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English Beat To Appear in S.B.

By BILL DUKE

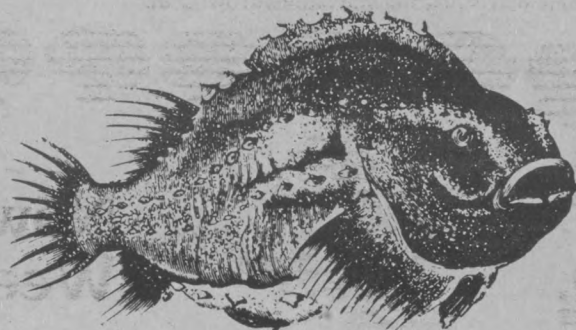
The English Beat, known around the world as "The Beat," will play their skankable music at the Arlington on the 15th of this month.

The Beat was winding its way westward when *The Daily Nexus* caught them in Austin, Texas. I talked with bass player, David Steele, who has been with the Beat since they released their first single, "Tears of a Clown" back in 1979. Steele believes that "there is no future for ska music," and, in fact, does not feel that the Beat is a ska band. When I asked him "How do you describe yourself these days?" he answered, "I don't know, we try not to label ourselves."

We discussed other popular music such as new romantic groups like Haircut 100. Steele said that although Haircut 100 has the same producer as the Beat, "new romanticism is already dead in England...The biggest thing in England the past few months is Grand Master Flash. A song called "The Message" is really good, and some really good weird disco songs are becoming popular but that was a few weeks ago and things change so fast in England."

Steele said that the Beat gets its inspiration from totally different sources. "I listen to a lot of Indian Pop music," he said. "I listen to a lot of soul records and I like reggae as well." He explained that they "use the African type guitars, but we don't use the African rhythms because people don't seem to be able to dance to it.... You have to move your hips a lot to dance to it."

Those who attend the concert can look forward to some danceable tunes. Rumor has it that the Blasters will be opening the show. If that's the case, then concert-goers will be treated to some great rockabilly as well.



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DECEMBER 1982				
TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		2 TRIX	3 Back By Popular Demand 80's	4 80's
7 NEON	8 KTYD DANCE NIGHT <i>No Cover!</i>	9 SHADES	10 THE NEWS	11 THE NEWS
14 NEON	15 KTYD DANCE NIGHT <i>No Cover!</i>	16 THE PUPS	17 THE PUPS	18 CLOSED <i>private christmas party</i>
21 NEW WAVE Dance Night	22 KTYD DANCE NIGHT <i>No Cover!</i>	23 ALL NIGHT HAPPY HOUR	24 HAPPY HOUR ALL NIGHT	25 CLOSED CHRISTMAS
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Steven Longfellow Fiske Musician Sings Songs of Peace

By ANDREA WOODWARD

"Music to bring the wilderness experience together" is what singer/songwriter/poet Steven Longfellow Fiske provides for Inward Journey retreaters and other audiences.

Fiske, who plays message music in the style of Bob Dylan — music about "peace, the environment, children, love and hope" — will appear in Santa Barbara Dec. 10 for an Inward Journey-sponsored concert in the Fleischman Room of the Santa Barbara Natural History Museum.

Fiske is also a member of the board of directors for Inward Journey, a non-profit organization which seeks to "provide a new context in which health and educational processes can unfold," according to Inward Journey Director Ken Cohen.

At the retreats, which have been held in the Big Sur and Santa Barbara Mountains, and the Cispis Wilderness, educators from a variety of health fields — physical therapy, body work and movement experts and holistic health practitioners — and creative artists offer their knowledge. Fiske, whose accomplishments include an "addendum" to the "Star Spangled Banner," provides the music.

Besides the retreats, Fiske performs elsewhere professionally, has put out one album, *Seeds of Peace*, and is recording a second, *American Scout*.

Fiske explained his motivation in writing the new version of the "Star Spangled Banner," which is on his first album. He was attending a "Founding Mother" women's conference when the conferees suggested that he make the national anthem a song of peace. "I took the suggestion seriously...and the song has met with very favorable response," Fiske said.

The song, which Fiske calls "The New Age Planetary Anthem," goes:

*"O say can you see
by the one light in all,
a New Age to embrace
at the call of all nations,
where our children can play
in a world without war,
where we stand hand in hand
in the grace of creation,
where the rivers run clean
through the forests pristine,
where the cities stand tall
in the clear skies of freedom,
O say do our hearts swell
with love and joy forever,
on the planet of our birth
blessed with the peace on Earth."*

Fiske added that he has been commissioned by the United Nations Peace Academy to write songs of peace for all the other national anthems.

Fiske has also written many children's songs, including some that singer Burl Ives may record on a children's album that he is putting out.

Fiske said he feels that there is a "void" in the area of music "that makes statements," because the musicians associated with that type of music are either no longer around, like John Lennon and Harry Chapin, or no longer writing that sort of music, like Bob Dylan.

It was Dylan's music, however, that had a big effect on

Fiske because it was the dominant sound when he was at the age to be interested in music. Fiske added that he has drawn from many other types of music as well, including Top 40, country, and even opera, because his mother was an opera singer.

Fiske said he grew up in a very "artistic, open environment," which may account for the tone of brotherhood and community running through his music.

The songs on nature topics however, are a result of Fiske's youth spent in upstate New York. Fiske explained that his room overlooked the Hudson river and from his window, he could see the George Washington Bridge. "I grew up looking out the window and I wanted to go," he said.

"Growing up in the city, because it is removed from the nature environments, I had a huge yearning for it, a desire to immerse myself in the woods."

He said he picked up a guitar about 20 years ago and learned to play by watching others. As soon as he learned a few chords, he began composing songs, because he said he "always

had the words floating around" in his head. The words floating around in his head are also expressed in Fiske's poetry, which is perhaps a legacy of his ancestor, Henry Wadsworth Longfellow.

In addition to musical competition and poetry, Fiske is an activist. He said he was also active in the campaign for the nuclear freeze initiative and was very pleased that it won in eight out of the nine states where it was on the ballot. Of the arms race, Fiske said, "They're talking about statistics, not about hearts beating and babies growing up."



Steven Longfellow Fiske

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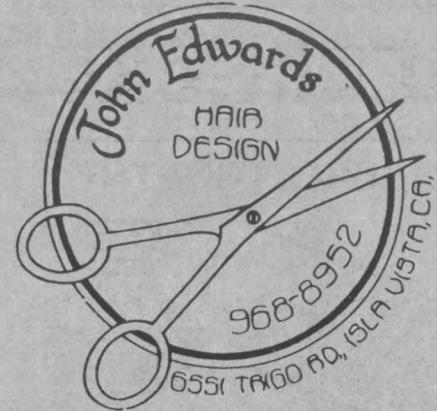
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The Toy

Pryor/Gleason: Disappointing Combo

By JONATHAN ALBURGER

Jackie Gleason has been a vaudeville, Broadway, and Hollywood icon for centuries — well, since 1931. He's been Minnesota Fats in *The Hustler*, Rennick in *Requiem for a Heavyweight*, Sheriff Buford T. Justice in *Smokey and the Bandit*, parts I and II, and, of course, he was the immortal Ralph Kramden on *The Honeymooners*. He's big and bold

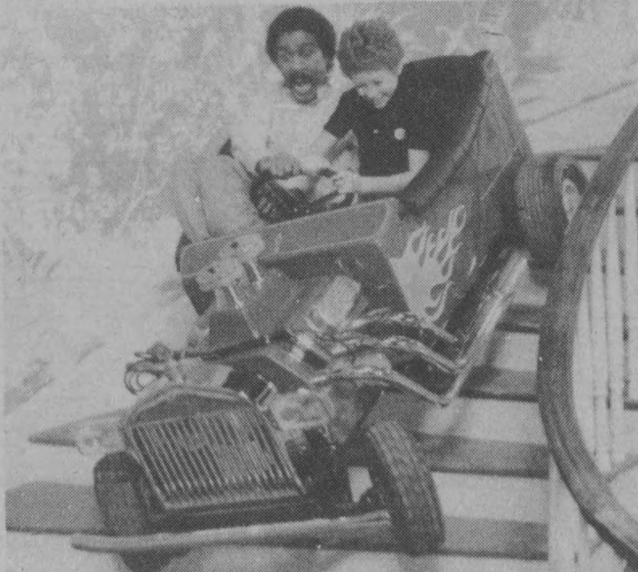
and crude and funny, even in thoroughly horrendous films like the *Smokey* movies. As the Gleason "girls" used to harmonize to the leaps of the June Taylor dancers, "And away we go," Jackie has led a whirling career and played victim to a series of ailments culminating in a triple-bypass operation. He keeps working. He's usually quoted as saying he is tired, yet restless, even anxious; but he continues to sign movie contracts.

Richard Pryor, forever foaming over with nervous energy and forever running to and fro in his films, has in his few number of years propelled himself into the "genius comedian" category

and proven himself as a serious, dramatic actor. He was the introverted, concerned piano player opposite Diana Ross in *Lady Sings the Blues*, the struggling but proud worker in *Blue Collar*, the confused self-defeatist in *Which Way is Up?*, the toned down man-out-of-luck in *Some Kind of Hero*, and the one always on edge opposite the perfect pairing of Gene Wilder in *Silver Streak* and *Stir Crazy*. Pryor's live and taped concerts deserve the hermetic seal of a time capsule. He's been a tremendous artistic and commercial hit, so far earning three Grammys and an Emmy.

Breakdowns and heart disturbances, like Gleason, have plagued Pryor, and there has been a mellowing out of the wild, off-the-wall comic since his accident with substances of dubious legality, evidenced in *Live on the Sunset Strip*. He nearly collapsed while performing one evening for his second concert film, and during the shooting of his latest film he was hospitalized two weeks for exhaustion.

The casting for *The Toy* seemed promising — contrasts and similarities of style, age, experience and physiognomy.



Richard Pryor toys around.

A cute little family trifle, *The Toy* is like craving Ghiradelli chocolate but getting industrial carob: a disappointing gift. Slow and predictable, cliché-ridden, and bearing messages as subtle as impressions made by a sledgehammer, *Toy* is nevertheless mind-resting, cheerfully sophomoric and warmly playful like one of its overgrown stuffed animals.

It seems as particularly odd a follow-up project for director Richard Donner as it is a selectively safe vehicle for its stars. Donner soared with *Superman*, screamed with *The Omen*, and won deserved attention and praise from a gem-cut small film, *Inside Moves*, in which he coerced at least one person to fall in love with his beautifully sculpted characters and carefully constructed atmosphere. Indeed, Donner has a penchant for creating perfectly arranged settings for his actors to move in, which aids narrative believability but ultimately disengages one from emotional responsiveness to people.

Southern decadence and its accompanying preoccupation with materialism is succinctly realized in *The Toy's* gilded Louisiana aristocracy, a milieu in which the established gentleman and the oil *nouveau riche* frolic together. Life is an endless party, or, during business hours, an elaborate game. A 34,000-square-foot mansion equipped with a millionaire's playthings is the backdrop for the film's action.

Gleason is tycoon U.S. Bates, a "rich and ruthless" modern day Daddy Warbucks who expresses his emotions in terms of net dollar value. His nine-year-old son ("Master Bates," ha ha) is spoiled and precocious, a too-cute and oh-so-sagacious tyke whose bedroom resembles a cross between Toys R Us and the State Arcade; nothing is too expensive nor too difficult to obtain for Precious. Unfortunately, little Eric is told he can have anything in one of his father's department stores for Christmas, so he chooses an accident-prone, bumbling, but oh-so-funny night janitor — Pryor, a would-be journalist who doesn't admire U.S.'s anti-Black reporter hiring policy on the town's main newspaper. Add: Pryor is involved with an activist from Clan Watch, a "Low Income Law Center" fighting institutions such as Bates. Conflict. But Pryor needs \$10,000 to save his house, so he joins the Bates menagerie as another owned fixture, his special duty the round-the-clock amusement of Eric. Hence, Pryor is the Toy, a mere possession to U.S., but a surrogate father and eventual true friend for Master Bates.

Pryor brings together the affection-starved child with the remiss father, and teaches them how to communicate, the values of honesty, love and respect, and the injurious effects of racism, prejudices and business duplicity.

The Toy's problem is not with message, however tired it may be, but with method. Gleason's piggish Southern

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

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'Tex' Full of Raw Emotion

By JANE MUSSER

Every good film has its moments. Usually "the moments" are the climaxes — the scenes with the most action, the highest tension; when the loaded gun is aimed at the hero, when the parent and child confront each other in a battle of words, when the painful truth is closest to being revealed. Whether physical or mental, psychological battles or fist fights, conflict has provided countless superior moments in countless good films.

Tex is a good film, full of moments, but the moments don't fit the typical definition. The engrossing, effective scenes in Tex are the quiet ones with little action and limited, if any, conflict. And consequently the moments that are least effective are those with the most dramatic potential — the cocked gun, the angry father-son confrontation, the easy drug deal gone wrong.

Tex is a gentle, warm story about two teenage brothers growing up, for the most part without the benefits and disadvantages of parental guidance. Set in Oklahoma, the story is based on a novel by S.E. Hinton, one of America's best young authors. Hinton writes gritty, realistic books aimed mainly at a teenage audience, though they appeal to adults as well. Her other works include *The Outsiders*, *That Was Then, This Is Now*, and *Rumblefish*. Her subjects are typical — the difficulties of growing up — but her treatment is unusual. She doesn't create a sugar-coated fantasy world where everyone lives happily ever after. Just as in real life, Hinton's teenagers have problems that don't go away; they face dilemmas without easy solutions. Her stories aren't sentimental or inspirational, they're realistic and gripping.



Johnny (Emilio Estevez) and Jamie (Meg Tilly) try to reason with Tex (Matt Dillon) following an emotional scene with his brother.

18-year-old Matt Dillon is the much-hyped star of *Tex*. So much has been said about Dillon's screen presence and natural acting style in recent months that, after making only a few highly unnotable films (*Little Darlings*, *My Bodyguard*, *Liar's Moon*), he has quite a reputation to live up to. The best that I can say about Dillon is that he seems completely relaxed in front of the camera — he moves with the pleasant awkwardness of a big puppy, but adds just the right amount of tough teenager swagger. The blend is very attractive; a gentle, but irresistible sensuality. In *Tex*, the perfect role has been found for Dillon. The character Tex is just what the teenager Dillon seems to be — awkward but tough, he is confused about growing up, but not so confused that it gets in the way of a good time.

At 15 years old, Tex is part man, part boy, and, as Dillon's worried eyes reflect, it isn't an easy time of life. In many ways, he reacts simply to the crises of his life. When his older brother sells Tex's horse to buy food and pay the electricity bill, he is enraged and saddened, storming out of the house to search for the horse, proclaiming how much he hates his brother. The reaction is perfect: Tex knows damn well that his brother didn't sell his horse to be cruel, that they had to get money somehow, that he won't find the horse walking along a back road. But in moments like that, especially in teenage moments like that, emotions are overpowering. Rational thought is irrelevant.

Raw emotions are what Dillon is best at expressing. His face shows everything that he feels: anger, hurt, love, confusion, concern. And it's all reflected in his body, too. He swaggers when he's feeling good, or treads softly and self-pityingly when he's hung over. He kisses his girlfriend with a sweet sense of physical urgency; storms forth with angry, determined strides when he's hit by uncontrollable rage; shies away with body and eyes, finally delivering an awkward backslap, when he tries to show his brother how much he loves him.

Dillon has always been great at that kind of physical expression. In his earlier films, it's been when he's forced



Meg Tilly and Matt Dillon

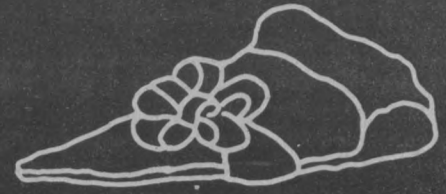
to talk that things can get a little awkward. But in *Tex*, his physical naturalness is carried over into his delivery of lines. There doesn't seem to be any acting involved; Dillon is Tex. It is that simple.

Despite Dillon's natural portrayal and the quality of the story, *Tex* is far from flawless. The film falters just at the points when it is supposed to be most gripping. The action-packed scenes, when a hitchhiker pulls a gun on Tex and his brother, when an angry fight between Tex's father (Bill McKinney) and his older brother (Jim Metzler) reveals that McKinney isn't Tex's real father, when a seedy friend gets Tex to accompany him on a drug deal that ends up with Tex getting shot, all of it is terribly action-packed, terribly contrived, and completely uninvolved.

It is at the relaxed, nonaction-packed moments that the audience is most riveted to the screen. When Tex drunkenly stumbles up the stairs, or sees his sold horse for the first time in weeks, or is confronted by the school principal for replacing the typing class's ribbons with rolls of caps, that is when the film captivates with its honest warmth. The honest warmth does get a little overdone at points: a scene between Tex and his girlfriend (played by Meg Tilly, a talented film newcomer) where she explains why she isn't ready for sex seems a little too rehearsed, a little too "deeply and honestly significant" for a 15-year-old to deliver in the front seat of a pick-up truck.

The crucial relationship in the film is between Tex and his older brother Mason. At 18 years of age, Mason feels responsible for Tex's upbringing — he desperately tries to

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



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Theatre Company Growing

By KATHERINE D. ZIMBERT

Something wonderful is happening right here in Santa Barbara. Actually it has been going on for some time, but to many people Ensemble Theatre Project is a new addition to Santa Barbara's cultural offerings. The project was started five years ago by Joseph Hanreddy and a small group of friends who just wanted to put on plays. Most of ETP's founders met 10 years ago while Hanreddy was a member of the faculty of UCSB. Besides being founder and managing director of the company, Hanreddy directs and acts in their productions as well; his most recent appearance was as Lenny in *Of Mice and Men*. The first play he

produced with the company was George Bernard Shaw's *Candide* at Trinity Episcopal Church where all of their plays were staged for the next three years. It was not until last year that ETP moved to its present home at 914 Santa Barbara Street. Now ETP is in the unique position of being Santa Barbara's permanent resident theater company. ETP plans to grow into a full-time equity theater company, but before that, Hanreddy said he wants to get all of the actors paid. Right now the only people to receive an actual salary are three full-time staff members, Hanreddy among them.

Still, ETP has grown so much that another play has been added to their usual four-show season. Because of this change, Hanreddy said, they will be unable to hold over any shows with the exception of the final show of the season. "We are trying to build a continuity of people being interested in our work as a whole and subscribing to all five plays; the idea of holding them over tends to make for isolated hits and we want to sell out the whole package."

Another example of ETP's growth is the public notices the company has received in newspapers outside of Santa Barbara such as the *Los Angeles Times* and the *Los Angeles Herald Examiner*. Touring, however, is not one of the company's future goals as it wants to remain a resident company for Santa Barbara. "We certainly have a lot of loyalty to the

area," Hanreddy said, "and if we were sponsored we might consider it (touring) but right now it's tough; it's hard enough to keep things going at 914 Santa Barbara Street."

As it stands now, ETP has no other competition in Santa Barbara, but as Hanreddy sees it, "if there were, it would not really be competition anyway because I honestly believe that the more good theater there is, the more interest is spurred for theater, the better we would all do anyway."

Though ETP's productions are marked by an intimate quality, Hanreddy said that they have not been consciously trying to attain that look, but rather chose plays which adapted themselves well to the small theater space and the actors within the company. "In retrospect, the shows we have done the best have had a humanistic quality to them that allowed us to have a special rapport with each other that transferred to the audience." This, Hanreddy feels, is the result of members having worked together for a long time as well as the nature of the material.

Actors Eric Spahr and Jerri Lee Young attribute much of ETP's success to the mutual respect and shared artistic sensibilities of company members. Spahr came to ETP three years ago after pursuing a theatrical career in order to "pay the bills, which was not the most satisfying form of theater." Spahr considers himself lucky to be able to

"do the roles I've been able to do with the people with whom I've been able to work." The idea of a group of individual actors working together as an ensemble is very important, he said.

This is the first time that Young has come across a group of people "who just want to do theater for theater's sake," and not want to move on to movies or television. Young feels that working with the same people over a period of time is conducive to the honesty on stage which is a special aspect in ETP's productions. The knowledge of how other people work enables her to be more relaxed on stage and thus more open to trying new things.

Young also directs at ETP, her most recent success being *Of Mice and Men* at the beginning of the season. Each play has its own directorial approach, Young explained, in the case of *Of Mice and Men* she tried to make it as honest and as real as possible, whereas *The Glass Menagerie* had a dreamy quality to it because it is a memory play.

ETP's resident lighting designer John B. Forbes feels good about the company's potential as well. He has known Hanreddy since being a student at UCSB, has worked in New York, Wisconsin and Arizona. He finally settled in Santa Barbara after he did the lighting for *Ladyhouse Blues* in Spring '81. Forbes was so impressed with the quality of work by this non-professional company that (Please turn to pg.15A, col.3)

About the only thing that isn't in it is the theme music!

BY MARC SCOTT ZICREE



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Department of Dramatic Art Events

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"Inner Essence," choreographed by Tamara Stark, is one of six works to be presented in "Dance Gallery." The modern dance concert will be presented by the UCSB dance division December 1-4 with showings at 6:30 p.m. and 8:30 p.m. in the Studio Theatre (no late seating). Pictured are Deborah J. Williams, Janet Vucinich, Jay Robinson, and Daniel Jimerson. Tickets for "Dance Gallery," directed by Alice Condodina, are available from the Arts & Lectures Ticket Office (961-3535).

Photos by Ric Lopez

Auditions Set For Winter Shows

Audition dates for three winter shows have been set for the week of January 4 for the UCSB Department of Dramatic Art.

Auditions for "The Shadow of a Gunman" will be held January 4 and 5 in the Studio Theatre. Performances of this play, by Sean O'Casey, are set for February 17-19 and February 23-26.

"Mimania," a mime show which will perform March 3-

5, will audition on January 6 and 7.

"Marco Polo and the Prince Timur" is a production for young audiences which will play February 26 and March 5. Auditions will be January 6 and 7.

Information about the audition times and materials can be picked up from the Drama Production Office (Snidecor 1603)

Dance Gallery Features Six Works

"Dance Gallery" is playing tonight through Saturday at 6:30 p.m. and 8:30 p.m. in the Studio Theatre.

Director Alice Condodina has announced that Barrie Barton, Regina Bustillos, Gail Nunan, Laurel Pacchetti, Tamara Stark, and Deborah J. Williams are choreographing a variety of new pieces for the modern dance concert. Lighting designs for all six works are being created by L.K. Strasburg.

"Journey in Flight," one of six dances being shown in "Dance Gallery," is a duet performed by faculty member Nolan Dennett and senior Barrie Barton. Choreographed by Ms. Barton, the duet begins with a sense of pulsing urgency and peacefully resolves as the dancers search for boundless space. The dance is performed to violin music by Steve Reich and Alan Hovhaness. Patty Whitelock is the costume designer.

Using music from the 1930s by Fats Waller, Gail Nunan is creating a theatrical modern dance that is lighthearted and reminiscent of the ragtime period. Three men and three women comprise the cast: Denise Ahrens, Bryn Clark, Larry Kronish, Regina Bustillos, Anne Goodman, and Laurie Moore. Melanie Klimek will be costuming this piece, which Ms. Nunan calls "... Just a Little Something."

Deborah J. Williams is choreographing a piece for three men and three women which explores interrelationships between the elements of movement, music, and voice. Performing this work called "Inspire" are Dennis Ahrens, Caroline Kohles, Laurie A. Moore, Jay Robinson, James Stewart, and Janet Vucinich in costumes designed by Carol Kemp.

Laurel Pacchetti has choreographed a trio to be performed by Susan Barber, Tamara Stark, and Daniel E. Toleran. Entitled "Current," the work deals with high energy and forces which are created by the dancers themselves, thus inducing further movement. Music is composed by John Cage and costumes are designed by Karen Skinner.

"Inner Essence," choreographed by Tamara Stark, is an intimate but disclosed piece dealing with the precious element of discovery... "Each moment is a beginning. The sun rises even as it sets." Deborah J. Williams, Daniel Jimerson, Janet Vucinich, and Jay Robinson will perform this quartet to the music of CODONA. Costumes will be designed by Melanie Klimek.

In a piece for five women and set to the earthy sounds of CODONA, choreographer Regina Bustillos deals with the idea of ritual and

elements of mystery through rhythmic surges and reverberations. Costuming for "Mystic Rite" will be designed by Annet Dragavon for dancers Barrie Barton, Susan Barber, Kim Chandler, Gail Nunan, and Deborah J. Williams.

Ticket information for "Dance Gallery" is available from the Arts and Lectures Ticket Office or by calling 961-3535. Audience members are reminded that there is no late seating in the Studio Theatre.



Deborah J. Williams has choreographed "Inspire" for six performers including Jay Robinson and Laurie A. Moore.

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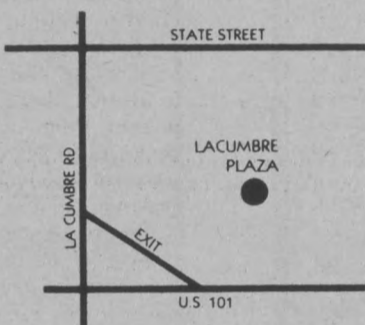
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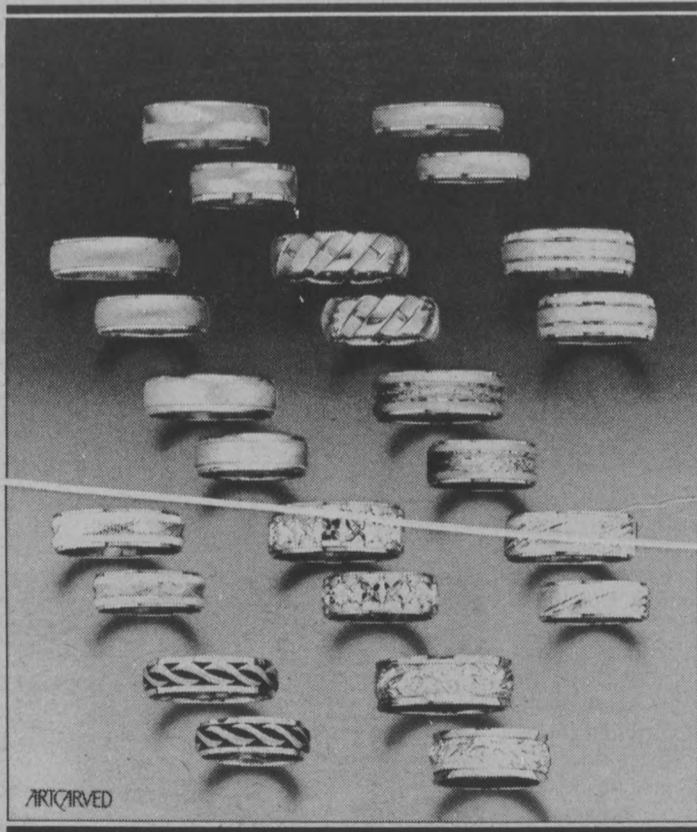
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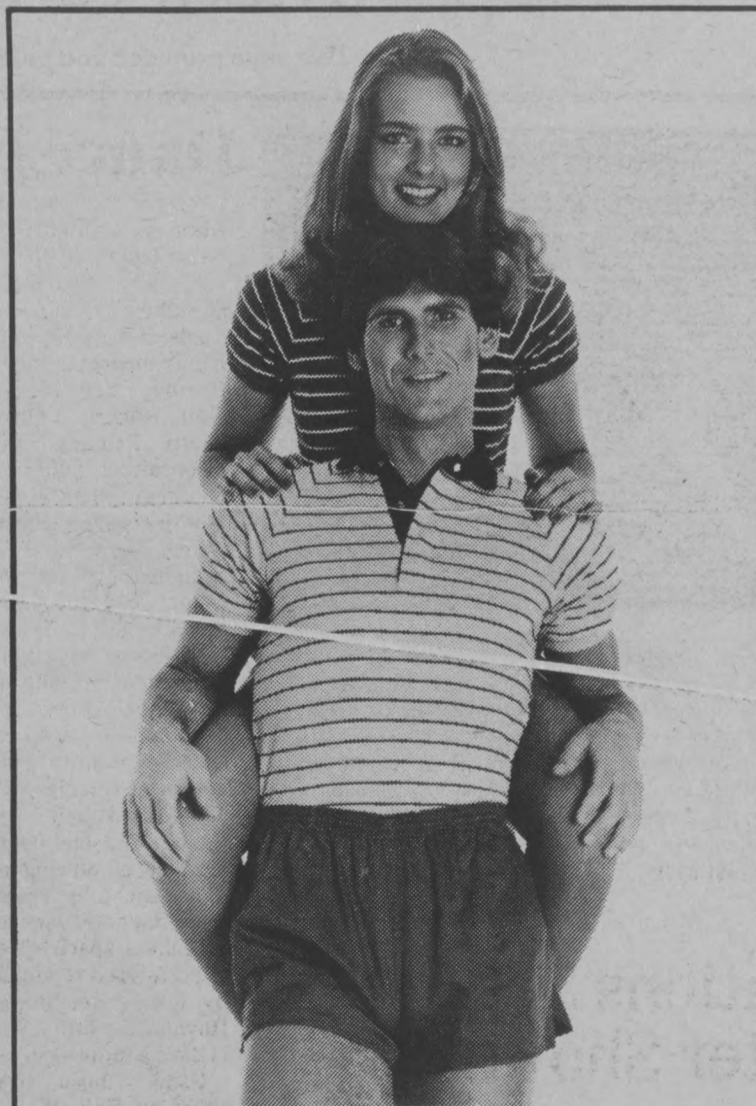
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H₂O More Soggy Than Steamy

By JONATHAN ALBURGER

H₂O completes the Daryl Hall and John Oates trilogy of disco-dusted, industrialized, studio sanitized, polished, MOR pop/rock, which began with the guilty pleasures on *Voices* and continued with the indulgences on *Private Eyes*. Except for the catchy, stirringly sexy and witty hit single, "Maneater," H₂O only confirms what I suspected when *Private Eyes* was released last year: the stream of a good idea is running dry.

This is not to say that H₂O fails absolutely; rather, it is usually bright and upbeat, slinky and sensual. The problem is sameness — annoying repetition covering for lack of substance, monotonous and formulaic musical constructions, over-synthesis.

Like fluffy junk food, the album is infectiously tasty when played, but afterwards one feels the unsettled feeling of consistent sameness as the tracks run together, and when the sugar rush has subsided, the distinctions fade away. I can understand that artists acquire an indentifying style which is necessary to be successful, but I have to question Hall and Oates as composers when they seem to change only two notes from "Diddy Doo Wop" to produce "Delayed Reaction;" and doesn't "Crime Pays" sound suspiciously like "I Can't Go For That (No Can Do)"?

The duo, with contributions from long-time associates Sara Allen and Janna Allen, have penned some great fun songs, and their earlier albums show daringness and versatility but H₂O is largely a safe career buffer ostensibly put out to satisfy the old one-album-a-year contractual agreement. H₂O could have been made into a finer album by saving the top tunes, and condensing the better ideas, the bouncier bass lines, and the most inspired vocals.

Daryl Hall has been in the limelight as primary songwriter, keyboardist, and lead vocalist: his music is filled with tortured love, lust and temptation, and general low-light themes; his vocal performances often crack with vein-expanding emotion, torch tension, crumbling loneliness, despair, and anguish. He loves the dramatics of performing on stage, which is why, denied a studio and made dependent on his own spontaneity, "Hall and Oates" are better live. Oates is an excellent guitarist and, when he's not trying to be too cute, he's a very passionate and imaginative composer.

Its theme, wet heat, H₂O unfortunately has more smolder and fizz than impassioned, steamy chemistry.

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Michener Conquers Space In New Novel

Space
By James Michener
Random House
1982, price, \$17.95, hardcover

By JOHN KRIST

As a small child, I stood under the brilliant summer sky, far enough from the lights of the box-like ranch house that I lived in so that my view would be unobscured, and gazed at the stars. They hung there, like so many cool, unreachable eyes, challenging me to learn their secrets and reach beyond their aloofness. I soon augmented the limited grasp of human vision with a powerful set of binoculars, and mapped the surface of the moon. The stars were still too distant for me, so I turned to the written works of those who had more powerful tools at their disposal.

I learned many things, but the primary result was emotional: although I would never achieve my fondly-held dream of escaping the confines of Earth to walk among those infinitely distant worlds, my heart would forever be captured by Space.

James Michener, the prolific and exhaustively thorough writer of numerous best-selling novels, seems never to have lost that sense of childlike wonder and awe at the remarkable series of events that led, in the scant four decades since the end of World War II, from prop-driven airplanes to men walking on the moon.

Michener's latest novel, *Space*, captures the forces and feeling of space exploration as no other published work has. A writer with an overriding sense of the flow of history and the broader context within which every human accomplishment takes place, he has traced the growth of America's space program — from its beginnings in the final days of German rocket experimentation at Peenemunde to the fourth shuttle mission — interweaving fact and fiction to create a rich tapestry of men, women, machines, ideas, political maneuverings and the unquenchable thirst for knowledge that surrounded and nurtured the most significant and far-reaching adventure since a strange and foolhardy man named Columbus set off in a small ship toward the edge of the world.

The novel begins in October, 1944, and introduces us to a surprisingly small cast of characters, given the size of the book. First, there is Stanley Mott, an American engineer sent by the U.S. government to Europe with the goal of gathering together as many of Germany's pioneering rocket scientists as possible. Knowing that the Russians, too, are hurrying toward the war-devastated wreckage of the secret installation on the coast of the Baltic Sea in an attempt to corner the market on the revolutionary

technological advances made there under the leadership of Dr. Wernher von Braun, the American government grudgingly agreed that the German scientists represented a valuable resource that had to be saved.

Simultaneously, a young naval commander named Norman Grant is performing deeds of courage in the Battle of Leyte Gulf, a high-school student named John Pope is discovering his passion for the stars and a girl named Penny in a fictitious American state called Fremont, and a small, shy rocket engineer named Dieter Kolff is wandering about the European countryside, trying to evade German soldiers so he can be "captured" by the Americans.

Through the lives of these four people, Michener explores the quartet of elements involved in launching the exploration of space: Mott participates in the early aeronautical research that uncovered and overcame the barriers posed by the physical forces of gravity and atmosphere and the limitations inherent in man-made materials; Grant, running on the reputation he earned as a war hero, becomes a United States Senator and helps guide legislation enabling the nation's fledgling space program to gain the funding necessary for its success; Pope combines his fascination with astronomy and the skill and daring of a naval test pilot to become an astronaut; and Kolff, guided by the esoteric theories of the scientists, translates dreams and drawing-table plans into the awesome, powerful reality of the great rockets which shook the ground at Cape Canaveral.

These forces participate in an intricate ballet that grows in complexity as time passes. There are successes and failures; small, relatively primitive

(Please turn to pg.15A, col.3)

This great star, which must have been the most extraordinary sight in the history of the heavens during mankind's observation, was noted in China, in Arabia, in Alaska, in Arizona and in the South Pacific, for we have their records to prove it. But in Europe nobody saw it. From Italy to Moscow, from the Urals to Ireland, nobody saw it. At least, they made no mention of it. They lived through one of the Earth's most magnificent spectacles, and nobody even bothered to note the fact in any parchment, or speculate upon it in any manuscript.

We know the event took place, for with a telescope tonight we can see the remnants of the supernova hiding in Taurus, but we have searched every library in the western world without finding a single shred of evidence that the learned people of Europe even bothered to notice what was happening about them.

An age is called Dark, not because the light fails to shine, but because people refuse to see it.

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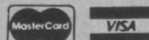
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Ancient Guide to Japanese Management

The Book of Five Rings
By Miyamoto Musashi
Bantam Books
1982, \$2.95, paperback

By ANDREA WOODWARD

It may be fairly recent that the "how to succeed" books have become so prevalent, but the idea has been around for a long time. Miyamoto Musashi has Dale Carnegie's *How to Win Friends and Influence People* beaten by several hundred years. Actually, the English version of *The Book of Five Rings* was published just this year, but Miyamoto finished the book in 1645.

The book, which bills itself as "the real guide to Japanese management," leads one to believe that it is a book explaining the method behind Japan's current success in the business world. Perhaps it is that in one sense, but the description is misleading. The book explains *Heiho* which is "the way of the warrior class" and involves much description of the right way to fight with two swords.

If one reads it for the admonitions to really understand one's opponent, and not for the descriptions of how to hold and attack in the two-sword method for which Miyamoto's school of fighting is named, then perhaps it will be beneficial for formulating the sort of strategy necessary in today's aggressive business world.

The book is divided into five parts: the spirit of the warrior class, sword technique, techniques for and the importance of sur-

prising one's opponents, how the other schools of sword combat are wrong in their approach, and the final section on "emptiness."

Understanding Miyamoto is simplified for Western audiences through the explanations given by the translators at the beginning and end of each part. The introduction explains how Miyamoto's thinking is influenced and directly tied into Zen Buddhism. "Zen has no philosophy of its own: it is simply a method of learning, of observing and experiencing what you do every day, anyway." The introduction explains that the members of the warrior class (to which Miyamoto belonged) exercise a "Zen-like discipline to develop the character" to face opponents bravely.

Miyamoto's book itself is rather quick reading if one is not entranced with the descriptions of battle. What is interesting, however, is its applicability to other endeavors of the basic premises of *Heido*. For example, in the section on sword technique, Miyamoto expounds on the importance of "stick-to-it-iveness." Miyamoto wrote:

To have tenacity means that your long sword cannot be readily pushed away, and not that you approach with great force... There is stick-to-it-iveness and there is getting entangled; stick-to-it-iveness is strength and entanglement is weakness. You must know the difference.

There are many other examples of this worthwhile advice in the book; it is also valuable for its insights into Japanese

character and tradition. The original Japanese is used for the section headings and certain words because, as the translators point out, much of the subtle meaning of the Japanese language is lost in translation.

But even for those with no previous knowledge of Japan, the history and culture is available. *The Book of Five Rings* is easy reading, interesting for the most part (more so for Japan buffs), and informative.

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Judy Woodruff

A Different Success Story

This is Judy Woodruff at the White House

By Judy Woodruff with Kathleen Masa
Addison-Wesley Publishing Co.

1982, \$12.95, hardcover

By EVE DUTTON

A woman's struggle to the top has become one of the most popular subjects of writing for present day American writers, while readers are left frantically searching for a variation to the same old story. With this being the situation, many may wonder why I even bother to read and review the latest in the "series." This is Judy Woodruff at the White House. The answer is simple: it's different and quite entertaining.

NBC's White House correspondent for five years, Judy Woodruff leads the reader through the daily turmoil of the White House press room on to her relaxing, but eventful, life at home cooking dinner, changing diapers, and all the other necessities that create a happy home life.

While Woodruff and co-author Kathleen Masa fall into many of the same patterns that turn readers away in other women's success stories (for example, over-detailing the sexual prejudice the correspondent constantly faces), they still triumph in capturing readers with the action of television journalism and a touch of light humor.

A journalist's life is full of excitement and Woodruff has done it all. Few others can start their day feeding their infant, then be witness to an attempted presidential assassination, explain live to millions of viewers the latest events, and end the night winding down with a husband whose day has been equally eventful at the newspaper office.

Full of entertaining anecdotes, Woodruff and Masa cover a decade of struggle to reach the top where life seems to be a

struggle between White House image-making and news-gathering.

One minute Woodruff is the tough reporter throwing hard-hitting questions at the president and the next she is the president's guest at a state dinner in honor of Anwar Sadat and his wife. It may not be easy switching roles and may even be a bit embarrassing to have your name announced in front of reporters you'd usually be standing behind the lines with, but Woodruff loves it all and provides readers with her perspective.

As well as describing the ups and downs of her job, Woodruff analyzes the impact of television news on the millions of viewers. She is faced nightly with the dilemma of tightly compressing some of the world's most important events into a 90-second news spot. In her own words, "an incredible requirement considering that 50 million people regularly rely on three network evening news shows to tell them what is going on in the world."

The pressure is on her and rest of the network news teams to inform, as well as entertain, the public. If the ratings fall, so do jobs. But, for Woodruff, the ratings game is not of utmost importance. In this book she points out the responsibility of television journalism to provide the people with as much unbiased, detailed knowledge as possible. She is one correspondent who understands the growing power of technology and the need for self-examination. She has worked with the best in her field and provides her audience with a glimpse at what is, what could be, and what should be the plan of operation.

This is Judy Woodruff at the White House is a wonderful look into the life and mind of one of this nation's top television journalists. Woodruff has worked hard, from emptying waste baskets to covering the president, and it all shows here.



'Newark Times' Hilarious Parody

The Newark Times Book Review

By Thom Roberts
Parody Publishing Inc.
1982, \$5.95, paperback

By BARBARA POSTMAN

A wonderful new book has just been released which should not be missed. It is *The Newark Times Book Review*, a perfect parody of *The New York Times Book Review*. One does not need to be familiar with the latter, however, to get a kick out of the former, though it helps to have glanced at the Best Sellers list recently, or at least the rack by the check-out counter of the supermarket.

Everything in the parody is hilarious, right down to the ads for Quality Hardcover Book Club, "The first book club for rich people who aren't smart," and for recent releases such as *Maidenhead Removed* by Marilyn Wah.

The reviews poke fun at the current fanaticism over preppies, cats, Rubic's cubes, how-to books, and jogging. "Paperbacks: New and Not Worthy" includes *An Indecent Preppy*, *An Indecent Cat*, *A Confederacy of Cats*, *A Confederacy of Preppies*, *Ronnie Dearest* (by Christina Reagan) and *What Color is Your Preppy?*

For those who are readers of *The New York Times Book Review*, or for that matter, any book review newspaper, there are extra tid-bits of fun. Hidden in these pages are Authors' Queries, and classified ads for such esoteric items as "Old Manhattan phone books," "Stolen Rare Books," and so on.

To get the maximum enjoyment of this book, one must read carefully, especially the fine print. There is nothing accidental here, and nothing unsuccessful. It is sure to become a classic, much like the National Lampoon's High School Yearbook parody, one that can be read and re-read many times.

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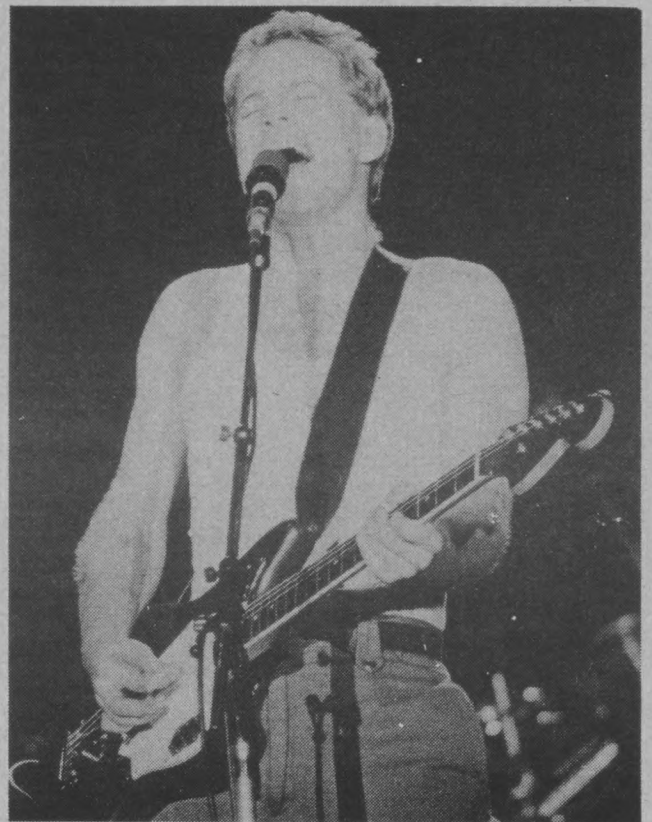
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James Watts



All right sports fans, Give me a "T"... Give a "U"... Give me a "B"... Give me an "E"... Give me a "S."
The Tubes
 Events Center
 Photo: Bill Duke



I'm not your "typical teenage girl."
Eddie Robertson-The Generics
 UCen
 Photo: Bill Duke



You really can't blame him... Society made him... He likes to burn things...
Danny Elfman-Oingo Boingo
 Events Center
 Photo: Bill Duke



Maybe there aren't any more advanced societies in outerspace. Perhaps they destroyed themselves when they reached our stage as we are likely to do.
George Wald
 Nobel Prize Winner
 Lotte Lehmann Hall

A.S. PROGRAM BOARD FALL QUARTER REVIEW



Don't let your boyfriend put you down, Shelly you know he's just a boy.
Bonnie Hayes-Bonnie Hayes & The Wild Combo
 UCen
 Photo: Audrey Israel



GRRRRRRRAAAHHHH!!!!
Mark Maxwell
 UCen Art Gallery
 Photo: Kevin Margulies



You finally came back... Welcome home!
David Paul Sotolongo—Cephus Miles' "Home"
 Campbell Hall



Don't wanna lose ya cause your my friend, But your old lady, she's the livin' end... Your old lady sure looks good to me.
David Lindley-David Lindley & El Rayo X
 Campbell Hall
 Photo: Greg Harris

Eventualities

George Winston will perform a solo piano concert at the Victoria Street Theater tonight at 7:30 p.m. For tickets and information call 963-7868 or 965-5181.

Smash Babylon Reggae Record Dance will take place Saturday, Dec. 4 at 9 p.m. in the Cafe Interim. Admission is \$2. The dance is a benefit for People of El Salvador.

Jack Mack and the Heart Attack will play a "Cardiac Party" Friday, Dec. 3 at Baudelaire's on State St. They will play two shows at 9:30 and 11:30 p.m.



David and Americas in Transition will be shown Sunday, Dec. 5 at 7:30 p.m. in Campbell Hall as part of the Politics in Film series. For ticket information, call Arts and Lectures Ticket Office, 961-3535.

Dance Gallery will be performed tonight through Saturday at 6:30 and 8:30 p.m. in the UCSB Main Theater.

The University Symphony Orchestra will perform Saturday, Dec. 4 at 8 p.m. in Lotte Lehmann Concert Hall. The orchestra is conducted by Serge Zehnacker. Admission is \$3 or a Music Affiliates Series ticket.

The English Beat and the Blasters appear Dec. 15 at the Arlington Theatre. The following night, Dec. 16, Oingo Boingo and Wall of Voodoo will perform. For tickets and information, call 965-5181.

The Toy

(Continued from 4A)

stereotype is sterile and stagnant. And Pryor, sad to say, seems to be forcing "a" performance too often, with old gags, worn-out inflections, desperately frantic mugging, and robotically enacted routines. Yet, strangely, Gleason and Pryor are still bigger than their parts, and we are given delightful personality moments — bright ones, but few and fleeting.

James Michener

Continued from 11A) machines are hurled into orbit, followed in the span of only a decade by men who tread the surface of the moon. Public support blooms, followed by the growth of anti-science sentiment derived from a desire to reduce the complexity of modern life. New men, seemingly cut from the same flawless mold as their

predecessors, are inducted into the ranks of the astronauts. They soar, they are glorified and honored, they fade from memory, and some die. Humankind is forced to acknowledge the fragility and beauty of its small home; consciousness of infinity underlies talk at the breakfast table.

Throughout the entire novel, one strand runs true:

the power of the human mind, the resilience of human ambition, the strength of courage and the need to know the answers to questions yet unasked, all combine to drive the human race to embark on great adventures and achieve tremendous goals. To read it is to participate, if only superficially, in the voyage.

Theatre Project

(Continued from pg.6A)

he decided to stay as resident designer.

The remaining managerial responsibilities are held by Ann Hilles, an intern from UCLA who is acting as Company director. Hilles is trying to establish a new marketing strategy which will benefit ETP most. She feels that by emphasizing the fact that ETP is the only resident theater company in Santa Barbara, the company will benefit in three ways. One way is as a tourist attraction; tourists can "go to the beach during the day and come see ETP at night." Another reason is for "civic pride and convenience." Now, most Santa Barbara theater buffs commute to Solvang or L.A., but Hilles hopes the convenience of having a resident theater company will attract people to Santa Barbara as a cultural spot. Hilles also feels that this emphasis will help distinguish ETP from other little theater groups which have failed in the past.

Ensemble Theatre Project is certainly worth the time, money, effort and talents of those involved. This season looks to be an interesting one with *Twelfth Night*, *The Gin Game*, and *For Colored Girls Who Have Considered Suicide When the Rainbow is not Enough*. Besides that, ETP offers educational programs for students who wish to experience a professional environment outside of the academic world; there are presently six UCSB student interns at ETP. ETP also offers cheap nights for students with reg cards, so keep an eye out, folks; with such talents in residence, S.B. is more than just a quaint little town by the sea.

Their current production, *Talley's Folly*, runs through Dec. 18.

Tex

(Continued from pg.5A)

be a father. (Their father spends almost all his time away from his sons, following the rodeo, and when he finally returns home, I found myself wishing he'd go back and take his tired rodeo father cliches with him.) Though Metzler pulls off his overly stern big brother act convincingly, the actor is simply too old for the part. It is crucial to the film both emotionally and for believable plot development that Mason be an 18-year-old, finishing high school and headed for a promising basketball future in college. Not only does Metzler look much too old for the part, he doesn't look anything like a basketball player. The brief practice and game scenes sharply reveal the differences between Metzler and the high school players on his team. He looks nearly old enough to be their father — and that kind of strains

the movie's premise.

Tex has its moments — the moments when it provides nothing more than gently pointed reminders of how hard it is to be a teenager. The film is a showcase for Matt Dillon's talent at being the teenager he is, natural and confident, on screen. He seems less an incredible actor than the fortunate victim of an incredibly good piece of casting. The challenge for him will be growing into a natural on-screen adult. But that is a future challenge, and for now, we have Dillon's Tex, one of the most realistic film teenagers of all time, to enjoy.



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