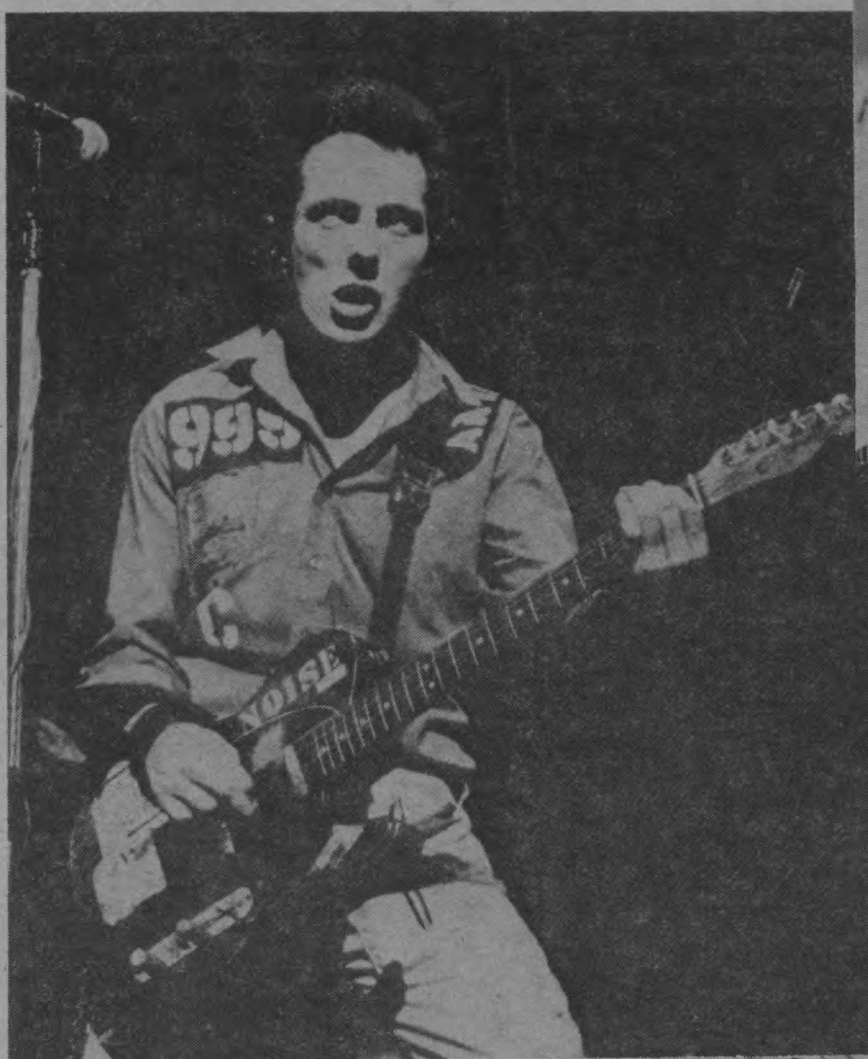


# ARTS

entertainment



TODAY YOUR LOVE,  
TOMORROW THE WORLD!



Thanks to Leonard Nimoy,  
Joe Strummer, Boy George,  
Fred Astaire, Lucille Bremer,  
Robert Duvall, Julie Walters,  
Steven Spielberg and anyone  
else who might be involved  
with this cover.



IT'S LIKE... A DECAY IN CLASS...




ALHECAMA  
ALTERNATIVE THEATRE  
PRESENTS:  
Bertold Brecht's **THE  
THREEPENNY  
OPERA**  
Music by: Kurt Weill  
Directed by: Robert Pickett  
STUDIO THEATRE  
SANTA BARBARA CITY COLLEGE  
8:00 P.M.  
OCT. 27, 28, 29, NOV. 3, 4, 5  
PHONE: 965-5935

**Let's  
Go  
BOWLING**  
**ORCHID  
BOWL**  
OPEN 24 HOURS  
•Bowling - Billiards  
•Panda Chinese Restaurant  
OPEN LANES ALL WEEKEND  
**COUNTRY MUSIC  
DANCING • Thurs-Sat Nite**  
**ORCHID BOWL - GALLEON ROOM**  
5925 Calle Real • Goleta • 967-0128

**SUBSTANCE  
ABUSE  
AWARENESS  
WEEK**  
**THURSDAY, NOV. 3**  
**COCAINE:** Lecture/Discussion. Noel Novinson, Carillo Medical Clinic. Noon, UCen Meeting Room 1.  
**COMEBACKER:** The Bob Welch Story, Film, San Nicholas Dorm, 7:30 p.m.  
**ADULT CHILDREN FROM ALCOHOLIC HOMES:** Film/Discussion, Anacapa Formal Lounge, 7:30 p.m.  
**FRIDAY, NOV. 4**  
**DRUGS & ALCOHOL:** The Addictive Process, Patrick Horton, PhD, Noon, South Hall 1432.  
**DRINKING AND DRIVING:** How much is too much? Santa Cruz Formal Lounge, 7:30 p.m.  
**ENTERTAINMENT at the CAFE INTERIM:**  
The Coffeehouse Musicians 8:30 p.m.  
**SAT. NOV. 5**  
**THE SECOND ANNUAL TEQUILA/DORM VOLLEYBALL TOURNAMENT 10:00 a.m.**  
Sponsored by Alcohol/Drug Awareness Program  
961-2914  
&  
Team For Responsible Drinking Why be the worm



**WOODSTOCK'S  
PIZZA PARLOR**  
Presents **THE FAR SIDE** By GARY LARSON  
  
"Shoe's untied!"

**\$1.50 OFF  
ANY SIZE PIZZA**  
One Coupon per Customer  
Expires November 10, 1983  
**FREE DELIVERY**  
**968-6969**  
To A Limited Area  
928 Embarcadero del Norte

## Screenplay Author Discusses 'Under Fire'

By ANDREA WOODWARD

Going from Santa Barbara High School to playing minor league baseball to sculpture to dabbling in journalism may not be the way all screenwriters end up writing movies, but that was exactly the route taken by the author of the newly-released movie on photojournalists in Nicaragua.

Ron Shelton, who wrote the script for *Under Fire*, (See review in this issue.) is a former SBHS "Don," a former "painter/sculptor" ("I do the sorts of paintings you can't hang on your wall and the kind of sculptures that don't stand up."), and worked as a journalist for a year in Arizona before returning to California about seven years ago.

Shelton said he put off two projects on which he was already working when *Under Fire* Director Roger Spottiswood approached him to write the story. The original story idea came from Clayton Forhan, who wrote a screenplay on journalists in Viet Nam, which *Under Fire* producers decided to have Shelton update to Central America.

Spottiswood and Shelton were both interested in Central America and intrigued by journalists who face "the dilemma of getting involved to make it better or, not getting involved at all or, if they even can make it better."

Shelton and Spottiswood spent two to three months researching the Nicaraguan Revolution. They watched all the documentary footage on the revolution, most of it shot by Latin American countries or Europe, Shelton said.

The two interviewed "dozens of journalists," many of whom had covered both Viet Nam and the Sandinista Revolution. Finally, they travelled around Nicaragua with some of those reporters who provided insight into what the journalists had seen.

Returning to the U.S., Shelton wrote the screenplay in three months. Shelton also acted as associate producer and second unit director for the film. "I directed four weeks worth of action. Whenever I'm involved with Roger (Spottiswood), he makes sure I'm involved in all parts of production," Shelton said.

"Essentially, we made the movie we wanted to make. There are always flaws, but every movie is like that. It is a combination of melodrama and political thriller," Shelton said.

Although he is happy with the film, Shelton added that "people aren't going to see *Under Fire*. It's getting great reviews and lousy box office business. People want to go to the movies to get away from issues."

Since completion of the *Under Fire* project, Shelton has written six other screenplays which are being produced by "various studios and various directors". One of them, *Blaze*, is about the scandalous affair between the famous stripper Blaze Star and Louisiana Governor Earl Long, who was the brother of the more famous Huey Long. The movie tells of "the end of Southern politics," Shelton said.

In another of his screenplays, Shelton has used his SBHS experiences. In the film, entitled *The Best of Times*, a 36 year-old man agonizes over the big failure of his youth, dropping the ball in the big game. He wants to go back and do it again. Shelton explained that the film is a "second rights of passage of a 36 year-old man."

The story line has nothing to do with Shelton's own athletic career with the minor league of the Baltimore Orioles, he said. Although he "wanted to be in the Hall of Fame," Shelton said he was glad to have been able to make his living at the sport. "But I gave it up 11 years ago...I don't wear a glove around the house or anything," Shelton said.

Shelton also supported himself working for a year as a journalist, but added, "I also dug ditches and painted fences like anyone else does to make money." All the while Shelton was writing "largely unpublishable fiction" and painting and sculpting the previously-mentioned art works.

"It led me to a real deep love of movies and film. Film combines all the things I love," Shelton said.



By M.T. HANSON

In one respect, *Under Fire*, an Orion Pictures release starring Nick Nolte, Gene Hackman, and Joanna Cassidy, is not to be missed due to its message: Journalists have moral responsibilities above and beyond professional ones.

Nick Nolte, as Russell Price, has never been better. He plays a photojournalist who, although professing to "take shots, not sides," eventually realizes any involvement in war is not neutral, as his pictures have anything but neutral consequences. Joanna Cassidy plays Claire Stryder, a journalist torn between her growing revolutionary sympathies and her journalistic objectivity. Gene Hackman is also excellent as Alex Grazier, Claire's estranged lover, who turns down a lucrative news anchorman position to follow her to Nicaragua, only to lose her to Nolte.

The love triangle lends humanism to the story, especially for countering the back drop of a bloody civil war, complete with dead bodies strewn in heaps along the street. Claire and Russell's relationship is glazed with a professional work attitude, and although believable under the circumstances, it is still lacking. Covering a civil war where their lives are constantly threatened isn't conducive to wild abandon, but it is to passion, an emotion they lacked.

Filmed in Mexico, revolutionary Nicaragua was reproduced so effectively that it kept one on the edge of the seat. Each time Claire, Alex, or Russell venture into the heart of Nicaragua they risk death, which is nicely incorporated into the film through scenes where bored Guardia riddle pigs with bullets for fun, or groups of young boys, armed with shotguns and grenades, dash through streets, and during this danger all three of them have only passports, papers designating they are from the press, and a white flag. It's not much protection against a rapidly disintegrating society.

The contrast between the apathetic government and a struggling people is undisguised. When Somoza, played by *Hill Street Blues'* Rene Enrique, is interviewed by Claire, she asks him to comment on the fact that he owns, "one fifth of Nicaragua, including the shipping port, the National Airlines, and the Mercedes dealership." He responds, "Is it a crime to be a car dealer?" Although this answer is a convenient way to sway the audience toward the people's cause, it is not believable coming from an experienced leader.

The script was overly fabricated — every character a philosopher, every scene a melodrama. The abundance of spoon-fed political philosophy becomes tiresome after the first hour. There are too many trite statements like, "Is Raphael owned by the KGB or the CIA?" — "Mr. Price, the world is not divided into East and West anymore. It is divided into North and South. By the time you figure that out it will have been too late."

The picture's climax is alarming in its implication: Just how much power does the media have? The question is handled well and should be good food for thought when the curtain closes. The first 45 minutes run slowly but, the last half of the film more than makes up for it. Jean Louis Trintignant, as Jazy, the CIA playboy, is the film's only disappointment. If one can forgive that, the rest of the acting is superb, especially Alma Martinez as Isela Cruz, and Ed Harris as the American mercenary.

There are coincidences in the film that seem too convenient to be plausible. The script is a bit too clever, the film sympathies too obvious. Nevertheless, this movie is good, and very much worth seeing.

**Direct Yourself To  
Andromeda Bookshop**  
for your only source of original  
Theater Movie Posters



BRAINSTORM • BEYOND THE LIMIT  
BIG CHILL • RISKY BUSINESS • WAR GAMES  
DEAD ZONE • MERRY XMAS MR. LAURENCE  
FLASH DANCE • AND OVER 500 MORE

**ANDROMEDA BOOKSHOP.**  
741 De La Guerra Plaza, S.B. 965-2400

**ASSOCIATED STUDENTS  
WANTS YOU**  
4 Leg. Council positions  
2 off-campus reps,  
1 rep at large,  
1 on-campus rep.  
Pick up petition in  
A.S. Office, UCen 3rd Floor  
Oct. 28 - Nov. 7



## Richard Pryor In The 'Here and Now'

By MARK ROWE

Richard Pryor has been giving us an incisive look at ourselves for the better part of fifteen years, and in *Here and Now*, Pryor again hilariously, vulgarly, truthfully and poignantly tells it like it is.

Filmed at the Saenger Theatre in New Orleans' historic French Quarter, Pryor's performance touches upon such topics as racism, nuclear war, and foreign policy, but his favorite subjects are still sex and drugs, one of which he has recently given up. Pryor has also abandoned drinking "because I was tired of waking up in my car driving ninety miles an hour."

As the film opens, we are taken "behind the scenes" where Richard discusses his new lifestyle without drugs.

"Something inside of me just changed, man, said don't do it no more." We also see reactions from loyal fans exclaiming, "Richard is it!" and "You know he's tellin' you the truth all the time." Pryor appreciates this strong affection from his admirers, and it is clear that this strong following helped him through his recent difficult years. "But," says Richard, "I'm OK now, I'm ahead."

Pryor is much more intimate with his audience than in his first two concert films, trading barbs with people who leave their seats, making New Orleans jokes, and even dealing with an obnoxious heckler. But his particular audience deserved no such intimacy, as they were constantly yelling out one thing or another, even during Richard's quiet and incredibly thought-provoking portrayal of a junkie reacting to the modern world's faults.

But it is definitely the modern world and its problems that Pryor addresses in the second half of his show. He questions the United States' involvement in Central America and elsewhere, and even tells of meeting the President while filming *Superman III*. "I walked in and shook his hand, and he looked at me like I owed him money or something."

Pryor also addresses the possibility of nuclear war, but thinks it would be unnecessary. "Just tell everybody they have fifteen minutes to get to the fallout shelter, or half an hour to get out of town and we'll kill each other anyway."

There are three incredible character sketches in this performance. The first is of a drunk who can't get to his bed. Pryor educates us here on the benefits of vomiting. "Throwing up is unique, man. You never make sounds like that at any other time," he says. The second character is a junkie, whom Pryor portrays with utmost realism from score, to shooting up, to rolling-eyed uncertainty and disillusion with the-state of the world. Lastly is his "old



man" character we have seen in his two earlier films. Pryor slips into this role effortlessly, and draws the audience along with him on his return to a childhood memory of the town drunk.

Pryor fools with the minds of his interracial audience, claiming, "Look at how good you all are getting along now. You're good now, but once you leave this building ... lookout." Pryor also discusses his trips to Africa, and how they have enlightened him. "When I was in Africa, I found out how white people in America feel. Safe. You know when you hear that siren comin' it ain't coming after you."

Richard Pryor's message to everyone, though, is one of unity and togetherness: "You may leave here and not be good to each other, but that's what we have to do. We all have to be good to each other all the time!"



## Faye's Eyes Don't Help 'Wicked Lady'

By JONATHAN ALBURGER

Somebody must have told Faye Dunaway that she was good in *Mommie Dearest*. Her Joan Crawford was a campy caricature, but great fun to watch. Preposterous and overblown, *Mommie Dearest* is destined to play musty, late-night revival theaters where groupies can bring baby dolls and hangers.

However, Dunaway's latest play-acting romp, *The Wicked Lady*, will go nowhere. As a villainously depraved yet delicious 18th century Lady Dearest, Dunaway is eminently forgettable; she's worse than bad, she's a bore.

Based on the book by Magdalen King-Hall — and a remake of an obscure 1945 James Mason-Margaret Lockwood film — *The Wicked Lady* is a huge and decadent waste of talent. On the viewer endurance scale, it's about equal to having to watch the worst episode of *Charlie's Angels* six times. It's so stupid and wooden that it makes you seriously worry about the mental health of Dunaway and the other "good" actors in the film, a roster that includes Alan Bates, Sir John Gielgud and Denholm Elliott. They're not that hard up for money.

In the title role, Dunaway's Lady Barbara is a coniving gold-digger who steals her best friend's wealthy husband-to-be (Elliott), and bored with life among the aristocracy, dresses as a man to impersonate an infamous highway robber, one Jerry Jackson. She rides out of her estate through a secret passage and holds rich travelers at gun point for their jewels. Along the way she encounters the actual Jerry Jackson (Alan Bates) and they become accomplices and adulterers. When the pious manservant Hogarth (Sir John) unravels her mysterious second life, she swears to change her way, but rather goes about wickedly to end Hogarth's. She wickedly nurses his bad health with a succession of poisons and, impatient for his demise, wickedly smothers him with a pillow. Well, highway robbery is one thing, but murder is quite another. It is her lustful nature that moves Barbara to her own tragic end.

Dunaway looks great, but is miscast as a lady. Tom Jones. She's terrific as the sophisticated bitch, as in *Network* and *Mommie Dearest*, but all she does here is widen her big beautiful eyes to emote (a trick she learned in *Eyes of Laura Mars*). The film could be pared to a brisk two minutes of close-ups of Faye's wicked eyes. The end result would be the same.

The biggest flaw is that the action lacks a rollicking kineticism, which any costume romp should have. Scenes that should be kinky and fun — such as a whipping match between Dunaway and one of Jackson's whores — are either crude, crass, and exploitative or just badly acted and dull. Our interest and empathy are never engaged.

As Dunaway drags her bloodied body across the floor in the climactic scene (her would-be suitor has wisely left her to writhe), we get not a playful parody of old Bette Davis-Greta Garbo sin-and-guilt films but a pitiful display of cheap dramatics. Any hope for a coherent tone and style is squashed. Lady Barbara dies, but too long after our interest has.

The production's technical credits are equally sloppy and insulting. And no matter how flashy and magnificent the costumes may be — and they are — or how many sets of breasts are bounced straight into the camera, *The Wicked Lady* utterly fails to entertain — even on a base, animalistic

level. Peek-a-boo shots of people fornicating in front of huge fireplaces are not art.

Michael Winner also directed *Death Wish II*, *The Mechanic* and *The Sentinel*. Enough said.

But be forewarned: the producers of *The Wicked Lady* will soon unleash on the general populous the towering talents of Bo Derek in *Boleto* and Brook Shields in *Sahara*. The mind reels.

## Colour Boy George By Numbers

By KEYVAN BEHNIA

There are certain issues surrounding the release of the new Culture Club album, *Color by Numbers* that need to be mentioned. Culture Club's first album, *Kissing to be Clever*, was one of the best debut albums of last year. Aside from its critical success, it was the first premier album to have three top ten U.S. singles since the Beatles released *Meet The Beatles* some twenty years ago. Because of these three songs which enjoyed heavy airplay on both radio and MTV, Boy George and his three partners became a small phenomenon all across the States. Their universal success was heightened by a lengthy tour which stretched over a period of eleven months taking the band all over the world. This exhausting tour was also the cause of some friction among the band members and there were rumors a couple of months ago that Boy George was about to leave the group. In addition to this, few people felt that the group would be able to repeat its huge success and produce an album comparable to the brilliant *Kissing To Be Clever*.

But the release of the new album has directed attention away from these issues for the time being. Actually, the question of Culture Club's possible downfall after the first album should have been

answered last spring when the group released "Church Of the Poisoned Mind." This single reached number one in England and was a giant hit all over Europe and in Japan.

The new album which includes "Church ..." has many songs with hit potential. The opening song on the album, "Karma Chameleon," is one of the best pop songs of the year. Its words and its beautiful melody are outstanding. With the lines:

*I am a man without conviction  
I am a man who does not know  
I deserve a contradiction  
You come and go ...*  
Boy George hopes to arouse  
(Please turn to pg.5A, col.1)

## Avant-Garde Cinema

By JAIME RAXTEN

Beginning tonight a three week series of experimental films will screen on campus on Thursday evenings. Labeled as the most accessible of avant-garde films, the first two weeks are mostly comedies. This however does not free them from being quite different from what one would normally view at the Magic Lantern or the Arlington. Four of the films to be screened this week are quite commendable. For those not used to viewing experimental cinema, these films might require some discipline to sit through.

The first film is entitled *On the Marriage Broker Joke as Cited by Sigmund Freud in Wit and its Relation to the Unconscious, or Can the Avant-Garde Artist be Wholed?* Quite an extensive title for an 18 minute film. This effort by Landow explores the interpretation of the structural film with the relation of sex, mysticism and religion as major themes. Landow's film contains the most easily grasped humor of the first evening's films.

Next is a film by Michael Snow. *Breakfast* has been appropriately billed as a movement from groceries to garbage. A fixed camera seems to be the force that compels the metamorphosis of food into guck. The film seems to be a one step humorous adaptation of Snow's well known film *Wavelength*. The camera does not budge as we hear the noise of a restaurant's kitchen and a song by the Dirt Band about Winnie the Pooh.

Following Snow is the most visually grabbing of the films. Manuel Delando's *Raw Nerves: A Lacanian Thriller* can be viewed on one level as a colorful parody on private eye films. The narrative is out of sequence, as is the humor much of the time in this film. An elaborate construction is one of the highlights of this effort and it shows Delando to be a meticulous craftsman.

Concluding the program for this week is an 81 minute film by James Benning. Filmed in the Midwest, *11 x 14* (the dimensions of a sheet of photographic paper) contrasts urban and rural environments. Picturesque shots of the country are juxtaposed with equally as beautiful shots of industrial Chicago. Two symbols that recur throughout are modes of transportation and giant billboards.

All of these efforts that run on Thursdays in Chemistry 1179 at 7:30 p.m. deserve attention. Tickets are \$2/2.50. It is fortunate that we have an opportunity to view these hard-to-find films.

PRESSURES OF COLLEGE LIFE GETTING TO YOU?



### RELAX

AND GET AWAY FROM IT ALL!

Join the Stress Peers on a **Relaxation Walk** to a quiet secluded spot. We'll practice relaxation techniques, and return calm, clear-headed, and ready for the upcoming week.

**SUNDAY, NOVEMBER 6, 1983 - 4:00 P.M.**

- 2 Hours round trip • Bring a towel to sit on
- Meet in the Student Health Parking Lot

co-sponsored by the Counseling Center & Student Health Services

**FREE  
Repair Estimates**

**15% off  
ON T.V. REPAIR**  
w/coupon

**Buy and Sell  
Used T.V.'s**

5798 HOLLISTER  
GOLETA • 964-0649

## BAUBLES & BANGLES

IS BACK AT UCEN BUILDING  
ALL THIS WEEK OCT. 31 thru NOV. 4th

**SPECIAL**

**MADE TO ORDER SORORITY & FRATERNITY  
SYMBOLS & CHARMS  
IN SOLID 14 kt GOLD OR STERLING**

**50% OFF CHAINS, CHARMS, RINGS,  
ANKLETS.**  
(THINK CHRISTMAS)



## CASEY'S GARAGE

### Foreign Car Specialists

Routine Maintenance  
To Major Repair



6398 HOLLISTER AVE.

Ph. 685-2279

HAIR SKIN HEALTH

**CUTS, ETC.**

965-1177 UPSTAIRS    962-4321 DOWNSTAIRS

THE PACKAGE \$11.77 & up  
SHAM-COND-HC-STYLE

OPEN 7 DAYS A WEEK - PICCADILLY SQUARE

### ENSEMBLE THEATRE PROJECT

Raymond Chandler's prototype private eye thriller  
adapted by Stuart Gordon and Carolyn Purdy-Gordon

## The Little Sister

Plays Thursday, Friday,  
and Saturday Evenings  
at 8:00 p.m.  
Every Sunday Evening  
at 7:00 p.m.  
Sunday Matinees:  
November 13 & 20  
at 2:00 p.m.  
No performance  
Thanksgiving,  
November 24

NOV 4-DEC 3

BOX OFFICE 962-8606 • 914 Santa Barbara St.

## THE SIX PAK SHOP



### SPECIALS:

<b>BEER</b>		
SCHLITZ MALT 12 PK	4.35	
TUBORG 6 PK	2.19	
KIRIN 21 OZ.	1.19	
<b>WINE</b>	<b>SALE</b>	<b>REG.</b>
FOLONARI SOAVE 750 ML.	2.69	4.00
ANDRE CHAMPAGNE	2.39	3.09
FREIXENET CHAMPAGNE	4.99	7.50
ROBT. MONDAVI 1.5 LTR. RED+WHITE+ROSE	4.99	6.99
<b>LIQUOR</b>		
GORDON'S VODKA 750 ML	3.99	5.15
1.75 LTR.	9.79	11.50
ARROW BRANDY CREAM 200 ML	99c	
KAHLUA 750 ML 500 ML	8.89 7.15	12.75 8.89

6580 Pardall, 685-4541, 10-Midnight

## Caine and Walters Star In 'Educating Rita'

By HUGH HAGGERTY

The story of a street-wise housewife (a house-wise street wife?) becoming educated and culturally aware until the teacher becomes obsolete should be familiar if you've heard of *My Fair Lady*. The difference with *Educating Rita* and the former is that the teacher doesn't want to teach and the student really wants to learn.

Michael Caine plays Frank Bryant, the drunk professor gone sour in his middle age and skeptical of the worth of the classic literature which he was once so fond of. Julie Walters plays the working class lass desperate for an education so she can find her identity. Re-naming herself Rita to fit her new self, she identifies with Prof. Bryant because of his low-crassness which she, frankly, didn't expect to find in a university professor. This is their movie — which is rather unfortunate.

As a theater production, *Educating Rita* was a smashing success in England, but the play had only two characters, Rita and the professor. The playwright, Liverpool's own Willy Russell, also wrote the screenplay and neglected to flourish the movie with any other depthful characters. The movie's "extras" are introduced and dismissed, some with slapstick treatment leaving us with Frank's and Rita's growing relationship stuck in our face with little support. The movie, however, enjoyably pulls it off, as I'm sure the play did.

It has its share of British puns and humor. From Rita's "cock-eyed" husband to the asinine definition of assonance and the subtle voice intonations, the laughs are well-dispersed between the movie's more serious moments.

Rita's isolation between the classes is portrayed very well. She can't talk to her family and friends because they think she thinks she's too good for them. The student and

faculty cliques are like a great wall to her working class sentiments.

When Rita finally climbs the ant-hill of intellectual snobbery, her swanky humor gets missed. Frank spots it and becomes another horrifying high-brow in his mimic of Mary Shelley's *Frankenstein*. Has Rita gained the whole of literature and lost her soul in the process? As we see in the end, it's amazing what a haircut can do for people.

Director Lewis Gilbert has a few lucky stars. He directed Michael Caine in his first major role as *Alfie* which also won Caine an Academy nomination. Reunited for the first time with Caine since then, it's fitting that Gilbert is likely launching another promising career in the cheeky Julie Walters who was also the star of the theater production.

In promoting the film, Caine and Walters spoke with an ensemble of critics. Caine mentioned that he's never been more happy with any of his other roles as this

one. Walters frowned at questions concerning statements by English critics who said this was a role she was "born to play." Rubbish. However, just as we see a bit of *Alfie* in Caine's subsequent roles, Rita will probably haunt her career for a while.

In the effort to make Frank unattractive and stay away from any sexual allusions, Michael Caine gained thirty pounds and grew out his hair for this role. It helped a great deal as moments of soft lighting and lingering looks raise expectations of passionate embraces. Their affection as friends in the end is as heart-warming as any well-done love affair and more plausible, too.



Julie Walters and Michael Caine

## 'Tomorrow': Faulkner On Screen

By ANDREA WOODWARD

*Tomorrow* starts tomorrow at the Victoria Street Theater.

Actually, the film opened, played briefly and was shelved 11 years ago. The reason lies in the fact that the film is not for everyone. Shot completely in black and white with no spectacular sets, the film has no sex, little violence and less dialogue. It seems almost a stage play in the way it focuses on two primary characters to the exclusion of all others.

That does not mean *Tomorrow* is not worth seeing. It is, even if just for the contrast to other films or to admire Robert Duvall's acting in what he considers his finest performance ever.

Based on William Faulkner's short story by the same name, *Tomorrow* paints an involving portrait of the slow-paced life in Faulkner's native Mississippi. It is a simple tale of simple folk. It may also be considered a study in fatalistic philosophy.

Duvall, who was the WASP lawyer in *The Godfather* and Major Burns in the movie *M\*A\*S\*H*, plays Jackson Fentry, a laconic cotton farmer turned watchman for a lumber yard. Fentry discovers a pregnant Sarah Ubanks (Olga Bellin) crumpled up in the wood pile. He takes her in and cares for her. She stays on, talking all the while about wanting to go where it's warm. The development of their relationship is shown in some small, touching ways. For example, Sarah pins Fentry's shirt for him and worries when he is late returning home. He demands of her abruptly, "Sare, marry me." No more than that.

But, the ephemeral Sarah passes on, leaving Fentry to care for her newborn son. The affection Fentry shows toward the boy provides some of the only upbeat moments

of the film. The scenes are warm and lively. And just as suddenly, the boy is gone. Fentry is alone; and the film moves at Southern snail pace again.



Robert Duvall and Olga Bellin In 'Tomorrow'.

of the film. The scenes are warm and lively. And just as suddenly, the boy is gone. Fentry is alone; and the film moves at Southern snail pace again.

Faulkner deserves credit for the skillful use of foreshadowing in the opening scene at a jury trial, but screenplay writer Horton Foote has done an admirable job of translating the story to screen. The dialogue may not be much, for example, Fentry said after the boy was born, "Ain't it small?" Sarah responded, "Yes, it is." Fentry said, "Hello, son. Welcome." That's about all that was said, but this limited exchange demonstrates how much or how little consideration these characters give to matters of life or death.

Sometimes the long pauses between words or sentences, the authentic drawls and the film's generally austere quality can become tiresome. But even the tedium gives a genuine feeling of the routineness of life for these

(Please turn to pg. 7A, col. 1)



## THE AMAZING BRAIN



A free public lecture by  
ROBERT ORNSTEIN

President of the Institute for the Study of Human Knowledge and the author of *THE PSYCHOLOGY OF CONSCIOUSNESS* and *THE MIND FIELD*. A leading pioneer in the field of brain research, he is best known for his work on the relationships of the brain's hemispheric specialization to consciousness and for his work on the experience of time.

Thursday, Nov. 3 at 8 p.m. in UCSB Broida Hall, Room 1610.

### QUEST FOR MEANING LECTURE SERIES

Presented by UCSB Arts & Lectures, the A.S. Program Board, the Student Health Service, and Counseling, Career Planning and Placement Services.

CLUB

**Iguana**

Santa Barbara's Only  
**Modern Music Dance Club**

Wed-Fri 9pm-2pm

**This ad=\$1 cover...**

Full Bar at Sierra's Hacienda, 525 State



## The Acting Company In Campbell Hall

John Houseman's The Acting Company opens UCSB Arts & Lectures "On the Road" theater series with Shakespeare's *Pericles* (Saturday, Nov. 5) and Marc Blitzstein's *The Cradle Will Rock* (Sunday, Nov. 6). Both performances are at 8 p.m. in UCSB's Campbell Hall.

Actor/director John Houseman never planned to form The Acting Company. During the 60s, he opened Juilliard's drama school to supply the regional theaters of America with classically trained professional quality actors and to provide those young actors with an option to the frustrations of Broadway casting procedures.

In 1972, Houseman was faced with a fresh crop of graduates from the new drama school, and he decided that it was "time to show our wares." Thus The Acting Company: originally only Juilliard grads, it now includes actors from several prestigious drama schools around the country and counts among its alumni performers like Patti LuPone and Kevin Kline.

Director Toby Robertson has created an outrageous, updated version of *Pericles*. This version is set in a mental hospital; the actors play inmates playing the various characters in the drama. They act out the wild adventures



The Acting Company in *Pericles*.

of *Pericles*, Prince of Tyre, as Fate drags him through a 14-year journey full of misadventures that make him into a sort of Shakespearean Candide.

*The Cradle Will Rock* relates the controversial and gripping story of working-class protest. Originally commissioned by the federal government as part of the depression-era arts work projects, it was closed down by the WPA on opening night in 1937. Using an eclectic musical style ranging from ragtime to concerto, the piano score drives the workers forward in their struggle against oppression. Houseman, who originally produced the play in 1937 with Orson Welles as director, has recreated the drama just as it was presented in the 30s.

Good seats are still available. For more information or to charge tickets by phone, please call the Arts & Lectures Ticket Office at 961-3535.

## Music At UCSB

The UCSB Wednesday Night Big Band and various combos will give a free concert on Thursday, Nov. 10 at 8 p.m. in Lotte Lehmann Concert Hall.

The Big Band will perform works by John Coltrane, Neal Hefti, Don Simpson, Les Hooper and Sammy Nestico. A special program feature will be "Hernando's Hideaway," arranged by John Cacavas, which is from the Broadway production of "The Pajama Game" and uses a mixed chorus of UCSB singers. "Samantha" by Sammy Nestico will feature alto sax soloist Greg Collins.

The combos include a vocal trio, sax ensemble and two jazz quintets. These groups will be performing works by Charlie Parker, Grover Washington, Jr., Thad Jones and more.

The department's select jazz group, "The Awesome Sound," will present a free concert on Saturday, Nov. 19 at 8 p.m. in Lotte Lehmann Concert Hall.

(Please turn to pg.7A, col.1)

## Culture Club...

(Continued from pg.3A)

Today's world of pop has a certain sense of shame in those who fail to question the rigidity with which society clings to its cultural and social standards. The two songs, "Miss Me Blind," and "It's a Miracle," follow in the upbeat, danceable tradition of last year's "I'll Tumble 4 Ya." On these songs, the music captures one's mind and feet with ease. Also, throughout this

album the band succeeds in using all of its simple assets to full capacity. The sax and the trumpet, the bass, Boy George's gutsy voice and the excellent background vocals provided by Hellen Terry all blend into a mesmerizing sound which almost devours the listener. On "Victims" and "Black Money," Boy George fires up with great style in order to produce a rich, soulful sound. These are the kind of songs which will last forever.

Two basic problems. The bands who have reached stardom within its boundaries, like the Police and Duran Duran, are either too formulated or pitifully inoffensive. Having Culture Club in such a molded world is, to say the least, a blessing. I welcome them as one of pop's best and biggest new groups. By the same token, in a world of Simon Le Bons and David Lee Roths, Boy George's presence is refreshing. Those who dismiss him as a clown or a fag should pause and look at his self-conscious personality and poise along with his impressive talent as songwriter. I can assure you he will be around in the years to come with or without Culture Club. It is because of his individuality and honesty that I have come to appreciate him as one of my favorite people in this world.

NOW ON SALE

# ASUCSB DIRECTORY

Only \$1.00

### Featuring

- ★ Student/Faculty/Staff Phone Numbers & addresses
- ★ 96 Yellow Advertising Pages
- ★ UCSB Departments/Offices/Staff
- ★ 6 Special inserts from local advertisers
- ★ ASUCSB Important Officers/Committeepersons
- ★ Campus Map, Student Organizations, Emergency Numbers
- ★ Beautiful Full-Color Cover by Tom Truong

—AVAILABLE AT—

- Campus Bookstore, UCen
- UCen Country Store
- I.V. Bookstore
- Storke Bldg., Adv. Office

## We're Looking For A Few Very Special People...

If Four Years Seems Just Too Long To Stay In School, And If A Career In Business Is Your Desire, We Have A Program Designed Just For You!



The trend towards filling key business positions with competent businesspeople is increasing steadily. We at Santa Barbara Business College have developed a special program just for women with college experience who aspire to rise as far as their ambition will take them—The Entree Program.

This six-month program, combined with your college experience, will give you outstanding credentials for

success. You'll not only master the skills that will assure you top eligibility for executive secretarial positions—you'll study management problems, business organization, accounting, office administration, word processing—all essential skills for businesses of the future.

If you've got the drive, we can prepare you for the success you've dreamed of—call Susan Star today at 963-8681—Don't you owe it to yourself?

## Santa Barbara Business College

Financial Aid • One-To-One Counseling • No-Fee Placement

963-8681

(Downtown Santa Barbara)

740 State Street

### MASTERSERIES PRESENTS

"Clearly one of the great pianists of our times."

— CLEVELAND PLAIN DEALER

Special Opening Night Recital

**Alicia  
De Larrocha**  
Piano

SATURDAY  
NOV. 12 - 8 PM

#### PROGRAM:

BEETHOVEN: SONATA in F Minor, Op. 2, No. 1  
SONATA in Eb Major, Op. 31, No. 3  
GRANADOS: Selections from "SPANISH DANCES"  
and "GOYESCOS"

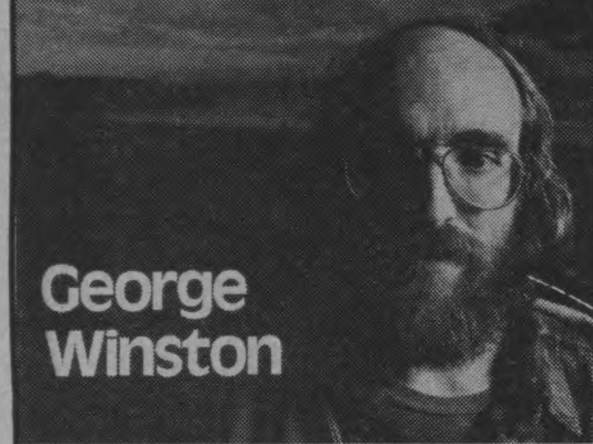
PERFORMING ARTS CENTER  
SB HIGH SCHOOL 700 E. ANAPAMU

TICKETS: \$10/\$12/\$15

SENIOR/STUDENT RUSH 1/2 PRICE AT DOOR  
AVAILABLE: LOBERO BOX OFFICE 963-0761



COMFORTABLE CONCERT & KDB AM 1890 PM 2790 85.7 — YOUR station for the classics present



**George Winston**

solo piano concert  
**FRIDAY, NOVEMBER 11 - 8 PM**  
**ARLINGTON THEATRE**  
**SANTA BARBARA**

RESERVED SEATS: \$12.50/\$10.50

TICKETS AVAILABLE AT: ARLINGTON THEATRE TICKET AGENCY, MUSIC GALAXY, MORNINGGLORY MUSIC (Isla Vista), JAILHOUSE RECORDS (Ventura), CHEAP THRILLS (Lompoc, Santa Maria, San Luis Obispo, Atascadero) FOR INFORMATION CALL: 963-4408

A Comfortable Concert Presentation

## I.V. Bagel Factory Is Also A Gallery

By ROBIN GADIENT

There is a new group installation art show at the Isla Vista N.Y. Bagel Factory. Bagel Factory but is now using its wall space as an art gallery.

The current installation, a mixture of abstract and figurative work is both strong and weak. Fortunately there can be no real finger-pointing and most of the pieces aren't labeled. If they're worth putting up on the walls, they're worth labeling.

First the bad news: "Non Repro Blue," a xerox mural is not all that interesting. A watercolor of the well-known State Street shopping-cart-lady bum is nicely done but c'mon the graffiti is boring. One dull-colored figurative painting of a woman's backside looks like an uninspired Art 1 assignment. The poor woman in the painting has a stump for a hand.

Now the good news: There is a really nice set of six Europe-inspired collages. Utilizing old ticket stub numbers and other debris from wallet cleaning, all six collages are innovative and enjoyable. Two figurative collage oil paintings were obviously done by the same artist. The erratically colored bodies are electrical. In one, a muscled male body wears collaged-on unbuttoned jeans. Sexy. Two other paintings were flirtatiously abstract. Loose-edged rectangles floating on a blue background made up one of them and the other was an abstract aerial shot.

Somewhere between the strong and the weak fall both "Una Sedia — Communistic" and "Statement." "Una Sedia" a quick non-painting discusses McCarthyistic attitudes. "Are you a communist because you sit in a red



chair?" "Statement" is a wall sculpture — a window frame with the word "statement" visible behind it framed with wire grating and clay and resin. Does it make a statement?

**IT'S BACK!**

He's the hero — that's right, the hero!!



**THE ROCKY HORROR PICTURE SHOW**

**MAGIC LANTERN THEATRE I**  
 960 Embarcadero del Norte IV 968-3356  
**Friday & Saturday**  
**Midnight Only**

## Tim McGovern's Burning Sensations

By JAY DeDAPPER

When Tim McGovern left the Motels no one was really upset. When Tim McGovern set up a new band, the Burning Sensations, no one was really excited. There's a good reason for all this nonchalance — Burning Sensations is nothing special.

The first indication that this band was pretty mediocre came with the release of their EP. It basically proved that the band could generate a KROQ hit by mixing several diverse musical elements in a mildly creative manner.

Burning Sensations' debut album entitled (what else) *Burning Sensations* takes the tunes from the EP and throws them in with some more of the same. In the end, the same thing that was true for the EP is true for the album: If you liked "Belly of the Whale," you'll probably like the record.

The blend Burning Sensations concocts is clever. Containing the now-obligatory latin rhythms, McGovern's Southside Johnny approach to vocals and the modern dance beat, the sound is often enticing. Unfortunately the novelty of it all fades with each successive song.

There is no hiding the fact that Burning Sensations is a vehicle to showcase McGovern singer and McGovern guitarist. Nowhere is this more evident than on the covers of Creedence's "Down on the Corner" and Hendrix's "I Don't Live Today." On the latter the arrangement shows great promise but McGovern ends up trying too hard to be Hendrix. From the phased vocals to the guitar pyrotechnics it all sounds camp.

The best tunes are those that allow the band to play for themselves, not for McGovern. "Not Cloudy All Day," "Beat Temptation" and "Belly of the Whale" make an auspicious start for (Please turn to pg.7A, col.1)

## Sculptures In UCen Gallery This Week



Jane Mulfinger's 'L.A. Basin — La Brea Exit.'

By ROBIN GADIENT

There is a new sculpture show currently in the UCen gallery. All five very different pieces look like they took time to make so you should take the time to fo and look at them.


"The Awakening," a stick and screen cage/house is appropriate for Halloween week. It is from Susan Yamagata's series, "What Dreams Are Made Of," and the outside of the house looks like something from author/illustrator Maurice Sendak's children's book *Where the*

*Wild Things Are.* A suspended crocodile with a menacing open mouth is entangled in wire inside the house.

A sculpture by Susan Medaris is not just a chair, it's a spirit chair. Made of unvarnished wood, the piece consists of a pieced-together footstool and a chair with a chinese dragon mask suspended above it. Spirits sit in the chair so they can have a mask to look out of. If a human sits in the chair it changes the whole perspective of the sculpture.

Jane Mulfinger's piece "L.A. Basin — La Brea Exit" is impressive. Intricate and fascinating, it makes you want to plop down on the floor next to it and take a good look at it. Her appropriate statement on Los Angeles comes complete with multi-racial plastic angels, a plastic orange and a cozy suburban home. Water splashes from a highway fragment diving (Please turn to pg.7A, col.1)

**DANCING AT PEPPERS**



**Peppers**

SUN: HAPPY HOUR—ALL NITE WITH DOUG ALLAN  
 MON: DANCE TO THE LIVE SOUND OF INPULSE AFTER M.N.F.B.  
 TUES: LADIES NITE—LADIES NO COVER WITH TERRY HOWELL  
 WED: OLDIES & GOODIES WITH GERRY DE WITT  
 THUR: WAVE OF THE 80's—NO COVER TIL 10—GEORGE THOMPSON  
 FRI: DOUG ALLAN DANCE PARTY  
 SAT: TWO DECADES OF MUSIC WITH TERRY HOWELL

**SOMETHINGS ALWAYS HAPPENING AT Peppers**

**Thurs Only, 2 for 1 on cover charge for UCSB students w/ I.D.**

**27 w. Canon Perdido 965-7733**

Pussycat Theatres Present

From The Makers Of "TALK DIRTY TO ME" PARTS I & II!

**BODIES IN HEAT**

Starring ANNETTE HAVEN

**Fantastic Orgy**

GOLETA  
 ROXY, 320 S. Kellogg Ave (off Hollister)  
 964-0011 Open Daily 12 Noon

**ALOHA Restaurant**

370 Storke Rd. Goleta, 969-1061

201 W. Carrillo S.B., 963-3368

Invites You to get acquainted with our dinner menu (and at a great value)

**ALL YOU CAN EAT**  
 Thursday (only) after 4 p.m.

<b>CHICKEN</b> Teriyaki Style	<b>STEAK</b> Marinated & Charbroiled	<b>FISH</b> Tempura Style
----------------------------------	---	------------------------------

PLUS Pork Fried Rice — Aloha Fries — Salad only **\$4.99**



## Music...

(Continued from pg.5A)  
The UCSB department of music will present guest artists Esteban Elizondo and Bernard Brauchli in a clavichord recital of Padro Soler's "Six Concertos for Two Keyboard Instruments" on Saturday, Nov. 5 at 4 p.m. in Lotte Lehmann Concert Hall.

## Burning...

(Continued from pg.6A)  
the record. It's all downhill from there, however. The biggest problem is McGovern. He seems bent on being in the spotlight at all cost. His electronic fiddling is initially interesting but as the record, and your nerves, wear on, *Burning Sensations* fades to embers. While there are some pretty strong cuts here, the record is really not all that satisfying. *Burning Sensations* has the potential to be brilliant, but as long as they are the Tim McGovern Band, they will remain a disappointment.

## Sculptures

(Continued from pg.6A)  
board into a sink basin where luxury cars drown alongside of billboards. David Hacker metamorphosed steel into a large prehistoric insect-like bird. No pretense here — nothing to intellectualize but an eye-ful of yellow and black stationary movement. Showing a fascinating strength, birds as tough as this sculpture could definitely take over the world.

James McAninch's piece beckons with umbrella spine antennae from the doorway. Entitled "Home Recreation Center," it might be a spoof on gadgets that are meant to enrich your life, but don't. An upended windshield behind the main piece could stand on its own. Perhaps it should.

## Tomorrow

(Continued from pg.4A)  
characters. The draws sounded authentic, but voice quality was not the high point of the acting. Duvall was splendid in what was certainly another of his distinctive roles. He made Fentry fully human rather than a caricature of the closed-mouth Southerner. Bellin played a somewhat warmer character and her chattiness had just the right tinge of nervousness.

It is interesting that *Tomorrow* ends with a reference to Shakespeare's *MacBeth*. Faulkner has used Shakespeare as a springboard for at least one other of his novels, *The Sound and the Fury*. Perhaps the allusion to the Bard is merely a juxtaposition with the tight-lipped Fentry. It is also possible that Fentry's life is a metaphor for Faulkner and Shakespeare's tragic view of life: "The lowly and invincible of the earth — to endure and endure and endure and then endure, tomorrow and tomorrow and tomorrow." In any case, it is one more example of intricacy hidden in this simple tale.

These elements of Faulkner's style, skillful foreshadowing and literary allusions in a tale of backwoods folk, combined with Duvall's superb acting and Bellin's warmth make the film one I would see again tomorrow.

## The Style Council

Paul Weller's new band, The Style Council has already had a string of hit singles in England leaving little doubt as to the viability of the move after disbanding The Jam. Polydor Records has recently released an American release of the Style Council's strongest songs on an especially long-playing E.P. called *Introducing The Style Council*. Weller's songwriting has never been better and his partner, Mick Talbot on keyboards simply shimmers.

A thorough review of the album is rather pointless as the back of the album cover already does a nice job of it. This little ditty should at least convince you to go check it out at your local record store.

"Long Hot Summer" is a brilliant ballad which packs so much soul, it's a challenge against anything which Marvin Gaye has done. "Headstart For Happiness" and "The Paris Match" are so brilliant, it's a shame to have to call it pop. Live up your next party with "Money-Go-Round," a dance number which was dedicated to Youth Campaign Against Nuclear Disarmament. What a band! — Hugh Haggerty

**All Conditioners are Not the Same, either!**  
PROFESSIONAL STYLISTS RECOMMEND  
**NEXUS**  
CONDITIONERS Formulated by *The Academy*  
to BRING YOUR HAIR TO LIFE!

**FREE COMBO DINNER**  
(Country Ribs & Chicken)  
at **Spinnaker's Galley**  
with every hairstyle-cut  
WITH COUPON ONLY  
Expires 11-19-83

**10% OFF ALL Nexxus products w/coupon exp. 11-19-83**

*Isla Vista*  
**Hairstylists**  
HAIR DESIGNING FOR MEN & WOMEN  
955 C EMBARCADERO DEL MAR GOLETA, CA 93117 **805-968-4415**  
FOR APPOINTMENT

Genuine NEXUS Products are sold only in professional hair styling salons.

# the movies

**SANTA BARBARA**

OCT. 28th and 30th

**The Red Shoes**  
J. Arthur Rank Presentation

**Tales of Hoffmann**

OCT. 31st thru NOV. 3rd

**Parsifal**  
FRANCIS FORD COPPOLA PRESENTS  
© 1983 TRIUMPH FILMS

**ARLINGTON CENTER**  
1317 State Street  
966-9382

**GRANADA**  
1216 State Street  
963-8740

**CHRISTOPHER WALKEN**  
**NATALIE WOOD**  
**BRAINSTORM**  
...The Ultimate Experience  
PG

upstairs #2 #3

**ALL NEW**  
**RICHARD PRYOR**  
HERE AND NOW

upstairs #3

**Stephen King's**  
**THE DEAD ZONE**

**GOLETA**

*How the future began*

**THE RIGHT STUFF**

**CINEMA**  
6050 Hollister Ave.  
967-9447

*The Wicked Lady*  
FAVE DUNAWAY  
ALAN DATES

#1 #4

**THE BIG CHILL**  
In a cold world you need your friends to keep you warm.  
COLUMBIA PICTURES

#1 #4

A unique and powerful motion picture experience.  
**MATT DILLON**  
**Rumble Fish**

**FAIRVIEW**  
251 N. Fairview  
967-0744

He's got to make *All the Right Moves*  
**TOM CRUISE**

**SEAN CONNERY**  
**NEVER SAY NEVER AGAIN**

#3 #4

**Tom Cruise**  
*All the Right Moves*

**SEAN CONNERY**  
is **JAMES BOND** in  
**NEVER SAY NEVER AGAIN**

**ISLA VISTA**

ANY SEAT \$2.50

**KING KONG**  
original uncut version — FAY WRAY  
Fri & Sat. midnight  
ROCKY HORROR PICTURE

**MAGIC LANTERN**  
960 Embarcadero Del Norte  
968-3356

ANY SEAT \$2.50 ANY TIME!

**WOODY ALLEN**  
**MIA FARROW**  
**Zelig**  
Pure Gold TODAY, NBC-TV

**RIVIERA**  
Near Santa Barbara Mission opposite El Encanto Hotel  
965-6188

Opera "Eugene Onegin" Sun 2 pm

**MISSION THEATRE**  
618 State Street  
962-8616

Dan Aykroyd  
Eddie Murphy  
TRADING PLACES  
Fri & Sat MIDNIGHT ONLY  
"Friday the 13th Part III"  
There's a time for playing it safe and a time for...  
**Risky Business**

**DRIVE-INS**

A New Dimension in Terror...  
**FRIDAY THE 13TH PART 3**

**SANTA BARBARA**  
**TWIN DRIVE-IN**  
Memorial Hwy. at Kellogg  
Goleta 964-9400

**FINAL TERROR (R)**

**Stephen King's**  
**THE DEAD ZONE**

**ONE DARK NIGHT**

**DRIVE-IN AIRPORT**  
Hollister and Fairview  
964-8377

Check and Cheng's "THINGS ARE TOUGH ALL OVER" (R)

**RICHARD PRYOR**  
HERE AND NOW

EVERY SUNDAY

**SWAP MEETS**

**SANTA BARBARA SWAP MEET**  
Santa Barbara Twin Screen Drive-in  
907 S. Kellogg Ave., Goleta  
7 a.m. to 4 p.m. For information 964-9050

**PLAZA**  
DE ORO  
349 S. Hitchcock Way  
682-4936

Dateline: Central America  
**THE FIRST CASUALTY OF WAR IS THE TRUTH.**

**UNDER FIRE**  
NICK NOLTE · GENE HACKMAN

**MICHAEL CAINE**  
**"EDUCATING RITA"**  
PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

**BARGAIN NIGHTS MONDAY & TUESDAY**  
**ADMISSION \$2.75**  
(Except "The Right Stuff")  
**MISSION THEATRE—\$2.00 admission always!**  
**MAGIC LANTERN THEATRE—\$2.50 admission always!**

All Programs & Showtimes Subject To Change Without Notice



# PROGRAM BOARD

## TOMORROW NIGHT: FALL DANCE CONCERT!

ROMEO VOID, PLIMSOULS, BUSBOYS, UNTOUCHABLES



Come see the band who appeared in "48 Hours," THE BUSBOYS



ROMEO VOID



PLIMSOULS

DANCE FLOOR			BALCONY		
SEC.	ROW	SEAT			
	710		692		
ADMIT ONE THIS DATE					
NOV	4	1983	NOV	4	1983
A.S. PROGRAM BOARD MILLER HIGH LIFE & KTYD PRESENT FALL DANCE CONCERT ROB GYM UCSB 11/04FRI 7 30			A.S. PROGRAM BOARD MILLER HIGH LIFE & KTYD PRESENT FALL DANCE CONCERT ROB GYM UCSB 11/04FRI 7 30		
\$7.00 STUDENT			\$5.00 STUDENT		
SEC.	ROW	SEAT			
	710		692		
DANCE FLOOR			BALCONY		
\$8.00 NON-STU FALL DANCE C.			\$6.00 NON-STU FALL DANCE C.		

**TICKETS GOING FAST... GET YOURS NOW!!!**

### LECTURES: *The Amazing Brain*

Robert Ornstein, a leading pioneer in the field of brain research who is best known for his work on the relationships of brain's hemispheric specialization to consciousness and for his work on the experience of time, will present a free, public lecture on Thursday, Nov. 3 at 8:00 p.m. in UCSB's Broida Hall 1610 entitled "The Amazing Brain." This is the first lecture in *The Quest for Meaning* series presented by UCSB Arts & Lectures, the A.S. Program Board, the Counseling, Career Planning and Placement Services, and the Student Health Service.

Jacob Needleman, influential author of "The Heart of Philosophy" will present the second talk on Monday, Nov. 14 at 8:00 p.m. in the UCSB UCen Pavilion. It is entitled "The Myth of the Great Search." Ornstein's lecture will examine the principal role of the brain to maintain the health of the organism in the face of a changing environment and explore the implications for health of the divisions in consciousness and emotions caused by the division of the human brain in two cerebral hemispheres. Ornstein is currently

Associate Professor of Medical Psychology at the Langley Porter Neuropsychiatric Institute at U.C. San Francisco. He is also president of the Institute for the Study of Human Knowledge. Author of a number of books, his publications include the influential "The Psychology of Consciousness," "The Nature of Human Consciousness," "The Psychology of Meditation," "On the Experience of Time," and "The Mind Field." For further information, contact UCSB Arts & Lectures at 961-3535.

### UCen Activities



THE MEDFLYS, voted "Best Monterey Bay Area Band" and fresh from their West Coast tour with the Tubes, will be performing tonight at the Pub. This is part of the Miller Hilite Rock Series.

#### A Lecture with Gene Sharp...

### "Confronting The Violence And Oppression of Our Age"

On Wednesday, Nov. 9 at 8:00 p.m. in the UCen Pavilion Room on the U.C. Santa Barbara campus, Gene Sharp will present a talk entitled "Confronting the Violence and Oppression of Our Age."

Mr. Sharp is the Program Director of the newly formed Program on Nonviolent Sanctions in Conflict and Defense at Harvard's Center for International Affairs.

He is the author of several books including the soon to be released *Making Europe Unconquerable: The Potential of Civilian-based Deterrence and Defense*. An earlier work, *The Politics of Nonviolent Action*, was widely hailed as an immediate classic and the definitive study of nonviolent struggle.

Mr. Sharp is also an international lecturer, and has spoken widely at American colleges and universities.

What he maintains is that the unsolved,

major political problems of our time — dictatorship, genocide, war, systems of social oppression, and popular powerlessness — require us to rethink politics in order to develop fresh strategies and programs for their resolution.

Also, he is a leading exponent of research and development of a substitute national defense policy called "civilian-based-defense." That policy uses prepared non-cooperation and defiance by the trained population and institutions of the society to deter and defeat internal takeovers and invasions.

Mr. Sharp brings a fresh approach to the dominant political issues of our time ensuring a lively and interesting presentation when he speaks at UCSB on Nov. 9. Don't miss it.



Popular singer/songwriter Judy Gorman-Jacobs will be performing on Monday night Nov. 2 in the UCen Pavilion Room. The show, co-sponsored by A.S. Program Board and GLSU, will begin at 8:30 p.m., and is free to the public.

A former schoolteacher in New York City's Chinatown, Gorman-Jacobs has been active in peace, feminist, and labor organizing efforts. A veteran performer with three albums behind her, she is renowned among those who have heard her or heard of her work at clubs, colleges, conferences, rallies and festivals throughout the United States and in England, Denmark, Sweden, and both East and West Germany. She is renowned for the strength of her commitment to peace, and universal social and economic justice. She has also received high praise for her repertoire of striking diversity of style and content. Don't miss this free event.