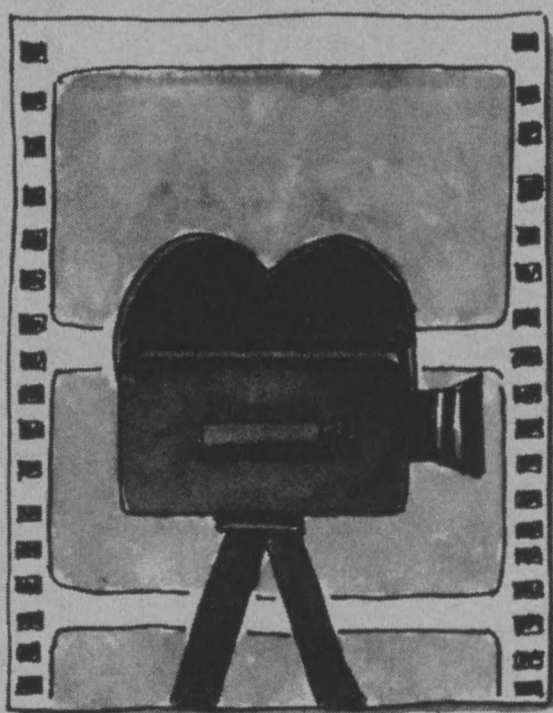
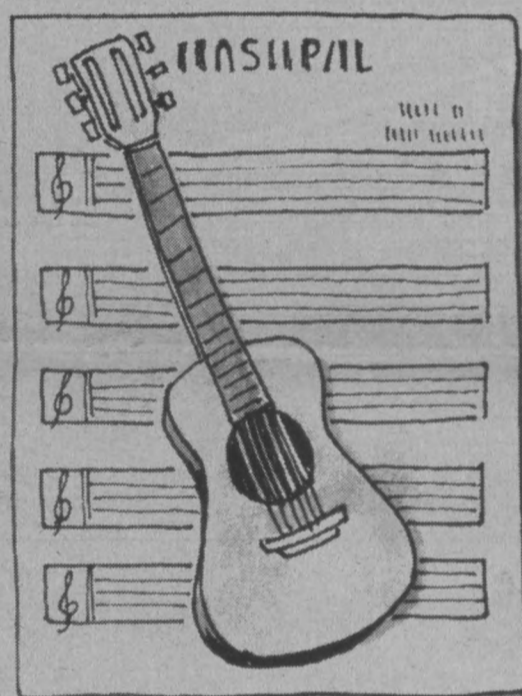
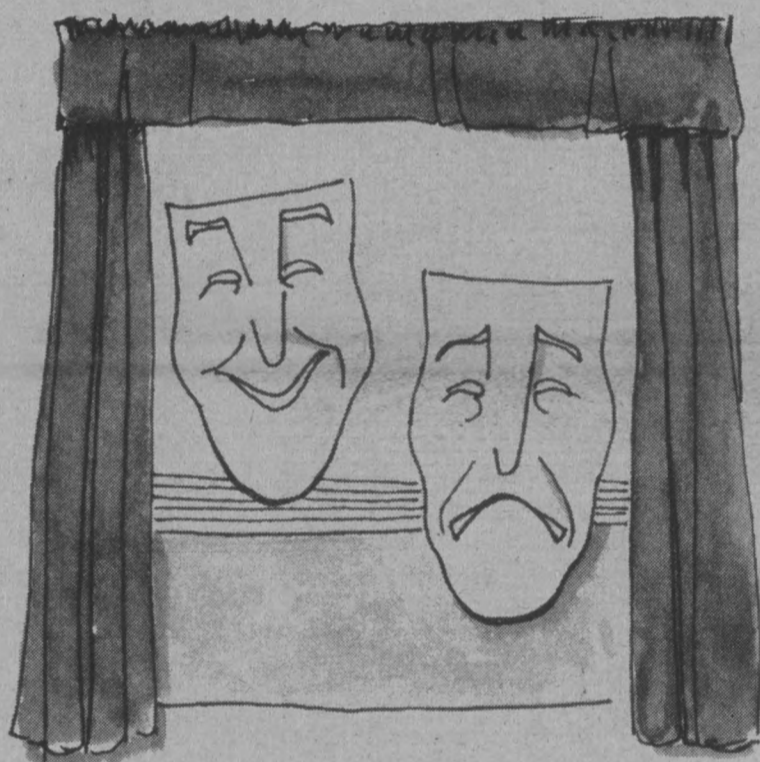


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R Gray 82

INSIDE:

Bad Summer Movies

Space Art in Vienna

The Go-Go's

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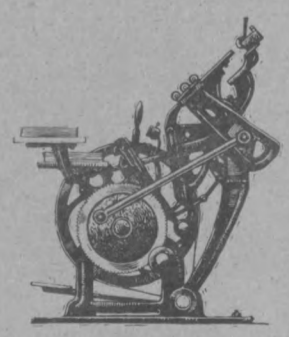
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Dramatic Art Not Just For Drama Majors

There are some who think that university-level theater is only for that small group of artists who hang out in rustic coffee shops to discuss their most recent characterization or script interpretation. Fortunately, though, theater classes and UCSB dramatic productions include students from a selection of diverse majors and interests.

Production Manager Ken Small notes that there are several basic ways for the interested student to get involved in UCSB theater without committing himself to the dramatic arts major. First, UCSB quarterly productions are open to all university actors, not just those enrolled in the Dramatic Art Acting Emphasis Program. Auditions are held at the beginning of each quarter and script information is available from the Dramatic Production Office.

Also for those who adore stitching the garb of different times and places or hammering the nails to complete set designs there are two theater workshop classes: Dramatic Art 49 and Dramatic Art 149. In shop classes, the hours spent working on a project are fit into the student's individual schedule. The student must have blocks of two hours or more to sign up for a specific project. Usually the shop classes are directly related to the UCSB production in progress. Anyone interested may attend an orientation meeting on shop work the week of Sept. 27.

A majority of the classes in the Dramatic Art Department are open to all majors, and often the sub-

ject matter supplements another course of study. For example, a dramatic literature lecture may feed the hungry English major's appetite for Albee, Williams and Wilder. Or a class in technical theater may draw in those engineers who want to obtain experience working in theater. And for the economist who always wanted to receive acting instruction, there are now two non-major acting classes: Dramatic Art 5 and Dramatic Art 14.

Thespian or not, you can obtain more information on auditions and classes from the Dramatic Art Department office.

* * *

Eleven events which will be enjoyed by over 12,000 audience members have been scheduled by the UCSB Department of Dramatic Art for the 1982-83 season. More than 60 performances, which include the world premiere of a historical play, contemporary dramas and comedies, modern dance, mime, student directed projects, and a theater for young audiences' production, will be given in the coming season of events.

Stanley Glenn, director of theater for the department, has announced that the world premiere of *Leonardo*, a new play by Paul Jarrico, will be highlighted in the fall season. The play, which is based on the life of Leonardo da Vinci, is the first stage play by Jarrico, an internationally known screen writer and producer.

The performances of *Leonardo* are linked to a series of other campus

events related to the Renaissance artist — most notably, "Leonardo's Return to Vinci," an exhibition opening Sept. 22 at the University Art Museum.

Leonardo is scheduled for performances Nov. 11-13 and Nov. 17-20 at 8 p.m. in the UCSB Main Theatre. The cast will include members of the dramatic art faculty, townspeople, and students. Auditions will be held Sept. 24-25.

Dance Gallery, which is scheduled for Dec. 1-4 at 6:30 p.m. and 8:30 p.m. in the UCSB Studio Theatre, features six new choreographic works by students of the dance division. Concert director Alice Condodina points out that the choreographers will explore the different possibilities of creating exciting dance within the intimacy of the Studio Theatre space.

2 on Stage will feature two one-act plays directed by undergraduate students David Holmes and Margaret Solow. Both plays will be presented nightly at 8 p.m. Nov. 17-20 in the Old Little Theatre.

During Winter quarter, audiences will be treated to performances of a mime show, a theater for young audiences' production, and *The Shadow of a Gunman*.

Judith Olauson will direct *The Shadow of a Gunman*, written by Sean O'Casey. The Irish play will be performed in the Studio Theatre Feb. 17-19 and Feb. 23-26.

Marco Polo and the Prince Timur is a play adapted by Marie Starr and Lisa Merkl for performances on Feb. 26 and March 5 in the UCSB Main Theatre. This theater

for young audiences' production will be directed by students Lisa Schunn Colston and Chester Steinberg under the supervision of Marie Starr.

Mimania, directed by David Barker, is a student mime show scheduled at 8 p.m. March 3-5 in the Main Theatre. This will be an original event created by the students and the director, who is himself a professional mime.

During Spring quarter, the department will present (Please turn to pg.15, col.1)



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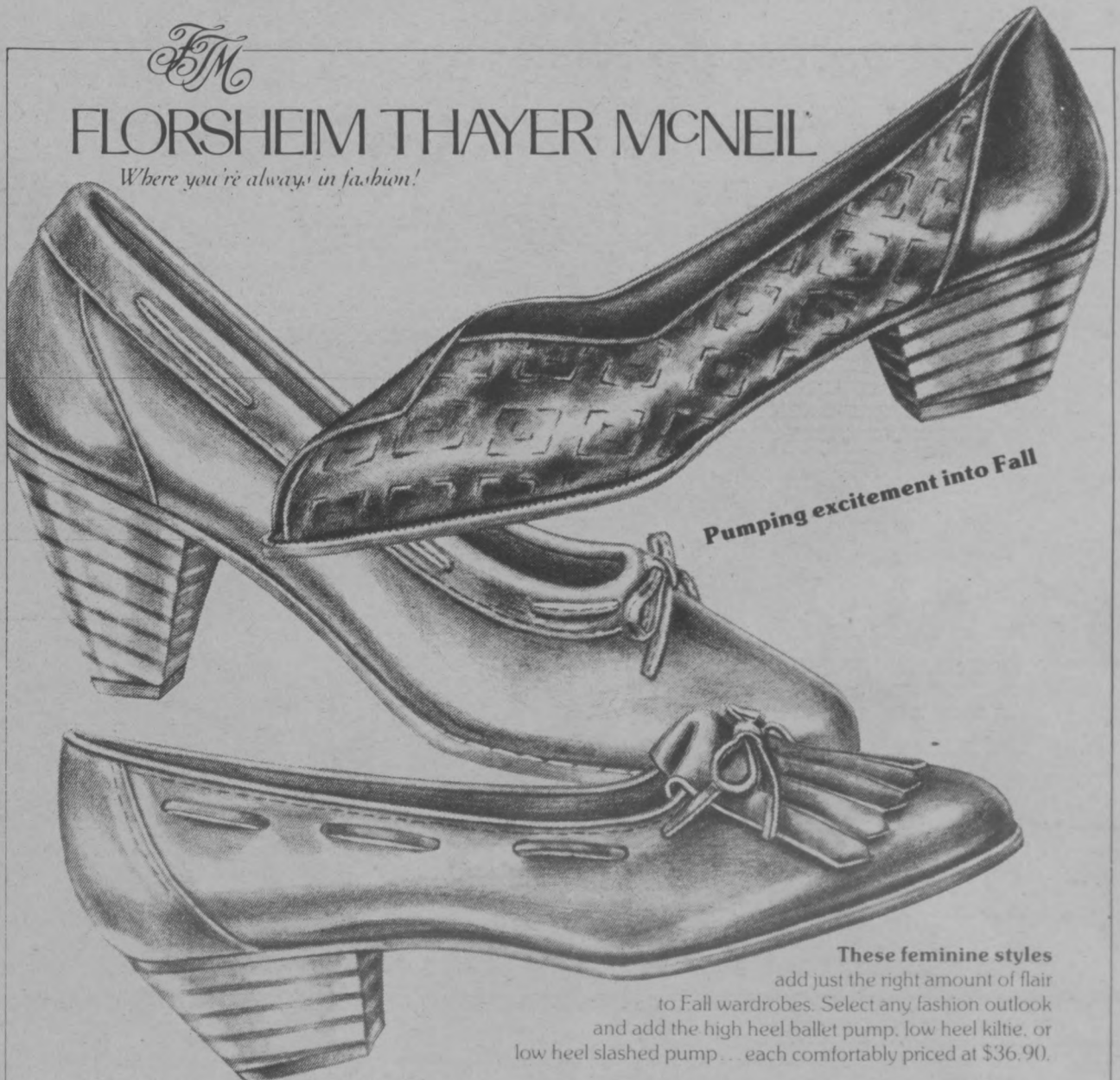


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Hidden Treasures in the University Art Museum

By JULIE DESNICK
Many students, old and new, do not realize what treasures exist right here on this campus. Hidden from the naked eye, even though many of us will pass by it every day, is the University Art Museum, located right next to the UCen in the Art Building complex.

UCSB has the privilege of being one of the three U.C. campuses with an excellent art museum displaying permanent as well as special exhibitions. This fall, the museum will present an

exhibit entitled "Leonardo's Return to Vinci" from Sept. 22 to Oct. 24. This exhibit gives the public an opportunity to view rare works of the Renaissance genius, Leonardo da Vinci. Four studies of draped fabric and an oil painting on wood called a *Salvator Mundi*, which depicts the head and shoulders of Christ, are among the works in the exhibition, in addition to two manuscripts illustrating how Leonardo influenced artists who lived after him. One is the preparatory manuscript

for the first published edition in 1651 of Leonardo's *Treatise on Painting*.

The other manuscript is *Theory of the Human Figure*, which contains one of two transcripts of a notebook which Peter Paul Rubens kept on his travels in Italy between 1600 and 1608. As the original notebook burned in a fire at the Louvre in 1720, this manuscript provides one of the only existing records of Rubens' interests as a young artist. Some of the drawings which illustrate the text clearly show Leonardo's influence.

Besides the special exhibitions, the museum reserves three of its galleries for the display of its very impressive and varied permanent



Leonardo da Vinci's *Salvator Mundi*.

collection. The collection includes paintings of the European masters, pre-Columbian and Iranian archaeological artifacts, and 1,000 fine prints. In the entire world, there are only a few collections comparable to the museum's 400-piece Morgenroth Collection of intricately sculpted medallions and plaquettes.

Three more large galleries are custom-designed for each of the four or five special exhibitions the museum shows each year. David Farmer, director of the museum, explained that he aims to appeal to a broad audience by displaying exhibits that range from contemporary to

(Please turn to pg.15, col.4)



From Leonardo da Vinci's *Treatise on Painting*, drawing after Nicolas Poussin.

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End of the Summer Hollywood Trash

Liar's Moon

By JANE MUSSER
 Matt Dillon is one of the most highly touted newcomers to hit the movie industry for a long time. Critics have nothing but praise for this young actor, his brooding good looks, his natural screen style. Maybe he is as good as many people seem to think, maybe he just filmed *Liar's Moon* during an off period, maybe future films will provide a better showcase for his talent. Maybe, but maybe not. If *Liar's Moon* is taken as the only evidence of Dillon's talent (or lack thereof), he is awful.

In fact, Dillon is so awful in this little melodrama that he makes the performances of those around him look great by comparison.

Liar's Moon, set in 1949, is the story of two young Texas kids, one dirt poor (Dillon), and the other filthy rich (Cindy Fisher), who fall in love. Their relationship is vehemently opposed by Fisher's father (Christopher Connelly), and his opposition makes the kids even more certain of their feelings for each other. Dillon and Fisher run off together, get married and work hard to build and maintain a relationship against all the usual young-kids-in-love-in-the-movies odds.

Unfortunately, writer/director David Fisher is not content to follow the almost realistic ups and downs of the simple love story, but instead forces the plot to take some terribly contrived and cliched twists: the backroom abortion that seems destined to end in tragedy, the private investigator hot on the young couple's trail, the twisted family lines that may mean the kids are not only husband and wife but brother and sister as well, and the fateful phone call that comes too late.

The whole film is pretty bad, and it is only made worse by Dillon's presence. Dillon is one of those good

looking guys who has been told too many times how good looking he is. He tries desperately to come across as a brooding James Dean-type, but instead he only seems to be, with his drooping lower lip and slurred speech, a dumb kid who is having trouble not moving his eyes while he reads the cue cards.

who is very much in love and very much confused about what being in love means.

And the actors who play Dillon's and Fisher's hometown friends offer a realistic and funny look at just how dull small town life can be, and what kids have to do to liven it up.

The older actors in *Liar's*

as Dillon's father, is a hick farmer who borders on, but doesn't quite make it to, being charming. Yvonne Decarlo (of that TV classic *The Munsters*) is embarrassing in her role as the young couple's heavily French-accented landlady.

For the most part, *Liar's Moon* is an undistinguished film that with hope, will



Matt Dillon: Just another pretty face.

It is the other young actors that make *Liar's Moon*, if not great, at least bearable. Fisher, in direct contrast to Dillon, seems unaffected by her good looks. She is straightforward and natural, giving a warm and gentle portrayal of a young woman

who give unimaginative performances, though it isn't fair to blame the performers for bad lines and plot they didn't write. Connelly is overly tense and Maggie Byle (Dillon's mother) is overly melodramatic. Country singer Hoyt Axton,

mark the beginning of more distinguished careers for several of the young and talented actors who don't have much of a chance here, in Matt Dillon's mighty shadow of talentlessness, to prove all that they may be capable of.

Concrete Jungle

By JANE MUSSER
 Though it's not the kind of thing most reasonably intelligent, almost-college-educated women would admit, I am somewhat of a *Charlie's Angels* fan. The series, at least for the first couple of seasons, with its original, no-talent cast, was perfect television fluff — you could sit in front of the tube, only half paying attention, and still be mildly entertained. Not entertained to the point of having to think about what was going on, just entertained to the point of not having to think about anything else.

One particularly unriveting show, a two-parter as I recall, had the Angels in prison ("Angels in Chains," I think). With television censors what they are, a realistic look at prison brutality could not actually be shown. Besides, realism was never an aim of *Charlie's Angels*. Instead, the horrors of penitentiary life were lamely hinted at. It was with expectations of a kind of *Beyond Charlie's Angels* (I figured it would achieve about the same level of mild entertainment, and, without television's standards, perhaps reach a higher level of realism) that I went to see *The Concrete Jungle*, directed by Tom De Simone.

What a mistake. One of the nice things about *Charlie's Angels* was that it didn't cost anything to watch it. Another nice thing about the TV show was that the nice gals always won. Another really nice thing about it was that nothing bad ever happened to the characters I cared about. All those nice elements are missing from *The Concrete Jungle*, making it a little more realistic, a lot less entertaining, and almost as bad as *Charlie's Angels*.

Tracy Bregman plays the young innocent we are supposed to sympathize with and root for. She is set up by her drug-dealing boyfriend, who, in a smuggling attempt, stashes cocaine in her skis. Arrested for transporting narcotics, she is sentenced to 1 to 3 years in a California prison.

Survival is the name of the game behind the prison

walls, and new inmates learn quickly that no one is on their side. *Concrete* focuses on the deadly and brutal power games played by the prison warden, the guards and the inmates themselves.

Jill St. John, as the nasty prison warden, is completely unconvincing in what should be a ruthless portrayal of a power-crazed woman. St. John, who has never been much of an actress, should stop pretending and stick to trying to make the cover of *People* and hooking Robert Wagner.

Barbara Luna is the queen of the inmates, holding power over nearly everyone by her control of the prison drug market, her goon squad which enjoys killing and torturing, and her personal magnetism. Though her role is mercilessly stereotypical, Luna brings an exciting and unpredictable energy to the screen, making her portrayal interesting and slightly frightening.

Bregman, who begins the movie portraying a sweet, wholesome and slightly annoying character, seems at first to be a recent graduate of the Farrah Fawcett School of Acting. Really bad. But as the movie and her stay in prison progress, her character gets tougher, and her portrayal becomes increasingly convincing.

Besides these two above-average performances, the film is not much more than a series of ugly incidents played for shock value. Murders and rapes, inmate fights and assorted other brutalities, are awkwardly done rather than being shown as a terrifying but real part of prison life. The filmmakers seem unsure of what they want their movie to be — a feature-length *Charlie's Angels* episode or a serious drama about surviving the penitentiary experience. Consequently *The Concrete Jungle* is lost in limbo between being too brutal to be mindlessly entertaining and too mindless to be a brutal exploration of prison life.

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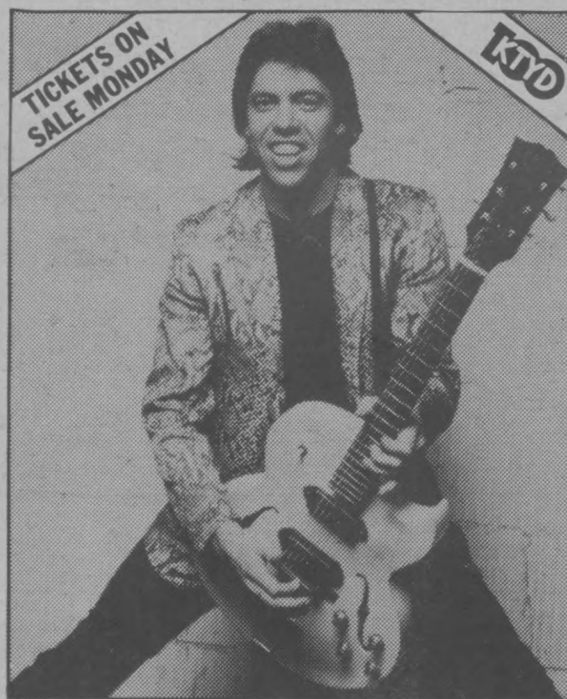
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...and Drive-in Disasters

Slumber Party Massacre

By JOHN KRIST

Watching movies at a drive-in theater is not the rare treat it once was. When I was a child, I can remember my parents packing the kids into the family station wagon, arming us all with pillows and blankets, and provisioning us liberally with popcorn and other goodies. We'd always fall asleep before the movie ended of course, but the adventure was as important as the entertainment.

In high school, drive-ins were fun for other reasons, some of which need not be detailed here. But the excitement of sneaking a few friends and a couple of sixpacks into the theater in the trunk of the car was compensation for the generally mediocre quality of the movie. Laughable fright flicks and mildly violent action films were standard fare in those days, and they all seemed just fine under the influence of a couple of beers.

Now, it seems, the drive-in is becoming an endangered species. High gas prices coupled, no doubt, with the radical downsizing of the average car in response, have combined to eliminate patronage at the theaters I frequented years ago, and the increasing value of real estate resulted in the disappearance of many of them.

If the double bill I endured at one of our local theaters last weekend is representative of average drive-in fare, extinction would be justified, demolition more fulfilling.

Slumber Party Massacre, a low-budget imitation of the renowned cinematic triumph *The Texas Chainsaw Massacre*, seems at times to aspire to the

status of parody, but fails utterly and miserably to provide even a remotely acceptable justification for its own existence.

Based on the film's total lack of merit, screenwriter Rita Mae Brown, feminist author (her autobiography, *Rubyfruit Jungle*, gained serious critical attention when published in 1973), should be forcibly prevented from ever attempting to write another word. At the very least, she should be banned from the cinema.

As an excuse for a plotline, the audience is provided with the unlikely spectacle of a psychotic mental institution escapee who likes to poke big holes in living bodies with a cordless electric drill. Especially in attractive female bodies, and preferably after some excuse has been found to display them to the audience in a state of at least partial undress.

A small group of these girls (half the aspiring Playboy bunnies in Los Angeles must have been recruited for this film) get together for a "slumber party" (?) at the Venice, California home of a friend whose parents are away for the weekend. Mayhem ensues.

One by one, all are dispatched messily, with the buzzing whine of the portable drill providing accompaniment. Waving his ominous weapon and creeping through the shrubbery, the silent killer stalks his unsuspecting prey. Actually, the female characters are all so stupid, one almost feels that they deserve whatever happens to them.

That is precisely where it becomes difficult to decipher the intent of the filmmakers.

Admittedly, the girls are idiots, they tend to dress in "provocative" clothing, and not one of them has an ounce of sense when it comes to avoiding hazardous situations. This is not, however, an adequate justification for their grisly

By JOHN KRIST

A warning to television soap-opera stars who want to make the big break into feature-length motion picture careers: unless you have something to recommend you besides the ability to portray a single character

signal of imminent demise for those with fairly well-known names who feel compelled to accept roles in them.

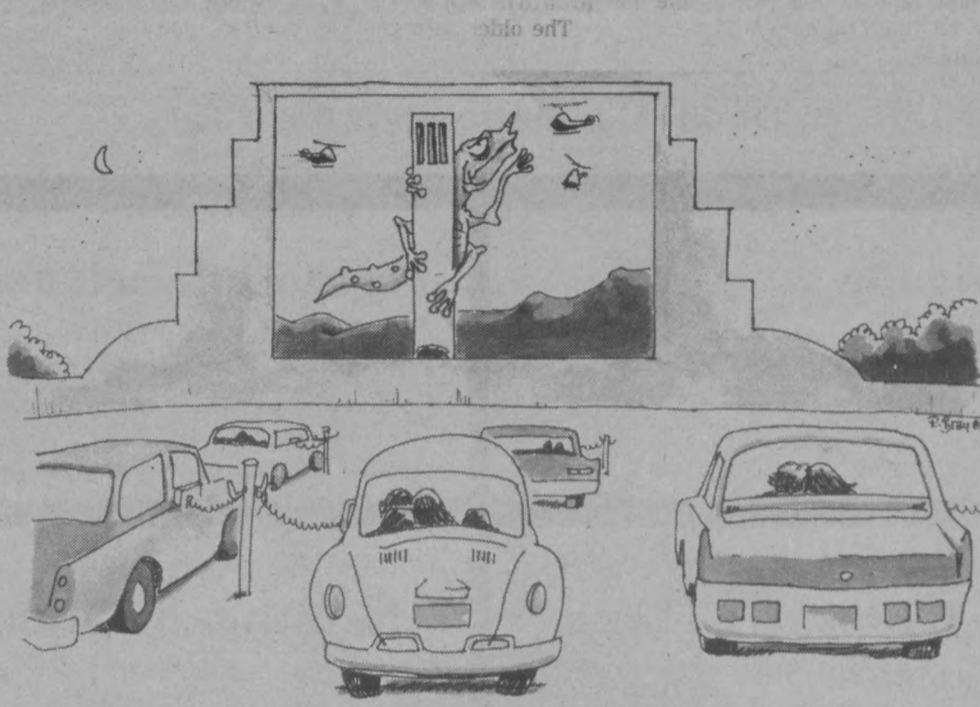
Basically a run-of-the-mill adolescent fantasy featuring sex or, rather, imaginary instances of it dreamed up

guppy's mother. Only two of her many scenes were filmed with another actor or actress; the rest take place in a badly-lit bedroom (probably filmed on the *Dynasty* set to save money, or composed of footage cut from an episode of the television show), and feature Collins pacing aimlessly about, talking about the difference between her childhood and that of her daughter, while a male voice off-camera complains enigmatically about overstarched shirts.

Then there's the skateboarding bass player, a tiny blonde 14-year-old (or somewhere thereabouts) who wants to be 24, a callous rock-star who gives the bass player her first audition and a dose of gonorrhea at the same time, and the usual crop of high schoolers: the talented but funny-looking student, the rich but unhappy student, the talented but unhappy student, and the popular but unhappy student. Not much diversity, unless you throw in the guppy, who is rich, unhappy and stupid as well.

The popular but unhappy student is miserable because he thinks constantly about sex. Unfortunately for him, preoccupation with sex denotes lack of occupation with sex, and he begins to feel that perhaps something is wrong. A school psychiatrist fails to help much, his French teacher is too dumb to identify a problem even in herself (she manages to give failing grades to the only student in her class who speaks French

(Please turn to pg.15, col.1)



fate, especially when it comes at the hands of a man using a tool with a 24-inch bit who utters the classic lines of a deranged rapist in the only scene where he talks, i.e. "you know you want it, it's going to be so good," etc.

If this is supposed to be an allegory representing the rape scenario, it is so ineptly done as to elicit nothing but contempt for abilities of the person who conceived and wrote it. If it is just a really rotten movie, then allowing

with lackluster effect, or a body that looked terrific 20 years ago, but pales when compared to the ripe physiques of your young co-stars, forget it. You will probably end up looking as silly as Joan Collins does in the completely forgettable new film *Homework*.

Another in a long string of recently released end-of-the-summer dogs, *Homework* boasts a cast of unknowns who, with any luck, will remain so. Pictures like this are the kiss of death for aspiring talent, and the

by those who seldom experience it, *Homework* gives us several memorable characters. First, there's a young swimmer who aspires to competitive status but displays all the form of a distressed guppy. Perhaps in an attempt to overcome this handicap, she spends the entire film ineptly crawling in the family pool.

Joan Collins plays the



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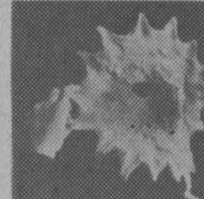


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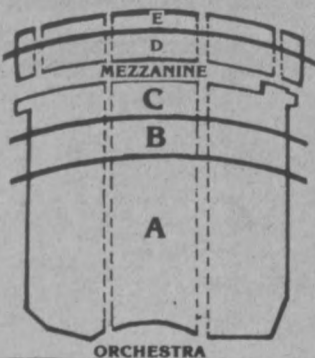
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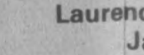
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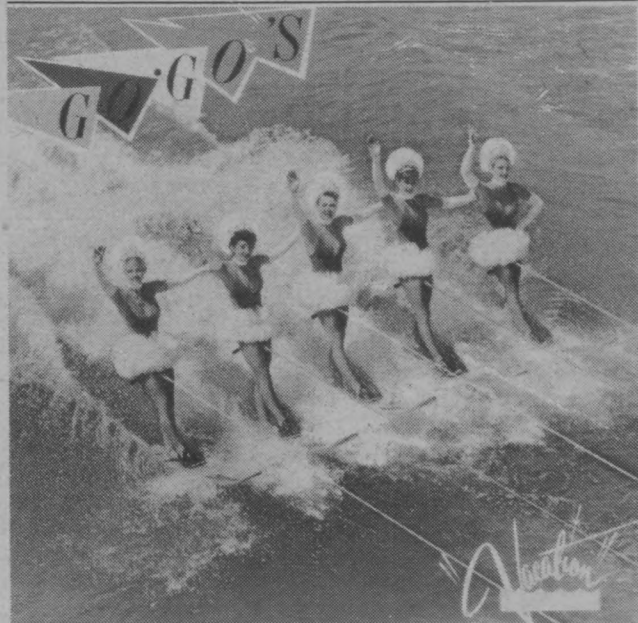
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A CROWN INTERNATIONAL PICTURES RELEASE **PG**



Go-Go's Lack Splash

By BARRY EBERLING

All signs point to the Go-Go's new album, *Vacation*, being a huge commercial success.

The band is coming off a number one debut disc that yielded two top 10 singles. Their new "Vacation" single is already tearing up *Billboard's* charts and, along with the record, will probably challenge for the top spot.

Also, they getting an inordinate amount of publicity. You've probably seen them water-skiing across your television screen or posing in their underwear on a recent issue of *Rolling Stone*.

But a commercially successful record isn't always a fantastic one.

Credit the Go-Go's for making *Vacation* more than a rehash of *Beauty and the Beat*. More prominent guitar rhythms and starker background harmonies give it a grittier sound.

Whether this is good or bad is a matter of individual taste. Unfortunately, another key element keeps *Vacation* from reaching its full potential.

The songs' hooks are just not as alluring and catchy as in the Go-Go's earlier tunes. The title track, "Beachnik Beach," "I Think It's Me," and other songs are pleasant but routine. After awhile, they begin to sound alike.

Also, there are two songs that just fail to work. "He's So Strange" sounds disconcertingly out of key, and "Girl of 100 List" has too much of a sing-songy feel.

Since the Go-Go's perform frothy, party music, seductive and varying hooks are a must. The group isn't going to capture an audience with their emotional depth.

Now for the good news.

The Go-Go's are simply a good rock and roll band. Their instrumentals are always interesting, especially Charlotte Caffey and Kathy Valentine's guitar riffs.

Also, some of the tunes are gems. The two reflective songs, "Worlds Away" and "This Old Feeling" especially stand out, maybe because they provide relief from the sound-alike up tempo numbers.

Ultimately, *Vacation* is a good record, though unmemorable. If the next time around they can only meld their new, leaner sound with the overpowering hooks on *Beauty and the Beat* — now that will be a fantastic record.

Traditional Big Mac

By BARRY EBERLING

There's good or bad news about Fleetwood Mac's *Mirage*, depending on your viewpoint.

Those who enjoyed the ragged, eccentric pieces sprinkled throughout *Tusk* won't find them here. The sound is uniformly smooth and backed by lush harmonies, with nothing as surprising as *Tusk's* title track.

In fact, the one fault with *Mirage* is that some of the melodies echo previous ones. For example, Christine McVie's "Love in Store" sounds vaguely like her earlier "Think About Me."

Still, one can't be too upset with Fleetwood Mac for returning to an earlier formula; they're good at it and the territory hasn't been overmined yet.

Stevie Nicks, McVie and Lindsey Buckingham are again the group's lead vocalists and main songwriters. And, although the Mac plays and sings together as a band, the three's distinct styles are apparent.

As usual, Nicks delivers strong melody hooks and often

impenetrable lyrics. Her strongest contribution is "Gypsy," a long, wandering poem in the vein of her hit "Sara." In it, Nicks resumes the mystical role that has led many critics to label her as an airhead. No matter; the song's musical hook is irresistible.

McVie offers four songs which, with the exception on the single, "Hold Me," are ballads. Exceptional are "Only For You" and "Wish You Were Here," with her haunting, poignant vocals piercing a spectral, layered background harmony.

As always, Buckingham supplies the record's punchier songs. "Can't Go Back" and "Book of Love" are the standouts, as Buckingham sings the catchy melodies in a voice dripping with frustration and bitterness.

Buckingham also adds the record's two mold breakers. "Eyes of the World," with its skewed chorus and "Oh Diana," a '50s-ish song, both sound like they're off Buckingham's solo *Law and Order* album rather than a Mac disc.

Overall, *Mirage* is full of lyrical and musical hooks, seductive background vocals, and Buckingham's inventive, plucky guitar riffs. There are few surprises, but then, who can have everything?

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Eventualities

An Exotic Evening of Enchantment will be presented by Valeil, a Middle Eastern dance troupe, tonight at 8 p.m. at the Santa Barbara Museum of Natural History's Fleishman Auditorium. The show will feature percussionist Mary Ellen Donald. For tickets and information, call 646-4952.

Santa Barbara Middle Eastern Percussion Seminar will take place Saturday at the Santa Barbara Recreation Department. Registration begins at 9:15 a.m. For information, call 646-4952.

The Santa Barbara Blues Society presents John Littlejohn, Chicago's hot slide guitar, on Monday, Sept. 20 at La Casa De La Raza, 601 E. Montecito St, at 8 p.m. Special guests will be the Robert Cray Band from Eugene, Oregon. Tickets are available at the Music Galaxy and at the door.

The UCSB Jazz Combo will give a free performance at noon on Tuesday, Sept. 21, in the Music Bowl, located in the music building courtyard. Light refreshments will be served. The concert will be preceded by a tour of the music building at 11:30 a.m. Interested faculty, staff and students should meet in front of the Music Office, Rm. 1315A.



The Pickle Family Circus returns to Santa Barbara for the weekend of Sept. 25, at Dwight Murphy Field, located across from East Beach in Santa Barbara. Two shows will be presented each day at noon and 3 p.m. The circus extravaganza is sponsored by the Lobero Theatre Foundation. For more information, contact the foundation at 966-4946.

George Carlin will be performing at the Arlington Theater on Friday, Sept. 24.

The University Symphony at UCSB invites all musicians to audition during the first week of classes. Non-music majors are welcome. Contact Serge Zehnacker, conductor, at the Music Department Office for more information.

Leonardo's Return to Vinci will go on view at the UCSB University Art Museum beginning Sept. 22. The show focuses on works by Leonardo da Vinci from the Comtesse de Behague Collection, Paris. A catalogue featuring over 140 illustrations will be available for purchase at the museum. The show runs through Oct. 24.

The Caretaker, a Harold Pinter play, will have three revival performances at 8 p.m. Thursday, Sept. 23 through Saturday, Sept. 25, in the UCSB Main Theatre. Tickets are available from the Arts & Lectures Ticket Office, 961-3535.

Of Mice and Men, John Steinbeck's award-winning portrait of California during the Depression, will open the Ensemble Theatre Project's 1982-83 season on Friday, Sept. 24, at the Old Alhecama Theatre, 914 Santa Barbara St. For tickets and information, call the project at 962-8606.

A. S. PROGRAM BOARD

Editor:
James Watt

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Program Board Open For Student Involvement

Every student is encouraged to become involved in Program Board. A.S. Program Board is a group of students who provide much of the entertainment on campus — anything from renowned speakers and lecturers to movies and live bands. The Board is a subdivision of A.S. and receives appropriations from the A.S. fees that every undergraduate pays quarterly. Program Board consists of nine different committees each headed by a chairperson, two leg council representatives, two reps-at-large and a commissioner.

Concerts

The Concert Committee promotes shows of their own and works in conjunction with promotional companies who want to bring a particular act to campus. The committee strives to bring a diverse selection of music — from acoustical jazz to rock and roll to new wave.

UCen Events

The UCen Events Committee is responsible for events in and around the UCen. Events featuring local as well as professional talent has made the UCen II a showcase of entertainment.

Reps

The Reps-at-Large and the Leg Council Reps are the emergency support system for the Board and its committees. There are four reps combined who are appointed to help out wherever they are needed.

Cultural Events

The Cultural Events Committee is slightly different in that it works with other cultural groups to help them organize events on campus. The Board also financially assists groups who want to sponsor a cultural week.

Security

The Production and Security Committees are in charge of the more technical aspects of programming. The production committee supplies the lights, sound and stage crew for the major Program Board events. Students with technical knowledge are always needed. The security committee works in coordination with the campus police for the larger events. Security also provides a team of ushers for the events. If you are interested in ushering, contact the security chairperson.

Lectures

The Lecture Committee works to bring international, national and local speakers to campus to talk on a number of topics. The committee provides lecturers of both interest and education to the student body.

Films

The Films Committee provides an alternative to the commercial movies shown in town. Conveniently located on campus, the films combine education with entertainment and culture with interest.

Special Events

The Special Events Committee provides events that do not quite fit into any other committee's boundaries. They cater to the students' special interests and are anxious for your input.



'Welcome Back Concert'

The Generics will be headlining a "welcome back to school" concert, (better known as a "party before you regret it" concert), on Monday, September 20 at 8 p.m. in Storke Plaza. Last year over 300 people showed up to dance under the stars to the beat of the Jetsuns and the Dreamers. This year an even larger crowd is anticipated for the annual outdoor concert.

The '60s, a pop dance band that specializes in cover tunes by The Stones, the Beatles, and The Beach

Boys, will open the concert. The following band to appear will be the local favorite Norman Allen. According to lead guitar player Eric Eisenberg, Norman Allen will be playing some original tunes that will be featured on their upcoming album as well as cover tunes by Elvis Costello and The Clash.

The headlining act was formed about two and a half years ago when a group of young musicians got together and became the Generics. The Generics began playing original tunes

for a small dedicated group of fans at a little club down on State Street. After their popularity increased, the Generics released an EP which is simply titled *The Generics*. Although the slick promotional package used on the band's EP jacket resembles a generic can of beer, the Generic's sound can hardly be considered generic.

Admission to the show on Monday night will be free. And, naturally you can once again thank the A.S. Program Board.

Unispace '82: Vienna, Austria Peaceful Uses of Outer Space

By LARRY MARTINEZ
Arthur C. Clarke, creator of 2001: A Space Odyssey and originator of the communications satellite, grinned mischievously as he poured a third sugar packet into the demitasse of black Viennese espresso. "Here, take a look at these pictures of my recent trip to the USSR," he said, pulling two album pages of snapshots out of his briefcase. "Do you know who this is?" pointing to a picture of himself standing with another rather average looking chap.

"No, I'm sorry I don't."
"Well, that's Alexi Leonov, the first human being to take

the least, for it was being done by the consensus approach. If one country, let's say Lower Spudodia, objected to a paragraph that the other more than 100 countries agreed to, then that paragraph had to be dropped or wording acceptable to the distinguished delegation from Lower Spudodia had to be found. Needless to say the Math Department wouldn't have been able to find a "lower" common denominator from among the 100-odd fractional variations of the truth.

In contrast to the "must-speak" of international diplomacy which only fir-

Hofburg Palace in Vienna, Austria, at a U.N. Conference closed to the general public and accessible only to those with a Unispace pass, which got one through the numerous Austrian Uzzi-toting soldiers ensuring the security of the delegations, were three other U.C. Santa Barbarians! The finger which tapped my shoulder belonged to Bill Brown (M.S. '81) who introduced me to the other UCSBers Penn Stallard ('81) and Lee Smolin of the Institute for Theoretical Physics.

The UCSB contribution to Unispace was unique. Among all the official

justing both the computer and the projectors one could select the most true-to-life color renditions and boundary outlines for the 15-foot-wide image of the earth. In addition, the computer could store in its memory hundreds of images and present them in sequence so that one could observe how storms developed or even how the day-night terminator line moved across the face of the earth. Since the pictures were received from several different weather satellites

in various positions in space, one could in effect see the earth as a "whole," that is, see the entire earth at one time. This aspect of "The Living Earth" is central to the theme of the project.

"What we've done," Stallard explained, "is to have created a sculpture of ourselves, the Earth as an object in space with all the forces that surround us." "The Living Earth," according to its energetic originator-designer, represents the merging of the

older media-painting and printing with the instantaneous newer electronic visual and data processing media. "Whereas painting takes a long time to interact," Stallard continued, "now the artist of today with the electronic media can enter into the world's conversation. What we're seeing is the earth in context, a moving painting of the contextual relationship between ourselves and our environment" (Please turn to pg.15, col.3)

...one could see a luminous blue, green and white full-disk projected image of the earth showing clouds, oceans and continents.

a walk in space."

At Unispace '82 this type of conversation occurred repeatedly during the course of the two-week conference held from August 9-21 in Vienna, Austria. Unispace '82, the shortened designation for the official name, "The Second United Nations Conference on the Exploration and Peaceful Uses of Outer Space," was attended by over 100 national delegations, numerous U.N. specialized agencies with space-related areas of interest such as the World Meteorological Organization and the International Telecommunications Union, as well as non-governmental organizations such as Intelsat, the International Telecommunications Satellite Organization.

The purpose and goal of Unispace was to complete the drafting of a report, which, upon being presented to the U.N. General Assembly, would serve as the authoritative global statement on peace knowledge and technology, how that technology is being applied, and how to further cooperation from the "Space Powers" to the developing countries.

The process of drafting the report was arduous, to say

med up over hard drinks at the ubiquitous receptions, the exhibitions of space technology showed firsthand examples of how space exploration and exploitation touches each of our daily lives. For this student-journalist from California's second Silicon Valley, this aspect of Unispace had a special attraction. With Intelligent Computer Systems of Huntsville, Alabama, one could access remote data banks anywhere in the world, or so it was claimed. I decided to test them on this, so I asked, "Would I be able to access my computer account at UCSB?" "Sure," they said with a noticeable southern drawl. "What's the phone number of the UCSB computer?" Though satellite and telephone facilities paid for by Austrian taxpayers, Intelligent Computer Systems could connect to any telephone-accessed data bank in the world.

Twenty seconds later on a terminal in Vienna, Austria flash the words: "Abbot welcomes you to Unix." Incredible — Unix in Austria, via satellite! Just then I feel an excited tap on my shoulder and a voice saying, "Say, that's UCSB!" At an exhibition in the

exhibitors to the conference, "The Living Earth" was the only example of space art. On the far wall of the exhibition room, hanging above the tops of the other exhibitors' stalls, one could see a luminous blue, green and white full-disk projected image of the earth showing clouds, oceans and continents. Every few seconds the image would change as the latest picture from space would be received by one of the dish antennas located outside the palace. Stallard, former student of the College of Creative Studies and the originator of "The Living Earth," attributed the idea and its development to her course work and studies undertaken at CCS under faculty members Glen Wade of the Electrical Engineering Department and sculptor John McCracken.

On the technological aide, Stallard, Brown and Smolin had assembled together into a working configuration a Data General Nova 4 computer with two 50 Megabyte Drives (Stallard: "The big mutha"). Along with a satellite receiver the computer processed and recorded the images from space and fed them to the video projectors. By ad-

A Good Game Plan!

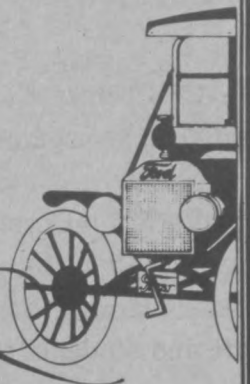
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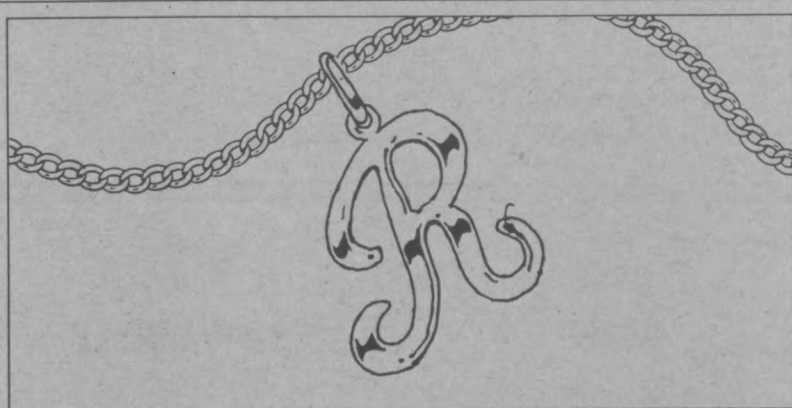
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The Arlington: From Hay Field to Movie House

By JONATHAN ALBURGER

Santa Barbara has always had an artistic, alluring quality which has made this Southern California city a favorite resort for travelers from around the world.

Twice a grandly majestic hotel, housing rich and influential guest from the far corners of the globe, the Arlington Hotel epitomized Hollywood glamour and aristocratic high society. For half of a century, the mighty Arlington Hotel symbolized the alluring ambience of Santa Barbara.

Style and class were foremost at the Arlington. The bellmen wore cocoa uniforms with Prussian collars, all studded with brass. The interior was elaborately decorated with heavy oak and satin drapery. Flowers sprouted everywhere, highlighted by a fabulous rose garden.

Twice this awesome resort rose, and twice it fell.

It all started in a hayfield before the twentieth century. In 1875, the new, spacious 90-room Arlington Hotel opened its doors to the public. Proprietor Colonel Hollister chose the name in homage to Robert E. Lee's Virginia mansion which later was inhabited by Ulysses S. Grant.

The regally luxurious hotel, despite its seemingly auspicious opening, met an unfortunate demise when a fire ravaged the hotel in August 1909. Faulty wiring was the blame for what nearly destroyed the entire premises; only a small annex to the main structure could be saved by firefighters.

Merely two years later, the second Arlington arose out of the ashes like a Phoenix. Owner Walter N. Hawley, a San Francisco financier, spent \$300,000, or twice the 1875 hotel cost, to create Santa Barbara's grandest of grand hotels.

One of the area's fastest assembled buildings of the time, the new hotel featured 120,000 square feet of heaven. It has been reported that the Old Mission-like showplace was constructed of over a million "native" adobe bricks. The old annex was given a stucco veneer face-lift as many of the old hotel loyalists preferred to stay where they found the surroundings more familiar and "cozy."

On the morning of June 29, 1925, Mother Nature took a powerful swing, rocking the ground with a sizeable quake that caused the twin towers of the hotel to totally collapse. Many guests were killed in the dramatic episode.

Undaunted, the City of Santa Barbara adopted a uniform architecture code. The firm of William Edwards and Joseph Plunkett was instrumental in creating a new look for Santa Barbara, which included the laying of plans for the quintessential movie palace showplace. The Arlington Theatre was conceived.

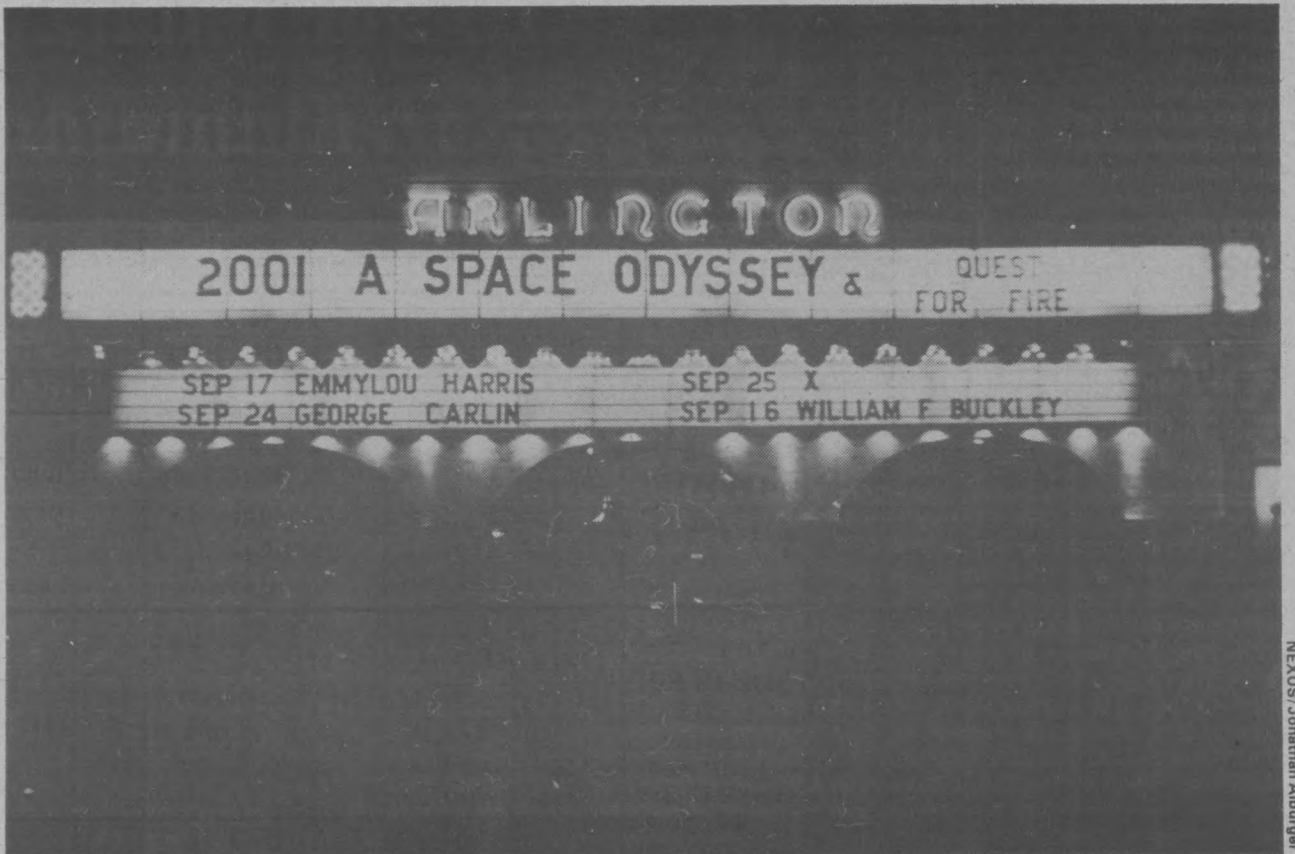
A lonely, empty field once again, the one-time hay field would not lie fallow for long. If two extravagant and for-

houses, and a landmark for Santa Barbara.

Now under the auspices of Metropolitan Theatres Corporation, the Arlington and its history have been the job of David Bisol who speaks fondly and with pride about the Arlington:

"The Arlington is in a class of theaters known in the trade as 'atmospheric theaters,' designed to create an illusion. It is one of the last movie palaces built in an era that began in a struggle with the Great Depression. It was a time when people longed for escape. For less than a quarter, audiences could participate in this illusion and indulge themselves in screen and stage fantasy."

The fantasy of the Arlington rests in the ornate interior, a recreation of a small Spanish village which lines either side of the structure. Each mini-building is complete in appearance to last detail, with roofs, lighted windows, balconies, stairways, and elaborate grill and metal work. The original theater had a Roman archway that bridged both sides, joining the Spanish towns.



NEXUS/Jonathan Alburger

midable hotels rose from that square of earth so too could a lavish and formidable theater. Fox West Coast Theatres decided to build a movie palace on the location, a kind of sister to the Granada Theater which sprang up, surprisingly enough, six years earlier.

Architect Plunkett realized that the Fox theatre could be a truly spectacular showplace and he journeyed to Los Angeles many times to convince the Fox executives to put the time and money into a project worthy of their name. Erected was something bigger, better and altogether special.

Before Hollywood was the movie capital of the world, Santa Barbara held that title. Having exhausted locations in the San Diego area, American Film Company, a.k.a. "Flying A" Studio, moved here. *Diamond in the Sky*, *The Perils of Pauline*, and other serials such as *Winners of the West* were filmed in our foothills. Santa Barbara offered the

best all-around filming conditions: moderate in climate and varied in scenery. Arriving in Santa Barbara in 1912, the Flying A Studio left just nine years later for the hub of Los Angeles. But that's another story.

With the Fox opening of *Daddy Long Legs*, a star-studded gala event, the Arlington quickly became established as one the movie industry's top premiere

Now, 50 years later, the Arlington is a comprehensive performing arts center, housing films, dance performances, plays, concerts and special events. Parent company Metropolitan has invested well over three quarters of million dollars for rejuvenation. All refurbishing and replacing has been to maintain the historical and aesthetic roots of the theater.

The Arlington is no huge profit gainer. It is a big financial loser but a substantial artistic success.

The regular function of the theater is to screen films and be available to outside promoters for new shows. Perennial events are scheduled by the Community Arts Music Assoc., the Music Academy of the West, the Santa Barbara symphony, Santa Barbara Ballet Theatre, and UCSB's Arts & Lectures Series, as well as the only in-house sponsored presentations, the Arlington Celebrity Series. Programs are often cosponsored through outside endowments which ease the financial pinch on those who enjoy the arts but who cannot afford L.A.-type show prices.

The Arlington building and facilities are often donated free of charge to worthy organizations.

Scheduled in the Arlington Celebrity Series are the following performances:

Wiener Strauss-Capelle and *A Musical Night in Old Vienna*, Oct. 22, is a presentation of highlights from "The Merry Widow," "The Gypsy Baron" and "The Countess Maritza," plus waltzes and Strauss favorites.

Pirin Folk Ballet, Nov. 10, a celebration of Bulgaria's 1300th anniversary.

Pirates of Penzance, Dec. 12, the Gilbert and Sullivan classic, will be displayed by Richard Sheldon and his

(Please turn to pg.15, col.1)

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Drama Department...

(Continued from pg.3)
Dance Currents and two contemporary plays. Rona Sande will direct *Dance Currents*, which will feature original choreography by faculty and advanced dance students, in performances on April 6-9 in the UCSB Main Theatre.

Paul Zindel's comedy, *And Miss Reardon Drinks a Little*, will be directed by Richard Homan. It will be presented in the Studio Theatre May 12-14 and May 18-21.

The Good Woman of Stezuan, written by Bertolt Brecht, will be presented May 19-21 and May 26-28 in the Main Theatre. John Harrop will direct this Brecht classic.

During the 1982-83 year, the department will also present the Theatre Artists Company of Santa Barbara in performances of *The Caretaker* and the Repertory-West Dance Company.

The Caretaker, which the department presented earlier this summer, is being revived for performances Sept. 23, 24, and 25 at 8 p.m. in the UCSB Main Theatre. The Harold Pinter play is directed by Stanley Glenn and is performed by David Barer as Aston, Robert Egan as Mick, and John Harrop as Davies.

Repertory-West Dance Company was founded in 1976 and is Santa Barbara's only professional modern dance company. Per-

formances of Repertory-West are scheduled for Jan. 20-22 in the Main Theatre.

In addition to the performances listed above, several of the department events will have special performances for the newly formed Drama and Dance Affiliates. The affiliates are already planning a scholarship fund raising "Supper at The Pub" in conjunction with a special performance of *The Caretaker* on Sunday, Sept. 26. More information about this event or joining the Drama and Dance Affiliates can be obtained by calling 961-2745.

Other activities during the year will include student directed plays, original script workshops, and the spring theater for young audiences' tour to area schools. Ticket information for Drama Department and dance division events is available from the Arts and Lectures Ticket Office or by calling 961-3535.

Homework

(Continued from pg.7)
as a native language), and even an experience with a hooker fails to cure his anxiety.

Throughout the movie, flashback scenes linked to Collins' soliloquies in the backlit bedroom have intimated that the '50s were not as celibate an age as tradition implies. To be more precise, Mother Guppy (actually a stand-in who bears little to resemblance to Collins in any decade of her life), screwed around in her youth.

With a leap of logic that astounds one with its daring, the moviemakers decide that Collins is the right, the only, person to help out the frustrated youngster. This seems to be the rationale behind the rest of the plot — a letdown climax if there ever was one.

If anybody goes to the movie in the hope of seeing a bit of Joan's unclothed bod, forget it — even in the big seduction scene the stand-in

does the disrobing. If they go to see Collins act, forget it — she does a better job on television. And anyone under the misapprehension that this is a warmly funny story of adolescent longing and coming of age will be sorely disappointed. It's just a cinematic wet-dream, the product of a voyeur who somehow convinced people he was really a film director.

Slumber...

(Continued from pg.7)
it to be distributed is clear proof of the First Amendment's protection of an individual's right to make a public ass out of him or herself.

The movie is rated "R" for stupidity and amateurish gore. Drive-in movies may not be the same as they were when I was a child, but one thing hasn't changed: it's still entirely possible to fall asleep before the movie ends.

Arlington Theatre...

(Continued from pg.14)

"Opera A La Carte," the country's foremost Gilbert and Sullivan repertory company.

Tintypes, direct from a successful run in Los Angeles and New York, is a rambunctious turn-of-the-century musical that will feature Metropolitan Opera star Patrice Munsel Jan. 22.

Isaac Stern, one of the world's most influential musicians and virtuoso violinist, will make a "once in a lifetime" appearance in Santa Barbara Feb. 8. Last year his film documentary, *From Mao to Mozart* played to very enthusiastic responses.

Ferrante & Teicher, an incomparable team of superb piano entertainers, will present their repertoir of selections from Bachrach to the Beatles March 5.

Some Like it Cole, a revue of the "Sassy Songs of Cole Porter" in a slick, cabaret-style presentation will feature such memorables as "My Heart Belongs to Daddy," "Let's Do It," and "Night and Day." The program of 32 oldies-but-goodies comes April 10.

Mummenschanz returns April 21 by popular demand for what the promoters say will be the last chance to see the company locally. Mummenschanz sold out when it came to Santa Barbara last year.

University Art Museum...

(Continued from pg.5)
traditional, from oriental to ethnological. A major exhibition of contemporary art, which is of particular importance to art students, is displayed each year.

Farmer said in choosing an exhibit he looks for fine quality and a relationship to something that is going on at the university. A show may relate to a course being taught, or it may be the result of a student's research. Some of the exhibits come from other museums, but many are organized by the museum itself and then circulated to other museums.

Farmer feels the

university has a certain inertia regarding the museum, and hopes that the response from professors and students will improve in the future. The museum is a separate department of the university which is available as a valuable educational resource and for the enjoyment of the entire campus and the community. It receives funds as a department of the university and from student registration fees.

Farmer also explained that unlike a public museum, the University Art Museum attempts to offer more of an intellectual challenge to the

viewer, both visually and concerning the background of the exhibits. But this in no way detracts from the pure entertainment value of the exhibitions for the casual viewer.

Among the other special exhibitions to be presented this year are *Santa Barbara: The Creation of a New Spain*, *Jeffrey Vallance: Correspondence Sculptures*, and *Eadweard Muybridge: Plates from "Animal Locomotion" series*. The museum will be open beginning Sept. 22 from 10 a.m.-4 p.m. on Tuesdays through Saturdays and 1-5 p.m. on Sundays.

Unispace...

(Continued from pg.13)
on this little planet."

And indeed, Stallard, Brown and Smolin had utilized space technologies to create and present a moving, changing image of the earth in context of its interaction with the surrounding environment of space and the sun's energy. Every few seconds the latest view of the changing cloud swirls over blue oceans and brown-green continents attested to the influence of the space environment on the image of the earth. And perhaps in the manner and method of art, "The Living Earth" was also making a political statement which the delegates to Unispace '82 should heed. The luminous picture of earth from space made one especially poignant point: from 35,000 kilometers in space, no national boundaries are visible. So while in the various committee meetings the divisive political and economic aspects of space exploration were being hotly debated and contested, "The Living Earth" created and presented by three former UCSB individuals provided to the delegations representing the peoples of the earth the fact that our destinies are linked on this small planet in the interstellar void.

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