

# ARTS

entertainment



## 'Leonardo' Opens Tonight

By JULIE DESNICK

*Leonardo*, a new play written by Paul Jarrico and directed by Stanley Glenn, will open Nov. 11 in the UCSB Main Theatre for its world premiere. The play, which embodies Renaissance atmosphere and questions of contemporary relevance by portraying four years of the life of the artistic and scientific genius Leonardo da Vinci, promises to be fascinating.

Glenn explained that the choice of the play was inspired by the Leonardo da Vinci exhibit presented by the UCSB Art Museum this fall. It is the main production being put on by the Department of Dramatic Art this year. Supplementary financial support from the community has allowed them to create an authentic Renaissance atmosphere for the play.

The play has an 18-member cast made up of UCSB faculty, students and local residents. Robert Egan will play Leonardo, David Barker will play Cesare Borgia, and John Harrop will play the part of Machiavelli.

Lee Strasburg, the set designer, and Claremarie Verheyen, the costume designer, have carefully created scenery and costumes from studying the paintings of Leonardo to capture his spirit within them. There will also

be slides shown throughout the play.

The play will mark the playwriting debut of Paul Jarrico, who is already widely recognized for his work as a film-writer and producer. He received an academy award nomination for the story and screenplay of *Tom, Dick and Harry* in 1941 and also produced *Salt of the Earth* which is now regarded as a film classic.

Jarrico was blacklisted in 1951 for refusing to cooperate with the Committee on Un-American Activities. He then lived in Europe for several years writing under a pseudonym until 1968.

Jarrico has been working closely with Glenn on the production of the play. Glenn has found him to be "a wonderful and intelligent man."

In his lecture, "Leonardo, Genghis Khan, and I: Problems in Dramatizing History," Jarrico explained how the play was written. He did extensive research in Europe into the multitude of notes and works that Leonardo left behind in order to find out the inner nature, the main theme in Leonardo's life.

Jarrico discovered that Leonardo was in great conflict over the questions of the responsibility of the scientist to society, and the place of morality and emotion in the work

of a scientist, questions of great importance even today.

Jarrico sees many parallels to our own time in the time of Leonardo.

He chose to illustrate the four years of Leonardo's life from the age of 48 to 52 in his play to express this conflict. It was during this time that Leonardo was designing military equipment in the service of Cesare Borgia. He also began painting "The Mona Lisa" during this time.

Leonardo was the originator of "the scientific method." He realized that science must come out of observation and not mere assertions, which was a new concept for his time. He made scientific investigations and devised inventions far ahead of his era. His scientific spirit also influenced his paintings, in which his advanced understanding of anatomy and light can be seen.

The play was originally intended to be produced as a film and it still retains its cinematic quality in the theatrical version.

The play will be shown Nov. 11-13 and Nov. 17-20 at 8 p.m. Tickets may be obtained through the UCSB Arts and Lectures Ticket Office, or by calling 961-3535.

# Surprises in National Theatre of the Deaf

By KATHERINE ZIMBERT

UCSB Arts and Lectures cannot seem to stop offering new and unusual but somehow universal presentations. The National Theatre of the Deaf which performed last Thursday in Campbell Hall was filled with theatrical surprises. As different and innovative as they were, NTD was indicative of everything that theatre should be.

The first thing to make clear is that The National Theatre of the Deaf was for everyone to enjoy. The entire program, titled *Parzival, From the Horse's Mouth*, was given in sign language and spoken simultaneously, which could have been awkward but for the professional manner in which it was done.

Lizette Smith and Bari K. Willerform played Little Horse and Big Horse respectively; they also were the only hearing actors in the production and served to translate most of the sign language. They did this by placing themselves at either end of the stage and speaking aloud the conversations which went on between the deaf actors. Smith

and Willerform were not distracting, however, because you do not need to see in order to hear, nor do you need to hear in order to see. Just because they were the ones who were speaking, I was not compelled to look at them. For one reason, Smith and Willerform were not center stage, and what was going on between the deaf actors was just too interesting to ignore.

Sign language is beautiful to observe because it requires the actions of not just the hands, but the entire body. Because of this, the deaf actor is already ahead of the hearing actor who has to learn to express character through bodily stance and movement. To the deaf performer, movement is already a natural form of communication. What hearing people express with a lilt in the voice, a scolding tone, or a gentle whisper, the deaf person creates with movement and facial expression. In many ways, being deaf is an excellent way to train for the theatre.

The cast reminds us, however, that being deaf in a hearing world is no easy accomplishment. Writers Shanny Mow and David Hays took advantage of the more serious aspects of the Parzival myth in order to give the actors a chance to tell about their own personal quests outside of the play. Parzival is the story of a foolish young man's quest for the Holy Grail, but it is also the story of his coming of age in the very real and frightening world. Because Parzival is such a bumbler, the story lends itself easily to a comic vein, but he also learns some painful lessons along the way, and it is those lessons which are incorporated into each actor's personal story.

It is during these personal biographies, interspersed between Parzival's rollicking adventures, that the actors revealed what it was like to be deaf, searching for the grail in a hearing world.

Charles Baird, who played the Red Knight, among other parts, was the first to step out of character. His story had some ironic humor in it compared to some of the others, which bordered on bitterness at times. Baird recounted the story of ordering coffee at a typical coffee shop he was used to visiting. Since the waitresses there could not understand his speech, he was in the habit of writing down his orders. Then one day he came across a waitress who could not read. So ended the story, but not the problem of communicating in a hearing world.

Mike Lamitola, who played Parzival's faithful old horse, Nevefere (pronounced "never fear") lost his hearing in elementary school. He recounted how the teacher had to change from boxing his ears to boxing his nose when he started wearing a hearing aid. Lamitola was the only deaf actor who spoke aloud as well as in sign language. He spoke very well, and his movements were fluid and comic as he pulled himself across the stage by his nose to illustrate his teacher's form of punishment. Lamitola was consistently

funny and light-hearted throughout the performance. He mastered the stance of a knock-kneed old horse beautifully; he was even able to carry the weight of William Seago as Parzival while hunched over in his horse's stance. Lamitola was a delight to watch and he helped return the performance to a lighter mode when the biographies became too poignant.

Two of the less humorous though very touching biographies came from Nat Wilson as Sir Pelinore and Adrian Blue as Lancelot. Wilson discussed the alienation a deaf child feels from his parents. The parent's main concern, Wilson said, is whether or not the child will speak, not whether he can love, which is more important. Blue recounted that as he was growing up, the pronouncing of the letter "k" became his personal grail. When he finally was able to pronounce it, he wryly pointed out how in this world he was now one-twentieth of a person. No one leaving the show could forget what a challenge it must be to learn to speak sounds without being able to hear them.

The show was not all spent on actors' memories, however, and though the audience could not forget that the actors on stage were deaf, they could not forget how good the actors were either.

Props were minimal, so most of the actors made themselves into various objects or simply mimed their existence. One of the more creative people-groups was the drawbridge to the Grail castle. This drawbridge was made of three actors; two stood on either side of one who held herself rigid as the other two pulled her up and Nevefere and Parzival lept over her before she was completely raised. Another great people-prop was the Sword in the Stone. The same actress who played the drawbridge, Sandi Inches, played the sword which was implanted in a group of five or six actors representing the stone.

Another improvisation which drew much laughter from the audience was a three-person, broom-swinging monster which chased Parzival and Nevefere through the forest.

The costumes, designed by Fred Voelpel, consisted of a silvery leotard and tights worn by all, with Danskin skirts for the women and different colored cloaks and pails for the armour of the knights of the Long, Straight Table. The settings, designed by Charles Baird, were clearly inspired by the jungle paintings of Henri Rousseau. During the actors' personal stories, the set pieces moved around to reveal pairs of bright tiger eyes symbolic of the sense of vision and the search for the grail.

In the myth of Parzival, the grail is described as being the cup of the Last Supper and a fragment from heaven. In the NTD performance, the grail was clearly the good feeling that everyone came away with after the performance.

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## 'Snowonder' as Good as Skiing

By GREG HARRIS

For those skiers who have waited all summer long for the return of the ski season, but won't be able to break away from the demands of school until the quarter break, Warren Miller's 32nd feature film, *Snowonder*, is

many of the more familiar ski areas including California's Squaw Valley, Mammoth Mountain and Snow Valley.

*Snowonder*, though it gives skiers a chance to experience a variety of places and events that don't or-

fortlessly down slopes of virgin powder lose their excitement after a few minutes.

Skiing is a participation sport. The greatest enjoyment is attained by doing rather than watching. Miller plays on the fact that we can't ski year round and that this time of year we are all itching to hit the slopes. The next best thing to doing is watching, but somehow it just doesn't satisfy the need to soar down those slopes.

*Snowonder* is an entertaining film, highlighted by Miller's witty narration and the superb photography of his crew. Miller, of course, has been doing this for a long time now, probably longer than most of us have been skiing (34 years).

Reflecting back on his many years in the snow, Miller said, "There was a time when my skis were long, my boots were short, and my pants were baggy. Now my skis are short, my boots are tall and my face is baggy."

Miller captures all of skiing, from the dangerous to the humorous. *Snowonder* has an absurd scene where a fully uniformed marching band skis in formation while attempting to keep a tune. Though the tune isn't there, the laughter is.

I recommend *Snowonder* to all who have never seen a Miller film; and to those who

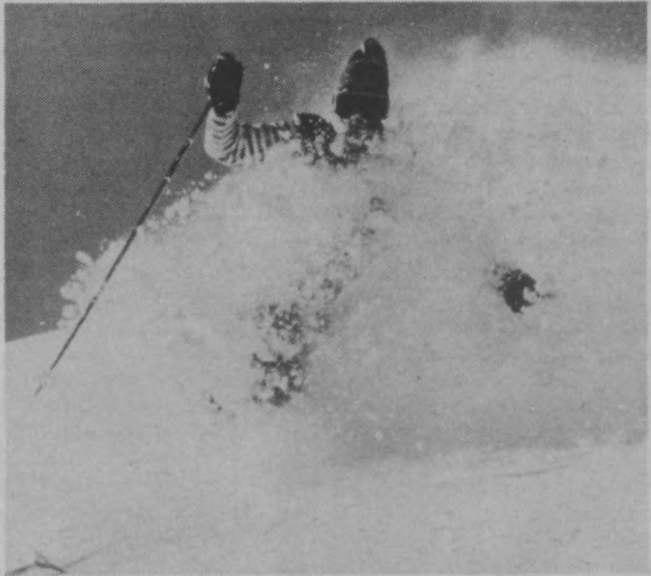


Photo courtesy of Gary Nate

the best alternative to actually skiing.

Miller's crew travels all over the world photographing all different aspects of skiing that have become a trademark of the Miller films. *Snowonder* features resorts in Chile, Switzerland, Austria and Canada, including the climbing and descent on skis of a Mexican volcano.

Miller also highlights

dinarily fit into most budgets, seems no different than many of the other Miller films I have seen in the past. Scenes such as the now-famous "let's watch the beginners fall off the chairlifts," or "look how funny those hot shots look falling on their faces" are great fun to watch, but have differed little over the years. Scene after scene of top-notch skiers floating ef-

## Lindley Discusses His Music

By PETER LEFEVRE

David Lindley is a unique musician. Having played with highly commercial artists for so long, one would think that his first two albums would have been immersed in super-hype and slick engineering polish. As it happens, his first album cover won the dubious distinction of being voted the ugliest album cover of 1981 by the readership of *Rolling Stone*, and his newest album *Win this Record*, has captured what Lindley has described as an "intimate garage studio sound".

After creating music with songwriters like Jackson Browne, James Taylor and Graham Nash, this might be expected. Laying claim to styles ranging from reggae to mariachi to Cajun banjo, it was only a matter of time before he stepped out on his own.

Beyond the day-glo and turquoise of the first cover and the home equipment of the second lies a musical density that is impossible to treat like any other sound. Lindley's texture demands attention and attention at his level. Not that his music isn't accessible, as the single "Mercury Blues" will attest, only that his songs have an inner complexity that isn't apparent at the first exposure. Part of this is due to a hybrid mix of Asian music, reggae and rock and roll called "Chunk," part due to his barrage of over one hundred guitars, but the


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Found Objects

The Search for Creative Music

By CINDY ROTOLO

Seeking out new adventures in music is often a frustrating endeavor. Upon scanning the entertainment horizon, the glare of intolerable boredom and trash often leaves a curious adventurer paralyzed with nothing stimulating to indulge in. I searched and listened, traveling miles, sorting through the rubbish, investigating every possibility. Where would I find such an object of excitement and satisfaction?

Music is more than image and glitter or adhering to the current trendy fad. Music is more than dressing like your favorite rockability star or punk rock idol or slamming bodies beating each other senseless. Music is soul. Music is the rhythm of life.

There are many ways to make music. I enjoy finding a group of musickers who experiment with all possible modes of generating sensuous and invigorating sounds and rhythm. I have found a band like this. They are called



Found Objects.

Found Objects consists of five individuals, one female and four males. Cathy O'Connor is the throat, lips and tongue of the band, or in other words, the lead singer. She has a sultry, very melodic voice. On lead guitar is Glenn Tucker, who defines himself as an airline guitarist. Ken Switalski performs on Aries guitar and Thom McCluskey plays space bass. Alan Edelman is the non-black black ex-drummer from New Jersey. It is ludicrous to define a band as diverse and eclectic as Found Objects, but in order to please the labelists they describe themselves as a "polyrhythmic psychedelic band." According to Thom, "Everyone with low intelligence calls us punks." Glenn commented that "we eat new wave for lunch and spit it out."

Among the many venues Found Objects have found themselves are Perry's Pizza, Borsodi's, the New York Bagel Factory (in The Closet), on the edge, in the barrio (where lyricist Art Gallegos lives), at the Cliff House, the Beach House, and the Santa Barbara County Fair where they did a mean version of "Folsom Prison Blues."

The band first formed on Dec. 7, 1980 — a day that will live in infamy. As is the case for a band first starting out, Found Objects searched through their record collections and selected their favorite tunes which they could cover when performing. Among their choices are the people who have influenced them the most musically and otherwise. This list would include The Rolling Stones, Talking Heads, Pink Floyd, The Doors, David Bowie, Roxy Music, The Grateful Dead, Zippy the Pinhead, Dr. Albert Hoffman, Peter Gabriel and Brian Eno. They mentioned that they try real hard to emulate everything Barry Manilow does not do.

The UCSB students in Found Objects include Glenn, who is majoring in music composition; Cathy, who is a communications major and Alan, who is an undeclared drummer majoring in sex, drugs and food.

Cathy first began singing in the shower. Thom began playing bass in an apartment over a Mexican restaurant in Isla Vista called Marisco's. Thom also plays keyboards, and hand percussion when the spirit moves him. Glenn, besides airline guitar, plays drums, bass and skin flute. He says, "if it moves, I play it." Ken was an original member of Found Objects. He began his life with music on the drums. He feels that his early experience with percussion has influenced the way he handles a guitar, making him very rhythm-oriented. Alan began his association with

Found Objects on the bongos, but now he gets to use sticks. Found Objects is one of the few Santa Barbaran bands who do originals and when they do perform the music of others it is usually very interesting — such as their versions of Talking Heads' "Psycho killer," "Cities," Them's "Gloria," and Lou Reed's "Waiting for the Man."

Besides being an immensely creative and motivated band, they are also a very aware, intelligent group of people who really know how to have a good time. They are very cohesive and this is apparent in their music. No one insists upon playing lead; instead they flow together in harmony and equal time.

I found the Objects extremely enjoyable at the gigs I've attended. They entertained the Catalyst crowd last week and received a very favorable response from the audience. On Halloween, under the glow of the full moon, they played for a costumed crowd at the Old Town Pizza Co. An outrageous time was had by all with social butterflies

fluttering to "Pick It 'Til It Bleeds," and men in drag trying to dance on high heels to "Skin." Proving themselves to be quite the "Mod" band, they poured out a great rendition of "Can't Explain" with Mr. Rob Noxious on lead vocals.

There is a serious, intellectual side to Found Objects. Their songs are filled with not only stimulating rhythms, but also provocative and thought-provoking lyrics. One of their original compositions, "77 % Radiation," deals with the issue of the Diablo Canyon Nuclear Plant. Other songs include "Pepsi Generation" (or Prepsie Generation), "Paradise" and "Dancing With The Traffic Light." Many of their songs are light and funny and continuously make my foot tap.

A piece of "Dancing With The Traffic Light" is as follows:

The rain is coming down  
Gently on my face  
As I'm walking down the street  
The night is full of grace  
I stop and watch  
The traffic lights  
Yellow, red and green  
They speak —  
"Come dance with me"  
I stop and listen to the traffic lights.  
Dancing with the traffic lights.  
Dancing with the traffic lights.

Found Objects have been heavily influenced by early Stones as well as the latest wave of polyrhythmic African-oriented new music by bands such as Talking Heads on their *Remain in Light* album and Brian Eno on his collaboration with David Byrne, entitled *My Life in the Bush of Ghosts*.

Judging from the response they generated when I went to hear them, this band will succeed in being heard and reckoned with. I am a captivated fan already. Not only are they a fun, talented quintet, they're also a nice bunch of folks who know how to channel their artistic creativity into rocking, moving music.

When Found Objects finally record, go out and find their object of vinyl. For now, they can be found live at the Shack semi-regularly on Thursday nights. I highly recommend to anyone interested in creative, funky music, to search out Found Objects and watch them play their hearts away.

Lindley Interview

(Continued from pg.3A)

largest part is due to the blistering technique of Lindley himself.

Lindley agreed to an interview Wednesday to discuss his upcoming shows in Campbell Hall Friday and his esoteric music and lifestyles.

Nexus: Are you looking forward to coming back to Santa Barbara?

LINDLEY: Oh, yeah.

N: How do you like life as a bandleader?

LINDLEY: I love it. It's a lot different than before. More responsibility. Biz—Rock. Execu—Rock. The music's still the main thing, though.

N: How long have you headed El—Rayo X?

LINDLEY: Three years.

N: Any influential guitarists?

LINDLEY: Carlos Montoya. Andres Segovia. I took classical guitar lessons from a teacher in L.A., Fred Node. He has a brother, Lymph. This was after school. I went to

Pasadena City College. That was wild. There I decided I should have been five people. I was so busy. I was playing a lot.

N: You still practice?

LINDLEY: It takes about 45 minutes to warm up, then I can go for four or five hours straight. In England sometimes I'd do 15 straight. I'd come out of the house and go 'Oh no, it's dark,' or 'Oh no, it's light.' You lose track of time. Go to different planets.

N: Any new groups you like?

LINDLEY: Men at Work. Real good stuff. Also some of the newer rockability. Stray Cats. There's a lot of incredibly good music that just never gets played. Getting on the charts and the playlists is a real strange process.

N: What about "Chunk"?

LINDLEY: Chunk mon, Jah. Okanawan music played on electric guitars, cheap sounding keyboards, string synthesizers that don't sound like strings. It was mostly developed by a man named Sukichi Kena. Also listen to the Yellow Magic Orchestra. "Rock it with I" has about eight bars of designated chunk.

N: Any future plans?

LINDLEY: Yes. Conquest of the universe.

## English Beat Remains True to Their Roots

By BETH GLAZER

The English Beat's new album is a good example of how a band can progress musically while still remaining true to their roots.

The optimism of the lyrics and the power of the music are the Beat's trademarks and they are present in this album in full force. The band is supplemented by a number of unusual instruments, ranging from mandolin to banjo and accordion. The number and variety of the instruments give the music the sound of an orchestra, though a decidedly unclassical one. Lead singers Ranking Roger and Dave Wakeling range in their singing from crooning to rap and back again. All this variety makes for an interesting album.

The theme of the breaking-up of relationships arises in several different forms. "Jeanette," a clever song full of word play, deals with affairs and the lies one tells. It's done in a very good-natured fashion, however. "Sole Salvation," one of the album's prettiest numbers, starts with:

*Of course I want there to be an us*

*I always wanted that*

*but how and if giving time and patience*

*trying hard to understand*

*we never feel the power of our own hands*

*sense the danger late*

*and only vaguely ever grasp the means of our sole salvation*  
Tolerance turns out to be the sole salvation, giving the song a political meaning as well.

The political views of the album are brotherhood and understanding as a way to solve problems. In "Pato and Roger Ago Talk" and "Spar Wid Me", political philosophy is slipped in among nonstop vocals and word play. They also make the most of the reggae rhythms which are softly heard throughout the entire album. "Spar Wid Me" takes this a step further by also using a heavy Jamaican accent.

The English Beat, like all ska bands, primarily put out music that is great to dance to. There is less dance music however, on this album than the first two, though songs like "Save it for Later" and "Ackee 123" show they haven't forgotten how to write good dance music. The band does seem to have more fun with these songs than some of the others, but especially in "Save it for Later," the rhythms are faster without losing the overall beauty of the song. It reflects a slightly different view of breaking-up than found elsewhere in the record:

*Sooner or later your legs give up you hit the ground*

*Save it for later. Don't run away and let me down*

*Black air and seven seas, all rotten through but what can you do*

*I don't know how I'm meant to act with all of you lot*

*Sometimes I don't try*

The songs are written on the album jacket with no punctuation or chorus indications, reflecting the way they are sung.

The English Beat continues to weave a fine line between the music of Whites and Blacks. At times the band members seem to be intellectuals, and at others they are musicians singing nonsense syllables. The news that saxophonist Saxa might not tour with them any longer is sad, for he holds the band together. Live, they have an energy which would be impossible to capture on an album. This album comes close, though not as close as their first album.

## Generic Petty Growing Stale

By JAY De DAPPER

The freshness of Tom Petty and the Heartbreakers seems to have faded after their third album. First there was the protracted legal battle between Petty and the record execs over pricing. Then when his fourth album, *Hard Promises*, finally did appear, it was a big disappointment. This led to the anticipation that has built up over this new record, which, incidentally, is titled *Long After Dark*. Petty's new record is also a letdown and for those who saw in Petty the making of another Springsteen, they'll have to wait for a new prospect — Petty is beyond help.

*Long After Dark* is considerably better than *Hard Promises*, which is not saying much. After the first two albums, Petty brought in producer Jimmy Iovine, which had the effect of commercializing the sound. This was fine for *Damn the Torpedoes* but it's getting pretty old now that Iovine is on his third Petty album. Nevertheless, the production isn't the real cause of this minor disaster; Petty's writing is.

He really hasn't written anything since *You're Gonna Get It*, although *Torpedoes* contained several decent rehashes. This little game was played on *Hard Promises* and we all heard the results. Now Petty is trying it again. Give up, Tom.

"One Story Town" opens the record. This tune is so standard it could be on any other Petty album. It is in the "Complex Kid"-style but has no life of its own. "You Got Lucky" is the standout cut only for its originality. A little less organ, a little more synthesizer and presto, it's a little different. Still, it's like a new car — new body, same car.

"Deliver Me" is another in the long line of "Listen to Her Heart" rewrites, while "Change of Heart" features Petty trying so hard to sound like himself that he ends up sounding more like a high school imitation. The first side ends with the uptempo tune "Finding Out." Even though it doesn't sound exactly like any other particular Petty song, it does sound like the rest of the first side. It's a good enough song in and of itself, but in the context of the other tunes on the side it fades into blandness.

"We Stand a Chance" leads off the second side but is as hopelessly hackneyed as the first five songs. In fact, the second side just drones on, one song after another. It's as if you're listening while lured out — nothing stands out, nothing is memorable.

The main problem is Petty's lyrics. While his tradition of writing only about women was fine for a while, he seems to need a new subject. Most of the tunes on this record made sense only occasionally. He seems to write in words solely for the effect his voice will have on them. It's all so used though.

Every idea has been covered before and much of the time the lyrics are downright silly, as in "The Same Old You": "I remember flying out to London/I remember the feeling at the time/ Out the window of the 747/ Man there was nothin', only black sky"... uh-huh. A lot of the songs are relatively clever and full of "meaning," but again, it just seems like it has already been done.

This feeling pervades every aspect of the album, from Mike Campbell's one-chord solos to Petty's phrasing. Even the cover art seems tacky. Maybe it's what Petty fans really want, but not this one. If you're dying for more of the same, *Long After Dark* might be something to pick up — even if it should be called *Generic Petty*.

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## Eventualities

**Leonardo**, a play by Paul Jarrico opens tonight, and plays through next weekend. For tickets and information, call the Arts and Lectures Ticket Office, 961-3535.

**David Lindley and El Rayo X** appear Friday, Nov. 12 in Campbell Hall at 8 and 11 p.m. Tickets are available at the A.S. Ticket Office, the Ticket Bureau, Morninglory Music, and the Turning Point.

**Talley's Folly**, the Pulitzer Prize-winning romantic comedy by Lanford Wilson, will open on Friday, Nov. 12 at 8 p.m. The show is presented by the Ensemble Theatre Project and will be at the Old Alcehama Theatre, 914 Santa Barbara St. For ticket information, call the project at 962-8606.

**Headwind**, a reggae/rock band with a calypso sound, will have its Santa Barbara debut Sat. Nov. 13 at Rocky Galenti's.

**Rahul Sariputra**, a sitar artist from India, will give a benefit concert on Nov. 13 at La Casa de la Raza, 601 E. Montecito St., at 7:30 p.m. Proceeds will go to the Santa Barbara Indian Center. Donation is \$5. For more information, call the center at 962-5594.

**The Brass Choir**, directed by Glenn Lutz, will give a free concert on Sunday, Nov. 14 at 8 p.m. in Lotte Lehmann Concert Hall. The following day, Nov. 15, there will be a free concert by the Flute Choir, directed by Gary Woodward, also at 8 p.m. in Lotte Lehmann. Both concerts are presented by the UCSB Department of Music.

**The China Film Festival** begins Monday, Nov. 15 at the Victoria Street Theater and will run for one week. For schedules and ticket information, call 963-7868.

**2 on Stage**, two one-act plays, will be presented Nov. 17-20 at the UCSB Old Little Theatre at 8 p.m. Terrence McNally's *Ravenswood*, and Susan Potter's *A Vigil of Roses* will be performed. For ticket information, call the Arts and Lectures Ticket Office, 961-3535.

**Doug Feiger**, formerly with the Knack, will perform at Hobe Baker's on Wednesday, Nov. 17 at 10:15 p.m.

**Paul Collins' Beat and 20/20** will play at the Goleta Valley Community Center on Friday, Nov. 19 at 8 p.m. Opening the show will be the Tearaways. The show is presented by Bassman Productions.

**Todd Rundgren and Utopia** will perform at the Arlington Theatre on Saturday, Nov. 20 at 8 p.m. For tickets and information, call 965-5374 or 965-5181. The show is presented by Rock'n Chair Productions.

**The New York New Music Ensemble** will perform in Lotte Lehmann Concert Hall Saturday, Nov. 13 at 8 p.m. For tickets and information, call 961-3535.

**Works by Jeffrey Vallance** will be on display at the University Art Museum through Dec. 12. The mixed media works of the artist originate from sources formed early in life, and the West Gallery exhibition will examine part of the evolution and use of contemporary culture found in his art.

**Santa Barbara: The Creation of a New Spain in America** is currently on display at the University Art Museum. The show celebrates the city's bicentennial year and illustrates Santa Barbara's history through an ingenious mixture of photographs, a large model and original drawings by architects and planners.

## Classified Ad November

**SALE**

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3 Days  
3 \$'s**

**Classifieds**

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Private Parties Only, No Businesses

# CAREER DAY

*Opportunities in the Field of Accounting*

## TOMORROW

### November 12, 1982

11 a.m. to 5 p.m. • UCen Pavilion

	Time	
<b>I. INTRODUCTION</b>	11:00	
<p><i>Robert Gonzales, President Accounting Association, UCSB</i></p>		
<b>II. CAREER PLANNING</b>		
<b>A. EDUCATION PREPARATION</b>	11:10	
<p><i>Rodger Karrenbrock Arthur Andersen and Company</i></p>		
<b>B. EXTRACURRICULAR INVOLVEMENT</b>	11:30	
<p><i>Ian Pipe Accounting Association, UCSB</i></p>		
<b>C. INTERVIEWING SKILLS</b>	11:45	
<p>1. <i>Kate Silsbury Placement Center, UCSB</i> 2. <i>Bruce Cameron Price Waterhouse and Company</i></p>		
<b>III. ACCOUNTING OPPORTUNITIES — NON-PUBLIC</b>		
<b>A. INTRODUCTION TO NON-PUBLIC SECTOR</b>		
<p><i>Don Loster Accounting Instructor, UCSB</i></p>		
<b>B. GRADUATE SCHOOL OPTIONS</b>	12:15	
<p><i>Laurie Boer University of Southern California</i></p>		
<b>C. GOVERNMENT SECTOR</b>	12:30	
<p><i>Kristi Johnson County Government</i></p>		
<b>D. PRIVATE SECTOR</b>	12:45	
<p>1. <i>Chris Paisley Ridge Computers</i> 2. <i>Peter Parish Certified Managerial Accountant — C.M.A.</i></p>		
<p>— PANEL —</p>		
ALL OF THE ABOVE SPEAKERS, NON PUBLIC SECTOR	1:30	
<p>***** INTERMISSION *****</p>		
<b>IV. ACCOUNTING OPPORTUNITIES — PUBLIC</b>		
<b>A. LOCAL AND NATIONAL PUBLIC ACCOUNTING FIRMS</b>	2:00	
<p>1. <i>Doug Hecox Kenneth Leventhal</i> 2. <i>Larry Wolfe Strand, Wolfe and Lutton</i></p>		
<b>B. INTERNATIONAL PUBLIC ACCOUNTING FIRMS</b>		
<p>1. <b>Audit Division</b> <span style="float: right;">2:45</span> <i>Mike Piraino Touche Ross and Company</i></p> <p>2. <b>Small Business Division</b> <span style="float: right;">3:05</span> <i>Jonathan L. Jacobs Peat, Marwick, Mitchell and Company</i></p> <p>3. <b>Tax Division</b> <span style="float: right;">3:30</span> <i>Cindy Williams Coopers and Lybrand</i></p>		
<b>C. MANAGEMENT CONSULTING</b>	3:50	
<p><i>Joseph Kautz Bartlett, Pringle and Wolf</i></p>		
<b>V. AN ALUMNI'S FIRST YEAR EXPERIENCES</b>	4:10	
<p><i>Mark Greenstein Deloitte, Haskins and Sells</i></p>		
<p>— PANEL —</p>		
ALL OF THE ABOVE SPEAKERS, PUBLIC SECTOR	4:30	
<b>VI. CLOSING REMARKS</b>		

Sponsored by: UCSB Accounting Association, Student Alumni Association

Book Review

Scholarship Outside the University

The Independent Scholar's Handbook:

How To Turn Your Interest in Any Subject into Expertise

By Ronald Gross Addison-Wesley Publishing Co.

1982 \$8.95 Paperback

By CHARLES CRELLIN The Independent Scholar's Handbook: How To Turn Your Interest in Any Subject into Expertise, by Ronald Gross, is an excellent guide to the accomplishment of individual thinking.

In the East and West there has been a long tradition of "wandering" scholars, scholars who have worked outside of the university. Men and women who decided that self-education — its only prerequisite being discipline and enthusiasm — was superior to a university education with all its extraneous demands.

"Scholarship has always flourished quite well outside the university, and it flourishes still. Very few of the world's seminal thinkers have made a career of the professorship. Most have only occasionally been residents of academe, and many have never associated with the universities..." explained UCSB Professor Robert Everhart. Contemporary "unattached" scholars include people such as Kenneth Rexroth, R. Buckminster Fuller, Paul Goodman, Barbara Tuchman and Colin Wilson, just to name a few.

The Handbook is a wealth of practical information for the independent scholar; how to find and use resources such as special library collections and computer data banks; the best way to acquire funding, grants and tax exemptions;

how to obtain official titles, and how to get published and copyrighted. There is a chapter on "intellectual craftsmanship" which outlines traditional methods of research and how to go beyond them; managing your intellectual projects; and the pitfalls of research.

Gross has written about and interviewed famous independent scholars such as the inventor Fuller and the historian Tuchman. But he also discusses the lives and methods of unknown

scholars as Phil Kaveny, a janitor by occupation, and a scientific fiction critic and lecturer by avocation; John Snyder, an amateur cartographer, who solved the mathematical problem of converting satellite images into accurate maps, a problem that had stumped the professionals at NASA; Emily Taitz and Sondra Hentru and their encounters when they decided to write an authoritative book on the importance of women in Jewish history, Written Out

of History. After Gross has highlighted so many important scholars, we will never take the university as our only model of higher education.

All over America independent scholars are forming educational alternatives to the traditional university. The "International College in Los Angeles," bases its programs on matching up students with a distinguished "Guild of Tutors" including Norman Cousins, Paolo

Soleri, and Fuller. In Boulder, Colorado, there is "The Academy of Independent Scholars," which gives members the opportunity to meet, and correspond and participate in academy projects. The Handbook outlines how to start your own scholarly roundtable groups, which is an inexpensive and effective way for scholars to meet and share ideas. Hundreds of these roundtable groups have been established and are working very well.

The Independent Scholar's Handbook shows clearly that scholarship is open to all of us, not only college professors or a few unique self-educated thinkers, but to any of us who have a deep knowledge of a subject and a willingness to communicate that knowledge.



the movies



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FIESTA #1 965-5792 He is 3 million light years from home. He is afraid. He is totally alone. E.T. THE EXTRA-TERRESTRIAL A UNIVERSAL PICTURE PG

RIVIERA 965-6188 SAMURAI FILM Thurs. & Fri. 6:00p.m. ADVENTURES OF ZATOICHI By Australian director Fred Schepis PG Willie Nelson Gary Busey BARBAROSA

GRANADA #1 966-4045 The Most Fun You'll Ever Have BEING SCARED! CREEP SHOW R

FIESTA #2 965-5792 "THE FIENDISH PLOT of Dr. FU MANCHU With a little practice... anyone can be as good as Bruce Lee! They Call Me Bruce? PG

PLAZA De ORO 682-4936 #1 "It touches the heart." -Rex Reed The Chosen MAXIMILIAN SCHELL ROD STEIGER PG

GRANADA #2 966-4045 CHRISTOPHER REEVE Forgive me, Father, for I have sinned. MONSIGNOR R

FIESTA #3 965-5792 THE SENDER -R-

PLAZA De ORO 682-4936 #2 SYLVESTER STALLONE FIRST BLOOD R

GRANADA #3 966-4045 15 SMASH WEEK! RICHARD GERE DEBRA WINGER "It'll lift you up where you belong." AN OFFICER AND A GENTLEMAN

FIESTA #4 965-5792 THE YEAR THE DREAMS CAME TRUE. PETER O'TOOLE MY FAVORITE YEAR PG

FAIRVIEW #1 967-0744 CHEECH & CHONG'S UP IN SMOKE R JOHN CLEESE SEAN CONNERY TIME BANDITS

MAGIC LANTERN 968-3356 #1 "A REMARKABLE ACHIEVEMENT" -Archer Winsten, NEW YORK POST "THE 'CITIZEN KANE' OF THE DRUG GENERATION." VILLAGE VOICE Starring EDIE SEDGWICK "CIAO! MANHATTAN" A Film by John Palmer and David Weisman

CINEMA #1 967-9447 The story of a boy suddenly alone in the world. The men who challenge him, and the girl who helps him become a man PG THE MAN FROM SNOWY RIVER

FAIRVIEW #2 967-0744 He gave his body to save their souls. Starring MICHAEL PALIN MAGGIE SMITH The Missionary R

MAGIC LANTERN 968-3356 #2 You May Never Stop Laughing Young Doctors in Love NATIONAL LAMPOON'S CLASS REUNION R 20th CENTURY-FOX FILMS

CINEMA #2 967-9447 He is afraid. He is totally alone. He is 3 million light years from home. E.T. THE EXTRA-TERRESTRIAL PG

AIRPORT Drive-In 964-8377 Hollister and Fairview THE SENDER -R- Also: "VENOM"

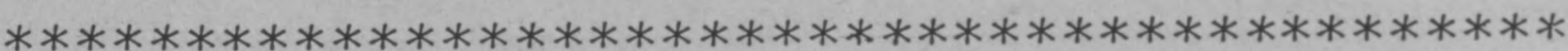
TWIN Drive-In #1 964-9400 Memorial Hwy at Kellogg Goleta Behind her beauty burned the magic of the gods. SORCERESS An age of swords and sorcery. R "THE SWORD AND THE SORCERER" (R)

TWIN Drive-In #2 964-9400 Memorial Hwy at Kellogg Goleta The Memories. The Madness. The Music... The Movie. RICHARD PRYOR LIVE ON THE SUNSET STRIP (R) PINK FLOYD THE WALL

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THE ROCKY HORROR PICTURE SHOW a different set of jaws. FRIDAY & SATURDAY MIDNIGHT MAGIC LANTERN



# A. S. PROGRAM BOARD

Editor:  
James Watts

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## A.S. Lectures

### Anti-Nuclear Convocation Today

By Lawrence Badash  
UCSB History Prof.

One year ago, sparked by the harsh, Cold War rhetoric of the Reagan administration and encouraged by the hundreds of thousands of people in Europe and the U.S. who marched and rallied to protest the escalating arms race, the Union of Concerned Scientists (UCS) organized an effort to bring information about the dangers of nuclear war to the campus community. Veterans Day, Nov. 11, was chosen as an appropriate time to hold a "National Convocation on the Threat of Nuclear War," and a few hundred universities participated, with speakers, panel discussions, films, etc.

UCSB was involved in this effort a year ago, and when the UCS decided that there was value in making this an annual event, this campus immediately responded. Plans for Thursday, Nov. 11, 1982, include an afternoon of films and an evening panel discussion. Local peace activist and founder of the Gathering Place, Gene Hoffman, will present and discuss the film shown daily at the Hiroshima Peace Museum, in the UCen Pavilion Room at 1 p.m. "War

Without Winners," produced by the highly respected Center for Defense Information, will be shown at 3 p.m. And "The Last Epidemic," a powerful excerpt from a meeting of Physicians for Social Responsibility (PSR), will be screened twice, at 2 and 4 p.m. The evening panel, at 7:30 p.m. in Chemistry 1179, will focus on arms control efforts. The panel consists of Steve Daniels, a member of PSR; Alan Weiss, representing the prominent arms control organization, SANE; Gene Hoffman; Richard Linton, a physics undergrad; David Caldwell, physics professor and member of the organizing committee for U.C. Peace Research Institute, and Lawrence Badash, professor of history of science who teaches courses on the arms race and arms control.

As before, other organizations are helping UCS to sponsor the event. Nationwide, with over 500 campuses expected to participate, the Lawyers Alliance for Nuclear Arms Control, PSR, and United Campuses to prevent Nuclear War are involved. Locally, the Santa Barbara Arms Control Study Group, the Associated Students Program Board, and REAP have joined to support the Convocation.

## Herbert Scoville

### Steps To Control Nuclear Weapons

Herbert Scoville Jr. will speak on Nov. 16 at 8 p.m. concerning "The Next Steps for Controlling Nuclear Weapons." Dr. Scoville will examine nuclear weapons in America and the world and how they affect our economy, security and international posture.

He is uniquely qualified to speak on this issue, having dealt with it for the last several decades. He is the co-author of *Missile Madness*, and has monitored the weapons

establishment since World War II. He was a researcher for the National Defense Research Committee and worked at Los Alamos for the Atomic Energy Commission. Later, he was technical director of the Armed Forces Special Weapons Project at the Pentagon, and assistant director for scientific intelligence and Deputy Director for research at the CIA. Dr. Scoville speak from a thorough scientific understanding and direct experience.



The Generics will be playing their unique brand of rock tonight in the UCen Pub at 8:30. Admission is free.

Nov. 15th

## Art Gallery Deadline

The University Center Art Gallery is an educational/alternative gallery located on the UCSB campus. A non-profit, student run gallery, its interests are in supporting the student and community arts.

Work is selected twice during the year for showing — deadlines for submitting work are June 1 and Nov. 15. The June 1 date will determine shows for the UCSB Fall '83-84 quarter, the November deadline is for the winter and spring show scheduling. Shows will range from one to three weeks in length.

Persons interested in showing in the UCen gallery should send slides, photos or other materials representative of recent work.

### UCen Gallery

## Wide Variety of Art Work

The work represented in the UCen Gallery is created by some 20 students from many different class levels. The students are enrolled in either ceramics or sculpture courses in the Art Studio Department. For some of the students, this is the first occasion to show their work

Proposals for installations and performance works should include detailed information pertaining to the work along with visual material that will assist the committee juring for the gallery. Material will be received beginning the second week of May through the June 1 deadline. Any person wishing to be considered for winter or spring quarter showings can specify that work be held for the second selection committee.

All hand delivered material must be picked up or have other arrangements made prior to deadlines. Mailed entries must include return postage. Care will be taken with all entries but no responsibility

is to be assumed by the UCen Art Gallery — this responsibility rests with the artist.

Depending upon the number of artists chosen from outside the Santa Barbara area, some monies will be available for transfer or work to and from the gallery and its installation.

Don't forget to include personal information; i.e. NAME, PHONE NUMBER, ADDRESS, also — regarding the work, include dimensions, medium, and total number of works submitted for exhibition.

Deliver proposals to: UCen 2284 c/o Art Gallery Director Randi Troyan. Any other information can be obtained from the gallery director.



David Lindley will be appearing tomorrow night in Campbell Hall at 8 and 11 p.m. Admission is \$8.50 for students and \$9.50 general. Tickets are available at the A.S. Ticket Office and at the usual outlets.

## \* ASPB News Briefs \*

### Special Events Committee

The Special Events Committee is having their very first committee meeting of the year! We need creative, imaginative, fun-loving people interested in bringing new and different types of activities to UCSB. Have fun while arranging, coordinating and publicizing our Special Events! We will be doing "College Bowl" and "Spring Sing" again this year and are open to all new ideas and suggestions for other projects.

Interested? This meeting is open to everyone, so bring yourself, your enthusiasm and a friend to the meeting, Tuesday, Nov. 16, in UCen 2272, at 1 p.m. If you can't make the meeting, please leave your name and number in the A.S.

Program Board office, third floor of the UCen.

### N.Y. Production "Home"

For its 10th national tour season, Daedalus Productions of New York presents "Home," the Broadway comedy hit about a young black man's adventures both down South and in a very large city. The cast for this acclaimed play, assembled and rehearsed in New York City, is remarkably attractive and talented.

There will be one show only. Thursday, Nov. 18 at 8 p.m. in Campbell Hall. Admission is \$1 general and \$6 for students. For ticket information call 961-2064.



Terry Wilson examines an interesting bronze sculpture entitled "Messiah" that was created by artist Kathy Walden Kaplan.