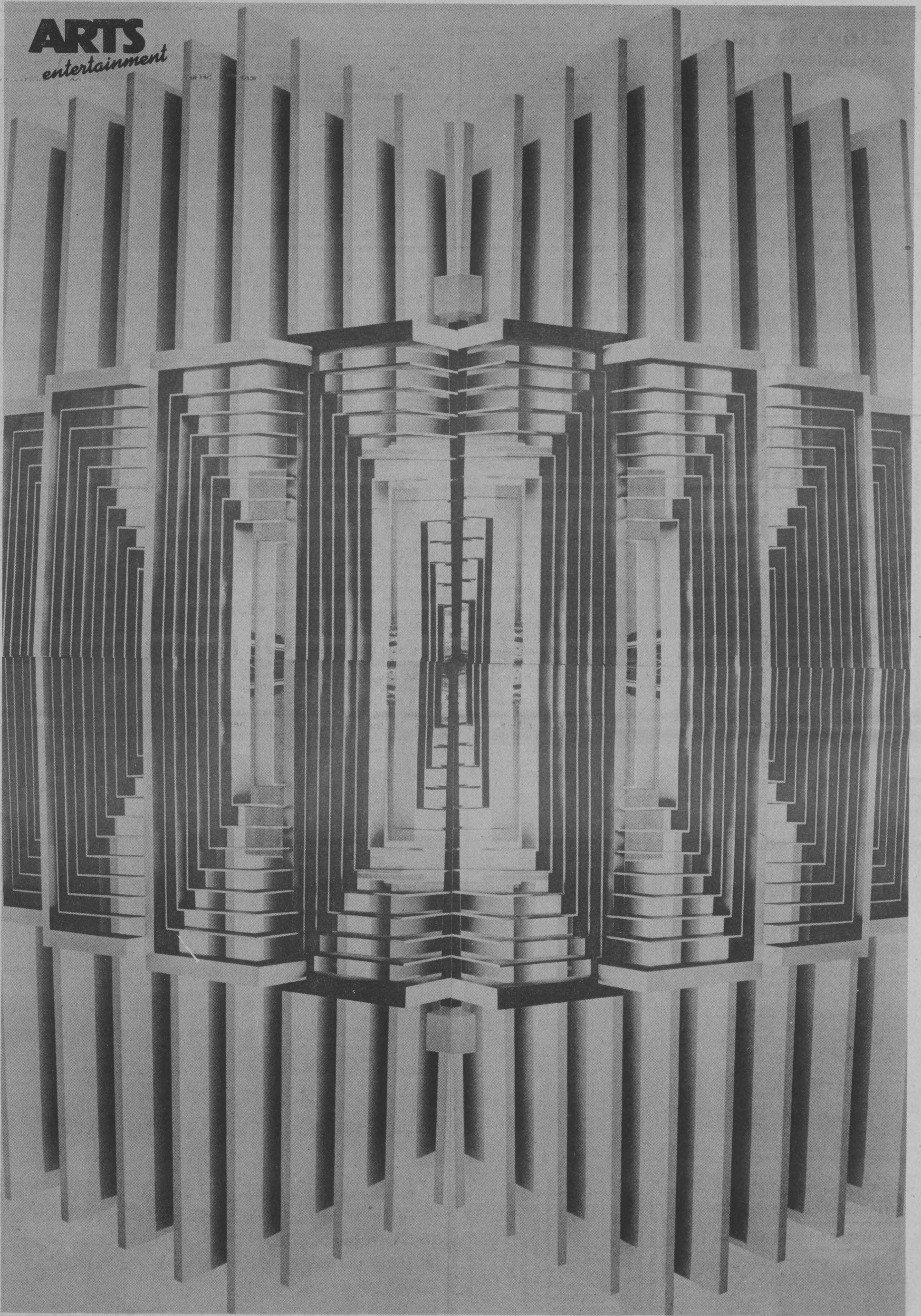


**ARTS**  
*entertainment*



**inside: Top Films  
and Albums  
of 1982**







## Jam's 'Gift' Top Pick

By JAY DE DAPPER  
The Gift The Jam

This is not my pick for number one because The Jam is no longer together. *The Gift* is one of the band's best albums and it is definitely the best record released this year. From the very standard "Happy Together" to the brilliance of tunes such as "Ghosts" and "Circus," The Jam put together an album so diverse that it caught many critics off guard. Yet every element used is used well and this excellent example of the mature Jam is a tribute to Bruce Weller's feel for some of the current trends in British music. There is no question that white funk has become the mainstay of modern British pop and Weller incorporated this in tunes like "Precious" and "Trans-Global Express." But Weller takes these fairly common things and makes them special. *The Gift* was a triumph for The Jam, proving that the band was substantially more versatile than their first few albums indicated.

*The Days of Wine and Roses*  
Dream Syndicate

This is America's best release of 1982. L.A.-based, the Dream Syndicate breaks new ground in the psychedelic explosion currently sweeping the more

creative arenas of rock. It has been many years since dual lead guitarists have worked as well together as Steve Wynn and Karl Precoda do. Reminiscent of Clapton and Allman in Derek and the Dominoes, Wynn and Precoda play off of each other so well it is, at times, frightening. Yet while Wynn and Precoda fool around with some very noisy and virtually out-of-control lines, bassist Kendra Smith and drummer Dennis Duck maintain a very strong beat. Wynn's Lou-Reed-on-bennies vocals only serve to enhance the innovative mixes. While the Psychedelic Furs may be the most famous of the new generation psychedelic bands, the Dream Syndicate is entirely more innovative and refreshing.

*Special Beat Service* English Beat

This band really chisled out a niche in the rock scene with their debut album several years ago. Their brand of ska was a bit more commercial but much more British than the standard ska bands. The Beat's third record, *Special Beat Service* hollows out that niche quite a bit further. Much of it is as fully danceable as *I Just Can't Stop It* while the more reggae style of *Wha'ppen* is amply demonstrated also. Yet it is more than simply a compilation of elements from their first two records. *Beat Service* is as unique as those records but more professional. Tunes like "Pato and Roger a Go Talk" and "Save It For Later" bring out the best of the Beat without straining the limits of commercialism. While *Beat Service* may not have the impact of the band's first two albums, it surpasses those records in quality.

*Love Over Gold* Dire Straits

Mark Knopfler fooled a lot of people with this tremendous record. It would have been so easy for Dire Straits to become a formula band, cranking out virtually identical hits, as the Cars have done. Instead singer/songwriter/guitarist Knopfler chose to keep on exploring. *Love Over Gold* has been criticized for being an overly conscious stab at making epics. This is missing the point. The record is a unique look at the world through Knopfler's eyes. His world is humorous but bittersweet. What really impresses here, though, is the band itself. Knopfler never played his guitar better and the addition of a rhythm guitarist and keyboardist served to broaden the sound. This is not a misguided attempt at making epics but a very well-executed attempt at forging ahead.

*English Settlement* XTC

1977 was an exciting year in England. Several new bands debuted that seemed to be promising. Bands like The Jam, Squeeze, and XTC proved to be more than just upstarts. These bands went on to critical and commercial success. But six years later, only XTC remains. XTC had quite a

chore at hand in 1982 when they decided to record a follow-up to their stunning *Black Sea* record. The band met the challenge head on with a decisively innovative record *English Settlement*. Just as *The Gift* came from a mature Jam, *English Settlement* came from a mature XTC. Drawing on Latin influences, XTC created a distinctive, well-produced sound characterized by Andy Partridge's and Colin Moulding's distinctive styles. "No Thugs in Our House" and "Ball and Chain" rival XTC's best and the creativeness in this record surpasses all but *Black Sea*.

*Egoslavia* Egoslavia

This EP is an underground favorite among very few people. Egoslavia consists of two men and two women who transcend the boundaries of ordinary rock. Combining elements of the psychedelized Talking Heads with a solid dance beat, Egoslavia crosses from very sparse areas into dense passages of overlaid chords. Leader Gregg Strzempka's guitar leads are unique in their synchopated approach and bassist Christopher Anderson compliments this to no end. The chord structures in the songs are very unusual as are the rhythm arrangements. If you can't find this record, have someone order it.



## 'Night and Day' Best Album of '82

By BARBARA POSTMAN

Most critics make a list of their top 10 picks for each year, but I am not most critics. As I began drawing up a list of my favorite albums and singles of 1982, I realized that my first choices so excelled anything else on my list, that no one else deserved mention. Joe Jackson's masterpiece, *Night and Day* is the top 10 albums, and Grandmaster Flash's 12-inch single, "The Message," is the top 10 singles.

*Night and Day* is a perfect album, right down to the finely-crafted graphics on the cover. This record creates a feeling, an ambience, and a picture of city life, from the view of both the street and the window of a penthouse apartment.

Jackson's bitter wit, so present in his first two albums, *Look Sharp* and *I'm the Man*, is still visible here, especially in the caustic "TV Age."

Jackson displays a new side of his personality, as well. He is a tender, sensitive man who has relationship problems just like the rest of us. Two heart-wrenching tunes illustrate his emotional side, "Breaking Us in Two" and "Stepping Out."

Painting an entirely different picture than *Night and Day* is "The Message," a six-minute long narrative of life in the inner-city. This incredible song gets absolutely no airplay in Santa Barbara, which is a sad statement indeed. The Flash and his Furious Five, present images never before addressed in popular music

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

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**1982: A Year of Transvestites**

By **PETER LEFEVRE**

The year has departed. 1982 has left us all and gone. So that we may never forget, it has left behind for us a number of films. This is a very thoughtful gesture in recalling movies like E.T. but a cruel deed in terms of films like *Monsignor*.

I thought the cinematic year was typical in its one-epic-a-year-please quota filling but it was unique in its technical accomplishments. Camera shots became increasingly daring and several of the chances taken paid off well.

From an acting point of view, 1982 could well be dubbed

addiction and third-degree burns are the topics of Mr. Pryor's comedy routine at the Hollywood Palladium, and what are the most tragic aspects of those problems make for the most insightful, and still innocently silly, jokes. No one does what he does.

**7. The Road Warrior**

Australian director George Miller brings the sequel to *Mad Max* from the futuristic outback of his native land. Spectacular stunts, an interesting plot, a good love story, fun comic relief and twists in the narrative that charmingly sweep the rug out from under your feet, made this film one



*Transvestites Hoffman and Andrews*

"The Year of the Transvestite." Dustin Hoffman, Steve Martin, John Lithgow and Cheech and Chong, all played dress-up in the pursuit of their craft, as did the increasingly shocking Julie Andrews.

It was all in fun though, and it shows in my list. Here are the 10 best films of 1982 (alphabetically):

**1. Dead Men Don't Wear Plaid**

An astonishing mark of progress in the history of film editing made this film an easy candidate. Carl Reiner's testimony to the *film noir* genre was a smooth job as was the performance of Steve Martin as tongue-in-cheek detective Rigby Reardon. Rachel Ward was beautiful and sultry in this creative and unusual film, and what could go wrong with a supporting cast that includes Alan Ladd and Lana Turner?

**2. Diva**

Jean-Jacques Beineix's thriller intermeshing the world of opera and the world of organized crime was extraordinary in its use of color and camera movements. Complex without being confusing, it captured a tense environment of political and artistic intrigue. A haunting soundtrack helped.

**3. E.T.**

Call me a sentimental fool, but this movie choked me up. It was also nice to have a thing from outer space that didn't want to eat everybody. As Elliot, Henry Thomas was wonderful. Just the right combination of practicality within awe. Dee Wallace as his mother was splendid. People may complain, but someone has to be buying the T-shirts.

**4. Missing**

This latest film from the master of political claustrophobia, Costa-Gavras, created a world of unrest that was truly spooky. Seeing someone go out for a pack of cigarettes and never come back is a frightening experience. Jack Lemmon took a break from his elastic-faceman persona and did some serious acting. Sissy Spacek followed her smash *Coal Miner's Daughter* with another attractive performance.

**5. My Favorite Year**

This film was a lot of fun. Is fun alone a valid reason for including it on my list? It is an entertaining film from start to finish. Richard Benjamin made an impressive directing debut in recreating what was the *Saturday Night Live* of the '50s, complete with New York setting, neurotic writers and uncontrollable guests. Solid performances from all involved.

**6. Richard Pryor Live on the Sunset Strip**

How does this man do it? Immense legal hassles, drug

of my first choices for the list.

**8. Tootsie**

Yes, Dustin Hoffman seems to dress up as a woman for the money and the chance to be next to Jessica Lange. Yes, at the end of the film he is treating Teri Garr no better than he was at the start. Still, the writing was so good otherwise, and the situations were so unusual that the movie made the list on charisma alone.

**9. The Verdict**

Sidney Lumet's courtroom drama is an involving examination of justice that overshadows many of the trial films of recent years. Paul Newman was low key and sincere in his defense of a woman in a permanent coma. Maybe it was legally inaccurate at times, but that didn't get in the way of the confidence and self-respect that showed through at the end.

**10. The World According to Garp**

The adaptation of the year. Only the best of the visual elements of John Irving's book made it to the screen. As socially relevant and yet as inherently light as a film can get. Steve Tesich deserves accolades for his script while all the cast members were excellent in their fleshing out of the characters. Robin Williams and Glenn Close warrant special attention and Swoosie Kurtz was a very chilling presence on camera.

**Movies that I missed, that could have made my list:**

Rainer Werner Fassbinder's *Veronika Voss*, Barry Levinson's *Diner*, Richard Attenborough's *Gandhi*, and Graeme Clifford's *Frances*.

**My 10 worst list would include:**

Woody Allen's *A Midsummer Night's Sex Comedy*, Clint Eastwood's *Firefox*, National Lampoon's *Class Reunion* and Steven Lisberger's *Tron*.

**Additional note goes to:**

**Newcomer of the year:**

Sean Penn

**Comeback of the Year:**

Peter Sellers

**Most Overemployed Actor of the Year:**

Dudley Moore

**Fastest Exit of the Year:**

*Lookin' to Get Out*

**Double Bill of the Year:**

The UA Cinema, Torrance, Ca.

*Annie* and *The Texas Chain Saw Massacre*

**Business Move of the Year:**

The Makers of M&M candies for refusing to have their product associated with a silly outer space movie.

\*\*\*\*\***Eventualities**\*\*\*\*\*

Open auditions for Sherwood's *The Petrified Forest* will be held Feb. 1 and 3 at the Schott Center Auditorium, 310 W. Padre St. at 7 p.m. The show is an Alhecama Alternative Theater production. Scripts are available on a 24-hour checkout basis by calling the SBCC Garvin Theater office, 965-0581, ext. 375.

Tintypes, the hit Broadway musical starring Metropolitan opera star Patrice Munsel, will be at the Arlington Theatre for one performance on Saturday, Jan. 22 at 8 p.m. For tickets and information, call 965-5181.

Calliope, A Renaissance Band, will perform a concert in Campbell Hall Tuesday, Jan. 25 at 8 p.m. For tickets and information, call 961-3535.

The Santa Barbara Blues Society presents Phillip Walker and Eddie "Cleanhead" Vinson Monday Jan. 24 at 8 p.m. at La Casa de la Raza.

Tristan Jones, *The Incredible Voyager* will tell tales of his life at sea Thursday, Jan. 27 at the Lobero Theater.

Cellist Geoffrey Rutkowski and pianist Wendell Nelson will perform a faculty artist recital Jan. 21 at 8 p.m. in Lotte Lehmann Concert Hall.



Sequels, a group of three modern dance works related in theme, will be performed by the Repertory-West Dance company on Jan. 20, 21, and 22 at 8 p.m. at the UCSB Main Theatre. For tickets and information, call 965-3535.



# Few Roles for Women in 1982

By JONATHAN ALBURGER

1982 was a year dominated by men: men in transition, men in power, men in performance, men in court, men in love, men in drag.

As I jotted down the most impressive films of the year, I made a secondary notation by those pictures that featured a female, or at least emphasized the woman's role. Amazingly, out of the 22 preliminary standout films from which I pared my top 10, only three featured female characters, and one more was a tossup: *Sophie's Choice*, *Victor/Victoria*, and *Frances*; arguments could be made either way over *Death Watch*.

Additionally, for those who count memorable performances, 1982, like the past several years, contained only a handful of noteworthy lead actress portrayals. Diane Keaton, Sissy Spacek, and Meryl Streep are securing their places — in film history, at the yearly Oscar roundtable, and in audiences' hearts and minds. Jane Fonda took the year off. To exemplify how unproductive Hollywood has been in writing good women's roles, consider that the Golden Globes nominated Aileen Quinn as best actress for her title role in *Annie*.

Jack Lemmon, Dustin Hoffman, Paul Newman and Peter O'Toole proved their staying power; the latter two have never won Oscars, though. Kevin Kline and Ben Kingsley gifted audiences with brilliant debuts, and Richard Gere warmed a few cockles.

Slow to Santa Barbara, many of the sleepers and "little" films dragged themselves into theaters for all-too-brief stays. We did, however, enjoy an array of international treats, including *Fitzcarraldo*, *Burden of Dreams*, *Death Watch*, *Diva*, *Das Boot*, and *Mephisto*.

Aside from the froth created by the mass media hoopla over the Reeses' Pieces-eating E.T., 1982 films in general made a quieter impact. Even when a picture was flawed, unpolished or just mediocre overall, exciting and deeply



Shoot the Moon

moving acting was registered in many of those instances, such as *Frances*, *The Verdict*, and *My Favorite Year*.

With the celebration of Christmas came the usual holiday rush of film gifts. It seemed as though critics were dying to heap their pent-up praise onto a favorite last-minute flick, but the simple truth is that several very fine films emerged just as 1983 was being ushered in.

Presently, my top 10:

## 1. Sophie's Choice

A tough choice had to be made between *Gandhi* and *Sophie's Choice* because I had to commit myself with numerical assignments, so...I figured if a movie could keep me compelled until 2 a.m. — even after hardly a wink of sleep the night before and a projector/sound system breakdown during the screening — then it has a rare advantage. A sweetly unsettling examination and ironic celebration of odd rhythms and neuroses often experienced in explosive relationships between creative, mysterious people, *Sophie's Choice* is a densely layered and beautifully textured work of art with Meryl Streep radiant in a perfectly realized central characterization. All the gushing plaudits you've heard about her are true. Kevin Kline is also unforgettable, and I hope that the academy voters will be willing to squeeze a nod in for this newcomer in a year so crowded with men's films. The film leaves you with a thick emotional residue.

## 2. Gandhi

A laboriously crafted epic with a timely anti-war thrust, *Gandhi* really is not as brilliant and indelible as Ben Kingsley's biographical title sketch. His portrait is utterly convincing — as if watching documentary footage, we are taken in by the truth and benevolence of a great soul.

## 3. Shoot the Moon

Did all the other critics forget about this early 1982 treatise on the modern family in crisis? Diane Keaton and Albert Finney skillfully capture all the rage, frustration and sadness of intense love in the face of a crumbling marriage and imminent separation. It is as warm and funny as wrenching.

## 4. Missing

Costa-Gavras succeeds again to leave his audience alternately enraged and emotionally drained with this (also grossly overlooked) early 1982 docudrama. Jack Lemmon took most of the focal praise, but Sissy Spacek is quietly brilliant with her seeming simplicity covering a torrent of interior disturbance. Most notable is the visual feel, attacking the senses with its flow of gritty, moody documentary-like *mise-en-scene*. Still strong is its bitter mental aftertaste.

## 5. Tootsie

Dustin Hoffman is the film, although Jessica Lange contributes her alluring presence. The movie has something to say and, through Hoffman's completely believable double portrayal, it is said with both broad and subtle humor seldom found in films.

## 6. Burden of Dreams

Fulfilling in all the ways *Fitzcarraldo* fell short because Werner Herzog is much more attractive and interesting than his own film work. A testimony to the potential for imagination and taste in documentary filmmaking.

## 7. The Chosen

A film with real emotion, real struggle, real pains of growing up; positive and uplifting; educational and entertaining; beautifully crafted and superbly acted. *The Chosen* is uniformly artful and well-meaning, produced out of love and dedication, and directed with sensitivity for detail and characterization.

## 8. Frances

Not really a great film if considered by strict narrative standards, but exceptional if judgement is passed on the acting. Jessica Lange has the necessary tragic potential, plus beauty, charm and intelligence. She delivers one of the year's two best performances by an actress. Kim Stanley is broad and mannered, but melodrama can be delicious, even if indulgent. Sam Shepherd fills out his impressive dramatic repertoire.

## 9. E.T. — the Extra-Terrestrial

A film too cute for its own good, but so life-affirming and lovable that, even if you didn't shed a carefully manipulated Spielberg tear, you have to (consciously suppress all the gross marketing exploitation and) keep it near and dear, like a favorite stuffed animal you still have around for sentimental regressions.

## 10. The World According to Garp

Not a completely successful film adaptation but one which nonetheless made me want to rediscover John Irving's source book. Glenn Close gives a surgically perfect translation of nurse Jenny Fields, and while Robin Williams falls short of total satisfaction, he plays out several important scenes with a special charm and sadness only a great comedic actor could convey. John Lithgow's Roberta is top notch.

## Nearly alternative #10s:

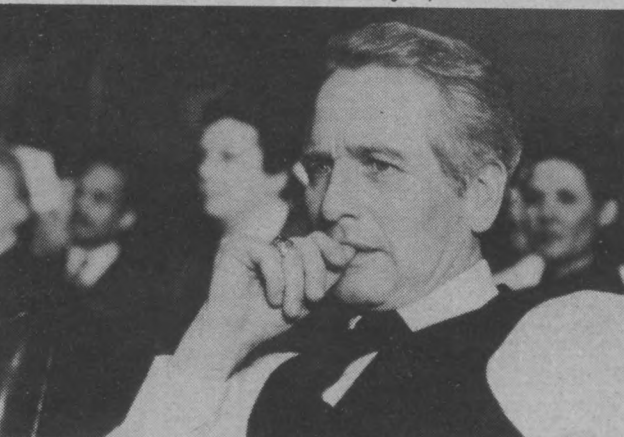
*Diva*, *Diner*, and *Das Boot*.

## Impressive showings:

*Moonlighting*, *My Favorite Year*, *Mephisto*, and *Poltergeist*.

## Clearing out the remainder of 22:

*Death Watch*, *An Officer and A Gentleman*, *Fitzcarraldo*, *Victor/Victoria*, and for Paul's blue eyes, *The Verdict*.



The Verdict

I didn't get to see: *Come Back to the Five and Dime*, *Jimmy Dean*, *Jimmy Dean*; *Veronika Voss*; *Coup de Torchon*; *Yol*; or *Three Brothers*.

If I decided who got Oscars: Best Film, *Sophie's Choice* (it will probably go to *Gandhi*); Best Actress, Meryl Streep; Best Actor, Ben Kingsley; Best Supporting Actor, Rod Steiger in *The Chosen*; Best Supporting Actress, Glenn Close; Best Director, Richard Attenborough (*Gandhi*); Best Screenplay, Barry Levinson for *Diner*; Best Cinematography, *Missing*.

No look back at a year would be complete without a mention of the worst — the turkeys determined by an altogether lack of aesthetics or a proportionate imbalance of budget to product. Part of this long and sad list: *Homework*, *Summer Lovers*, *Vice Squad*, *Partners*, *Class of 1984*, *Ciao! Manhattan*, *The Toy*, *Trail of the Pink Panther*, and, bomb of over-budgeted bombs, *Annie*.

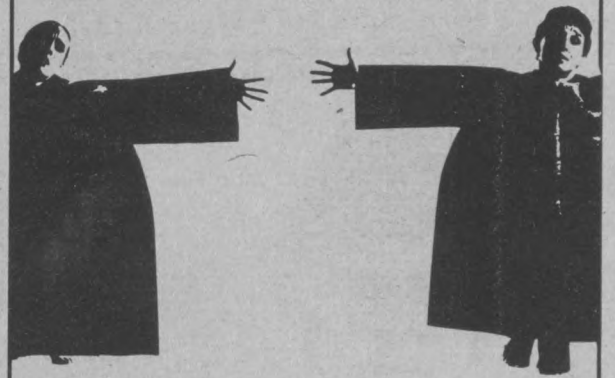


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# Marionettes Controlled by Strings of Fate



By CYN DY ROTOLO

Unlike many American filmmakers, Ingmar Bergman, of Swedish origin, delves into the lives of his characters and exposes their inner fears and desires with a realistic touch, not often seen in Hollywood extravaganzas. *From the Life of the Marionettes*, a 1980 Bergman feature with an entirely German cast, will be shown in Campbell Hall, Sunday evening Jan. 23 at 7:30, a premiere for Santa Barbara.

The film contains the usual Bergman themes of love, faithfulness, fantasy, and the fears and futility of life. Human relationships are placed in a harsh or sometimes dreamlike light, in front of the camera. We sit and observe Bergman's puppets whose actions and emotions remind us of ourselves and all our hidden personas and nightmares.

Reminiscent of *Scenes From a Marriage* an earlier Bergman classic, *Marionettes* explores the lives of a dissatisfied married couple, Peter and Katerina (Robert Atzorn and Christine Buchegger), who seem to be con-

trolled by the unyielding strings of fate, pushing and pulling them, until disaster strikes and Peter falls over the edge.

Bergman displays his disdain for modern psychiatry through the character of the couple's friend and psychiatrist, Dr. Jenson (Martin Benroth), who attempts to help Peter with his obsession and upsetting nightmare/antasy of murder. Dr. Jenson explains to Peter, that, in order to cure him, "we will take away your fears, as well as your emotions," referring to drugs or therapy he would probably be given by a typical psychiatrist.

Bergman's use of camera technique is effectively symbolic, such as his switch from vivid color (especially red) in the beginning murder scene to a stark black and white for the middle of the film, until the very end, with the final scene of Peter in an asylum, colored blandly. Other images Bergman repeatedly uses to enhance his films include very eerie dream sequences; Peter's whole existence is presented to us as if he were constantly in a

dream state, whether he is sitting alone, numbed by the combination of too much alcohol and sleeping pills or being tantalized by a prostitute.

Katerina, Peter's wife, is a typical Bergman female role. She is a very self-assertive fashion designer who drinks too much and cheats on her husband. She is unsure how to love Peter even though she is attached to him.

Katerina's friend and business partner, Tim (Walter Schmidinger), a homosexual, is Bergman's voice, in one scene lamenting over the hopelessness and desolation of his existence and relating his fears and frustrations to Katerina, saying, "I am governed by forces I cannot master such as drugs and fantasies." Peter, too, is frightened by the beast he feels growing inside him.

*From the Life of the Marionettes* is a story straight off the front page of (Please turn to pg.7A, col.1)

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not even time.

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## Memorable Irish Rebel

By GRETA WEDUL  
Last Sunday evening was my first experience inside the Old Alhecama Theatre, and Shay Duffin's portrayal of Brendan Behan made it a memorable one. In his one-man play *Confessions of an Irish Rebel* Duffin expresses Behan's views on life during the last six months of his 41 years. Although Duffin uses strong language in his graphic display, the dialogue improved the performance by giving an accurate flavor of Behan's personality.

Because of Behan's political views and activities, he spent 17 years of his life in prison. Duffin recounts his prison experiences in a sarcastic but very explicit manner. He informs the audience of the cruelty and crudeness of prison life in an entertaining way.

Duffin amuses the audience with an amazing variety of characterizations. He recounts conversations assuming not only Behan's mannerisms but every other aspect of his personality as well. One minute he is a belligerent Behan explaining to a judge why he is pleading not guilty. The next he is the same senile judge determining the length of the resulting prison sentence.

Duffin divides the performance into three categories. He portrays Behan the talker, Behan the pub entertainer and Behan the rebel. Behan the talker reveals the political views and social comment that inevitably resulted in his prison life. Behan took it upon himself to voice his beliefs. He was a teenage activist serving his first prison sentence at the age of 16.

Behan was an amusing pub entertainer, who revealed his life experiences to anyone who had the stamina to listen. It became evident to his listeners that Behan lived his life in the past. All of Duffin's anecdotes take the audience back to earlier days when the future seemed more promising. As Behan grew older he encased himself in his own memories. He drank heavily, developing kidney problems which led to his demise.

Shay Duffin created an interesting showcase of all three aspects of Behan's life. Duffin and Behan are from the same area in Dublin. Duffin has said, "Having the same background enabled me to understand the character better and view the world the way Behan did." Duffin's past performing experiences assisted his smooth transition from one characterization to the next.

Duffin has appeared in numerous television and movie productions. For five years he appeared with North America's only all Irish Theatre Company. His first album, *Off to Dublin in the Green*, reached best-seller status as have all three of his successive albums. He was recently awarded the L.A. and San Francisco best actor awards. With such a history of notable achievements, Shay Duffin has qualified himself as an impressive performer. His impersonation of Brendan Behan was a polished statement of talent and combined versatility.

## Frenetic 'Frenzy'

By PETER LEFEVRE

*Footlight Frenzy*, the latest offering from the Low Moan Spectacular company is an outrageously funny play.

Its performance in Campbell Hall on Saturday was greeted with a steady flow of laughter. A group of skillfully trained professionals delivered an exaggerated parody that marvelously illustrated what can go wrong with theater. The choices made by the actors led to the combination of so many different, frustrating and yet ultimately satisfying moments that the audience could scarcely contain themselves.

Ron House, Diz White, Rodger Bumpass and Anna Mathias were all energetic and poised in their confrontations with each other, the set, and cruel fate.

The meager, miasmatic and miserably melodramatic mush of the play-within-the-play contains the remnants of what could be the most awful dramatic piece ever written. *Tarnished Silver* is so extremely bad all that can save it is the mistakes that plague it.

The evening was composed of various actors, ex-actors and pseudo-actors dealing with disaster as gracefully as possible. A character doesn't show up and is replaced with a phone. A character who does show up is killed prematurely only to be brought back miraculously in the next act. Those cursed to remain onstage torture themselves finding ways out. Some can't find ways out.

An excruciatingly introverted stage manager is forced to play the role of the tough-guy Johnny Chicago at the last second. Until he sees the audience he is able to muster up a healthy sense of bravado. When he first sees the people looking back at him, he develops a case of stage fright of the severest nature. Bumpass as the petrified Benny Dibble showed a brilliant sense of timing within a volley of stutters, whimpers and gasps.

As the director of the show, House faced every calamity with crazed reasonability. It was quite natural for him to tell an actress who now has a love scene with a phone to improvise.

White as Laura Becker was superb. White as Laura Becker as Addie Starr was better. Her throaty voice is a monument to temperamental actresses everywhere.

Anna Mathias as the young upstart kid sister is a fine talent. She provided many of the evening's better laughs, while also providing a sincerity of purpose and an attractive wistfulness.

Maybe the first 10 minutes were slow, but that's natural. Explaining the booby traps in the set is never as interesting a watching them go off.

## Marionettes

(Continued from pg. 6A)  
any newspaper. It explores the background and actual mundane life of a murderer, yet we find that he is not very different from you and I. We are all puppets on a stage often empty of honest feelings and emotions, and left to dangle among the hypocrisies and mysteries of reality.

Bergman, as always, is an artist of the human condition, with all of its strange occurrences and complexities. *From the Life of the Marionettes* reaches within to the core of human existence and exposes the true turmoil of life, not only for murderers, but for all of us performing on this stage.



**"NO MORE MR. NICE GUY."**

"I'm not my old lovable self when I'm around cigarettes. I get real cranky. So I want all you smokers to quit once and for all. And who knows? You might even put a smile on my face."

American Cancer Society



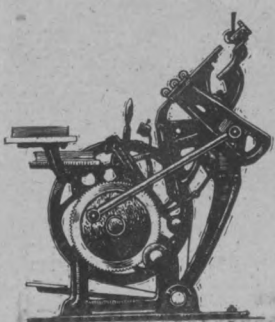
## Best Album

(Continued from pg. 3A)  
(except perhaps in Stevie Wonder's "Livin' for the City"), which should be heard by all, especially those living in a paradise such as this. Gutsy, blatant, depressing, "The Message" makes the stomach churn and the heart go out to those who are forced to live in the "jungle." The lyrics are genius; the rhythms driving. This song is not very danceable, and it is quite a challenge to keep up with the fast-paced vocals, but it is important. Listen to this song.



**American Graffiti**

**Thurs. Jan 20  
Campbell hall  
6:00 pm • \$1.50  
8, 10 & 12pm \$2.00  
Spons. by Navajo Hall**



You Are Invited to a  
Lecture & Slide Show  
by Attorney Jeff Cohen Entitled:

**WHO SLEW THE DREAMER?**

The life & death of Martin Luther King, Jr.

Jan. 21 Ucen Pavilion

7:00 pm Free Admission

The lecture will be presented by Attorney Jeff Cohen and consist of a slide presentation as well as address major questions concerning the death of Martin Luther King, Jr.

sponsored by AS Student Lobby/Metro, BSU, The Center for Black Studies, The Black Studies Dept.



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**7-10 pm**

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# A. S. PROGRAM BOARD

Editor:  
James Watts

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He's an intelligent, creative, progressive, good-looking griot-poet-music-man as serious as a barrel of rattlesnakes and easy as Sunday morning. A dynamic interpreter of song who not only tells us what it is and what it was, but what it's going to be. If the revolution is televised and we aren't tuned in, it won't be GIL SCOTT HERON's fault. Tickets will be on sale Monday, Jan. 24 at the A.S. Ticket Office, Morninglory Records in Isla Vista, Turning Point in Santa Barbara, and the Santa Barbara Ticket Bureau. \$3 Students, \$4 general admission.

## Cultural Lecture

### King's Murder: A 'Puzzling Crime'

The assassination of Martin Luther King is an event which never received appropriate exposure. Now Attorney Jeff Cohen, one of the foremost investigators of that tragic murder, brings it into focus and points the finger.

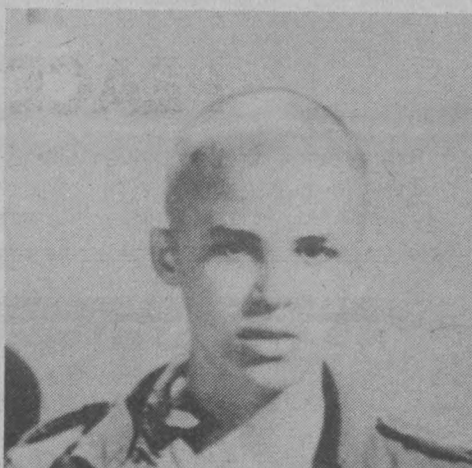
Jeff Cohen is an attorney, investigative writer, lecturer, and member of the Board of Directors of the Southern Christian Leadership Conference, Los Angeles. He was the PBS expert (commentator) for the national telecasts of the Congressional hearings on the King case and co-authored the *New Time Magazine* cover article which influenced the direction of the 1978 Congressional investigation. Cohen's writing has appeared in *The Nation*, *University Review*, and

*Mother Jones*, as well as two books on assassinations, *Government by Gun Play* and *The Assassination Pleas Almanac*.

"Who Slew the Dreamer," a captivating slide show and lecture, explores mysteries of James Earl Ray's background and extended travels, analyzes the civil rights movement which led Dr. King to Memphis on that fateful day in April, 1968, and makes the boldest attempt yet to piece together the jigsaw puzzle details of the crime. This informative lecture on the life and death of Martin Luther King, Jr. will be held Friday night, Jan. 21, in the UCSB Pavilion at 7 p.m. Co-sponsors include: A.S. Student Lobby, Black Students Union, the Black Studies Department, and the Center for Black Studies. This is a free event.



Randy Hansen will perform a tribute to Jimi Hendrix in Campbell Hall on Saturday, Feb. 12 at 8 p.m. Tickets go on sale Monday morning at all the usual ticket outlets. Prices are \$7 for students and \$8 general admission.



## Rock Films

### Decline Returns to Campus

*The New York Times*, July 5, 1981:

It's breakfast time at the Darby Crash household. Mr. Crash, lead singer of the Los Angeles punk band the Germs, sits playing with his pet tarantula while his companion, Michelle, tells a story: There was a housepainter who had a heart attack and died while working in the Crash backyard. When Michelle found the body, she thought it such a funny sight that she persuaded her friends to pose beside it for pictures. While Michelle is talking, Darby breaks the yolk of an

egg he is trying to fry. This seems to make him genuinely upset.

*The Los Angeles Times*, March 12, 1981:

Filmmaker Penelope Spheeris, whose talent was strikingly evident even when she was a student at UCLA more than a decade ago, has taken a subject, punk rock music, that is of little or no interest — and surely repugnant to most people — and made of it a film that is as dynamic and engaging as it is revealing. Like it or not, the punk phenomenon does express the frustration,

hostility, despair, cynicism and ugly prejudices of a portion of today's youth. At the very least, Spheeris makes us realize that punk is something adults should be aware of, and in the process she succeeds in entertaining us.

*San Francisco Examiner*, May 20, 1981:

It is among the most powerful, awesome, frightening, fascinating, astonishing films ever seen and ranks as an unsurpassed social and musical documentary.

## A.S. Film Series

### 'The Plumber': Hard Hitting

The Wednesday night "Question Authority" film series continues this week with Peter Weir's *The Plumber*.

Joan Crowder described *The Plumber* as a hard-hitting film. She goes on to praise Weir using his considerable filmmaking skills to make a fairly ordinary short story (which he wrote) an intense study in human nature and social structure. On that level, it is an intellectual film, but Weir has

a way of intensifying every scene, every frame, every sound, so that the audience tensely awaits the next moment.

The film defies classification. It is the story of an encounter between the intellectual wife of a medical professor and a brash young plumber who destroys both her bathroom and her mind.

Basically a story of the residual class distinctions in Australia, the film is not, however, provincial. On the

contrary, it is a hard-hitting psychological study of the uneasy truce between intellectuals and the working class anywhere in the world.

"Unique" is a word a reviewer avoids. But the talents of Peter Weir are such that that word must come out of the closet. His style is unique.

*The Plumber* will be shown Wednesday, Jan. 26 at 8 p.m. in UCSB Physics 1610; students \$2.



Photographer Kevin Margulies produced this high contrast negative image of artist Graham Budgett's wire sculpture which is currently on display in the UCen Art Gallery.

## Special Events

### UCSB College Bowl Continues

This exciting quiz show will be holding its UCSB tournament Jan. 24-28. College Bowl, "Varsity Sport of the Mind" is a trivia game with teams of four competent to earn the most points by answering questions on various subjects, such as sports, science, music, entertainment, etc. This is a nationwide competition and those who win here at UCSB will be sent to the regionals at Cal Poly Pomona. From there the winning team is sent to the National Competitions

which will be nationally televised. Sign ups will be taken until today, Jan. 20. There is individual and team registration, so join the fun! Also, be sure to catch some of the games on the following week. Here's the schedule:

Jan. 24, 6-10 p.m.  
Jan. 25, 2-6 p.m.  
Jan. 26, 5-9 p.m.  
Jan. 27, 6-10 p.m.  
Jan. 28, 4-8 p.m.

UCen Pavilion  
UCen Pavilion  
UCen Pavilion  
UCen 2284  
UCen Pavilion



Reckless Desire, a local Santa Barbara band will be appearing in the Pub tonight at 8:30. Admission is free.