculed men in her films, and she proved that a woman could at least equal if not better men intellectually.

Furthermore, West's role in the business world of motion pictures was often reversed with those of her male counterparts. She was not the subordinate but frequently the superior — as the top salaried star of the '30s, West had more artistic control over her movies than practically any other star in Hollywood. By introducing Cary Grant into the movies (in *She Done Him Wrong*) she helped discover and create a star, usually something male stars did for their female friends. The fact that West was a shrewd businesswoman as well as a star was unprecedented.

Finally, a new trend, begun by Mae West, survives today. In the 1950s and '60s, after her film career was in a hiatus, West traveled around the country in stage shows, surrounding herself onstage with handsome, young musclemen. She showed America that men could be sex object, long before *Playgirl* was ever conceived. In this way West was a forerunner for many of today's more liberated attitudes between the sexes.

Once called "the very personification of sex in its lowest connotation" by a Manhattan College magazine, West's reputation as this type of actress may well be unparalleled and unequalled. Overzealous and over-righteous critics often attacked her because she was so revolutionary. But she had a natural talent that belied her exterior. A fine comedienne, one of West's directors claimed that "she stole everything (in the picture) except the cameras." But the legend has outlived her. One can hear her voice now, saying with that famous half-sneer, half-smile after giving a man in one of her movies the once over, "Hello, big boy." For these words, and many others, West will always be immortal.



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EVENTUALITIES

Thursday, Jan. 22

Surfer Mark Richards slashes through Hawaiian waves in the new film *Seafight*. *Seafight*, which screens tonight at the Magic Lantern and Friday at the Lobero Theatre (showtimes 7 and 9 p.m.) also features surfing in California and Mexico, hang gliding, comedy, and an energetic soundtrack.

Monty Python's *Life of Brian* will screen in Lotte Lehmann Hall at 7, 9 and 11 p.m. Sponsored by Enramada Hall, admission is \$2.

Tonight through Saturday night at 8 p.m., Santa Barbara City College Theater presents the melodrama, *Love Rides the Rails or Will the Mail Train Run Tonight?* Join upright heroes, black-frocked villains, pious widows, and sultry sirens with hearts of gold, for an evening of delightful entertainment. Tickets are \$3.50 general admission.

L.A. Pop/Rock band *Mondo Ricketts* will play with local faves *Norman Allan* at 9 p.m. at Baudelaires in Santa Barbara.

Pal Gabor's *Angi-Vera* will screen at 7:30 p.m. in Campbell Hall (see the related article in this section).

Friday, Jan. 23

Continuing with its Film Classics for Children, based on books represented in the exhibition *Enchanted Images*, the Santa Barbara Art Museum presents *Treasure Island* tonight at 7:30 p.m.; Saturday and Sunday at 1:30 and 7:30 p.m. This 1934 film directed by Victor Fleming stars Wallace Berry as Long John Silver, Jackie Cooper as Jim, and Lionel

Berrymore as Billy Bones. The film screens in the museum's auditorium, with a donation of \$1.

Alka Hall presents *A Three Stooges Film Festival*, featuring such cinema verite classics as "Spook Louder" and "You Natzy Spy." Screened in Physics 1610, admission is \$1.50. Showtimes are 6:31, 8:04, 9:37 and 11:08 p.m.

Saturday, Jan. 24

The University Art Museum and the Art History Department at UCSB will sponsor a *Symposium on African, Oceanic, and American Indian Arts*, today from 9:30 a.m. to 5 p.m. in Art Building 1426. The speakers include both independent researchers and scholars affiliated with UCSB, UCLA, UCSD, and Fresno State. They will address a variety of topics, including iconography, style and the migration of motifs of these arts. The free symposium is a complement to the exhibition currently on view through Feb. 8 at the UCSB Art Museum, *The Arts of Kenya*.

UCSB faculty artists *Carl Zytowski* and *Perte Madlem* present a recital at 8 p.m. in Lotte Lehmann Hall. The program will include works by William Walton, Monteverdi, Grandi, Dowland, Caccini, and Nin-Culmel. Professor Zytowski is well-known as a tenor soloist, conductor, composer, arranger, and translator of opera score. Mr. Madlem is a graduate of the Estudio de Arte Guitarristico where he studied guitar Manuel Lopez-Ramos. He has accompanied such artists as Jose Feliciano, Jackson Brown and others. There will be a \$2 admission at the door only.

Undergraduate Speech Communication Ass. will screen the

Academy Award-Winning film *All That Jazz* in Campbell Hall. Admission is \$1.50 at the 6 p.m. showing, and \$2 at the 8:30 and 11 p.m. showings.

Sunday, Jan. 25

Hot Rize is Tim O'Brien, Pete Wernick, Charles Sawtelle and Nick Forster, outstanding Colorado musicians who together play a unique and exciting style of bluegrass. The group has gained a large following at many bluegrass festivals in the states, Europe, and Canada. KTYD's Bluegrass Breakdown will present a sampling of their music tonight at 8 p.m. The group will appear in person Wednesday, Jan. 28 at 8:30 p.m. at the Unitarian Church (1535 Santa Barbara Street). Tickets are \$4 members, \$5 general.

Jean Cocteau's *The Terrible Parents*, will be screened in the Chemistry 1179 Theater at 7:30 p.m. The 1949 film is the third in the Arts and Lectures Committee's French Films 1945-1960 Retrospective.

Wednesday, Jan. 28

The internationally acclaimed mime, *Claude Kipnis*, and his mime Theatre will perform at Campbell Hall at 8 p.m. The Performance will include Kipnis' major new work, "The Body," featuring a jazz score composed and performed live by the Peter Borno Jazz Quintet. Presented by CAL Performing Arts, tickets are available at the Arts and Lectures Ticket Office.



Mondo Ricketts — Jan. 22



Claude Kipnis — Jan. 28



Angi-Vera — Jan. 22

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A.S. Program Board



Frances Moore Lappe – Author of Bestseller Will Speak Sunday in Campbell Hall

By Ron Blacker and Jim Schoenborn

"You see things as they are and ask 'Why?' But I dream things that never were and ask 'Why not?'"

Robert F. Kennedy

On Sunday, Jan. 25, at 7 p.m. in Campbell Hall, Frances Moore Lappe meets us with the same dream envisioned by Bobby Kennedy. We live in a world where uncertainty abounds, and tend to shield ourselves from further disappointments.

Along with Kennedy's dream, Lappe gives truthful observations and solutions. She concerns herself with world hunger, perhaps the most pressing, complex and misunderstood problem that faces mankind. Lappe's honest and extemporaneous style is what makes her attractive and charismatic. In the course of listening to her, she uproots the myths about the causes of hunger that keeps many Americans locked in guilt and in fear of change.

Frances Moore Lappe is among the foremost authorities on world hunger. She is the co-founder and director of the Institute of Food and Development Policy at San Francisco. Her first book which came out in 1971, *Diet For a Small Planet*, was a bestseller. The wisdom Robert Kennedy proclaimed up till his death is reflected by Lappe's message:

"We need the enlightened rationality that would allow us to the first time to correctly diagnose the complex and often visible

causes of world hunger and the courage to face the monumental changes in the world economic system that will be necessary to overcome that hunger."

Her second book, *Food First: Beyond the Myth of Scarcity* was published in 1975. It is used as a primary text in several classes here at UCSB.

Her recent publication, *Aid as Obstacle*, focuses on the paradox of official foreign aid. Lappe emphasizes "the root cause of hunger is the increasing concentration of control over food producing resources in the hands of fewer and fewer people."

In *Aid as Obstacle* we find proof

that official foreign aid reinforces the existing power relationships instead of feeding the hungry. Lappe claims that ending official foreign aid to Third World nations may be our most important contribution to overcoming hunger and poverty abroad. We must constantly reexamine our efforts to abolish this hungry world. The message of Frances Moore Lappe can help us discover how to put ourselves on the side of the hungry and poor.

The lecture by Frances Moore Lappe is co-sponsored by the Student Hunger Action Group and A.S. Program Board. Tickets can be purchased at the door, students 75 cents, general admission \$1.50.

Films Committee

So you're tired of the same old commercial movies that you see everyday, then come to see the varied choices that the Films Committee provides. Their movies combine education with entertainment and culture and interest — In effect, it's an alternative to the "boring movie."

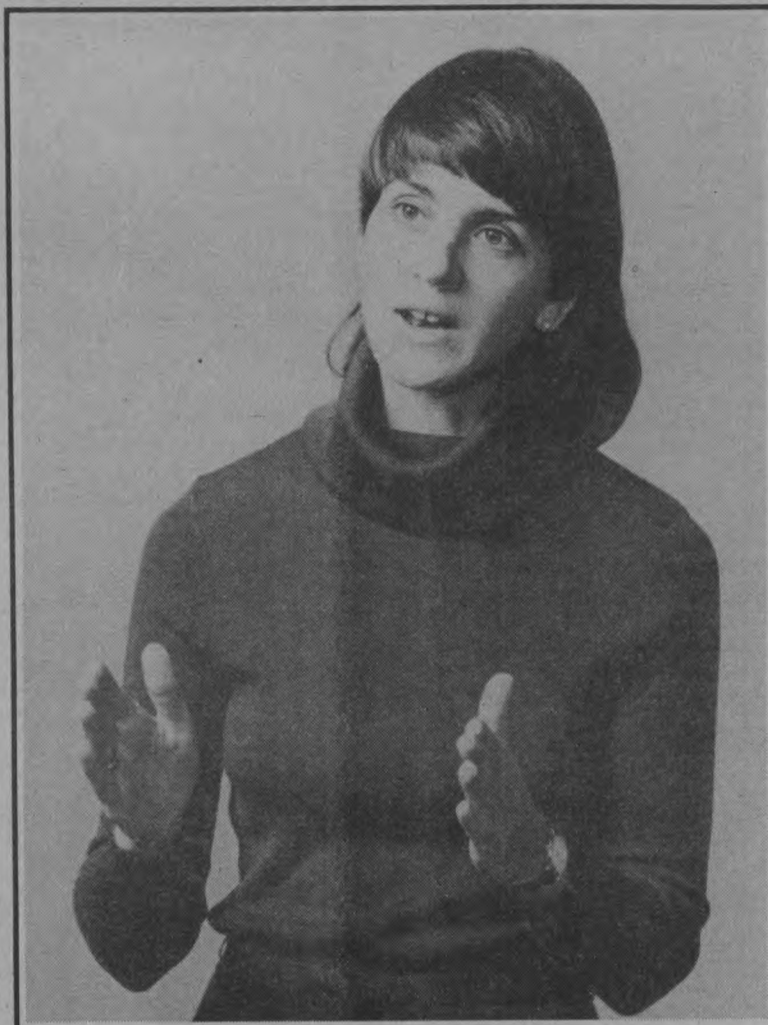
Last quarter, the Committee hosted the "British Film Series," the "Horror Film Night," and the Rolling Stones' movie "Gimme Shelter."

This quarter, the committee has surpassed itself. Already it has shown Neil Young's "Rust Never Sleeps" and the "International Film Expo." Currently running is the "Anti-War Series," co-sponsored by the Coalition to Stop the Draft and the Films Committee. They have put on "The War at Home" and "Catch-22." Upcoming films include "Hiroshima"

Mon Amour" on Feb. 4, "Hearts and Minds" on Feb. 11, "All Quiet on the Western Front" on Feb. 18, and "Winter Soldier" on Feb. 25. All performances are at 7 and 9:30 p.m. at the UCen II Pavilion Room. Admission is \$1.50 students and \$2 general. Concert films are also to be shown periodically throughout the quarter.

Coming spring quarter is the tentatively scheduled film series "Great Screen Performance." Included in this will be Dustin Hoffman in "Lenny" and Peter O'Toole and Kathryn Hepburn in "Lion in Winter."

The Films Committee is the answer to the usual and enjoyable movie. But in order to continue its success, it will need more volunteers next quarter to help in planning and organizing its schedule. If you'd like to have a say about the films shown or if you'd like to give any suggestions or ideas, get in contact with Sandy Robertson, the Films Committee chairperson, at the Program Board office on the third floor of the UCen. The only way they can know what you want is if you let them know.



Frances Moore Lappe, author of "Diet for a Small Planet," will speak Sunday evening in Campbell Hall.

College Bowl Finals

Question: Henry Ford founded the Ford company — for 10 points — who started Standard Oil?

and who knows? You might learn something.

Answer: John D. Rockefeller.

Today and tomorrow come out and watch College Bowl. The tournaments have been progressing well. This afternoon at 4 p.m. the quarter finals will occur, so come on out and cheer on your favorite team — "The Generics", "The Bio-Dogs?", "The Leave-It-To-Beavers?" Tomorrow is the big day, when the semi-finals and finals will be played. The team who will represent UCSB at the Regionals in Fresno will finally surface on Feb. 7. It is a lot of fun,

Talent Show

Well folks, it looks like the talent show will be taking place after all. The show will take place in the UCen II — Catalyst as one of the Thursday Night Showcases. The date is Feb. 5, 1981 at 8:30 p.m. Everyone is encouraged to come and show their support.

More contestants are needed. If you are just being shy please overcome your fears, so we can really give the audience a show. It's not hard to show the world what you got, all you have to do is come up to the Program Board office on the third floor in the UCen, and leave a note with the required information. Someone will contact you with more information. Don't be afraid. Also if you just want to help out, be a judge or emcee, leave your name and number because we could really use the help.

Free Concert

By UCen Activities

If you are looking for some live, foot-stomping music, check out *Salt On The Rug*, tonight in the UCen II. *Salt On The Rug*, a Santa Barbara group which plays the traditional music of Ireland, will appear at the Catalyst from 8:30-10:30 p.m., free of charge. This five member band uses various combinations of fiddle, mandolin, penny whistle, flute, banjo, and accordion to bring out the rhythmic sounds of the Celtic traditional music.

Liam O'Rockett (whistles, flute, bodhran) was born of the seat of a potatoe thrasher during the Famine. He soon left his hard work in the fields for the study of Guinness and Murphy's straight shots at Kelly's Bar, and learned his first notes of music there. Michael O'Toddy (mandolin, flute, banjo) was brought to America by ITT to appear in the first Irish Spring Soap commercial. He liked polyester suits so much, he decided to stay in the U.S. and spread his ethnic charisma and music. Reed O'Hardy's father (fiddle, guitar) is one of the last living leprechauns in Ireland. Reed attributes his jazziergetic fiddle-playing to genetic mutation handed down to him through generations of bad luck. Paddy O'Cuvert (fiddle, guitar) studied violin at the Dublin Conservatory of American Music for 68 years. He just completed his Ph.D. in pharmacology and now has the ability to spellbind his audiences through the hypnotic suggestion of his instruments. David O'Dannyboy (accordion, whistle, fiddle) was playing Mozart on his accordion at the age of eight. He turned down a sensational contract with Lawrence Welk's tenor, Patrick Feeny, to join the more diverse sounds of *Salt On The Rug*. For a change of pace, come out to enjoy this unique group.

Art Gallery Committee

The UCen Art Gallery is forming a committee for anyone interested in learning the procedures involved in running an Art Gallery. This is a new committee and a great opportunity to get involved. Sign up in the Program Board office with the secretary, Denise.



Tonight in the UCen II traditional Irish music will be played by "Salt on the Rug," a Santa Barbara group.

CALENDAR

January 22-28

Thursday	Friday	Saturday	Sunday	Monday	Tuesday	Wednesday
Free Concert "Salt on the Rug" Music of Ireland 8:30 p.m. UCen II	College Bowl continues UCen II		Frances Moore Lappe Author 7 p.m. Campbell Hall Students 75¢, General \$1.50			
College Bowl UCen II						