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### 'New Directions In Film'

## 'Krieg Und Frieden': Germany's Atomic Cafe

"Germany's answer to *The Day After*," reads a press release. J. Hoberman of the *Village Voice* calls it, "The most potent nuclear film since *Atomic Cafe*. The comparisons are obvious, but *Krieg und Frieden/War and Peace* offers something which often is all too easy for Americans to overlook: the Cold War and the nuclear arms race from the perspective of West Germany and other countries of middle Europe.

*Krieg und Frieden* is presented as "an anti-nuclear collage by Volker Schlöndorff, Heinrich Boll, Alexander Kluge, Stefan Aust and Axel Engstfeld." Collage is a good word for it. Many of the segments tend to wander a bit, but others go straight to their marks. One particular misfire is the collection of fictional vignettes depicting survivors of a nuclear war, written by Boll and directed by Schlöndorff. The segments are somewhat



Volker Schlöndorff, left, and Alexander Kluge on the set of "Kill Your Sister," an episode from *Krieg und Frieden*.

reminiscent of old *Twilight Zone* episodes, and not good ones at that. But Schlöndorff redeems himself with his sardonic footage of the 1982 summit talks between several western heads of state at Versailles, intercut

with images of war-ravaged Beirut.

In the opening segment, contrasting the evolution of the planet earth with the threat of its destruction, and in the fictional segment in which a general is questioned about the place of the traditional infantryman in a nuclear confrontation, Alexander Kluge's slightly opaque style lends itself well to the depiction of the futility and absurdity of war. Also included in the film is coverage of the "march of the 300,000" peace demonstration in Bonn, and excerpts from newsreels, German feature films, and CBS News' report, *The Defense of the United States*.

Military experts and others of questionable competence determine our lives, the narrator tells us, as the band plays and Ron and Nancy smilingly greet West German Chancellor Helmut Kohl. And indeed, the plight of West Germany is grave. Literally trapped between the Soviet Union and the Allied countries, both geographically and by

the unfortunate political balance-of-power struggle whose roots go back so many decades, West Germany has become the playing board in this madman's game of nuclear "deterrence" as a means of keeping the peace. Drawing parallels between the Cuban Missile Crisis and the stationing of several hundred cruise missiles and 110 Pershing II missiles, in addition to those already deployed by the Americans on West German soil, the film says that what we are experiencing is "the Cubanization of the Federal Republic of Germany."

Despite the uneven sequences, *Krieg und Frieden* is a compelling statement on the illogical arguments which spur the arms race, and on the impotent position we take in the unstable world which that arms race reflects.

The makers of this film are a distinguished group. In 1972 Heinrich Boll became the second German to win the Nobel prize for literature. Volker Schlöndorff (Please turn to pg.10A, col.5)

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# Santa Barbara's ETP Presents Anton Chekov's 'Uncle Vanya'

The chronic unhappiness that plagued the leisure class of pre-revolutionary Russia is the theme of Anton Chekhov's *Uncle Vanya*, the current offering from Santa Barbara's Ensemble Theatre Project. Recognizing the complex character of Chekhov's drama, Director Joseph Hanreddy presents a balanced, traditional approach to the Russian classic.

The play centers around a family of Russian gentry who live on a country estate. They are Serebriakov, a retired professor, Yelena, his (youthful) second wife, Sonia, his daughter by his first wife and Vanya, his first wife's brother. Astrov, a doctor who lives on a neighboring estate, frequently visits the professor's family. A longtime friend of Vanya, he unknowingly becomes the object of Sonia's love and falls helplessly in love himself with Yelena. The play explores the conflicting relationships between its characters while it shows us the despair that arises from their misplaced affection and the frustration these people feel at being "entombed" in the country.

The set, designed by Thomas Buderwitz, helps convey a sense of this entombment. The stark, gray limbs of trees which have lost their leaves are visible behind a skeletal wall. When the characters are in the garden, the wall is merely a frame, but when they move inside the frame is filled in with slats to form a wall. Although we can still see the trees, we get a sense of a wall closing in and shutting them out, burying the characters inside.

Director Hanreddy gradually shows us the unhappiness the play's characters share. It is not until the last few scenes that we finally realize how completely, and hopelessly miserable they are. In the opening scene, the family has tea near the garden outside the house. Everyone seems reasonably happy. Sonia pours tea from an ornate silver samovar while Vanya expresses his dislike for the professor (whom he considers to be a fraud) to Astrov with great wit and energy, and Yelena sits languidly on a swing and inclines her elegant head toward the men to hear their conversation. But this sense of contentment with life is a



Jerry Lee Young and Leslie Flanders in *Uncle Vanya*.

facade. The characters are actors, hiding their misery with a mask of happiness. As the play progresses, they drop these roles and we see the unhappiness that lies beneath. The most discontent character is Vanya, played by

Robert Weiss. When he discussed the professor with Astrov, his wild gestures and loud voice suggested a jovial, open personality. In fact, during the opening scene I was prepared to fault Weiss with overacting. But it soon became apparent that Weiss's exuberance and energy were forced. Gradually Weiss lets go of this vitality until we see his character as a man without a sense of purpose. To make like bearable, he drinks. "At least it gives the illusion of life," he says in defense of alcohol.

While Weiss appears to let go of his vitality, Jerri Lee Young, who plays Yelena, is lifeless throughout the performance. Except for the slightest tilt of her head, she is motionless during the opening scene in the garden. Because of her elegant costumes, she stands out from the rest of the players. It seems like we are supposed to watch her, but to watch her is boring. When he declares his love for her, Astrov tells Yelena that her idleness is contagious. The doctor has evolved from an active man, passionately interested in his work, to one who neglects his patients.

But Astrov, played by Ed Romine, is unique in *Uncle Vanya*. He expresses hope for the future. "The people who come a hundred years or a couple of hundred years after us...perhaps they'll find a way to be happy," he optimistically predicts. Although Astrov claims to be miserable, he is a happy man in comparison with the rest of the characters in the play. Romine portrays Astrov with an earthy vitality that is ideal for the role. During the opening scene, he expresses his goal of re-foresting Russia to Yelena whom he has just met. As he explains the need for more trees and the benefits to society that will result from his plans, Astrov's passionate love for the project is apparent. His energetic speech even manages to light a spark of interest in Yelena's languid eyes.

Romine's performance added considerably to my enjoyment of *Uncle Vanya*. That, along with Hanreddy's intelligent direction and Buderwitz's clever set, make this a competent production of the Russian classic.

—Debbie Nestor

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A Local Artists' Cooperative

# The Astra Gallery: Uneven Pleasures

Every community professing an interest in the making, displaying and selling of art needs good cooperative artists' spaces for experimentation and and exhibition. Santa Barbara is no exception. Astra Gallery, located at 814 State St. in El Paseo's Studio 36, is just such a space.

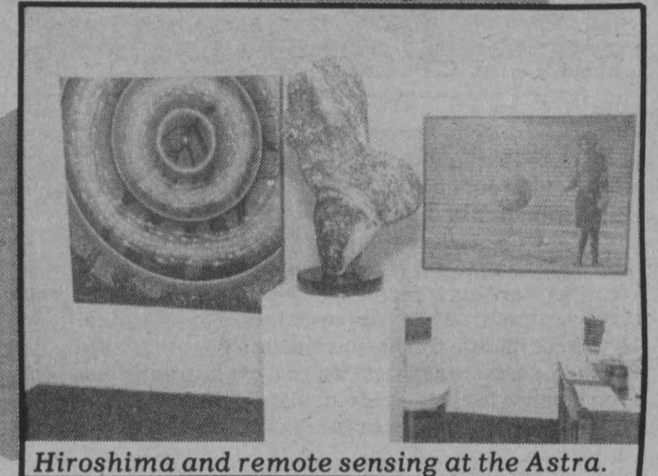
Astra is comprised of a membership of Central Coast artists who collectively maintain the gallery. Unlike dealer-operated galleries where the dollar often becomes the bottom line, Astra's overhead is shared among its members. Freed from financially based restrictions, the selection of artists is refreshingly diverse. The gallery's major drawback appears when the diversity is allowed to go unchecked and the selection becomes uneven as far as quality is concerned.

Huckeba, a graduate of UCSB who makes his living as a graphic designer, works in acrylic on canvas, photograph or paper. *hiroshima* (or, *night on bald mountain*) is a pivotal example of his finer qualities as a painter. It is one of his largest pieces currently shown, with several concentric rings laid over a background pattern decidedly Oriental and calligraphic in nature. Huckeba is a discerning colorist, and in this piece rich ultramarines and teals modulate to great depths with the flat canvas. The natural world is strongly alluded to by the atmospheric properties of the mauve rings themselves, scattered with starry highlights; the dark, tree-like form which the rings intersect, even the blue to black reaches which mimic the human assumption of the color of empty space.

*remote sensing* (or, *it has nothing to do with me*), acrylic and airbrush on canvas, takes for its underlying structure subtly shaded stripes very much like the shadows cast by a Venetian blind. Again there is a glorious color and oddly other-world light, but in this instance overt representation replaces the allusions found in *hiroshima*, resulting in a mood closer to surrealism than abstraction. The mysterious aboriginal figure, the strangely tiny earthsphere, and the repetitive shaman-like silhouettes floating across this dreamy landscape create a non-threatening, but trancelike atmosphere.

Both *remote sensing* and *hiroshima* are virtually devoid of any painterly surfaces. In *seeds of need*, another large acrylic on canvas, Huckeba repeats his use of a skeletal background pattern (on of his best, bringing to mind so many stone archeological fragments laid out for an attempt at reconstruction), but above this applies the paint in a slightly brushy manner and finishes with thick, impasto shapes scattered across the picture plane. Rather than adding further pattern interest, however, these shapes seem more like afterthoughts and are not at all in keeping with the tone of the pictorial relationships already established.

*farrah to harvard* is the most unsatisfying painting in Huckeba's selection. A slick skill for representation, glimpsed in *remote sensing*, is allowed free reign here in the glossy acrylic portrait of Farrah. Transposed across the surface of the portrait are computer graphics, arcane equations and wildly scrawled impasto diagrams. Only moderately amusing at best, it is unable to sustain a viewer's interest beyond the first laugh.



Hiroshima and remote sensing at the Astra.

Randolph, a graduate of Princeton who has taught at SBCC, creates primarily organic, feminine forms of a simplistically sensual and earthy nature. They are undeniably pretty, but in no way as compelling as Huckeba's best canvases. The large works, in various alabasters and wood are pleasantly smooth-surfaced and undulating. Spatially satisfying in themselves, they would fare better in an environment not dominated by Huckeba's paintings.

The upstairs gallery contains a group show representing a broad spectrum of Astra artists. Works in a wide variety of mediums are on display. Some notable examples are Morris Squire's beautiful handmade paper pieces, Diana May Sorensen's wonderful mixed media sketches of the figure, as well as cibachrome prints by John A. Forbes. Astra needs stronger self-direction in weeding out the few muddy, anemic watercolors and occasional cutesy themes which drag down the overall high quality.

The Huckeba-Randolph show will be in the main gallery for the remaining portion of September. The works of Lois Carlisle and Larry Rankin will be presented in October.

—Lynnette Coster

## Cyndi Lauper She-Bops to UCSB

Santa Barbara radio station KTYD and the A.S. Program Board and Rock'n Chair Productions will present Portrait Records Top Ten recording artist Cyndi Lauper at the UCSB Events Center on Sunday, Sept. 23 at 7:30 p.m.

Lauper blends outrageous costumes, a four-octave voice, and rock-a-billy music with her own personal style of 1980s insouciance, and comes up with a truly unique style of Rock and Roll that is

equally well suited for tender songs such as her popular video/single "Time After Time." Her first solo album, *She's So Unusual*, (not an unlikely thing to say about Cyndi Lauper) has become a platinum-bound Top Ten hit and contains the two video singles, "Time After Time" and "Girls Just Want to Have Fun," that recently won her MTV's award for best female video.

Whether she's being polite, or individual, Cyndi Lauper



Cyndi Lauper

is a rock and roll dynamo and is worth the \$12 for students, \$13 for general public that it takes to see her this Sunday night.

—Mark J. Pisaro

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Record Reviews

# Red Hot Chili Peppers Make A Great Topping



The Red Hot Chili Peppers  
EMI America/Enigma Records

(Read with funk)  
White boy rap is the new deal right here  
And if you don't like it you must be weird  
These boys are quite ready; they're from L.A.  
Make you sweat, make you jump whenever they play  
They don't take no shit, don't roll no dice  
They just serve up the funk at a real cheap price  
They got tongues in their cheek, fists in the air  
Badmouth the system and they do it with flair

The funky bass player, his name is Flea  
He's got the licks down but I wish he was me  
I'm a bass player too and I just might screw it  
Cuz Flea's in my style and he beat me to it  
Hey, Jack Sherman plays the burnin' guitar  
He's bad, he's hot, but he ain't the real star  
Anthony Kiedis is the main rappin' man  
And he puts the groove down like Grandmaster Flash  
They got "Baby Appeal;" they wear a fez  
And the jive cool drummer is Cliff Martinez  
Now if you don't think that white boys can funk  
These boys'll bury you, you'll be bombed and sunk

"Why Don't You Love Me Like You Used To Do"  
If you can recall — is a Hank Williams tune  
The Chili Peppers do it in a hip rap style  
Suitable for dancin' and prancin' on the River Nile  
And "Green Heaven" ain't the place for lightin' a candle  
I heard it, I flew — right off the handle

You heard it here, you heard it right  
Red Hot Chili Peppers every day and night  
They'll rap about life, they'll sing about fleas  
And remember: "True Men Don't Kill Coyotes!!"

Seriously, folks, this is the best album of 1984. I hold everything this band stands for next to my breast with peach fuzz.

— Hugh Haggerty

## Another Class Act From Slash

The DEL FUEGOS  
The Longest Day  
Slash Records

Underneath the timeless rock music on this record is a band struggling to break out of the faceless quagmire of timeless rock music. Barely breaking the surface, the Del Fuegos (the Fires) also barely make any ripples worth noting.

At first impression, it seems this band was yanked out of a burgeoning club scene in Boston, told they could be big stars by mentor

Mitchell Froom and then railroaded into putting this album out. (First impressions are often correct.) Had the band been given some more time to mature and articulate their direction, this would've been a much better album than it is and it's still not a bad debut. As it is, Froom's mushy reverberant production takes a lot of character out of the Del Fuegos' cute-boy-next-door songwriting approach and makes them sound like any other band out of the Jagger/Richards school of rock and roll harmony. What are they doing masquerading around with a name like Del Fuegos anyway? No Latin influences here.

Songs to listen for are "Backseat Nothing" — cruising through the ears like a classic Jr. Walker tune, "Out For A Ride" in the Who's Magic Bus, "Mary Don't Change," and the title track.

A definite plus to the band is the guitar interplay between brothers Dan and Warren Zanes. Like the Alvin Brothers of the Blasters, they sound as though they've been playing together forever.

— Hugh Haggerty





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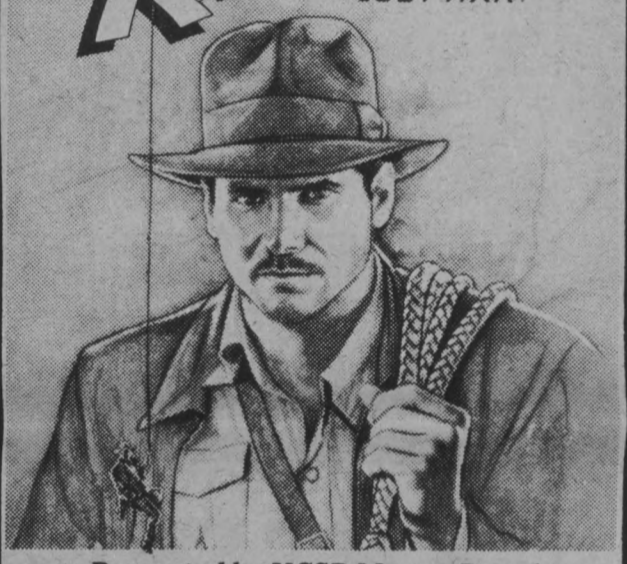
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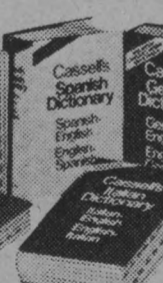
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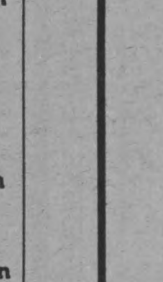
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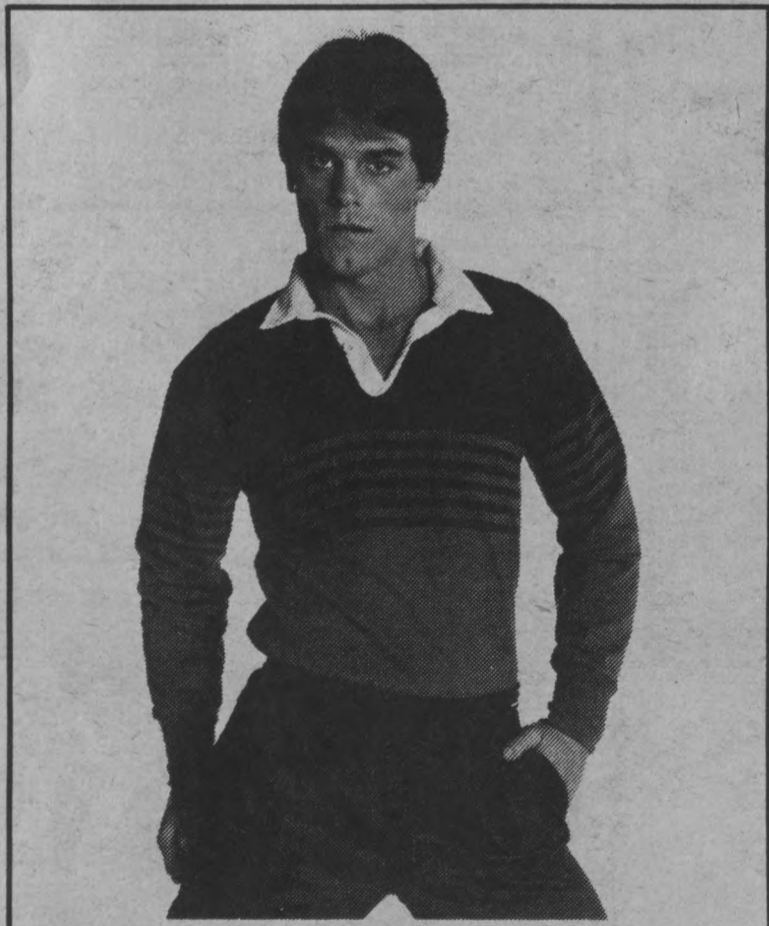
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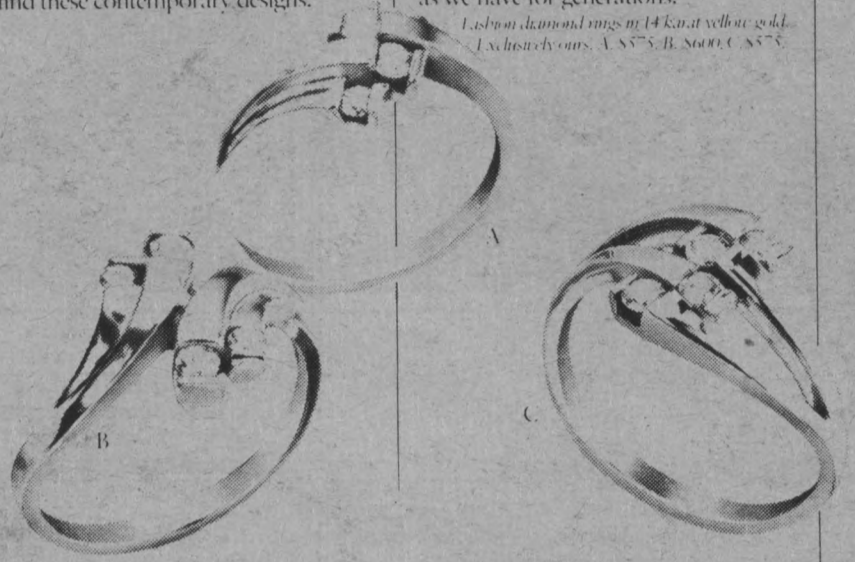
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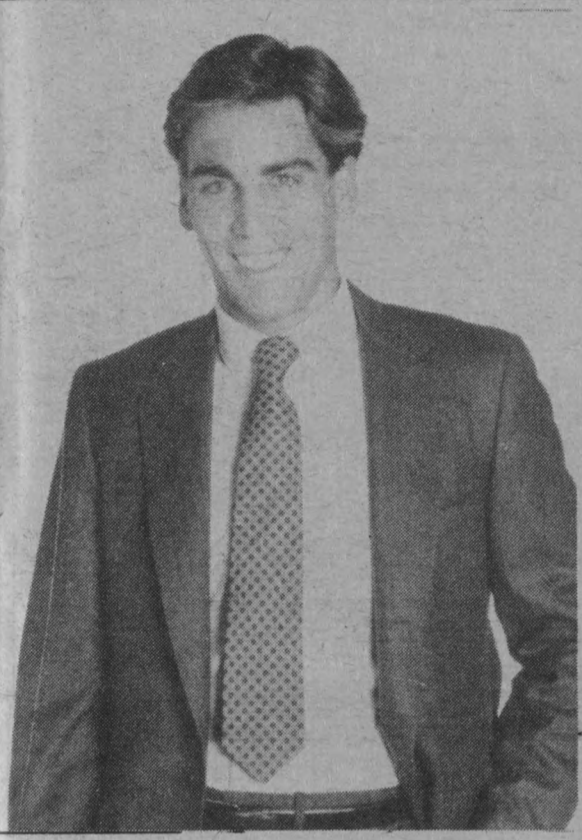
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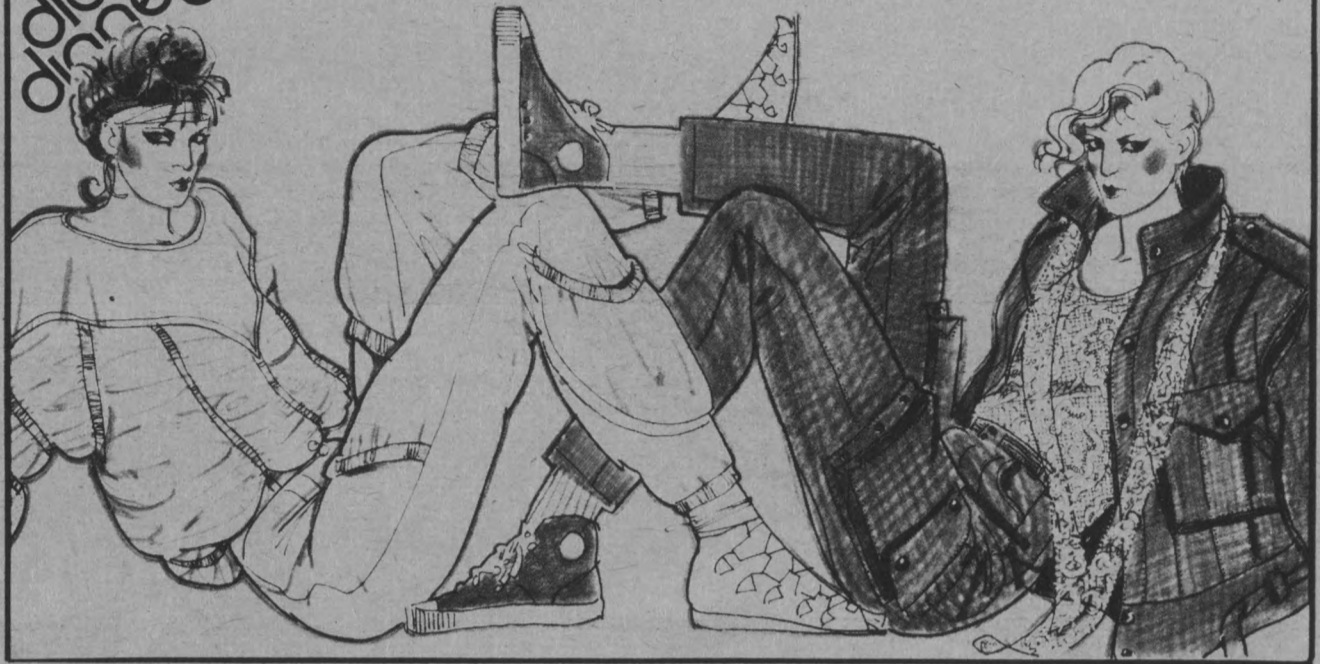
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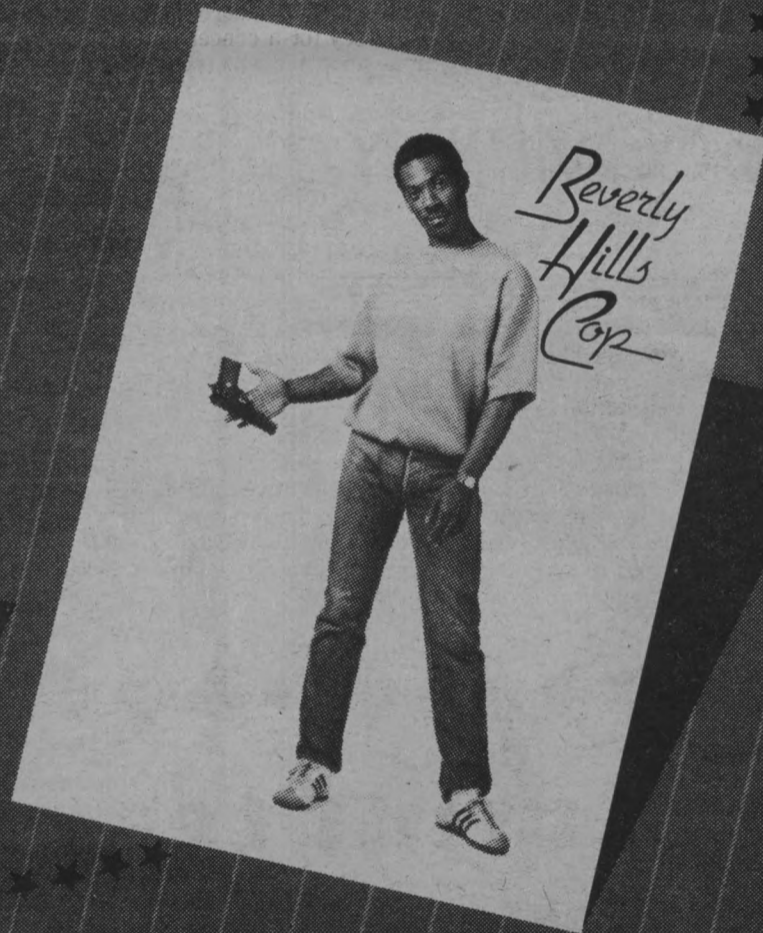
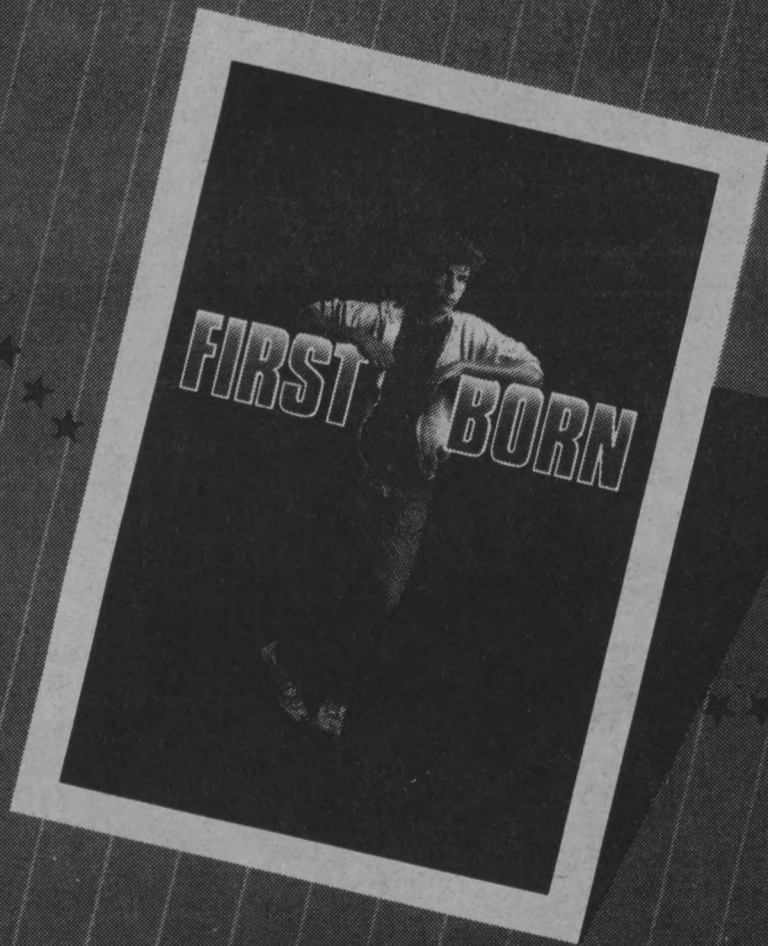
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Movie Reviews

# The Seamy Scope of 'Dreamscape'

Based on the exotic concept of dream realities, this movie could have created a surrealistic voyage into a cinematic subconscious, with lots of strange music and striking images. Maybe I was hoping for another *Man Who Fell to Earth*. But *Dreamscape*, starring Dennis Quaid, Max Von Sydow, and Kate Capshaw, remains anchored to mundane reality, complete with car chases, political intrigue, etc.

There were vast aesthetic possibilities ignored in this movie. But I eventually realized that I was missing the point and ignoring an excellent movie. Just another Good Guys vs. Bad Guys; but this one takes place with subliminal weapons in the fragile dream arena. Dennis Quaid is charismatic as the Indiana Jones of the psychic terrain.

The Bad Guys are Mr. Blair, a mega-powerful pro-nuke politician, and Tommy Ray, "No. 1 lab rat" psychopathic psychic. They have been involved in researching the possibilities of one person's psychic participation in the dream of another. Now they are ready to assassinate the President by having Tommy Ray intrude upon his dream and scare him to death.

The President (Eddie Albert), has been plagued by increasingly hideous dreams about flaming destruction, charred skeletal architecture, moaning, hollow-eyed and decomposed corpses. He wakes up in a sweat, screaming: "It's my fault!" The President's dreams become so powerful that he interprets a message: it is his responsibility to lead the world away from the brink of nuclear disaster. He intends to personally make a disarmament pact with Russia, because he just wants "these damn

nightmares to end." Blair refuses to watch the President "emasculate" His Country and strive for world peace. ("We'll have to have him killed.")

Meanwhile, Alex (Dennis Quaid), our reluctant hero, is found at the racetrack, using his telekinetic powers to make a few quick bucks. Novotny, the Good Scientist, finally coerces Alex to participate in their Top Secret dream research.

Naturally, this being a sci fi movie, the crucial human experiments take place in a sinister, high security Authorized Personnel Only sealed room. There is a massive high-tech control panel, blinking and beeping away. And an eerily bluish glassed-in chamber. Lots of wires and intimidating machinery connecting ... two Big Comfy Chairs. Alex saves the movie from choking on its own cliches by remarking, "Nice place you got here. Who's your decorator, Darth Vader?"

But, all the excitement aside, *Dreamscape* examines crucial subconscious elements: the power our fears have over us and our abilities to deal with those fears. In one instance, Alex helps little Buddy Driscoll kill a monster that has been stalking him through recurring nightmares. We can see that a mental confrontation zaps irrational fear. Novotny has told Alex about a Malaysian tribe, called the "Dream People," who believe their dream lives are just as important as their waking lives. When their children have nightmares, they encourage them to face their demons and conquer subconscious fears. An interesting thought to go home with.

— Lauren Schlesinger

# 'The Adventures of Buckaroo Banzai'

"Wherever you go, there you are." This brilliant bit of logic emanates from Buckaroo Banzai, scientist, rock star, neurosurgeon, and comic book hero to millions, and the main attraction of *The Adventures of Buckaroo Banzai*.

The movie begins with Buckaroo (Peter Weller) arriving just in time to test pilot his new rocket car. He was of course tied up in delicate brain surgery. He pilots his car perfectly through the course, but at the last second he veers off the track and heads towards a mountain range at an increasing speed. Our hero has something up his sleeve, as he turns on his power thruster and drives through the mountain and across the eighth dimension.

After this incredible feat, it's off to New Jersey for a concert with his band the Hong Kong Cavaliers. There he meets a lady in the audience who turns out to be the identical twin sister of his former wife.

Finally, the bad guy enters the picture: Dr. Emilio Lizardo, (John Lithgow). Incarcerated in a mental institution since he tried to get into the eighth dimension, his attempt only got his head through, at which point evil aliens called Lectroids invaded his mind.

The rest of the movie revolves around Dr. Lizardo and the Lectroids who came to earth during H.G. Wells' War of the Worlds broadcast in 1938, and who are at present trying to steal Buckaroo's power thruster. Buckaroo gets some help from the good aliens from Planet Ten. There are good aliens too who look like Rastafarians due to the fact that Rastas were pictured on the latest issue of the *Buckaroo Banzai* comic book.

This is a fun movie. Buckaroo Banzai can do anything, but unlike Indiana Jones, you don't come out of the movie believing what he did could really happen. He's like a toned down Superman. Expect him to do the implausible. As for the movie as a whole, it's quite complex. About three viewings are needed to see half the clever jokes and images presented. There's hardly any break in the action, missing part of the movie to get popcorn may get you lost due to its fast pace. The only negative aspect of this movie is that the character development of minor characters is weak. There are so many minor characters that a scorecard would be helpful and none really get a chance to develop.

All in all though, it's pure entertainment, and we are promised a sequel. It could definitely be the highlight of next summer's movies.

— Tom Rejzek

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5:00, 7:20, 9:30 (Daily)  
upstairs

**OXFORD BLUES**  
Rob Lowe  
PG-13 MGM UA

**#3**  
5:45, 7:55, 10:10 (Daily)  
downstairs

**GHOSTBUSTERS**  
PG-13

Cute. Clever. Mischievous. Intelligent. Dangerous.  
**GREMLINS**  
5:30, 9:30 (Daily) [PG]

**THE NEVER ENDING STORY**  
3:35 (Sat-Sun)  
7:35 (Daily)

In our time, no foreign army has ever occupied American soil. Until now.  
**RED DAWN**  
7:00, 9:15 (Daily) [R] MGM UA

**REVENGE OF THE NERDS**  
8:00, 10:00 (Daily) [R]

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#3

**The Woman in Red**  
5:45, 7:45, 9:45 (Daily) [PG-13]

**#4**  
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**THE KARATE KID**  
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TWENTIETH CENTURY FOX [R]

**DREAM-SCAPE**  
TWENTIETH CENTURY FOX [R]

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HE'S THE ULTIMATE KILLER SHE'S THE PERFECT WEAPON  
**NINJA III THE DOMINATION**  
KILLPOINT  
no motion picture has ever reached this point.  
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**#1 FAIRVIEW #2**  
251 N. Fairview  
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5:35, 9:30 (Daily)

**THE LAST STARFIGHTER**  
STAR TREK III THE SEARCH FOR SPOCK  
7:30 (Daily)

**THE LAST STARFIGHTER**  
STAR TREK III THE SEARCH FOR SPOCK  
7:30 (Daily)

**FLESHBURN** [R]

**SANTA BARBARA #2**  
**TWIN DRIVE-IN**  
907 S. Kellogg Ave.  
Goleta 964-9400

7:35 (Daily)

**BO DEREK**  
A CANNON FILM  
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7:30 (Daily)

**WARRIORS OF A LOST MARTIAL ART!**  
**ENTER THE NINJA** [R] 9:15 (Daily)

**DRIVE-IN AIRPORT**  
Hollister and Fairview  
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**The Philadelphia Experiment**  
7:45 (Daily)

**GHOSTBUSTERS**  
DILL MURRAY DAN AYKROYD [PG]

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## Blue Monday Blues Extravaganza



*Buckwheat Zydeco squeezes the Blues.*

Monday, September 17. It was a hot and sweaty night in Santa Barbara. From the tacky, criminally overpriced cardboard shacks of Isla Vista, the outrageously expensive tacky tract homes of Goleta, the rich white palaces (very tacky) of Montecito, they came, summoned to La Casa de la Raza by the only local cultural institution of note, the Santa Barbara Blues Society. (Praise them, for without them we die. Sign up: P.O. Box 30481, S.B. 93105, only \$5/yr.). They came to the party billed as "A New Orleans Extravaganza! Louisiana Blues & Zydeco Festival."

Aside from a beautiful song sung in Cajun French by Buckwheat Zydeco, backed by the Ils Sont Partis Band (translates they went to the party), there was, alas, alack, no zydeco. The Partis played an upbeat R&B set that had the stragglers prancing and sweating and happy. But they were only the last act in a long night of strange and wonderful music.

The Dirty Dozen Brass Band played a great set.

Somewhere else, I guess. They failed to show, but informed sources tell me they're great.

Mason Ruffner and the Blues Rockers opened with an R&B set one random-sampled member of the audience termed "really good." Take his word for it. I was late.

And now for the strange. A procession, a parade down the aisle through the audience to the stage. Feathers, drums, chanting. Five black men in spectacular American Indian (sort of) costumes known as the Golden Eagles played a short set that had me a little more bewildered than usual, so when they completed their processional exit I cornered Chief Joseph Boudreaux Monk and asked for help. He mentioned Creole, Indian, African sources, said they've been playing all their lives, and the main thing was to come to New Orleans a couple o' weeks before Mardi Gras and spend the time getting good and ready for the day, for the party. Get three-quarters looped, kid, then listen; maybe you'll understand. Or you won't care.

Highlight of the night was a solo set by a veteran blues singer from Lake Charles, Louisiana, playing stride piano and roaring, grumbling, laughing, crooning, cajoling, stomping her way through "A Change Is Gonna Come," "Satisfaction," "Dock of the Bay," "Honey Hush," "Shake, Rattle & Roll," and on. She had the audience on its feet right away, roaring, grumbling, crooning etc. (More! O.K.: issued by Gold Tone records: *Katie Sings the Blues* and *The Incomparable Katie*, by Ornament Records: *Live & Well* and *Two Hundred Percent Joy*; by Fly right records: *Oo-wee Sweet Daddy*. Ask for anything by Katie Webster.)

Mason Ruffner & Co. joined her on stage for a few numbers and stayed to back Clarence "Bon Ton" Garlow, an old master resurrected, as he put it, for the tour, a grind — long days and nights on the bus, not that he was complaining, don't misunderstand, but... maybe we should treat our artists better than we do. A little respect, now and then. Support the S.B. Blues Society. And thanks to Jazz and World Music Society, too, for helping to bring the show to Reaganville.

— Phil Haddock's Personal Opinion

## Black Flag's 'Slip It In'

**BLACK FLAG**  
*Slip It In*  
SST Records

Brain death through head banging? Soul resurrection through "Black Coffee?" One thing comes through clear here: Aside from various vocals, screams and groans courtesy of the band's friends, there's no other courtesy to be found on this record.

Only nine months since the Flag's *My War* was released, *Slip It In* likewise doggedly pursues fans and casual listeners down the funnel of bottled angst — only to have the bottle smashed open in explosive pressure cooker style. The resulting mess conveniently splattered on four walls is Exhibit A-1.

Why? I wouldn't touch that one with a 100-page thesis paper much less consider the title track's contribution to worthwhile talk about sex. Still, totally ignoring this band is ignoring the car that might run over you next week.

Sure, guitarist Greg Ginn probably models himself after industrial jackhammers and catfights — and lead growler Henry Rollins appeals to Playboy bunnies like breast cancer but there is a very fantastic truth here. We have a dark champion who answers the question "Where's the beef?" by pointing to Exhibit A-1. Watch it or he might slip it in when we're not looking. Unfortunately, it's business as usual for everyone involved.

— Hugh Haggerty

## 'Krieg Und Frieden' ...

(Continued from pg. 2A)

Druff's 1980 film *The Tin Drum* won the Academy Award for best foreign film. In 1975 he adapted Boll's novel *The Lost Honor of Katharina Blum* to the screen. Boll contributed a scene to *Germany in Autumn* (1977), upon which he and Schlöndorff were joined by Alexander Kluge, one of the founding voices of the New German Cinema. Stefan Aust is a prominent left-wing journalist.

Actress Angela Winkler, star of *Katharina Blum* and *The Tin Drum*, can be seen in one of the short fictional sequences, and Jurgen Prochnow, who played the captain in Wolfgang Petersen's *Das Boot*, is featured briefly as an American from Cleveland in another of the Boll-Schlöndorff vignettes.

*Krieg und Frieden* shows Sun., Sept. 23 at 7:30 p.m. in

Campbell Hall as the first offering in UCSB Arts & Lectures' New Directions in Film series. Don't miss this rare opportunity to see the effects of the race between the two superpowers that Americans all too often forget.

— Lynn Purl

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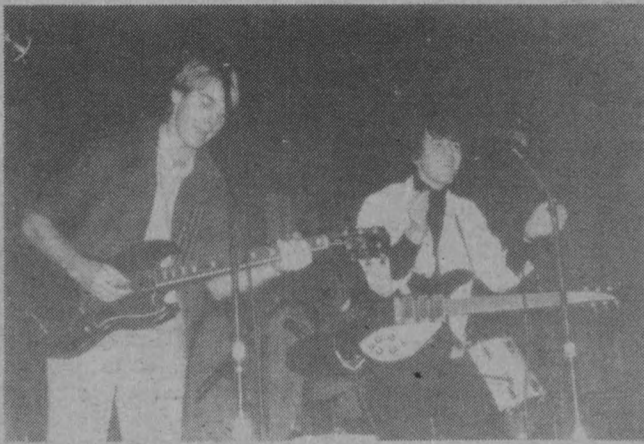
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# The Plight of Santa Barbara Bands:— —Stingrays Tell All

The question at hand: What and where is the music scene in Santa Barbara? At the risk of promoting confusion, the rather ambiguous answer is, well, everywhere and nowhere. Some say that none exists while others, more specifically the indignant participants, cry, yes, there is a scene, alive and singing. Clearly, to anyone with a seeing eye or a remote semblance of awareness, there is a scene. Bands play and sing everywhere from Del Playa to Rocky Galenti's. But why is this scene limited to a slough of second rate cover bands and only a handful of talented original bands?

The most obvious answer to that question is money. Being a cover band in Santa Barbara means earning a living. Being an all-originals band means losing money. Trend is encouraged. Un-fashionable bands are suppressed in this music market because being experimental does not a buck make. Clubs in the downtown area are unbelievably reluctant to book bands which perform primarily



originals because it is an unnecessary financial gamble. (Some exceptions include Baudelaire's, Joseppi's and The Grass Shack in Goleta which is the only club of its kind in the area to feature all-original music as well as a unique atmosphere.) The logic that club owners foster is, why hire a risk when a sure hit is made with a simple top 40 cover group? Unfortunately, this reflects a distinct simplicity in the musical tastes of Santa Barbara audiences. In addition, being that Santa Barbara is neither a here nor there city, commercial expansion for any band is limited. Most bands can only go so far and the consensus among local groups is that they all just want to make somewhat of a name for themselves and get out.

Some performers however, feel that the scene can be broken. John Ferriter of the Stingrays (who have recently released a single, "Justice/Something on the Order of Love," on True Records) voices frustration at the sort of monopoly the club scene perpetrates. "The scene eats people up. We don't want to be a club band unless we can play our own music." Not an unreasonable summons from a once-member of The Tearaways (now defunct) and a Santa Barbara music vet. So how does Ferriter an his all-originals group of Stingrays combat public pressure and play their own music? "Play anywhere. Egos have to come second, music first," he says. "The best promotion is playing live. Anywhere."

Another local UCSB house band of a sort, The Duck Club takes a half and half tack, half covers, half originals. The Duck Club carries a stockpile originals as well as relatively progressive assortment of covers. Bassist Tod Yaeger is among to faction that believes there is no scene to break. "We have to create one," he claims. The dedication should be directed towards music, not money. Bands dry up here because their creative impulses are suppressed." Is it worth facing the critical attack? Yaeger admits, "You've got to believe that your lucky break is inevitable." Surprisingly, there are several local bands who are making it on their own material. The Colours (who have also just released a record), The Tan, Famous People, Giant Eden, as well as the Stingrays are a few all-original groups to develop more than an immediately regional following.

So the question persists, what and where? The answer exists: good and here. Santa Barbara houses a wealth of underground, underexposed talent. The facilities and the skills exist. What was Athens, Georgia before The B52's, R.E.M., Pylon, Love Tractor? Just another college town. What is Santa Barbara? Not just another college town, but a college town that mates a small but intrepid bunch of talented and determined musicians with a naive but potentially receptive insular audience.

— Angela M. Whiting



## The A.S. Program Board Security Committee Needs You!

The A.S. Program Board Security Committee is having its first meeting of the year on Thursday, Sept. 20, at 5 p.m. in UCen Meeting Room 1.

All persons who worked with the Security Committee last year and all who are interested in working as ushers at Concerts for the upcoming year please come and meet with Peter Daly.

For more information call 961-3536.

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**war and PEACE**  
An anti-nuclear collage  
By Volker Schlöndorff, Heinrich Böll, Alexander Kluge  
Sunday, September 23  
UCSB Campbell Hall / 7:30 PM  
UCSB Arts & Lectures (961-3535)  
New Directions in Film Series

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**T.G.I.F!**

—OR—

The **Agony**

WANT YOU TO LOOK At the Brighter Side. So the UCSB Alumni Assoc. Pub is throwing the **T.G.I.F.** Party of the Quarter. Friday, Sept. 21st. YES!! It's "HAPPY HOURS" All Day Long Stop by for a cool one and some Munchies. Find out about the **Pub** & the Alumni Association.

UCSB ALUMNI ASSOCIATION  
**The Pub**  
ESTABLISHED 1981

# A.S. PROGRAM BOARD

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## KICK OFF YOUR YEAR RIGHT!

The A.S. Program Board starts yet another year of more fun beginning with the Storke Plaza Dance on Friday, Sept. 21. The Stingrays with their all original set open the event tomorrow night at 8 p.m. Since their 1981 beginning in Santa Barbara, the Stingrays have entertained UCSB students with their upbeat, old style, rock 'n' roll. Pictured from left to right they are John Ferriter, Corey Wilson and Greg (Whitey) Pyror. Not pictured is their new drummer Troy Thacker. An added attraction to their live show are the Stingerettes, Go-Go dancers. The Stingrays broke club records at Pat's Grass Shack in Goleta after playing 23 straight weeks and most recently they have been playing in L.A. headlined Madam Wong's West. Look for their first record "Talk to Me Johnny" that will be on sale soon.

Following the Stingrays will be the Duck Club. The Duck Club was formed by Greg Braillier, Dave Lemon, Tod Yeager and Tim Freund, four veteran pop-rock musicians who present vocally oriented, dancable, power-pop rock to Santa Barbara. While playing venues such as the Pub at UCSB, the 1129 and the Shack, the Duck Club has



The Stingrays

built a large following. They headlined both the Santa Barbara Fiesta concert and the 1984 Olympic Festival at UCSB, and they are currently recording their first record with an expected release date of November 16th. In the Spring of 1984 the band released its first video, "Best Dressed Kid," which had received constant air-play on Cox Cable 19. The Duck Club has played with the Bus Boys and the Three O'Clock, and is an exciting band to dance to.

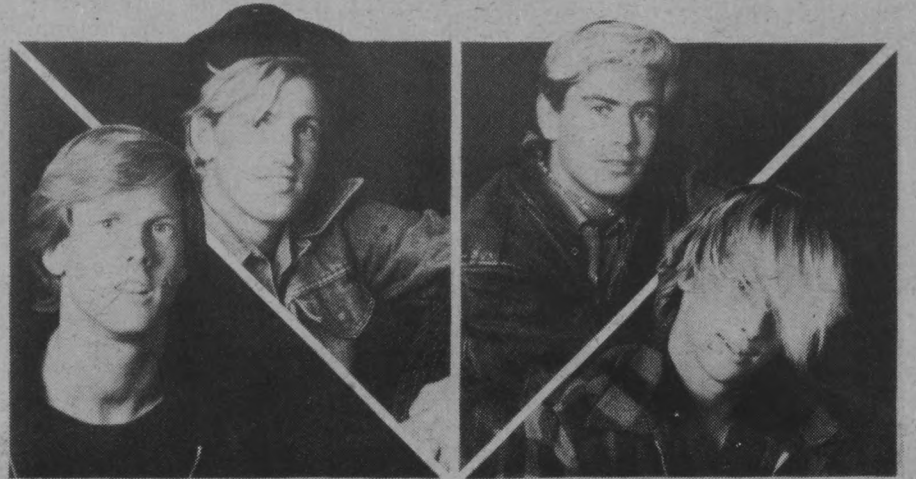
Headlining the Storke Plaza Dance will be one of the most exciting and successful new bands on the scene. The Tan has been setting stages aflame with its live act. It has shared the bill with nationally

renowned artists such as The Motels, The B-52's, Sparks, Missing Persons, Adam Ant and INXS. The Tan made their debut in 1979 in downtown Santa Barbara's George's Cafe and has since been entertaining audiences all over California. The Tan made their first E-P in 1981 which included the title cut "Bad Party" and "We're Hangin' Out." Now their finest album is in the working stages. The Tan's unyielding energy should promise great sounds and dynamic, danceable rock and roll.

Catch these acts at the **STORKE PLAZA DANCE TOMORROW NIGHT** at 8 p.m. The festivities are free so bring your friends.



The Duck Club



The Tan

## CYNDI LAUPER TO APPEAR IN THE ECen SUNDAY, 8:00 PM

The time for Cyndi Lauper is now. With the release of *She's So Unusual*, her debut album on Portrait Records, this veteran New York rocker comes into her own with ten tracks of vibrant, heartfelt pop-rock. It's a sound that is firmly rooted in the best American musical traditions, but with an eye (and ear) for the technological advances of today. From choice covers like the Brains' "Money Changes Everything" and Prince's "When You Were Mine" to such expressive originals as "Time After Time" and "I'll Kiss You," a portrait of the artist emerges: fun-loving, quick-witted, salty but but sensitive. In short, Cyndi Lauper's got soul.

Her story began in Brooklyn, New York, where Cyndi was "almost born in a taxicab, on the way to Boulevard Hospital in Queens." (These circumstances may account for the singer's life-long infatuation with Hollywood and all its glorious dramatic cliches.) Her parents were divorced when Cyndi was five and she was raised by her Italian mother in a home where individual creativity was strongly encouraged. Her earliest performances were for the old ladies in her neighborhood, singing songs for quarters.

As the Fifties gave way to the Sixties, rock and roll found a ready convert in Cyndi Lauper. "I also painted and wrote poetry, but always sang and had a good memory for words and melodies."

Cyndi attended several arts-oriented high schools, but was invariably swayed from her studies by the cultural attractions of the day. She had taken up guitar at 12 and began writing songs with her sister; she continued to play and write in a folkie style through high school. "I didn't get into a rock and roll band until after I'd gone to college for a year. That was also when I first discovered I had some harmonics in my voice. They're kind of like whistle notes, and you can hear them on this new album."

In the mid '70s, Cyndi started paying her dues as a vocalist with various bands in and around New York. In 1977, Cyndi met saxophonist and keyboard player John Turi and broke with the cover-band circuit for good. Over the next year, the two collaborated on a brace of original songs and put together a new band called Blue Angel. In 1979, the group signed to Polydor and recorded its self-titled debut LP, released in 1980.

Blue Angel garnered strongly favorable notices in the *New York Times*, *Trouser Press* and other influential publications. Cyndi's soaring interpretation of the Gene Pitney classic, "I'm Gonna Be Strong," was but one highlight of a fine LP. After parting company with Polydor and subsequently with Blue Angel as well, due to mounting business pressures and to declining creativity, Cyndi signed to Portrait Records as a solo artist in the spring of 1983.

"I decided to just go ahead and do it, though I hadn't written any new songs — I had broken up my partnership with John Turi — and didn't like the idea of just singing

other people's songs. But for *She's So Unusual*, producer Rick Chertoff and I selected songs that enabled me to keep my integrity and that meant something to me. And I wrote some too."

"I was really given my space on this album. With Rick and the musicians, there was none of that feeling like 'okay, let's do an album and get it out there.' It's dance music, it's experimental music, it's got warmth and humanity."

Today Cyndi lives in New York City. She continues to draw inspiration from the silver screen, the great painters, and from everyday immersion in city life. "My goal is to become not just a successful singer, but a complete artist. I've spent a long time working on my voice, just the way an athlete has to build up his body and keep in condition. I'd like to perfect my songwriting and develop my visual side with things like directing the album cover or planning the video. I want to be a great artist, to really say something, to be remembered."

And she will. She's Cyndi Lauper, and *She's So Unusual*.



Cyndi Lauper

### The A.S. Program Board Security Committee Needs You!

The A.S. Program Board Security Committee is having its first meeting of the year on Thursday, Sept. 20, at 5 p.m. in UCen Meeting Room 1.

All persons who worked with the Security Committee last year and all who are interested in working as ushers at Concerts for the upcoming year please come and meet with Peter Daly.

For more information call 961-3536.