

ARTS

entertainment



inside:

**Exene and X
Deborah and
Romeo Void
Martha and
the Motels**

Paintings Capture Beauty of Santa Barbara

By CATHERINE BOWMAN
For those who appreciate the rare, idyllic beauty of Santa Barbara — the view of the Channel Islands on a clear day, the historic old mission, the abundance of Spanish architecture, and the massive Santa Inez mountains — the work of 19th century artist Alexander F. Harmer, currently on display at the James M. Hansen gallery, is an exhibit not to be missed.

Harmer came to Santa Barbara in the early 1890's led by his love of the American West. Painting the intimate and the sublime, his delicately textured oils provide a living, authentic illustration of Santa Barbara's colorful past. Capturing typical scenes of California life before the days of the Gold Rush and advancement of the "gringo," Harmer spent the most important years of his

career painting scenes of Santa Barbara life — the 1908 fiesta; Santa Cruz Island, the Santa Barbara mission, the Santa Ynez mountains at sunset, and the valley from San Marcos Ranch, to name but a few. The focus of his early work is on the people, architecture, and environment that surrounded him. His "Portrait of Inez," a strikingly beautiful oil, reflects a hispanic influence

and demonstrates his superb ability to capture the inner essence of the individuals he painted. The emotionalism in the eyes of Harmer's paintings is astounding, begging the observer to look beyond them. Harmer spent much of his time in Santa Barbara recreating scenes from the early days of Alta California. Among these are his captivating "moonlight paintings," rendered in muted tones of greys and blues. In his "First Visit of the Grandchild," a delicate, somewhat impressionistic style creates a touching

mediums, is a festive pen and ink illustration of the romantic, enchanting Hispanic influence in his day. Often using family members as subjects, Harmer included his wife, Felicidad, as one of the senoras seated in the center foreground. Although much of the Harmer exhibit is composed of his oil canvases, the inclusion of several fine watercolors is worth noting. The subtly changing hues of a Harmer sunset over the Santa Barbara harbor, the Channel Islands as seen from Hope Ranch, or the

ched in a clearing of dusty tones. Likewise, his "Apache Indians at Rest" — an informal gathering of Apaches in the forest — emanates a tranquility and tenderness which underlines the breadth of Harmer's talent. An artist who has been called one of the great pioneers of Western art, Harmer was a master at probing the surface of an individual to discover the bare essence of the world in which he lived. His work retains the vivid inspiration of a man who breathed life into each canvas, inducing it with a spiritual, vital



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family scene, almost making the observer feel like an intruder.

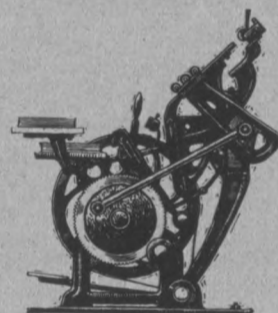
Harmer's Santa Ynez ranch also provided inspiration for his art, particularly his lush, textured landscapes. In shades of goldenrod, amber and green, his "Oaks at Hope Ranch," and "Sunlit Meadow Under the Oaks" exude the warmth and smell of a fresh meadow. The foliage, executed with precision, creates an aura of realism characteristic of a lush thicket one might find while exploring the Santa Ynez valley after a rain.

Santa Barbarans will identify with the Hispanic theme that runs throughout many of Harmer's works. His "A Day at Pacheco's", of which he did several versions in a variety of

tender scene of a mother and child entitled "Paddy-cakes," are each unique in character.

Equally fascinating is Harmer's attention to the life of the Apache Indian. In 1883, while in the army, Harmer participated in a field exhibition following the Chiricahua Apaches, headed by Geronimo, into Old Mexico. From the expedition, Harmer created a number of sketches which later formed the basis for several of his pen and ink drawings, watercolors and oils. The Indian scenes that emerged from this period are enchantingly beautiful. In "Apaches Return From a Raid," a young boy stands defiantly at the prospect of being held captive, only to the amusement of the observing tribe precisely et-

presence. The Hansen exhibit includes more than 100 of Harmer's finest pieces, and is certainly one of the most enjoyable collections in Santa Barbara. The gallery is located at 27 E. De La Guerra, open Monday-Friday from 10 a.m.-5 p.m. and Saturday by appointment. Harmer's works will be on display through Oct. 16.



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Of Mice and Men

By JOHN KRIST

The good news is that intimate, high-caliber theater is alive and well in Santa Barbara. The bad news is that as the reputation of the Ensemble Theater Project grows to the level it deserves, it may soon become difficult to find a seat in the small Alhecama Theater it occupies.

Of *Mice and Men*, the opening show in ETP's 1982-83 season, is a well-staged, well-acted, effective and moving production of the John Steinbeck story on which it is based. It achieves what must be the primary goal of all serious theater: the total and complete suspension of disbelief in its audience, the realization as the lights come up and the curtain goes down that, while watching the play, one was not merely a passive viewer but a participant, an intimate of the characters onstage and the slice of their lives that they present.

One of the keys to the production's effectiveness was the meticulous attention to detail displayed by all members of the company, beginning with the set work of scenic designer Kent Dorsey. The stage at the Alhecama is a tiny, thrust

affair that lends intimacy to the show, but poses problems for the design, building and use of accurate, effective sets. This has been circumvented by the employment of multi-use components — backgrounds that can be raised or lowered by hoists, and sets that, with only minor adjustments in the positioning of certain items, convincingly suggest an entirely different location.

Although simple in concept, the sets are detailed, and convey the impression that one is indeed looking at a bunkhouse, a barn interior, or the shaded glen near a river. Exquisite lighting (designed by John B. Forbes) aids admirably in the credibility of the illusion.

Despite a few rough spots, the quality of the acting was generally superb. George (Eric Spahr) is deceptively simple: seemingly gruff and independent, but tied by deep bonds he may not fully understand to his simple-minded friend. He is the purveyor of a dream — a highly contagious response to the futility and depression inherent in hard times. Spahr did an excellent job in convincingly bridging the polarities in George's per-



Joseph Hanreddy as Lennie and Alicia Sedwitz as Curley's wife. Photo by Cynthia Anderson.

sonality: the boundary between self-concern (the things he'd do if he didn't have Lennie to take care of) and altruistic love for another human being.

Lennie (Joseph Hanreddy) was a less consistent portrayal. Hanreddy seemed to have some difficulty mastering the difference between childish and childlike, between simplistic thought processes and being dumb. When he was good, Hanreddy was very, very good — enough so to bring

the audience to the verge of tears at times. But even when not at its most believable, his portrayal was still impressive; the disagreement was more one of interpretation of the literary character.

Curley (Pat Duffy) and Curley's Wife (Alicia Sedwitz) are caricature roles, one-dimensional portrayals of singular human characteristics. Curley is nothing more than a venomous little man (Duffy) (Please turn to pg.7A, col.1)

'Caretaker' Views Human Condition

By K.C. DARROW

The UCSB Department of Dramatic Art did not produce its usual two summer shows this year. After much debate, the production of Harold Pinter's *The Caretaker* finally materialized for a short run during the summer, and an even shorter revival in the fall.

A pity. The production, directed by Stanley Glenn, starred John Harrop, David Barker, and Robert Egan, all of whom are faculty members of the Dramatic Arts Department.

What there is of a plot concerns an old man, Davies (Harrop), who is taken in by a kind and gentle younger man named Aston (Barker), who is a collector of lost articles and people. Mick (Egan), who actually owns the place where Davies and Aston live, enters the story, and the three men try for three acts to build something out of the old apartment and their lives, but fail. By the end of the play, Davies is forced to leave by the two old men who are then left with the ruins of their ideas, which will never materialize because neither will take responsibility for them.

In a play where the audience is not permitted to see what kinds of lives these characters lead outside the room, Harrop did a remarkable job placing Davies. Given some scraps of dialogue about Davis' previous adventures, Harrop created a man with a lifetime of experience behind him; his characterization was completely believable. Davies is a man who believes in himself at the beginning of the play; he is pompous, assuming and demanding. While living with Aston and Mick, Davies' very personality and staunch opinions become weakened by being subjected to the opposing forces the two men have. By the end of the play Harrop's posture becomes even more bent, and he is even willing to bend his demands, but it is too late; this new Davies has nowhere to go. Harrop's Davies is quite a different man than the one who entered the stage blathering about his right as an old man.

The only emotion Barker allowed his character to reveal

occurred when Davies is looking out the window, commenting on how overgrown the grass is. As Aston stares out blankly at the audience, his glazed look is transformed into one of great pain as he clutches a piece of wood for the shed that he knows will never be built.

Mick, played by Egan, is the most irresponsible of the lot. He is as big of a talker as the other two, but he takes out his own inabilities on Davies. His lines are so absurdly cruel that they are funny, and Egan made them even funnier by playing them straight.

A particularly good moment in the performance is the first dialogue between Mick and Davies in act two. The timing was excellent here as Egan brutally fired his questions at Harrop. Egan showed how easily polite conversation can become a menace by his simple cold repetition of the line, "Did you sleep well?" Harrop's self-assured character is reduced to a whimpering old man, groveling on the floor in his long-john underwear.

The costumes, designed by student Jodi Voller, successfully support each character's dominant quality. Davies is dressed in tattered rags with an almost brownish moss green tint. Whether he actually stinks or not, he looks as though he does. Aston's clothes are soft, pastel, gentle, and unobtrusive.

The set, designed by L.K. Strasburg, was well equipped with the items called for in Pinter's script. The purple in the set suggested that this tenement was once very elegant, and though the lines of Strasburg's set were beautiful, the thoughtful placement of the set pieces helped create the needed cluttered atmosphere. Aston's room should be crowded with failed possibilities and delusions of grandeur, and Strasburg's design was successful in achieving this.

Overall, the production was well done, with close attention paid to detail by director Stanley Glenn, designers Voller and Strasburg, and performers Harrop, Barker and Egan. It was an excellent presentation of Harold Pinter's interesting, though at times bewildering, views on the human condition.

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Melodramatic Martha Davis

By JANE MUSSER

If Martha Davis of the Motels hadn't gone into singing and songwriting, she could have been the modern-day Queen of the B-movies — the kind of movies that are light on plot, and very, very heavy on melodramatics. She swoons, clasping her heart; she sinks to her knees, her legs no longer able to support the weight of her emotion-wracked body; she stumbles, with tear-bleared vision, to the front of the stage, and, as if uncontrollably torn by the horror of it all, rolls her eyes back, her face contorted by pain; her voice cracks with emotion as she gratefully, pitifully, thanks the audience for its applause.

Clearly, Davis loves overdoing it. She loves to be on stage, she insists on being the center of attention. She doesn't ask that anyone take her too seriously, just that they enjoy watching her. And just as clearly, the audience at the Arlington Sunday did exactly that — they loved Davis and her melodramatics.

Audience adoration seems to be a stipulation of a good Motels concert. If most of the people watching are Martha Davis fans to begin with, they'll be more than willing, in fact eager, to watch her stumble around stage, always on the verge of another emotional breakdown. But people unfamiliar with the Motels, going to a concert because they want to dance in the aisles, will be disappointed. Though many of their tunes are danceable, the Motels are, for the most part, a band that you watch and appreciate, rather than move to.

When the Motels played the Arlington last May, the Plimsouls, a group that offers absolutely nothing but dance-in-the-aisle pop tunes, opened the show. When the Motels took over, the dancing pace slowed as Davis attempted to pick up the emotional pace. This was before the group's latest album, *All Four One* and their hit single "Only the Lonely," had received much airplay. An audience barely familiar with the songs being played found it difficult to appreciate why this woman was crumbling on stage. And consequently, Davis was unwilling to spend very much of her energy on a group of people who cared more about be-bopping than they cared about all of her pain. Save the dancing for some other band, damn it, Martha wants our attention, our sympathy, our empathy. And this time around, that's just what Santa Barbara gave her.

The bonafide, chart-documented success of the middle-of-the-road *All Four One* and the general exposure it provided for the band has meant increased airplay of their first two albums. And more exposure of the earlier works has made the band more comfortable in performing those songs, with their much greater emotional impact, on stage.

The Motels opened the show with the hardest rocker off *All Four One* — "Mission of Mercy" — but then moved into a set of songs from their first album. And it was during these songs that Davis, in all her personal anguish, truly shined. "Celia" and "Total Control," two of the most powerful songs in the Motel's repertoire and arguably the highlights of the show, nearly sent Davis over the emotional edge. First she lit a cigarette — to calm her shaking hands and shattered nerves — and then she launched into her tales of less-than-quiet desperation. In "Celia" Martha warns a friend that the man she has dumped on is after her:

*Oh girl now you made him so sad
 You got him so mad
 You better be careful he could hurt you
 I heard him talking, I heard him say
 He wasn't gonna kill you
 He was just gonna fuck up your pretty face*
 Davis is terrified for Celia, and it's a feeling she conveys

with physical melodramatics that are overshadowed only by her vocal intensity.

The weakest moments of the show occurred when Davis was performing the less inspired, more recent pieces of the group's music. Though *All Four One* is more accessible than the other two albums, it has little of the power that went into the early works. And since Davis' strength is the emotion she is capable of conveying, through her words and her stage presence, anything less emotional is less powerful, less impressive. "Take The L" and "Only the Lonely," the group's biggest hits, are so shallow in comparison to the songs from the first album that they sounded all wrong. She attempted to pump an intensity into these cuts that the songs themselves just couldn't support.

For the group's first encore, Davis broke new Arlington ground. The band reappeared on stage without her, and launched into the opening of one of the best cuts from the new album, the moody, torchy "Change My Mind." The spotlights swept the stage, and then across the audience, searching for Davis. They found her up to the right of and above the stage in one of the Arlington's Spanish balconies, leaning across the railing. As she sang, she slunk down the

stairway, walked briefly into the audience, and then went back on stage to finish off the song in her typically overdone, swooning, so-bad-it's-great style.

The best thing about Davis is that though she loves B-movie melodramatics, all her skills don't lay there. Musically, she is an incredibly talented woman. Sunday night, her singing voice was strong, clear and full. Even stronger than her singing skills are her writing talents. The bordering-on-comical emotions of her

stage show don't compare to the very real intensity of what her best songs are saying — the loneliness, the powerlessness, the pain of life.

Davis isn't the only Motel, though she does tend to take center stage. The other five members of the band sounded tight and powerful, with special mention going to saxophonist/keyboardist Marty Jourard whose dynamic playing added a different dimension to the energy of the concert.

Romeo Void, another female-lead rock group, opened the show. The band had been unsure for most of the afternoon before they were set to play, if they would be going on at all. A disagreement with the Arlington about whether or not they would have a sound check had led to Romeo Void's announcement at 7 p.m. that they wouldn't open the 8 p.m. show. Apparently things were smoothed over because the band did play. Maybe because of the conflict beforehand, or because of their antagonistic feelings toward the Arlington, Romeo Void was not inspiring during their brief set. Their music was only adequate; lead vocals by Deborah Iyall were hard to understand. They may have gotten their sound check, but it didn't seem to help much. Even the group's biggest hits, "Never Say Never" and "Not Safe," sounded sloppy. Iyall, overweight and very mobile, offers a radical departure from the typical only-skinny-is-sexy female rockers. And her lyrics probing the difficulties of male/female relationships ("I might like you better if we slept together") are some of the best of recent years. However, without some inspiration and energy on stage and without an adequate sound system, even the best lyrics and the most interesting personality can come across as unconvincing and unconvincing.



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X: From Los Angeles To Santa Barbara

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 It felt sad it felt sad it felt sad
 She had to get out

By JONATHAN ALBURGER

Such is Exene Cervenka and John Doe's anxiety-filled perception of western civilization. Described as a sinister, but strangely alluring city, Los Angeles is analogous to inner human dramas: twisted, tormented psychology, corruption, and lost souls, despair italicized. Virtue and morality lost due to shattered hopes and dreams thematically typifies not only "Los Angeles," but almost every other X song. Pending doom and a disturbingly phantasmal darkness are prevalent qualities in X works.



The occasional brilliance of their lyrics, powerfully counterpointed by the grinding drive of D. J. Bonebrake's drumstickery, Billy Zoom's guitar riffs, and Doe's structure-setting bass, has earned X faithful fans and critical praise. Their first three albums are exceptionally well-conceived and well-produced: *Los Angeles* and *Wild Gift* on Slash label; *Under the Big Black Sun* on Electra/Asylum.

But it is when this quartet takes over a stage in a live performance that X really shines. With spark, conviction, occasional spontaneity, and crass rebelliousness, their Saturday appearance at the Arlington demonstrated that X has hardly sold out.

Whether they admit it or not, X's stage presence is as dynamic as their music and almost as important to their concert success. Doe may be the central creative force behind the band, and he certainly is an assured and attractive performer, but it is the mysterious fascination Exene holds over the audience which makes an X concert a captivating experience. Exene is bizarre. Her stick-thin legs, thrift shop clothes, and 1920's shoes, combined with her spasmodic flailing and contorted fit-throwing, make her look like a neurasthenic Mary Pickford by way of Lena Lovich and Su Tissue. She wears lots of clanky jewelry and sports hair in constant color—confused disarray. She grips the microphone as if it's the one piece of support on a swirling, vertiginous stage and somehow, miraculously,

she manages to remember the lyrics. Her delivery is wrenching, sometimes heart-felt, and sometimes very put-on. She wants to make it clear that she is X music personified, the artistic extension of urban despair and ruinous reality, the creative correlative of the descending big black sun. Her movements are meant to be poignantly painful. At the end of the concert she thanked the audience with her high, squeaky, nearly cracking voice as though she were close to collapsing; backstage, however, she seemed a bit drained, but coherent and polite, altogether collected. She seems to enjoy being perceived as an anomaly. Exene is great.

Vocally, Doe impresses. The way he and Exene wrap voices in perfect dissonant harmony is a stunning attribute and an X hallmark. It is his incredible energy and sincere rapport with the audience which drew the band back on stage twice (they refused a third call). Bonebrake kept the beat pulsating, and Zoom, with his concert-long "beatific gaze," as one person described it, was amusing in a heavily luded-out way.

Arresting, whether darkly existential or passionately explosive, X provided superlative entertainment Saturday, asserting their position as one of the best original rock bands to survive the usually self-destructive Los Angeles punk scene.

Well-reputed Los Angeles-based Untouchables opened for X, providing a nicely executed set of mild ska numbers.



Left: Exene Cervenka; Above: John Doe; Below: Billy Zoom. Photos by Tim Kephart.



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Carlin's Inconsistent 'Third Career'

By CATHERINE BOWMAN

George Carlin — straight comedian of the '60s, counterculture comic of the '70s, is back for a third career. Gone is the familiar Carlin: a tie-dye T-shirt, jeans, ponytail, and "The Seven Words," now replaced by a more conventional, regular-guy-on-the-street image; a reflection of the personal transition Carlin has undergone in his five-year absence from the business.

Having just recovered from a recent heart attack and cocaine addiction, the 44-year-old comedian mixed old material with selections from his recent album, *A Place for My Stuff*, in his return to the Arlington Friday night.

As expected, he began the evening with a strong performance by doing what he does best: comparing the literal and the figurative meanings of words, thus able to make "clean words sound dirty," and analyzing banal expressions in everyday life, such as "Have a nice day."

"The problem of having a nice day," Carlin said, is that "it puts all the pressure on you."

His description and demonstration of an argument with Rice Krispies — "beige blisters of air floating proudly in milk" — was hilarious, as were his biting one-liners. He tells stories about the things we take for granted as normal, but never discuss: what it's like to lose your macaroni and cheese only to find it in an old shoe, or the embarrassment of an uncontrollable stomach in a quiet dentist office: "My stomach thinks it's showtime," Carlin quips, although it "never has anything to say at the rifle range."

Unfortunately, the classic Carlin style was spotty. The second set in particular was plagued with the problem of inconsistency and disorganization. Prefacing the set by explaining that he was testing new material for a future performance at Carnegie Hall, Carlin's delivery lacked polish and precision. Whereas earlier sketches were quick and to the point, his dog and cat routine was inordinately long. There were still a few funny moments (such as his discussion of battered plants), but not nearly enough. The drug jokes induced a few chuckles, but his conclusion with

an updated list of the original seven dirty words banned from television was, at best, amusing. It was funny only because it was familiar.

No artist should be faulted for experimenting with new material and pushing past what was once perceived to be the "creative limit." But Carlin's memorable, insightful political commentaries were noticeably left out of this performance. His familiar mock news sketch was begging for some political or social comment. Instead, Carlin filled it with a series of not-so-funny jokes illustrating his recent preoccupation with death.

As a whole, Carlin's performance provoked chuckles and smiles in place of the whole-hearted laughter he is accustomed to. Personally, I'd rather remember him the way he was...always at his best.



Drama Lecturer

Paul Jarrico, screenwriter/producer/playwright, will spend two weeks on the UCSB campus as Regents' Lecturer in the Department of Dramatic Art. He will be in residence from Oct. 3-10 and Oct. 24-31. During this period he will present two free, public lectures; oversee the world premiere production of his new play *Leonardo*, Nov. 11-14 and Nov. 17-20, by the Department of Dramatic Art; and be available for classroom visits and consultations with students.

His first lecture, on Wednesday, Oct. 6 at 3 p.m. in UCSB's Campbell Hall, is entitled "Salt of the Earth and the Blacklisting Period." It will feature the screening of a 35 mm print of the film. Released in 1954, the film was produced using blacklisted talent, and was written by Academy Award winner Michael Wilson and directed by one of the "Hollywood Ten," Herbert Biberman. Originally boycotted in the U.S., the film is now considered a classic. Jarrico will introduce the film and entertain questions immediately afterwards.

The second lecture, on Wednesday, Oct. 27 at 3 p.m. in UCSB's Main Theater, will focus on the writing of *Leonardo*. The talk is entitled "Leonardo, Genghis Khan, and I: Problems in Dramatizing History." *Leonardo*, which is being presented in conjunction with the current "Leonardo's Return to Vinci" exhibition at the University Art Museum, concentrates on Leonardo's inner turmoil during his middle years, and is set against a Renaissance background of war, politics, corruption, and magnificence.

In 1951, having refused to cooperate with the Committee on Un-American Activities, Jarrico was blacklisted. Howard Hughes removed his name from an RKO film *The Las Vegas Story* resulting in a highly publicized suit, and Jarrico, in a switch from writing to producing, preceded to make *Salt of the Earth*.

Among the films he worked on in Europe are Dino De Laurentiis' *Five Marked Women* and *J.* (Please turn to pg.7A, col.4)

the movies



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Of Mice and Men

(Continued from pg.3A)

seemed a bit too tall for the part), continually making up for deep-seated feelings of inferiority by simply begging people to take a swing at him. Although he looked more like he just stepped out of a GQ ad than a corral, Duffy did a good job with the role.

Sedwitz overplayed her role a bit too much. She has more moving parts than a Swiss watch and did a credible job with making a little cleavage or a glimpse of leg seem provocative, but was too extreme in projecting the "tart" image. Lost was the fundamental loneliness and feeling of entrapment that motivates her character, the wistfulness of a girl who knows deep down that her dreams have been traded in for stifling security. And, for a

girl from Salinas, she had too much "deep South" in her voice and mannerisms.

The remaining characters, Slim (Louis Dula), Carlson (Bradford Bronk), Whit (Charles Waldren), Crooks (Lambodara Das) and Candy (Ed Rommie) were portrayed with varying degrees of skill. Das and Dula in particular, shone in each scene they played, underscoring the loneliness and limited expectations of men in their position.

Ultimately, it is a play about dreams, loneliness and the love that both underlies and alleviates the pain they engender. It is a gratifying experience, one that grips the viewer and transports him or her to a cruel, dark realm lit by occasional flashes of humanity. It touches the soul and brightens the night into which each of us oc-

asionally slips.

Thursday night only: ETP is offering a special discount rate for UCSB students who attend tonight's performance. Show your reg card and receive a dollar off the regular price of admission.

Lecture

(Continued from pg.6A)

Arthur Rank's *All Night Long*. Though those two films were written pseudonymously, he began to get credit under his own name again in 1968, on *The Day the Hot Line Got Hot* starring Robert Taylor and Charles Boyer. *Leonardo* is his first stage play.

For further information please contact UCSB Arts & Lectures at 961-3535.

Film Series Begins

World Reflections: Politics in Film, a new 13-film series presented by UCSB Arts & Lectures will open on Sunday, Oct. 3 with two films in Campbell Hall. Screening at 7:30 p.m. will be the documentary *Controlling Interest: The World of the Multinational Corporation*. This film examines the growing impact of multinational corporations on the world economy and global affairs.

Screening immediately afterward at 8:20 p.m. will be the political thriller *Missing* from director Costa-Gavras. Winner of the "Best Picture" award at the 1981 Cannes Film Festival, it features Jack Lemmon and Sissy Spacek. It is based on a true incident, the disappearance of American Charles Horman following the 1973 military coup against the Allende government in Chile.

For further information, call UCSB Arts & Lectures at 961-3535.



Sissy Spacek

Fiddlers Arrive

The toe-tapping, foot-stomping traditional music of America will fill UCSB's Baseball Diamond Sunday, Oct. 3 during the 11th Annual Old-Time Fiddlers' Convention. Co-sponsored by UCSB Arts and Lectures and the Santa Barbara Traditional Music Society, the event will take place

from 10 a.m.-5 p.m. Tickets are \$4 for adults, \$1.50 for children 12 and under and will be available at the gate.

The festivities feature competition and entertainment for the entire family. One hundred young musicians and old-timers from throughout California will compete in old-time

fiddling, traditional five string banjo, old-time singing and other traditional instruments.

Feel free to bring a picnic lunch and a blanket or chair; dogs are not permitted on the field.

Information and entry blanks are available at Arts and Lectures, 961-3535.

In the smoking contest, you just can't win.

Eventualities

Anthony Davis and the Episteme Octet will perform an evening of new jazz in UCSB's Lotte Lehmann Concert Hall tonight at 8:30 p.m. For ticket information, call UCSB Arts & Lectures, 961-3535. Friday at 11 a.m., Davis and a few members of his ensemble will participate in a panel discussion of new music. It is being sponsored by the Associated Students Program Board, the UCSB Library, the Department of Black Studies, The Center for Black Studies, and the Black Studies unit of the library, and is open to the public.

Alex de Grassi and Scott Cossu will perform acoustic jazz tonight at the Victoria Street Theatre at 7:30 and 10 p.m. For more information call 963-7868.

A Rose in December, the PBS documentary about the life of Jean Donovan, the Mary Knoll worker killed by the Salvadoran junta, will be shown tonight at 7:30 p.m. in Geology 1100. The program is sponsored by the Committee in Solidarity with the People of El Salvador. For more information call Margaret, 961-3752.

East Meets West, an evening of Indian sitar and American harp, will take place Friday night at 8:30 at the Unity Church, 227 E. Arrellaga St. The concert features Rahul Sariputra on sitar and Joel Andrews on harp. Tickets are available at the Santa Barbara Ticket Bureau, or by calling 966-6052.

Bonnie Raitt performs Saturday at the Arlington Theater at 8 p.m. For tickets, call the Santa Barbara Ticket Bureau.

UCSB trombonist Andrew Malloy will be featured in a Faculty Artist Recital on Saturday at 8 p.m. in UCSB's Lotte Lehmann Concert Hall. There will be a \$2 admission at the door to benefit the Music Scholarship Fund.

Jr. Walker and the All Stars appear Sunday evening at the Victoria Street Theatre at 7:30 and 10 p.m. For more information, call 963-7868.

Cinderella, a production of Illusions Outdoor Theatre of Ojai will be presented at Anisq 'Oyo Park in Isla Vista on Sunday at 4 p.m. Tickets will be available at the park before the performance. For more information, call 966-67606 or 966-9580.

Mose Allison, the legendary jazz musician will perform Tuesday, Oct. 5 at 7:30 p.m. at the Victoria Street Theatre. For more information, call 963-7868.

The Music and Dance of the Silk Route will be presented by the Asia Society and UCSB Arts & Lectures on Friday, Oct. 8 at 8 p.m. in Campbell Hall. For ticket information, call 961-3535.

Hobey Baker's will be hosting Paul Fisher's parties every Monday evening beginning Oct. 4 from 9 p.m. to 2 a.m. The new wave party is open to everyone 18 years old and over for a \$4 cover charge, \$3 with an invitation. Alcoholic beverages will be available in the restaurant for all those with proper identification.

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the bottom line

CHARLIE BARONE INTERVIEWS STUDENT PROMOTER JOHN HENSON



CB — What exactly is the role of the concerts chairperson?

JH — The Concerts Chair is the student responsible for presenting all the concerts at UCSB, either through direct promotion or in coordination with outside promoters. It is also my responsibility to recruit committee members to help carry out the work involved with putting on a concert.

CB — The post changes from year to year. Does that hurt you in any way? Like, by the time you make connections... you're out.

JH — Since this is now a student held position, it always takes some time to learn the ropes and make the necessary contacts with people in the business. When there is an annual turnover in this position, this will continually be something that has to be overcome. I tried to overcome that by spending the summer up here in the office, studying the past history of A.S. concerts and building valuable relationships. Now I feel I have a good understanding going into the school year.

CB — What's involved with booking an act?

JH — Actually, Program Board hasn't booked any acts (such as the Events Center) on their own. A lot of big acts aren't interested in playing Santa Barbara, and the ones that have played here have signed with major promoters such as Avalon. Like you said before, Avalon has connections and influences that I just don't have. One of my goals this year is to produce a lot of our own shows, this can be done with a strong concert committee.

CB — Is it hard for Program Board to compete with professional concert promoters?

JH — I don't like to look at them as competitors because they are still bringing the acts to campus and they're still working through Program Board. That's my main goal, to see that UCSB has concerts. But to get a good band that other promoters are interested in as well, I have to really stay on top of what's going on and come in with the right offer at the right time. In that sense, yes, they're hard to compete with.

CB — It seems like the past few years there has been predominately a large amount of indoor shows. What about the stadium? Is there a chance for a stadium show?

JH — Summer-long efforts to put together a Stadium Show have been fruitless, but I wouldn't consider it a waste of time. Many of the problems with logistics were worked out over the summer. I certainly wouldn't rule out the possibility of a stadium concert in the spring. I've also been looking into the possibility of doing a concert on the lagoon lawn, because it can seat twice as many people as the ECen and of course the scenery is much nicer. But a stadium show... that would be a dream come true!

CB — What are the problems with doing a stadium show?

JH — The biggest hurdle is meeting the security regulations. It will cost about \$25,000 to secure a stadium concert. Another problem is affording a lineup of bands that could fill the stadium. For an area like Santa Barbara, it would take a helluva show to bring in 24,000 people. This isn't Los Angeles or Philadelphia, and people don't seem to have the money to buy concert tickets like they did five years ago.

CB — Is the Program Board capable of booking major acts like the Who, the Police or the Clash?

JH — We have the financial backing to produce our own concerts. However, since S.B. is a secondary market, bands like the Who are out of the question. Avalon brought the Police to the ECen a couple of years ago, and the Clash is a good possibility. In fact, I might have the Clash here on campus real soon.

CB — So what concerts can we expect to see this year?

JH — Well... I can't really say any more about upcoming shows, but you can count on a good year of concerts for the '82-83 year at UCSB.



CHARLIE BARONE — is a transfer student from a small prestigious college in Pennsylvania. Charlie has written several articles for the Nexus and he is presently working on his B.A. in Psychology.



UCen Gallery Now Accepting Art



NORMAN ALLAN will appear in the UCen Pub tonight at 8:30. Admission is free of charge.

The University Center Art Gallery is an educational/alternative gallery located on the UCSB campus. A non-profit, student run gallery, its interests are in supporting the student and community arts.

Work is selected twice during the year for showing — deadlines for submitting work are June 1 and Nov. 15th. The June 1 date will determine shows for the UCSB Fall '83-84 quarter, the November deadline is for the Winter and Spring show scheduling. Shows will range from one to three weeks in length.

Persons interested in

Showing in the UCen gallery should send slides, photos or other materials representational of recent work. Proposals for installations and performance works should include detailed information pertaining to the work along with visual material that will assist the committee juring for the gallery. Material will be received beginning the second week of May through the June 1 deadline. Any person wishing to be considered for Winter or Spring quarter showings can specify that work be held for the second selection committee.

All hand delivered material must be picked up or have other arrangements made prior to deadlines. Mailed entries must include return postage.

Care will be taken with all entries but no responsibility is to be assumed by the UCen Art Gallery — this responsibility rests with the artist.

Depending upon the number of artists chosen from outside the Santa Barbara area, some monies will be available for transfer of work to and from the gallery and its installation.

Don't forget to include personal information; i.e.

NAME, PHONE NUMBER, ADDRESS, also — regarding the work, include dimensions, medium, and total number of works submitted for exhibition.

Deliver proposals to: UCen 2284 c/o Art Gallery Director Randi Troyan. Any other information can be obtained from the gallery director. Remember... your involvement is our success.



Concert Survey

In order to help the A.S. Program board meet the student demands, please take the time to fill out this brief survey and drop it off at the A.S. Program Board Office on the third floor of the UCen. Your cooperation is greatly appreciated.

List these concert locations in order of preference (No.1 most preferred)

- _____ Campbell Hall
- _____ Events Center
- _____ Lagoon Lawn (Festival Seating)
- _____ Rob Gym
- _____ Rob Gym (Dance)
- _____ Stadium (Festival Seating)
- _____ Old Gym (Dance)
- _____ UCen
- _____ UCen (Dance)

Rate the following types of concerts from 1-5

(5 = would love to see)
(1 = don't want to see)

- _____ Heavy Metal
- _____ Reggae

- _____ '60s/Traditional Rock
- _____ Punk
- _____ New Wave
- _____ Country Western
- _____ Southern Rock
- _____ Jazz Fusion
- _____ Funk/Disco
- _____ Light Jazz
- _____ Top Forty/MOR
- _____ Folk
- _____ Comedy
- _____ Electronic

(Other) _____

Which would you prefer? (Check one)

- _____ Student tickets with a \$1 discount
- _____ Student tickets on sale one day early

Would you like to have more say in which concerts will be at UCSB this year? The A.S. Concerts Committee will hold its first meeting tonight at 5 p.m. in the UCen Pavilion Room A.

A.S. Lectures

Nuclear Series

Oct. 5, 8 p.m.

"Thinking About The Unthinkable — The First Step in Preventing Nuclear War."

Mayor Larry Agran — co author 1982 Nuclear Weapons Freeze Initiative

—Mayor, City of Irvine

—Columnist, Consumer and Legal Affairs, Los Angeles Times

—Graduate, U.C. Berkeley, Harvard Law School

—Chair, National Health Law Program

A.S. News Briefs

Films

Anyone interested in applying for the Films Chairperson should contact the A.S. Program Board office. All applicants should apply this week.

Security

Experience is useful but not necessary. All students interested should attend the first informational meeting on Thursday, Oct. 7 at 7 p.m. in UCen 2272.