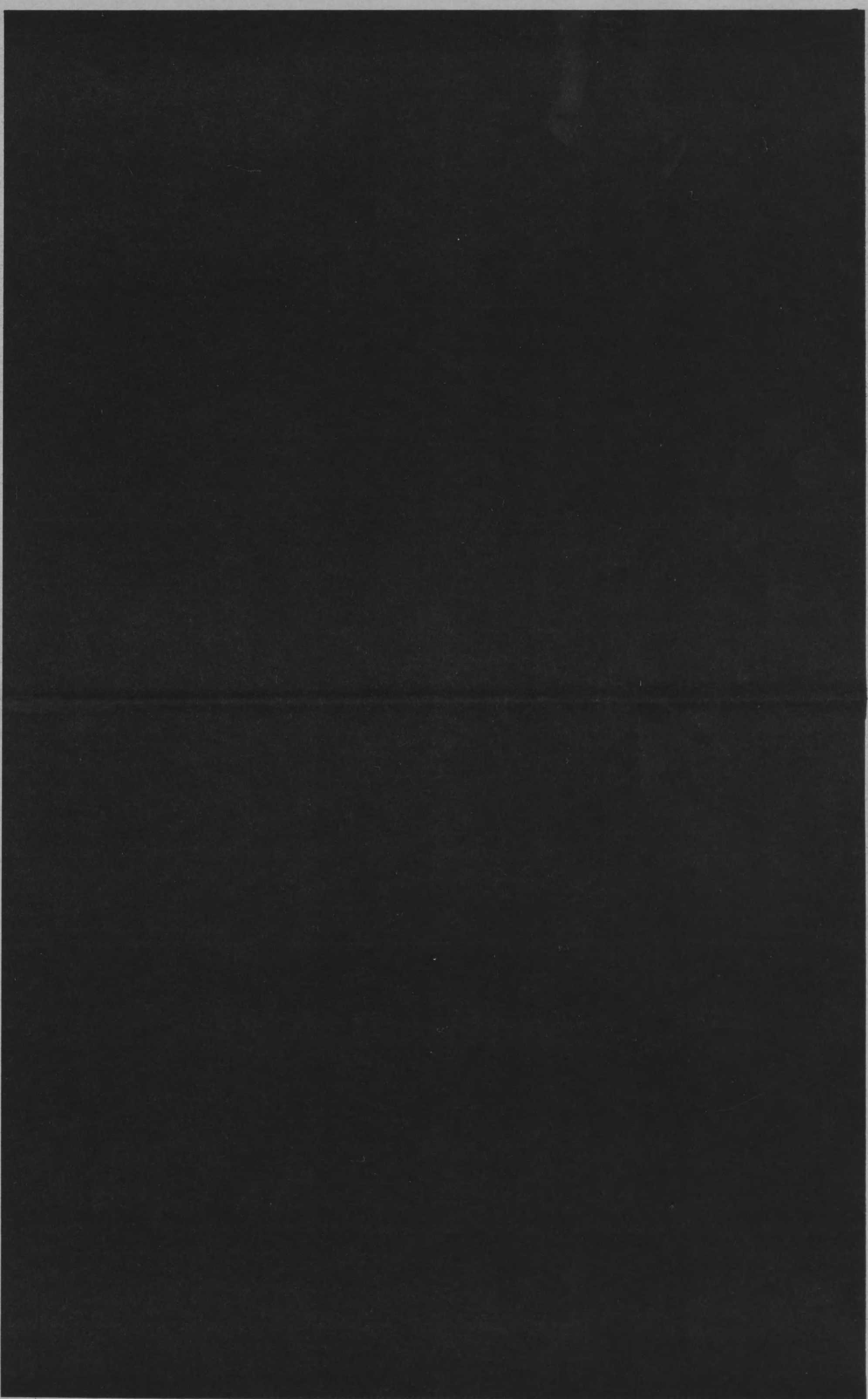


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# UCSB Arts & Lectures

## Champion Feet

If you've never spent an evening in the splendor of a grand ballroom, dancing the night away to the Big Band sounds of yesterday (and most of us haven't, let's face it), and your knowledge of social dance is limited to Fred Astaire on the Late Show, then you're in for a real treat when American Ballroom Theater comes to UCSB April 25.

A theatrical show of championship ballroom dance couples, the American Ballroom Theater takes its cues from the elegance and charm of the days of dancing cheek to cheek. With tango, waltz, foxtrot, samba, mambo, lindy and jitterbug, this show is so bouyant, so vibrant, that even the *Wall Street Journal* raved: "...they achieve feats of amazing virtuosity — dizzying turns, impossible lifts, swift and intricate footwork." In one of the company's many New York City performances, the audience rose at the end of the show and began waltzing down the aisles to the stage, adopting the tradition of standing ovation into a whirling, dancing wave of enthusiasm and appreciation.

American Ballroom Theater's program is called "Sheer Romance," a fantasy tour through several decades of social dance. In four acts, the company performs dances to the delightful music of "The Continental," "Top Hat, White Tie and Tails," "Besame Mucho," "In the Mood," "La Bamba," "The Blue Danube" and other timeless works danced in kitchens and sung in showers all over America. So buy your tickets, shine your shoes and get ready for a wonderful evening of grace, style and snazzy footwork.

## Busking Out All Over

The Cambridge Buskers are an English musical duo who resemble no-

thing we've ever seen before. Armed with flutes, whistles, mouth organs and a \$10 accordian, the two Cambridge University graduates do battle with musical convention, attacking full-tilt the notions of correct instrumentation and traditional arrangements. And they win.

With tongue in cheek and kazoo in mouth, the Cambridge Buskers promise to save thousands of dollars in your entertainment budget: instead of turning over big bucks for the Berlin Philharmonic and the Metropolitan Opera, who would take 20 or 30 concerts to cover all of Beethoven's symphonies plus a dozen full-length operas and major works by Stravinsky, Mozart, Bach, Rossini and others, just spend one (low-cost) evening with the Cambridge Buskers and you'll hear all this and more!

How do they do it? "We leave out the boring bits," they readily explain. Compressing all nine Beethoven symphonies into 10 hilarious minutes, the Buskers then segue into a medley of Stravinsky's "catchiest tunes," Handel's "Hallelujah" Chorus and the Intermezzo from *Cavalleria Rusticana*.

But a Cambridge Buskers concert isn't all silliness and irreverence. As many a music critic has noted, the Buskers have a uniquely wonderful way of illustrating centuries of musical history with extraordinary skill and outstanding musicianship. "The fun and games didn't disguise their virtuosity," stated the *Los Angeles Times*. "Perhaps the greatest serendipity of the evening was simply discovering a lot of good, skillful playing no matter what the instruments."

In addition to their Campbell Hall concert, the Buskers will give a free mini-concert, in conjunction with APC's Arts Festival, in Storke Plaza on May 6 at noon — and who knows how much musical territory they can cover in 30 minutes!



The Cambridge Buskers



Patricia Schroeder



Abba Eban

## Representative Pat Schroeder

Democrat Patricia Schroeder represents Denver, Colorado, in the U.S. Congress. A leader in many areas of legislative policy, she will be at UCSB for a free lecture on "A Critical Look at Arms Control and Defense Spending" on April 27, part of the "Peace and Security lecture series."

Schroeder, who has been reelected since 1972. She is the first woman in Congress to sit on several committees of critical importance, including the powerful House Armed Services Committee. Among her special interests are defense and foreign policy, women's equality, civil rights (she played a major role in passage of the Voting Rights Act and Civil Rights Act of 1984) and educational opportunity. Schroeder has worked to cut wasteful defense budgets, increase U.S. allies' share of the defense burden and improve benefits for military personnel and their families.

She is co-chair of the Congressional Caucus for Women's Issues, a bipartisan group of representatives dedicated to advancing women's legislation in Congress, and is a primary sponsor of the Equal Rights Amendment. Tickets for her UCSB lecture are on sale now.

## Lessons from Chernobyl

Robert Gale, the UCLA physician and bone marrow transplant specialist who led the U.S. medical team to Chernobyl, U.S.S.R. after the nuclear accident there last year, will give a free presentation on "The Medical Consequences of Nuclear Energy: Lessons from Chernobyl" on April 28.

Spending long and grueling days working to save victims of the Chernobyl accident, Gale and his team treated a total of 500 people. He is now editing his Chernobyl diary into a book entitled *Chernobyl: The Final Warning*, to be published in 1988. He is also collaborating with Soviet medical authorities on a massive study of the 135,000 people who were evacuated from the area around Chernobyl. His UCSB lecture is part of The Lessons from Chernobyl lecture series.

## Ambassador Abba Eban

International statesman Abba Eban served as Israel's ambassador to the United Nations (where he was vice president of the General Assembly) and the United States and has held cabinet-level positions in the Israeli government and served in many international agencies. A renowned orator and a respected spokesman for the cause of Israel, he is also the author of *The New Diplomacy: International Affairs in the Modern Age and Heritage: Civilization and the Jews* (also a PBS-TV miniseries), as well as an intriguing autobiography and other books.

Eban, who chairs the powerful Knesset Foreign Affairs and Defense Committee, will give a lecture on "Prospects for Peace in the Middle East" on April 29. Tickets are on sale now.

## Calendar of Events

**FOLLOW THE FLEET** film  
Featuring Fred Astaire and Ginger Rogers, tonight at 7 & 9:30 PM in Campbell Hall. UCSB students: \$3.

**DENISE SCHMANDT-BESSERAT** lecture  
"The Origins of Writing: An Archaeologist's Perspective" on Monday, 4/20 at 4 PM in Music 1145. Free.



**THE GUTHRIE THEATER** drama  
George Bernard Shaw's *Candida*, on Monday, 4/20 and Tuesday, 4/21 at 8 PM in Campbell Hall. UCSB students: \$11 / \$9 / \$7.

**JAMES ASSELSTINE** lecture  
"Implications of the Chernobyl Accident for Regulation of Nuclear Power in the U.S." on Tuesday, 4/21 at 4 PM in Girvetz Hall 1004. Free.

**JUILLIARD STRING QUARTET** concert  
Works by Mozart, Bartok and Beethoven, on Wednesday, 4/22 at 8 PM in Campbell Hall. UCSB students: \$11 / \$9 / \$7.



**AMERICAN BALLROOM THEATER** performance  
Championship ballroom dancing, on Saturday, 4/25 at 8 PM in Campbell Hall. UCSB students: \$13 / \$10.50 / \$8.

**YOLANDA AND THE THIEF** film  
Fred Astaire in Latin America, on Sunday, 4/26 at 7 & 9:30 PM in Campbell Hall. UCSB students: \$3.

**NORMA ALARCÓN** lecture  
"Twelve O'Clock the Ghosts Come Out: Childhood in Chicana Literature" on Monday, 4/27 at 12 noon in the UCen Pavilion. Free.

**PATRICIA SCHROEDER** lecture  
"A Critical Look at Arms Control and Defense Spending" on Tuesday, 4/27 at 7:30 PM in Campbell Hall. UCSB students: \$3.

**ROBERT GALE** lecture  
"The Medical Consequences of Nuclear Energy: Lessons from Chernobyl" on Tuesday, 4/28 at 4 PM in Campbell Hall. Free.

**ABBA EBAN** lecture  
"Prospects for Peace in the Middle East" on Wednesday, 4/29 at 8 PM in Campbell Hall. UCSB students: \$5.

**CAMBRIDGE BUSKERS** concert  
Musical hilarity on Wednesday, 5/6 at 8 PM in Campbell Hall. UCSB students: \$8 / \$6 / \$4. Free mini-concert on 5/6 at 12 noon in Storke Plaza.

Any questions? Call 961-3535.



## Comic Books: the Whole Story

The famous speculative fiction writer Harlan Ellison said it. The people who create them are saying it. All the distributors and retailers who sell them say it.

Comic books aren't for kids anymore.

And for me, a college student who spends every Friday afternoon bussing it into Goleta in order to get my hands on the latest shipments, it comes like a great cool breeze of relief. It's a good thing to know that you're not an abnormal deviant of society anymore.

Indeed, the mere fact that the comic book industry is making money again, that it is getting attention from all forms of the media, shows us all that it is finally receiving the attention as a native American art form that it richly deserves.

And you too, can return to bold adventures of the impossible without feeling as if you should make sure you received that diploma from kindergarten. With enormously intelligent works being produced like the *Dark Knight* mini-series, the *Watchmen* limited series, the *Swamp Thing*, *Moonshadow* and *Love and Rockets*, one can feel as if a major literary experience is filling your mind.

Case in point: the aforementioned Ellison on his weekly L.A. talk show, told an anecdote about a panel he recently attended at the University of Rochester in New York. There, he said, the only thing that three fully tenured professors of American literature wanted to talk about was the *Dark Knight* and what Frank Miller, the creator, was really like.

That's what comic books are today, if you know what to buy and where to get them.

For students here at UCSB, the closest retailer of comics is Andromeda Books in Goleta. This is a smaller outlet of the same science fiction bookstore that is in Santa Barbara. Because of its size, one can only find the most recent comic books, to about the last three months, faithfully. They also have scatterings of back issues, but not the vast amount that you could find at the mother shop. But if you are looking for all the best current magazines, from mainstream comics to the alternative and undergrounds, it is a very good place to shop, not only for comics but science fiction books as well.

I'd also like to mention that the employees there are very kind and generous people who have an active interest in the books they sell, which is a rare thing these days. At one time I asked them if they had a particular *Dark Knight* t-shirt that I was told was currently on sale, and presto! Next week they ordered them in.

This store is located at 5748 Calle Real in Goleta across the street from Lucky's, and the phone number is 967-8980. The main store is located at 741 De La Guerra in Santa Barbara, across from City Hall. The number there is 965-2400.

Dave DeBovis, of the Santa Barbara store, sees the range of mainstream comic book buyers to be between the ages of thirteen to thirty. The company still doing the best business, he says, is Marvel Comics, and several buyers "gobble up" anything printed by them. In addition, old favorites such as *Batman* and *Superman* are selling better than ever — *Batman* due to the overflow of popularity from the *Dark Knight* mini-series, and *Superman* because of his recent renovation of character. The perennial favorite, the *X-Men*, is always a good seller, along with any other book connected with mutants, including the *New Mutants*, *X-Factor*, *The Fallen Angels* mini-series, and even the famous comic book spoof, *The Teen-Age Mutant Ninja Turtles*.

The *Ninja Turtles* is a good example of what DuBovis and many other comic book collectors see as a trend of funny spoofs of the popular medium, most of them "just pure crap," as DuBovis says. He finds that in many ways it is now the worst time for comic books, and he, like many other retailers, has to start weeding through the glut of independently published books.

Several of the leading titles can be categorized in a few main types:

**Mainstream super hero.** Contains the majority of books published by Marvel and DC. Conventional stories with folks in longjohns beating up villains. There is an industry-wide attempt to make the characters more realistic with faulty heroes, sympathetic villains, and more physical relationships.

**Alternative hero and adventure:** this would contain most of the independent books from companies like First Comics and Eclipse Comics. No organized universe like DC and Marvel, with more explicit action relationships. DC and Marvel also experiments in this category, DC with their *Delux* editions like *The Watchmen*, and Marvel with their *Epic Comics* line.

**Funny Animals and Spoofs.** *The Ninja Turtles* would be in this one, as well as *The Adolescent Radioactive Black Belt Hamsters*, the *Fish Police*, *Gnatrat*, and several other usually low-grade comics.

**Alternative and Underground.** I would include *Cerebus* in here, although it is a funny animal spoof, because it was in many ways the first great funny animal spoof, and

the story is too good and too serious to call it just humorous. Also in this category is *Love and Rockets*, *Journey*, *Raw Magazine*, and even the *Freak Brothers*. This is stuff that you will not be able to find at a newsstand or if you are under eighteen.

**Just Plain Different.** This is an ambiguous section, that includes everything that can't be defined such as Marvel's *Moonshadow*, and the graphic novel series by DC based on famous science fiction works. Also I would include Howard Chaykin's *Time 2*.

The last two categories, along with the "alternative hero" group, are often labeled "for mature audiences." This is mainly a warning directed at parents and retailers against material that has too much language or skin or sexual behavior going on.

Prices on comics varies greatly. Most mainstream DC and Marvel comics are still available for 75 cents each, although that may change in the near future. DC has their deluxe editions which cost \$1.50, their semi-deluxe books which are \$1.00, and one comic which costs \$1.25. Marvel's *Epic* line generally runs about \$1.50, as well as certain mini-series which are printed on deluxe paper. Independents like *Eclipse* and *First* generally run from \$1.00 to \$1.75, but other independents may be anywhere from \$1.25 to \$2.25. Graphic Novels are a current trend, and they run from about \$5.95 to \$7.95.

For those out there who like to start at the very beginning of series and follow them from there, recent first issues still available include *The Spectre*, *Suicide Squad*, *Justice League*, *Flash*, *The Punisher*, *Reid Fleming*, *The World's Toughest Milkman*, *Portia Prinz of the Glamazons* (I kid you not), and *The Young All-Stars*.

But if you still don't know what you like to read, and don't have the guts for the *Glamazons*, then super-hero books like *Batman*, *Detective Comics*, *Captain Atom*, *Wonder Woman*, *Justice League*, *Swamp Thing*, *Strikeforce Morituri*, *Thor*, and the *Alien Legion* are good starters. If you feel more adventurous, try out *Mr. Monster*, *Nexus* and *Reid Fleming* for a lot of fun, *Cerebus* (if you have the money to buy all the back issues in order to understand the plot), or *Love and Rockets*, *Time 2*, *the Watchmen*, and *Miracleman* for the intensely mature, intelligent and challenging.

There you have it, everything a virgin collector needs. Now go put on your good shirt, stuff that thirty or forty dollars into your wallet, and go see what the real world is missing. No condom necessary.

— Garrett H. Omata

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# Dancing to the Beat of Success

UCSB's Dance Division held its annual spring concert last weekend, reminding us that in Santa Barbara, the vernal season means much more than just warmer weather. Around here, spring is the time of year when we celebrate the arts. Running Thursday to Saturday, April 9-11, this showing is a wonderful exhibit of some of the most current work of the department's students and faculty, and a stunning display of the talent and ability of some of its most promising dancers.



In one of the most powerful openings I have ever seen, the show started with a breathtaking modern ballet choreographed by Valerie Huston. The houselights went down and the first chords of the music began to swell through the theater. The curtain slowly rose to reveal one of the dancers already in motion on the stage. After a moment she was joined by eight others, all dressed as she was, and the dance was on. The movement matched the music perfectly. Entitled "Nocturne," the dance developed into a dreamlike vision, divided into a series of solos, duets, trios and ensembles. The movement of the dancers was enchanting, soft and fluid. Barefoot and clad all in white, the dancers moved before the midnight blue backdrop; their extensions, attitudes and arabesques reached out across the stage like clouds billowing and stretching across the night sky, while the music of Debussy, Wolf, Orff and Shuman swept us away with them.

Huston's masterpiece was followed on the program by a work of equal quality, but of a wholly different style and tone. This opposition created a stark contrast at first, but in the end only served to make the images created by "Still-Photos — Re-Collections of Georgia O'Keeffe," all the more effective. Choreographed by Betty Walberg, this second number of the show was a solo performed by Tonia Shimin. Based on a series of photographs of the famous American artist, this piece was, for the most part, highly gestural, a series of long, slow transitions between photography-like poses. The music by Ellen Taaffe Zwilich was quite similar in structure. Both were primarily very slow moving, with short and sudden bursts of energy that came out of nowhere and then dissipated. The interesting part was that these explosions of music and movement never coincided. The movement would combust when the music was stable and calm, and when the dancer paused to hold a pose, the music would go off. This synopated integration gave the piece

a complex and contradictory air of both solidity and discord.

Next came "Moving Thoughts," a bright, colorful piece choreographed by Tonia Shimin. Set to the percussive music of John Cage and Maurice Ravel, the dance began with all seven dancers on stage, but quickly distilled down to a saucy duet which featured Suzanne Nakamura and Jose Ibarra. The movement was varied, alternating between the smoothly lyrical and some gymnastic falls, with rolls and slides that were so contorted that they looked painful. Later the duet became an ensemble again, and the piece ended with the group frozen in the same positions they had started in. The whole thing was given a humorous edge by the appearance of a jogger, clad only in running shoes and a pair of orange shorts, who jogged back and forth across the stage at various intervals during the piece.

The second half of the show opened with "Wildsongs," which was choreographed by Alice Condodina. This work was originally created in 1981 for Repertory-West, Santa Barbara's only modern dance company, which is based at UCSB. (Since the demise of the Santa Barbara Ballet and the Valerie Huston Dance Theatre, this is the *only* surviving dance company in the area.) The individual performances in "Wildsongs" were most interesting because the dancers (with the exception of Nolan Dennet, covering for Dean Resch who was injured at the last minute) are all members of Rep-West II, the student apprentice group to the company. Though the performances were outstanding, the piece itself was rendered helpless by the excruciating noises that it was set to. Conceived and recorded by Tony Ackerman, it consisted of what sounded like primal screams, pounding mallets, knives being sharpened, sawing, and a few atonal piano notes thrown in for good measure. This unwieldy combination was not

merely distracting, it was offensive. It had the same effect of fingernails on a chalkboard. If you could get past the music to the movement, you were lucky, for it was richly rewarding. The movement was primitive and animalistic, illustrating both the natural, unfettered simplicity of the primordial mind and the relationship of all living things to their environment. But this proved to be quite a challenge, one that many could not meet.

Fortunately, the piece that followed was very melodic and soothing. "Zummo goes West" was created by Juliana Bates and was the only dance of the evening choreographed by a student. It was performed by seven women to the hypnotic music of Peter Zummo. The movement was rhythmic and fun, utilizing a series of repeated motifs and variations. The combination of movement and music was completely mesmerizing.

Finishing up the evening was Nolan Dennett's piece, "The Tale of the Praise Singer." Choreographed for four students, its innovative use of props, lighting and costumes made it yet another rewarding departure for Dennett. Over the last couple of years, he has boldly experimented with a number of different styles and forms of dance, ranging from poetry to political statements to a comedic tango, and each one has been a success. It is precisely these kinds of ventures that keep the art of dance moving forward.

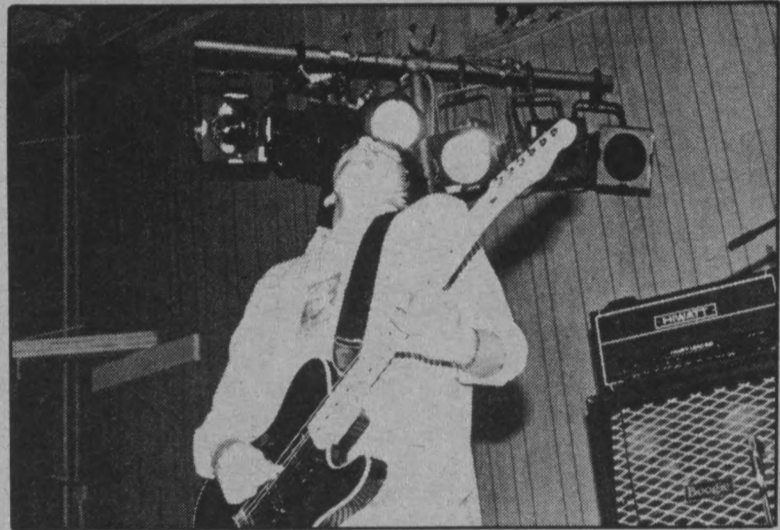
The Dance Division is a part of the Department of Dramatic Arts here at UCSB. The division has at least two shows every year, one in the fall and one in the spring, though in years like this one — when it has a substantial number of outstanding students — it often has more. The purpose of these offerings is twofold: to give both students and faculty a chance to choreograph and perform works, and to give the community an opportunity to see the division's most current works.

— Beth McDonald

# FIREHOSE: Burnin'



SARAH HACKETT/Nexus



SARAH HACKETT/Nexus

ed FROMOHIO (guitar), Mike Watt (bass), and George Hurley (drums) roared through a set that left quite an impression on the crowd last Sunday at the Old Gym. In addition to the skill, energy and Hell-bent fury of FIREHOSE, the "Goodnight Democracy" benefit featured the talents of DC-3, Alice Fell, and Red Fish Blue. A good time was had by all.

UCSB classical guitarist Paul Century will be featured in a University Artists Series Recital on Tuesday, April 21, at 8 p.m., in room 1145 of the UCSB music building. Admission is \$6 for the general public; \$3 for students and seniors, and tickets are available at the UCSB music office or at the door.

The Juilliard String Quartet, a chamber music ensemble of impeccable style and flawless technique, will perform at UCSB Campbell Hall on Wednesday, April 22 at 8 p.m. Presented by UCSB Arts & Lectures, this concert is part of the quartet's 40th anniversary tour. Seating is extremely limited.

Coming to UCSB's Campbell on April 20 and 21, the nationally acclaimed Guthrie Theater present George Bernard Shaw's classic comedy *Candida*.

Last year this award-winning theater company set new standards of excellence the local with its astounding performance of Dicken's epic *Great Expectations*. Every performance played house, and an extra show was added because the demand for tickets was so great.

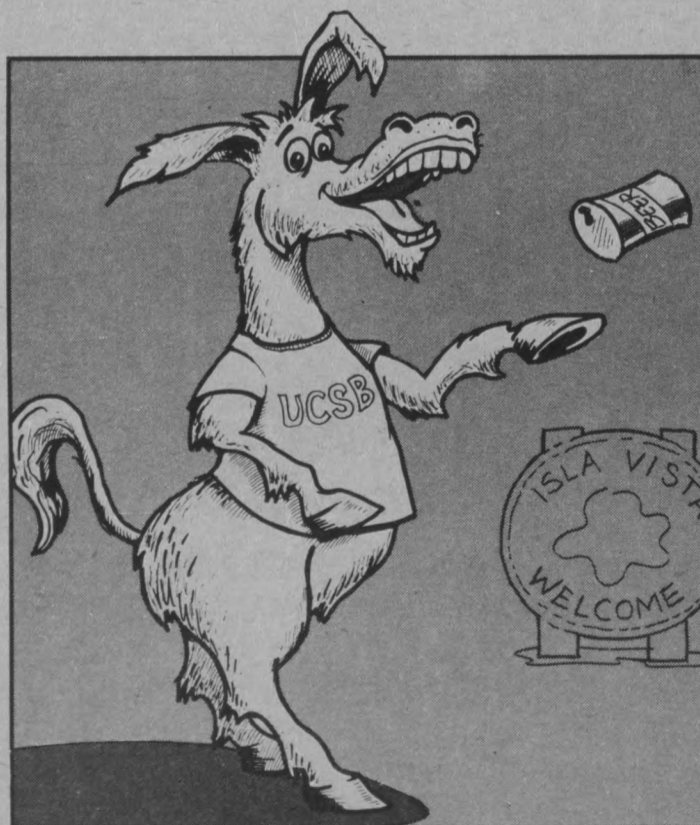
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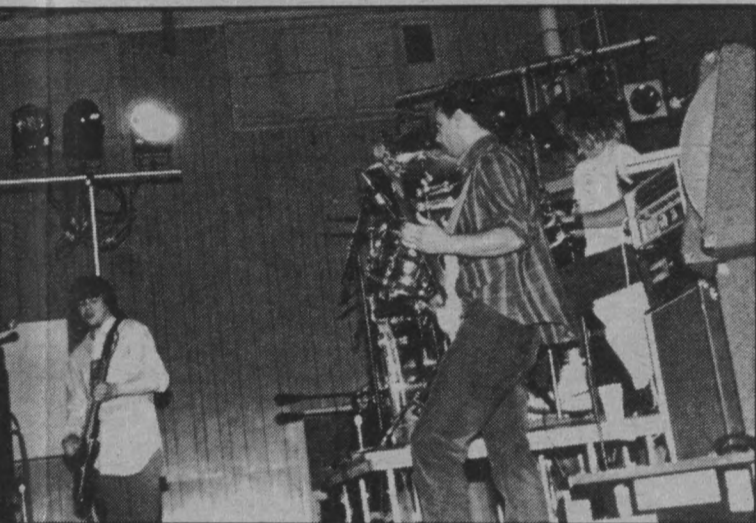


# n' Down the House

SARAH HACKETT/Nexus



SARAH HACKETT/Nexus



Hey, I really like David Byrne just as much as you do, probably even a tiny bit more. I think he's got a really swell chance to become the next Andy Warhol now that the first one's dead, I mean as far as genius is concerned.

David Byrne is the lead singer of the Talking Heads, something you must avoid vehemently while writing screenplays. He's a very handsome-looking guy with pensive features and a calm disposition — don't let those big shoulder pads scare you. *True Stories* is a movie about a bunch of people in Virgil, Texas, which David thought would make for an interesting type of flick. In case you've never been to Virgil, it's a wide open space; they're not too keen on buildings. David Byrne, our narrator, drives a convertible red domestic car which is privately owned down the highways and byways of Virgil.

He looks a lot like Mr. Rogers in his big cowboy hat and fancy western clothes. Virgil is preparing for its gigantic Celebration of Specialness upon David's arrival. The place is small, desolate, and somewhere most of us would only want to drive through, maybe to get gas or some Twinkies. We visit a factory where they build computer-software-mechanical stuff and get to overhear conversations about love.

# True Brilliance

It's almost like eavesdropping, but more complex. Then we meet Louis Fyne.

Louis is a large Texan who's looking for love. He's a matrimonial kind of guy who would be quite a catch for most of the girls if only they could channel his hidden potential. He and David go shopping in Virgil's big mall, which includes a JC Penney, and they end up at a fashion show, where Louis is sure to meet a wife. The fashions are super bizarre, but David doesn't seem to notice. One woman even falls into the audience because her headwear is about nine feet tall and she just tips over.

After the fashion show, we cruise the bars and nightclubs with David and hear Talking Heads songs in Dolby stereo. Virgil's a pretty cool place once you get to see it from the inside out. Much tension and excitement is in the air because the Celebration of Specialness is coming up soon. Louis wrote a country song about his need to love someone just for the occasion, but Louis' voice isn't all that lyrical. So he visits a guy who does the voodoo that he do and it makes Louis hip to the love scene — his country twang sent the ladies reeling at the celebration. David was even im-

pressed.

So what does all this mean? Byrne explained, "I'm still not sure how this movie fits in."

Some of the characters were awfully reminiscent of *The World Weekly News* tabloid, which is a more stupid version of the *Inquirer*. These include: a couple who hasn't spoken to each other in 31 years, a woman who never gets out of bed because she can afford not to, and another woman who lies about everything. And it's all in Texas. David said his characters are real. "I had to believe in them to really like them. If they weren't somehow 'real,' I think the audience would have a very limited interest in them."

This movie sure is special. It's self-conscious without blushing. Byrne's ability as narrator inspires the inquiring tendencies in oneself. I want to visit Virgil now and maybe check up on these people. It's difficult to review real life, especially when it's so accurately portrayed. The film is barely faulted; its pseudo-documentary style puts the audience at ease, but also sets them up to believe in a place which may not exist.

— Valerie De Lapp

# The Secret of this Success

Hometown boy finishes college and decides to leave the ranch in order to seek fame and fortune in the big city. Although daunted at every twist and turn by corporate executives, envious managers (who didn't get a high fangled education) and friends who say he'll never make it, our hero strives on to prove himself to the folks back home. Along the way he even manages to fall in love with a pretty little executive-type filly. Will he get the girl of his dreams? Will he become fabulously wealthy and have his own private jet? The answers to these and other questions are not hard to figure out even if you haven't seen *The Secret of My Success*, which opened Friday at the Granada Theater.

Michael J. Fox plays our hero who, upon arriving in New York City, learns that the company that hired him has just been bought out, resulting in a 90 percent staff reduction, himself included. After being turned down at positions right and left from every firm in town for every possible reason, shot at during a grocery store holdup, and learning that his apartment is built just for two (him and a cockroach), Fox decides that it's time to swallow his pride and go to old "Uncle" (in a roundabout sort of way) Harry

for a job. While starting off in Uncle Harry's big corporation in the mail room, he learns of an office recently vacated by a laid-off executive and gets the neat idea of leading a double life by inventing a fictitious person and taking the unfortunate executive's place. Well, faster than you can say "tired, broken down plot device," Fox has implemented enough of his schemes to get everyone in the department talking about him. Along the way, he also manages to start a fling with poor, neglected Aunt Vera (the boss's wife), who doesn't feel the least bit guilty about it due to the fact that she knows her husband is having an affair. But what neither of them knows is that the mistress is actually Helen Slater, the one true love of our hero's life. And then they all get together for a weekend party at the estate where ... well, I wouldn't want to spoil the movie for you.

The plot is hackneyed, as is the dialogue. Many times the film seems to go out of its way just to get in a good joke, and yet this is both the movie's weakness and its strength. It knows that it is nothing new or spectacular and doesn't pretend to be. Instead, it tends to spoof itself by making all too obvious sexual gags that we've all

seen in a million exploitation films, and it does so in such a way that it is just silly enough to be laughable, but not so stupid as to insult the audience's intelligence. Even the soundtrack, which is nothing more than a rehash of a lot of old movie tunes (including *Jaws* for the umpteenth million time) and top 40 hits, works well to add to the comedy of the film. Of particular good use is the song "Oh Yeah" used most recently in *Ferris Bueller's Day Off*.

However, the real secret of this movie's success is Fox. He (and to a certain extent, Slater) bring an innocent, good natured quality to what would otherwise be a fairly forgettable little comedy. Fox again proves himself to be a master comedian in a suit and tie, and largely due to his talents, this movie should be a monster hit, carrying on in the string of recent screwball comedy money-makers (*Crocodile Dundee*, *Mannequin*).

By good use of Fox's particular talents, and by not taking itself too seriously without getting overly ridiculous about things, *The Secret of My Success* turns in more than a few good laughs and makes for a real good lighthearted movie — perfect for a Saturday night out with the gang.

— Kent Silveira

### Contributors:

- Valerie De Lapp
- Tonya Graham
- Beth McDonald
- Garrett H. Omata
- Thomas Rejzek
- Kent Silveira
- Larry Speer

### Editors:

- Jeannie
- Brett

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## UCSB Day April 29th



The space for this public service announcement was donated by the Daily Nexus. Please be sure to participate, and always recycle your Nexus!



**LAST DAY FOR AWARD NOMINATIONS**

Students, faculty and staff wishing to nominate graduating seniors and graduate students for University Service Awards, The Award of Distinction, the Jeremy D. Friedman Memorial Award, and the Thomas M. Storke Award must return completed nomination forms NO LATER THAN 5:00 p.m. Monday, April 20 to the Activities Planning Center UCen 3151 or the Dean of Students Office, Cheadle 1005.

Don't miss this chance to say THANK YOU to students who have given freely of their time and energy to improve the quality of campus and community life while at UCSB.

For more information please contact Beverly Ruprecht or Susan Osborn in the Dean of Students Office at 961-4569

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**Singin' the Hill Street Blues**

Editors at the *Los Angeles Times* expect their readers to be disgusted by articles in the front page section. After all, there are a lot of terrible things happening out there (most of which are carried out by evil men in blue blazers, a fact I won't get into now.) What I did not expect when I picked up the *Times* Tuesday afternoon was to be overcome by first rage and then depression while reading the Calendar section.

Unfortunately, these were the emotions going through my head after I realized the best cop show of all time had been cancelled. That's right, "Hill Street Blues" has fallen, relegated to the same sorry fate as such other classics as "SWAT", "Police Story", "Starsky and Hutch" and "Hawaii Five-0".

Now that the show is destined for bad syndication Hell, I can only wonder what will happen to the valiant officers stationed on the Hill: the meanest, dirtiest, ugliest, drug-riddled precinct in an unknown urban center which was the set for seven years of revolutionary modern drama. Since the show's debut in January of 1981, gang warfare, multiple homicides and drug overdoses were mixed with scenes describing urban plight and a lack of hope for the future.

At the same time, the characters took on a human nature. They weren't just cops, they were people. Capt. Francis Furillo and Detective J.D. LaRue experienced bouts with alcoholism and its effect on their jobs. These ordeals were handled tenderly and gave the viewer a sense of empathy with the characters unfamiliar in most traditional television.

The comical and humorous elements of "Hill Street" also made it unique. Andy Renko, the overweight cowboy cop as concerned with coffee and donut breaks as he was with purse snatchers and juvenile delinquents, would begin every day with a mandatory reading session in the precinct house restroom. Detective Mick Belker's attitude toward criminals was animalistic, yet every show he received a phone call from his omnipresent mother, during which he always uttered the immortal phrase, "Yes, Mom. All right, Mom."

It was not only these characters and their actions that made us love "Hill Street Blues." While some may suspect the word blue referred to the color of a police officer's uniform, I believe the blues in the title referred to some of the less admirable aspects of life. Who could not feel morose after a scene in which the slimy Chief of Police tells Furillo to ignore the high moral standards he has always stood by? What member of the show's faithful audience was not saddened by the heinous acts of violence witnessed during a one-hour episode?

The candor of "Hill Street Blues" could have led to its final demise. Driven by the accolades received by imitating "real life" situations so well during the first few seasons, the show's writers seemed to seek out grisly violence to keep up with its reputation. There is

no doubt the quality of the show went down as this trend became more and more evident in later seasons.

I was a devoted fan of "Hill Street Blues" for the first three seasons, never missing an episode and seeing many of them two or three times. I couldn't get enough. The powerful energy in the relationship between public defender Joyce Davenport and Furillo typified everything that was good about the show. Every viewer has probably fantasized about doing the type of things they did. I've pictured myself (and a loved one who will go unnamed at this time) in the sensual bathtub scene that ended the pilot episode.

The relationship was not perfect, as some horrific event occurring on the Hill frequently dragged Furillo away at the end. These endings not only kept the viewers aware of life's hardships, but it taught us to strive to overcome them so as to achieve some kind of harmony equivalent to the frequent happy endings of the show.

The most tragic aspect in the show's decline in my mind was the death of Sgt. Phil Esterhaus. Esterhaus represented a grandfatherly, caring presence in the demented world of the Hill. He truly cared about the men under him, and worked hard for them. His motto at the end of the squad briefing during the show's opening, "And hey, let's be careful out there," was sorely missed after his departure from the show due to the tragic cancer-related death of Philip Conrad, who portrayed him on the show.

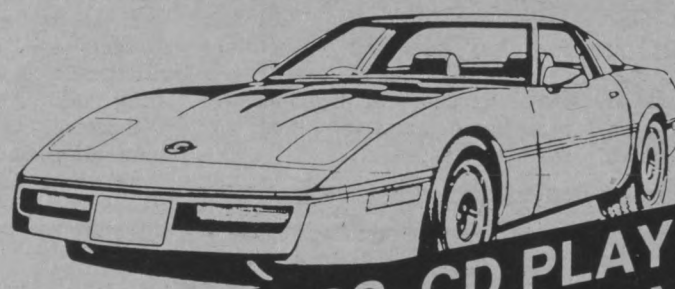
Sgt. Jablonski, Esterhaus' replacement, although also a character the audience could sympathize with, gave me an empty feeling after each episode I watched. His warning, "Let's do it to them before they do it to us," did not seem to represent what the show's real message was; that the characters were real people and actually cared about the sanctity of life and protecting it.

Finally, the switch from a comfortable Thursday evening position to heated competition with "Moonlighting" on Tuesday night was a signal from network executives of the show's inevitable axing. NBC's attempt to put a show already past its prime against the most popular offering of a competitor was ridiculous, and showed both gross programming mismanagement and a callous disregard for a proven trooper in the network wars. The "Hill Street" cast and crew probably saw the move as a slap in the face, which it was, and unfortunately the final nail in a soon-to-be occupied coffin.

"Hill Street Blues" won 26 Emmy awards during its seven years, including Best Dramatic Series four times. It would be best to remember the show for the great characters and episodes it presented, rather than letting the flaws of the past few years tarnish what is an otherwise memorable series.

— Larry Speer

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The Campbell Hall stage will come alive April 20 and 21 with the Guthrie Theater's presentation of George Bernard Shaw's comic love triangle, *Candida*.

Directed by William Gaskill, the play is set in the northeast quarter of London in 1894. Its plots encompass the rivalry that develops between the young Shelleyan poet, Eugene Marchbanks, and a socialist clergyman, James Mavor Morrell, over Morell's wife, Candida. Marchbanks, who sees Candida as the epitome of Womanhood, attempts to win her with his wit and poetic temperament, and informs Morell of his efforts. While at first Morell does not take him seriously, he soon begins to panic and becomes desperate that he might actually lose his true love.

In the battle that ensues, both Marchbanks and Morell are forced to come to terms with themselves, and each learns something from the experience. Candida comes through as a woman in control, who must show each man the truth about himself.

The play will begin at 8 p.m. on both performance dates. Reserved seating is available at a cost of \$13/\$11/\$9 for non-students, or \$11/\$9/\$7 for UCSB students. Tickets may be charged by phone at 961-3535, or purchased at the Arts and Lectures ticket office. —Tonya Graham

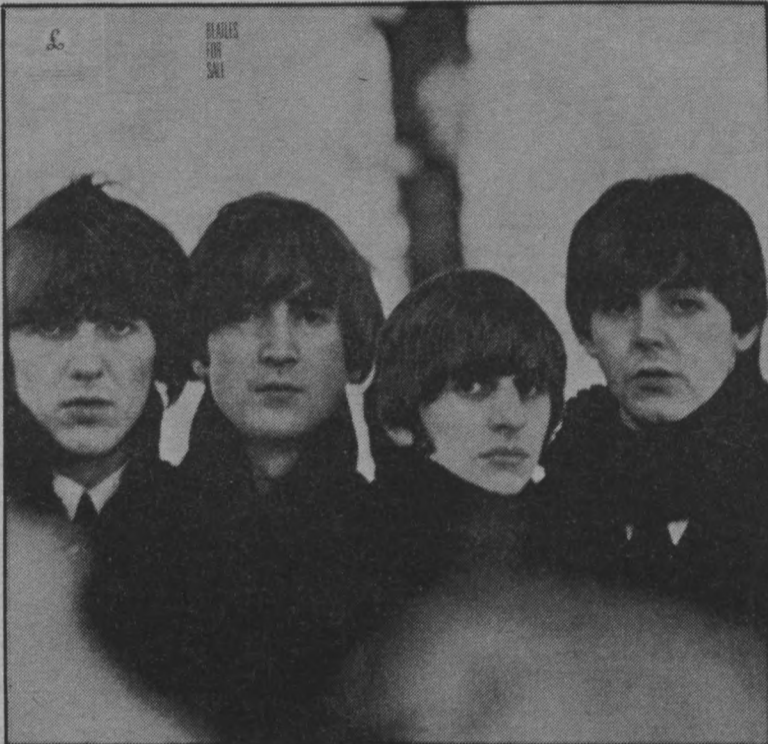
## A, Beatles, C, D.

Although the first four Beatles CD's (compact discs) have been out for a month, as recent as last December Capitol Records indicated that it would be about sixteen months before the the CD's would be released. The Beatles and their estates have been suing EMI for \$80 million in back royalties. EMI was not going to release the CD's until the lawsuit had been resolved. The Beatles themselves demanded the CD's be released and so the first four CD's have arrived: *Please Please Me*, *With The Beatles*, *A Hard Day's Night*, and *Beatles For Sale*.

Until these four CD's were released, the only Beatle material available on CD was produced in Japan. The releases included interviews, early material with Pete Best on drums, and *Abbey Road*. The latter was distributed on the condition that it not be imported to other countries. Copies did manage to make it into the U.S. and production was ceased. Copies were trading hands for up to \$300. Radio station KLOS in Los Angeles boasts a copy.

Deciding to release the CD's left a few problems. When the albums were originally released, the contents varied from country to country. It wasn't until the *Sgt. Pepper* that all albums worldwide had the same content. It was decided that because the British version were the "proper" versions, that format would be used. In Britain, songs were recorded either for an album or as a single. The singles rarely appeared on albums. Songs such as "She Loves You," and "I Want To Hold Your Hand" do not appear on the albums, so CD versions of the songs are not yet available. Later songs that appeared on B-sides such as "I'm Down" and "You Know My Name (Look Up The Number)" didn't make it onto an album until the *Rarities* album. Likewise goes for the rare 1968 studio version of "Across the Universe." It is assumed (hoped) that these 37 songs will appear on a CD-only release.

The first four CD's are in mono. Stereo versions of these songs do exist, but they are mostly "fake" stereo. The songs were recorded with a two track machine. Stereo



recording was very primitive in the early 60's, so producer George Martin mainly mixed the songs for mono. Capitol took the mono tapes, separated the tracks to a left and right side and placed echo and reverb in the middle. George Martin felt the mono versions had more impact and refused to place the stereo versions on CD. Later songs were released in stereo and mono versions. However, instead of converting the stereo mixes into mono, Martin separately mixed the tracks for mono. At times, the stereo and mono versions differ greatly. This is most prevalent on the *White Album*, where "Helter Skelter" has a different fade in and is missing the classic line, "I've got blisters on my fingers." Other songs are noticeably different. EMI has indicated that future releases will be the stereo versions. Hardcore Beatles fans will probably demand that both versions be released.

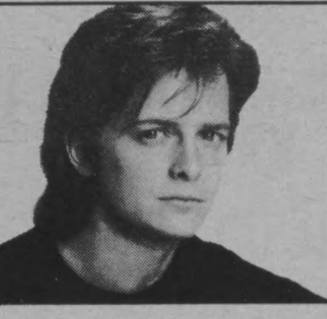
To make a CD from analog tapes, the music must be digitized (converted to number values). This is done two ways; either the master tape is digitized or the source tapes are digitized and then digitally remixed to form a new master. The latter process will yield a better sounding CD, but it

takes longer to perform. With the first four CD's, the master tapes have been digitalized.

Whether future releases will be digitally remixed or not is George Martin's decision. It has been reported he feels that the mixes up to *Revolver* are good enough to digitally master and will not be digitally remixed. Hopefully *Sgt. Pepper* will be digitally remixed. *Sgt. Pepper* was recorded on a four-track machine, state of the art in 1967. However, some of the songs required more than four tracks, so George Martin used one four-track machine to combine four tracks into one, and that was then used as one of the final four tracks on the master tape. The result is less dynamics, more tape hiss, and a final product that tends to sound a bit thin. Digitally remixing would definitely produce an outstanding sounding CD.

The next set of CD's are due out some time this month. They include *Help*, *Rubber Soul*, and *Revolver*. The rest are to be released throughout the year. The sound quality is superb because they are taking the time to do them right, with George Martin overseeing the project. We have a lot of good music to look forward to.

— Thomas Rejzek



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**PLATOON (R)** 5:30, 7:45, 10:00

**GRANADA THEATRE** 1216 State St., S.B. 963-1671

1. BLIND DATE 6, 8:15, 10:15  
2. SECRET of my SUCCESS (PG13) 5, 7:30, 10  
3. TIN MEN (R) 5:30, 8, 10:20; preview Project A Sat at 8

**FIESTA 4** 916 State St., S.B. 963-0781

1. LETHAL WEAPON (R) 5:30, 7:45, 10  
2. BURGLAR (R) 6, 8, 10  
3. CAMPUS MAN U.S.A. (R) 5:30, 7:30, 9:30  
4. POLICE ACADEMY IV 6:15, 8:15, 10:15

**RIVIERA** 2044 Alameda Padre Serra, S.B. 965-6188

**THE ASSAULT (PG)** 6:15, 9:05

**PLAZA DEL ORO** 349 S. Hitchcock Way, S.B. 682-4936

1. RAISING ARIZONA (PG13) 5:30, 7:30, 9:30; Sat & Sun also 1:30, 3:30  
2. MAKING MR. RIGHT (PG13) 5:40, 7:45, 9:50; Sat & Sun also 1:30, 3:35

**GOLETA THEATRE** 320 S. Kellogg Ave., Goleta 683-2265

A ROOM WITH A VIEW 9:30  
HANNAH AND HER SISTERS 7:25

**CINEMA TWIN** 6050 Hollister Ave., Goleta 967-9447

1. CHILDREN OF A LESSER GOD 7  
COLOR OF MONEY 9:15  
2. POLICE ACADEMY IV 7:45, 9:30

**FAIRVIEW TWIN** 251 N. Fairview, Goleta 967-0744

1. RUMPLESTILSKIN 5:30, TIN MEN 7:15, 9:30  
2. ARISTOCATS (G) 5:15, 7, 8:45

**MISSION THEATRE** 618 State St., S.B. 962-8616

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EL DIABLO EL SANTO Y EL TONTO

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

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**SPAGHETTI & MEATBALLS  
FILM SERIES**




**Dirty Harry**

Last week, we saw Clint Eastwood in the first of his 'spaghetti' westerns, *Fistfull of Dollars*. This week the meatballs are added when Harry Callahan takes to the streets of San Francisco in the classic *Dirty Harry*. See Harry fight crime by the rules... HIS rules. Underpaid and overworked, he doesn't break a murder case, he SMASHES it! Hot-tempered and carrying a chip on his shoulder Harry is on the track of a sniper who goes by the name of Scorpio who is terrorizing the city with a series of brutal and unpredictable murders.

Don't forget to come to CHEM 1179 early for the 6 and 8 pm showings of this movie classic or you will miss out on the spaghetti and meatballs dinner that will be served for only a-buck-a-plate. Series tickets are still available and can be purchased for a mere \$6, and when you consider that you will be seeing six of the greatest Clint Eastwood films ever, you KNOW what a BARGAIN it is. So come on out EVERY FRIDAY to CHEM 1179 at 6 or 8 p.m. The movies for the rest of the series (in order of appearance) are: *For a Few Dollars More*, *Magnum Force*, *The Good, the Bad and the Ugly*, *The Enforcer*, and *Hang 'em High*.

See ya Friday at DIRTY HARRY!

Meg just left one.  
Lenny never had one.  
Babe just shot one.



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**Wednesday, April 22**  
7, 9, 11 pm  
I.V. Theatre  
\$3 at the door

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The Lagoon Concert series is sponsored by A.S. Program Board and Woodstock's Pizza.



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**PUB NITE —  
CRUCIAL DBC**



Tonight is PUB NIGHT! Once again it is time for the best night of the week, so plan on coming to the PUB at 8 p.m. to hear the sounds of CRUCIAL DBC.

The Crucial Dread Beat Control was formed in 1984 and just recently moved to Santa Barbara. Influences of reggae, ska, jazz, pop, rock, two-tone classical, and even a hint of Dixieland and Big Band blend are present in their music, giving Crucial DBC a distinctive and widely popular sound.

Don't miss this band that is new to the Santa Barbara community. Come to Pub Nite tonight at 8 p.m. Admission is free and all ages are welcome.

**JAZZ  
in the  
PUB**

It's that time of the week again. Yes, Jazz in the Pub will be taking place this Wednesday, April 22, from 5-7 pm. Admission is free and all ages are welcome. So come relax after a long day of school and listen to JAZZ in the PUB.

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Going to  
Class . . .**