

ARTS

entertainment

By BARBARA ALLEN

In 1956, Allan Miller, an avid lover of D.H. Lawrence, wrote a script based on D.H.'s short novel *The Fox*. Miller's play "The Fox" was to become an off-Broadway production. Unfortunately, it was not produced in New York that year so a frustrated Miller shoved his notes and script aside. After 1956, although Miller wrote for television, he never attempted another script for theater.

In 1980 Miller ran across the old, forgotten Lawrence piece; he polished it and then produced "The Fox" in the Back Alley Theatre in Van Nuys. It was a smashing success.

Originally, "The Fox" was written as a one-act play for Miller himself to act in. Miller noticed that the story had "wonderful acting material" and so the dialogue came

Finding Strength In A 'Man of Marble'

By CHERYL ROSENSTEIN

Andrzej Wajda's *Man of Marble* is an unusual film. At its premiere in Wroclaw, Poland, in February 1977, the audience rose from its seats and began singing the Polish national anthem. Tickets were sold at outrageous black market prices, and in less than three months, three million people out of a population of 35 million had seen the film.

In its native homeland, *Man of Marble* became a political and cultural event — beloved by the Polish people, censored by the Polish government. Here at last in the United States and abroad, Wajda's masterpiece has won the critical acclaim it so richly deserves.

Hailed by critics as "the Polish Citizen Kane," *Man of Marble* follows a contemporary young film-

maker, played by Krystyna Janda, as she attempts to reconstruct a piece of Stalinist history — a history obscured by 20 years of shifting propaganda. Agnieszka, the film's demimondaine heroine, is making a television documentary for her diploma film, and despite her producer's protestations that the information she's after is "classified," she insists on presenting an honest picture of the life of Mateusz Birkut (Jerry Radiwilowicz), a one-time Stakhanovite whose name suddenly disappears from the record books.

Both Agnieszka and the audience find Birkut a difficult subject to get close to: director Wajda is careful to keep us at arm's length from the hero — but through a prismatic assemblage of pseudo-newsreels, we are given a glimpse of his

THE 'FOX' OPENS: MENAGE A TROIS

very easily to him. So easily, in fact, that the entire script was completed in three months. Miller attributes his theatrical writing ability to his past acting career and his involvement with theatrical operations.

The Fox, a 120-page novel, touches upon what Miller calls the "major theme" of Lawrence's work. Miller remarked, "So much of Lawrence's dilemma is the constant need to define man in opposition to or support of a woman." The belief that there exists a universal struggle to obtain dominance within male-female relations Miller believes is still relevant today: "Men and women still have no clear idea of how to relate to each other." "The Fox" lets one vital question emerge: is it possible for one partner to dominate and the couple to become "soulmates" at the same time? Miller added, "The Fox"



Krystyna Janda as Agnieszka

harried existence, as well as a view of the heroine's struggle in obtaining the material.

A smug, well-fed film director recounts how he "created" Birkut when he filmed a marathon bricklaying ordeal on the site of Nowa Huta, Poland's model socialist city. A secret police agent-turned-strip-tease-parlor-owner, once assigned to follow Birkut as he traveled from town to town giving demonstrations of bricklaying, tells of the "accident" that triggered the hero's demise — a hot

brick passed to Birkut, permanently maiming his hands. Agnieszka discovers that when Birkut's friend, Witek, is framed for the act of sabotage, Birkut ran amok. Protesting the injustice, he idealistically ran into the bureaucracy that created him. He was eventually denounced; his posters were removed, and Birkut was himself jailed as a spy.

Obviously Agnieszka — and Wajda as well — deal with ponderous material, and both are faced with

BOW WOW WOW: More bark than bite

By SUSAN DILORETO

Bow Wow Wow's first album *See Jungle! See Jungle!*, might have been great, that is, if Adam and the Ants never existed. Although Adam's former band are the guys in Bow Wow Wow, it was Adam (with his Ants) who made this tribal sound popular and familiar. Since he made the initial breakthrough with the public, Bow Wow Wow seems to be a follower, even though this is not the case. The fact is that this type of music lacks versatility; therefore, the listener can easily overdose. Unfortunately, although this album is good, it doesn't have that vital punch of originality which Adam threw at an unexpecting world.

Bow Wow Wow's first popular single, "W.O.R.K.," charged an interest into the public, but the album doesn't capture the same excitement as the single. "Jungle Boy," the best and first song on the LP, delivers a tight (yet typical) sound and terrific vocals. Anabella Lwin, the 15 year-old lead singer, binds the band together. Her strong yet sensitive vocals keep all the songs, including the uninteresting ones, from falling into the fair-to-poor category.

Another fairly good song, "Chihlahua" sounds vocally like later Debbie Harry material. The rest of the first side can easily be forgotten, except for the last cut, "Elimination Dancing," a

(Please turn to p.2, col.2)

leaves more questions than answers" and the gist of the story, like many Lawrence works, focuses on the "impossibility of women to be equals."

"The Fox" embodies a contemporary theme but more importantly tells an active, exciting story. Many students find Lawrence's literature dry, dull and far from "their world." Miller claims that this dislike is probably due to the fact that Lawrence "hasn't been translated well." No doubt "The Fox" deals with problems inherent in male-female relationships and what could be more relevant to a young person's world?

Director Joseph Hanreddy saw "The Fox" production in Miller's Back Alley Theatre last April and immediately was interested in the script for two of his actresses, Jerri Young and Laurette Healey. After lengthy discussions, Miller granted Hanreddy the permission to undergo a second production of his script. Rehearsal began in early January; Hanreddy had wanted to initiate the project earlier but no theater had been available.

Miller's "The Fox" is presented differently visually. Hanreddy had to change the setting in order to accommodate the Old Alhecama Theatre, but other than a few technical alterations, the Santa Barbara group worked within Miller's original script and ideas.

The Ensemble Theatre Project's "The Fox" opened last weekend and was a thought-provoking triumph. Two women who live on an isolated farm in the north county of England are visited by a soldier who grew up in the exact

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

B-52's MESOPOTAMIA NO FERTILE CRESCENT

By CHARLES PONCE DE LEON

The B-52's are following a familiar path: like most novelty acts, they have had to come to the realization that novelty wears off and to retain any significant following over time, evolution of musical focus and image are required. But their "evolution," engineered by producer and current mentor David Byrne, has been minor, and has only served to weaken an already tenuous sound. Byrne's embellishments — synthesizers, horns, glossy production values — give the '52's more polish, but evades the real problem: a lack of interesting material. The six songs on their new mini album, *Mesopotamia*, sound like third rate outtakes from previous sessions. For the B-52's, the well has run dry.

The B-52's problems began with their debut album as they painted themselves into a rigid, one-dimensional corner, both musically (in the form of simplistic kitsch-rock) and commercially (as wacked-out purveyors of space



age shock). To make matters worse, their formula was a hit, making any artistic evolution seem like an unnecessary risk. This was clear on their second LP, *Wild Planet*, which was, at best, a limp attempt at cloning their debut.

By now, they have obviously realized that the joke has worn off, that only so many songs can be written with three chords, that the novelty and humor of a sexually-integrated band obsessed with mundane matters now appeared retarded. Or have they? Apparently not. On *Mesopotamia*, such lame pretensions continue. But this time around, I don't find them funny or entertaining. In fact, I don't think the public will either. My guess is that this will be the B-52's swan song; history will relegate them a place alongside the

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

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Cleo Laine charmed an anxious, adulating audience of fans Saturday evening at the Arlington Theater with her newly arranged repertoire of light, witty, and

occasionally sultry numbers, supported with flair by a tight backing quartet, flashy costumes, and her devoted composer-conductor

(Please turn to p.2, col.6)

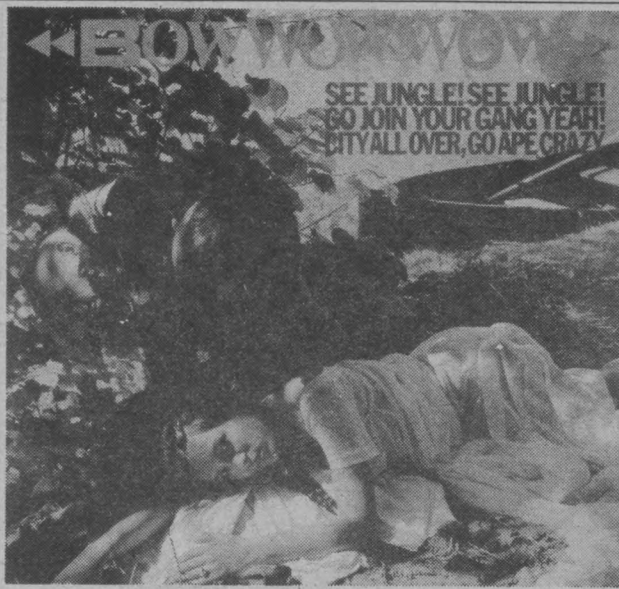
ARTS
entertainment

Editor,
JONATHAN ALBURGER

MORE BOW WOW WOW

(Continued from cover page) humorous tune (at least to me) about slam dancing. Even though it's not clear if they are for or against slamming, the lyrics alone make this unslammable song enjoyable.

The second side starts out with the best it has to offer, "Golly! Golly! Go Buddy!," which contains some fast and exciting bass guitar riffs. All the other songs are either on the dull side or have silly lyrics like "I'm not a know-it-all, I only know



I love you." "Hello, Hello Daddy (I'll sacrifice you," the last tune, is the only one of these to escape the fair category. It's good because it's different, showing that Bow Wow Wow can effectively perform a mellow, jazzy sound. Use of this type of departure will keep Bow Wow Wow fresh and creative (that is if they use them on future albums).

When playing "See Jungle! See Jungle!" in one sitting, the listener may start daydreaming from the monotony; however, if you can keep your concentration, the album proves to be a lot better than it would be from casual listening.

CLEO...

(Continued from cover page) or, husband John Dankworth.

Santa Barbara served as a testing ground for Mr. and Mrs. Dankworth's new tour, which will take them soon to Australia. The couple had not been here since 1974, when they appeared here at UCSB.

Warming up the stage for what would turn out to be a two-hour-plus concert, sax-playing Dankworth and his quartet proved their talents with original instrumental jazz numbers. Bob Effort, who also plays reeds, was particularly impressive with his powerful puffs and sensitive fingerwork. Dankworth himself is an excellent musician whose only fault, if one must have one, is that he is too reserved in his compositions and playing; he belted a number of exciting pieces, although he did not spoil the audience.

But the evening belonged to Cleo: her sculptured appearance and slow, fluid gestures mesmerized as much as her rich, controlled singing (at an incredible 54 years-young, her glides up the scale to high C's were thrilling). She shined with her heart-felt medley to Hoagy "Georgia On my Mind" Carmichael, her

the movies



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LOBERO GOLDEN SERIES OPENS

By LORA BURNETT
 "It is time for a new Golden Age of the Lobero Theatre." And why is that, you may ask? Then again, you may not care whether Hollywood Squares' Peter Marshall is to play in one of Santa Barbara's oldest theaters. Or you may not be interested to learn that Donald O'Conner is coming to Santa Barbara, along with Jane Powell and Howard Keel.

The Lobero Theatre is proud to present its "Nights on Broadway" plays. To introduce the four-play series, Lobero's Theatre society threw a quaint press party Friday in El Paseo's Wine Cask.

Along with the theater's well-dressed group of directors and chairpeople, Peter Marshall spoke of the Lobero's reinstatement into grandeur. Dressed in a checker jacket and slacks, Marshall praised "Tribute," the play he is to star in April 27-May 2. "It is a great drama and I have been studying for it for about two months now. Also working with producer Herb Rogers is wonderful. We go back a long way."

Rogers is producing the series and he too expressed his delight in working with Marshall as well as bringing professional theater to the Lobero.

Marshall is famous for his work in front of the audience. He was host of Hollywood Squares and is not a stranger to theater. His list of credits includes "Bye Bye Birdie" and "Anything Goes." Rogers has worked behind the scenes as producer of more than 21 shows in the past four years. Along with Marshall, Rogers has worked with Shelley Winters, Don Knotts and Lois Nettleson.

Absent from the press party were Powell, Keel and O'Conner. Powell will be performing in "Same Time Next Year," Keel in "Sleuth" and O'Conner will star in Neil Simon's "I Ought To Be In Pictures."

Lobero's directors hope that eventually the theater will house its own drama company. Rosalyn Siström, the theater's arts secretary, could not talk enough about these hopes: "Ultimately I would like to see our own school. We could become another Globe theater. As it is now, students out of UCSB have nowhere to go for professional theater experience. We may eventually have our student shows here. The Lobero is the perfect place for it."

Between nibbles of cheese and sips of wine, press and theater people discussed Santa Barbara's "need of professional theater."

Tickets are on sale now for all plays, with "Sleuth" the first to run March 23-28.



Photo by Tammy Radmer

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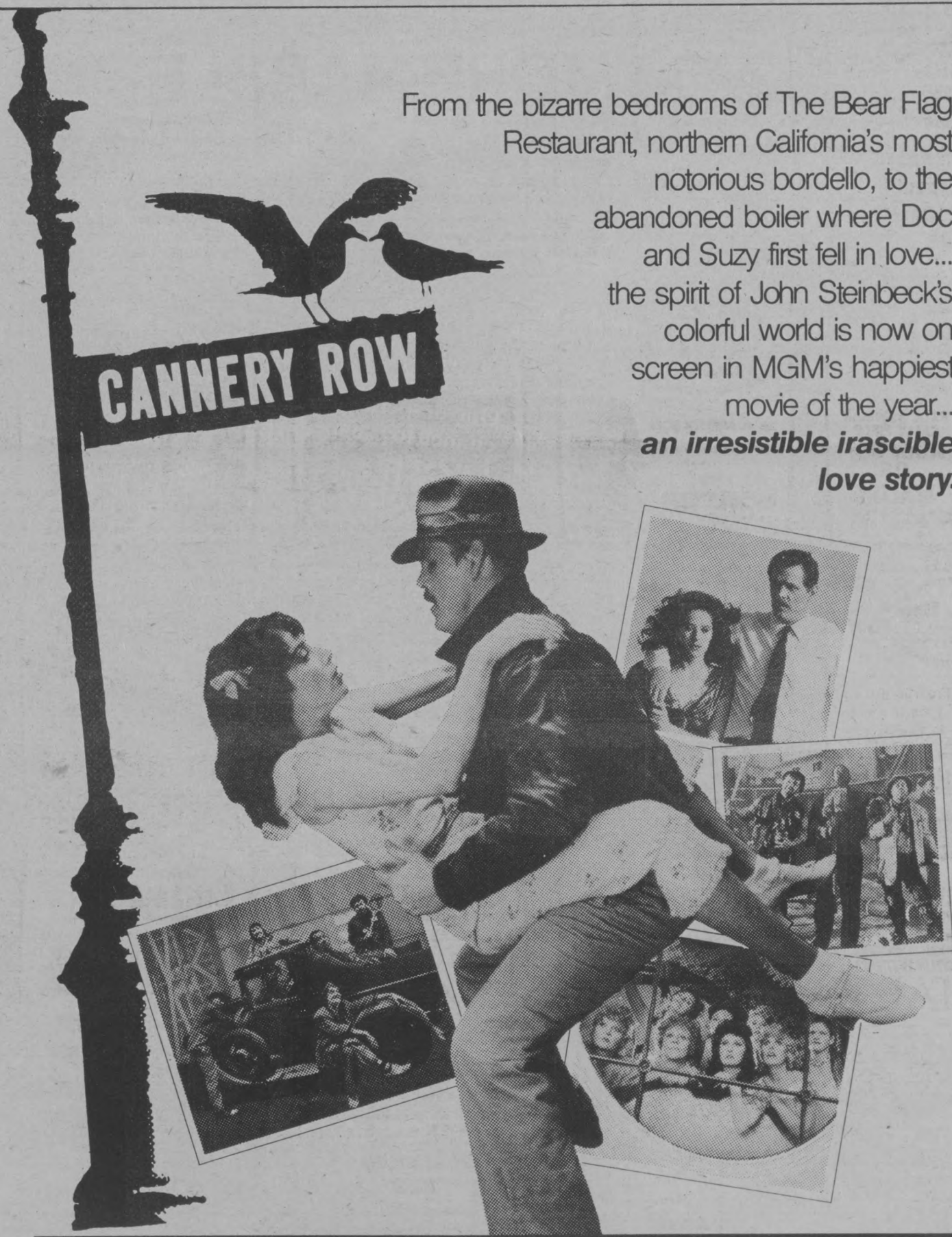
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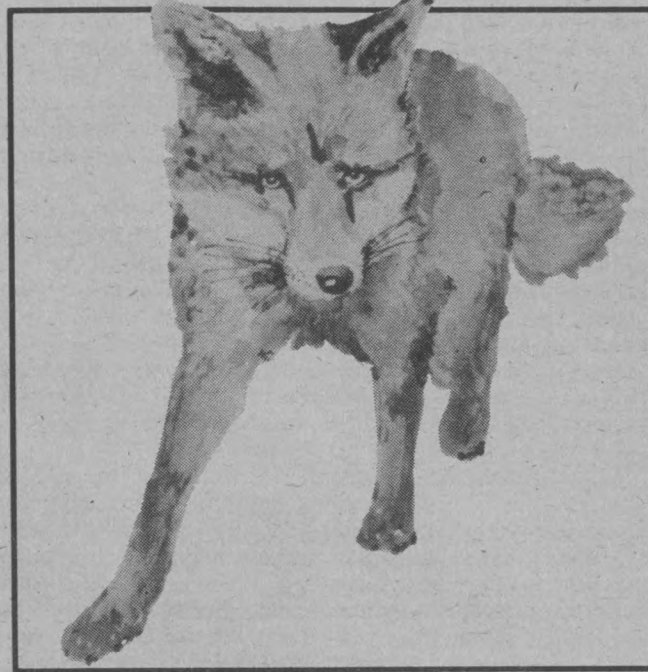
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FOX HUNTING AT ALHECAMA

(Continued from cover page) area years ago. The two women, one man equation produces an instant triangle of jealousy. Soldier Henry Grenfel (Michael Gough) develops an attraction for one of the women and trouble begins to boil.

Jill Banford (Laurette Healey) is the stereotypical female who tends to her masculine woman friend Nellie March (Jerri Lee Young) much like a housewife cares for her husband. Healey's characterization is superb; she has us in awe. Under Jill's giddy but sincere exterior is a fiery, power-hungry individual. Healey's Jill gradually reveals her inner-workings to us and as the outside layers of her personality are peeled off we begin to empathize more and more with Jill and her feelings for companion Nellie. Healey's performance is a success in that we are forced to think, to



simply surprises us and early on we find, as playwright Miller mentioned, more questions than answers.

Soldier Henry Grenfel is pure masculine beast: a rugged individual, a provider, a hunger, a protector and a lady-charmer. Gough's characterization is a refreshing contrast to the two women. Our emotions are separated; we empathize with the female twosome but we can't help but love Henry -- he seems so innocently kind.

Hanreddy and his theatrical acting trio have created a touching production of "The Fox." And for those of us who barely skimmed *Sons and Lovers* in English literature classes, we can thank Allan Miller for turning D.H. Lawrence's work into a delight to watch on stage. "The Fox" runs through March 6 at the Old Alhecama Theatre on Santa Barbara Street.

constantly re-define these womens' desires and values.

The masculine, wood-cutting Nellie March is disturbed by the visiting soldier's presence. Young's

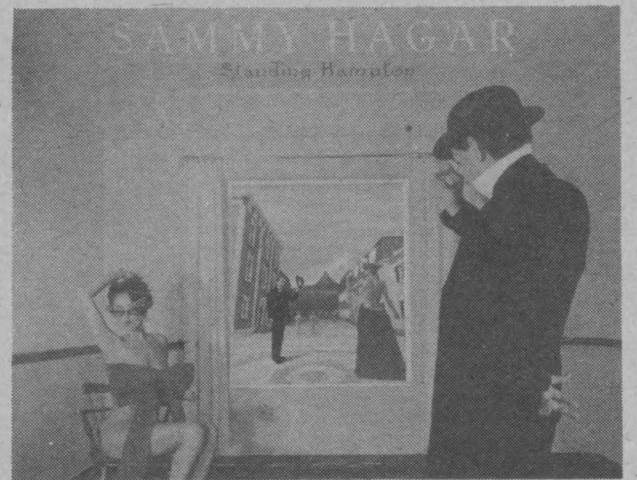
characterization is wonderful; we feel her indecisive torment in this triangle of power. While Healey's Jill keeps us guessing, Young's Nellie

MORE MARBLE

(Continued from cover page) parallel pressures. Agnieszka's producer takes away her camera and crew, leaving her to search for the truth on her own. And so must we as the audience continue to search for the truth on our own, as Wajda's film has itself become victim of the very censorship it denounces. References to Gdansk, the scene of massive strikes and resulting police brutality in 1970, have been cut from this version -- an unfortunate occurrence because the missing sequence has in its absence undercut and neutralized Wajda, making the ending somewhat oblique. As it stands, all we see is Agnieszka striding down the corridor of the television studio with Birkut's son -- an attempt at optimism, perhaps, hinting that possibly the full story of Mateusz Birkut will

someday be told. *Man of Marble* has, nonetheless, earned its title as a milestone in Polish cinema. The fact of its being overlong -- the film runs a full 160 minutes -- only strengthens its theme of search. Agnieszka searches for the truth about Birkut; Wajda, in making this film, poses a search for the truth about Poland's grim history in the hope that the nation's youth might learn its lessons. *Man of Marble* is a daring portrait of a culture searching its conscience. As Wajda himself put it,

"People who are 20 today need to know, and to understand, why their parents are lying, why they are doing so many things they should not do; and why, from time to time, you learn that the parents have done beautiful things of which the young ones have never heard."



By JIM REEVES

Journeyman rocker Sammy Hagar adds new meaning to "pathetic" on his first effort for Geffen Records. If not for two problems, *Standing Hampton* would have made Hagar the next REO-Journey-Foreigner. The second side of this record is so inconsistent that the most listenable track is "Piece of my Heart," a cover version so tasteless it will wake the dead (R.I.P. Janis). The other problem is Hagar's lyrics which can only be appreciated by high school males. Based on sex, drugs, and rock and roll, they are so insulting people will laugh, cry and frisbee this disc off their turntables (I pray).

The album does have a certain diversity from ballads like "I'll Fall in Love Again" to hard rockers like "Heavy Metal" (from the *sic-fi* movie of the same name). Producer Keith Olsen does an admirable job making a smooth and agreeable sound with plenty of the band's sappy backing vocals and Hagar and Gary Phil's guitar work.

The song-titles and lyrics, though, are pitiful. Believe it or not, these songs are originals, not covers: "Surrender," "Sweet Hitchhiker," "Baby's on Fire" and Hagar's motto "There's Only One Way to Rock." Every single lyric on this album rhymes and every feminist should note com-

(Please turn to p.5, col.1)

MESOPOTAMIA

(Continued from cover page)

Village People, the Archies, and other long-forgotten favorites. I'm sure individual members are anxious to be free of the shackles of absurdity and devote their time to more worthwhile projects.

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Dockside Sounds Like...Tearaways

By PHIL HEIPLE
Just about every rock band in town either has put out an EP or has plans to cut one soon. *Sounds like... the Tearaways* is a new EP just released by one of Santa Barbara's favorite bands, the Tearaways. It contains four original tunes performed in the dockside rock style they do so well. Like the Tearaways live, it is meticulously well-produced and fun to listen to.

Dockside rock, or the Liverpool Sound, refers to the style of rock developed in the city of Liverpool during the early '60s. Early Beatles music was all dockside, so when people hear it now, they usually think of the Beatles. But the Beatles were only one part of it.

For those of you too young to remember, let me explain the origins of the Liverpool Sound: Between 1957 and 1961 there was a lull in pop music. Hard rocker Elvis Presley was getting softer

and softer and the hottest thing going on was a revival of traditional jazz, which is deliberately undanceable. Pop explosions usually start in the nightclubs, and somehow Liverpool nightclub managers started booking unusual local bands to open for the "trad" groups. These were angry young men with electric guitars playing and shouting the post-war urban "Negro" blues at a heretofore unheard of volume. They owed a lot to black blues singers, such as Muddy Waters, who were objectively better artists. But for rebellious suburban Liverpoolians, the music offered an escape. A symbol of teenage revolt, the music was both tough and tender, as well as contemporary, non-conformist, and cool.

Following the success of the Beatles, the music industry turned to Liverpool in the hope of striking oil twice. It didn't, but the Liverpool

Sound became immortalized through the industry's efforts to record every band in town (much in the same manner as when the record industry descended, piranha-like, on L.A. following the success of the Knack). By 1964, the pop scene had moved on to rhythm and blues and the Rolling Stones.

It is in the light of the history of the Liverpool Sound that I have serious reservations about what the Tearaways do.

I can see no reason why good, sensitive musicians as the Tearaways should choose to work within such an historically and sociologically bound style as the Liverpool Sound for any other reason than to express a profound nostalgia for the past.

Nostalgia, by attempting to return to some romanticized good old days, is reactionary. Those good old days — they were terrible. It

is impossible for today's complicated neurotics to become happy little dockside rockers who never existed in the first place. They were snarling, uncompromising discontents. The bouncy frivolity of the Tearaways is an abject parody of the original music.

Now, I'm not calling the Tearaways reactionaries. They're all decent chaps and drummer Brad "Skwid" Wisham is a friend of mine. I like this EP and have fun at their concerts, but c'mon, guys. This is 1982, not 1962. Don't you have anything to say about what's going on right now?

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Sounds Like... THE TEARAWAYS



HAGAR...

(Continued from p.4)
binations like "dance" and "pants," "the key" and "on me" "explode" and "unload."
The bottom line is that this is probably the worst album

yet for the new year, though Hagar fans will like it.

He himself does put it in the right perspective: "Call it heavy metal noise."

Special thanks should be given to David Geffen who is

making economic history by producing the paradoxical Geffen good. By releasing inferior products from performers like Elton John, Quarterflash and Hagar (which go on to sell millions), Geffen will go down in rock history with such schlock-masters as Dick Clark and Don Kirshner. Congratulations.

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EVENTUALITIES



New York dancer-choreographer Dan Wagoner and his eight-member company, **Dan Wagoner and Dancers**, will perform in UCSB's Campbell Hall Wednesday, Feb. 17 at 8 p.m. The program will include Wagoner's "Spiked Sonata," which is set to five radio signature tunes of the '30s and '40s; "Stop Stars;" and "A Play with Images and Walls" featuring poet George Montgomery. The event is sponsored by Arts and Lectures.



Oregon, one of the country's finest improvising ensembles will be appearing at Santa Barbara's Museum of Natural History, 2559 Puesta del Sol, Friday, Feb. 12 at 8 p.m. This will be one of the first re-unions of Oregon as its four members have each been pursuing their own projects during the past 14 months. Premier bassist, Charlie Haden will open this concert that is co-sponsored by the Jazz and World Music Society and Stephen Cloud.



Rave, a band of local musicians who will open for The Blasters Sat. at the Beachhouse, will also give a concert Valentine's Day, Sun., Feb. 14 at 8 p.m. The group will play Francisco Torres Towers, 6850 El Colegio. There is a \$3 cover, but no age limit.

MORE CLEO...



(Continued from p.2)
signature rendition of Mozart's Rondo a la Turque, and her well-colored "Never Let Me Go."

The unquestionable highlight of the performance was a playfully jazzy scat

competition with Dankworth's sax where she matched vocally every singly note he challenged her to.

With Laine's razzle and dazzle, the audience will never let Cleo go.

—J. Alburger



Cleo Photos by Carl Adelhardt



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LAYOUT:
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Generations

"GENERATIONS," a New York bound production just finishing a run in San Francisco at the Alazar Theatre comes to Santa Barbara for ONE night only! The Black Pre-professionals Association and Associated Students are proud to present Danny Duncan's family musical, GENERATIONS on Friday, Feb. 12 at 8 p.m. in Campbell Hall.

It is a power-packed masterpiece about four generations of a black family. It features an all black cast of 18 members who present a joyous, temptuous celebration of eternal strength and tradition of the black family in America. Tickets are available at Morninglory Music in Isla Vista, and the Ticket Bureau and Turning Point in

downtown Santa Barbara. Ticket prices are \$4 for students and \$5 for the general public. The production features many original musical numbers such as "Family," "Invisible," and "In the Meantime." Danny Duncan, has written many musicals in addition to "Generations." He can be described as a

'Rockers' Right On The Reggae Target

The A.S. Program Board's Cultural Events Committee will be sponsoring "ROCKERS," a reggae film, Feb. 20, in Campbell Hall. Showtimes are 7, 9, and 11 p.m. Admission is \$1.50 for students, \$2 for the general public.

If "The Harder They Come" was the cult film classic that sparked today's burgeoning reggae movement, "Rockers" should bring the enchanting Jamaican rhythm into the mainstream. For unlike "The Harder They Come," "Rockers" meets the problem of defining reggae music head-on.

The opening scene establishes the film's and the music's philosophy a lyrical, non-violent approach agreed toward the establishment of a culture loosely based upon the principles of Rastafarianism, a quasi-religious sect formed in Jamaica in the 1930s.

As the Abyssinians, more a folk group than a pop-oriented reggae band play in the background, a Rasta holy man gazes intently into the camera and welcomes

the audience with a pledge of "universal love and cooperation."

The plot is simple. Leroy "Horsemouth" Wallace, acknowledged (in real life as well as in the story) to be one of Jamaica's most proficient drummers, is unable to eke out a living in the music world in order to feed his wife and children.

Survival demands he also enter the record business as a distributor, delivering disks from the back of a motor bike throughout the getto. And when the local "Mafia" steals his bike, "Horsemouth" seeks revenge.

The road to revenge is paved with delightful musical interludes, wry humor and a bittersweet view of the recording industry, at least so far as it exists in Jamaica.

The story unfolds with the directness of a classical morality tale, and the native ingenuity of the artists — whether it's the man who paints the Lion of Judah on Horsemouth's bike or the dozen groups seen and/or heard throughout the movie — shines brightly.

Horsemouth gets beaten up, recovers with the aid of a

Rasta healer, and return to recover not only his bike, but a warehouse full of stolen goods, which are then distributed throughout the ghetto.

The music accompanies the actions in a careful, well-planned manner, with songs adding an additional element — warmth, excitement, suspense — as the tale unfolds. What is particularly noteworthy is the ease with which the underlying theme is carried forward, as in Horsemouth's speech to his woman where he defends his lifestyle in terms of preserving his culture. It rings with the sort of elementary wisdom that has made the "Star Wars" saga so successful.

The music is consistently brilliant, whether it is performed live or used as background, and it will surely gain new converts for the reggae best. Who could resist Burning Spear singing "Jah No Dread" a cappella under the Jamaican moon?

"Rockers" is a must for anyone who has any pretensions toward understanding reggae music. It glows with all the warmth and sincerity the island of a Jamaica harbors in its soul.

Streetcar Named Desire

A.S. Program Board's Film Committee presents "A Streetcar Named Desire," next Wednesday, Feb. 17 at 6:30 and 9 p.m. in Chem 1179. "Streetcar" is the sixth of eight Brando films being presented this quarter. The series continues for the next two weeks with "The Chase" being presented Feb. 24 and "Last Tango in Paris" on March 3. Don't miss the final opportunities to see Marlon Brando.

This cinematic version of the classic Tennessee Williams play "A Streetcar Named Desire" is a film of superlatives, achieving peaks of writing, acting, and directing which places it in a class by itself.

Elia Kazan's brilliant direction heightened and magnified the effect of William's shattering story. It focuses on the conflict between Blanche Dubois (Vivien Leigh) and her realist brother-in-law Stanley (Marlon Brando). The film begins with Blanche's coming to live with her sister, Stella (Kim Hunter), and Stella's husband. Blanche refuses to come to terms with the death of her Southern aristocratic background, causing her to conflict with her lower-class brother-in-law. Stanley harshly forces her to face the facts, driving her to a complete personality breakdown. Marlon Brando's performance firmly established him as one of the greatest of American actors, and both Vivien Leigh and Kim Hunter are brilliant in their roles. "A Streetcar Named Desire" emerges as one of the industry's magnificent achievements.

Win!

Want to win a free pass to the Brando film "Streetcar Named Desire?" Want to win an A.S. Program Board t-shirt? Want to win PRETENDERS tickets? Want to win a ticket to see the great rasta film "Rockers?" All these great prizes and more are available for you to win if you FIND YOUR FORTUNE!

From Tuesday, Feb. 16 to Friday Feb. 19 Program Board members will be selling fortune cookies in

Win!

front of the UCen. Some of these cookies will have prizes in them like the ones mentioned above. Others will just be great tasting cookies, so everybody will win. Look for the table in front of the University Center next week. Meet your representatives and committee chairs and find out how you can get involved with A.S. Program Board, the organization that puts on UCSB's best events! Cookies will be sold in front of the UCen from 11-1 p.m.

Upcoming Lectures

<p>Feb. 18 Armory and Hunter Levin 3 p.m. UCen II Pavilion</p>	<p>Feb. 25, 26 CIA Conference 8 p.m. Lotte Lehmann Campbell Hall</p>	<p>March 3 David Brower 3 p.m. UCen II Pavilion</p>
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Rock Films Weekend

Get ready to rock and roll next month with A.S. Program Board. Friday and Saturday, March 5 and 6, in Campbell Hall will be two hot nights of celluloid action. It's the ROCK FILMS WEEKEND! On Friday night three great films, two

by the Stones and one by the other "greatest rock and roll band in the world," Led Zeppelin. First we will be showing, "The Song Remains the Same," next up are the Stones in "Gimme Shelter" and "The Stones at Hyde Park." All three films

are cinematic extravaganza's in rock and roll history. For those who like to rock, Friday night is a must! On Saturday night two more great films "Rudeboy" and "The Decline of Western Civilization."

This is your chance to be in the spotlight. Applications are now being accepted for the second annual UCen Talent Show. Don't delay. Sign up your best act and turn it in to the A.S. Program Board office, located on the third floor of the UCen.

Application For Talent Show

PERSON TO CONTACT _____

DESCRIPTION OF ACT _____

LENGTH OF ACT _____

EQUIPMENT OR PROPS NEEDED _____

PHONE NUMBER _____

Anti-War Film Series

every monday in february



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•feb.8

"war at home" & "don't bank on amerika"

•feb.15

"el salvador, another vietnam"

•feb.22

The Anti-War Film Series is being sponsored (for the second year) by the Coalition to Stop the Draft and A.S. Program Board. The movies will screen Monday nights from Feb. 1 to Feb. 22 in the UCen II Pavilion. Show times are 6:30 and 9 p.m. and ticket prices are \$1.50 for students and \$2 for the general public.