

Welcome Back!

— how original

Well, did you get tired of all of your clever friends saying, "See you next year!" on New Year's Day? Have you finally stopped writing 1986 on all of your checks?

Anyway, Brett and I have exciting 1987 plans for the rest of our Arts Issues. We thought a little change of pace might be fun, so from now on I'll be Brett and he'll be Jeannie and both of us will continue to disregard any mention of conformity or "news writing" style.

The beginning of a new year is always a time to fondle — I mean — fondly reflect...laugh, regret, and conveniently forget — some of those things did happen a whole year ago. The New Year is also the perfect time to make those challenging resolutions. Brett and I are no exception. We thought about our resolutions, discussed them amongst ourselves and each settled on one. Brett told me he resolves

to stay a redhead all year because it "compliments my eyes so well." I, on the other hand, chose something even more difficult to comply with and decided once and for all that I have reached the Steve quota in my life — and that includes Stevles, Stevens, and Stephens too.

We also came up with two joint resolutions to strive for: We're going to stop talking about procrastination and just do it; and we're going to keep our ★® %&#-ing desk and language clean.

We felt so accomplished after having settled on these goals that we decided to give you, our readers, the chance to meet the challenge of the New Year Resolution.

We have so kindly come up with a few resolution suggestions for those who were too...indisposed to think of them on New Year's Eve.

- | | |
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| <ol style="list-style-type: none"> 1. Stop using "lose weight" as one of the most boring, predictable, annoying resolutions of them all. 2. Stop talking baby talk — it was never cute. 3. Stop making sense. 4. Don't lose anything big. 5. Don't waste time with idiots. 6. Learn something knew everyday. 7. Start smoking. 8. Change that God-damned aftershave. 9. Order your Christmas presents early through the Home Shopping Club — after all, there are only 349 shopping days left. 10. Memorize King James version of the Bible and all extant literature. 11. Always eat your Chex with milk. 12. Don't talk about aerobics. 13. Don't watch the Oprah Winfrey Show. 14. Don't call your friends by stupid nicknames. 15. Leap off the bandwagon. 16. Join a bowling league. 17. Take swing dancing. 18. Talk in all cliches. 19. Force the producers of the upcoming "Con-
tragate" movie to use Mel Gibson as Oliver North.
(The Reagans can obviously play themselves.) | <ol style="list-style-type: none"> 20. Stop and smell the roses. For that matter... 21. Stop and play with hoses, and 22. Stop and blow your noses. 23. Don't spit when you speak (and vice versa). 24. Lie more. 25. Don't blank out when you're introduced to someone, so you don't have to be an idiot and ask them their name two minutes later. 26. Introduce foreign phrases to your conversation, such as "A la," "Voila," and "Chow (ciao)." 27. Ban wine coolers. 28. Become a member of Loverboy. 29. Try not to drool. 30. Go Jello-sailing at least once before Passover. 31. Don't use the phrase "New Wave" all year. 32. Get a life. 33. Keep your opinions to yourself. 34. Watch more TV. 35. Stop running and just brag about doing it. 36. Keep your New Year's Resolutions. 37. Quit making annoying lists. 38. Develop a personality to suit your face. 39. Lie about your age. 40. Especially if you're the big four-o. |
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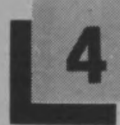
Brett AND Jeannie



▲ Cinema

▲ Colored

▲ Criminal



■ Arts

■ Art

■ Plus Art



● Poet

● Know It

● Show It

Sunday Family Fun

Classics old and new are part of the Family Films on Sunday series at UCSB this winter. A series of six films will be shown in UCSB Campbell Hall on Sunday series at UCSB this winter. A series of six films will be shown in UCSB Campbell Hall on Sunday afternoons beginning at 2 p.m.

The series begins on Sunday, Jan. 11 with *The Great Mouse Detective*. This Walt Disney animated feature brings Basil of Baker Street, the greatest detective of the rodent world, into battle with the diabolical Professor Ratigan in Victorian England.

Sleeping Beauty will be screened on Jan. 18. Perhaps Walt Disney's most popular animated fantasy (set to the music of Tchaikovsky), it surges with action and shimmers with beautiful images of princesses, dragons, fairies and witches.

The series continues on Feb. 1 with *Never Cry Wolf*. Director Carroll Ballard (*The Black Stallion*) renders Farley Mowat's thrilling story of a young biologist into a stunning film set amidst the crushing, majestic beauty of the Canadian Arctic.

Dumbo will screen on Feb. 8. Another of Disney's great animated characters, it is the story of a lovable baby elephant who soars to fame and fortune when he learns to use his oversized ears as wings.

The series continues with *Snoopy, Come Home!* on Feb. 15. Fed up with the discrimination of "no dogs allowed" signs, Charles Schulz's Snoopy packs his bag (and his dog dish) and hits the road, where he encounters many amusing adventures.

The series concludes on Feb. 22 with *The Magic Pony*. In this delightful animated Russian fantasy, a boy captures a magical flying horse. A series of heart-warming adventures follows, when the boy receives his own magic pony.

Single tickets for the Family Films on Sunday series are \$2 for adults and \$1 for children age 12 and under. Tickets are available at the door only, one hour before showtime. For more information or a free flyer, call UCSB Arts & Lectures at 961-3535.

Off Color Opinions

This is the last editorial I'll write about the colorization of films — and I mean forever hold my peace.

It's an issue that's been kicked around the media ever since WTBS network owner Ted Turner's wish list of movies was made public. On the list were hundreds of black-and-white classics and semi-classics which Turner set about to obtain and colorize, including *Casablanca*, *The Maltese Falcon*, and *It's a Wonderful Life*. Outrage followed.

Letters were sent everywhere. Directors were falling all over themselves just to make some public statement of protest. Turner was burned in effigy all across the country.

Color in films, that which most of my generation takes for granted, suddenly became a burning moral question. After seeing *Miracle on 34th Street* rendered "life-like" with succulent, sumptuous computer color-I understand what the commotion is all about.

Despite claims by the

colorization studios, the process is for shit. Tonality, color selection, consistency, vibrancy, and fullness are offensive at best. The added color very often upsets the illusion of a three-dimensional picture plane, leaving the image flat and listless. Severe violence is done to all subtle or striking characteristics of the lighting of a shot. Frankly, I refuse to watch a film treated so cruelly.

Still, this is not the complete argument against colorization. As Woody Allen, one of the few contemporary directors to still shoot in black-and-white, pointed out, the decisions involved in using color — whether, how, where, and why — are not those that should be made by persons outside the production, long after the film is finished, and especially against the will of the director. (Frank Capra and John Huston are just some of the more famous examples of living directors opposing the process being applied to their movies. Whatever their reservations,

however valid or justified, the directors have no legal right to prevent the colorization.) I know that I'd be upset if Ted Turner wanted to colorize *Recurring Nightmare*, that black-and-white super 8 film I made in ninth grade.

And it must be remembered that these films represent the iconography of the culture obsessed with the visual image. Humphrey Bogart and Jimmy Stewart are integral parts of our cinematic religion, but not in color.

It still takes some getting used to seeing current films set in the earlier parts of this century filmed in color — everyone who knows anything knows that the 40's took place in black-and-white.

BUT, unmentionable hacking and chopping and pushing and shoving is being done to those old great movies everyday. Television performs many vile acts to films that no director ever intended.

AND, Ted Turner has every right to slap color on cinematic treasures as long as the original versions may still be enjoyed in all their glory.

THINK, that the necessary transition of sub-titling or (worse) dubbing is practiced to allow for a greater audience to view and understand a film, so can color, the preference of much of the viewing public, be employed to cut across boundaries to a new and different audience.

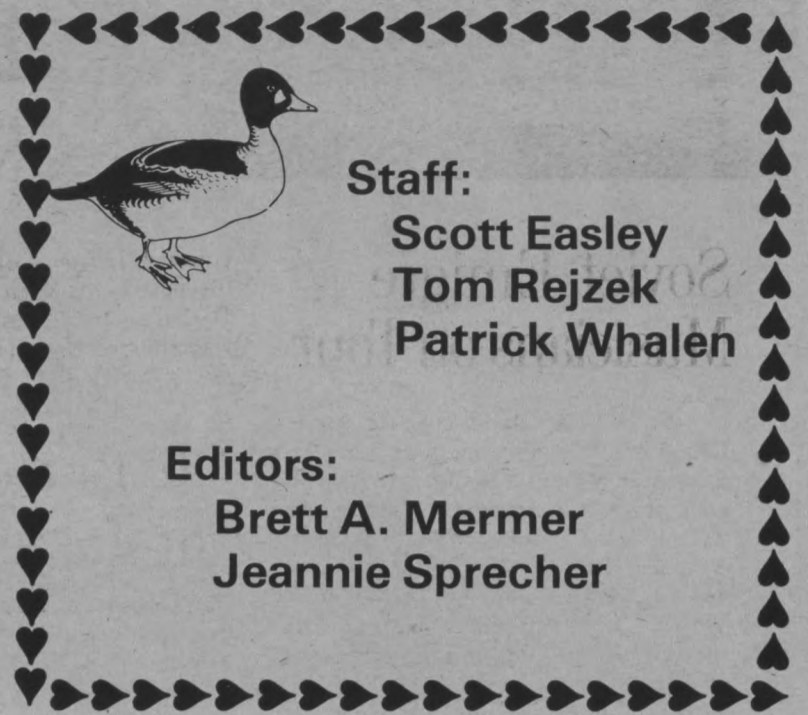
AND, if a bigger number are able to watch and wonder at the goings-on in Rick's Cafe Americain, or the exploits of Sam Spade, or the impossible journey of George Baily, then I'll keep quiet.

As long as I don't have to see the color ruining the classics.

— Brett A. Mermer



Bogart and Lorre in *Casablanca*.



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"It still takes some getting used to seeing current films set in the earlier parts of this century filmed in color — everyone who knows anything knows that the 40s took place in black-and-white."



It is a Wonderful Life.

Crimes of the Heart — A Miss-Demeanor

Jessica Lange. Oooo. Sam Shepard. Ooooo. Sissy Spacek. Ahhh. Diane Keaton. Oh. Yes, your worst fears have come true, blindingly true: these Big Movie Stars have made a movie, a movie about three sisters (gee, that's a novel idea), and they've made it happen somewhere in The South so they all can talk with great accents and we can be impressed with their talents and abilities. But wait, there's more: these people with the flashing Colgate grins and perfect noses have made a movie about CRIME, about LOVE, about HOPE, about SEX, and about DREAMS. And they've made it well, they've made it touching, and they've made it funny. You may ask, what is it? Well, it's not the drama-love-comedy we've all been waiting for since Hannah and Her Sisters, but it is the movie from the famous play we've all seen, and it is the one movie critics from New Medford to New Guinea have all been salivating over. Still, you may ask, what is it? Well I'll tell ya.

Basically, it's a hefty slice of the Pie of Life from the hick town in which the characters live. It's a thick, many-textured Pie, probably peach, and the tender, flaky crust has lots of nooks and crannies. It's a pie you might like to eat, if only given the chance. The movie works well, although at the end you might feel as though the pie has been smeared all over your face and down the front of your shirt, and you don't know why. The three sisters (Jess, Sis, and Di) are all back at home because their granddad is gonna die. The good looking one, Jess, is a chain smokin' woman who's trying to be a movie star in California, and

when she comes home and finds out her lil' sis (Sis) has done gone and shot her VIP husband in the stomach because he told the fifteen-year-old black youth she was having an affair with to get offa his property, she decides to go and spend the whole night d-d-dancing (yeah, right) with her Old Flame, the now-married Doc (Sam Shepard). The nerdy middle sis, Di, does a lotta crying about everything and gets ridiculed when it is learned she has had a roll in the hay with a man she only went out with once. There's talk of trials, a lawyer makes an appearance here and there, and it seems like the filmmakers are trying to make you worry a little bit. But none of that bad stuff really happens because you're too busy chuckling about some of the cute jokes and you know deep inside that nuthin' bad is gonna happen to these sisters; it's just not part of the plan. From there ... well ... it gets.

From that basic story line the movie mutates into a series of comedically-inspired snatches of high-class filmmaking: a broom-swatting chase after a nosy-ugly neighbor, numerous failed suicide attempts by Sis, the three laughing over the fact that granddad is now in a coma, childhood reminiscences such as looking in granddad's book of skin diseases (yeah it happened), remembering the time mama hung herself along with the family cat and how granddad took them out for a banana split the morning of the funeral, a tried-and-true schtick of bad lemonade-making by Sis, and the crying-over-spilt-milk-type shenanigans of the self-conscious, why-does-everybody-hate-me Di.

At the end of the movie, the three are so emotionally spent they end up hugging and laughing and smiling and patting each other on the back, even though things aren't that peachy. The Stars, while undoubtedly fine, don't really pull any coups in their performances, and they end up giving you pretty much what you expected: good acting. The scene-stealer, though, is the spunky Sissy Spacek, whose waif-like appearance and peppery style keeps the film on edge. Jessica Lange is there looking like The Goddess of Sensuality, puffing on endless cigarettes. Sam Shepard, while in a small role, performs like he should, and Diane Keaton is there, although her accent is a bit shaky at times.

What it all comes down to is this: the filmmakers have made a film that looks, smells, and acts like a beautifully crafted peach pie. You want to bite into it and taste it like a fine wine, only you aren't allowed to. What happens instead is you are served a nice, thick piece, and as you begin to lift it to your mouth it is mashed by some unknown force into your forehead. Your high hopes are thrown to the dirt.

Dissappointingly, *Crimes of the Heart* breaks no new ground. Maybe the names are too big, or maybe the production was so fine-tuned they left something out. But whatever the case, *Crimes* is not the classic it probably should be. Instead, it is a good film made with very talented people.

—Patrick Whalen

UCSB Arts & Lectures

Soviet Emigre Musicians on Tour

When Lazar Gosman left the Soviet Union in 1977, in search of greater personal and artistic freedom, he had no guarantee that future concert tours would bring him acclaim all over America in only a few years. But violinist Gosman, the former music director of the Leningrad Chamber Orchestra, soon found himself at the head of an extraordinary ensemble in New York: the Soviet Emigre Orchestra.

Founded by Gosman and other Soviet musicians who emigrated, the 13-member Soviet Emigre Orchestra now includes accomplished Soviet-born and American instrumentalists. This orchestra will perform a concert of works by Shostakovich, Britten, Bartok and Tchaikovsky in Campbell Hall on Wednesday, January 21 (see calendar for details). Gosman, who is concertmaster and music director of the Soviet Emigre Orchestra, has worked closely with composers Shostakovich and Britten; the personal rapport he developed with them has made him an authoritative interpreter of their music.

The inspiring and unusual stories of musicians in the Soviet Emigre Orchestra fill *Musical Passage*, a feature-length documentary film about Gosman and the orchestra. The film, released in 1984, received rave reviews in New York and has since toured the

country. In honor of the Soviet Emigre Orchestra's inaugural visit to Santa Barbara, A&L presents a special free screening of *Musical Passage* next Thursday, January 15 in Campbell Hall.

Off Broadway, On Target

Doubtless America's Number One theatrical company dedicated to the development of Black artists, the Negro Ensemble Company for two decades has produced new plays by and about Blacks in America and a whole roster of Black actors to fill those roles.

Now the famed NEC celebrates its twentieth anniversary with a revival of one of its most moving productions: *Ceremonies in Dark Old Men*, written by Lonnie Elder III and directed by NEC co-founder Douglas Turner Ward. The NEC brings *Ceremonies* to Campbell Hall for one performance only on Sunday, January 25. (Seating is very limited; if you plan to attend this play, buy your tickets now.)

Garth Fagan's Smooth Moves

Choreographer Garth Fagan brings his unique company of young, energetic dancers to Campbell Hall on

Wednesday, January 28. Fagan's company began as a group of untrained youth on the streets of Rochester — but the dancers' rise from humble beginnings is only one of this company's claims to fame. The troupe's stunning technique and dynamic, fiery personality color Fagan's choreography, a style that mingles his Caribbean and African roots with urban jazz idioms.

As a *Denver Post* critic wrote, "Fagan has taken the human body and thrust it through his dream of what dance could be. His ideas are audacious and humorous. And they work."

Garth Fagan's Bucket Dance Theatre will be in residence at UCSB January 26 through 28. One of the many activities Fagan and his dancers will participate in is a free lecture-demonstration on Tuesday, January 27 in Campbell Hall. Don't miss this unique opportunity to see the various artistic components of modern dance unveiled by a leading American choreographer! And don't be surprised if you come away with a deeper understanding of dance — often an underappreciated and little known art form.

Soon-to-be Classics of Cinema

A&L presents three separate film series this winter: New Directions in Film, a select group of contemporary films from around the world; Current British Cinema, a celebration of new movies with roots in England and Scotland; and Family Films on Sundays, an ever-popular series of children's classics like Disney's *Dumbo* and *Never Cry Wolf*. All films are in Campbell Hall.

Current British Cinema opens tonight with *A Room with a View*, a highly stylized romantic comedy starring Maggie Smith, Helena Bonham-Carter, Denholm Elliot and Daniel Day Lewis. The story takes place in Florence, Italy and the English countryside and captures the charming complications of young love amid the strictures of Victorian society.

New Directions in Film opens on Sunday, January 11 with Agnes Varda's chilling documentary-style film *Vagabond*, the story of a sullen, hostile young drifter during the last few weeks before her death. This amazing film received the French Academy Award for Best Actress and the 1985 Venice Film Festival Best Film Award.

Series tickets for each of these two series offer a 50 percent discount over the low single ticket prices.

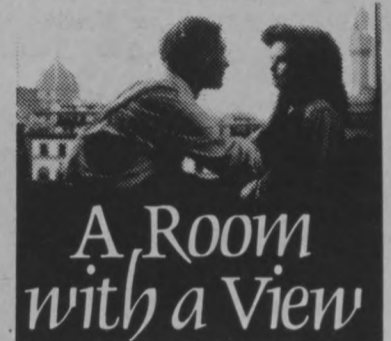
Family Films on Sundays, a matinee series, opens on January 11 with the Disney animated feature *The Great Mouse Detective*.

Info. Call 961-3535.

For more information about any Arts & Lectures event, stop by the A&L Ticket Office in Building 402 or pick up one of A&L's free brochures (available all over campus). Tickets may be charged by phone with a \$10 minimum order (961-3535). The A&L Ticket Office is open Monday through Friday, 9 AM to 5 PM.

Calendar of Events

A ROOM WITH A VIEW film
Current British Cinema. Tonight in Campbell Hall at 7:30 PM.
UCSB students: \$3.



THE GREAT MOUSE DETECTIVE film
Family Films on Sundays. Sunday, 1/11 in Campbell Hall at 2 PM.
Adults: \$2.

VAGABOND film
New Directions in Film. Sunday, 1/11 in Campbell Hall at 7:30 PM.
UCSB students: \$3.



EVE BORSOOK Regents' Lecture
A lecture mini-series on "Messages in Mosaic: The Royal Programmes of Norman Sicily (1130-1187)." Tuesday, 1/13 and 1/20 and Thursday, 1/22 in Girvetz Hall 1004 at 4 PM. Free.

ADRIENNE RICH reading
An evening with the poet. Tuesday, 1/13 in Lotte Lehmann Concert Hall at 8 PM. UCSB students: \$3.

RANDALL ROBINSON lecture
"Human Rights in South Africa." Wednesday, 1/14 in Campbell Hall at 8 PM. Free.

MUSICAL PASSAGE film
Featuring the Soviet Emigre Orchestra. Thursday, 1/15 in Campbell Hall at 3 PM. Free.

SOVIET EMIGRE ORCHESTRA concert
Works by Tchaikovsky, Shostakovich and others. Wednesday, 1/21 in Campbell Hall at 8 PM. UCSB students: \$11, \$9 and \$7.

NEGRO ENSEMBLE COMPANY drama
Ceremonies in Dark Old Men. Sunday, 1/25 in Campbell Hall at 8 PM. UCSB students: \$10, \$8 and \$6.

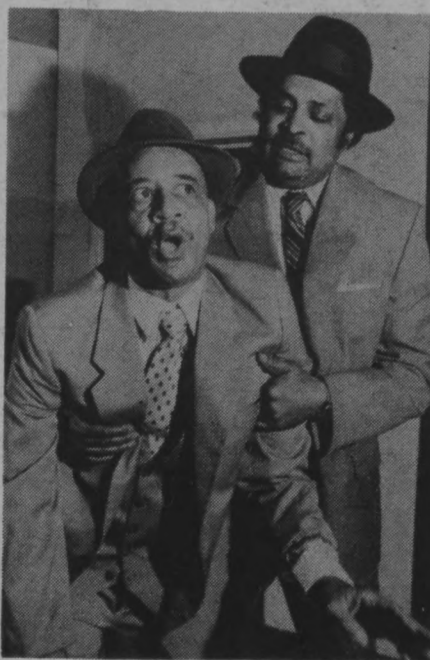
GARTH FAGAN'S BUCKET DANCE THEATRE dance
Choreography with African roots and urban style. Wednesday, 1/28 in Campbell Hall at 8 PM. UCSB students: \$8, \$6 and \$4. Free lecture-demonstration on Tuesday, 1/27 in Campbell Hall at 4 PM.



Soviet Emigre Orchestra



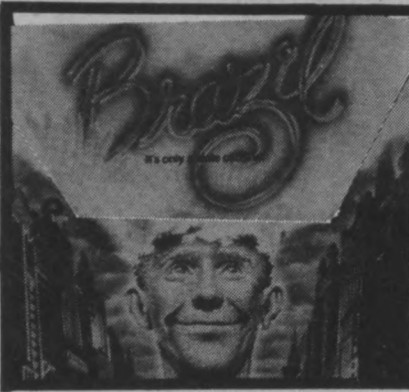
Garth Fagan's Bucket Dance Theatre



Negro Ensemble Company



Any questions? Call 961-3535.



Friday, Jan. 9
8:00 & 10:30 PM
in Campbell Hall
\$2.50
Spons. by Sequoia Hall

Pichhavais: Images of Krishna

An exhibition of elaborately painted wall hangings, *Pichhavais*, from the Rajasthan region of India, opened in the University Art Museum on January 7.

Organized by guest curator Julia Emerson of Santa Barbara, the exhibition includes nineteenth- and early twentieth-century *pichhavais* selected from several private collections.

Pichhavais were originally created for use in worship by the Vallabhaite sect in Rajasthan. There sets of painted, printed and embroidered fabrics decorate the walls and the principal objects in the shrines of this sect, creating an

atmosphere in which the visual and emotional impact of the devotee's encounter with the deity is heightened. The main hanging, the *pichhavai* is positioned behind the image of Krishna and generally portrays an episode from his adolescent life or scenes from the history of the sect.

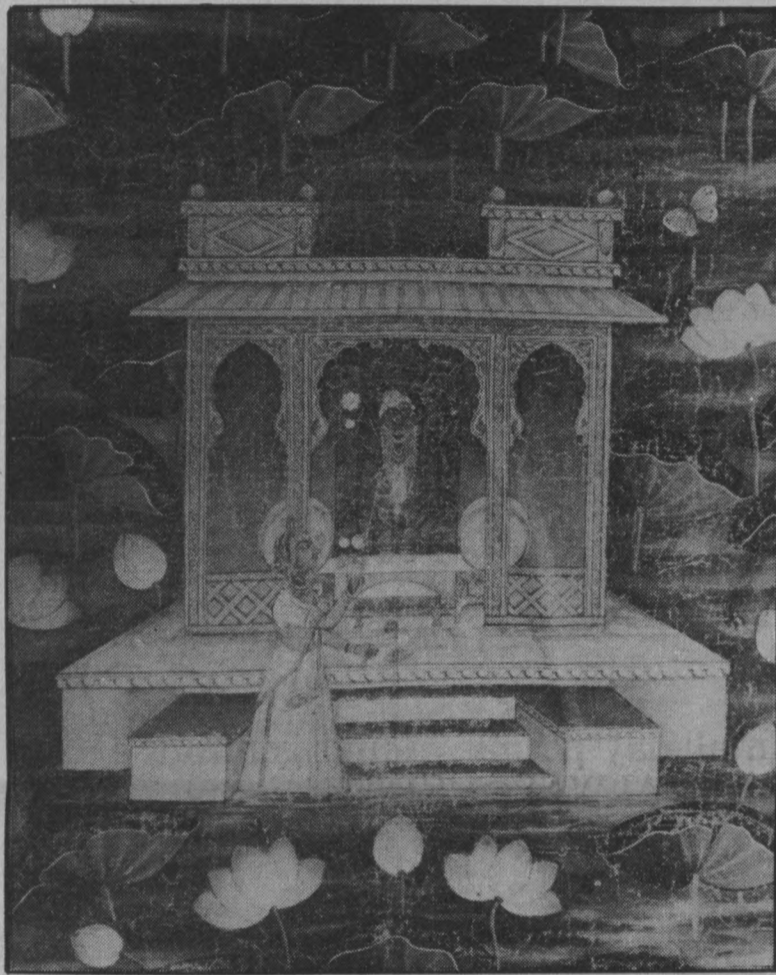
Unlike the conventional Hindu temple, those of the Ballabhaite sect resemble fine homes or palaces. Despite their elaborate plan, the exterior is barely distinguishable from the neighboring buildings. This plan afforded the worshippers necessary protection from religious per-

secution during periods when worship of Krishna was forbidden.

According to Emerson, "The Vallabhaite sect is unusual in the extent to which it relies on aesthetic stimulation as a means to spiritual awakening. This attempt to reach the viewer on a deeper emotional level, and not simply to instruct, possibly explains the appeal of the works — even among those not otherwise acquainted with or attracted to Hindu themes."

The creation of each *Pichhavai* follows an exacting process. Handwoven or machine loomed fabric is first starched with wheat paste and blocked. The composition is then roughed in, using a set square and colored thread dusted with charcoal or zinc white, depending on the background color of the fabric. A sketch is done with zinc white or a charred tamarind twig. Corrections are made and the original marks are painted over in white or orange, and the cloth is again starched. After large areas of color have been applied, the fabric is placed face down on a smooth stone and burnished from the reverse with an agate. Details are then added as are rubies, pearls and gold. Next, transparent garments are painted on the figures using a light wash. A floral motif border is the final addition. Traditional pigments, derived from mineral compounds and vegetable extracts, are applied with two types of brushes, the *jara*, made of goat hair, and the smaller *jhina*, made from squirrel tail hair. The pigments are ground as they are needed and mixed with water and gum resin.

Images of Krishna will be on view through Feb. 22 in the Main Gallery of the Museum.



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Laittre: 3D, G

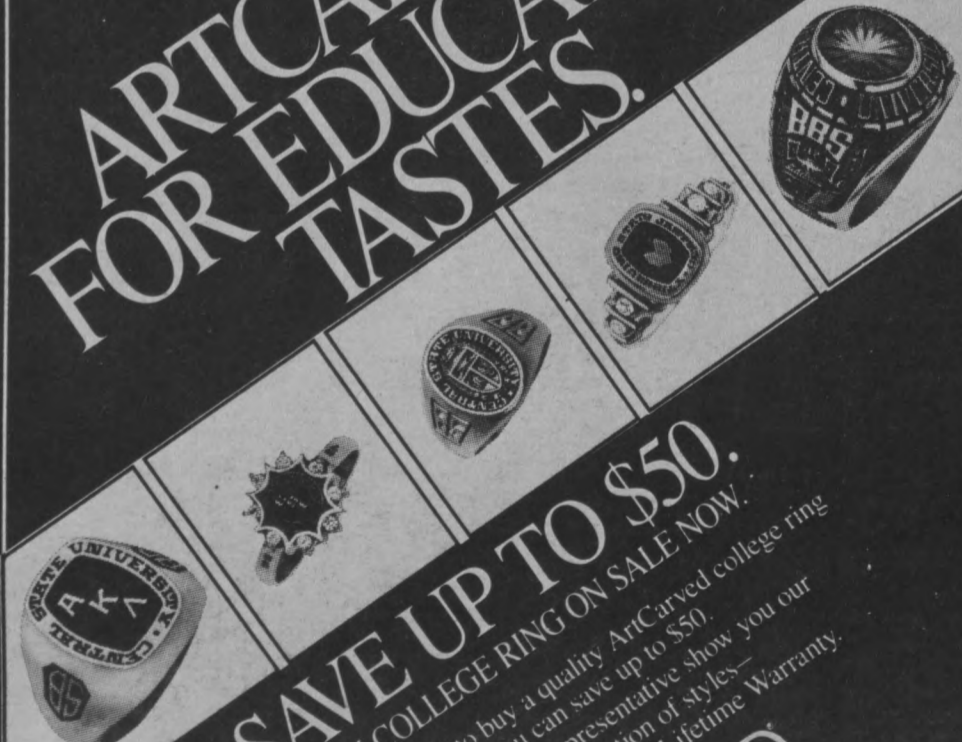
Sculpture and paintings by American artist, Eleanor de Laittre, will be shown in the South Gallery and the garden area of the University Art Museum beginning Jan. 7.

A constructor in metal and an early member of the American Abstract Artists' group, de Laittre is as much influenced by pioneers in metal sculpture, Julio González and later David Smith, as by ideas introduced from paintings, engineering and industry. Her sculpture and painting are grounded in surrealism, analytical cubism and collage and evoke the strong mechanical bias of the twentieth century.

Early in her career, de Laittre abandoned solid form to incorporate space within her sculpture. She is concerned with lines, planes and curved surfaces which define volume without enclosing it. Although the artist makes use of machine-age materials, she endows her geometric values with sensuousness. Both in her constructed and welded sculpture and in her paintings, de Laittre consistently retains a hard core of formalism in her basic structure.

Eleanor de Laittre was born in the midwest and currently lives in Santa Barbara. She is represented in the United States by the Graham Gallery in New York. Organized by curator Phyllis Plous, de Laittre's exhibition will remain on view through Feb. 22, 1987.

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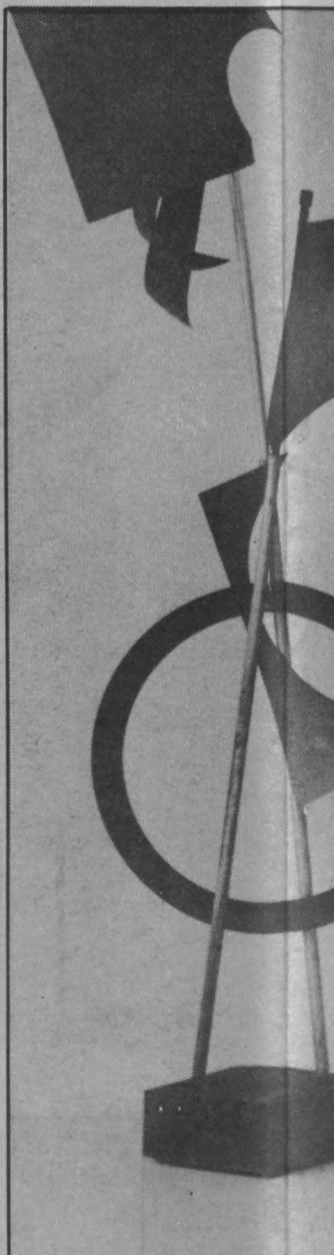
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Arts

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An exhibition of the recent gift of forty-one 16th-, 17th- and 18th-century drawings to the Permanent Collection of the University Art Museum from the Lorser Feitelson and Helen Lundeborg Feitelson Arts Foundation will be on view from January 7 through February 22, 1987, in the Museum's West Gallery.

"This gift of old master drawings is a wonderful addition to the Permanent Collection," said Museum Director J. David Farmer when he announced the new acquisitions last winter. "It enriches our collection with further examples of outstanding artists from the Renaissance, Mannerist and Baroque epochs. In this one gift, we have a representative selection of Italian draftsmanship from its golden age."



Museum hours are Tuesday through Saturday 10 to 4 p.m. and Sundays 1 to 5 p.m. The Museum is closed on Mondays. The Store is open during museum hours. Docent tours are available, and the Museum is wheelchair accessible. On-campus parking is free on weekends. Costs during the week are \$1 for a 2-hour permit and \$2 for an all-day permit. Admission to the University Art Museum is ALWAYS FREE.

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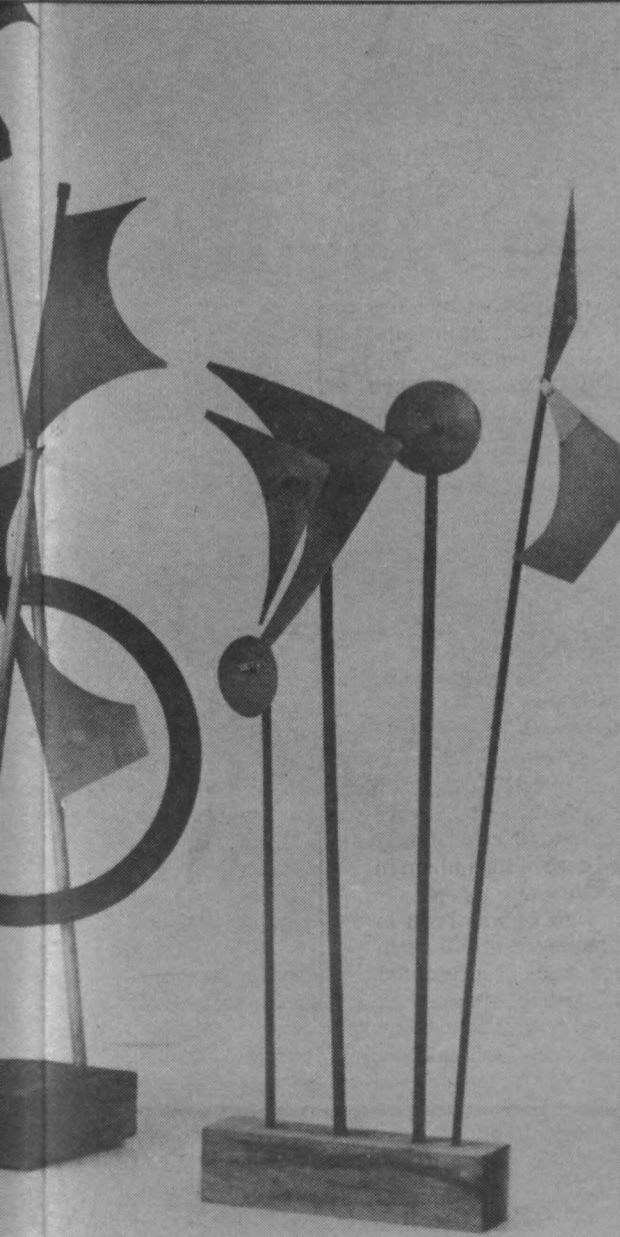
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All applicants must attend one of the following sessions:

- Tues., January 6-7:00 p.m., Santa Rosa Lounge
- Wed., January 7-7:00 p.m., San Rafael Lounge
- Thurs., January 8-7:00 p.m., Gibraltar Activities Center, Santa Ynez Apartments

All Applicants must be current UCSB students and a full-time junior, senior or graduate student in the Fall of 1987. Applicants must also have at least a 2.20 cumulative grade point average.

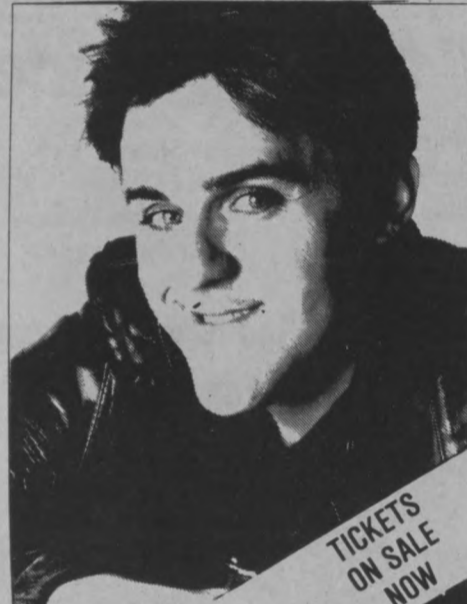
Information regarding 1987-1988 Santa Ynez Resident Coordinator positions will be provided at the orientation sessions.

For additional information, contact the Office of Residential Life at 961-2441.

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 coming in February
DOC WATSON AND THE DAVID GRISMAN QUARTET
 Wednesday, February 18 7:30 p.m.
 coming in March
ALAN STIVELL
 the Champion of Celtic Harp
 Thursday, March 12 8 p.m.

Tickets at Lobero Box Office 33 E. Canon Perdido and at Morninglory Music—Call 963-0761 for tickets
 Presented By The Lobero Theatre Foundation

THE DAILY NEXUS: MEETING GROUND OF UCSB

A Rich Source of Poetry

Poet Adrienne Rich, the celebrated author of *The Dream of a Common Language*, *Of Woman Born* and other works, will visit UCSB for a poetry reading on Tuesday, Jan. 13 at 8 p.m. in UCSB Lotte Lehmann Concert Hall.

Adrienne Rich's prominence as an American poet began in the early 1950s, when as a 21-year-old Radcliffe College graduate she was selected by W.H. Auden to receive the Yale Younger Poets Award for *A Change of World*. In the decade that followed she captured two Guggenheim fellowships, a grant from the American Institute of Arts and Letters and numerous poetry prizes. At that time critics cited her work for its mastery of formalism and delicate restraint — a far cry from the radical intensity of her more recent poetry.

In the mid-1960s Adrienne Rich and her family moved from Cambridge, Massachusetts to New York City, where she began a teaching career that included positions at Swarthmore College, Columbia University, Brandeis University and City College of New York.

As she continued to write, her poetry evolved from polished, well-constructed objectivity to a profoundly personal sense of urgency. Her earlier work emphasized coping with frustration and pain, which she expressed in traditional forms of language and poetry — a style that she freely

states "was formed first by male poets ... Frost, Dylan Thomas, Donne, Auden, MacNeice, Stevens, Yeats. What I learned chiefly from them was craft."

Adrienne Rich came to believe that language has been subverted from its true purpose — to give a sense of personal and communal fulfillment — and has instead become a tool of manipulation for destructive forces in society. Now her poetry is infused with a deep desire to reform and reclaim language, to restore its power and make language work for everyone, not just the elite.

She is particularly concerned with the silence of women who have been denied opportunity for expression, or who have used language and found it lacking. In 1976, when she was named co-winner of the National Book Award for *Diving Into the Wreck*, she rejected the award as an individual, accepting it on behalf of all women including those whose voices had been suppressed.

In "Cartographies of Silence" she writes, "A conversation begins/with a lie. And each-speaker of the so-called common language feels/ the ice-floe split, the drift apart/ as if powerless, as if up against/ a force of nature..." In the poem she rages at language's inability to define silence (even its inability to rage.). But she concludes with a "return to the concrete and everlasting world/ what in fact I keep



choosing/ are these words, these whispers, conversations/ from which time after time the truth breaks moist and green."

Rich's most recent work is *Blood, Bread and Poetry*, a collection of selected prose written from 1979 to 1985. She now teaches English and Feminist Studies at Stanford University.

An Evening with Adrienne Rich is presented by UCSB Arts & Lectures, the Women's Center, the Santa Barbara Writers' Consortium, the Department of English and the A.S. Commission on the Status of Women. For tickets or information about Adrienne Rich's visit to UCSB, call the UCSB Arts & Lectures Ticket Office at 961-3535.

Palabras Del Alma



Mexican poet Marco Antonio Montes de Oca will give two free readings of his work in Santa Barbara. His reading on Tuesday, January 13 at 7:30 p.m. at La Casa de la Raza is sponsored by La Casa de la Raza and the Santa Barbara Arts Council. His second reading will be on Thursday, Jan. 15 at 4 p.m. at UCSB Girvetz Hall 1004. This presentation is sponsored by

UCSB Arts & Lectures, the Department of Chicano Studies, the Center for Chicano Studies, and the Department of Spanish and Portuguese. Both presentations will be in Spanish with English translations.

Marco Antonio Montes de Oca's poetry brings the reader face to face with original speech, the naked metaphor, and a pure poetry bursting out of the anguish and joy of being human. His work is characterized by a dazzling cascade of constantly changing imagery. For Montes de Oca, words are not a passive assemblage of mirrors but astonishingly live verbal organisms.

If Octavio Paz represents the European connection in Mexican poetry, Montes de Oca represents the naked indigenous heart of the Indian roots so vital to the Mexican and Chicano of today. Of Montes de Oca's poetry, Octavio Paz has written: "Marco Antonio Montes de Oca: a name like a Spanish galleon of the seventeenth century,

but which belongs to a face more Aztec than Castilian, and to a poet in whom baroque profusion and modern diction are allied.... To illuminate the darkness, to pierce the void, to give form to what still oscillates between being bird or woman: to conjure reality into what finally is incarnate in so many words. To sing, to speak. And Montes de Oca speaks — and his speech, quite frequently, is admirable."

At La Casa de la Raza on January 13, Montes de Oca will be accompanied by local poets, including Armando Vallejo, who will read his poetry in Spanish with English translation. At the UCSB reading Montes de Oca will be introduced by Dr. Luis Leal of the UCSB Department of Chicano Studies. His reading will be in Spanish with English translations by Abd al-Hayy Moore and others.

For further information, call UCSB Arts & Lectures at 961-3535.

A View of English Flavour

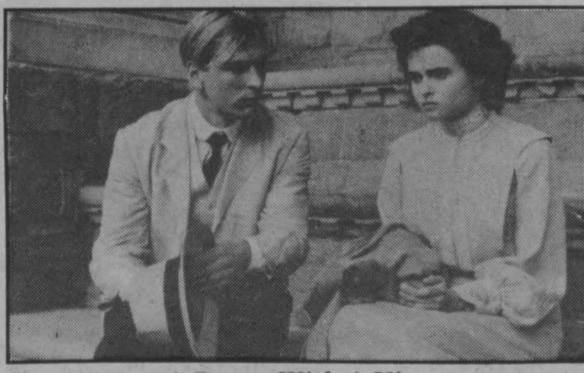
UCSB Arts & Lectures presents Current British Cinema, a series of eight films that have gained international recognition for expressing new trends in British cinema. All films in this Thursday evening series will be shown in UCSB Campbell Hall at 7:30 p.m. (except *A Room with a View*, which will show at 7 p.m. and 9:30 p.m.).

The series opens on Jan. 8 with *A Room With a View*, an adaptation of the 1908 novel by E.M. Forster. A charming comedy about a young English woman who falls in love and is eventually liberated from the strictures of Victorian England, the film was directed by James Ivory from a screenplay by Ruth Praver Jhabvala. This movie has been acclaimed "elegantly funny" (*New York Times*) and "remarkably graceful and intelligent" (*Newsweek*).

The series continues on Jan. 15 with *The Shooting Party*, James Mason's final film, which is an adaptation of the 1913 Jaet Colegate novel about a three-day shooting party. Colegate reduces the aristocracy to playing games of death that foreshadow the greater violence to come and the end of the Edwardian Era. As producer, Geoffrey Reeve states, "It's a mixture of nostalgia for the lost age of Edwardian aristocracy and a hard look at its values."

Turtle Diary (Jan. 22) combines the talents of Ben Kingsley (*Gandhi*) and Glenda Jackson in a romantic comedy adapted by Harold Pinter from Russel Hoban's novel. Planning to liberate three giant turtles from the London zoo, the two heroes also learn how they can liberate themselves from a similarly cheerless existence. Directed by John Irvin (*The Dogs of War*) *Turtle Diary* is an intelligent and beautifully photographed film.

The series continues with *My Beautiful Landrette*



A Room With A View.

(Jan. 29), the hit of the 1985 Edinburgh and London film festivals. This movie focuses on the relationship between two young men — one Pakistani, one English — who transform a dingy laundromat into the Las Vegas of laundry and discover the nasty social truth of Thatcher's England. It is at different times a gangster pic, a sex farce, a political melodrama and a canny exploration of the immigrant experience. Directed by Stephen Frears (*The Hit*), it is enormously enjoyable.

Letter to Brezhnev (Feb. 5) is a love story between a young English woman and a Russian sailor set against the background of unemployed Liverpool. The heroine soon finds her innocent romantic dreams face bureaucratic realities when she is officially invited to the USSR after having written a letter to Brezhnev demanding to be reunited with her new-found love. Directed by Chris Bernard, this witty fantasy is full of cynical realism in its sharp looks at anti-Soviet prejudice.

(Continued on page 7A)

Messages in Mosaic

Art historian Eve Borsook will serve as Regent's Lecturer in the UCSB Department of Art History from January 11 to January 23. As part of her residency, she will give three free public lectures on the topic of "Messages in Mosaic: The Royal Programmes of Norman Sicily (1130-1187)."

Borsook is associated with Villa I. Tatti, Harvard University's Center for Italian Renaissance Studies, in Florence, Italy. She is an authority on Italian Renaissance culture with special interest in monumental murals. Her book *The Companion Guide to Florence*, an authoritative and widely read study on Florence, has been reprinted many times. Borsook is a permanent resident of Florence, but on occasion she holds visiting appointments in American universities.

In addition to an art historian specializing in the careers and sources of Italian Renaissance masters, Borsook is an authority on the

preservation and conservation of murals and historic monuments.

In her lecture series on "Messages in Mosaic" she will discuss the relationship between style and content in the public art of Norman Sicily. Borsook believes that the mosaics express the justification of a new monarchy that saw itself as a fulfillment of biblical history. The titles of her three lectures are "Echoes of Jerusalem at Cefalo" (Tuesday, January 13), "A Coronation Commemorated: The Palatine Chapel at Palermo" (Tuesday, January 20) and "Monreale: The Legacy Proclaimed" (Thursday, January 22). Each of these free lectures will be held in UCSB Girvetz Hall 1004 at 4pm.

The Regents' Lecturer program is administered by UCSB Arts & Lectures. For more information please call UCSB Arts & Lectures at 961-3535.



New Directions in Film

UCSB Arts & Lectures presents its annual New Directions in Film series, eight films that reflect the best of current international cinema. This winter, the Sunday evening series presents six Santa Barbara premieres. All films are in UCSB Campbell Hall at 7:30 pm. Films in languages other than English will be shown with English subtitles.

New Directions in Film opens on January 11 with Agnes Varda's *Vagabond*, a hardheaded documentary-style story of a hostile young homeless drifter seen during the last weeks before her death. Winner of the French Academy Award for Best Actress and the Best Film Award at the 1985 Venice Film Festival, this movie examines a character's profound alienation and the price society demands for her freedom.

The series continues on January 18 with *Secret Honor*. Directed by Robert Altman (*M*A*S*H*, *Nashville*), this movie is a fascinating tapestry of the tortured life of Richard Nixon in the form of a monologue of rage, self-pity, confession, paranoia, self-justification and political revelations about who owns the president and the nature of Nixon's "secret honor." Phillips Baker Hall's burning intense performance as Nixon is riveting.

Director Miguel Littin, one of Chile's most renowned filmmakers, is listed among 5,000 Chileans permanently exiled by the Pinochet dictatorship. In May 1985 he slipped back into Chile to make *Acta General de Chile*, a most disturbing documentary about daily life under, and opposition to, the government. Littin will introduce and discuss this film on February 1.

New Directions in Film continues on February 8 with *Frida*, the beautiful biography of painter-revolutionary Frida Kahlo. Wife of the famed muralist Diego Rivera, friend of the exiled Leon Trotsky, and a member of the Communist Party, she is a cult figure today. *Frida*, an exceptional work of art, won the Grand Prize for Best Film at the 1985 Havana Film Festival. Mexican director Paul Leduc will introduce and discuss *Frida*. Both this film and *Acta General de Chile* are part of the Arts & Lectures Latin American Cinema Festival.

Soviet director Elem Klimov's *Rasputin* (February 15) was completed in 1976 but was not released until the dawn of the Gorbachev era. The movie portrays Nicholas II, Russia's last Czar, as a bewildered and incompetent ruler overwhelmed by the forces of history and a puppet of the evil and powerful



Agnes Varda's *Vagabond*.

Rasputin (in Russian, "someone of loose morals"), probably one of the most hated men in pre-revolutionary Russia.

Slobodan Sijan's *The Marathon Family* (February 22) is a merciless black comedy about six generations of morticians and a rival family of two-bit gangsters. Filled with slapstick, satire and social commentary, this Yugoslavian movie takes every joke to its demented limit. After watching it you may never again be able to pass a mortuary with a straight face.

The series continues on March 1 with *Dim Sum*, a charming and sensitive comedy portraying a Chinese-American family in San Francisco. The film, directed by Wayne Wong, focuses on the delicate balance between loving and letting go, and on the complexities of kinship symbolized in the dilemma of a daughter's desire to marry versus her obligations to her mother.

New Directions in Film concludes on March 8 with Marco Bellocchio's *Henry IV*. Adapted from Luigi Pirandello's play, it is about a nobleman (Marcello Mastroianni) who believes he is Henry IV, the Holy Roman Emperor. Is he mad or has he discovered a unique way to escape life's harsh realities? This movie, which co-stars Claudia Cardinale, portrays a tormented man torn between illusion and fact, past and present, truth and falsehood.

For a free informative brochure, or to charge series tickets by phone, call the UCSB Arts & Lectures Ticket Office at 961-3535. Series tickets offer a 50 percent savings and will also be available at the door on the evening of January 11. Single tickets may be purchased at the door only, beginning one hour before showtime.

(Continued from page 6A)

The series continues on Feb. 12 with Mike Newell's *Dance with a Stranger*, winner of the Best Foreign Film award at the 1985 Cannes Film Festival. This movie is based on a famous 1950s scandal involving the passionate and angry love between Ruth Ellis, a working-class woman, and her upper-class lover that ended in her decision to kill him. This movie also depicts the last days of a hypocritical moral system and its victims (Ruth Ellis was the last woman to be hung in England).

Gavin Miller's *Dreamchild* (Feb. 26) is "The True Story of the Real Alice in Wonderland," who is now an 80-year-old Victorian lady. Sailing to New York, she experiences a second childhood and her mind wanders back to 1862 and to young Reverend C. Dodgson (Lewis Carroll). Bringing together past and present reality with the fantasy characters of Wonderland (constructed by Muppet-maker Jim Henson), the elderly Alice

comes to realize the depth of Dodgson's torment and love for her as well as the narrowness of her own life.

Current British Cinema concludes on Mar. 5 with *No Surrender*, a trenchant black comedy voted by viewers the most popular film at last fall's Toronto Film Festival. Set in a Liverpool nightclub, *No Surrender* brings together warring Irish Protestant and Catholic pensioners, a neurotic magician (Elvis Costello), a punk band, a new manager, and a terrorist hiding in the restroom on an unforgettable New Year's Eve.

Series tickets for Current British Cinema, offering a 50 percent savings are available at the Arts & Lectures Ticket Office (961-3535) and at the door on the evening of Jan. 8. Single tickets may be purchased at the door only, beginning one hour before showtime. For more information, or a free brochure describing Arts & Lectures' three winter film series, call 961-3535.

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PLATOON (R) 5:30, 7:45, 10:00
No passes, Group Sales or bargain nights.

GRANADA THEATRE 1216 State St., S.B. 963-1671

1. **LITTLE SHOP OF HORRORS (PG13)** downstairs 6:00, 8:00, 10:00
2. **STAR TREK IV (PG)** upstairs 5:00, 7:30, 10:00
3. **GOLDEN CHILD (PG13)** upstairs 5:10, 7:25, 9:40

FIESTA 4 916 State St., S.B. 963-0781

1. **THREE AMIGOS (PG)** 5:30, 7:45, 10:00
2. **HEARTBREAK RIDGE (R)** 5:30, 8:00, 10:15
3. **BRIGHTON BEACH MEMOIRS (PG13)** 5:15, 7:30, 9:45
4. **THE MORNING AFTER (R)** 6:00, 8:15, 10:15

RIVIERA 2044 Alameda Padre Serra, S.B. 965-6188

CRIMES OF THE HEART (PG13) 7:10, 9:20

PLAZA DEL ORO 349 S. Hitchcock Way, S.B. 682-4936

1. **WISDOM (R)** 7:00, 9:30
2. **MOSQUITO COAST (PG)** 7:00, 9:30

GOLETA THEATRE 320 S. Kellogg Ave., Goleta 683-2265

GOLDEN CHILD (PG) 7:30, 9:30

CINEMA TWIN 6050 Hollister Ave., Goleta 967-9447

1. **THREE AMIGOS (PG)** 7:15, 9:15
2. **STAR TREK IV (PG)** 7:00, 9:30

FAIRVIEW TWIN 251 N. Fairview, Goleta 967-0744

1. **LADY AND THE TRAMP (G)** 5:00, 7:00
KING KONG LIVES (PG13) 8:45
2. **CROCODILE DUNDEE (PG13)** 5:30, 7:30, 9:30

MISSION THEATRE 618 State St., S.B. 962-8616

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MANHUNTER (R) 8:25

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