



'Sub-Dude' by Shannon Dawson

NEO YORK MAKES THE COVER

**Inside:
The Meaning of Life!
and more!**

ARTS & ENTERTAINMENT



'Bed of Nails' by Mark Kostaloi



'Untitled' by Peter Drake

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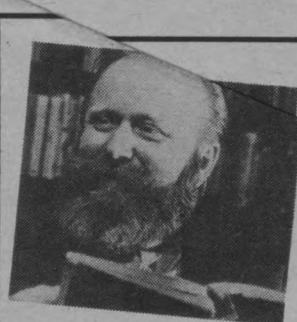
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Frank Herbert Discusses 'Dune' — And Other Projects

Frank Herbert, the acclaimed best-selling author of *Dune* and more than 20 other books, will make a rare Santa Barbara appearance Saturday afternoon from 2-5 at the Andromeda Bookshop (741 De La Guerra Plaza). The *Daily Nexus* interviewed him by telephone and he talked on *Dune* and a number of other subjects.

Herbert is probably best known as the author of *Dune* and its very popular sequels. He is very pleased with their success, "of course. But I never expected it to be this big — I never even thought about it. I wrote them and went on." The fifth book in the series, *Heretics of Dune*, has spent a lot of time on the bestseller lists, and the sixth will probably do so as well. "I have a seventh one in the works. I think this will be the end of them. I promised I'd write them only as long as they interested me — as long as I had fun with them," Herbert said.

With the filmed *Dune* due out next month, the discussion naturally moved that way. "I was technical adviser." He had input on the script "before it was written, but David Lynch was responsible for the script, and did a beautiful job on it, I might add. He's the one who solved how you would bring *Dune* to the screen.... It's a translation process. People think (because the actors and actresses are speaking English) that the film is English. It's not. It's a different language; it's a visual/auditory language combination that is far different from straight English." Since *Dune* is such a long book, much "had to be ... left out. However, on balance, I'd say they've captured *Dune*. I'm happy with the film." A recent *Los Angeles Times* story claimed that "industry word-of-mouth suggests that the film is unimpressive," but Herbert disagrees: "The thing I've heard is the same thing I've heard a lot of about the book, that we don't pander to the reader of the book ... and it takes a little while for them to get into it — then they can't let go of it.... I think it'll do very well." Fans of the book "are going to see things that are visually identical to ... what they imagined, and some things that are not the same



Frank Herbert was once bearded.

as they imagined and some things that are better, which was my reaction." I asked if there are plans for more *Dune* films, and Herbert replied, "We're working on the second one right now," based on *Love Messiah*, the second book in the series.

Herbert, which helped spark environmental debate in the late sixties, has some of his other books (such as *Hellstrom's Hive*) which have a strong concern with what we do in our environment, and what we do to the matter. "What I think should have a good deal to say on will happen are two different things. One is the things into these problems together, and one of the things into these solutions is trying to find the guilty and punish them. We're all going to have to work together to get out of these problems, to clean up the atmosphere, and so on. It's going to be costly, and it's going to require effort from each and every one of us. Do you compost your garbage?... Do you leave the water running when you're washing your teeth?... I bring up these little, tiny, things because, cumulatively, they're enormous.... We had better make up our minds that we're going to have a lot of cost in this, and we're going to have to pay it." However, this is only what we should do. Herbert believes what we actually will do is another matter. "We're going to react to tragedies; we're going to have more Love Canals. There will be a lot of looking for scapegoats. The real problem is that we're making our grandfathers' mistakes now."

My favorite of his recent novels is *The White Plague*, which highlights his concern with terrorism. Terrorism will increase, he says, "Because if society abandons certain niches of activity that it traditionally held, other groups move into it. I'm not sitting here saying the death penalty is the greatest thing mankind ever did, don't get me wrong. But society moved out of that and terrorists moved into ... using death as a weapon, as a lesson." As a former newspaperman, he feels we should "stop reporting terrorism.... Take away the leverage they seek to gain headlines." But it probably won't be done "because it's commercially profitable not to" abstain, Herbert said.

He said he chose to concentrate mostly on science fiction because, "It's wide open. You can create any kind of world your imagination desires, and people it any way you want — you can play God. There's a lot of hubris in this, you know."

Interview By Scott Lewis

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'Seventeen': PBS Banned Film Will Be Shown At UCSB

When the Public Broadcasting System decided to make a series of six documentary films on life in Muncie, Indiana, called "Middletown," filmmakers Joel DeMott and Jeff Kreines were commissioned to make the segment about teen life, entitled *Seventeen*.

But the Xerox Corporation, co-sponsors of "Middletown" with non-profit agencies and PBS, suppressed *Seventeen* and promised to pay for advertising only if *Seventeen* was dropped from the series. Xerox was successful; according to filmmakers DeMott and Kreines, PBS President Larry Grossman issued a statement calling parts of the film "not acceptable to PBS" and "ghastly."

So the filmmakers set out to promote *Seventeen* themselves, taking it from film festival to film festival in search of public recognition and a distribution deal. On Monday, November 19 at 7:30 p.m. in UCSB Chemistry Auditorium 1179, DeMott and Kreines will show *Seventeen* and hold a question-and-answer session after the

screening. This free event is sponsored by UCSB Arts & Lectures.

"What the filmmakers have so diligently uncovered is, quite simply, a reality that's largely ignored — not a 'secret' reality or a series of 'privileged moments' but things as they are," wrote Michael Covino in the *East Bay Express*. "And if that's scandalous and disruptive, so be it."

Despite public interest *Seventeen* was the only feature at Filmex '84 that needed multiple screenings to satisfy audience demand, the film has yet to be seen in local theaters, much less on television. The filmmakers' presentation at UCSB is just one of various showings around the country, organized by the filmmakers and other interested people.

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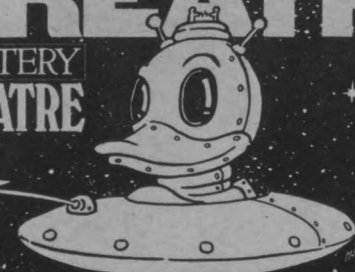
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The Meaning of Life

Mysticism In The New York Art Scene

Interview By Shirley Tatum

David Life, entangled among ropes and nets, hung above an entranced crowd on Saturday night, struggling to the accompaniment of undeterminable whispers and voices on tape. Like some stray, disillusioned astronaut Life swayed from the top of the arts building in front of his mystical work, a large painting that reads "You are the gods...Go to all space".

David Life is one of the New York artists participating in the New York art exhibit currently on campus. I talked with him during his visit concerning his performance, his art and Life in general.

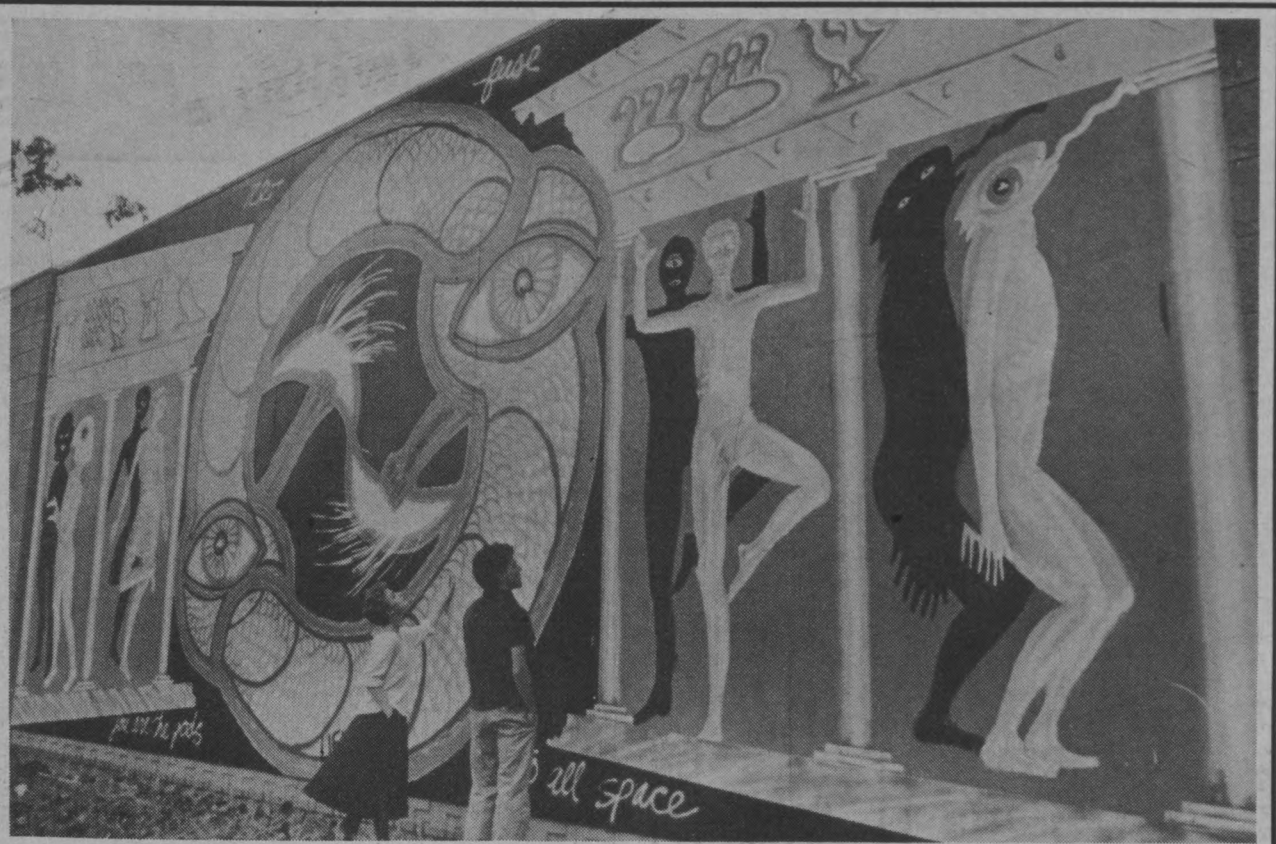
How did your performance interact with the mural?

The performance is essentially about all the aspects of our lives that become interwoven as we move through our lives, and how some people allow this to become a trap for themselves. The difference between the words "Net" and "Nest" is the letter "S" which symbolizes power over life and death, Isis. In a sense our lives can be either a net, a trap, or it can be a nest, a womb to be born out of. The performance is about that, about being able to make the threads of our lives not becoming an entanglement but a nest from which we can move to other places because of what we have gained from it, rather staying there in an entanglement.

Are these symbols something personal to you or are they universal?

The side panels are something like what you might see in church, where there are statues of saints or gods. What I put there are real people, or imaginary creatures...the message is that we are the gods, and we make our own reality and we can make it any way we choose. The fact that we've chosen this way is fine for this stage of evolution, but there are a lot of other things we can do and we should get on to those as soon as possible. The important thing is that it doesn't do much good if you want to evolve or if I want to...everyone has to and when the community mind decides it's time we see things differently, that we're able to move in other dimensions, that's when it will happen.

The symbol in the middle of the painting is an extraction of the Oro-Borus, the snake eating itself, the meeting of the beginning with the end. The Pythagoreans taught that death is not being able to join the beginning and the end, and that inability is what makes death. When we are able to join the two we will become eternal. I've made it into two creatures but really it represents one creature with two aspects. The same with the shadows of the figures on the side that have features that represent the atheoretical body



"Gee, wouldn't this look great over the sofa?"

BRENTON KELLY/NEXUS

or the soul or the other—it goes by a lot of different names. When you come to a full realization of the atheoretical body then you have joined the beginning with the end.

Is this a theme that is consistent in your works?

It's not always the prominent idea. When I get back to New York I'm in a panel discussion, the topic of which is art and Anarchy. I hope to address the topic of Anarchy as beginning on the cellular level. It really doesn't have much to do with not taking baths or washing ones clothes like a lot of people think it does—it's much deeper and more resonant than that.

So this goes beyond governmental anarchy? Anarchy by itself is such a vague term.

If it becomes more integrated within yourself then the government becomes trivial. Anarchy is vague but I'm seeing it more and more on levels beyond government.

What about the works in the UCen Gallery?

The largest piece is a wooden box with a junkie hanging from the neck in it...I've done several paintings of the same woman I've known, she's been a prostitute for years and a junkie, and has been motivation for me to do a lot of these pieces. It's collected objects from the street repainted. It's

supposed to be a dirty bathroom scene with her hanging herself with an "I Love N.Y." shoestring tied to her arm. It's a comment on the degradation she's gone through and why...one of the main reasons is as a woman the degradation she's suffered in the hands of men who, because of their need to stay separate and not recognize the humanness in all of us, and to concentrate rather on their dominance of other humans, they force others to live in conditions like that which are awful. It's terrible. They're what kill people. I think that people will also see this as the box that we put ourselves into, a comment on the whole human condition.

Being from New York, have you noticed different reactions to your work out here as opposed to the city reactions?

One lady came up to me while I was painting the mural and said, "this is pretty mystical for a New York artist, why is that?" I said, "well I only live in New York". I've been to other places too.

A lot of people were really predisposed to the urban aspects. They were coming by and asking me if I sprayed trains and if I was worried about getting arrested for that. I don't do that. I'm not a graffiti artist. I feel that the graffiti artists' going into the galleries has opened up the streets for me and my art.

DAILY NEXUS
ARTS & ENTERTAINMENT

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GALLERY
REVIEW

THE BIG APPLE BITES BACK



BRENTON KELLY/Nexus

Colin Steele listens to 'My Aunt' by Luis Frangella.

Oh, New York. Nothing even comes close, no matter how they try. People trying to get in. People trying to get out. The stench of beer and hot dogs is assaulting. A street band blasts out music from around the corner. Someone blurts out that he has been robbed 25 dollars, and turns around in search of yet another glass of red wine. Suddenly a man appears from the top of a building and hangs struggling among tattered ropes and nets, while an entranced crowd of blue red and green heads silently stations itself below to watch. And then Storke Tower chimes away, bringing everyone back to Santa Barbara, away from the Disney New Yorkland that was temporarily set up by the art affiliates to welcome the Neo York art exhibit here on campus.

Neo York is here, after a more than expected uproar of controversy, concerning in most part the above described scenario. Although the ticket price of 25 dollars was undeniably steep for students (a discount was offered to those who helped set up), the party itself was quite an extravagant effort by the affiliates. With the exception of a few grass blades, no harm was caused. The evening picked up towards the end when the gates were opened to all, ticket or no ticket. So now that the party's over and the smoke has cleared, we can concentrate on the real matter — the show itself.

Neo York, Report on a Phenomenon is an eclectic survey of the current art scene in East Village, a collection of over 140 works filling the University Art Museum, the College of

Creative Studies and the UCen Art Galleries, currently on view until December 16.

The diversity of the show is tremendous. The "admittingly capitalistic" culture of the New York artists has not allowed for any singular movement to arise. There is no theme, no driving uniting force, but rather a collection of varied styles that are purely individual expressions. The elements of New York urban life are sometimes presented in stark and powerfully brutal imagery as in the works of Sue Coe. In other cases the perils of the city are completely denied in the art of Rodney Alan Greenblat, work that almost verges on bitter sarcasm in its extreme bubble of bliss. The variation of the art is not limited to representation or subject matter, but in its medium as well, although there is a surprisingly small amount of photography and sculpture exhibited.

It is the freshness, the immediacy of style that is Neo York's most captivating quality. Although this is an element most likely derived from the Gräffitists, there are very few artists who cling to the spray-painting of subway cars as a lasting medium. Richard Hambleton, one of the more prominent artists, captures the urgency of graffiti with his frenzied, haphazard brushwork that is more concerned with character of the motion than character of its subject. "Venice" is particularly captivating in its violent splattering depiction of a figure, threatening in its anonymity.

Peter Drake's works are haunting, subtle visions that are dark, mysterious, yet vibrant with tension. In contrast to the tense calm of Drake is a more neo expressionistic style of Rick Prol, whose violence is derived from the garish, bold colors, gruesome subjects and crude wood cut print-like style. Stephen Lack uses expressionism in his bold



BRENTON KELLY/Nexus

Dean Savard and Gracie Mansion discuss the East Village on Tuesday's panel.

brushwork and imposing size, but when it comes to imposing Luis Frangella is clearly a-head. His large coarse mask hangs from the ceiling like some sort of deranged tribal god, strangely set off by an unseen whimpering girl on tape, giving the notion of yesterday's sacrifice. Mark Kostabi's "Bed of Nails" has a beautifully painful elegance to it, a clean simplicity in its tone and portrayal. Debby Davis approaches this same sharp, agonized elegance with her pig sculptures which hang like trophies on the wall. There is an objective cleanliness to these dead animals which denies them their brutal slaughter, fresh from the butcher, drained of life.



TOM REJZEK/Nexus

Rodney Alan Greenblat's installation charms the guts.

Dan Friedman approaches the absurdity with his large "Power Screen," a cartoon panel that revels in its stupidity. Around the corner is Friedman's installation, a scenario that parodies Nuclear America. Glowing blue furniture and broken items float quietly above a United States and around a huge bull's eye target. The work is whimsical, mysterious and strangely serene. David Wojnarowicz, however, approaches the ultimate horror of humanity in his installation with a nightmarish scenario. Images of the map and money crawl and contort themselves in a dark, disturbing sandpit, desperate in their meaningless, stripped of their significance, as the earth is stripped of its life. Wojnarowicz also conveys this final struggle in his paintings and sculpture. Rhonda Zwilling's installation at the UCen is a drop dead ultimate vanity table. The nonchalant concern of this work is purely cosmetic, a warning signal of superficiality.

There is no possibility in clumping these artists and the many others together in a single theme or style. Their backgrounds are diverse, their city experiences varied. We are not given a group of clones programmed to convey one singular movement. There is none existing. Perhaps this poses a problem to those who cannot comprehend artists from the same time and area as individuals, free to express themselves as they choose rather than feeling compelled to conform to one idea, one style. Neo York is not out to change the world. It is instead of a reflection of that world by many different minds, some more effective than others, yet all unique. Though some of the works are weaker in contrast to others, the show as a whole is successful as a collaborative update of the East Village art scene.

In conjunction with the show has been a forum made of the visiting artists, dealers, and critics who discussed the New York art phenomenon Tuesday. Following the forum, public receptions were held in each of the three galleries. On Tuesday, November 20, Stephen Harvey, New York

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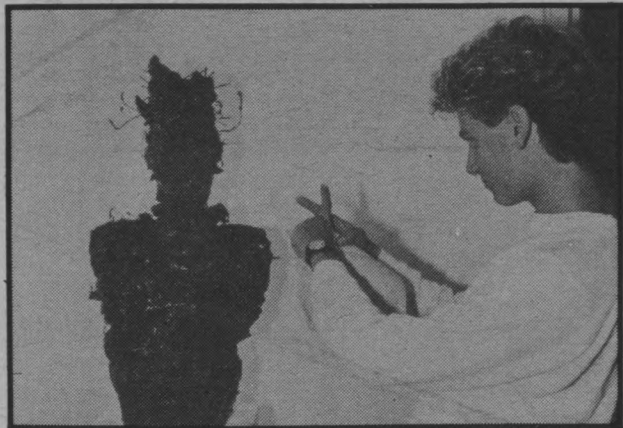
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music critic and art consultant, will speak at the College of Creative Studies, Room 136 at 4 p.m., to discuss the integration between art, music and architecture in the East Village, all of which are featured in the movie *The Wild Style*, by Charlie Ahearn. *Wild Style* will be shown that evening at the Isla Vista Theatre at 8 p.m. and admission is free. During the exhibition in the Main Gallery, a video documentation will be shown daily, with a posted schedule. A daily slide presentation of East Village street life will be presented at the UCen gallery. I encourage everyone to take advantage of this unique opportunity to see *Neo York, Report on a Phenomenon* while it lasts in Santa Barbara.

— Shirley Tatum



BRENTON KELLY/Nexus

Casting a hex on 'Mr. Reagan,' a sculpture by Richard Hambleton.



TOM REJZEK/Nexus

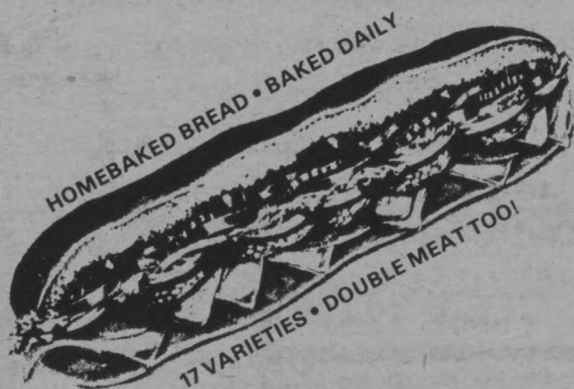
The left is happy while pondering a work by Shannon Dawson.



CHARLES TROTTER/Nexus

People get tired of posing. In the background is Dan Friedman's 'Power Screen.'

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Brenton Kelly is caught up in New York street life.

'Incubator' by Ann Messner

Photo by Colin Steele

Just In Time: Talk Galerie Opens In Santa Barbara

Disregarding the fact that I might be jumping ahead of myself, I hereby proclaim that Santa Barbara has finally got itself an art gallery that promises to breathe new life and verve into our town's pretty stodgy art world. Just opened this week, the TALK Galerie, located at 622 State Street, is especially intent on exposing young people to contemporary art forms, from painting, sculpture and tableaux to handcrafted jewelry, clothing and furniture. Sounds eclectic, right? It is. TALK refuses to maintain the straight and narrow. Each month the Galerie will feature individual or group multimedia exhibits, as well as a continually changing repertoire of clothing and jewelry. Just think, not only can you surround yourself with art, but you can wear it and become a living artistic medium! Presently in the Galerie is clothing by Mandal Gee, Christian Blom, Jessie Acuna and Timna, among others, and of the wide assortment of

jewelry, the brass and black rubber adornments of Renee Zamudio were particularly impressive.

TALK's exhibits should be quite diverse. For example, December's show is entitled "Toys Are Art." TALK will also present, sponsored by the Barking Dogs, live performances (and again I stress eclectic), of local or imported music talent, art-fashion shows, complete with air-brush make-up, and other activities, open to proposal. Due to spatial constraints, a limited number of invitations will be available for a small donation for these events.

This month at TALK is featured one "Joe Klondike" (c'mon Joe, tell us your real name), who provides a photo (of himself??) and the statement: "My name is Joe Klondike. I made these objects and images — they simply emerge from a mirror in my heart — the ideas are not original, rather, they were given to me — I'm just giving them

back — Light enters my eyes and is redirected through my hands — There are so many reflections in my body I cannot see — I am truly blind." The content of "Klondike's" art both refutes and supports his statement. He denies himself a real identity, implying that some greater force controls him, but pulls the rug out on that idea, even while expressing it, in his provocative tableau and sculptures. It's ultimately satire. For example, in his "Design for the Last Ark," an angular jut of alabaster has a window in it, displaying its innards — a mass of circuitry. I look at that and think, "My God, have all the rocks got circuits in them?" The Grand Conspiracy, while blinding "Mr. Klondike," has also pervaded nature. In his tableau, "Permanent Relationship," "Mr. Klondike" has a sculpture of a small child hugging a globe, staring at a suspended, melted T.V. which

spews baby-doll limbs at its seams. It's a bit queasy, in a sense, but accurately depicts the state of childhood reverie in the 1980s. These are only two of many works by the artist, but all have significant impacts that leave one with the burning question, "Who is Joe Klondike?"

TALK Galerie is open, free, moving and growing. I urge all artists, be your forte painting, sculpture or multimedia assemblage; jewelry or clothing design; furniture or lighting design or music to consider presenting your work to TALK. The Galerie maintains an index of artists and their specialties, and will notify you if your particular talents will be suitable for their upcoming exhibits. And to appreciators of fine arts and adornments, check this place out! TALK Galerie has its fingers on the pulse of the contemporary local art scene.

— Joan Mc Guire

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and

The PUBLIC EYE

directed by Charles McClelland & Craig Duke

November 15, 16, 17, 18
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Old Little Theatre, UCSB

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'The Two Gentlemen of Verona'

UCSB Drama Productions

Takes The Center of Attention

The reasoning behind Director Stanley Glenn's decision to set "The Two Gentlemen of Verona" in the twenties could use some elaboration. I can't help but think it was because there were leftover costumes and a leftover choreographer from last Spring's "No, No, Nannette." The concept is admirably realized, however, despite my somewhat justified forebodings and the performance I caught last Friday was, indeed, a decent night for Shakespeare.

At the outset, it was a bit unsettling to see the actors accurately dressed in the height of twenties' fashion and enunciating in gorgeous English verse. The atmosphere definitely called for slapstick. Opening scenes plodded along with a few misplaced giggles in the audience, not from the humor, but from the actors caught in an unfortunate time warp. Finally, about halfway through the first half, the servant Launce played by Kevin Engellener delivered a brilliant monologue with a real live shaggy dog side-kick. Sam, a pedigree canine, is brilliantly cast as Crab who becomes the victim of Launce's hilarious personifications. The pair literally steals the show. After their appearance, the twenties ambience settled into the background and let the magic of the well-directed script carry itself to the end.

Proteus and Valentine are the two gentlemen named from the play's title. Valentine is sent by his father to Milan to serve under the Duke and falls in love with the Duke's daughter Silvia. Proteus later follows his friend to Milan and after also falling in love with Silvia, plots to woo her for himself while disdaining Julia, his love back home in Verona. Benjamin Bratt plays the wormy womanizer Proteus with the ultimate suave. He looks like Clark Gable and he sounds like Cary Grant. As Valentine, Greg Hubbard doesn't quite have the physicality the role seems to call for (there are two other men chasing Silvia), but Hubbard's coy handling of Valentine's wit and some theatrical heroics toward the end of the play more than make up for this.



Kevin Engellener as Launce with Sam as Crab in the UCSB Drama production "The Gentlemen Of Verona."

Photo by Stephen Epstein

Vivien Kirby as Julia and Cecilia Kouma as the beguiling Silvia are the proper brass for their respective personas here. Julia is first presented as a delicate over-emotional type constantly asking advice from her swarthy maid, Lucetta (Tracy Burcham). After deciding to dress up as a boy/servant to check up on Proteus in Milan, her character became much stronger which is realized at the end when Kirby as Julia reveals herself to Proteus. Kouma properly strutted as Silvia-on-the-pedestal and yet ably lashed out at Proteus for his infidelity — even after Proteus had sung the lovely song, "Who Is Silvia?" to her.

Kudos go to English actor Jon Salway for his portrayal of Speed, another quick-witted servant. Usually seen carrying around a parrot, Salway was the perfect counterpart to Engellener's antics with the dog. Frank Gallagher also played a fine Duke of Milan — short, bearded and doting over his beautiful daughter. Thurio, the fuddy-duddy of Silvia's three suitors is accurately realized by Mark Miller.

UCSB's Studio Theatre was converted to the difficult center-stage arena type format for this production. Problems of blocking the play (utilizing the whole stage area) were slight and the minimal though quaint set designed by Michael Tomko worked well with the twenties concept. Too often, a Shakespeare play is ruined by a distracting and extravagant set.

To conclude the play, the cast puts on some cliched chorus line antics (choreographed by Frank D. Ries) to sort of tie the bow on the sometimes flawed packaging of this production. It was all quite enjoyable but it still left a sour feeling that one of the great bard's plays was being cheapened just a little.

"Two Gentlemen of Verona" continues this weekend. For ticket information, call 961-3535.

— Hugh Haggerty

Students Direct Peter Schaffer One Act Plays

How do you make two, 22 year old English one-act comedies work today? Apparently, according to student directors Charles McClelland and Craig Duke, you set them in contemporary Los Angeles, change the names of the cities in the script, and see if anybody laughs. That's exactly what these two UCSB drama majors do to Peter Schaffer's *Private Ear* and *Public Eye* respectively. The two one-acts open tonight at 8 p.m. in UCSB's Old Little Theatre, and continue nightly through the 18th. The cast warmed up with a preview performance last night.

The *Private Ear* is the story of a shy, romantic, music-loving boy named Tchaik (nicknamed for Tchaikovsky) who meets Doreen, the girl of his dreams, and invites her over to his apartment. Afraid of women, Tchaik solicits his friend Ted to give him help and advice during the evening. Everything goes wrong. Doreen fails to live up to Tchaik's misconception, falls for Ted's less than admirable passes, and Tchaik learns a difficult, first lesson of love.

The production, under the direction of UCSB drama senior Charles McClelland, is inconsistent. The setting of the play has been moved from London to Los Angeles, but few accompanying changes have been made to the script.

The result is a piece set in 1980's Los Angeles, but plagued by 1960's British dialogue. For the most part it doesn't work. When it does work it's during the scenes between Tchaik, played by Sean Heyman, and Doreen, played by Forest Franken. Toward the beginning of the play we are treated to a wonderfully uncomfortable exchange between the two after she arrives at the apartment. Heyman and Franken create just the right feeling here. Unfortunately, most of the rest of the play is less successful.

The *Public Eye* is the story of an extremely eccentric private detective who has been ordered to track the wife of a suspicious husband. Charles, the forty year old husband, became infatuated with Belinda, a girl of 18, and charmed her into marriage. Now though, they have drifted apart and Charles suspects infidelity. The detective, a Greek named Christoforou, is hired to check on those suspicions.

The heart of the comedy exists within Christoforou's character. Played by James McCarthy, the detective is an entertaining combination of outlandish habits, and an unforgivable diet. McCarthy is fine as the wild-mannered detective. He obviously has fun playing the more-than-just-strange Christoforou. And Christoforou is more than just strange. There is method to his madness. As the detective eventually proves, he has reason for the seemingly lunatic things he says and does. In the end, in fact, it is the lesson he teaches Charles and Belinda that endears the audience to him. Christoforou knows that love in marriage requires the sharing of experience, not merely an exchange of empty words. He encourages the couple to enjoy their lives, cultivate their love while they are still lucky enough to have it.

Directed by Craig Duke, *The Public Eye* has the same problem with the dialogue as *The Private Ear*. The actors are forced to deliver lines with little meaning for today's

(Please turn to pg. 7A, col.3)

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'The Good Fight' Pays Tribute To The Lincoln Brigade

"You are victory. You are history. You are legend." These are the words Delores Ibarruri, known as La Pasionaria, used to describe the Abraham Lincoln Brigade during their 1938 Barcelona farewell. An eye-opening and beautifully tooled documentary narrated by Studs Terkel, *The Good Fight* chronicles the experiences of the 3200 Americans who volunteered their hearts and lives to help the Spanish people fight the Spanish of fascism in the This was War.

This was War. democratic nation when the world turned their backs on Spain and signed the non-intervention treaty. The embargo not only hurt the Spanish cause, but gave Franco, Hitler, and Mussolini the power, confidence and prowess to attempt a total European conquest. The rest is history. As Bill Bailey, a Lincoln Brigade veteran said, "There was a moment when we could have stopped Hitler and the bastards (the Allied Forces) missed the boat."

Exquisite editing and juxtaposition bring past and present together. Newsreel footage, still photos, an excerpt from *Blockade* mesh with recent interviews of Brigade veterans. The result is an impassioned account of a time when a few young idealists with strong political convictions tried desperately to change the course of history. They

banded with the 52,000 international volunteers and though fighting with out-dated munitions, managed to hold back the nationalist Franco forces, if only for a few months.

This is an honest film that has no qualms about showing us the atrocities of war. We see children's bodies broken and pulled from the rubble and we are reminded that in this war, civilian populations were bombed for the first time — an event that changed the foul face of war forever. Yet it is this bareness that creates a film which shines with humaness and com-

For political of you who seek modern day parants and *Good Fight* offers pléke. However, there is a more resounding message here. The individuals that we hear speak their memories and minds, tell us unanimously that we can make progress in the fight against injustice. The good fight is the fight for freedom and though it can't be won in a day, we must not give up hope. In the case of the Lincoln Brigade the individuals did make a difference. Though they lost the battle, it was these "premature anti-fascists" who planted the seed of justice which eventually caused people to hear their hearts and reject government insensitivity. Bill Bailey, Evelyn Hutchins, Saralia Kea O'Reilly, Milt

Wolf, Ruth Davidow and other surviving veterans continue their personal brigade against modern day fascism. They are a strong-willed people who refuse to give up, refuse to lose hope for betterment of the human condition. There is something here for all of us living in these seemingly passionless times. In the words of Ruth Davidow, "There is something very emotional and powerful when you find a way to connect with people...It's a reason for living."

The Good Fight will be at the Victoria Street Theatre Nov. 19, 20, 21 as a benefit in celebration of Network's sixth anniversary. On Monday, Nov. 19th at 6 p.m., there will be a special reception with Bill Bailey. Only, don't miss it.

— Van Cleave

One-Acts ...

(Continued from pg. 6A) audience. There are moments in the play that work, McCarthy at his zaniest, and a scene between Charles and Belinda, played by Alan Bucci and Lore Thomas. Unfortunately though, the production is not consistently entertaining.

— Travis Ashby

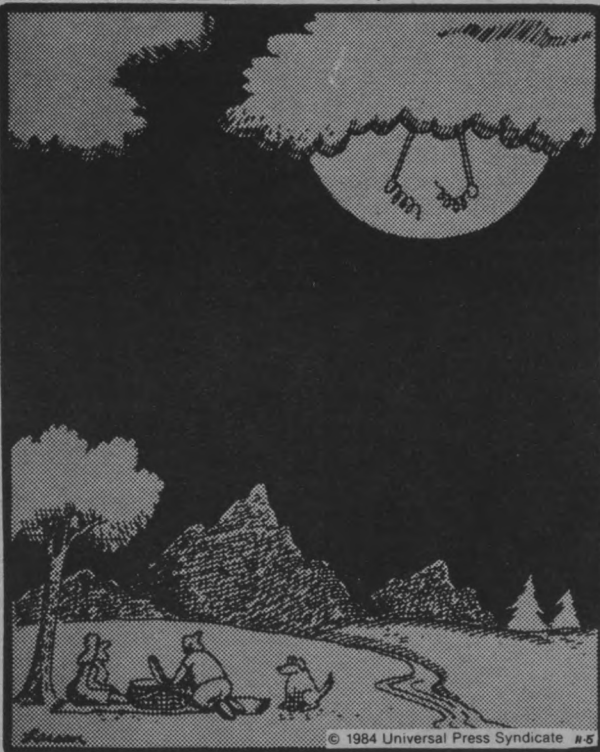


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THE TERMINATOR

(R)

THIEF OF HEARTS

5:30, 9:45

GEORGE BURNS

OH, GOD!
YOU DEVIL

5:45,
7:45,
9:45

FIESTA

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963-0781

Irreconcilable Differences

7:30

BILL MURRAY

7:00, 9:30

THE RAZOR'S EDGE

PG-13

DIANE KEATON

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PG

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PG

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MICHAEL DOUGLAS
KATHLEEN TURNER
DANNY DE VITO

ROMANCING THE STONE

FIRSTBORN

Jake didn't like his mother's new boyfriend.

5:00, 7:00, 9:00

FAIRVIEW

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GEORGE BURNS

OH, GOD!
YOU DEVIL

PG

GOLDIE HAWN
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'Original': A Word Cesar Doesn't Use Loosely

Let It Be, the latest album by Minneapolis' The Replacements, ventures into the true roots of American folk music to create one of the most original and distinctive sounds ever by a U.S. band. Bursting the so-called "Let's go get drunk on a Friday night and kick some ass" Americana image so overly drilled into our heads by Bruce Springsteen and his flock of clones, The Replacements redefine the stagnant "pride in the U.S." rock'n'roll to a wild rollercoaster ride on the verge of derailing.

The album covers the body of the musical spectrum to the fullest from the ball-busting cover of Kiss' "Black Diamond" to the slow piano of "Androgynous." "Black Diamond," their first cover song on vinyl, shows just how entertaining and playful the Replacements can be. It's about time a good band does a Kiss song better than Kiss.

If you own any of the three previous Replacement albums, you might find "Let It Be" to be a little disappointing since some of their raw garage sound has been sacrificed for a more traditional folkish style. Lost in the vinyl off of the new album are the old but great punk-blues standards so known to the Replacements. I find it hard to see the boys matching the velocity and intensity of previous songs such as "Go" but the integrity to wander still remains and is expressed by the soulful wailing of Paul Westerberg's vocals. (The closest they come to recapturing the good ol' days, occurs on "We're coming out of the Thing," and "Gary's Got A Boner," etc and social topics and Being a band that dwells on how who wish to find a solution not succumbing to them by writing a song then throwing a to the world, the Replacements make their statement in songs as "Seen Your Video" and "Unsatisfied."

Some solid musicianship comes to play here as well as the introduction of the piano, lap-steel, mandolin, and sand-blocks. The Replacements have come a long way since their first album and it sounds as if Bobby Stinson and brother Tommy have taken a few guitar and bass lessons since their naive early days of their second album entitled, "The Replacements 'STINK'."

Refined to appeal to a larger audience, The



one year these three veterans of the L.A. music scene have released one hell of a record. "Fell From The Sun," the four song E.P. distributed by Enigma, treads through dangerous waters in its originality and sense of adventure.

Reminiscent of Syd Barrett's Pink Floyd, Smith-Ry and Mitchell created this euphoric mood through minute duet slow paced songs, particularly on the ballad, "although between Kendra and David entitled, the vulnerability David's vocal leaves more vocals and bass playing is more exposed through Konjure up the mood. Her sensuous yet than sufficars that dominate the record leave you wondering what the future of the now commercial Dream Syndicate might have been had she stayed.

Some excellent musicianship occurs here most notably on the title track which picks up where vintage Syndicate left off. The dreamy state of mind that escapes from within the grooves causes a stir of the unearthed emotions within. The vinyl itself enjoys its stay the most at times of manic depression and when candle light is your only visual aid. Is it black magic? No, but the haunting seduction on "Grains Of Sand" induces a reaction of temptation to such lyrics as "Follow me into the room, I'm waiting. Hear your heart just like a shell, hear me say I'm waiting."

All I can say is that I hope a full length album is among Smith, Roback, and Mitchell's future plans ... I'm waiting.

— Cesar Padilla

Movie Review

Artichoke And Innuendo In 'Choose Me'

Modern love is terrifying and surreal in this unconventional comedy of romance. *Choose Me* is set somewhere in seedy east L.A. where prostitutes and clientele glide in effortless dance across the screen to the sensual melodies of Teddy Pendergrass. All life revolves around the neon sign glowing "Eve's Lounge" — the center of the romantic universe for a pentagon of eccentric characters who drift recklessly amidst neon skies and innuendo.

First there is Eve (Leslie Ann Warren), the prostitute-turned-proprietor who's been having a three year affair with Zack. Zack (Patrick Bauchau) is the ruthless and brutal gambler whose only finesse comes from hiaubile descent. Pearl (Rae Dawn Chong) is Zack's catch the wife. She sits endlessly at Eve's bar b writing poetry of lovers in a moment's indiscretion from the popular radio-Harlequin quality. All seek arcy Love. Dr. Love counsels talk-show psychologisone by day and lives incognito as the lovelorn vi roommate, by night. You see, Dr. Love, Ann, Eve's emotionally inept and psychologically scat-akar. She dines alone with imaginary guests and falls into a glassy trance at the ring of a telephone. Dr. Love's complexity is surpassed only by Micky's — the final side of this geometric mess. Micky (Keith Carradine) is the poet/-pilot/photographer/spy who has just been released from a mental institution and begins his quest for a wife and bus ticket to Las Vegas. Who will be Micky's bride? A clue: he only kisses women he'd marry.

So what about sex? *Choose Me* is more about relationships and communication than carnal knowledge; don't rack your brain looking for an earth shattering message. The characters are superficial and one has the sense that they are only half real. This also holds true for the pseudo-theme. Basically, a relationship is an artichoke. *Choose Me* pulls away each aphrodisiac leaf (sex, career, past and future) and reveals the heart, which at best is irrational and at its worst, violent and cruel.

Choose Me is a light film for those of you who prefer soda pop to Jack Daniel's. You ought to enjoy it if you heed this advice: be careful not to take this film any more serious than it takes itself.

— Susanne Van Cleave

A.S. PROGRAM BOARD

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The Basics Hit The Pub Tonight



left to right: Gian Minardi, Marc Taub, Mario Minardi

The A.S. Program Board, in conjunction with Sophisto Union Records, is proud to welcome the Basics to the Pub this Thursday. Having just opened for General Public in Los Angeles, this three-piece band will definitely be in top form.

Currently using the Santa Barbara area as "Basic" training headquarters, they are taking a brief recess from the L.A. scene, although soon to return stronger than ever.

You may have seen them playing the Southern California club circuit or more recently in town where they have been testing some of their newest material. Their single, "Run by You," has been receiving good reviews and much airplay on radio stations from San Diego to Santa Barbara, including KROQ, which honored them with "Most Requested Local Act."

They are well-known for their live show, in which they combine their reggae-rock sound with an intensity and energy rarely seen. A welcome change of pace for the area, you don't want to miss this show!

For further information concerning The Basics, contact 968-5701.

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