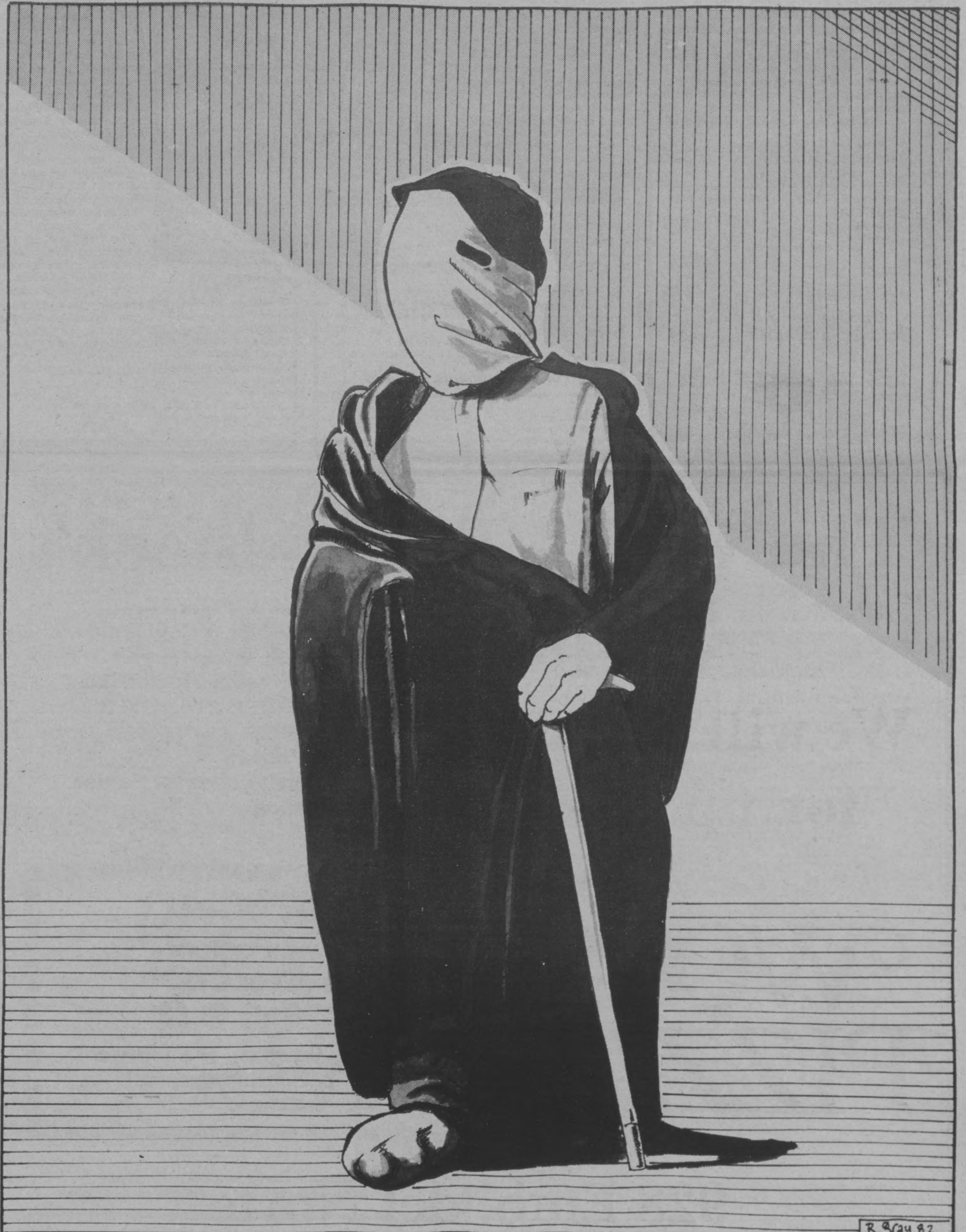


ARTS

entertainment



R. Gray 82

Powerful Film On Nuclear Madness

By SCOTT BROWN

Eight Minutes to Midnight: A Portrait of Dr. Helen Caldicott will be shown Sunday night in Campbell Hall at 7:30 p.m. as part of the "World Reflections: Politics in Film" series.

The hour-long documentary is the story of Caldicott's struggle to inform the public and uranium workers of the medical dangers involved in the production of nuclear products and the disposal of nuclear wastes. It takes place from late 1978 to mid-1980, during which time Caldicott struggles between promoting her new book *Nuclear Madness*, attending various mass media and demonstration events, and taking care of her family, her top priority. Most of the film is concerned with the severe unawareness of the public and uranium workers to the hazards of nuclear exposure and the hard fight against this ignorance and the ignorance of the government.

The most powerful point of this film is the manner in which Caldicott presents her "numbing" facts in her many speeches and lectures. I found myself laughing at many points in the film out of shock and disbelief at the astounding facts which have seemingly been hidden from the general public for so long. Another amazing feature was the stunning ability of her words, the simple statements of fact which are characteristic of her speeches. The film affords a hard look at exactly where we stand with respect to nuclear regulation and control from a medical and biological viewpoint.

All in all, this is a very powerful film factually and something that should not be missed. The film series is sponsored by Arts & Lectures.

Leonardo da Vinci A Bit of History at Art Museum

By ALEX LLAMAS
A bit of history has found a temporary home at UCSB. *Leonardo's Return to Vinci*, the rare art exhibit presented by the University Art Museum, is a fascinating show that should not be missed. The exhibit, organized by the U.C. Berkeley Art Museum, has never before been seen in the western hemisphere; UCSB is proud to be the fifth stop on a tour of seven museums and galleries.

Director of the museum, David Farmer, was instrumental in bringing the exhibit here. "I want students to take advantage of what's going on here," he stressed. Yet he couldn't help bringing up the fact that a number of students, faculty and staff don't even know where the museum is located. It can easily be found in the Arts building, west of the UCen.

I felt privileged to partake in this well-preserved moment in history. It is indeed an unusual opportunity.

Truly the finest aspects of the exhibit are the four drapery studies by Leonardo made with the brush on linen. Shades and highlights tend to flow with extreme liquidity amidst one another. It is remarkable how individual touches of the brush complete the whole. It was said that Leonardo used clay models draped by soft pieces of clay-dipped cloth. By this method life is given to a perennial light still glistening today, though his hand touched the well-

preserved linens almost 500 years ago.

Leonardo Da Vinci is perhaps the best known and the most important of all artists in history. This is self-evident in the schematic

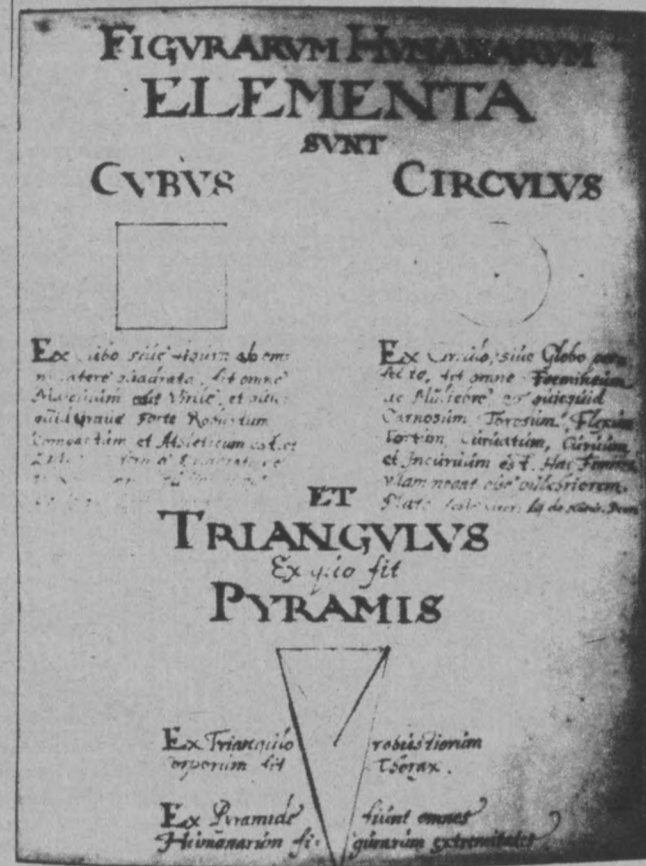
figures in various poses and subject to various conditions of activity or environment." They reflect Leonardo's intentions that in order to paint a proper figure, one must have a working

He was strongly influenced by Leonardo. The manuscript, entitled *De Figuris Humanis (Theory of the Human Figure)*, begins by setting out "in a Pythagorean fashion," the basic forms of the human figure, the cube, the circle, the triangle and the pyramid.

If this is not enough for conditioned minds and eyes to consume, there is yet one more incredibly beautiful, highly controversial work of elegance to behold, the "Salvator Mundi (Savior of the World)," an oil on wood panel dating back to 1512-1517. It has been attributed to Leonardo by numerous scholars. Others, however do not think he is the artist. Questionable as the issue may be, the painting moves you, holds you and its brilliant color enlightens you. It seems hardly possible to have been painted so long ago. Actually, it was stored away from natural light in a convent in Nantes until 1902, when it was purchased by the Comtesse de Bague, to whom the whole collection belongs.

The "Salvator Mundi" made its first public exhibition in 1980 in Vinci, Italy. There was also a heavy coating of varnish which once shielded it.

The exhibit runs through Oct. 24. Don't miss this once-in-a-lifetime experience.

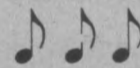


From Treatise on Painting.

drawings developed on Leonardo's theories, *Treatise on Painting (Trattato Della Pittura)* also displayed in the museum. Nicholas Poussin, "the greatest French painter of the century," was commissioned to include the text with "illustrations depicting

knowledge of the bones and muscles in their relationship with movement.

Also included in the exhibit are parts of a manuscript by unknown artists reflecting the insights and interests of yet another great artist, Peter Paul Rubens, who died in Antwerp, Belgium, in 1640.



ARTS entertainment

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'Elephant Man' has Mixed Results

*'Tis true my form is something odd,
But blaming me is blaming God;
Could I create myself anew
I would not fail in pleasing you.*

*If I could reach from pole to pole
Or Grasp the ocean with a span,
I would be measured by the soul;
The mind's the standard of the man*

Isaac Watts

By JONATHAN ALBURGER

Bernard Pomerance's 1979 play, *The Elephant Man*, was suggested by the life of John Merrick, a man whose face was so horribly deformed that he could express no emotion at all; and yet he did. Merrick's body was a blob of disfigurement, ugly and stinking, his flesh and bone structure a case study in non-organic, pre-natal disorders. While pregnant, Merrick's mother was supposedly trampled by a herd of elephants in a circus where she performed. As Merrick grew from an ugly child into a hideous adult, the circus was his only refuge. After the death of his beautiful mother, Merrick was taken under the wing, so to speak, by an avaricious agent who made a living by exhibiting the grossly disfigured creature in a tent to all those willing and able to pay for a peak.

He was truly a despised and feared creature — a freak of nature — without consolation. As described by Pomerance, "The back was horrible because from it hung, as far down as the middle of the thigh, huge sack-like masses of flesh covered by the same loathsome cauliflower stain. The right arm was of enormous size and shapeless...the other arm was remarkable by contrast. It was not only normal, but was moreover a delicately shaped limb covered with a fine skin and provided with a beautiful hand which any woman might have envied. From the chest hung a bag of the same repulsive flesh." Merrick was physically inhibited in movement, thus denied all means of escape from his tormentors.

And yet this pitiable human being had a profound radiance, an inner glow that extended to all of those persons

who took the time and patience to get to know him. Merrick was a poor, lonely soul desperately crying out to be heard and, although clinical records document the tremendously arduous task to bring Merrick to the point of intelligible speech, when he did finally communicate and interact, he was brilliant and sensitive. During his long, dark years of solitude and oppression, he had taken it upon himself to learn chiefly by reading The Bible and poetry (notably Shakespeare). He could recite extensive passages from the former and in his vocal delivery, there were the most sincere and moving emotions.

Merrick was a beautiful human being, a warm and generous man, with an incredible skill in the craft of paper model construction. He was not diseased, but merely physically disordered. He had intelligence, patience, and a strong Christian faith.

Pomerance's play deemphasizes the physical and emotional tragedy for a greater sense of the spiritual, even metaphysical, qualities Merrick represented. He was a dreamer if not a visionary, a philosopher, and the personification of hope, fortitude and integrity, and earthly passions. He was such an honest, giving and kind being that he became a mirror of those people who came into contact with him.

The other central character in the play is Dr. Frederick Treves who rescues Merrick from a quickly-disintegrating life on the streets and at fairs, bring him to a London hospital and rejuvenates and teaches him. Treves is everything Merrick is not: socially indoctrinated, filled with inhibition, capably motivated, handsome. And yet, Treves is virtually more crippled than Merrick, for the doctor's flaws are emotional and cut deeper. It is the nearly lost soul who is most tragic in drama. Treves and Merrick are, nonetheless, very similar. Treves: "Like his condition, which I make no sense of, I make no sense of mine."

Alhecama Productions opened its 1982-83 season with *The Elephant Man* last week with mixed results. Occasionally poignant, often amusing, the show unfortunately suffered from poor timing, some ill-guided direction, and a general lack of enthusiasm and focus in the cast's performances. It's too bad because *Elephant Man* is such a manipulatable

play, full of ingenious narrative formulations and movement possibilities. The structural division into short, precisely written passages is unusual and intriguing. It opens the door to any good director's creative genius.

Santa Barbara City College's Garvin Theater provided the needed intimacy for the audience to feel a part of the life of this semi-tragic character, while the contours of the play created an intellectual distancing device to establish a Brechtian vantage point.

Although director Max Whittaker took a big chance by featuring such a young actor, Remi Sandri in the title role is arresting, and professionally disciplined with his play-long contortions. Through Sandri, some of the elephant man's deformity transfers to us; we are forced to take a look at our own constitution and engage, as if Merrick were everyone's alter ego, in some introspective evaluation. As the man who just wants to avoid pain, Michael McNab's (Please turn to pg.7A, col.3)

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Now in its 18th season, The Waverly Consort was organized in 1964 at New York University and now make their home at the Metropolitan Museum of Art. The ensemble includes six singers and four instrumentalists who play a wide variety of authentic instruments. Their programs draw on a long-neglected repertoire of great music from the 12th through the 18th century.

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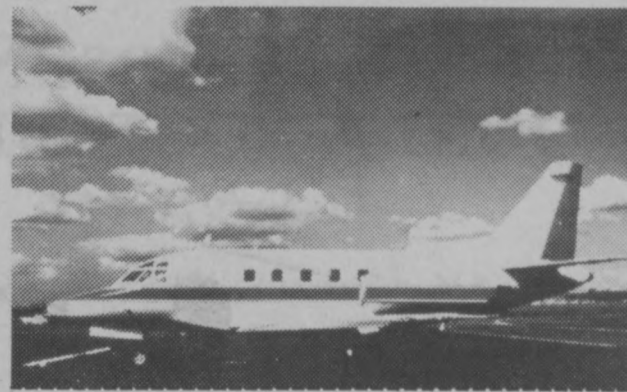
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Tubes and Oingo Boingo

By BARBARA POSTMAN

Next Thursday, UCSB will be treated to a show by two of the showiest bands around. The Tubes and Oingo Boingo will take over the ECen for an evening of schmaltzy, danceable rock and roll.

Bursting on to the music scene in 1975 with their daring lament over being

member was a character. Though Fee Waybill (I have never heard a reference to his real name) was the front man, the entire band participated in the stage antics. Rick Anderson with his waist-length hair, Vince Welnick with his crazy sunglasses and Re Styles with her wild costumes were an integral part of the show.

through their fourth album, but when they came to Santa Barbara in 1979, word was out that they had "straightened up" and were no longer doing extravagant shows. It seemed as though they were suddenly concerned with their music, and were no longer interested in excessive dancing and merrymaking.

As it turned out, the rumor was unfounded. Apparently they had toned things down a bit (Re put her clothes back on and Rick cut his hair) but the excitement and play-acting were still there. This tour preceded the release of their fifth album, *Remote Control*, which dealt with the theme of the proliferation of television in our society. The stage show still utilized TV sets and assorted other props, most memorably during "Telecide (TV suicide)" in which Fee put an empty TV set on his head

Oingo Boingo was originally a street-theater troupe in San Francisco in the early '70s. By 1978, they had become an eight-piece musical group recognized for their frenetic rhythms and lively stage show.

Danny Elfman is the lead vocalist and lead dancer, and is one of the most energetic performers around. He jumps and leaps and acts like an out-of-control gorilla, while the band supplies schizophrenic and intricate dance tunes.

After the band's first album, *Only a Lad*, was released, the band seemed to calm down a bit. Perhaps the strain of success had worn Elfman out. Their new album, *Nothing to Fear*, features a combination of the band's bizarre form of rock and roll in addition to a few more accessible selections.

The combination of these



The Tubes. Photo courtesy of Alan Kennedy, Mustang Daily, Cal Poly San Luis Obispo.

"White Punks on Dope," (can they really say the f-word on the radio?), the Tubes proceeded to alter the expectations of rock music audiences. No longer were individual personalities developed. There was no Mick Jagger leading the show. The Tubes were a team, much like the cast of a show, and each band

A Tubes concert was an event like no other. During their 1976 tour, just before the release of their second album, *Young and Rich*, their stage show comprised a seven-member band, three female dancers, one trapeze artist, and a bank of television sets showing video tapes of old "I Love Lucy" reruns. The ensemble came together in the grandest of finales, "White Punks on Dope." Suddenly, the stage was transformed into a virtual circus. It is easy to see where bands like BowWowWow got the idea for their stage shows.

The Tubes maintained their theatrical image

and pranced around the stage.

The Tubes' latest endeavor, *The Completion Backward Principle*, features pictures of the band members with conservative haircuts and neckties. With the Tubes, however, appearances can be deceiving. I am sure that their performance Thursday night will be as outrageous as ever, especially since they are teamed with an exciting band like Oingo Boingo.

two entirely unique and insane bands will certainly provide an evening of not only incredible stage shows, but good rock and roll as well. The concert is sponsored by A.S. Program Board and KTYD.



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The Waverly Consort will perform a concert tonight at 8 p.m. in Campbell Hall. Sponsored by Arts and Lectures, the concert will feature Spanish Renaissance music. For ticket information, call 961-3535.



Steppin' Razor will perform tonight at Eleven-29 at 9 p.m. The band includes Freebo, formerly with Bonnie Raitt, and Gordon Peek, formerly with Stanley Clarke. The band plays a combination of Caribbean music, new wave, jazz, ska and reggae. There will be a cover charge.

A Musical Night in Old Vienna opens the Arlington Celebrity Series Friday, Oct. 22 at 8 p.m. at the Arlington Theater. The program will feature highlights from "The Merry Widow," "The Gypsy Baron," and "The Countess Maritza," as well as waltzes and Strauss favorites. For tickets and information on the series, call 963-3686.

The Faculty Exhibition at the College of Creative Studies continues through Friday, Oct. 22. The show features paintings, sculpture, prints and drawings by the college's faculty. The gallery is open Monday-Friday, from 8-5 p.m.

The Ritz, a fast-paced farce with singing and dancing, will open at the Victoria Street Theater Friday and will run through Oct. 30. The show is produced by JH Productions.

Leonardo: Disciple of Experiment, a play sponsored by the Art Affiliates in memory of Arthur Warshaw, will be presented Saturday, Oct. 23, 10 a.m. to 4 p.m. in the UCen Pavillion. Scholars Snow-Smith and Peter Meller, and the well-known actor Frederick Hammersley will be the featured performers. There will be a break for lunch and a reception at the University Art Museum. For information, call 961-3013.

Toad the Mime, also known as Toni Attel, will perform at the Santa Barbara Theater Oct. 23 and 24 at the Lobby Theater. She will teach master classes in mime and comedy from 10 a.m. to 4 p.m. both days, and performance the evening of the 23rd at 8 p.m. The performance will feature all class members. For information on the classes, call the theater at 961-0806.

The Santa Barbara Symphony opens its 1982-83 season Saturday, Oct. 23 at 7:30 p.m. at the Arlington Theater. The program will feature pieces by Elgar, Brahms, and Berlioz. For information, call 965-6596.

A fine art show featuring pen and ink drawings by Wendy Nogradi opens Oct. 23 at the Lobby Theater. The opening reception is from 2-4 p.m. The show runs through next weekend.

The War Game and Eight Minutes to Midnight: Portrait of Dr. Helen Caldicott will show Sunday, Oct. 24 at the Arlington Theater as part of the Politics in Film series. Showing at the Campbell Hall.

The Elephant Man continues its run at the Santa Barbara City College's Garvin Theatre. For ticket information, call 963-0761.

Evening

Unfamiliar World of 'The Chosen'

By JOHN KRIST

A determined young man furiously pitches a worn softball toward an equally determined batter, who promptly sends it crashing back into the pitcher's face, breaking his glasses, knocking him to the ground and sending him to the hospital with a lacerated eyeball. Not a particularly auspicious beginning for a friendship, but then again, *The Chosen* is a movie built on contrast and paradox, a finely-crafted vehicle filled with a richness and depth that draws the viewer into an unfamiliar world and compels him to feel at home there.

The incident that brings the two boys together is rendered even more strange by the fact that they are literally from different worlds: different methods of upbringing, different traditions and different sets of expectations. So far it sounds like the stuff from which dozens of run-of-the-mill boyhood/friendship Hollywood creations have been made, but there is no Mickey Rooney dancing across the screen in this film, no Shirley Temple singing sickly-sweet songs about childhood dreams.

For one thing, the dangerous slugger in the opening scene of *The Chosen* wears the earlocks, long black coat, flat-brimmed hat and prayer shawl of the Hasidim, an orthodox Jewish sect whose members have maintained the traditions of their ancestors virtually unchanged for hundreds of years. His opponent, although an orthodox Jew as well, wears the traditional garb of World War II-era American youth — sneakers, baggy pants and a well-worn baseball mitt. The sandlot on which they play their game is a concrete playground in New York City, and the differences they must try to iron out concern deeper, more fundamental things than whether it's better to be honest-but-poor or rich-and-stuck-up, or if it's okay to fink on a friend if it's really for his own good.

Matters of the soul — the boundaries of faith, love and respect, the pain and joy of life, and the conflict between obligation to one's heritage and oneself — these form the foundation of this exquisite piece of cinematic art.

Reuven Malter (Barry Miller) is the son of a noted progressive Talmudic scholar. His widowed father (Maximilian Schell) strives to raise his son according to the demands imposed by both orthodox Judaism and modern intellectual humanism — a situation requiring that one feel as comfortable with the writings of ancient theologians as with American civics, that one understand the ideals of a rich religious heritage as well as one understands the intricacies of modern jazz.

The errant baseball marks the beginning of an initially

fragile friendship between Reuven and Daniel Saunders (Robby Benson), the brilliant young son of a revered and respected Hasidic Rabbi. Reb Saunders (Rod Steiger) is a commanding and intimidating presence, a father who also raises his son according to a set of exacting standards — he realizes early in Daniel's life that the boy has a magnificent mind, but believes that humility and a perception of the pain of the world are equally necessary traits if the child is ever to become a "righteous man," one who has a heart and soul as well as a brain. To achieve that end, he raises Daniel in silence.

Understandably, Daniel grows up a lonely boy. Through his tentative reachings toward Reuven, Daniel reveals a multi-dimensional personality that belies the viewers' earlier impression of him as a brilliant caricature of a human being. There is sensitivity beyond measure within him, and an untutored but genuine delight in knowledge, both traceable to the seemingly cruel but ultimately effective tactic employed by a father who, out of love, does not speak to his son.

Although the sons forge a link despite vast differences in background, the fathers have no commonality whatsoever. Reb Saunders views the writings of Dr. Malter as blasphemy, while Malter looks at Saunders with a combination of respect for the strength of his faith but regret over his adamant resistance to change of any sort.

The gulf between them is brought to the boiling point with the end of the war. Revelations of Nazi

atrocities and the ensuing growth of a movement for the establishment of a Jewish homeland as insurance that another Holocaust will never take place combine to polarize the philosophies represented by the two men. Malter devotes all his energies to promoting the cause of Zionism, while Saunders and the other Hasidim denounce the formation of a secular Jewish state. In the conflict, Reuven and Daniel are torn apart; the devotion of each to the cause espoused by his father is stronger, for the moment, than the love they feel for each other.

It is rare that one encounters a film so tightly constructed that not a single gap remains through which one can wedge a criticism. *The Chosen*, however, is such a work. From the richly-hued cinematography and the detailed portraiture of Jewish life, to the exceptional acting of the principles, not a single flaw reveals itself under examination. Steiger is strength and compassion personified — integrity and profound faith behind the visage of a flint-hard, kindly uncle. Schell is love and devotion — a canny mind, wearing the rumbled garb of a traditional worried father.

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



entualities

ing and dancing, er Friday, Oct. 22 w is presented by

Leonardo's Return to Vinci continues at the UCSB University Art Museum through Oct. 24. The show features works by Leonardo da Vinci.

Ain't Misbehavin' will be at the Arlington Theatre on Thursday and Friday Oct. 28 and 29 at 8 p.m. The Tony-winning musical features music by Fats Waller. For tickets, call 965-5181.

a symposium mory of Howard Oct. 23 from 10 Scholars Joanne well-known artist atured speakers. ception to follow ormation, call the

Scandiafestival, a combination of acrobatics, ballroom dancing and folk tunes from Denmark, Norway and Sweden, will be presented Wednesday, Oct. 27 at 8 p.m. in Campbell Hall. The show is sponsored by Arts and Lectures. For ticket information, call 961-3535.



Among Women, a book by Louise Bernikow, will be discussed at the Women's Center Thursday, Oct. 28 at 3 p.m. The discussion facilitators will be Eloise Hay and Jodi Patterson of the English Department. Attendees should be familiar with the book. For more information, call 961-3778.



HARRY, the New York-based modern dance company, will present works by choreographer Senta Driver Saturday, Oct. 30 at 8 p.m. in Campbell Hall. The company will also present a free lecture/demonstration Friday, Oct. 29 at 4 p.m. in Campbell Hall. The show is sponsored by Arts and Lectures. For ticket information, call 961-3535.

The El Paseo restaurant in Santa Barbara will be transformed into a haunted house of madness and hysteria for a Halloween party on Saturday, Oct. 30 beginning at 8:30 p.m. Live rock and roll will be provided by B.J. Franklin. There will be prizes and a full bar, featuring the bloodiest of bloody marys. A make-up artist will be at the door. Tickets are \$12 and are available at the Lobero Box Office or at the door. The restaurant is located at 813 Anacapa St. You must be 21 or over to attend.

ink drawings by e Lobby/Gallery om 2.5 p.m. The s to Midnight: A ow Sunday, Oct. 24 howtime is 7:30 in

at Santa Barbara icket information,

Carousel, a musical by Rodgers and Hammerstein, opens at the Ojai Art Center Theatre on Friday, Oct. 29 at 8 p.m. For ticket information, call 646-0117. The show runs through Nov. 27.



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Enthralling Piano Quartet

By ROBERT WOODRUFF
The Quartetto Beethoven di Roma, acclaimed as one of the finest piano quartets in the world, opened UCSB Arts and Lectures' 1982-83 Concert Series Wednesday, Oct. 13 in Campbell Hall. The program included Mozart's Quartet in E-flat Major, K.493; "Disegni per archi" by Italian composer Luciano Chailly; and Faure's Quartet in C-minor, Op.15. The four musicians are all professors at the renowned Conservatory of Santa Cecilia in Rome.

By opening the concert with Mozart, who besides Haydn is the dominant

classical era (1750-1820) composer, the quartet fulfills a lay member of the audience's expectation of "classical music." Unfortunately, there were certain negative qualities about the performance of the piece which made it slightly under par, and even trite. One plausible reason for this was the lack of unification between the string instruments and the piano. Also the over-bright house lights distracted one's attention from the stage, and contributed to the sense that the Mozart was played too softly. I kept wishing someone would turn down

the lights and turn up the volume. Possibly the professors from Rome intended the Mozart to be a prelude and counter-balance to the Chailly. Not bringing the audience to its feet with Mozart, the musicians have the audience yearning, and more open to a performance of the atonal, disjointed, and cacophonous Chailly. In contrast to the Mozart which flowed smoothly, and was soft and light with the piano playing only a simple melodic line, the Chailly was frightening, exciting and full of dynamic contrasts. At one moment the piece was soft and sparse, and at the next was rising quickly to a thicker texture suddenly ending on a loud chord, and then back to another soft part.

Anytime something new and different is played for an audience there is always controversy. One audience member proposed that it is politically significant and a product of Mussolini's fascist and counter-classical influences. Although the piece seemed like haphazard expression, I liked it. The piece could easily be adapted to a black and white Italian suspense murder

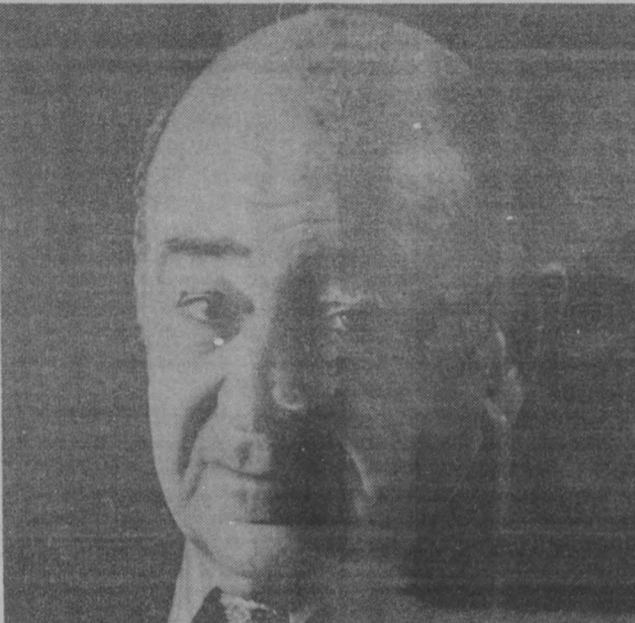
film. Quite interesting! Whereas some pretentious excitement could have livened the Mozart, the musicians' lack of pretention paid off in the Faure, as the music spoke for itself. Not as dry or evenly structured as the Mozart, the Faure is interspersed with rhythmic and melodic variation, expanding a full range of volume and pitches. The piece dates from 1879 but was not completed until 1924, and it seems like a mix of Mozart and Chailly — classical and contemporary. The piece is imagistic; that is, it brings to mind a quiet serene place in the forest. Very good coordination among the instruments livened the rhythmic sections of plucked strings with piano melody. In general, the Faure was mysterious, melodic, deep, subtle, and almost dance-like. Seemingly expressionistic and contemporary, his more romantic piece shared continuity with the Mozart, but was less disjointed than the Chailly. In the last movement, the pianist's fingers were all over the keyboard, and the piano was more prominent and impressive than in the Mozart. (Please turn to pg.7A, col.5)

Dazzling Show by L.A. Orchestra

By SCOTT BROWN
The only word that can be used to describe Shura Cherkassky's performance on Sunday night is dazzling. Campbell Hall could not have been endowed with a more masterful pianist, paired with an equally impressive Los Angeles Chamber Orchestra for a celestial light of music-making.

The orchestra was in its usual top form as it opened the first of three concerts it will perform this year at UCSB. LACO conductor Gerard Schwarz was in complete control of the musicians, coaxing out of them every nuance he desired from the program, which consisted of Schubert's Symphony No. 2, Chopin's Piano Concerto No. 1 and the world premiere of Henri Lazarof's "Sinfonietta."

Schubert's symphony started the evening, demonstrating the tight interplay the members of the orchestra have with



Pianist Shura Cherkassky.

their conductor. The musicians radiated a very positive feeling that set the tone for the evening. The mere joy of seeing the depth of the relationships of the performers with their conductor was well worth the price of admission. The symphony was composed when Schubert was only 19, which showed both in the exuberance of the music and in the ambition with which the orchestra executed the work.

Following this was the premiere of Lazarof's 1981 "Sinfonietta," commissioned jointly to the Los Angeles Chamber Orchestra, the Piedmont Chamber Orchestra, the Texas Little Symphony and the Y Chamber Symphony. Schwarz took a few moments beforehand to explain some of the basics of the piece. By demonstration of musical phrases from the score, he displayed some of the prominent themes and tonal mixtures in the work and how they fit into the various duets and trios of instrumental solos. The piece is mostly percussive and is a form of the new avant-garde music, and was received surprisingly well by the audience but with a bit of reservation by some. Nonetheless it was a very exciting and interesting contrast to the previous piece, creating a very special and distinct mood by its unique methods.

This grandeur, however, turned into merely an elaborate backdrop with the appearance of Shura Cherkassky and the Chopin piano concerto, composed by Chopin at the age of 18. Greeted by vigorous applause, the Russian pianist quickly set to his magic. Once the drawn-out introduction to the piece subsided, Cherkassky was free to demonstrate his outstanding abilities at the keyboard. It became hard to believe that, as he sat calmly watching the conductor while awaiting his cue, soon as avalanche of incredibly round,

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



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The Chosen

(Continued from pg.5A)

Miller and Benson, two young actors with bright futures, provide the film with its core of credibility. Through them the viewer is presented with new insight into the process of coming of age in America, a moving reminder that the dream and the reality are not and never were the same for everyone. It is first-class cinema; it is a window into a culture most Americans never truly see; it is funny and sad, shocking and tender, and it must not be missed.

L.A.O.C.

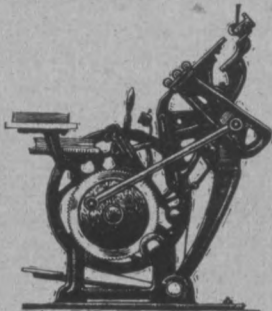
(Continued from pg.6A)

shimmering phrases would come tumbling from his hands. The smooth, graceful way in which he played left no dispute over the title "legendary" with which he has been labeled.

At the conclusion of the concert, the entire company was fully hailed, complete with bravos and curtain calls. Their virtuosity left many people very satisfied and happy, overwhelmed by the sheer beauty of a truly perfect performance.

Cherkassy has had an enthusiastic following from as early as 1946. He performs regularly in all parts of the world and has returned to his native Russia for triumphant concerts there. His return to the U.S. in 1976 has allowed him to include extensive dates in North America each season.

UCSB is lucky to be blessed with such magnificent performances such as this on campus. We can only hope that our streak of luck continues.



Elephant Man

(Continued from pg.3A)

Traves is doubly tragic; such a juicy, potentially stirring part is bauched by an unskillful actor's stage impotence.

The rest of the cast was equally mixed and divided Thursday, ranging from line-stumbling Robert Turner as hospital director Carr Gomm to the brightly entertaining performance of Jill Macy as actress Kendal ("The artist expresses his love through his works. That is civilization.") to whom Merrick says, "But sometimes I think my head is so big because it is so full of dreams."

It is indeed the weight of dreams and the curse of possessing a romantic imagination that simultaneously brings Merrick greater "normality" and brings him closer to the grave. The meat of the material is not so hard to carve through as it is densely discussion-worthy. The performed play continues tonight through next week. The printed play is always available.

Quartet

(Continued from pg.6A)

There is a certain magic in music that no one knows what it does exactly, except that it is intensely relaxing. The bright lights in Campbell Hall allowed me to observe the facial expressions of those in the audience. Whereas during the Chailly they were confused and grimacing, the adagio movement in the Faure left over half of the audience with shut eyes. A truly beautiful movement, I think those with shut eyes were not sleeping but enraptured.

The musicians presented the repertoire in a consciously organized fashion, and had absolute control over how they performed. I was pleased with the overall performance, however, not only because I think it was well-conceived, but because I left Campbell Hall feeling good. If a quartet can enthrall an audience, and I'm sure it did in the adagio of the Faure, then it is most definitely first rate.

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The Tan Tonight

By John Line

This Thursday night the Tan will play in the Pub at 8:30 p.m. If you haven't heard them before this is a good opportunity to catch one of the best bands in the Santa Barbara area. This guitar-oriented band plays their own material that is energetic and great dancing.

Upon first appearance, the Tan looks like four surfers who decided to form a new wave band because it was the "in" thing to do. However, these guys are serious about what they're doing musically. They aren't just a street band playing over their heads.

The band has opened some concerts, as well as playing at some big clubs in San Francisco and Los Angeles.

For those of you that haven't seen the Tan, they are a group that tries to combine the "feeling of the Beatles" and a sort of sound that is unique and leaves one feeling happy. The Tan tries to bring out a spirit of youth

that allows people to get involved. It isn't the raw powerful sound of the Clash or Talking Heads, but that isn't the type of band the Tan is trying to be. They are more interested in people having a good time than in threatening people with their music.

The band's new album will be entitled *Bad Party*. It will feature the band's 12 best songs. It will also showcase some of the changes that the band has gone through. With the addition of Dave Tumes, former guitarist from the Tearaways, the band adds another songwriter and different sound that has more "feeling." Marvin Elan has also joined the band as a producer and has added an intangible factor that has brought the group together and perhaps given them more of a direction to work towards with their music. They are very conscious of themselves as a band and not as individuals playing instruments together.



UCen Pub

Bonnie Hayes and The Wild Combo

The late '70s saw the San Francisco music scene splinter into dozens of autonomous facets, each catering to a different specialized audience — a far cry from the '60s when there was a definitive San Francisco sound. New music grew through the embryonic "new music" stages, embraced the mainstream with New Wave, got overdressed for New Romantic, got down with punk and rockabilly, and has now taken an unexpected, but most refreshing turn.

From out of the fragmented San Francisco scene has emerged a strong exuberant new music style, a new kind of pop. Here is music mindful of pop's "golden age" in the late '50s and early '60s back when pop really meant something. This new pop really means something right now; lyrics that quicken your pulse and pull you onto your feet. Among the more exciting purveyors of this new pop in the Bay Area these days are bands like Tommy Tutone, Huey Lewis and the News, Romeo Void, Translator, and Bonnie Hayes with her band Wild Combo (formerly known as the Punts). That they all developed independently of one another is testament to the strength and vitality of new pop music for today.

Bonnie is classically trained, has strong jazz roots, and still teaches music composition at a local music school. But for all her sophisticated song styling, arrangements and technical licks, she and her songs retain the edgy, and

ephemeral confusion of a teenager landing in Visalia, California, (along with Kevin and five other siblings), after years as an army brat, hanging out on Moody Boulevard, and facing the specter of Burger King. Boys, girls, cars, TV, pride, passion with a little secret sauce on the side are what he knows and what she sings about.

The members of Wild Combo are accomplished musicians and experienced performers as well, Kevin Hayes, Bonnie's younger brother, sidelights part time playing drums for a big band on a local San Francisco talk show. Paul Davis grew up in Chicago and learned his blues-tinged guitar licks by osmosis before moving west. Hank Maninger hails from Danville, California and sites his major influence as R & B, everything from the '50s up on through the Jacksons.

In their present lineup, the band has been together just over a year. They've worked hard, enjoy enormous popularity in the San Francisco club scene and the single "Shelly's Boyfriend" is a huge jukebox hit there. The release of "Good Clean Fun" on *Slash* is their first step on the road to national recognition. Just as pop's surf beat, girl groups and wall of sound in bands like the Beau Brummels, Dixie Cups, Beach Boys, etc. captured the essence of their time, so do their new pop successors, Bonnie Hayes epitomize ours.



New Opening in Gallery

By Brad Hargrave

I respect those who can walk up to a painting, look at it, maybe gaze a little longer, and securely remark, "Huh?" There is, however, another species of laymen art critic; he who ponders the subject, considers symbolism, grapples with the title; yet who more often than not grasps little more meaning than the first viewer. But, and here's the clincher, this person struggles to cough up some

intelligent remark, as equally as ambiguous as the

painting itself, in order to stroke that most fragile fortress, the ego. I'm not sure such is the case with the current art show at the UCen Art Gallery.

I'm not assigning fault to artists Lupe Garza and Lee Ahbrahmov. Many of the pieces, particularly Garza's, are accessible. Nevertheless, obstacles towards understanding do exist. Garza's work has Spanish titles (my thanks to the little girl who helped me with translation). Ahbrahmov is very abstract, uses quite a

few illusive hieroglyphic-like symbols, and prefers enigmatic titles to clear ones.

I was able to determine that both artists focus on religion; Garza obviously and resolutely. His fascination with Western Catholicism, particularly when juxtaposed with indigenous Aztec culture (as in "Conquista") is thought provoking. The green nude "Jade" is also intriguing. Perhaps the word's meaning as temptress or mix reflects Catholic judgment on pagan custom.



There are still a few good seats left for the Tubes/Oingo Boingo Oct. 28 show in the Events Center. Ticket prices are \$9.75 and \$10.75.

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always that way. They came from the Arizona desert in America's glory days; children of consumerism with an endless appetite for the new and untested. Schooled by television — trained in the 30-second attention span — they ate, they slept, they formed a band. A bunch of bands; all sincere, all bad.

They moved to San Francisco in the early '70s. Their rock theater shows broke the taste barrier and

made news. They did it all; whatever America threw at them they threw right back. They toured, they earned a little and spent a lot.

Today's Tubes have a new look — a new sound. The *Completion Backward Principle* (May 1981) is a whole new concept in home entertainment; more value for your dollar. It's the embodiment of irony and pathos, comedy and tragedy, sex and violence, and just good clean fun.



A UCSB student questions artist Lee Ahbrahmov about his work.