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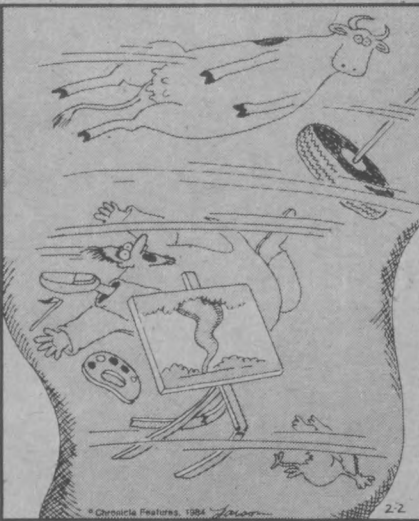
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'Lonely Guy' Better Left Alone

By JANE MUSSER

The *Lonely Guy*, starring that wild and crazy guy Steve Martin, has a lot of problems. First, it isn't funny, which is bad news for a comedy. Second, it stars Steve Martin trying to play someone other than Steve Martin, which is bad news for any movie. And finally, the film's creators seem uncertain as to what age group they are trying to appeal to. Great pains are taken to turn juvenile silliness into sophisticated humor; sophisticated humor is continually turned into silliness.

But other than that, it's a first rate movie. The basic storyline is one long cliché — a man in New York City, trying to cope with his solitary lifestyle, writes a book about lonely living. It becomes a bestseller, and he reaps all the benefits of instant celebrity: the talk show circuit, the book store circuit, the New York party circuit. But he finds, in the midst of the crowd, that he is still lonely. Until he meets the woman of his dreams, but he has a hard time convincing her to stay with him, etc., etc.

The film does have an occasional moment when it goes against expectation and actually is funny. Martin, trying to pick up a beautiful woman in a singles bar, tells her that he hates this kind of place, where all the men are just looking for one thing. He wants someone to talk to, go to dinner with, someone to take to art galleries and museums. With her prettiest smile, she turns to him and says, "Oh really? I just want to get laid."

Or when he gives an impassioned speech to the woman of his dreams, Judith Ivey, telling her that he could never hurt her, just before he accidentally spills a boiling hot cup of coffee in her lap.

But the funny moments are few and far between. Long segments on the Brooklyn Bridge where lots of lonely guys are committing suicide aren't even close to funny. Charles Grodin as Martin's lonely friend plays his role with the perfect always down, but always coping attitude. It is a low energy performance that would be funny if the rest of the film moved at a faster pace. However, *The Lonely Guy* creeps along in what seems like slow motion, making Grodin just another piece of dead weight.

Merv Griffin and Dr. Joyce Brothers, both playing themselves and spoofing themselves, are two bright spots.



Steve Martin is The Lonely Guy.

A real book entitled *The Lonely Guy's Book Of Life* was the inspiration for the film. *Lonely's* author Bruce Jay Friedman also wrote *Stir Crazy*, another not-very-funny comedy. Neil Simon adapted Friedman's guidebook for the film, and *The Lonely Guy's* screenwriters, Ed Weinberger and Stan Daniels, have television shows like "Taxi" and "The Mary Tyler Moore Show" to their credit. It goes to show that without good material, even the most talented writers don't have much of a chance.

Finally, Martin, as the star of the film, just isn't right. He has too big a reputation as a zany comedian, which he is good at, and not enough real acting talent to overcome that reputation. I kept expecting him to break into a silly grin and proclaim "But hey, I am just a wild and crazy guy." Instead, he is a dull and lonely guy. Ho-hum.

'Heart Like A Wheel' Beats On Its Own

By JONATHAN ALBURGER

The appeal of *Heart Like A Wheel* lies in the powerful performance of Bonnie Bedelia, an actress of tremendous emotional resources who gives a natural and sensitive portrayal of Shirley Muldowney, the first woman to successfully break into drag racing, and the only person ever to capture three world championships.

For Shirley, the road was long and tumultuous, pitted by several major personal and professional upsets. Director Jonathan Kaplan translates Muldowney's battle against poverty and male chauvinism in detailed, impassioned scenes filled with life-affirming flair. Ken Friedman's smooth script gives realistic pitch to Bedelia's soulful, rich portrayal. She makes Muldowney special not because it's the story of a woman taking a dare, but because she's a person dealing with doubt and disappointment without succumbing to showy pathos; one loses the sense of watching an actress act.

And Kaplan isn't just getting his kicks from making a strong-woman-makes-good movie; he's too genuine to ever careen into pretense. From the earliest scene of Shirley as a little girl steering a 1941 Cadillac sedan from her daddy's lap, jumping crests and soaring down country roads, to the final triumph over her competitor and former lover Connie Kastela for the world title, *Heart Like A Wheel* is clean, crisp, entertaining and satisfying. It is a profoundly American film, glowing with energy and polish, but never seeming calculated or forced.

It takes chances no ordinary formula film would get near. Shirley's loneliness makes one wonder if she's capable of finding a relationship that doesn't self-destruct in the home stretch: with her husband, Jack, who builds her first car and serves as her road manager during her early racing in New York, it's a matter of suppression and mal-aligned expectations; with Connie, the man who builds her best car and becomes her crew captain during her west coast successes, it's a matter of trust and honesty. *Heart Like A Wheel* tips on no toes in depicting the chaotic and ultimately

violent dissolution of her relationships with Jack and Connie. The sense of personal humiliation is nowhere as wrenching, however, as the image of Shirley we are left with at the end of the film: triumphant in her racing, at peace with Jack and Connie, and certainly strong enough to overcome any other heartache, she nonetheless is alone. Bedelia evokes a bittersweet self-acceptance — happy yet lonely. Apparently drag racing and love making do not go together. She makes the viewer want to tell her he'll stick by her.

Beau Bridges as Connie is an attention-grabbing braggart, compulsive, over-sexed, playful, repulsive, yet possessing a pudgy puppy dog appeal. You can see why Shirley would be taken in by him, but you can also understand her frustration and hurt. Bridges develops yet another fine characterization, and he seems to have an innate feel for how far he can push his acting without becoming unbelievable.

Leo Rossi is convincing as Jack, all hick complacency and threatened by a woman who doesn't want to just do dishes. His love for Shirley is always present as he is wise enough to recognize that their ever-diverging goals and desires are leading to cruelty and pain.

Hoyt Axton provides the background for Shirley's racing fever. He's the guitar-picking, poker-playing father who gives her the desire to compete and an ingrained feel for engines and the road. Through his constant support and love, he gives her a heart like a wheel.

But it is Bedelia's film. She ages as naturally as she delivers her lines, even ones like, "Dusted your ass. Not bad for an old gal in a fast car." Strong and assertive, she is too sure of her identity to be stifled by cheap female jokes or felled by any of her many threatening obstacles.

Heart Like A Wheel is one of the few films in recent memory that not only has a great central role, but also celebrates the success of a woman in a man's field without resorting to clichés or crass stereotypes.

Nexus Arts & Entertainment

Editor: Hugh Haggerty
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In This Issue

- The Lonely Guy 2A
- Heart Like A Wheel 2A
- Wally's Cafe 2A
- Zucker Bros 3A
- Daniel 3A
- Evelyn King 4A
- 45 Grave 4A
- James Brown 5A
- Bob 6A
- Attractions 6A & 7A

Cover Photo and all other photos of James Brown contained herein are by Brenton Kelly.

Wally's Cafe In Town

By KATHERINE D. ZIMBERT

If *Wally's Cafe* isn't remembered for being a star vehicle for Donald O'Connor, it will certainly make the record for being the first play to receive audience applause before it even started.

What was all the excitement about? The set. Imagine walking into the Lobero Theater to find the stage engulfed, (sorry) by a gigantic hamburger, complete with cheese, cabbage, and sesame seeds. Then the hamburger started to move, not toward the audience thank goodness, but around to reveal the interior of Wally's Cafe, home of the famous Wallyburger.

The excitement stopped there, however, because the play, written by Sam Bobrick and Ron Clark just didn't live up to its image.

The story starts in 1940: Wally, (O'Connor), and his wife, Louise, (Kelly Britt), have just broken into the restaurant business with the Wallyburger, a hamburger with cabbage. The outside of the restaurant could attract lots of customers only its too far away from the road for people to see. This was the writers' first mistake. The play jumps 41 years in three acts: how are we supposed to believe the business could last that long if we never see any customers? Bobrick (Please turn to pg.7A, col.1)

'Airplane!' Creators Are Quick Quipsters

By ANDREA WOODWARD

Standing dumbstruck in the cross-fire of one-liners is as clearly as I can explain what it was like to interview the creators of *AIRPLANE!* and *Kentucky Fried Movie* over the phone. The Zucker brothers, Jerry and David, and their cohort Jim Abrahams, threw quips about their hit movies and a new "top secret" film that will soon be added to their string of funny flicks.



David Zucker, Jim Abrahams, Jerry Zucker

The writer/director/comedian trio will be on hand Saturday in Campbell Hall for the test-screening of their latest film. The new film, (it's so new they can't call it by name), is about a rock 'n roll star who goes to East Germany, falls in love and then into trouble. They assured me it's funny.

But they're testing it to make sure other people think so, too. They showed the original two-hour *AIRPLANE!* to test audiences at U.C. Davis, Cal State Long Beach and Harvard University before the film was released nationally. After the showing, they asked people what they liked or didn't like and then cut 15 minutes from the film. It's kind of editing by consensus, but the Zucker duo and Abrahams said the work-in-progress screening is the only way they can tell if the film is truly funny. (You'd think they would trust themselves a little more after two hits.)

In fact, the threesome of Milwaukee emigres have considerable experience in making people chortle. While still in Madison, Wisconsin where they attended the one and only radical Midwestern university (I have that on good authority from my friend who goes to Madison), they started a comedy routine called "Kentucky Fried Theater." The two-hour show included improvisation and filmed routines they had written.

But they were lured by the promise of gold in Hollywood and brought their theater out west in 1972. Although the live comedy show was successful, until they filmed ten minutes of *Kentucky Fried Movie*, they couldn't interest anyone in their scripts and really make it big. After United Artists Theater Circuit bought *KFM*, they returned to the *AIRPLANE!* script which Paramount later picked up.

Now they live in the ritzy Westwood and Malibu areas of L.A., but "We're still nice guys. It's fashionable to be nice guys," David Zucker said.

The three get along very well, too. They never have any disagreements when they're collaborating on movie scripts.

"We get along very well. We never have any disagreements."

"Yes, it's difficult for three of us to work together. Three heads are much thicker than one."

"With an odd number of people, and odd people, it's easy to reach a decision; two gang up on one."

"We've been together so long we see with one set of eyes."

Go ahead, you figure out who said what.

They said they have a new script in the works. It's about a college coed from Nevada (Hey! That's where I'm from.) who goes to school in California and gets a job working on the school newspaper. (Aww, you guys!)

That may not really be the plot of their next project, but I'm certainly intrigued enough to find my way to Campbell Hall to see their latest venture. The threesome will be available for questions and comments after the movie.

'Daniel': Filmmakers Harness A Worthy Subject

By RONE WILLIAMS

Daniel is a serious American film. Don't laugh. There is such a species and Sidney Lumet's *Daniel* belongs to it. I know what you're thinking. (I don't, but never mind.) When you hear about a serious American film you can usually plan on watching offensive over-actors shrieking clichés at one another within musty, shadowy rooms situated somewhere in that wasteland east of the Rockies. At first glance, *Daniel* seems to fit this nauseous pattern only too well, but the talent of all involved is genuine and the issues the film grapples with are truly important, not merely fashionable.

Most of the credit for the film's success should probably go to director Lumet and E.L. Doctorow (*Ragtime*, *Loon Lake*), who adapted the screenplay from his own novel, *The Book of Daniel* (1970). Lumet has a record of taking astonishingly uncinematic material and shaping it into an engaging film despite an inevitable preponderance of dialogue over all other elements. In this he was

aided immeasurably by Doctorow's intelligent writing and the generally controlled delivery of the actors. Doctorow usually steers away from the expected clichés and somehow successfully pulls off scenes that seem doomed to flaccid didacticism. He is not so successful at welding the hopelessly fragmented and convoluted story-line into a unified whole. Doctorow does an admirable job of keeping the complicated, novelistic elements of the film coherent and controlled. However, these elements dissipate the momentum of the film and thus lessen its mass appeal. This narrative problem, as much as the better publicized controversial political nature of the film, probably helped lead to the shelving of the film by its distributor after a brief, limited release last year.

The film's politics are fairly low-key and should be considered only reasonable by any human that dabbles in thought from time to time. Only in America would the film have been submitted to the sort of obtuse critical slop that *Daniel* bore last

year. The film is loosely based on the post-war trial and execution of Julius and Ethel Rosenberg for espionage. Daniel (Timothy Hutton) plays the son of the Rosenbergs' fictional counterparts, the Isaacsons (Mandy Patinkin and Lindsay Crouse), who ventures out in search of the truth of the matter when his sister's (Amanda Plummer) obsession with the case causes her attempted suicide and mental deterioration. The film jumps from the "present" of late sixties and seventies, back to the thirties and early forties to witness the Isaacsons' initial radical impulses, and then to the late forties or early fifties for their arrest, trial and electrocution. The scenes of their deaths are chilling. These different temporal settings are expertly interwoven, but no single story line is allowed to gather steam and so individual scenes must support themselves on their own merits — which they usually do.

Though it pains me to say anything complimentary about that ferret-faced enemy of humanity,

Timothy Hutton, his portrayal of the pivotal title character is powerful and convincing. His characteristic intensity is, for once, unaffected and suits the part nearly to perfection. The rest of the cast does as well.

Daniel is one of the handful of films that gives a valid, intelligent commentary on modern American history. Lumet's uncanny ability to set up an effective, though visually unobtrusive, scene has seldom been better.

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Evelyn 'Champagne' King Is 'Face To Face' 'Megatrends' Affect Our Future Today

By HUGH HAGGERTY

If your copy of Michael Jackson's *Thriller* or Prince's 1999 isn't hip on your turntable anymore and you're looking for some new sounds by a different artist that will work just as well at a party, don't fret. In all probability, record company moguls will be trying to copy that sound for some time to come and one of the first records to come out of that mold is Evelyn "Champagne" King's latest *Face To Face*.

Evelyn is one hip woman. (Yes, that 17 year old girl who sang "Shame" back in the Saturday Night Fever days of '77 is now almost 24.) You can really tell because on the cover of *Face To Face* Evelyn sports her new wardrobe in a variety of fashion shots fit to appear in the latest copy of *Vogue*. There must be something like a Melrose Blvd. in New York City. Another dead give-away to Her Hipness is that one of her producers is Andre Cymone who plays bass for Prince on the road. Her other new producer is Leon Sylvers III, the wiz behind The Whispers, Shalamar and Dynasty.

With all this going for Evelyn, *Face to Face* makes a direct hit in the increasingly popular genre of hard-edged funk. What's really surprising about the album is that it's all done with keyboards and electronic drums — no guitars. For me, that usually spells "techno-pop" characterized by a flat electronic sound however, King and company utilize all kinds of rhythmic layering, tricky studio techniques and a wide array of synthesized sounds. The result sounds like Michael Jackson, but when you can't be completely original, that's not a bad sound to go for.

"Action" opens the album and what kind of action do you think she's talking about? Straight to the dance floor, that's what. The title cut quickly follows with a decidedly twisted funk groove that'll keep the action going. "Shakedown" is a simple-minded comment of Hollywood vs. New York City. Like a lot of dance music, there's not a lot of insight in the



lyrics but as the Tom Tom Club says, "Who needs to think when your feet just go?"

The album is marred by an insipid slow number like so many other funk albums. "Makin' Me So Proud" just makes me lift the needle to the next song.

The last tune on the album shimmers with eroticism but you couldn't tell that from the title. "Let's Get Crazy" lays down a smooth minimal beat and stacks on top of that breathy vocals and dainty melodies putting its craziness behind closed doors.

Evelyn "Champagne" King's sixth L.P. has a strong progressive feel which will keep the hits coming for her and shows just how conscious she is of staying on top of things.

Megatrends: Ten New Directions Transforming Our Lives
John Naisbitt
Warner Books, New York, 1984.

Reviewed by SCOTT LEWIS

"The most reliable to anticipate the future is by understanding the present." This is the theme of John Naisbitt's *Megatrends*, an amazing catalog of what tomorrow has in store for us. His magazine, *Trend Report*, "continually monitors 6,000 local newspapers each month.... After a dozen years of carefully monitoring local events in this way, I have slowly developed... a clear sense of the directions in which we are restructuring America." Of the ten currents he identifies, some are new, some are well-known, some are old trends seen under a new light. All stand to be of the greatest importance in business, government, society, and our personal lives.

One of Naisbitt's trends which I have not seen in the news media is the shift "from Either/Or to Multiple Option." He points out that in the past we had two (or, at the most, three) choices in most matters, but "in today's Baskin-Robbins society, everything comes in at least 31 flavors." Our car choices have shifted from Ford/Chevy to "752 models of cars and trucks sold in the United States (not counting choice of colors)." The traditional nuclear family of working dad, homemaker mom, and 2+ kids scarcely exists anymore — just seven percent of the population — amidst a wealth of other options: both parents working, working mom and househusband dad, single parents, no children, and many other choices. This betokens a major shift in our society.

(Please turn to pg.6A, col.4)

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Alright Now, Who Digs 45 Grave?



Bolles, Graves, Cutler, Cancer, Roessler

By KYMN SHIELL

You've most likely noticed the variety of comments along the bike paths to campus about 45 Grave. It's probably aroused your curiosity, and you may have wondered what 45 Grave is all about. Their recent album, *Sleep in Safety*, will tell you when lead singer Dinah Cancer screams, "I am 45 Grave/ No reason 45 Grave/ Who knows 45 Grave/ What is 45 Grave.../ The devil's evil has been viewed/ To be the knowledge of 45 Grave..."

There may be a question as to what these words mean (you can make your own interpretation), yet there is no doubt about the impressive network of bands that comprise 45 Grave's members' musical histories. Keyboardist Paul Roessler has played with the Dead Kennedys, Geza X, the incredible Nina Hagen Band and most recently, Twisted Roots. Don Bolles used to play with the innovative Germs of the early punk movement. Gun Club, Castration Squad, Vox Pop and Nervous Gender are just a few more of the large number of bands the members, also including Rob Graves, Paul Cutler, and Dinah Cancer, have been a part of. These are the bands that have continued to help shape the underground music scene, as does 45 Grave.

Their lyrics consist of social commentaries and their fascination with satanism. At times it's unclear if they're serious or satirical as in "Partytime," the tale of a five year old girl who is a homicide victim. "Cut and beaten/ Brutally raped/ Her mom and friend/ Did her in/ Cigarette burns/ On her arms.../ He had a whip/ To hit her again..."

This could be a sober statement on abuse, but it's questionable when you hear the chorus: "Do you wanna party/ It's party time/ We gotta party/ It's party time." Are they making a joke out of this issue, or are they simply trying to avoid the seriousness of one of today's social diseases?

The answer is even more puzzling after hearing "Bad Love." It's a love song which paints a shocking picture for the uninitiated listener. "To, you, here's the prize/ This gun barrel between your eyes.../ No control the piss runs out/ Defecation runs in my mouth/ Hating you is such fun..." Again you're not sure what type of a response they are trying to provoke.

At times 45 Grave sound a bit reminiscent of AC/DC musically, but this is certainly the exception rather than the rule. The use of keyboards helps rid the band of that problem and allows their impressive instrumentation to shine through. The music runs from what you might hear in the Haunted Mansion at Disneyland, as in "Insurance from God," to the powerful hard-edged guitar sound of "Violent World." The assertions made by 45 Grave concerning violence may seem a bit overstated in this song, as in the others, but this may be the only effective way to make people realize the grave problems (!) that our society faces today.

The music is full of energy; the lyrics are powerful and scary. Together they add up to a remarkable style, compliments of 45 Grave.



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At the Arlington

By DAN FLYNN
and
HUGH HAGGERTY

Photos by
Brenton Kelly

Who is he? The Godfather of Soul, Butane James, Mr. Dynamite, Mr. Bad, Bad Man Brown, the Hardest Working Man in Show Business? When you see a 50-year-old man doing the splits and crunching knee-drops, can your heart stand it?

A soul revue like this doesn't come to Santa Barbara often, and it was questionable as to what this "lilly-white" town would make of it. As it turned out, the Arlington was swollen to capacity Tuesday night to witness one of the originals in American soul music, Mr. Ja-a-a-ames Brown!

Backed by a tremendous 10-piece band sharply dressed in burgundy tuxedos, the show also included three back-up singers and a master of ceremonies. After the Famous

Flames played the customary warm-up, the emcee brought the audience to its feet for the appearance of the star.

James' first words came out in a shout, "It's too funky in here!" He then launched into "Too Funky," a song which should've been a near-the-end-of-the-show-show-stopper followed by a gospel-drenched version of "Try Me." Whatever the audience expected, everybody was grinning like they'd just had some great....

Unfortunately, the momentum created by the opening was disrupted by a couple lapses in pacing. First, there was the presentation from a local arts organization saluting Brown's musical achievements — which was laudable but would've been more appropriate on the steps of City Hall or at a testimonial dinner. Secondly, "This Is A Man's World" had Brown indulging in an interminable tribute to fallen R & B stars of the past. Never mind the irony that he mentioned Janis Joplin at this time.

Aside from this, the show was everything from a gospel revival with the audience swinging their arms in the air to heart-wrenching slow numbers to rap to steamy funk jamming. The highlight of the night was a toss-up between the medley which included "Cold Sweat" and "Papa's Got a Brand New Bag" and a ripping version of "I Feel Good."

While Brown's voice doesn't have the range it once did, his screaming and grunting is still up to par — and his moves! Michael Jackson and Mick Jagger are a few of the pop stars who have copied his dance steps but there's nothing like the original. He made two wardrobe changes and expertly orchestrated his tight band which demonstrated the kind of class this guy has got. After 30 years in show business, everybody's heart can still stand it. How would you know if you missed it?



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Heart like a wheel

PG

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Museum To Offer Black History Activities

The Santa Barbara Museum of Art is saluting Black History Month with a variety of free activities beginning Saturday.

The Black History festival opens Saturday at 11 a.m. with African heritage folktales, a presentation for children, by Ruby Murray, director of the International Black Arts Museum in Los Angeles.

At noon ritual artist Asungi will give her slide presentation "The Goddess Series...I," followed at 1 p.m. by a Santa Barbara Ethnic Dance Group performance of "Yemanja," a West African Yoruba ceremony celebrating the Mother of the Sea. The three events will be repeated in sequence at 2, 3 and 4 p.m.

Educator Ruby Murray's International Black Arts Museum grew out of her efforts to inform black children in her public school classes of their cultural heritage. She developed a teaching unit, "The Living Arts of Africa," based on her own research and visits to Africa. Encouraged by its success, she opened the IBA Museum. It was initially located in Evanston, IL, where Murray had been teaching. Later she transplanted it to its present Los Angeles location. African Heritage Folktales is one of many programs and exhibitions Murray has developed and presented in such locations as UCLA, the Compton Parks and city recreation departments.

Asungi, a native of Detroit who now lives in Los Angeles, describes herself as a ritualist who seeks to create a visual

Blues Special on KCSB

KCSB 91.9 FM will feature a three hour special on the life and career of rhythm and blues pioneer, Screamin' Jay Hawkins on Tuesday, from 12:30 to 3:30 p.m.

Host Greg Drust will feature interviews with Shirley Goodman, of Shirley

and Lee, and with Hawkins himself. Hawkins is revealed to be a sensitive artist and insightful comedian who reacted to the absurdity of the world around him by creating a mad man act.

Screamin' Jay Hawkins rose to prominence in the mid-1950s with a stage persona which found him climbing out of coffins, traveling between shows in a hearse, and at times dressing in the garb of a Mau Mau warrior.

The interviews will contain behind-the-scene stories of his hits including "I Put A Spell On You," "Frenzy," "Alligator Wine," and "Constipation Blues."

testament of the journeys, goals, hopes, dreams and realities of wimmin/Africane.

The Santa Barbara Ethnic Dance Troupe formally organized under that name in 1983, after several years of performing ethnic dances at Summer Solstice and elsewhere. In its celebration of Black History at the Museum, the ensemble will perform a version of the creation story common to Africa, Brazil and Cuba. "Yemanja," or "Mother of the Sea," is a 40-minute presentation to taped music reflecting the different ways in which these cultures depict the story.

The Museum's salute to Black History Month, presented in cooperation with the Organization of Cultural Enhancement, continues Feb. 10, with a slide/lecture at noon. Dr. James David Smith, Professor of Art and Advisor for the Credential Program Graduate School of Education, UCSB, will discuss the art of Jacob Lawrence and Elizabeth Catlett. On Feb. 17, Dr. Hymon T. Johnson will present a slide lecture titled "Kenya and Tanzania: the Countries, the People and their Cultures." These free events are presented at the Museum. For further information call 963-4364; or for the hearing impaired 963-2240.

Screenplay Seminar Offered

The Extension Department of UCSB will present a two-day seminar, "How To Write and Sell Your Screenplay," presented by independent film producer and story editor Michael Hauge, on Feb. 11 and 12, from 9 a.m. to 5 p.m.

"How To Write and Sell Your Screenplay" is designed to give each participant the tools and knowledge to develop, write and market an original screenplay for a feature film, television, movie, series episode or short film, which meets current Hollywood format and standards. Emphasis will be placed on story selection, adaptations, character development, plot structure, proper screenplay format, writing dialogue, acquiring a literary agent, and working outside Los Angeles.

In addition to developing and producing feature films, movies for television, and episodic series, Hauge has taught screenwriting and conducted filmmaking seminars at UCLA, Loma Linda University and Sherwood Oaks College. His current screenwriting seminar, "How To Write and Sell Your Screenplay," has been presented in more than fifteen major cities around the country, including Atlanta, Boston, Honolulu, Los Angeles, Minneapolis, St. Louis and San Francisco.

MEGATRENDS...

(Continued from pg.4A)

A very familiar trend is the shift "from North to South," but in spite of the massive attention this restructuring has already received, Naisbitt doesn't ignore such a fundamental change. Industry isn't moving from the Northeast to the Sunbelt, as many claim. Rather, old Northeastern industries (steel, cars) are dying out, while younger Southwestern ones (computers, energy) are in an unrelated boom. As people chase new jobs southward, the Sunbelt (especially California,

Texas, and Florida) will experience large gains in population, wealth, and political power.

Probably the most important chapter is the one where he takes a new look at the American shift away from a manufacturing economy toward a "post-industrial" society. This is usually described as a movement of jobs from the making of goods into the providing of services; but Naisbitt claims that the post-industrial shift is "from an industrial society to an information society." Thirty years ago most of us were

engaged in manufacturing goods. Now, "most Americans spend their time creating, processing, and distributing information," in banking, computers, insurance, education, and other knowledge industries. In addition to causing many changes domestically (For example, most of the new Sunbelt jobs are in information while the disappearing Frostbelt ones are in industry.), the information society will change America's place in the world as we lose our old industrial dominance to such other nations as Japan.

Go See
WAR OF THE WORLDS
 Thursday, Feb. 2 - Campbell Hall - 7 & 9:30 P.M.

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"Two Lieder Singers of the Golden Age of Voices" is the topic of a lecture by Artis Wodhouse today at 2 p.m. in room 1145 and of the UCSB music building. Elena Gerhardt and John McCormack are the subjects of the free lecture which will utilize materials from the UCSB Archive for Recorded Vocal Music.

"A Tribute to Balanchine" will be presented by the Los Angeles Ballet, on Saturday at 4 and 8 p.m. Tickets are available at the Arlington Ticket Agency in Santa Barbara at 963-4408.

"Free Ride," a film about surfing, will show at the Magic Lantern Theater Wednesday at 7 and 9 p.m. Advance discount tickets are available at Surf 'n Wear in Santa Barbara.

Architect, Charles Moore, of Moore, Grover, Harper and the Urban Innovations Group, will be the guest lecturer tonight at 7:30 p.m., as part of the Santa Barbara Museum of Art's series "Museum Architecture in a Post-Modernist Age." Moore will discuss "Recent Projects Including the Williams College Museum of Art." Advance tickets may be purchased at the Museum Bookstore.

Camilla Tostrup will give a free lecture on "Ghosts and Revolutionaries in Norwegian Theater" Tuesday at 3 p.m. in UCSB's Main Theater.

The Yugoslav Chamber Orchestra I Solisti de Zagreb, will perform classical and contemporary works Tuesday in Campbell Hall at 8 p.m. Call Arts & Lectures for ticket information.

Cafe...

(Continued from pg. 2A) and Clark got stuck inside their giant hamburger, with not enough creative ideas to spice it up.

The stars certainly made the best of it, and O'Connor's direction was crisp when the material wasn't.

The third character Janet, an obnoxious, untalented blonde from a small town who wants to be a movie star, is the only break we get from the customerless cafe, Wally, and the dry Louise. Suz Lanier did a good job playing a bad actress, though her versatility wasn't obvious until the second and third acts when she got to age a little bit.

O'Connor was his old charming self, of course, and he and Britt were believable as the married couple, but the play didn't go anywhere, and the 20 year gaps between the acts seemed a mere device to keep things moving.

There were some funny parts, but the best part besides the set, was when O'Conner came out and danced to the audience's singing of "Singin' in the Rain." Wally's Cafe plays through Sunday.

Attractions

"Hot Borsht," a Jazz band from San Francisco will play a repertoire of Klezmer music, Sunday at 9 p.m. at Borsodi's Coffeehouse in Isla Vista.

The concert is sponsored by UCSB Hillel and UCSB Associated Students Program Board. There will be a \$1.50 cover charge.

Sam Hamill will give a free poetry reading in Girvetz 1004 today at 4 p.m.

"Snow White and the Seven Dwarfs" will show Sunday at 2 p.m. in Campbell Hall. Tickets are \$2, and \$1 for children under 12.

The UCSB department of music and the Music Affiliates will present a Town and Gown recital on Sunday, at 2 p.m. in the Faulkner Gallery of the Santa Barbara Public Library.

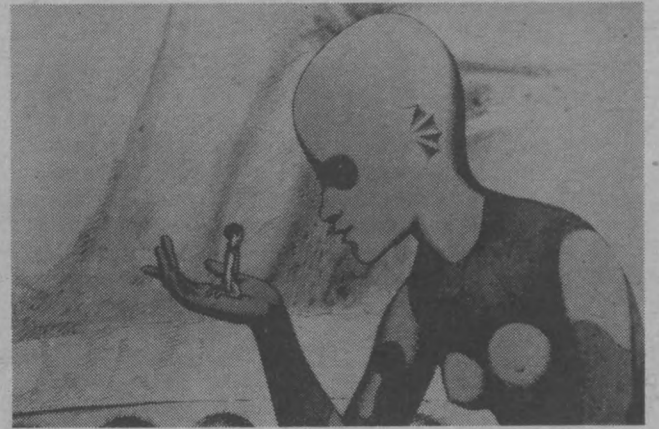
The program will include pianist Farley Neumann with Debussy's "Two Preludes" and Liszt's "Rhapsodie Espagnole" followed by violinist Michael Marder and pianist Victoria Kirsch with Brahms' Sonata No. 3 in d minor, Op. 108.

Duo-pianists Emma Lou Diemer and Janice Trilek will give a recital on Sunday, at 4 p.m. in Lotte Lehmann Concert Hall. There will be a

\$2 admission at the door to benefit the Music Scholarship Fund. The program will include works by Miriam Gideon, Haim Alexander, Camille Saint-Saens, Claude Debussy, Peter Racine Fricker, Germaine Tailleferre and Darius Milhaud.

The UCSB Music Affiliates will present a mini-concert and tour of the Storke Carillon with university carillonneur James Welch on Sunday, at 3 p.m. Admission is free.

"Nineteenth-Century American Piano Music," a lecture-recital series, continues on Monday, at 4 p.m. in UCSB's music room 1145.



Fantastic Planet (above) will show Sunday night as part of Futurethink. The film adaptation of H.G. Wells' War Of The Worlds screens tonight. Both movies have 7 and 9:30 p.m. showings with \$2/\$2.50 admission.

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He was Tony Montana. The world will remember him by another name... SCARFACE.
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PG

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THIS IS A HELL OF A WAY TO MAKE A LIVING
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the end of the trilogy.

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MGM/UA

NIGHT OF THE ZOMBIES
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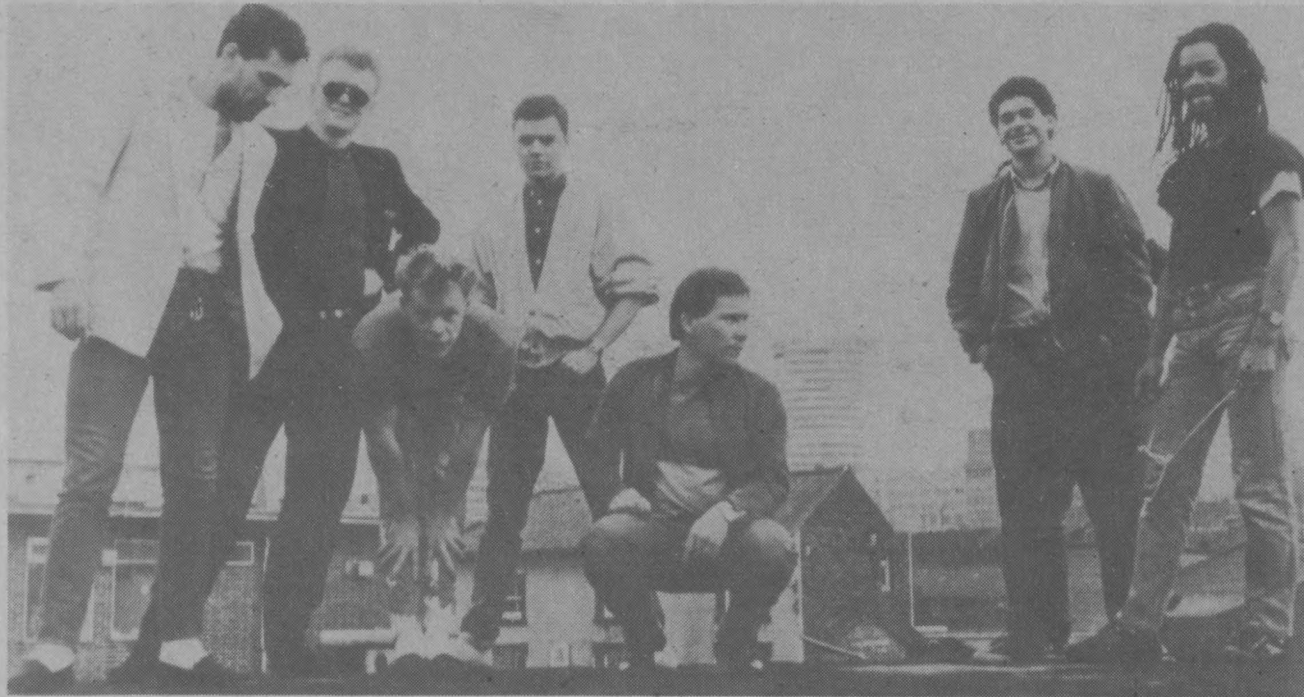
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All Programs & Showtimes Subject To Change Without Notice

A.S. PROGRAM BOARD

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UB 40 in CAMPBELL HALL



UB 40 will appear in Campbell Hall on February 18 at 8 p.m. This is a show not to be missed.

TOMORROW NIGHT

Friday
February 3
**The Kilgore Trout
Utility Jazz Band**

6 p.m.
The Pub

YIDDISH CULTURE WEEK

February 5-10



"HOT BORSHT" KLEZMER BAND

SUNDAY, FEBRUARY 5, 9:00 p.m., Borsodi's Coffeehouse, 936 Embarcadero del Norte: These four talented musicians, of Hot Borsht, feature trumpet, fugelhorn, keyboards, drums, bass and guitar. They'll rock Borsodi's through the night with that klezmer jazz. \$1.50 cover.

KOSHER DILL PICKLE SALE
Monday, February 6, noon, UCen tables.

"COLOR ME YIDDISH" LECTURE

Tuesday, February 7, noon, UCen room 1: Mickey Flacks, staff biologist, will give some personal insights into the American Yiddish experience: The Yiddish press and theater, the garment trades and unions, the various socialist groups, the kindersholes and the folk music.

"YIDDISH: THE MAMA-LOSHN" AND "THE WELL" FILMS

Wednesday, February 8, 7:30 p.m., Geology 1100: "Yiddish: The Mama-Loshn" is an English language documentary portraying how Yiddish is a unique and tenacious language and culture. "The Well" is a lyrical tale of a Jewish boy from Eastern Europe who joins his uncle in the United States during the 1930's. In Yiddish, with English subtitles.

EASTERN EUROPEAN FOLK DANCE EVENINGS
Thursday, February 9, 7:30 p.m. URC, 777 Camino Pescadero

YIDDISH SHABBES AND POTLUCK DINNER
Friday, February 10, 7:30 p.m., URC, 777 Camino Pescadero

Week co-sponsored by Hillel

"SHA NA NA" LIVE AT UCSB

Today at 12:15 in Storke Plaza the popular 50's singing group "Sha na na" will perform some of its finest dance music. The songs will actually be performed by five members of the Sigma Chi Fraternity as a special promotion for the up coming "AIR JAM 84". The five members, Jon Hoot, Joe Rodgers, Rick Hamilton, Mike Herman, and Kelly Overton, performed this routine earlier this year during Fraternity Rush. According to Jon Hoot, "Sha na na" has become a Sigma Chi tradition and has been performed for at least the past seven years.

Anyone who is interested in being a contestant for "AIR JAM 84" should come by Storke Plaza and see what it's all about. Members from the Advertising and Publicity Board will be present to hand out applications and answer any questions. SEE YOU THERE!



"Sha Na Na"

SONGS THAT CHANGED HISTORY

On Tuesday, February 7 from 11:00 to 1:00 in Buchanan 1940 (during Dick Flacks' class) a public performance/workshop is taking place. "Songs that Changed History" is presented by east coast recording artists Charlie King and Martha Leader.

In the words of Professor Flacks, King "is an enormously entertaining performer who has given a good deal of thought and study to the relationship between cultural expression and social protest. I'm very confident that this event will be exciting for the students in my class and will be of considerable interest to others on the campus."

King writes songs of humor and compassion that capture the extraordinary,

often heroic qualities in the everyday lives of ordinary people. Pete Seeger describes him as "one of the best song-writers and singers of the 70's and 80's."

Martha Leader is a familiar face on the Boston music scene as a freelance fiddler. Most recently she has worked with Latin American Nueva Cancion music. Although she is best known for her work on the violin, she is also a guitarist, singer and songwriter. Working in duo with King, she lets all of these facets shine.

This exceptional event is co-sponsored by the Sociology Department, A.S. Radical Education and Action Project, and A.S. Program Board.

FREE MOVIE!



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Did you like "Kentucky Fried Movie" or "Airplane" (the first one)? If so, you won't want to miss the first public showing — anywhere, anytime — of a new film by the same writers and directors. Due out sometime this Summer, Paramount Pictures is bringing the film and the writers to Campbell Hall for the first of nine "feedback screenings" in February.

The writers/directors will be there to answer questions and listen to comments after the viewing. Be prepared for a laugh — if you get in; the show is free, so be one time!

Next Week
**THE THIRD ANNUAL
World Community
in the 21st Century
Conference**

February 10th & 11th
UCSB
University Center II
Pavillion

George McRobie:

Along with E. F. Schumacher, George McRobie helped form the Intermediate Technology Development Group. This largely volunteer organization sets up regional boards and designs technology to meet the needs of developing and poor countries. He has been an advisor to over 45 countries on international development.

Born in Britain into a working class family, the National Coal Board (a union) paid his way through his college. He actually mined coal for a while until he started studying and formulating ideas about alternative systems of industrialization.

He is currently a Visiting Lecturer at the University of Pennsylvania.

Peter Gillingham:

What George McRobie is to international development, Peter Gillingham is to domestic aid. He is the President of Intermediate Technology, Inc., Menlo Park, CA. He also co-authored *Good Work* with E. F. Schumacher. Gillingham is also a former consultant to the office of the White House.

TONIGHT AT THE PUB:



The fabulous get-down Motown sounds of Street Riot, beginning at 8:30 p.m. Part of the Miller Rock Series.