



By Laurie McCullough  
arts editor

Everyone is complaining. Student artists are complaining, art professors, museum curators — what's happening to an environment that ought to be teeming with freshness, chance and opportunities? Why are students discontent with a university system supposedly designed for their creative purpose? Why are professors of all departments dissatisfied with student output lacking in motivation, reaching and acceleration?

A few of the inspired and fed-up are tired of butting heads with an establishment barking back at them. Last Spring Quarter, University Art Museum Director David Farmer, and Kim Light, a senior art history major, attempted to form a support group for students interested in the arts. One of their greatest complaints is the lack of facilities at the museum for students to show their work, as well as finding meeting space. The art museum does have a plot of land behind Cheadle Hall where, someday, a larger, more facilitated museum will be built. Someday, when funds are prioritized.

Until this year Sfumato, the art club, remained a smoggy haze. That is, until this Friday's production in the Old Gym. *A Toast to Art* will be more of a spectacle of student art than it will be a fundraiser for the art club. Big student art, bigger student art; original live student music by Collage of I; painted dancers on boxes; performance art and film; 20th century creations of our peers all under a roof that will soon be lost to more administrative space.

The following is an informal discussion with Light and Sfumato coordinator Darryl Joyce (who also plays in Collage of I) about the state, or lack thereof, of student art and what Sfumato is attempting to do about it.

What were your intentions with the creation of *A Toast to Art*?

Light: "We're trying to cover every aspect of art. That's the way this whole thing transpired. Darryl and I started talking about an art party, and (he said) 'why don't we have a fund raiser and we'll play for free.' People are so excited about this, that's why there are so many things going on. People are so willing to contribute to something like this. It's amazing."

(See ART CLUB, p.3A)

art work by  
Scott Easley



# Utamaro! On Stage With Real Style (and Yards of Silk)

**Utamaro** comes to the United States from Tokyo this week, with a first-time-ever tour of a contemporary Japanese musical. Beginning at the Japan America Theater in Los Angeles, the show stops at Campbell Hall for one performance only (this Sunday, February 7) and then moves on to San Diego, New York, Chicago and Washington.

The musical *Utamaro* tells the story of the famous eighteenth-century woodblock artist Utamaro, whose beautiful *Ukiyo-e* prints are as well-appreciated today as they were at the height of his career, when his paintings enjoyed popular acclaim and books of his prints circulated widely in Edo (now Tokyo). Taku Izumi, Japan's leading composer (considered by many the "Andrew Lloyd Webber of Japan"), created *Utamaro* because he considers Utamaro's era, with its *fin-de-siecle* nihilism and decadence, worthy of comparison to contemporary society.

During the final days of the 1700s, when Japan's merchant class progressively gained power and feudalism began to decline, peasant revolts broke out all over the nation, and destructive riots occurred with alarming frequency. In Ryogoku, the entertainment district of Edo, the artists and writers saw in social conflict opportunities for greater freedom, as well as the dark shadows of an uncertain future. Amid social instability came the flowering of a distinctive art form: the *Ukiyo-e* prints.

Utamaro and his friends, the poets, novelists and publishers of Edo, spent their days visiting the high-class brothels, courting the women of the tea houses, playing games and practical jokes to pass the time, until increasingly stringent government control threatened their hedonistic lifestyle. *Utamaro* the musical depicts this colorful life in song and dance that is distinctly contemporary — in theatrical style *Utamaro* resembles *Cats* more than Kabuki, but the dazzling silk costumes, rich banners and twirling fans are all Edo.

*Utamaro* is the product of a fruitful collaboration between long-time partners Taku Izumi and playwright-director Toshio Fujita. Before *Utamaro* the two had already earned many awards; the Tokyo production of *Utamaro* brought them the coveted 1985 Arts Festival Award, bestowed by the Japanese Cultural Affairs Ministry.

What's the last word on *Utamaro*? Get your tickets now. Good seats are still available — but why take chances? Call 961-3535 to charge tickets by phone (Visa or MasterCard); tickets for UCSB students are \$12, \$10 and \$8.

In conjunction with *Utamaro*, the University Art Museum will exhibit a small selection of Japanese prints in its Window Gallery, through February 21. (Check it out.)



The British chamber music ensemble **Parley of Instruments** comes to Campbell Hall tomorrow night (Friday, February 5) for a charming concert of Baroque music, played on the warm and wonderful instruments of that period. With soloists Paul O'Dette (lute) and Stanley Ritchie (violin), the Parley will play four Vivaldi concerti plus "music from the Court of Vienna" — works by Pachelbel, Biber and others. For tickets call 961-3535.



Utamaro, the musical

## February

### 4 My Friend Ivan Lapshin

Another Alexei Gherman film, set in WWII.  
Thu., Feb. 4 / 8 PM / Campbell Hall

### 5 The Parley of Instruments

Baroque music by Vivaldi and others.  
Fri., Feb. 5 / 8 PM / Campbell Hall

### 6 David Holt

An evening of traditional mountain music.  
Sat., Feb. 6 / 8 PM / Lotte Lehmann Concert Hall / Free

### 7 Utamaro

A lively new musical from Tokyo.  
Sun., Feb. 7 / 8 PM / Campbell Hall

### 9 Tandy Beal & Company

Lecture-demonstration.  
Tue., Feb. 9 / 4 PM / Campbell Hall / Free

### 9 J. Ronald Milavsky

"Television's Role in Alleviating the AIDS Problem"  
Tue., Feb. 9 / 4 PM / Girvetz 1004 / Free

### 9 Mercedes Sosa and Return of Rubén Blades

Art and activism from Argentina and Panama.  
Tue., Feb. 9 / 8 PM / Isla Vista Theater

### 10 Tandy Beal & Company with Bobby McFerrin

A concert of improvisational music and dance.  
Wed., Feb. 10 / 8 PM / Campbell Hall

### 11 Maeley Tom

"The Changing Status of Asian Americans"  
Thu., Feb. 11 / 12 noon / UCen Room 2 / Free

### 11 The Color of Pomegranates

Paradjanov's brilliant cinematic poem.  
Thu., Feb. 11 / 8 PM / Campbell Hall

### 16 German V. Maisonet Rodriguez

"AIDS in Ethnic and Racial Minorities"  
Tue., Feb. 16 / 4 PM / Girvetz 1004 / Free



Ukiyo-e print by Utamaro



Tandy Beal & Company

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## the art club

(Continued from p.1A)

Why do you think something like this hasn't happened before or even more regularly?"

Light: "With school and everything, it's hard to get it together."

Joyce: "I have a more cynical reason behind the whole thing and to be blunt about it, I think in this particular community artists have a particularly hard time getting off their ass. For one reason it's because the community stifles it as soon as you try to do it, because they're not used to it. They're not used to talking the language. Look at Santa Barbara as a whole. Where does an all-original band play in Santa Barbara? For some reason in I.V. and USCB there's a lot of untapped potential. Part of that is because there isn't an (artist's support) group like this. There's nothing like this happening where somebody's saying, 'Hey, bring out your stuff. Stop bitching about it, somebody did all the work for you.' The question is, will those people, even with this opportunity, come out?"

Why is it that in this setting, where there ought to be this kind of event happening often, is it so difficult to get anything together?"

Joyce: "The artists in the university, the students, have to have power."

Light: "We don't have any power. None."

Joyce: "But the students and the artists up to this point have been willing to be controlled. Except for an event like this."

Light: "But then again, Darryl, it's really hard to break this barrier."

Joyce: "But you can change that structure if you're willing to break out of that."

Light: "But (the academic structure) is getting stronger

now."

Joyce: "That's what I'm saying. The artists are letting it happen. They don't penetrate anything. Are they willing to say 'Give me an F, but I'm going to do this or that'? In their studio classes, people are so afraid to break loose because they're powerless."

Isn't it also that in an academic environment, alright, you're stifled by what the people are telling you, but you're so caught up in the wheels that are turning underneath you — in the assignment — in this is what you have to do. And in turn each department is so isolated from each other that there is very little interrelation of departments.

Joyce: "I've heard so many people make that comment, from dance, drama. Every time they try to integrate something, like a choreographer wants drama people in his piece. And people in the music department don't have any type of program where you could get four units in a music for dance class. There's a music for dance class, but you never see anyone from music come in there. It's really an issue."

"A couple years ago we did a program called *Dancescape 87*. Everything we were putting into it was the idea (to integrate) people from the dance department, music department, CCS and artists that weren't in anything. And the main purpose was just to get all these people together. The people who went were really enthralled with the whole thing. It went really well. It just proved to me that it can happen and when you ask people they'll do it. And a lot of people went through hassles in their departments to do it."

Light: "Right, because it's not in the books."

Yes, but, it's real easy to blame the boundaries of an institution. I think it's very difficult as a student to take the energy and time to create. And even if you do take that time, there's very little motivation to push you. There are very few academic rewards to have students be creating and turning out possibilities rather than functioning by a process of regurgitation. It's an ironic situation in an environment that often works to kill its own motivation.

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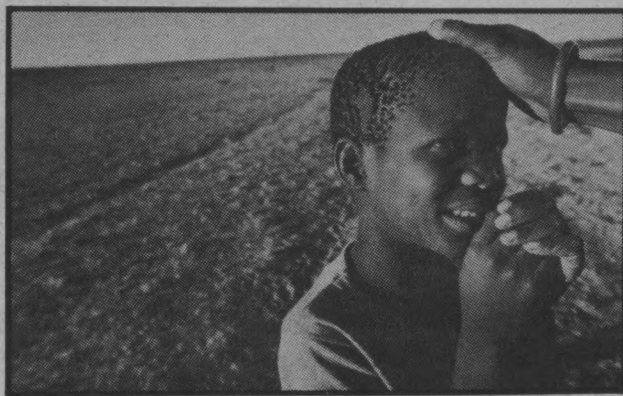
## The World Next Door

By S.M. Wenrick  
assist. arts editor

An exhibition of work by Santa Barbara photographer Eve Fowler entitled "Other Worlds" opened Tuesday at the Women's Center. A hard look at homelessness, it is well worth a stop in to the gallery before February 19.

Fowler says she started photographing the homeless "because I wanted to know what caused people to drop out of mainstream society. For the average person, 'homeless' calls to mind a vision of a man wandering up and down State Street mumbling incoherently to himself. I want my photographs to break down that perception," she adds. They do.

Her medium, the black and white print, affords no compromise. She has straightforwardly and skillfully captured the destitute with an honest eloquence. Somehow there is no pathos, but human dignity glaring out from many eyes. "Other Worlds" consists of



two photographic projects. The first is a series of images taken in Zimbabwe. "Train to Zimbabwe" is one of the most beautiful, showing a tired couple leaning on each other. The image is dark, and one can almost feel the crispness of the woman's blouse. They look wearily out and their eyes say, "we don't have much, but we have each other." Fowler consistently captures this fraternal spirit within the modest exhibit.

Certainly one of the most striking of the Africa images is "Letlhkeng, Botswana," showing a boy's face in the

right foreground, and three of his playmates in the background. Those figures are fuzzy as one approaches the photo, but the boy's face is exquisitely focused. You can see every pore. Fowler contrasts the Africans' beautiful skin with their harsh surroundings. The effect is quietly stunning.

The second part of "Other Worlds" deals with the world next door, in Santa Barbara. Fowler was one of a group of photographers who worked on Transition House's 1987 "Homeless in Paradise" project, the goal of which was to document the

diversity of homeless people in the community. She has come up with an intimate collection of portraits, of which "Crystal-City Hall Santa Barbara" is easily the most charming. Crystal is a small blond child who looks at the camera with a cautiously guarded smile.

The adult faces are a lot less cheerful. The portraits are static, and there is despair, but only the edge of despair, for Fowler has taken many group portraits, as if to say, there is a hopefulness in at least having one another. Faintly ironic is her "Ed," a resolute man photographed with an American flag behind him. But the most noticeable fact of "Other Worlds" is the fact that she has captured not an "other" world so much as a part of us. There are no strangers here. The eyes which confront our own in black and white belong to people we may have seen before. We can appreciate Fowler's artistry, but in the end it is her social message which is most important.

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**Students Get Animated**

By Garrett H. Omata  
special sections editor

Animation, it seems, is no longer a kid's game. Dominated by the corporations, filled with free advertising for militant, gender-restricting toys, it doesn't appear that anyone is interested in animation for the sake of art. But Valarie Sechwan is an exception to this creative entropy. The UCSB animation club founded by she and partner Jill Culton has only one goal: finishing and polishing an independent cartoon feature.

The Animation Club began in an unobtrusive manner. Culton and Sechwan were introduced through a professor in the art department because of their common love of animation. The two decided to combine their skills and put together a short film for the sheer enjoyment of it.

The club itself was established in order for them to initiate fund-raisers, and the interest in animation campus-wide has led to a surprising number of members. In a film production class they came across Peter Bors, who became their sound technician. At present, they have a core group of six and twenty additional members.

They need the help of every member they can get, since they've set a deadline for their first five minute feature by the end of the quarter. The club has set up painting parties three times a week to fill in the color on the cartoon cels as well as backgrounds. Sechwan explained, "It's the only way we're going to make the deadline."

In putting together their own film, Culton and Sechwan discovered exactly how many problems can be involved in such a venture. Money, not the least of the difficulties, has so far come out of their own pockets. Their first fund-raising event takes place this Saturday night, but will only make up a fraction of the estimated \$2,000 it will take to produce the film. The fund-raiser, an animation festival at Campbell Hall, is a collection of animated shorts that Sechwan considers especially entertaining.

Animation has always been one of Sechwan's great passions, beginning when she and her brother used a camera to bring inanimate objects to life. She finds effects that "are magical and defy reality" the most interesting, which is expressed in her personal endeavor in the film, bringing anthropomorphic qualities to bulldozers and department stores.

Culton's influence comes from the "Disney school," which has been the inspiration for a generation of animators. The influence is obvious in the film's main character, who has all the classic exaggerated proportions and expressions of a Disney character, while retaining a personal style.

The feature is about a little boy who, once separated from his mother in a department store, goes on a surrealistic mini-odyssey through the urban wasteland. Sechwan's interest in environmental protection is a running theme throughout the tale, mixing, as she says, "a story that will be entertaining for the audience but also environmentally relevant."

Their interest in the wide range of possibilities offered by animation is significant in the sight of the creative apathy that seems to permeate the industry in America. Sechwan admitted that the attitude seems to be "very strange, and reflects all of society." The industry is ruled by the toy

companies in cooperation with animators who produce imaginatively stifling and counter-productive material. But she sees great hope in the independent filmmakers that have arisen lately, such as John and Faith Hubble, who have influenced her work.

"Japanese animation is great!" she said, "but the problem is that they're in Japan!" Like Culton, she is a believer in the products of the Disney Studios, considering "The Great Mouse Detective" one of the greatest animated features.

The Animation Club exists for only the duration of the film production. So far, they have no plans after they finally complete their project. In the meantime, they are enjoying the challenge of creation. "As soon as it becomes just busy work, it just won't be worth it," said Sechwan.



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# Keyed to Guadalcanal Diary

By Cara Wallis  
arts writer

When I told my roommate that I was going to review the Guadalcanal Diary show last Thursday night at Oscar's and interview the band afterwards, she just stared at me with a confused look. Unfortunately, the name doesn't strike a familiar chord to many.

Those at the sold-out show, however, had no problem figuring out what this band is all about — playing energetic music with humorous and insightful lyrics.

Guadalcanal Diary, consisting of lead vocalist/guitarist Murray Attaway, lead guitarist Jeff Walls, bassist Rhett Crowe, and drummer John Poe, has been around since 1981. Although the band is from Georgia, they don't align themselves with REM and the "Athens scene." As their music demonstrates, they are individualists who thrive on diversity. While people have had problems both pronouncing and remembering the exact name of the group (the band's heard everything from simply Quada canal to Guacamole Dairy), Walls says they



chose the meaningless name specifically so that nobody would have any preconceived ideas about what they should sound like.

The band is currently in the middle of their West Coast tour, following the release of their third LP, 2 x 4. On the album they continue to explore the spiritual, the bizarre, and the darker side of life through the same skewed but hopeful vision displayed on their previous records. Musically, 2 x 4 is also a continuation of the infectious melodies and driving rhythms that they have become known for, yet with a more solid produc-

tion. Though they have mostly received airplay on college radio, the new album and tour should bring them into wider recognition.

Guadalcanal Diary opened the show with "Trail of Tears," also the opener of their debut album, and continued to deliver about 90 minutes of musical pleasure. They played most of the songs off their new album, with highlights ranging from the jubilant, anthem-like "Litany (Life Goes On)" to the guitar frenzy "Say Please" to the psychedelic "Lips of Steel." They also pleased the crowd with several favorites from their

previous records.

Guadalcanal Diary didn't fail to demonstrate their musicianship or their sense of humor. Walls' guitar was the strongpoint of many songs and Poe's drumming kept the band sounding tight. Attaway employed bottles, whistles, and wisecracks in addition to his vocals and guitar. When the band finally played the long anticipated "Watusi Rodeo," they played two verses in a slow country style before launching into the normally high gear romp. After two encores, including "Minnie the Moocher," they closed with their version of the traditional, "Kumbayah."

While some of their songs didn't come across quite as well in concert as on vinyl, Guadalcanal Diary demonstrated their musical vision and integrity. It's refreshing to see a band making good music with themes beyond the typical rock fare.

Toad the Wet Spocket, a local band, opened the show. With their twangy guitar and dreamy melodies it's no wonder they're building a strong local following. They play a lot around Santa Barbara, so if you get a chance, check 'em out.

# Art of Cherokee Creation

Laurie McCullough  
arts editor

"I'm trying to understand those things my mother thought I shouldn't know. I think the things my people knew about the earth were really important. We don't revere the earth as we should."

Graduate student Sara Bates is a first year College of Creative Studies art studio major enrolled in the Art of Mythology, a class including the "individual retelling and fashioning of a Goddess myth from the person's maternal heritage." Bates' ceremonial piece is an environmental work constructed entirely of natural materials on the lawn in front of the CCS building. Created in a Cherokee creation ritual from noon Tuesday to yesterday at noon, Bates' work encompasses the total ab-



RICHARD O'ROURKE/Daily Nexus

sorption of its environment. The piece radiates from the Wisdom Fire, a central alter created by standing, gently curved dried branches and clay shavings. Shells, stones, seeds, pine cones, dried palm leaves, and light purple flower petals project into spirals across the ground. The detail of these natural materials gives Bates' piece a subtle

serenity. In the center lie red berries, feathers and shells, symbols of a family alter that recalls Bates' heritage. The shells are from her father's home in Shell Island, Florida, and Bates uses the shells as "containers for carrying sacred symbols." On one side is a shell containing small turquoise stones which each

woman in the class shared during the interpretation of the Cherokee ritual.

The Cherokee use many creation stories, Bates explained. This particular one involved Star Woman from the land of Gaulunlati, the realm of light, who dug a hole in the middle of the earth and fell through. Her falling spins started the earth, an image reflected in Bates' use of the grounded spirals and the central alter.

During the ceremonial method of creating the piece, Bates was taunted by passer-bys making mock Indian sounds. "My mother was ashamed of being Indian and doing this piece, it helped me realize how difficult it must have been for her," Bates reflected.

This piece will remain on the lawn for three more days through the end of the full moon. Observe it in peace. It's a truly harmonious and beautiful student work.

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7, 9, 11 pm  
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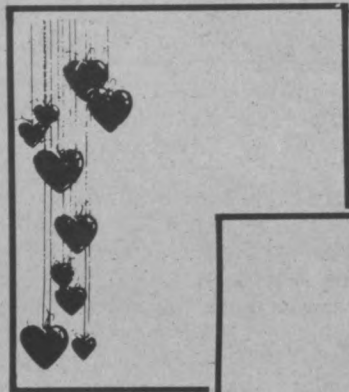
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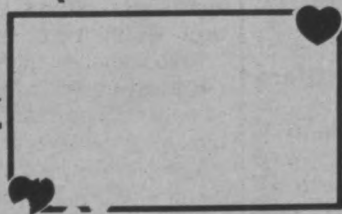
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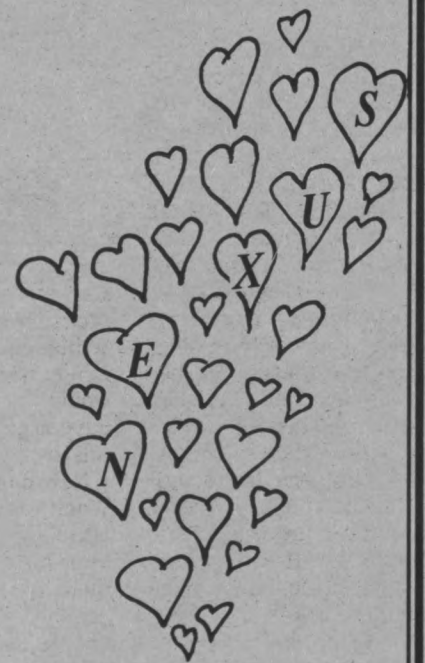
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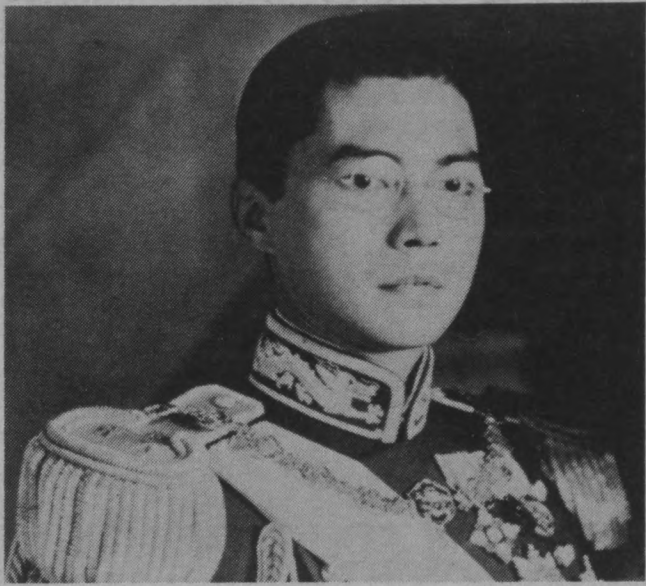
# The Emperor Has No Clothes

By Jesse Engdahl  
film critic

A three-year-old boy is taken from his mother and made emperor of China, "The Lord of Ten Thousand Years" and ruler of over half the world's population. Fifty-nine years later, he dies a common gardener in Red China's Botanical Garden, a celebrated success story of Party re-education. This incredible story is the subject of Bernardo Bertolucci's \$25 million epic masterpiece, *The Last Emperor*.

Wait a minute, did I hear "\$25 million epic masterpiece"? That sounds like another in Hollywood's long, sick tradition of getting a big Director, a bunch of Stars, a massive Budget and a plot that shows us incredible people are really just regular people who rise to incredible heights when facing such big things as Birth, Death, Light, Darkness, Love, Misery and Destruction. Destruction usually signals the part of the movie where we get to question Life, even though we should be questioning the Director's being permitted to torch another \$5 million set. But we'll soon see that it costs that much to gain the epic's ultimate goal — MEANING, when one of the Stars says "I realize that now," and the fat lady sitting in front of you who's been gushing endlessly over the costumes starts to cry, loudly.

So how can I use "masterpiece" to describe *The Last Emperor*, a movie



that has been introduced by every critic in America as "a feast for the eyes"? A movie whose director said that he wanted more than anything to "do something really big"? A movie that often had me feeling I'd missed something critical to the plot?

This last problem may be the key to why this is such a great film. Other epics never let you wonder for a minute how you should be feeling — they use every old movie trick to tell you exactly what to think. Bertolucci has made the ultimate anti-Hollywood Epic, and a truly great film.

Yes, he used a story about an ordinary man in extraordinary circumstances, but he was smart enough to let the man stay ordinary. Bertolucci also didn't miscast a bunch of big stars — the only star in the movie is Peter O'Toole, who's too good an actor to do anything

more than make fun of being a star. And even though he spent millions on costumes and sets, Bertolucci got his money's worth by making one of the most beautiful movies ever.

When Pu Yi becomes emperor, he is confined to stay inside the Forbidden City, surrounded by high consorts, courtiers, more than 1,500 eunuchs and no mother or other children. The loneliest boy on Earth has every wish granted, except being able to leave. He loses his power in 1912, when China becomes a republic, but he doesn't even know it until a year later. His realization that he is no longer emperor is our realization that nothing has changed. He has never had any effect on China, and China has never had any effect on him.

Yet if we are seeing as Pu Yi does, why can't we grasp any emotions beyond the

fulfillment of his desires? Some great psychologist once called humans "little gods that shit," and Pu Yi is Freud's ultimate "little emperor." Bertolucci brings home the absoluteness of his pampering when the house doctor actually examines the baby's excrement, and the greatest absurdity of this reality is that the first thing Pu Yi is ever denied is the right to go out, the second all of his power. The audience feels its own tension here, wondering how much sympathy to have for him, and why to have any at all.

Peter O'Toole is R.J., a British gentleman who is to be Pu Yi's tutor, and is surprisingly used as a soft touch who brings out the child's humor, rather than his own. A daring move by Bertolucci, it is O'Toole's subtle kindness and Western viewpoint that bring humanity to Pu Yi.

During R.J.'s tenure, Pu Yi grows to manhood, and John Lone (*Year of the Dragon*) plays the adult emperor. Lone is perfect, lightly acting out the detached, fantastical attitude as changes in his life finally come. Pu Yi is banished from the Forbidden City, but he has enough inheritance to live lavishly as a Western playboy — watching him sing "Am I Blue" in a rich nightclub is one of the film's most powerful and surreal moments. Here he is, with all the money he can spend but no longer able to feel omnipotent, the only reality he can ever appreciate.



## Wail on Romeo

By Tonya Graham  
Contributing Editor

Take a couple of star-crossed lovers, place them in two opposing families caught in a continuing feud, fill them with romantic words and notions, throw in several death scenes, place marriage obstacles in every path and set the lovers down in 18th century Italy, and what have you got?

The Santa Barbara Ensemble Theater's production of William Shakespeare's classic *Romeo and Juliet*, of course, and just in time for Valentine's Day. Directed by Robert Weiss, the play proves to be one of the theater's biggest undertakings. And though the production certainly has its faults, the passion and tragedy of the immortal couple come across the stage loud and clear.

Ben Bottoms lights up the stage as Romeo Montague, a somewhat fickle young lover who quickly drops his heart's desire, Rosaline, when he spots the rather timid but beautiful Juliet Capulet across the room. With both passion and poetry, Bottoms successfully captures Romeo's romantic and serious states, as well as the touch of humor and sensitivity his character requires. He definitely serves as one of the highlights of this production, from beginning to end.

Karyl Lynn Burns gets off to a rather giddy start as Juliet, appearing more than a little silly in her opening conversation with her mother and in her first encounter with Romeo. But her talent breaks through in the famous balcony scene, when Juliet first expresses her love for Romeo. Standing at the window in the make-believe moonlight, Burns' face glows as she vows to be true to her first and only love, and her words shoot straight to the hearts of both Romeo and the audience, catching each in the romance of the moment. From that moment on, she maintains a strong presence on the stage, carrying some of the scenes that might otherwise have fallen apart.

Some of the scenes definitely came close. The production fell more than a bit short in its dealing with death, and what is *Romeo and Juliet* without its many unhappy endings? The scene where Juliet is discovered "dead" on the morning of her planned marriage to Paris becomes almost comical when Juliet's father (Bill Ramsdell) and Paris (Andrew Bewley) enter the scene. Their overly mechanical actions and dry vocals soon ruin what started out as a very touching moment. The whole episode quickly deteriorates into an exaggerated crying free-for-all, sounding more like a chorus of wailing alley cats than a group of grieved family members.

The concluding death scene doesn't go over much better, at least in terms of family reaction to the trauma. Bottoms and Burns for the most part play their roles well, though Bottoms could show more of an emotional response to the sight of Juliet laid out in the coffin. But once again Ramsdell lacks believability and sensitivity to the reality of the situation, and Old Montague (Lowell Dabbs) plays it off even worse. I'm still not quite sure how he got the part.

However, Juliet's nurse (Kathleen Kornich) turns out an excellent performance, both genuine and credible. Whether intrusively rambling on during others' conversations, trekking across the city in search of her lady's love, offering Juliet "practical" advice or snapping at Romeo's un-courteous relatives, she never fails to seize upon the moment to elicit laughter or sympathy from the audience.

Richard Stretchberry also gives an outstanding performance as Friar Lawrence, the kindly old man who agrees to help Romeo marry Juliet, if not because he believes in their undying love, at least because he hopes the alliance will end the family feud. And while Bottoms goes a bit overboard in his scene of lover's agony on the floor of the church, Stretchberry keeps his cool and rivets the audience's attention on the friar's good counsel and advice, leaving Romeo to return to his senses and start thinking practically about his options.

Overall, the production is worth seeing, if not for fantastic all-around acting, at least for the opportunity to see this extraordinary play on stage. Shakespeare certainly knew how to pull at heartstrings through poetry and romance, and what better way to set the mood for the day of love just around the corner?

*Romeo and Juliet* will continue through Feb. 27 at Santa Barbara's Alhecama Theater. For ticket information, call 963-0761.

## Glass on Celluloid

By Kent Silveira  
film critic

Paul Newman is back in the director's chair. He's behind the third scene adaptation of Tennessee Williams' *The Glass Menagerie*, which starts Friday at the Victoria Street Theatre.

The classic play concerns the lives of Amanda and her two children Tom and Laura. It begins when Tom returns to the family apartment after being away for years. Moving through the now deserted and broken down building, Tom recalls his life at home with his sister Laura, a shy and crippled girl plagued by an overwhelming inferiority complex. Her world revolves around the music on her victrolia and her cherished collection of glass animals.

Amanda, their mother, was a Southern belle until her husband left her. Her charm and grace are the only things left to her, and she parades them around the apartment daily as Tom receives the brunt of her lessons in etiquette. Her manner and speech reveal the she still lives in the antebellum South, an imaginary world every bit as fragile as the glass menagerie that Laura lives for.

*The Glass Menagerie* has no plot, nor is it even a story. Rather it is an experience, and one that Newman has filmed so others can share it. He said, "When I saw



Joanne (Woodward) and Karen (Allen) do *The Glass Menagerie* on the stage in Williamstown and at the Long Wharf, I thought it would be shameful not to have a permanent record of this great play."

Newman's wife, Joanne Woodward, and Karen Allen (*Raiders of the Lost Ark*, *Starman*) Allen reprised their respective roles of Amanda and Laura for the adaptation. Woodward and Allen play remarkably well off one another. Woodward in particular brings an enormous amount of intensity to her role without letting it get out of control. Amanda's outbursts of anger are tempered by her desire to remain a "proper" lady, a role she earnestly tries to force onto Laura. The turning point comes when Tom brings home a "gentleman caller" for dinner. That man

becomes an intrusion of reality on their little fantasy existence.

Tom has the firmest grip on reality. He is the one who works and sees what the world is like. This knowledge confronts him with a difficult decision — either to leave his family in search of his own destiny or resign himself to an existence entwined with Amanda's and Laura's illusions. John Malkovich (who most recently did a super job in *Empire of the Sun*) makes Tom a strong and intriguing character, even more so than his female co-stars. Anyone familiar with the play will realize this is odd, because Williams favored the women of his plays in terms of depth and characterization. In addition, Malkovich was the only actor in the film not to come from the Williamstown production.

Newman does a fine job adapting the play. The script is not a reworked screenplay but the original Williams text. Except for a short establishing shot in the beginning the story takes place on one set. The camera occasionally takes liberties in interpreting and accenting various scenes, but on the whole it remains unobtrusive.

This is at once a primary asset and the largest drawback of this film. It is a beautiful adaptation but like a concert film, it lacks a certain cinematographic quality. Aside from some very nice dissolves at the outset and a few color touches in the lighting, there is nothing to really make *The Glass Menagerie* movie-like. It is most likely because of this that *The Glass Menagerie* is playing in selected art houses rather than major commercial theatres.

Despite the limitations of its form *The Glass Menagerie* remains a touching and haunting picture. Those who have read or seen the play will not be disappointed. For the rest it will open a door on the tragic worlds of Tom and the two people he must abandon to find his own life, although in doing so he abandons a part of himself. Though not an incredible cinematic achievement *The Glass Menagerie* is a fine production and recommended for all those with an interest in its archetype.



