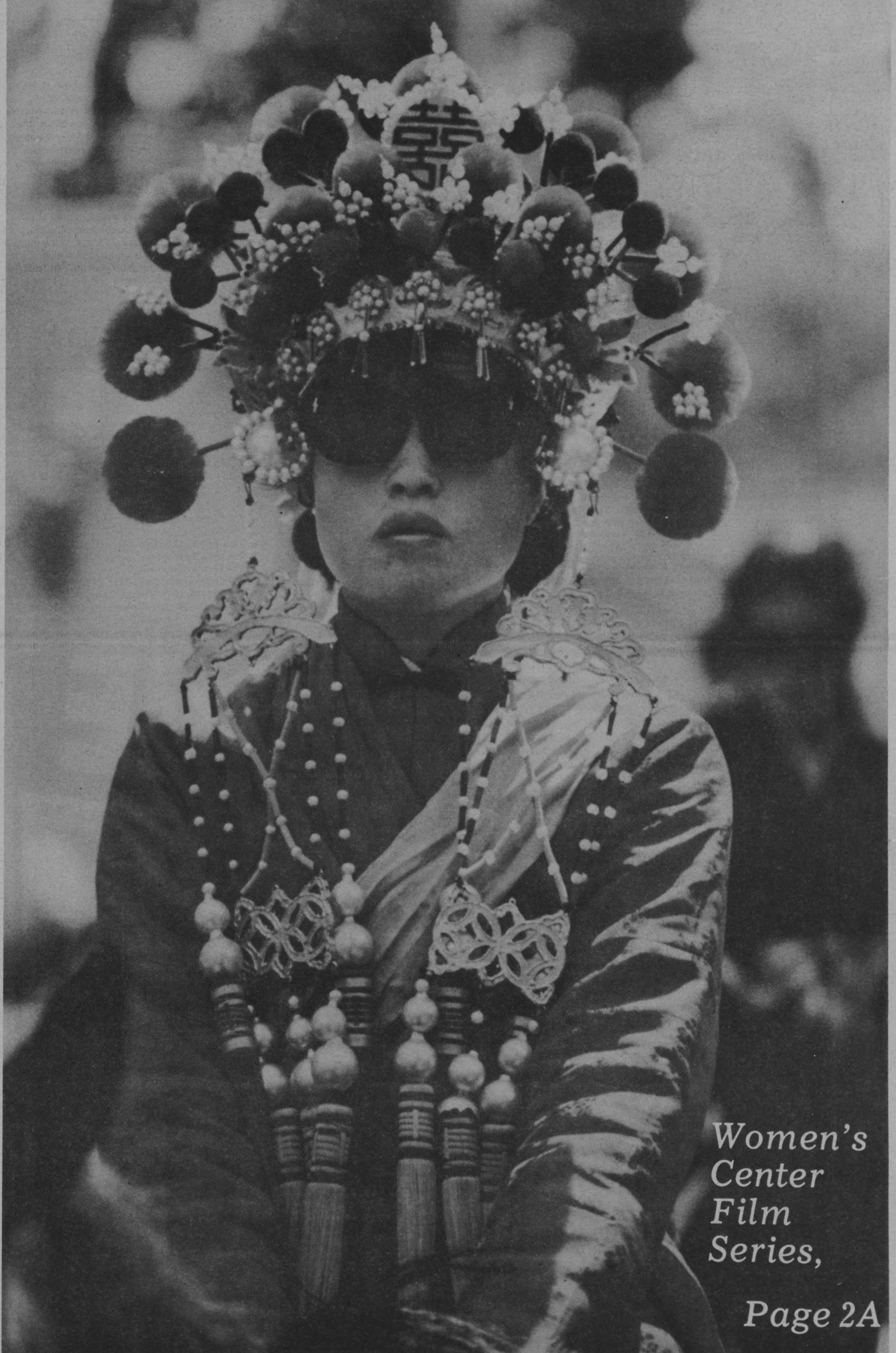


ARTS & entertainment



*Women's
Center
Film
Series,*

Page 2A



Bernice Dombroski in "We Dig Coal! A Portrait of Three Women" screening Thursday, April 10 at noon and 3 p.m. at the Women's Center.

Women on Film

The second week of the UCSB Women's Center Spring film festival continues this Monday, April 14 with "Small Happiness: Women of a Chinese Village" screening at noon and 3 p.m. in the Cafe Interim adjacent to the Women's Center.

On Thursday, April 17 "All of Our Lives: Women in Their Later Years," an award-winning documentary film, will be shown at noon and 3 p.m. in the Women's Center Lounge. Both films are offered free of charge and are open to the public.

The film title "Small Happiness" reflects the feeling for the birth of a girl child while a "big happiness" is felt for a boy child in rural China today. This 1984 one-hour color documentary was filmed in the People's Republic of China without any restrictions. It examines women's lives in a rural village 400 miles southwest of Beijing. Included in this film are interviews with both old and young Chinese women on marriage, child rearing and farm work and footage of a peasant wedding, a village fair and other social events.

The April 17 film on older women is a new look at growing older in America. Taking a positive viewpoint, it shows older women as dealing successfully with some problems of the aged such as widowhood, economic hardship and loneliness. It shows an image of the older woman as assertive, loving, humorous and sexual. The film is in color and 28 minutes long.

The Women's Center film series will continue every Monday and Thursday throughout April and May. Call Kathryn Ortiz at 961-3778 for further information.

Friday — Mexican Lit. Colloquium

The Second Annual Colloquium on Mexican Literature will be held at the UCSB UCen Pavilion on Friday, April 11 from 9 a.m. to 5 p.m. Sponsored by the Department of Spanish and Portuguese in collaboration with its graduate students, the colloquium will deal with the work of the internationally famed Mexican poet and essayist Octavio Paz. Short scholarly papers will be presented by well-known academic figures, and an open question-and-answer period will follow each presentation. All presentations will be in Spanish. The public is cordially invited to attend.

The colloquium's nine participants are all specialists in Latin American or Mexican literature. Allen W. Phillips, Professor Emeritus of UCSB, will talk on "Luz y fulgor en algunos poemas de Octavio Paz." Luis Leal, Professor Emeritus of the University of Illinois at Urbana, and Acting Director of the Center for Chicano Studies, UCSB, has prepared a paper entitled "Vida y muerte: el jardin como metáfora en La hija de Rapaccine. Professor Julio Ortega, of the University of Texas at Austin, will reflect on "El espacio poetico en Blanco." Professor Victor Fuentes and Vitelio Contreras of UCSB will present a paper "Octavio Paz y las vanguardias." Professor Bruce-Novoa, of Trinity

University in San Antonio, will present "Entradas en materia: Octavio Paz en la intertextualidad."

Professor Margarita Nieto, Cal State Northridge, will talk on "Octavio Paz and the metaphor of Atlachinolli." Professor Hugo Verani, the University of California, Davis, will talk on "El acorde y la disonancia: Jorge Guillen y Octavio Paz." Professor Roberto Cantu of the California State University, Los Angeles, will also talk on the work of Octavio Paz. Eliot Weinberger, Paz's personal English translator, will participate as well.

Friday at 8 p.m. at UCSB Campbell Hall, Octavio Paz will give a public reading of his poetry in Spanish, translated into English by Eliot Weinberger.

The colloquium will mark the end of the academic activities in honor of Paz's visit to UCSB as a distinguished Regents' Lecturer. Paz will be giving a series of seminars, poetry readings, and public lectures at the Santa Barbara campus until April 11.

For more information regarding the Second Annual Colloquium on Mexican Literature please contact the Spanish and Portuguese Department at 961-3161. For further information regarding Octavio Paz's public presentations, contact UCSB Arts and Lectures at 961-3535.

Spring Dance, Drama Season

A variety of productions have been announced by the UCSB Department of Dramatic Art/Division of Dance for presentation during the 1986 Spring Season.

Choreorama '86 opens the season April 10. Under the direction of department vice-chair Rona Sande, the modern dance concert will feature the works of faculty members Nolan Dennett, Valerie Huston, and Tonia Shimin and student choreographers Kathryn Milostan Egus, Jennifer Joe, Amy Noisette, Kate Pease, and Tesa Robburts. Performances will be in the Main Theatre, April 10-12 at 8 p.m.

A "movement theatre" production entitled *Forty Winks* will run in the Main Theatre May 6-10 at 8 p.m. and May 10 at 2 p.m. Directed by visiting lecturer James Donlon, *Forty Winks* is a surrealist adventure of a sleeper who travels through his dreams. Mime, masks, vaudeville, clowning, and stage combat will all be featured in the production.

Jon Jory's *University*, directed by assistant professor Jane Ridley, will be presented in the Studio Theatre May 15-17 and May 20-24 at 8 p.m. *University* is a look at the

1980s university student from that first dreaded day of freshman year to graduation and the prospect of being cut loose in the "real" world.

On May 21 and 22 a special Reader's Theatre adaptation of Tillie Olsen's *Yonnondio From the Thirties* can be seen in the Main Theatre at 8 p.m. Adapted and directed by visiting lecturer Patricia Bower Cooley, it tells the story of a family brutalized by poverty who migrate from a coal mining town to a farm and finally to an industrial city in search of a more tolerable life.

On tour during the spring quarter to area grade schools will be the Theatre For Young Audiences production of *Kamali's Rainstorm*, a story from Africa adapted by Michael Downey and directed by drama student Marla Weinholtz under the supervision of visiting lecturer Marie Starr.

Information concerning these productions can be obtained by calling the Drama/Dance production office at 961-3022. Tickets for *Choreorama '86*, *Forty Winks*, and *University* are available at the Arts and Lectures Box Office or by calling 961-3535.

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Author Nadine Gordimer

A South African Speaks

Great novels often come out of dynamic and unstable situations, and few situations in the world today are as dynamic as modern South Africa's. In the last several years a number of excellent novels have been produced by South Africans, white and black. Of the white authors, few are as outspoken as Nadine Gordimer. Last year Gordimer walked out of an international authors' convention because of the choice of Secretary of State George Shultz as the keynote speaker.

Her books reflect an intense understanding of the evils of apartheid, and through her fiction she illuminates many aspects of this evil that are missed by the headlines. And yet her books are never preachy or simplistic. Through her fiction Gordimer accomplishes the difficult task of revealing the underlying internal dynamics of apartheid, particularly the master-slave relationship.

Significantly, Gordimer writes in English. Traditionally, Afrikaans has been the language of literature in South Africa among whites. But there has been a break by many South African authors, who write in English both as a protest and to gain a wider audience.

Nadine Gordimer has said that the literature of South Africa, in contrast to that of America, is tremendously serious. Her work, *July's People*, is no exception. In addition to being an exploration of the master-slave relationship in South Africa, *July's People* is also an interesting story. It is set in a future South Africa during a fierce civil war between blacks and whites. A suburban white couple and their two young children, the Smales, are saved from the fighting in their white suburb by their well-treated

servant, July, who takes them to his native village.

It is here, on July's home turf, where the master-slave relationship is broken down. Through this process, the Smales, particularly the wife, discover the fundamental distance between themselves and July. They have treated him extremely well, have passively been opposed to the apartheid system, and have nearly left South Africa to escape it, yet discover that they too are the oppressor. They have shared in the privilege of apartheid, and now must face this in a strange and uncomfortable place, where they are totally dependent on July for their survival. And they discover, as well, a new July, a July they failed to see before because they had seen him only in the context of the white man's world. And it is in this foreign and unpleasant situation that they must deal with the major crisis in their lives.

July's People is a tautly written exploration of the relationship between blacks and whites, and the difficult situation well-meaning whites find themselves in opposing a system that maintains their own privileges. It pulls no punches, offers no easy solutions, and has a dynamite ending. Its significance goes well beyond the specific situation in South Africa because it deals with larger, more fundamental issues, including the relationship between the privileged and the oppressed.

July's People is short, suspenseful, and holds your interest long after the reading is over. The only possible complaint I could make is Gordimer's use of dashes instead of quotation marks to denote the superb dialogue. —Laurence Iliff

Depeche Mode

Desperation, Desolation, Death

It seems as though the key ingredients for Depeche Mode albums of late are desperation, desolation, and death. Oh, and let's throw in lust for good measure. When I heard that Depeche Mode's new LP was to be called *Black Celebration*, I thought it would be another handful of solemn lyrics but, thankfully, no more straightforward pop. I was right.

The title track is about having a black celebration, trying despondently to endure another dismal day. (There is also a bit on abortion in the beginning, with headphones). This is essentially the lyrical tone of the entire album.

Black Celebration is sound-wise the most developed of any previous DepMode album. They have perfected the art of making metal music. This album comes from a Depeche Mode that has developed each of their six albums in a natural progression from *Speak and Spell*.

"Fly on the Windscreen" is another song touching on death and desperation. I am not quite sure where all Martin Gore's gloom came from, but it clearly has taken over his songwriting. It seems ironic that a band tasting so much success possesses such a dark attitude.

Musically, the album is genius. Most of the songs run into each other with a clever segue. "A Question of Lust" is brilliant in every aspect. It is by far my favorite of the album. David Gahan's voice has developed incredibly along with the music. He is reaching highs and lows with more emotion than any previous work. It is really beautiful to hear. "A Question of Lust" is one of the

album's many desolate love songs. "Sometimes" is an almost direct copy of "Somewhere" from *Some Great Reward*. Sung by Gore, it is beautiful on its own.

Actually, the album is a *Some Great Reward* volume 2, including the song "It Doesn't Matter, Two". This song really made me laugh at DepMode's wit. The backtrack of this one is far removed from the pop of *People are People*. Basically, after success in America as well as in Britain and France, Depeche Mode is in a position to do whatever it pleases.

"A Question of Time" starts side two off with a swift kick. I like the lyrics on this one. The latest single "Stripped" is appropriately placed on the album. "Here is the House" capitalizes beautifully on Gore and Gahan's harmonizing. It is the most uplifting and optimistic song on the album, save for the time clock ticking at its finish.

"World full of Nothing" has Gore written all over it. It's another of his trademark ballads. He is getting quite good in the ballad writing business. "Dressed in Black" has to be written with a pretty wry sense of humor. I find it fairly amusing.

"New Dress" is an appropriate ending to *Black Celebration*. It may not be the most sophisticated songwriting but its effort is noble. Perhaps we can get teeny-boppers all over the world to tackle world issues after Depeche Mode gets a hold of them. Uh-huh, right. —Marjorie Extract

★★★★★★ ATTRACTIONS ★★★★★★

L.A. Dream Team

UCSB Cultural Arts Department and KCSB present the Dream Team live in concert on April 12 from 9 p.m. to 2 a.m. The event will be held in the Old Gym, and tickets are \$7. Contact Lance at 968-0279 for more information. The Dream Team will be on campus Friday at noon in front of Storke Plaza.

★★★★★

Santa Barbara Museum of Art

An exhibition entitled "Henri Matisse: Prints and Drawings by a 20th Century Master" opens April 12 at the museum and runs until May 25. Contact the museum at 963-4364 for more information.

★★★★★

UCSB Dramatic Art

"Choreorama '86", a modern dance concert featuring the works of three faculty and five student choreographers will be presented in the Main Theatre April 10-12 at 8 p.m. Call 961-3535 for further information.

★★★★★

Arts and Lectures

UCLA professor Karen Rowe will give a free lecture entitled "To Spin a Yarn: The Female Voice in Folklore and Fairy Tale" on Friday, April 11 at 2 p.m. in Psychology room 1802. Her illustrated lecture will ad-

dress the role of women as tale-tellers, and draws an analogy between spinning and telling stories. In many cultures, women were believed to be gifted in memory and voice; thus they were esteemed as the transmitters of wisdom.

★★★★★

UCen Art Gallery

Dale Clark will have a reception for the opening of his exhibit on Friday, April 11 from 4 to 7:30 in the gallery. His Nuclear Awareness and Peace Sculpture confronts the viewer, and invites thought on questions like, "Is there anything I want to do about it?" Clark encourages those who are motivated by his walk-through sculptures to mail him a poem, drawing, taped message, letter, song, hug, or photos that communicate goodwill and friendship, so that he can give them away to peoples of other countries.

★★★★★

University Artists Series Recital

Violinists Stuart Canin and Ronald Copes, cellist Geoffrey Rutkowski and pianists Betty Oberacker and Leonid Hambro will be featured in a recital on Sunday, April 13 at 8 p.m. in Lotte Lehmann. A \$2 admission fee benefits the Music Scholarship Fund.

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- 5 p.m. Barbara Coffman
Personal Disarmament —
"Transcending Barriers of Fear & Prejudice"
- 5:45 p.m. Video presentation
"Climate for the Garden"
- 6:15 p.m. Eric Dunn
"The Art of Peace in a World at War —
Real Responsibility for a Real World"
- 7:00 p.m. Reception: UCen Art Gallery
ALL WELCOME

Saturday, April 12th North Hall 1006A

- 11 a.m. Iqbal Heji
Global Economics: possibilities & problems!
- 1 - 1:30 p.m. Refreshment Break
- 1:30 - 2 p.m. Participant / Audience Discussion
- 2 p.m. Barbara Coffman
Being yourself —
Personal Transformation and Identity
Exploration workshop format
- 2:45 p.m. Video Presentation
"Climate for the Garden"
- 3:15 p.m. Eric Dunn
Home & Family —
The Essence of World Community

PARTICIPANTS TO INCLUDE: (Others to be announced)

Eric Dunn: International lecturer and counselor in the Art of Living teacher and seminar instructor of self discovery for fourteen years.

Barbara Coffman: Associate Dean in School of Humanities, Cal State University Long Beach; President of Association for Responsible Communication; M.A. in Speech Communication and Relations.

Iqbal Heji: International Economist United Nations

Stanley Wolpert: Professor of History at UCLA and President of UCLA chapter of American Association of University Professors.

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Mexican poet Octavio Paz

VILLAGE

The stones are time
The wind
centuries of wind
The trees are time
the people are stone
The wind
turns upon itself and sinks
into the stone day

There is no water here for all the luster of its eyes

A Poet In

When Shelley proposed that poetry was the diplomatic language, he may have been pointing to Octavio Paz. This Mexican poet is not only a proponent of visionary verse, but also was a member of the diplomatic corps until 1968. His latest book, a collection of political developments in Latin America and through two Octavio Pazs really — Paz the ambassador of politics. Both will speak on campus this reading on Friday at 8 p.m. in Campbell Hall.

Paz has had a history of being involved in interesting predicaments. He was born (1914), raised, and educated in Paris during the Surrealist movement, which he joined. From France, he traveled to Spain to fight in the civil war. His return to Mexico in the late thirties was to government under reform, and he served as ambassador to the United States, intrigued by Eastern thought and philosophy. He was a member of the diplomatic corps in 1968 in protest against the violent revolts in Mexico. The 70s found him working and teaching at universities in England and America, including Harvard.

Today, the poet has returned to Mexico City, and is in the midst of a ideological battle between himself and other American intellectuals (notably, Nobel Prize-winning Octavio Paz) over the future of their troubled region.

At a press conference last Friday, Paz stated that he has "a sense of political thinking" when asked where he placed himself. He made no secret of the fact that he found promise in the search towards democracy in the Philippines and Haiti, with developments in South Korea and Chile. His prescription for Latin America is derived from his view of modernism, which is able to tread more easily the balance between stability and change. He finds disheartening about participatory republics and their inconsistency in foreign policy. But despite seeing the world being not so democratic to the outside world, he finds it a way out of many of the glaring problems.

Many of Paz's intellectual opponents, for the most part, are charged that he has become conservative and idealistic. The expense of searching for realistic answers in a part of the world that has undergone a radical change. Paz has severed his ties with Marxism and disillusionment with the Soviet Union under Stalin and Fidel Castro. He believes that Nicaragua is another example of a country which was confiscated by Communists. The Sandinistas, against a tyranny of the Right and replaced it with a new order, according to Paz. He does feel that the contras are rooting for their victory. Where Paz and his counterparts are in an agreement is in their wish for the U.S. to butt out of the situation of Latin America. Paz, always the diplomat, believes a solution rests in communication between Central America and the interference of either superpower. Does he really think that without the area continuing as arena of Soviet-U.S. confrontation is a matter of destiny, of accident.

The *New York Times Magazine* pointed out several of the reasons why the wealth of literature produced by Latin American writers and Paz are enemies now. *One Hundred Years of Solitude* will remain classics side by side with the most common time and place. Paz acknowledged in his poem *Five Worlds*, "I am not a historian. My passion is literature...." He discussed his pleasure at having r

The Acting Company Reviewed

The War



Happy family in "A Dopey Fairy Tale," part of the Chekhov anthology program "Orchards."

The Acting Company, touring arm of the John F. Kennedy Center, moved on in their nation-wide tour. But while they performed two dramatic programs to two full Cambridge performances, given by relatively young actors and a variety of styles.

Orchards is an interesting and somewhat unconventional collection of stories of Anton Chekhov. Known as the father of modern drama, such works as *The Sea Gull*, *The Three Sisters*, and *The Cherry Orchard* do not usually appear on stage. But it was *Orchards*, which earned Chekhov "his first literary recognition" according to *The New York Times*.

The seven one-acts which comprise *Orchards* were written by American playwrights from some of these stories. The program has been so broken up, because we come from different traditions," said Acting Company planner Anne Cameron. The project was a way of bringing everybody together. to Spalding."

The juxtaposition provides an interesting evening of pieces. "The Man in a Case" is the story of a school teacher who is being really only an "official" card game, somewhat using identity dossiers for betting chips. "The Talk of the Town" is a story of snow-sledding into a rather sinister tale of communication. "M" shows "F" how to hang glide. "The Drowning" likes the adventure, he loses enthusiasm for it. "The Drowning" gliders, grasping the actors by the waist and twirling them into the air.

Two others, "Drowning" and "A Dopey Fairy Tale" are costume effects. The first featured three grotesque painted masks—grotesque caricatures of men. The fairy tale featured a talking dog and a talking frog.

The second part of the program had a bit more serious dramatic weight. "The Trial" was set in sultry Louisiana on the eve of the American Civil War. Its author, Samm-Art Williams, said that he wrote it, because it's set in an inn at a crossroads, four roadhouses just like that in North Carolina." Williams represented one of the more drastic Americanizations of Chekhov. The dramatic was the final piece, "Rivkala's Ring" which is a serious, a monologue delivered by a rather neurotic character. The Hollywood society on the ill and hypocrisy of modern life is a skillful exercise in rambling, for although it did not have a clear point was made and actor Aled Davies controlled it.

If none of the pieces are completely Chekhov, the

"We're enchanted frogs. We call the shots."
— "A Dopey Fairy Tale"

Incarnate — Octavio Paz

the true international
 been predicting the work of Oc-
 nly one of the greatest living
 member of his country's
 collection of articles and essays
 strates his continued concern for
 throughout the world. There are
 or of poetry, and Paz the am-
 us this week, culminating in a

interesting and varied places and
 d educated in Mexico. Paz went
 ch had a deep influence on his
 fight against the fascists in the
 ties began his career in the
 mbassador to India. Paz became
 He withdrew from the
 violent repression of the student
 and teaching at various
 g Harvard and Cambridge.
 and has found himself in the
 and other leading Latin
 winning writer Gabriel Garcia
 n.

d that "faith is a contamination
 ced his political faith. However,
 omise in the seeming "trend"
 ti, with hope for similar

rescription for democracy in
 ern democratic nations as being
 stability and change. What Paz
 ics such as the United States is
 te seeing free governments as
 e firmly stands behind this form
 problems of Central America.
 most part leftists, have
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 Marxism over the years due to
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 al American nations without the
 lly think resolution possible
 U.S. conflict? He says that
 nt."

everal years ago that what
 litical and social structures is
 lectuals. Though Garcia
 ed Years of Solitude and The
 by side as testaments to their
 his preface to *One Earth, Four*
 ion is poetry and my occupation
 ing renewed his friendship with

Pablo Neruda after a long period when political differences had driven a wedge between them.

A journalist at the conference described poetry as "a vision of the incarnate in language" — a definition with which Paz agreed. Some of the most striking concepts in his poetry are his belief in the primacy and potency of the word and his recognition of the audience as a kind of collaborator in poetry. From "Toward the poem," he wrote:

Words, phrases, syllables, stars that turn around a fixed center. Two bodies, many beings that meet in a word. The paper is covered with indelible letters that no one spoke, that no one dictated, that have fallen there and ignite and burn and go out. This is how poetry exists, how love exists. And if I don't exist, you do.

Over the years, Paz has lost some of the ambiguity which pervades his early, more Surrealistic work; "the most difficult thing is to be clear," he maintains. And although he has never turned his back on reason, "I believe in inspiration."

Paz sees poetry as mainly in America now (as opposed to Europe in the nineteenth century), so this is where he has come to speak and read. His poetry matches the best of any living writer in any language, but he has often been called the greatest of the Spanish language. His concerns and passions perhaps also make Paz the most important Latin American poet. What his poetry addresses stems from not only the nature of politics of governments, but also the feeling he has for the politics of everyday experience. Paz says that there is a bit of the poet in us all — a part to which poetry speaks.

"I don't think writers are sacred, but words are. They deserve respect. If you get the right ones in the right order, you can nudge them a little..."

— Tom Stoppard, *The Real Thing*
 — Brett A. Mermer

DAWN

Cold rapid hands
 draw back one by one
 the bandages of the dark
 I open my eyes
 still
 I am living
 at the center
 of a wound still fresh

CERTAINTY

If it is real the white
 light from this lamp, real
 the writing hand, are they
 real, the eyes looking at what I write?

From one word to the other
 what I say vanishes.
 I know that I am alive
 between two parentheses.

War of Words Well Waged

an F. Kennedy Center, has
 they were here last week, they
 Campbell Hall audiences. The
 s and actresses, included a wide

conventional look at the short
 of modern drama by virtue of
 , and *The Cherry Orchard*, his
 was an anthology, *Motley*
 ry recognition in 1886," ac-

s were written by various
 ies. "The family of American
 ne from so many different
 e Cattaneo in the Times. "This
 her. I wanted to put Mamet next

ening's entertainment. The first
 schoolmaster trapped in his own
 is only a few minutes long,
 ewhere in Russia, with clerks
 "Talking Dog" changed a subtle
 le of unhappiness and mis-
 glide, and after she decides she
 Strongmen represent hang
 swirling them around to simulate

y Tale" included spectacular
 ly padded actors in huge pasty
 y tale included wonderful en-

ore serious a tone. "The Eve of
 ve of the threatened execution of a
 ns, said he "locked into it the
 crossroads, and I know three or
 a." William's piece perhaps
 izations of Chekhov. The most
 " which was also the most
 otic member of
 modern American life. It was a
 d not remain on a set course,
 trolled it well.

y, there are a few common

threads which perhaps distinguish his work from that of the individualistic adaptors. One of these themes is happiness; namely, that there is none. "Happiness is for children," insists the stoic "Man in a Case". There is no happiness for the man and woman in the power struggle in "The Talking Dog", and in "Drowning", the pitiful, grotesque man is denied love and "he hurts too much." Sad Princess Gladys recommends that "everyone should be sad" in the fairy tale, and certainly no happiness is to be found among the pools of blood and drowning rats in "Rivkala's Ring."

For the most part, the performances were solid, and if there were few really incredible moments, the evening was well spent, for the young cast was good and the variety of styles interesting. Some of the costumes and lighting was excellent.

The Acting Company's version of William Shakespeare's *As You Like It* was more accessible and Campbell Hall was sold out. The play (which contains the famous "All the world's a stage" speech) is a pleasant story of pastoral love, and a declaration by a pseudo-melancholic in the forest, "motley's the only wear!" seems to be appropriate in summing it up. The Company has rendered it a colorful and uplifting carnival.

Michael McKenzie and Susan Finch were particularly strong in the leading roles as the young lovers Orlando and Rosalind. The supporting cast, Laura Brutsman and Joel F. Miller among many others, was also excellent. Although clarity of diction was not completely consistent, Shakespeare's words were delivered with enthusiasm.

The play was refreshingly physical, with some gestures wildly and amusingly exaggerated and the fights well choreographed. The sets reinforced this. They were fantastic and ingenious creations utilizing light, color, space, and incredible scene changes, with the players manipulating the acting area as the story progressed. These changes, distracting at first, proved a clever device to overcome the sometimes static nature of Shakespeare's lines for American actors and audiences.

Costumes and props, especially in the forest of Arden sequence, were marvelous and enhanced the play immeasurably. The forest was made up of large rainbow-colored wooden umbrellas, with costumes complementing the scheme. Actors wore hoop skirts and loose blouses, and ribbons were everywhere. One character wore a shiny raincoat. Slight plot adaptations were also imaginative. Orlando, for instance, rather than inscribing his poetry into the bark of the umbrella "trees" on stage as prescribed, scribbled out verse on yellow sticky papers to affix to the stems.

These and other details rounded out the performance of one of Shakespeare's more famous works. The war of wit and words was well waged by John Houseman's Acting Company and well-executed by the property crews. In all, the visit was a delight.

— S. M. Wenrick

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'Lucas'



Lucas (Corey Haim) charms Maggie (Kerri Green) in David Seltzer's "Lucas."

Old Plot, New Tricks

They say you can't teach an old dog new tricks. Maybe not, but director David Seltzer has proved you can do a lot with an old story. His film *Lucas* is a delightful re-hash of a familiar plot, one which has been used countless times in children's cinema as well as on television. The story, loosely one of the "coming of age," is paralleled by the developing locusts which comprise the film's first frames. The locusts have hatched and are gone by the end of the film, to return in another seventeen years.

Lucas, (Corey Haim) a small, inquisitive boy accelerated in school because of his advanced IQ, meets Maggie (Kerri Green), a pretty redhead new in the neighborhood. The unlikely pair becomes good friends, but when school starts Maggie wants to make other friends. She chooses the cheerleading team for this purpose, on the suggestion of Cappie, a handsome football player (Charlie Sheen). Inevitably, she falls for him and he for her and Lucas feels somehow betrayed. He goes out for the football team in a painful effort to "prove" himself.

There is nothing really new about the story. It toys with the motif of the "accepted" versus the "unconventional" in high school. The cheerleaders and football players are really only nominally pitted against the more studious students represented by Rina (Winona Ryder) and Lucas. Seltzer emphasizes instead the fundamental unity within the age group, a cohesiveness which often is not apparent in the real world. Other themes include friendships, and coming to an appreciation of one's own talents. This is no *Bildungsroman*. Lucas is no hero questing for great truths. Lucas has modest goals, and as a delightful little film succeeds marvelously as such.

There are some glaring improbabilities. Sheen has far too wide a chest for a plausible seventeen year-old.

Lucas is somewhat too slight to even conceive of playing football without certain suicide. But the actors have done by and large a fine job with the script, and the result, if not probable, is pretty convincing. Indeed, because of the sweetness of the story, we can overlook a few logistical glitches.

The roles are stereotypical, but the cast is excellent, with Haim and Green in particular imparting real warmth to the film. Haim permits his Lucas to transcend the usual "wimp" in a story like this. He is not only incredibly intelligent and dresses with the sort of abandon generally reserved for geniuses, but he has a great deal of social poise. If he ignores a quiet girl (Ryder) who has a crush on him, he is able to entertain the entire school assembly at the expense of the football coach. He represents the naive logitian in us all. He asks Cappie, "If you're so depressed, how come you're eating pizza?" He is matter-of-fact, and infinitely likeable, if not entirely grown-up.

Green, as Maggie, is also adept. In a scene between she and Sheen in the laundry room, we feel the painful embarrassment of the young who do not know how to fill awkward pauses in an uncomfortable conversation. The film revolves warmly around Haim and Green, with good backup work by Sheen, Ryder, and Ciro Poppiti as Lucas' best friend.

The cinematography is consistently good, at some points golden, with the rich afternoon sun on a mid-western town evoking wistful memories of younger school days. The camera angles are sometimes novel; at one point Maggie and Lucas are arguing and he has climbed up into a tree. She is filmed from below and he from above. Another interesting technique used quite a few times: Ben, Lucas' good friend, carries a film camera when he is not playing the tuba for the school (See LUCAS, p.7A)

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'Ran' Kurosawa's Timeless Vision

"Are you so bored," the fool asks defiantly, looking up to the sky. "Is it such fun to see men who weep?"

"No, it is the gods who weep," he is told. "For they can't save us from ourselves."

A bold stroke of pessimism thus dominates *Ran* ("chaos"), a film of epic grandeur, the epitome of Akira Kurosawa's works. Unfortunately, it is also rumored to be his last. Kurosawa, whose black-and-white masterpiece *Seven Samurai* gained international recognition for Japanese cinema, is finally stepping down from his revered director's chair at the age of 75. He spent a long three years on *Ran*, having to seek out additional financing from France. He may have been snubbed the Oscar nomination for Best Foreign Film due to inner politics, but *Ran* speaks for itself.

Its sweeping, artistic beauty is compelling, each frame suitable for hanging in a gallery somewhere. Kurosawa does the art direction himself. The intricate set designs, the elaborate (even Oscar-winning) costumes and picturesque scenery are all complemented by vivid cinematography, superb lighting effects and Kurosawa's dramatic flair for color. Next to him, technicolor becomes a box of crayolas. His camera team was selected carefully, and each shot is painstakingly framed, with subtle movements adding up to thorough perfection.

The story, an off-beat adaptation of Shakespeare's *King Lear*, is both intriguing and amazingly adaptable to Kurosawa's script, which is set in 16th century Japan.

His "Lear" is Hidetora, the leader of the Ichimonji clan, a great warlord in his youth, now tired and bedraggled at the age of 70. Due to the paternalistic culture of Japan, the three daughters of the Bard's play become sons, Taro, Jiro and Saburo. Saburo is banished for his contempt in scoffing at the idea of Hidetora giving up his power to his three sons, selflessly expressing his concern for the family's future. The future is soon to be determined by the dominant figure of Lady Kaede, who brings about the family's ruin through a demonic display of personal revenge. The fool here is

delightful, providing rhetorical food for thought and some lightness amid the madness.

Tatsuya Nakadei, a veteran of Kurosawa films, plays Hidetora with outstanding grace, one minute the next a raving madman, ravaged by the human fears of loneliness and dying. Although drawn to each persona on the screen, it is Hidetora that we are bound to, as we experience the cries of a tortured soul. The pathos overwhelms as shrill sounds of a Japanese flute highlight the story that flashes before us. A dichotomy of purpose emerges: the aesthetic beauty that brushes the ears juxtaposed with its spine-tingling effect.

Certain properties present in Japanese cinema may catch an American audience by surprise. A distanced camera, a more efficient use of space and a few general cultural differences are examples. Kurosawa has many quirks of his own such as: a constant 3-camera set-up, his adeptness at contrasting action with deathful stillness and his portrayal of the hell of war as an absurd display of violence and gore. (Jean-Luc Godard, once asked why his films contained so much blood, replied "That's not blood. It's red paint." — it makes you think about the film as film, and causes you to ponder even more about the carnage before you.) His films are scattered with symbolism, and exemplify his view of the human condition.

Kurosawa has consistently been concerned with appearances and identities, most recently his own (such as the allusions in *Kagemusha*, his previous film). Yet he depicts his tale in such astounding imagery that certain philosophical musings can be lost if your concentration falters, which (alas!) becomes sometimes unavoidable with the necessary reading of subtitles. Kurosawa is a true (*the true*) master of filmic form in our time. He takes Japanese and Hollywood conventions (which are antithetical) and melds them together into timeless visions and cinematic reveries. When you realize his multi-faceted abilities, it becomes all the more mind-boggling. Aside from normal

director responsibilities, he does the financing, personally supervises the costume and set designs, watches over each shoot like a hawk, works his actors into a non-stop repetition-makes-perfect frenzy and even meticulously edits his own films to a predetermined rhythm, not to mention that the script of *Ran* is his own. The master has now humbly bowed his head, as he tells us through one of his characters: "Man is born crying. When he has cried enough he dies."

— Karl Irving

Lucas

(Continued from p.6A)

band. Lucas is seen through the small, black-and-white lense, blinking in bewilderment among between-class chaos.

The finished product, even with its small flaws, is quite rewarding, a good film to take a younger friend to on a rainy afternoon. Director Seltzer and his young cast have painted a tender portrait of the early high school years, one with which most can identify, at least in some part. It is a refreshing change from films like *Fast Times at Ridgemont High*.

— S. M. Wenrick

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Cover: Portrait of bride, village of Long Bow. From film *Small Happiness: Women of a Chinese Village*, to be shown Monday, April 14 at the Women's Center at noon and 3 p.m.

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— Gautama Buddha

UCSB Associated Students present:
The Fifth Annual



Friday, April 11 &
Saturday, April 12
North Hall 1006A

PRESENTATION AGENDA (Admission to all events is free)

Friday, April 11th: North Hall 1006A

- 4 p.m. Musical presentation
- 5 p.m. Barbara Coffman
Personal Disarmament — "Transcending Barriers of Fear & Prejudice"
- 5:45 p.m. Video presentation
"Climate for the Garden"
- 6:15 p.m. Eric Dunn
"The Art of Peace in a World at War — Real Responsibility for a Real World"
- 7:00 p.m. Reception; UCen Art Gallery
ALL WELCOME

Saturday, April 12th: North Hall 1006A

- 11 a.m. Iqbal Haji
Global Economics;
possibilities & problems!
- 1 - 1:30 p.m. Refreshment Break
- 1:30 - 2 p.m. Participant / Audience Discussion
- 2 p.m. Barbara Coffman
Being yourself — Personal Transformation and Identity
Exploration workshop format
- 2:45 p.m. Video Presentation
"Climate for the Garden"
- 3:15 p.m. Eric Dunn
Home & Family
The Essence of World Community

SIMPLY MAHVALOUS

Simple Minds Tour Stops at UCSB



Simple Minds is coming to the Events Center Wednesday April 23 at 7:30 p.m. Tickets are on sale now at the usual outlets (A.S. Ticket Office, Morninglory, Arlington and Ticket Master). Student and general ticket price is \$14.50.

1985 has been Simple Mind's year — and the year this Scottish quintet has taken America by storm. They've had a Number One single with "Don't You (Forget About Me)." They appeared at the Live Aid extravaganza — in Philadelphia, instead of their native Great Britain. They'll open their next concert tour in this country. And to top it off, Simple Minds have made their first recording with American producers: *Once Upon A Time*, their third album for A&M and

eighth overall.

"Don't You (Forget About Me)", a track from A&M's soundtrack album for "The Breakfast Club," was written by Keith Forsey and Steve Schiff. And while Simple Minds were certainly happy to reach the top of the charts with that song, it's clear that their ultimate aim is to succeed here with their own material as they have everywhere else in the world.

As for 1985's American emphasis, be assured that the band isn't about to trade in their British citizenship. "I don't think we're making a deliberate attempt to 'conquer' the U.S.," says Kerr. "America has indicated a fondness for the band, and we're doing our best to respond." You could hardly hope for a better response than *Once Upon A Time*.

FREE MOVIE

This Saturday night, see Danny Devito and Bette Midler give a new meaning to the word RUTHLESS, Saturday, April 12 at 7:30 p.m. in Campbell Hall. The moviemakers will be onstage for questions and answers. Students only — UCSB I.D. is required. No reserved seating, so come early to insure a seat. 860 person maximum. Sponsored by A.S.P.B.

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Tomorrow is the final day to turn your application in to the A.S.P.B. office. Positions are available in all aspects of entertainment, including concerts, lectures, cultural/fine arts, special events, UCen activities, art gallery, publicity, writer and graphic artist, representatives, production, security and commissioner.

Psych Up for EXTRAVAGANZA

Be a part of planning the biggest EXTRAVAGANZA of the year. The EXTRAVAGANZA is scheduled for Saturday, May 17 in Harder Stadium, but we need your help now in planning this huge event. For those of you who have never attended one of these annual events: The EXTRAVAGANZA is Program Board's Thank You to all UCSB students for making our year of programming a success. We, on the Board, appreciate your support, and annually show that by throwing one wild, FREE, fun-filled day in the sun. We'll have live bands, dancing, sun, food, games — everything needed to make an EXTRAVAGANZA complete.

If coordinating this event sounds interesting to you, please join us at our

weekly EXTRAVAGANZA meetings, every Wednesday at 5 p.m. in the Program Board Office, 3rd floor UCen. Call 961-3536 if you have any questions.

CASINO NIGHT

A benefit for Multiple sclerosis Friday, May 2 at 8 p.m. in the UCen Pavilion. Watch for more information.

—This page written and edited by Janell Pekkain—