

ARTS

entertainment

JANE:

Interview



FONDA ON FONDA

By JONATHAN ALBURGER

Jane Fonda has undergone so much critical appraisal — both positive and negative — that she is rather hard to define: actress, “activist,” producer, and so on. The bottom line is that definitions end up being rather irresponsible and unfair; she is Jane Fonda, period.

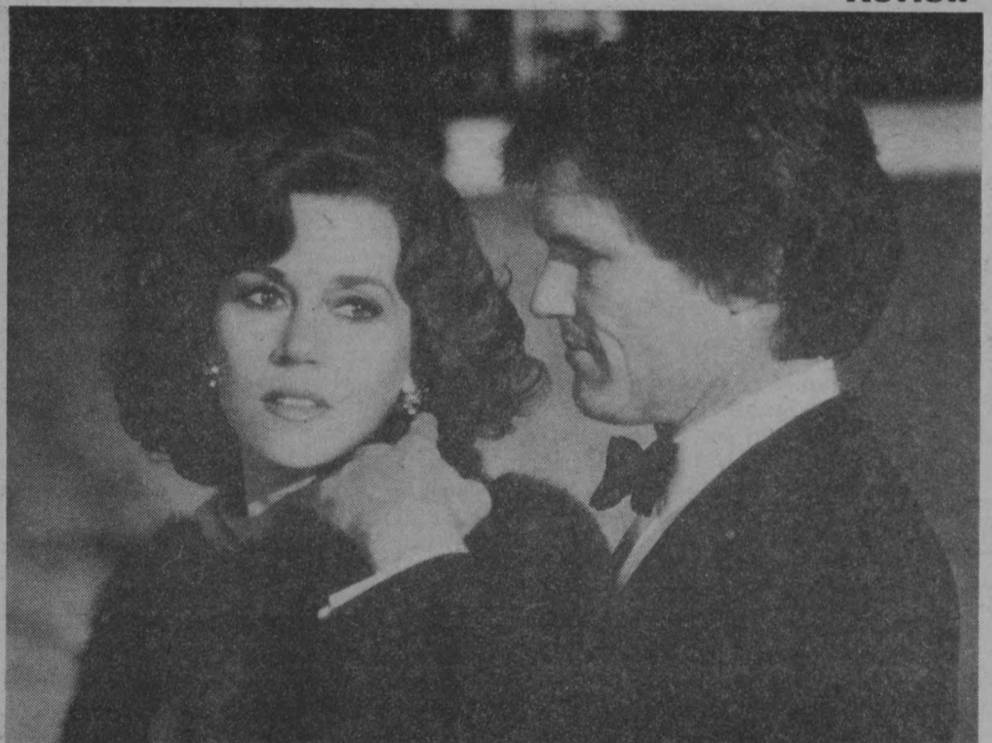
The following is a transcript of an interview she granted with the *Daily Nexus* as part of her publicity efforts for her latest film, *On Golden Pond*, which also stars her father, Henry, and Katharine Hepburn. Fitting into an incredibly busy schedule, the interview took place Sunday, just one day after she flew to Omaha to accept an achievement award on behalf of her dad, who grew up and began acting there.

We discussed acting, her philosophy, and her production company, IPC Films: formed in 1973 with partner Bruce Gilbert, IPC has spawned *Coming Home*, *The China Syndrome*, *Nine To Five*, and the latest, *Rollover*, a so-called “fiscal thriller.” *Rollover* is reviewed in the Arts companion piece.

Fonda was warm, cordial, and polite during our conversation. She was thoughtful in her comments, many of which were reflective of her father who was just released

(Please turn to p.4, col.5)

Review



FONDA'S ROLL OVER

By JANE MUSSER

Rollover, starring Jane Fonda and Kris Kristofferson, is a film destined to leave its mark...as the latest entry in *The 100 Worst Films of All Time*. *Rollover* is simply a bad movie: the acting is horribly wooden; the plot is unnecessarily confusing; the dialogue is badly written; and, most disappointing of all, the casting is embarrassingly off. But other than that....

The film is about the power held over the western world by the rich countries of the Middle East. The money the West has spent on oil has been reinvested into banks in the United States, as well as other countries, in the form of short term deposits that can be pulled at a moment's notice. If these Middle East funds are “rolled over” — re-deposited at regular intervals — the world financial situation continues to run smoothly. If the money is not rolled over, the banks concerned could face a devastating cash crunch, a crunch of such magnitude that, presumably, the entire worldwide financial situation would descend into chaos.

Rollover is also about a relationship between Fonda portraying Lee Winters, an ex-movie star who is trying to control the shaky petrochemical empire founded by her late husband, and Kristofferson portraying Hub Smith, a

(Please turn to p.4, col.3)

ARTS
entertainment

Editor,
**JONATHAN
ALBURGER**

HAIR: A WELL-GROOMED SHOW

By BARBARA ALLEN

The recreation of Jerome Ragni, James Rado and Galt MacDermot's *Hair* at the student-built Catalyst Theatre is a spirited production. It's a splendid musical that brings us back to the free-wheeling, counter-culture life-style of the '60s.

The setting: an extended stage that allows room to romp is shadowed by a bright cloth rainbow backdrop which becomes the tribe's idealistic wonderland. From a crowded stage of tie-died clad youths, bubbles a night filled with singing, dancing and just plain fun.

The actors did a fine job of rounding their performance in all areas; all sang and danced reasonably well. At times, pieces were unpolished: a foot would slip in the group grapevine step or someone would be off beat a wee bit. All the same, the spirit within the group is what reached the audience. Such are the moments when Berger (Tim Byer) explains his name or when tribe member Carolyn Hatem-Hamenn begins to sing in a dynamic fashion. The audience can feel the energy and life of this young hippie-like group.

Tim Byer's Berger is believable, but not as lovable as one would hope. We want to believe Berger cares about Shelila and the other group

(Please turn to p.6, col.3)



Photo by Kurt Albershardt

Tim Byer and Philip Lopez

the movies



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Rep-West: S.B. At Its Best

By EVE DUTTON
Repertory—West, Santa Barbara's only professional modern dance company, proved themselves to be a talented, progressive new troupe in their three-day dance concert held on campus last week. Believing that a combination of artists' choreography is necessary to offer variety for best audience experience, and give the dance artist the most opportunity for optimum growth, the evening's performance varied from a thoughtful piece on crystal formations, by Alice Condolina, to a controversial dance, by Lucas Hoving, representing the suppression of masses in Chile.

The small nine member company began in 1976 with the goal of presenting an excellent spectrum of American dance art, specifically on the West Coast, which they feel has a unique and talented contribution to make in the dance world as New York. Attainment of this goal will be very possible if the

dancers continue to demonstrate the quickness and agility presented last week.

The evening began with two short pieces performed by Tonia Shimin which, unfortunately, did not start the evening with the grace and originality that most of the rest of the event had. Immediately following however, "Crystals," became one of the highlights of the program. Representing the geometric formation and break down of crystals, the dancers drew the audience into the cool binding force of the ice structures with the excellent choreography of Alice Condolina and special water sound effects by Tony Ackerman. Dressed in plastic wrap, shimmering and glistening like droplets of water, the dancers banded together with such force that they seemed almost dehumanized, more closely resembling the strong scientific bond of atoms than the graceful, smooth dancers they were.

"Windows," the third

piece of the evening, was the second of the night's highlights. Choreographed by Helena Ackerman, the work was first viewed in "Danceworks, 1981" under a different title. Depicting a romantic relationship and the gradual progression of time, the audience is given a look at a couple's intimate feelings through the use of conversational sound and close emotion-filled dance. Nolan Dennett demonstrated an exceptional talent for mixing dramatic emotion with the feeling flowing from his graceful dance. Once again the audience was pulled so much into the scene that they felt they were involved. It was as though they were standing outside a window looking in on the personal interaction of the lovers.

Performing solo in "Stopgap," Delia Moseley presented a limberness and agility that is often lacking in modern dance today. Performing the role of pseudo-flamenco dancer, Moseley glided from lunge to

leap with the grace of bird in flight.

"Songs For Chile," the last piece of the evening, included the full company in its depiction of suppression and degradation in Chile. Choreographed by Lucas Hoving, the work was originally prepared as part of a public lecture—demonstration during his residency as Regent's Lecturer at UCSB in 1981. Although well performed, the choice of work was incorrect for the evening's conclusion. Dealing with such heavy subject matter, the audience left the theater with a rather empty, depressing feeling, thereby discoloring the talent of the previous works.

Disregarding the first and last pieces of the evening, Repertory—West produced an original and exhilarating performance that would be considered excellent for any company, especially a small Santa Barbara company with barely six years experience.

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PENNIES FROM HEAVEN: LOOSE CHANGE

By EVE DUTTON

Mixing extremes of gloomy melodrama and glorious dreams, *Pennies From Heaven* is one of the most stylized and emotion-filled musicals made. Set in Chicago in the midst of the Depression, the film uses original recordings of popular songs of the period to express the characters' deep-set desires for sex, romance, money, and a wildly good time in a puritan age.

Whenever people get lost in emotion and unable to express themselves, they break into song with the voices from hit records of the thirties coming from their mouths while the actors lip-sync in perfect time. Life of the Depression with its hard times are erased as the fantasy of their songs come true for a short time.

Starring Steve Martin and Bernadette Peters. Directed by Herbert Ross, the story centers on Arthur Parker (Martin) an unsuccessful sheet music salesman, idealistically searching for his dreamworld which he believes can be as real as it

is in the songs he sells.

Trapped in marriage with Joan (Jessica Harper), his sexually repressed wife, Arthur leaves home to find his happiness. In his search he meets the woman of his

Pennies From Heaven is an attempt to illustrate the widespread pain and sudden hope so common during the Depression. Adopted from a six-segment BBC mini-series by Dennis

performing the number, "Let's Face the Music and Dance."

The dramatic dialogue scenes, however, lack the luster that shines so brightly in the musical numbers. Most of the scenes are played too slowly so while the story attempts to occasionally present a touch of humor, it then too quickly shifts to the straight role, leaving the audience confused and very often discomforted. It seems Ross directed the film with the idea of illustrating the irony and dark humor of the times; however, rather than presenting his ideas in full, he seems to back down at times, giving the film an odd tone. Despite the uncertainty, the film still contains a gripping quality which keeps the interest level high; the audience is in wonder whether the unpredictability of the scene will result in happiness or despair.

Visually, the film is an (Please turn to p.6, col.5)



dreams, Eileen (Peters), a shy small town school teacher whom he seduces and leaves pregnant. After losing her dignity and job at home, Eileen runs to Chicago to find Arthur, but is only left alone to walk the streets as a cheap hooker. Then one day their paths cross and the two flee together to escape their present and past problems.

Potter, the film's appeal rises and falls as suddenly as Arthur's emotions. The song and dance numbers work beautifully, especially in such numbers as "It's the Girl" when Arthur does a fleet-footed vaudeville tap dance routine with two fellow salesmen. Or later in the movie when Arthur and Eileen actually become Fred Astaire and Ginger Rogers

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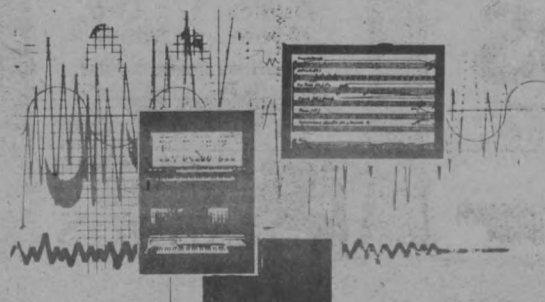
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REDS DAZZLES AND DISAP

By CATHY KELLY

John Reed, journalist and revolutionary, was once quoted by a contemporary as saying that if a thing were grand enough, it was worth living for and worth dying for. Warren Beatty, writer, producer, director and star of *Reds*, may be losing his shirt on the \$30 million epic, but as Reed would probably agree, a project as grand as *Reds* is worth dying a little for.

Set against the death of the American socialist movement and the culmination of the Russian revolution, *Reds* traces the struggle of Reed and Louise Bryant to retain their relationship despite conflicts over professional ambitions, personal goals and political ideas. While Reed pursued social justice through the New York based, socialist magazine *The Masses*, Bryant sought personal recognition as a writer and independence as a woman.

To a large extent, the searches of both were unsuccessful. Reed saw the socialist movement die with America's entry into World War I; while detained in Stalingrad, he was forced to confront the less than purely communistic results of the revolution. To his dismay, Bolshevik leader Zinoviev, played by Jerzy Kosinski, rewrote his material even more than his American editors. Louise Bryant failed to achieve lasting recognition as a writer; although she gains personal in-



dependence from Reed when she goes to report on the French front of the Great War, her only successful journalism — coverage of the revolution — remains dependent upon his careful editing. What Reed and Bryant do seem to succeed at, after more than three hours and an intermission, is each other.

TWO IMPRESSIONS OF**ROLLOVER**

(Continued from p.1)

financial troubleshooter trying to salvage the bank that bankrolled the Winters corporations' operations.

The filmmakers apparently felt it wasn't enough to attempt to provide an answer to an important, complex and pressing question: just how much power does the Middle East hold over the rest of the world, and what would happen if they decided to use that power for destructive ends? Instead, an already incredibly complex subject matter is further complicated with a love affair, complete with sex scenes that are dull, dull, dull (Kristofferson's character demonstrates all the sexual finesse of a turtle). And of course, a murder is thrown in, as well as a suicide, as well as an attempted kidnapping. Lots of loose ends and few knots tied; but what the hell, this is Hollywood, after all.

Kristofferson deserves some sort of Oscar for the most miscast actor of the year. He has previously played characters that are slow talking, slow moving, and (one has to assume) slow thinking Southern boys. He is not a powerful enough actor to break out of that typecasting, so he shouldn't be given roles that try to make him do so. Kristofferson is completely unconvincing in his crucial role as a fast, smooth-talking Wall Street executive, leaving an additional gap in an already hole-riddled movie.

And then there is Jane Fonda. I consider myself to be one of Fonda's most ardent fans. I have seen all of her recent films and have tremendous respect and admiration for her acting abilities. In *Rollover* she, like Kristofferson, suffers from miscasting, but somehow with Fonda it is less excusable. Watching the film I actually felt embarrassed for Fonda, and I couldn't help but think that she should have known better.

Why did she get involved in such a silly film? The political questions raised here are important, but they are handled with incredibly poor taste. How could the star of *China Syndrome* and *Coming Home* reduce herself to a role that doesn't involve much more than wearing nice clothes and reading cue cards loaded with stilted dialogue? How could the actress who was so naturally gorgeous in *The Electric Horseman* play a woman, who in an attempt to be glamorous, is painted with countless unnecessary layers of make up?

The night I went to see *Rollover*, there were only two other people in the entire theater, both of whom had come with me, which is indicative, perhaps, of the film's fast-

growing unpopularity. Motion picture audiences are becoming more and more sophisticated. No longer will one superstar, along with one other big name, along with the word "erotic" on movie posters, sell a movie. Other elements are required, including inspired acting and talented screenwriting. Unfortunately, the only thing *Rollover* has to offer audiences is uncrowded theaters.

REFLECTIONS

(Continued from p.1)

from the hospital after another seven-week treatment period for his heart.

On Golden Pond premieres in Santa Barbara Jan. 20 at 8 p.m. in the Granada Theater, with a special reception at 7 p.m. which Jane is scheduled to attend. Ticket information is available through Metropolitan Theatres and S. B. Ticket Bureau.

NEXUS: Working with your dad on *On Golden Pond*: I know it was your first time to work in a film with your dad, so perhaps you could recount that experience.

FONDA: I was nervous at first that I wouldn't be good enough, that I wouldn't live up to his expectations, not to mention my own. So it took a while for me to get used to it. I mean, I was awe-struck working with the two of them. But, don't let that sound that it wasn't positive; it was magic, it was complete magic all the way through.

NEXUS: Working with Kate Hepburn, what did she help you with in the film? How was the working relationship?

FONDA: It was awesome, it was frightening. She's not quite a frightening person once you get to know her, but she's a fascinating woman. She has a lot to teach, less about acting than about life; I listen to her very carefully and look forward spending more time with her.

NEXUS: Certainly it seems to have paid off. The critical reviews and notices have been very favorable...

FONDA: ...It's also broken box office records by a huge margin.

NEXUS: The critical response to both *On Golden Pond* and *Rollover* have been divergent. Are you disappointed with the critical response to *Rollover*?

FONDA: Well, there are good reviews and there are bad reviews. It's a complicated film. It's certainly the most ambitious thing that Bruce and I — Bruce is my partner — have tried to do. We didn't think it was going to be easy, and we didn't think the response was going to be unanimous.

NEXUS: How do you think the film turned out in your estimation — what are your personal feelings?

APPOINTMENTS, BUT IT'S GRAND!



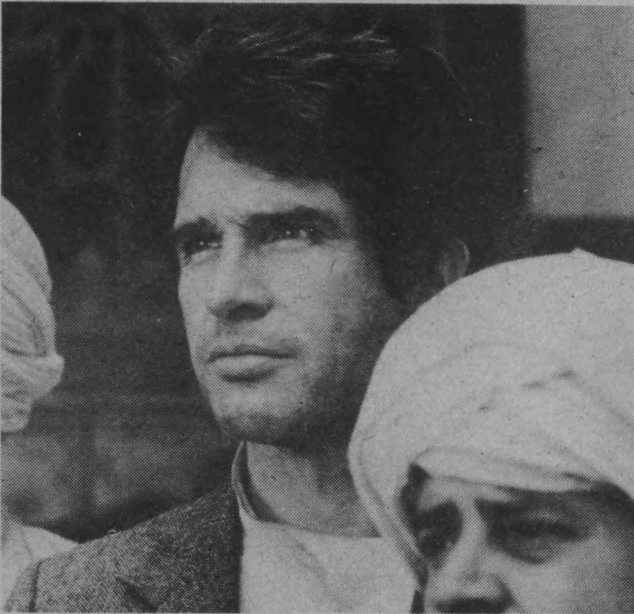
Unfortunately for *Reds*, Beatty is not as successful with Reed as Keaton is with Bryant. A bit too cute and a touch too ingenuous, Beatty is not persuasive as a hard-headed journalist of a caliber to produce *Ten Days That Shook the World*. Confronted with stuffy capitalists in Portland, strike-breakers in the midwest and revolutionaries in

Russia, Beatty retains throughout, the winsome expression of a child at his first birthday party.

Keaton, however, is strong throughout. Her Bryant matures consistently and convincingly. It is as easy to imagine why she dislikes herself so much at the film's beginning as it is to understand why Reed despairs over losing track of her at the film's close. Keaton is matched by both Jack Nicholson as the dissolute, cynical Eugene O'Neill and Maureen Stapleton as radical Emma Goldman.

The most convincing performances, of course, are those of Beatty's "witnesses" — real survivors of Reeds and Bryant's circle. Their testimony — wry, honest and ultimately touching — provides *Reds* with the realism Beatty's script lacks. They serve to fill in the minor holes in the characterization of Reed and Bryant; more importantly, they lend the film a sense of background and color as vivid as Vittorio Storaro's cinematography.

Certainly, *Reds* is flawed: Beatty's characterization is too glossy; his script is too sentimental; and his movie is too long. But in spite of it all, the film is more than able to support its flaws. As Reed would have said, *Reds* is grand enough.



F FONDA: FILM AND LIVE

FONDA: I think that it's an important film. I don't think that it's totally successful, but I think that it's certainly better than most, and about a very important subject. Some people liked it a whole lot — bankers like it a lot.

NEXUS: Is IPC different than the Entertainment Industry for Peace and Justice? What was that?

FONDA: That was an organization that Donald Southerland and I started in 1970-71, trying to involve entertainers in the anti-war effort.

(One did not grow out of the other; they are totally separate.)

NEXUS: I would like to talk about your acting work and the huge wealth of emotion that you always convey...

FONDA: ...I'm glad that you think that I do.

NEXUS: What is the reservoir that you seem to draw from? Tell me a little about your acting process.

FONDA: Well, all the work really is done before the film starts in the preparation and the research; I spend several months trying to immerse myself into a character, trying to understand her, what makes her tick, how she lives, where she lives, how she works, how she feels about everything — her whole world, even if it has nothing to do with the movie directly. In other words, try to make her into a whole, total character so I can understand her emotions, her rhythms, her fears, and her joys...any specific mannerisms that I want her to have. And then I just try to enter her, I try to inhabit her. Believe me, and then have it her, which means, of course, you always try to bring some of your *self* to every role, or you couldn't do it. And then once I've done that work and I understand her, I just live within the scenes as much as possible.

NEXUS: What part, if any, has your dad played and how does that relate to your acting in *On Golden Pond*? How has he encourage or directed your acting?

FONDA: He hasn't. He's encouraged in the sense that he always told me that he thought I was talented. He never encouraged me to go into the business, though. It's a business that you can get heartbroken about. I mean, very few make it. He has a lot of friends who are doing automobile shows and he didn't want that to happen to us when you get bitten by the bug ... a lot of it is luck. There are an awful lot of talented people out there who aren't working, and not because of a lack of talent. So he was always worried that we would be heartbroken or something, but he always believed in me. But he's not a verbal person, he's not a person who's going to give advice on how to act.

In fact, I studied and he didn't even approve of my

studying — he doesn't believe in that; he thinks that you just have to act by just doing it. Nowadays it's so competitive — there are so many people out there doing it — that I think you've got to have a technique from the get-go. When you go in to read, you've got to know what you're doing from the top. Also, when you're Henry Fonda's daughter, you're apt to feel or people are apt to think that you got a job because of your parents, so I found it necessary to study and to develop a technique so that at least in my own heart I could know I have a technique and I got this part because of what my own skills are. But he always thought that was a bit strange.

NEXUS: You've been quoted as saying, "I'm lucky I'm in control of my work." What dues have you paid along the way to come into control, to have your own production company?

FONDA: Well, I was in a lot of movies that I didn't particularly like, that I might have liked the content of in the beginning but it went in a direction that I didn't agree or feel comfortable with and there was nothing that I could do about it. Also, I guess the reason I became a producer and formed my own company and got a partner is the parts that I was being offered at the end of the '60s and early '70s were parts I wasn't interested in playing very much. No one was writing the kind of parts I wanted about the subjects I wanted to make movies about, so I thought I may never work again, but if I do I at least want it to be in the material I believe in.

NEXUS: How do you juggle content with commercial considerations?

Fonda: Instinct. (Laughter). Take *Nine to Five*, for example. We started off envisioning it as a serious movie about secretaries. But then we couldn't come up with any stories — themes — that didn't seem boring — you know, that just didn't seem like a political trap. They seemed like things a secretary wouldn't want to go see ... if they've seen it all day, why would they want to go see it all over again at the movies? So that dictated it being a comedy, becoming a spoof.

NEXUS: You've also been quoted as saying that, "The only reason I've succeeded ... is my husband. He keeps me rooted." What role does Tom play in your career?

FONDA: He keeps me happy. If you're happy — if you've got a rear base, if you've got a home base that you're comfortable with, happy and content — you're much more able then to venture forth successfully into the world ...

NEXUS: What's your role; how do you reciprocate?

(Please turn to p.6, col.5)

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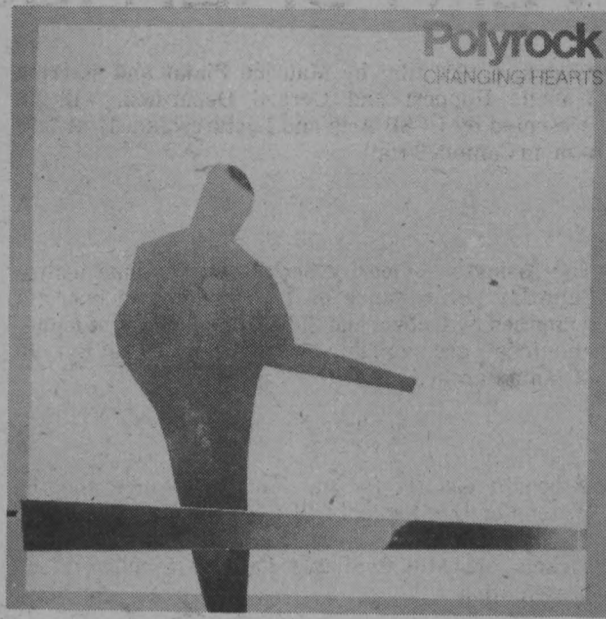
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POLYROCK: WELL, ALMOST

By JAY DE DAPPER
In 1979, six New Yorkers rented a pad in lower Manhattan to write and rehearse material for their newly-formed band, Polyrock. After a couple of club dates, the band landed a contract and recorded their debut album, *Polyrock*. With that release, Polyrock became a leader in the New York new wave scene. Small wonder since these guys have substantially more musical

talent that almost any other American new wave/power pop band. With their new album *Changing Hearts*, Polyrock presses ahead in their quest for dance music "with a difference."
All of Polyrock's original material is co-written by brothers Tommy and Billy Robertson who share a fascination in the likes of Roxy Music, Brian Eno, and David Bowie. This is evident in some of the tunes on *Changing Hearts*, especially "Love Song." This tune could be on either of the latest two Roxy albums. The band mixes Bowie-ish backing vocals over the solid, repetitious, pulsating beat for a marvelous effect. "Quiet Spot"



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stands out on the first side with its abrupt rhythm changes and excellent off-tempo drumming. The other first-side instrumental, "Mean Cow" is power pop at its finest: straight forward rhythm with a playful lead guitar and rambling solo piano.
Polyrock clearly is into repetition (name three new wave/power pop bands that aren't), but they use it to their advantage, unlike most bands of this genre. It fails on several notable occasions though. On the title track, "Like Papers on a Rack," and "The New U.S.," they sound very much like the Cars on their latest effort. In fact, repeated listenings render *Changing Hearts* somewhat

less than earth-shattering. Phillip Glass, the producer and protege of Polyrock, was quoted as saying he was "impressed by their innovative use of repetition." This proves to be the whole problem.
The band has a lot of musical talent and seems to want to do something that isn't cloned from the standard pseudo-new wave sound. They just can't quite get it right. The songs begin to fall into two easily distinguishable categories, Modern Ventures and Cars/Bowie combinations. Polyrock, although intent on being thoroughly out of the mainstream, falls directly into it.

more HAIR...

(Continued from p.2)
members, yet the characterization lacks a sensitive quality that the group leader should have. On the other hand, Heather Ehler's characterization of Shelila is unforgettable. Shelila is believably "free" and Ehler's performance is technically spotless. The scene where Shelila offers Berger a yellow shirt, which Berger initially tosses aside, is a moment of fine acting. Ehler is well-supported by cohorts Philip Lopez (Claude), Allison Goldberg (Jeanie) and Mark Miller (Woof), who does a delightful scene about his beloved idol Mick Jagger.
A short nude scene is beautifully choreographed: dancers float from one spot to the next on stage, mirroring motions and gestures. This dimly lighted scene adds a soft poetic touch to the upbeat hyper-tribe life. Director Chuck Rounds and his group have done an enormously successful job in abolishing inhibitions and making the group nudity pass across the stage like a series of moving Greek statues.
Hair was well-attended opening night and the music and dance which is meant to liven our sensitivity, does just that. The audience leaves the theater ready to toss off shoes and prance away mumbling the lyrics, "the dawning of the age of Aquarius."
Hair continues Jan. 15, 16, 17 in the UCSB Catalyst Theater. It is a delight to watch — a must see.

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More FONDA...

(Continued from p.5)
FONDA: Same thing — vice versa. I mean, we have a happy home life and happy family, in spite of the fact that we're real busy; we get along well. A lot of people spend an awful lot of energy trying to create relationships — stable relationships. There's a lot of pain involved. If that's all satisfied, if you're not having to go through that every day ... then you've got a lot more energy for other things.
NEXUS: You're so busy: public lecture, the business, California Commission for Economic Democracy, etc. Doesn't it at time seem that each activity becomes less personal, more cursory in a way because you can't put all of yourself into it?
FONDA: Sometimes. When I start feeling that, I just cut back.
NEXUS: How do you maintain the focus?
FONDA: I'm real good at delegating, otherwise it would be impossible.
NEXUS: But you want it to be more than just lending your name to things.
FONDA: Oh, definitely it's not just lending my name. I have a lot of energy and I'm well-organized, so it works out.
NEXUS: Thank you.

Pennies...

(Continued from p.3)
extremely stylized depiction of the 1930's. Images of shadowy streets and lonely figures are passed on to us through era paintings and photographs. Most memorable are the perfect recreations of Edward Hooper's paintings "New York Movie" and "Nighthawks" coffee shop. These images mix with the other shots to produce the and involve himself in the tragedies so predominant in the Depression. And yet, his spirit is retained by the constant resurgence of hopes and dreams that Arthur and Eileen are so positive exist. Such hope is illustrated in the final scene when, despite the anguish of death and loneliness, Arthur explains that it is only a movie and no matter what, movies, like his songs, are



Bernadette Peters
feeling of a darkened period only dreams to make us holding onto hope through its happy. dream-filled songs. No matter what Ross' Combining stark reality with sugar coated fantasies, Ross has produced an unforgettable musical film which offers the viewer an opportunity to understand movie musicals is not dead.

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EVENTUALITIES



STEVIE!

"Unsuitable marriages breed the Stevies of this world..." quoth Glenda Jackson, memorable in the title role of *Stevie*, now playing at the Victoria Street Theatre in Santa Barbara through this weekend. *Stevie* was a sensitive suburban woman, a Londoner, and one of this century's most profound female poets; the film of the same name is also profound in its quasi-dramatization of her life and work.

Stevie Smith was obsessed with the imagery of death, friendship, love, her childhood, and Death — that sweet and gentle friend who taunted her spirit and fed her mind. The woman was also inspired by the one true love in her life, her "lion" aunt, magnificently portrayed by Mona Washbourne (who was also sensational opposite Elizabeth Taylor in the obscure Italian film, *Identikit*).

Leading a highly interior life, Stevie rarely left her home and strangely thrived on her seclusion and domesticity; however, she loved parties and her many friends, but would not impose upon them until asked. She was, nevertheless, brave and tough, witty and humorous. Her poetry is emotional, often raw, and yet highly metaphorical.

The film is ingeniously constructed, moving at a train's pace, but punctuated by reflective moments when the actors turn directly to the camera and recite portions of Smith's work. Do catch the film — this may be the last chance for Santa Barbara.

—J. Alburger

Loulou, a 1980 film by Maurice Pialat and starring Isabelle Huppert and Gerard Depardieu, will be presented by UCSB Arts and Lectures Jan. 17 at 7:30 p.m. in Campbell Hall.

The Arlington Celebrity Series will continue with a Saturday performance of *The Mikado*, an operetta composed by Gilbert and Sullivan. Curtain is at 8 p.m. and tickets are available by calling the Ticket Bureau of Santa Barbara.

A benefit concert for the Pacific Alliance and the Water For Life Project will bring together Joe Walsh and Martin Mull on one stage Jan. 29 at 7:30 p.m. Tickets are still available for this Stephen Cloud presentation.



The Ski Film Festival, a new presentation of award-winning ski footage, will have two playdates in Santa Barbara: today at 7 and 9 p.m. at the Lobero Theater in S.B., and tomorrow at the same time in UCSB Lotte Lehmann Hall. Tickets will be available at the door.

MARIA'S KEY CONCERT

Tania Maria, a Brazilian-born singer and pianist, who combines Brazilian popular music, jazz, funk and blues, will perform Friday, Jan. 29, in Campbell Hall.

Though she speaks several languages, she sings only in English and her native Portuguese. These two languages, she believes, "are the only two languages I know of that have the right rhythm for my music." Many of her lyrics are onomatopoeic nonsense syllables, which sound similar to bop and scat singing.

Her expertise and originality as a pianist have led many critics to compare her to everyone from Oscar Peterson to McCoy Tyner and Keith Jarrett, all of whom are among her musical idols.

No one has been able to describe the brilliance Tania Maria achieves when she combines her vocal and instrumental talents. She is completely unpredictable. Leonard Feather of the *Los Angeles Times* said, "...relaxation and warmth on one tune give way to relentlessly rhythmic, improvisational vigor on the next."

The daughter of a Brazilian metal worker, Tania Maria began playing the piano at age seven. She was 13, she played with Brazilian pop groups at dances. Ten years later, she was invited to inaugurate a Brazilian nightclub in Paris, and that is where she has lived since.

Her first visit to the United States was in 1975, when she performed at the Newport Jazz Festival. She did not return until last year, when she taped *Piquant*, her first album recorded in the U.S. The album, which was produced by Cal Tjader, contains four Tania Maria originals, along with several other tunes, including one English pop standard, "It's Not For Me to Say."

Following the release of her album, Tania Maria made her Southern California debut at the Santa Barbara Jazz Festival. She was named the "musical highlight of the festival" by critic Digby Diehl. His sentiment was shared by all the critics of her several club and festival dates around California last year.

Tania Maria's Campbell Hall concert is being co-sponsored by A.S. Program Board, KTMS-FM and The Jazz Society. Opening the show will be Fourplay. Tickets are available at the A.S. Ticket Office, Turning Point Records, the Ticket Bureau and Morninglory Music.

—B. POSTMAN

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Dance Concert, Friday 8 p.m.

Babylon Warriors

By Steve Hooper

What is the Law of The Universe? DANCE is the Law of The Universe! And any law-abiding inhabitant of this universe must be absolutely sure to attend, what will positively be one of the most powerful DANCE-experiences ever to take place on this planet, 8 p.m. Fri., Jan. 15, at Rob Gym, UCSB! Music for this "cosmic" affair of strictly "roots-rock" reggae vibration, will be provided by none other than the mighty BABYLON WARRIORS, and one of the fiercest "law-enforcement" bands to patrol our galaxy, Santa Barbara's own PRIMAL FUNK. The show is a co-promote with A.S. Program Board's Concerts and Cultural Committees.

Anyone who has witnessed the "irie" rock-steady pulsations of what has come to be known throughout the world as Reggae Music, is well aware of its "liberating" qualities. At the heart of this essentially spiritual-music, is the unwavering demand of universal freedom and love for all humanity, and death and destruction to all and any who would oppose and oppress the forces of Love and Peace.

The Babylon Warriors are a major reason for the revival of reggae in the southland after the death of

Bob Marley. Reggae was born nearly twenty years ago in Jamaica, but its impact is only now being felt in the L.A. music scene. In the '70s, the reggae documentary "The Harder They Come" and Bob Marley's "Catch A Fire" album enjoyed modest success in America. Then, in 1977, popular groups like the Police and the Clash integrated reggae rhythms into their songs, and reggae was on its way. Along with the British reggae success UB40 and local ska favorite, the Boxboys, the Warriors have fueled a southland reggae revival that is sure to continue. Indeed, reggae is an open field. As Police drummer Stewart Copeland points out, "It's something you can jam with. The reggae form is really unexplored, so there's room to move without covering ground already covered."

The major characteristics of reggae are a catchy, uptempo beat and expressive lyrics that get you caught up in the music. "The sound is made up of multiple, distinct rhythms, reversing the standard rock accents and interweaving to produce a relaxed yet pulsating dance music." The songs and lyrics are about right now, what's going on in our world right now. The beat directly attacks the feet, legs, and hips; the

lyrics work on the heart, mind, and soul. The Babylon Warriors write nothing but "thundering evocations of Caribbean sensuality mixed with relevant messages."

Although the Warriors began in Venice, only two members are from California. Lead singer Trapp and lead guitarist-vocalist Jesse Easter constitute the state locals. The remaining band members are from Belize, formerly British Honduras, in the Caribbean. Patrick Barrow is the rhythm guitarist and group leader. Rounding out the band is Lem Vaughn, bass player and vocalist, drummer Emmanuel Good, and keyboardist Calbert Bucknor. Easter's stinging lead guitar adds an intelligently applied rock flavor to the already strong rhythmic drive of their music, and the strong, energetic singing of Samson is sure to make a good show. Their slow, "roots reggae" single "One Love" and the snappier ska-inspired "Right Now" have received much airplay on L.A. stations. In the words of Jeff Silberman, "Good reggae, to me, is like the tide of a quiet surf. The waves seem smooth, supple, but they come in tirelessly. The Babylon Warriors' reggae has the same effect, thanks to a silky dancing beat and pop melodies that refuse to

Primal Funk



become redundant."

Opening for the Warriors will be Primal Funk, a local band that believes its sound to be the "fruit music" of the tree of life. According to Primal Funk, "Our music is powerful. Funk is TRUTH, and the TRUTH can't be denied."

Primal Funk is merciless and relentless in its efforts to induce positive "enlightenment" through its music. The group itself has been around in various forms, for about a year. They opened for the Babylon Warriors at the Reggae May

Day show last year, as the African Drum Ensemble. Now they are back, bigger and better than ever.

Primal Funk is quite unique, in that they are so versatile. They are not only very capable Reggae musicians, but also an exciting "funk" band par excellence! Their music consists of mainly original compositions, and is extremely infectious and danceable. They will appeal to most every musical "taste": Reggae, Soul, Disco, Blues, Country and Western, and Classical!!

Their music is so universal in scope, that they are bound to become a major "force" in the popular music scene very quickly. Don't dare miss Primal Funk's debut, and the Babylon Warriors coming to Rob Gym, 8 p.m. Fri., Jan. 15, for one show only! This show promises to be one of the most memorable events of your life. Be there.

Tickets are available at the A.S. Ticket Office, 3rd floor UCen, Morninglory Music, and Turning Point. Prices are \$6.50 for students and \$7.50 for the public.

College Bowl

By Heather Tanner

For those of you who have never heard of the College Bowl, it is a question and answer game played between two teams of four players each. The object of the team is to arrive at the correct answer in the shortest time possible. Players are questioned on a broad range of topics. There are two types of questions: toss-ups, of which any member of the team can answer; and bonus questions, where team members may confer before answering. The game is played in two halves and the team with most points at the end of the second half wins. The winning team at UCSB will go on to the Regional Competitions, whose winning team will go on to the National Competitions.

Competitions are now in progress. Check out the action Jan. 18 and 20 in the UCen Pavilion from 4-7 p.m., and Jan. 15 from 6-9 p.m.

Lasarock 2

By Steven Hooper

In its never ending succession of prime entertainment values, the A.S. Program Board will present the all new Lasarock shows in Campbell Hall on Jan. 22 and 23. There will be six shows total, with three on Fri. night and three on Sat. night at 8, 10 and midnight.

Concerts Meeting

The A.S. Program Board Concerts committee will be meeting every Thursday at 5 p.m. in the UCen Pavilion. Students interested in helping out are urged to attend.

The Publicity committee meets Monday, come on up to UCen 3167 from 10 a.m. to 3 p.m. if you are interested in writing articles for the Program Board page or working on publicity gimmicks.

Other committees to get involved in include films, special events, and UCen activities to name only a few. Stop by the Program Board office, or call 961-3536 if you wish to become involved.

Pretenders

Tickets to the Pretenders concert Feb. 19 at the Events Center are on sale now at the A.S. Ticket Office on the 3rd

floor of the UCen, Morninglory Music, Turning Point and the Ticket Bureau of State St. Tickets are \$9

These shows are put on with class by Laser Images Inc. and are a visual and audio show that everyone should experience. Tickets are only \$3.50 for students and \$4.50 general, and are available at the A.S. Ticket Office and the other usual outlets. Don't miss it!!

Tanya Maria

By Steven Hooper

Variety is back to the UCSB concert scene this quarter thanks to the A.S. Program Board, with a superb South American jazz artist, Tanya Maria, appearing in concert on Jan. 29 at 8 p.m. in Campbell Hall. Tanya Maria is an excellent jazz pianist-vocalist, who recently released her new album, "piquant," in the U.S. Tanya first appeared in this area in the Santa Barbara Jazz Festival and stole the show with rave reviews. Opening for her will be a local favorite, Fourplay. Tickets are \$7.50 for students, and \$8.50 general, and are available at the usual outlets.

and \$10 and are going fast so get yours now for the hottest concert of the year, (unless The Who decide to tour!).

Positions Open On Board

Are you energetic, creative and do you want to get involved in A.S. Program Board? Well here is your opportunity. The positions of Films Chairperson, Special

Events Chairperson, Security Coordinator and Representative at Large are open, and applications are now available in the A.S. Program Board office, on

the third floor of the UCen. Applications are due Jan. 22, so come on up and we will give you the details. We look forward to meeting with you.



HAIR



A.S. Program Board and Mask and Scroll Productions are presenting the rock musical HAIR this month at the UCen Catalyst. The play is being directed by Chuck Rounds and produced by Dante DiLoreto, two UCSB students.

This production marks the first time Hair has been produced in the Santa Barbara area. Originally produced in New in the late

sixties, the play centers around a tribe of youth's whose way of life is threatened by the military draft. The original production stirred a great deal of controversy because of the coarse language and use of nudity on stage.

This unique production of Hair stars an all student cast and crew. It is unique because it is an effort by the students to stage their own

production outside of the Drama Department and in a facility not normally used for live theater.

Showtimes are 6:30 and 9:30 and 8 p.m. Jan. 15 and 17. Advance purchase of tickets is recommended. Tickets are on sale at the Program Board office (third floor UCen) and the Turning Point and Morninglory Records. For more information call 961-3536.

Brando Film Series

A.S. Program Board's Film Committee is presenting a series of films starring Marlon Brando. Brando has starred in many films that have made a great impact on the audience. These films include the ever popular "Apocalypse Now" and old classics such as "On the Waterfront" and "A Streetcar Named Desire." The weekly series is each Wed. night at 6:30 and 9 p.m. The films will be screened in Chem 1179, and ticket prices are \$1.50 for students and \$2 for the general public. Series tickets are available, so save money and time and buy them ahead of time at the film showing. The series tickets are available at the small cost of \$10. This includes all 8 films in the series.

Apocalypse Now
Jan. 13
On the Waterfront
Jan. 20
The Wild One
Jan. 27
The Godfather
Feb. 3
Sayonara

Feb. 10
Streetcar Named Desire
Feb. 17
The Chase
Feb. 24
Last Tango in Paris
Mar. 3

Hair Dates

Friday, Jan 15
8 p.m.
Saturday, Jan. 16,
6:30, 9:30 p.m.
Sunday, Jan. 17
8 p.m.

Upcoming Events

Thurs., Jan. 14
SHOWCASE
UCen Catalyst 8:30

Fri., Jan. 15
BABYLON WARRIORS
Rob Gym 8 p.m.
HAIR
Catalyst 8 p.m.
COLLEGE BOWL
UCen Pavilion 6-9 p.m.

Sat., Jan. 16
HAIR
UCen Catalyst
6:30, 9:30 p.m.

Sun., Jan. 17
HAIR
UCen Catalyst 8 p.m.

Mon., Jan. 18
COLLEGE BOWL
UCen Pavilion 4-7 p.m.

WED., Jan. 20
COLLEGE BOWL
UCen Pavilion 4-7 p.m.

Fri., Jan. 22
LAZARIUM
Campbell Hall
8, 10 p.m., 12 mid.

Sat., Jan. 23
LAZARIUM
Campbell Hall
8, 10 p.m. 12 mid.

Fri., Jan. 29
TANYA MARIA
Campbell Hall 8 p.m.