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In This Issue...
'Letters Home' Preview &
Photospread
UB40 Interview
ETP Production
& More!



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'Against All Odds' Loses

By JANE MUSSER

The makers of *Against All Odds*, which was shown in a special preview in Goleta, blew it. They had all the right ingredients for something very special: a gorgeous, tan woman, a handsome, tan man, the lush, beautiful scenery of an island off the Central American coast. What they should have done was taken lots of still photos for this year's *Sports Illustrated* swim suit special edition. Instead, they tried to make a movie.

Bad move. Because movies, worthwhile ones anyway, have characters that a viewer cares about, believable dialogue, a plot that makes sense. And *Against All Odds* has few of these ingredients.

The movie stars gorgeous, tan Rachel Ward, of television's "The Thorn Birds" fame. As the center piece of the movie — two men fighting for her love — she is perhaps the most convincing aspect of *Against All Odds*. She is absolutely gorgeous, especially wearing little makeup — and little else — in the early Mexico scenes. And she has a very warm, natural screen presence. It isn't hard to believe that men would



Jeff Bridges and Rachel Wood in 'Against All Odds'

become obsessed with the possibility of gaining her love.

Jeff Bridges, looking fit and handsome, stars as a washed up football player who is hired by Ward's former lover (James Woods) to find her and bring her back to him. Not surprisingly, once Bridges has found Ward in the Mexican tropics, he loses interest in the idea of taking her back to Woods. They fall in love. And it is good. For a while. But the pretty lovemaking scenes in the tropics turn ugly when Bridges' former football coach (Alex Karras) shows up. Don't ask how he finds them, making love in an Aztec ruin in the middle of nowhere, in the middle of Mexico. Anyway, a fight ensues, Karras is

killed, and unfortunately the whole movie moves back to Los Angeles.

No more lovely shots worthy of *Sports Illustrated*. Instead, a convoluted plot about real estate development and corrupt politicians, a blackmailing lawyer and corrupt businessmen and women. We get another couple murders thrown in for good measure. A few more closeups of pretty Rachel. A high speed chase in fast cars. A scene in a posh Los Angeles night club. Just think, all these cliches, for the price of one movie ticket. What a deal.

Through it all, Ward looks lovely. Bridges looks righteously angry. See, he's the good guy. Woods looks sleazy. He's one of the bad guys.

There are occasional moments of relief. Swoosie Kurtz, playing the corrupt lawyer's secretary, is funny and appealing, terrified and thrilled to be — however briefly — caught up in life in the fast lane when Bridges (Please turn to pg.7A, col.1)

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Editor: Hugh Haggerty

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Rone Williams, Jay DeDapper,

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Arts & Lectures Winter Events

THE ARTS ARE ALIVE AT UCSB

When the Actors from the Royal Shakespeare Company visit a university campus, they do not merely perform, take their bows, and exit. They stay and teach, discuss, and lead workshops on acting and dramatic interpretation. They will be at UCSB from February 20 through March 3 (co-sponsored by Arts & Lectures and ACTER, the UCSB-based Alliance for Creative Theatre, Education and Research), and will spend one week each with the Departments of English and Dramatic Art.

The Actors from the RSC will give several free presentations, open to the public. Patrick Godfrey, who played Kenwigs and the Man Next Door in *Nicholas Nickleby*, will discuss the rehearsal process in the making of the play, in a presentation called "*Nicholas Nickleby*, or Ten o'clock if you want to be in it," held at 3:00 on February 28 in Campbell Hall. Louise Jameson will present an anthology of prose and poetry, "Against Two Tides: Women in War," on February 23 at noon in the UCSB Main Theatre. Trevor Baxter will discuss W. H. Auden's Shakespeare commentary in "The Sea and the Mirror: Auden's Commentary on The Tempest" at noon on March 1 in the UCSB Main Theatre.

TWELFTH NIGHT

Shakespeare's *Twelfth Night* remains a favorite with audiences and actors alike. But what sets the Actors from the RSC production apart from most Shakespeare productions is its radical departure from standard theatrical tradition. In this new version of the full-length play, all the roles are played by five actors — including the crowd scenes.

While it is not uncommon for actors to participate in ensemble acting and handle more than one role in a play (as TV audiences saw in the RSC production of *Nicholas Nickleby*), the actors from the RSC will play multiple roles within the



Left to right: David Gwillim, Patrick Godfrey, Louise Jameson, Domini Blythe, Trevor Baxter.

same scenes in *Twelfth Night*.

Consider Louise Jameson's task: she plays both Sebastian and his twin sister Viola, who is posing as a man throughout most of the play. Jameson must accomplish these intricate role shifts (man to woman-as-man) without a break in concentration, without a costume change — often without a breath between lines of dialogues!

But the Actors from the RSC are well-prepared to meet challenges like this; they are accustomed to such tasks and their classical training has equipped them for the most strenuous of theatrical roles.

Seats are still available for the Saturday, March 3 performance at 8:00 p.m. in Campbell Hall. (Earlier shows are already sold out.)

PINTER THIS EVENING

The Actors from the RSC will present *Pinter This Evening*, a world premiere show. It is an anthology program, a collection of writings by British playwright Harold Pinter. Devised by Homer Swander (UCSB English professor and director of ACTER) with Pinter's approval, the program features excerpts from *The Homecoming*, *The Caretaker*, and *The Birthday Party*, and comments written by critics, scholars and Pinter about his work. After a brief intermission, the actors will read *Old Times*, a Pinter play written in 1971.

Several of Pinter's works have been

Jeremy Irons) and *The Caretaker* (with Alan Bates). He also wrote the screenplay adapting John Fowles' novel *The French Lieutenant's Woman* for the film starring Meryl Streep and Jeremy Irons.

Pinter's writing style (which compares to no other contemporary playwright) makes his work particularly suited to this kind of anthology program. A short conversation, a page or two of dialogue, and Pinter makes his point. Like most writers, he has certain recurring themes; in the anthology program the actors can shift from one play to another to compare and contrast scenes that illuminate these themes.

Pinter This Evening will be performed one time only, on February 29 at 8:00 p.m. in Campbell Hall.

SCI-FI LITERATURE

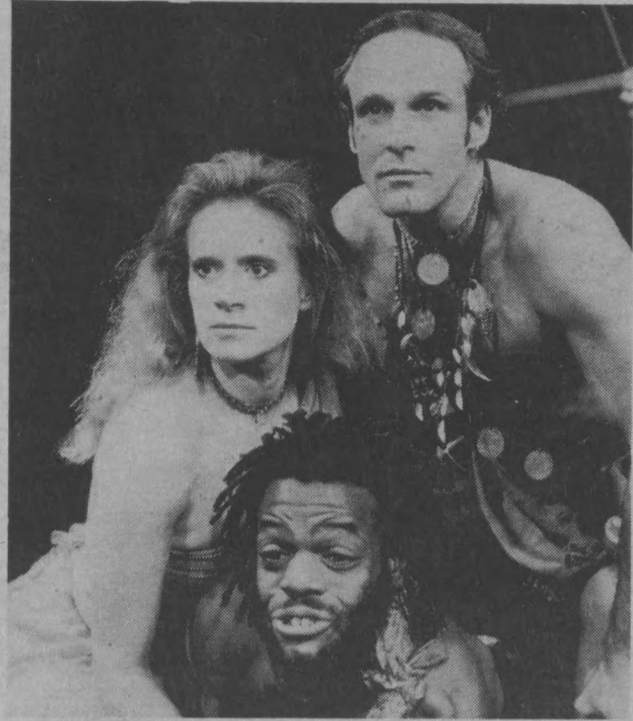
Three of the world's finest science fiction/science fantasy writers will be visiting UCSB to participate in a free half-day conference entitled "A Celebration of Imaginative Literature" on Saturday, March 3 at the UCen Pavilion from 9 a.m. until 1 p.m. Featured speakers are: Harlan Ellison, winner of the Nebula Trophy and a Hugo Award; Frederik Pohl, editor of JEM and past president of Science Fiction Writers of America; and Robert Silverberg, author of *The Book of Skulls* and the best-selling novel *Lord Valentine's Castle*. The conference is presented in conjunction with the *Future-think: Science Fiction on Film* series sponsored by UCSB Arts & Lectures and the class "Science Fiction" taught by Dr. Frank McConnell in the English Department. Funding has been made possible by a grant from the College of Letters and Sciences.

Patrons are requested to arrive early as seating is limited to 300 people in the Pavilion. The doors will open at 8:30 a.m.

ETP Presents 'Midsummer Night's Dream'

By KATHERINE D. ZIMBERT

Ensemble Theater Project offers the only theater in Santa Barbara that is consistently good and sometimes outstanding. There is always at least one show per season that reaches the heights of knock-your-socks-off excellence, (this year it was *One Flew Over the Cuckoo's Nest* — if they



Jerri Lee Young, Louis Dula and Lambodar Das
Photo by Joseph Hanreddy

top that I'll eat this review).

ETP's current production of Shakespeare's popular comedy, *A Midsummer Night's Dream*, shows the Ensemble's ambitions to expand — and proves that they have. Though they're still straining their muscles a bit tackling Shakespeare, "Dream" is much better than ETP's first Shakespearean attempt — *Twelfth Night*.

As if the multiple plots, language and length aren't enough to cope with, Shakespeare's plays also require many set, costume, character, and sometimes sex changes.

It's almost become cliché to compliment ETP's set designs; every Nexus reviewer has something to say about the miracles that take place on that small stage. So how is it possible that ETP has done it again? The set design by Alan K. Okazaki was another masterpiece, (I'm not even going to say the best; what's the point? they'll prove me wrong), which expands the stage space to incorporate a mini-revolve, a mossy forest, and a tree to hide musician John Kelly.

The rest of the visuals were up to lighting designer John B. Forbes, who really outdid himself this time; this was not only the best lighting he's done for ETP; it's the best lighting I've ever seen. Forbes built on Okazaki's magic by creating the mood and scene changes with his lighting. The forest where the fairies live was a contradictory mixture of misty reds and greens, representing nature's unbalance. The scenes with the mechanicals were warm yellows and earth tones, "changing" the location to a part of the forest less affected by the fairies' mood swings.

Juli Bohn's costumes clarified who belonged to what world, even when the characters were mismatched and confused. The color-coordinated costumes of Hermia and Lysander and Helena and Demetrius especially increased the irony when the four fall under the fairy spell and fall in love with the wrong persons.

(Please turn to pg.7A, col.1)

Opens Tonight

'Letters Home' Principles Discuss Production

By HUGH HAGGERTY

At first glance, the script for "Letters Home" would seem inadequate for a worthwhile theater production. A director who picks up this script fashioned out of letters written by a young woman to her mother and decides to put it on is picking up something that is ruthlessly incapable of ever directing itself. Imagine having to recite even the best letters you've written over the years in front of an audience and doing it in a way that will hold their attention for two hours, and you get an idea of the challenge the "Letters Home" script presents.

Making the challenge a bit more dubious is the fact that the young woman who wrote the letters is poet/writer Sylvia Plath who presents somewhat of an alluring mystique in modern English literature. Her poetry, riddled with intense imagery and emotion packed into strict forms of rhythm and meter, has received much critical acclaim over the years and her largely autobiographical novel, *The Bell Jar* casts an ominous foreshadow over her tragic suicide in 1963. Like her published works, Plath's letters home represent a personality given to run the gamut between joyous euphoria and bottomless pits of depression and anxiety.

Lisa Colston is the director of "Letters Home" which opens tonight at UCSB's Studio Theatre. She points out that the play can be staged very realistically, with a realistic set, but that this production has a much freer approach relying on metaphorical movements and images to create the environment.

"There was a tentativeness to the relationship between Sylvia and her mother," Colston said. "Aurelia (Sylvia's mother) wanted to help but often wondered how far she could go without hurting her daughter. They were powerful forces on each other and what we are attempting in the production is to reinforce this. That is, to show one actress becoming a physical force on the other."

During the evolution of this production, Colston utilized an open exchange with the actresses. "I provided the germ of an idea from which the actresses would take off and explore. I started out with definite concepts as to how I wanted to do it, but in figuring out the specific things within the play, I relied a lot on our discussions," she said.

In preparing for her part as Sylvia Plath, actress Gigi Sapien read everything published under Plath's name. "Sylvia was a very sensitive and creative woman and she needed people — people she loved to be there and protect

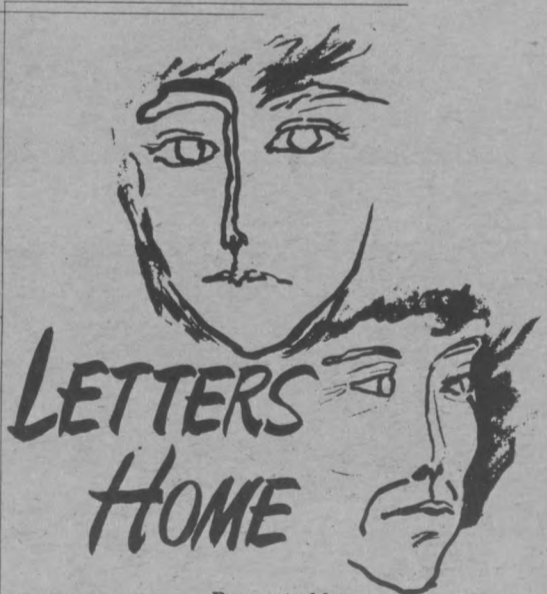
her," Sapien said. "When she was rejected she felt it more intensely than others would.... She had centered so much of her life around her husband (Ted Hughes) living in England and when he left her there was no one around to console her. Her suicide was a desperate cry for help when nobody was there."

Portraying Aurelia Plath is actress Cathy Murillo who talked about the actual presentation of the play. "We're not focusing on the characters in terms of making them accurate. We're trying to show how we're reacting to each other using body movements and our voices in ways that express suggest what's going on inside them," she said. "For instance, near the beginning of the play there's a scene where we thought that the both of them were doing a lot of growing so we do a lot of movements that suggest seedlings growing out into trees... The lighting is really important.... It won't be like we'll be sitting on the couch talking politely and drinking tea."

"Yeah, if anything we're going to be smashing teacups and breaking couches!" Sapien added with a laugh.

The lighting for the play was designed by Leonard Romie, the set was done by Mizue Deai and the costumes were designed by Annet Dragavon.

I say this after seeing part of the play during a rehearsal and having written English papers about Sylvia Plath: Fans of Sylvia Plath and fans of "alternative theater" will certainly find this production worthwhile. If you're not into either of those things, chances are you will be after you see it. For ticket information, contact Arts & Lectures at 961-3022.



Presented by

The UCSB Department of Dramatic Art

a play by Rose Leiman Goldemberg
based on Sylvia Plath's "Letter's Home"
edited by Aurelia Plath
directed by Lisa Schunn Colston

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Letters H

The Production

"Every day is
thought of all
from me as I g
my life."

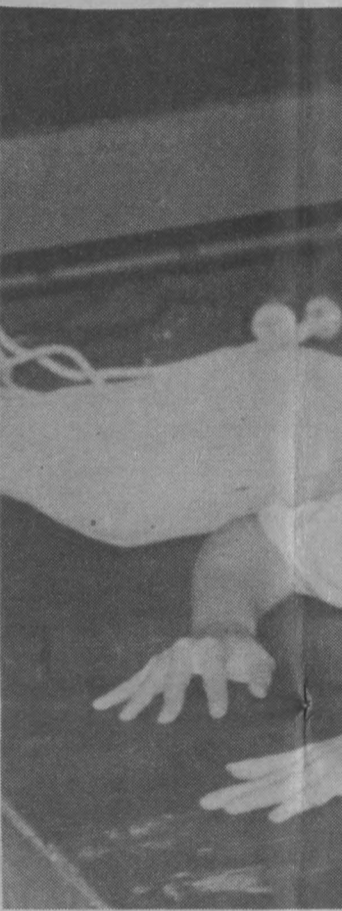
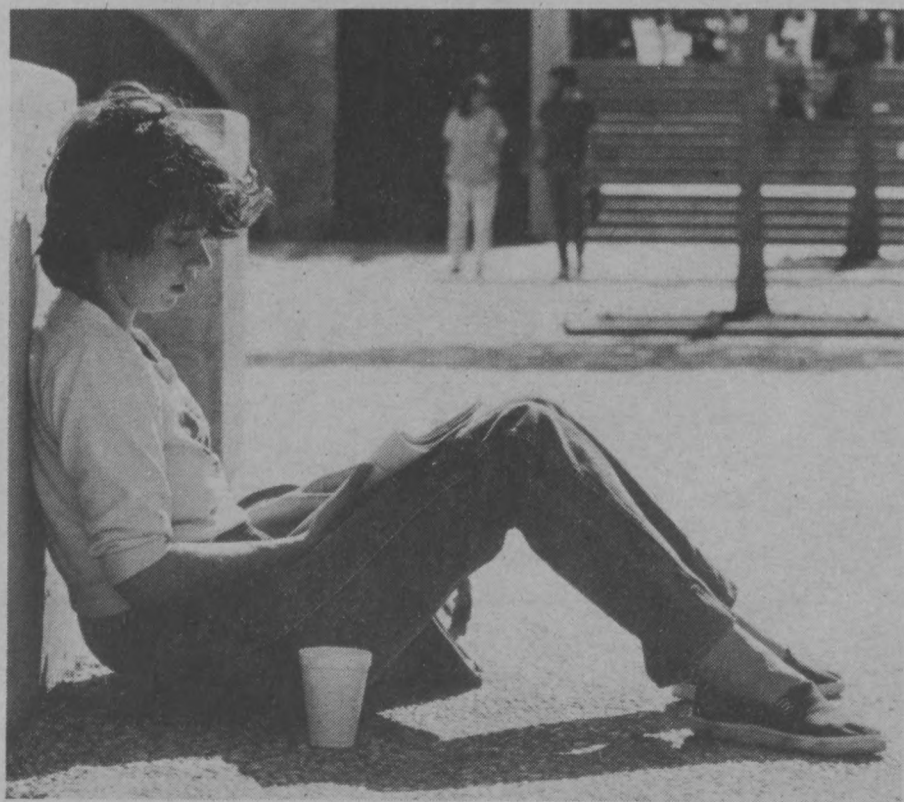
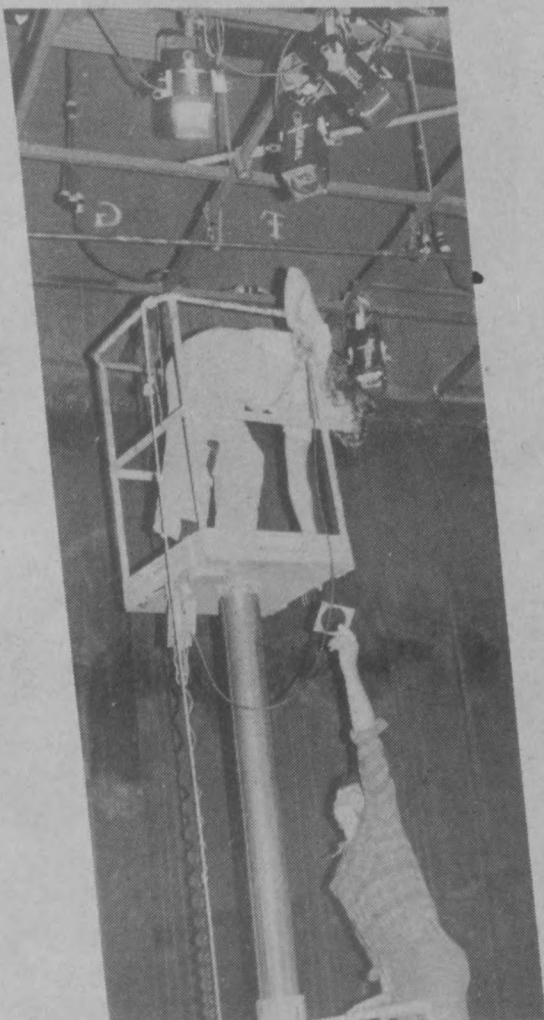


Photo Essay
By
Walker H. Colston, II

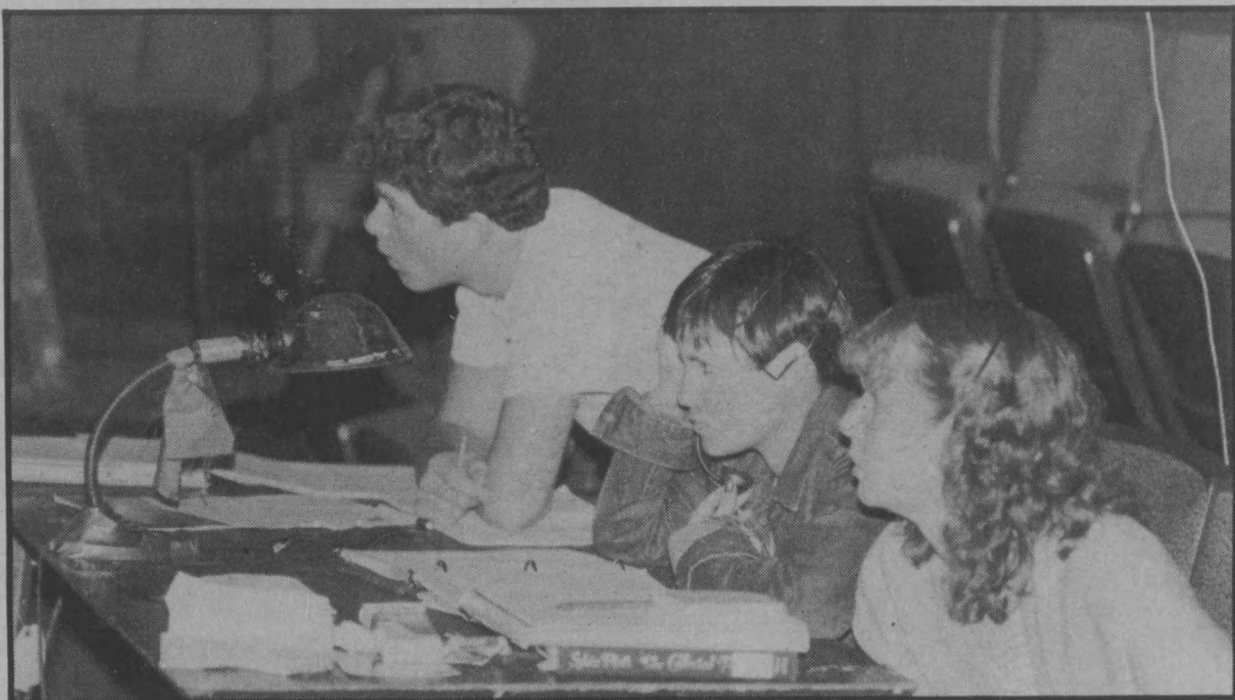


Home

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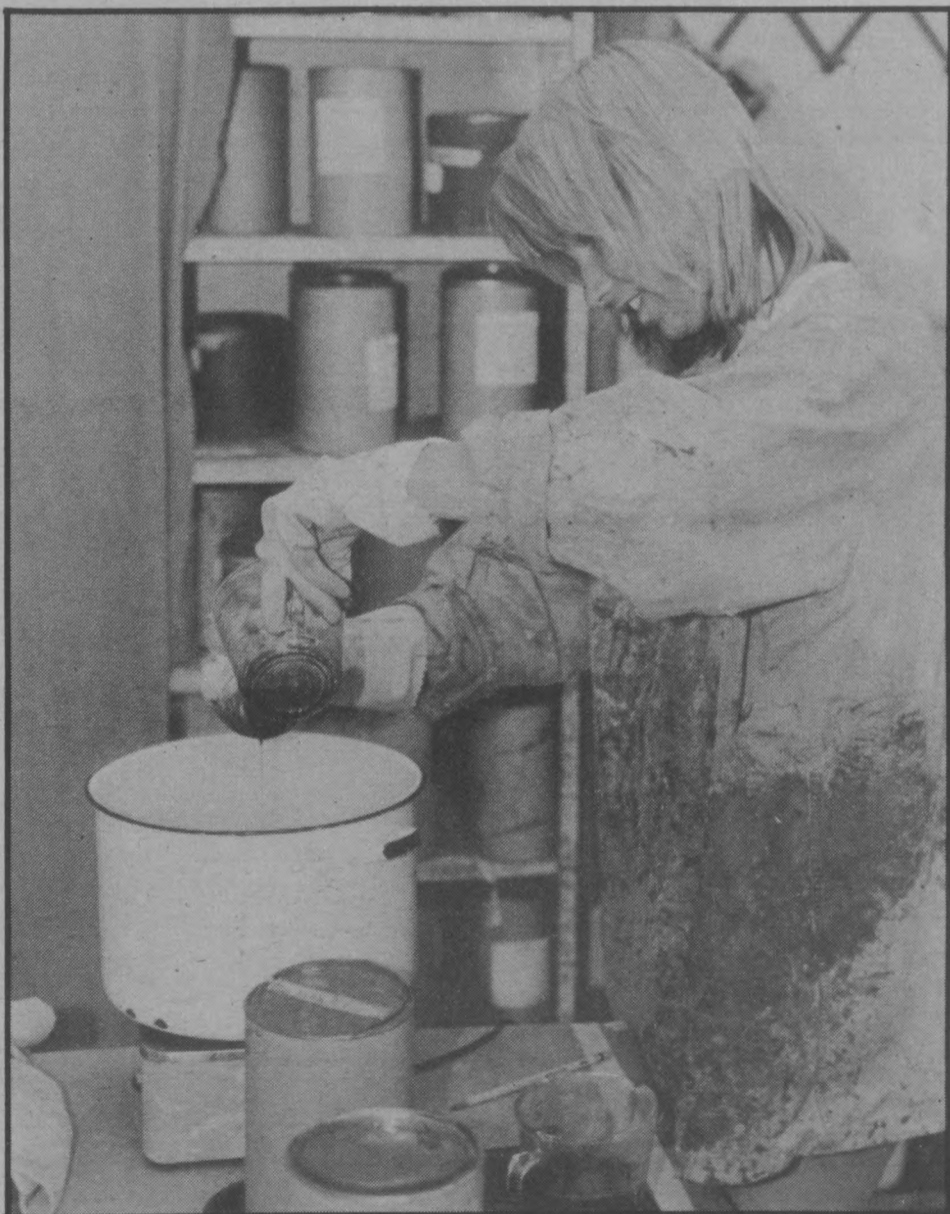
is so precious. I feel infinitely sad at the
all this time melting farther and farther away
s I grow older. Now, now is the perfect time of

Sylvia Plath



Letters Home:

- Frances Guadiano
- Michael Friedman
- Paula Reese
- Edward Reimer
- Trin Cohn
- Walker H. Colston, II
- Lisa Schunn Colston
- Mizue Deai
- Annet Dragavon
- Leonard Romie
- Cathy Murillo
- Gigi Sapien



By HUGH HAGGERTY

The UB40 concert which takes place in Campbell Hall this Saturday sold out in a matter of hours. The Campbell brothers, Ali and Robin who sing most of the vocals and play guitars for the band spoke with myself and Keyvan "No Exit" Behnia of the Nexus concerning, among other things, their current tour.

When they finish this tour, UB40 will be heading back to England to make a "dub" record out of *Labour of Love* and then right after they finish that they'll begin working on a new album which features their own material. They've recently completed putting together their own 24-track recording studio in Birmingham, England which they hope will help new acts get started there. "It's the best and the cheapest," Ali said. "Of course, we'll be using it a lot too. It's going to give us a lot of freedom to do more of what we want to do." He didn't rule out the possibility of having any of the band members working on solo projects.

UB40 is the biggest selling reggae band in the world right now, and it might be shocking to know that their first few releases out-sold Bob Marley while he was alive. In the U.K., they were the second biggest sellers behind Culture Club last year. Attributing their success to their "anti-religious" outlook Robin Campbell pointed out that that was the reasoning behind the latest L.P. "Reggae is a great dance music and all the songs on *Labour of Love* were done before the Rastas adopted it," he said. "The thing that keeps a lot of people from liking reggae music is the mysticism that surrounds it because of the Rastas. It turns a lot of people off."

Asked if they felt any pressure from the Rastas to write more religious songs Robin replied, "No...if anything, it prompted me to write an anti-religious song which was 'Don't Let It Pass You By' (included on the import L.P.

UB40 Interview



Robin Campbell points out brother Ali's 'trendy' shoes during interview. NEXUS/Hugh Haggerty

Present Arms). We got really tired hearing songs about trusting in Jah and y'know, stuff about the freedom train coming and saving us from our troubles. We don't believe in that sort of thing."

UB40's own material is very political though they emphasize they want to be considered a dance band first and foremost. When asked about songs like "Burden of

Shame," "I Won't Close My Eyes" and "The Prisoner" (the latter of which I was very surprised to learn was written about American Indians), Robin said, "It's not like we sit down and say 'okay, let's write some political songs.' The songs just come out of what we're feeling at the time."

Getting around to the political outlook of people in the States and the U.K., Robin said, "Well, it's obviously not any good since you voted Reagan in.... But then, we don't seem to be any smarter.... England spent four years under the Iron Rule and we went and voted Thatcher back in... and it looks like Ronnie's going to get another four years as well since he hasn't got any real competition."

At this, Ali said, "It all leads one to being very cynical about things, doesn't it? Well, now that you've thoroughly depressed us, have you got something to cheer us up?" Okay, okay.

The big grins came back when they were asked about any differences they saw between their American fans and the fans in other countries. "It's really funny," Ali said, "watching you people dance. Most Americans don't seem to know how to move to reggae. There we are playing and there are people in the audience rocking out like crazy." He demonstrates. "We backed up the Police on a few dates in the mid-West and we actually had people coming up to us and saying 'I really like that kind of rock music you play.'"

Tell us about your show. "Well," said Ali, "Two of the horn-players from Aswad are coming out to join us so that'll make a five-piece brass section backing us up. It should be really great."

As UB40 is one of my personal favorite bands, I wish them all the success in the world. If you're one of the lucky ticket-holders to this Saturday's show, curses reign upon you if you sit in your seat — bring your skanking shoes!

'Pourquoi Pas' (Why Not?) Screens Tonight

By RONE WILLIAMS
Pourquoi pas/Why Not? (1976) was initially described to be "the European *Rocky Horror*. Images of a Rumanian dungeon in which a sex-starved, blood-sucking count in evening attire brings the lash down upon innocent American teenagers flitted uncontrollably across my mind.

Not quite. In fact, the single most unusual characteristic of writer-director Coline Serreau's engaging first film is the humanity of the central

relationship in the film. No tantrums, no plate throwing, no attempts at emotional humiliation, no betrayal, and certainly no violence. *Why Not?*'s similarity to *Rocky Horror* lies in its enormous and sustained popularity as a cult film on the continent, not in its subject matter as I mistakenly supposed.

At any rate, this popularity is well deserved. The film focuses on the symbiotic "uni-sexual" relationship between three housemates and their humorous encounters with a

backward society. Alexa (Christine Murrillo) has a violent, career-obsessed husband, Louis (Marion Gonzalez) must cope with his nearly embalmed parents, and Fernand (Sami Frey) has a recalcitrant wife and a misinformed cop who shows up now and again. The straights are generally portrayed as recognizable caricatures — harmless if somewhat misguided. Alexa's husband is the exception. The dominant, possessive, unfeeling male (a real, if exaggerated, type) is singled out for virulent commentary. Money and an additional woman are the final complicating factors as they so often tend to be.

Serreau shows intelligence and cinematic competence, if not technical brilliance. Her writing is imaginative and natural and the visuals are adequate with touches of beauty. As I watched *Why Not?* I was conscious of a certain slack, European sense of timing, but the film ended before I had become even a little restless. No

mean feat. The humor is not like the gaudy, neon gag, American comedy and can be missed. Serreau seems to court sly smiles rather than howling laughter.

The most traditional cinema love story requires charming, likable actors to insure an empathetic reception from the audience. Since *Why Not?* deals with a subject that frequently sends the most vocal pseudo-liberals to the war-chest for flag, bible, and arm band, it is imperative that Murrillo, Gonzalez, and Frey be appealing individuals.

Pourquoi pas/Why Not? is a successful, easy-going romantic film that is not likely to be in these parts again for some time. While it would be easy to over-praise as a piece of film, its considerable value lies in its depiction of people in love treating each other as human beings. And I don't think that's as ordinary as it sounds.

Pourquoi Pas? screens tonight in Broida 1610 at 7 and 9 p.m. Tickets are \$2.

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SIMPLE MINDS

SIMPLE MINDS

By JAY DE DAPPER

Whether it was because the record was pressed on gold vinyl or because "Promised You a Miracle" was one of 1982's favorite undercurrent "hits," Simple Minds' last record, *New Gold Dream* (81,82,83,84), sold pretty well. While *New Gold Dream* was the band's American debut, Simple Minds had been one of England's babies, releasing four albums there in as many years. The follow up to their American debut should broaden their popularity here in the colonies.

Sparkle in the Rain is a record that carries the band in several directions at once. It appears to be a kaleidoscope of past, present and future. While this diversity makes *Sparkle in the Rain* far more interesting than their past records, it also detracts from what otherwise might have been one of the year's best.

One of the chief appeals of Simple Minds is their oblique "love will conquer" symbolism. While *New Gold Dream* brought us these ideas mysteriously shaded with religion, this new effort uses many different images. The effect is a refreshing change for this band.

Much of what is found here is what one might expect from Simple Minds. "Up on a Catwalk," "Speed Your Love To Me" and "East at Easter" are all typical tunes: interlaced guitars and keyboards, synthesizers floating off somewhere in the distance, off-tempo drumming and the distinctive voice of Jim Kerr.

Kerr's voice is one of the keys to Simple Minds' sound. Kerr somehow manages to blend the seductiveness of Bryan Ferry with the power and passion of U2's Bono and still be as intriguing as the Cure's Robert Smith. On *Sparkle in the Rain* Kerr gives us several stunning examples of his talent, most notably on "Up on a Catwalk" and "Waterfront." Unfortunately Kerr gets carried away on several other cuts.

While "The Kick Inside of Me" is brilliant in the way the music and lyrics are united in "feel," the passion is virtually lost in Kerr's melodramatic vocal exploits. At times he seems to even be imitating ABC's Martin Fry, which is hardly a compliment. Nonetheless, "The Kick Inside of Me" is nothing short of a sonic assault — a good sonic assault. Charles Burchill's fervid, yet somehow conservative use of feedback is a tribute to his sensitivity. Even in this rare performance where he could stand out at the expense of the tune, he doesn't. Kudos to Burchill. Is anyone from the Dream Syndicate listening?

Lou Reed's "Street Hassle" is the band's first cover tune and it is well chosen. While I must say I enjoy Reed's version more than this one, Simple Minds has done justice to the song. Kerr's phrasing is particularly good.

(Please turn to pg. 7A, col. 1)

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ETP Production...

(Continued from pg.3A)
The lovers were well cast; Lark Batteau and Mark Browning as a hyper-ventilating Hermia and Randy Lysander were believable "foolish mortals." Towering Nancy Nufer milked Helena for all the laughs she could get, having a great time with all the height-gags in the script and creating a few winners of her own. When she wrapped herself around Michael Ian McNab's Demetrius, begging him to love her and let her be his spaniel, she meant it. Ed Romine, as the pompous Bottom, gave one of the best performances in the play. He succeeded in speaking the language as if it were his own, letting the meaning, rather than the rhythm dominate. His facial

expressions and body movement expressed all of Bottom's puffery; he was like an over-zealous kid, butting in and showing off at every opportunity. Bobby Kornhandler, (the stuttering Billy Bibbit in "Cuckoo's Nest"), was also a natural as Flute/Thisby. Perhaps the mechanicals' lines are easier to handle because they're not as elevated, but Kornhandler made Shakespeare look easy. The rest of the troupe, Carl Chamberlain, Phil Preston, Robert Weiss and Paul Gersowitz were perfectly cast; Gersowitz's Snug was an especially good

roarer in the lion's part. Jerri Lee Young and Louis Dula played the warring fairies, Titania and Oberon; Dula's Oberon was an impish bully; Young's Titania was stubbornly illogical. When she falls in love with the mule-headed Bottom, the craziness of the play culminates in her mad passion. Young played the scene as if she were suddenly affected by a delirious fever; her sudden change of mood reflected the madness of the fairy world. Lambodara Das was a powerful Puck — sinuously seductive in his movements and vocal intonations. Das also had a good grasp of the

language, which in turn made it easier for the audience to understand. The fairy kingdom scenes were the most visually stimulating in the play; the actors made the best of the set — sensuously weaving themselves in and around its many parts. John Kelly's music completed the picture to make "Dream" the most sensory of ETP's productions. It's three hours long, yes, but there's enough going on to make it interesting; ETP should definitely continue to flex its muscles. A *Midsummer Night's Dream* runs through March 10.

***** Attractions *****

The UCSB Schubertians will give a free concert Sunday at 4 p.m. in Lotte Lehmann Concert Hall.

Nuremberg events start today with a free lecture by Jeffrey Chipps Smith titled, "Nuremberg: A Century of Brilliance," in Girvetz 1004 at 3:30 p.m. On Wednesday, the Hamburg State Opera film of Wagner's "Die Meistersinger von Nurnburg" will show in Music 1145 at 6:30 p.m.

The *Lion in Winter*, a comedy-drama by James Goldman opens at the Santa Barbara City College Studio Theatre tonight at 8 p.m. The Alhecama Alternative Theater production will run performances continuing Feb. 17, 18, 23, 24, through Feb., 25. Tickets may be purchased at the Garvin Theater box office at City College or reserved by calling 965-5935.

Irish musicians, Kevin Burke, Michael O'Domhnaill, and Andy Irvine will give a concert Friday at 7:30 p.m. in the Santa Barbara Museum of Natural History's Fleischmann Auditorium. Advance tickets are \$7 and \$8 at the door.

Minds...

(Continued from pg.6A)
Where this record leaves *Simple Minds* is difficult to say. Songs such as "Waterfront," "The Kick Inside of Me" and the haunting instrumental "Shake Off the Ghosts" would indicate a healthy growth is ahead. Other examples might lead to opposite conclusions. It is interesting to note that Steve Lillywhite produced this record. Lillywhite's guitar-heavy emphasis on some other recent releases (U2, XTC, Marshall Crenshaw) is not so obvious here. His heavy hand on the total sound, however, seems a little out of place overall. A producer such as Trevor Horn might have brought out a little more character with a little less "noise."

It is a credit to *Simple Minds* that they have not tried to follow up their first American success with a rehash. The material on *Sparkle in the Rain* is, for the most part, fresh and challenging — two elements missing in most everything else we've recently seen from either side of the Atlantic. For that reason alone *Simple Minds* is worthy of more than just a casual listen.

Odds...

(Continued from pg.2A)
asks her to steal some papers from her boss's office. And Jane Greer as Ward's mother, the Ice Queen who wants to turn lovely hillside into condos for her profit, gives a perfectly icy and queenly performance. In the end, there are three people who we didn't care about dead; corruption is seemingly everywhere and unstoppable, and despite all the chasing and killing, there is not a scratch to be seen on the faces of our picture-perfect hero and heroine. We are left with what is supposed to be the teasing possibility that perhaps some day Bridges and Ward will be together again, even if their love affair has been, gasp!, against all odds. In the end, who cares? Let's just hope Ward agrees to model swimming suits in next year's *Sports Illustrated* special edition.



the movies

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A.S. PROGRAM BOARD

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It's Pub Night...



If you have never been to The Pub on a Thursday night, then you've yet to enjoy Santa Barbara's best nightspot. That's right — the best of local bands is right here on campus, and best of all it's free!

Tonight, **Two Dots and a Dash** performs beginning at 8:30 pm. Yes, this is the same band that backed members of Toto and Kenny Loggins at last year's New Year's celebration at the Goleta Coliseum. Formed

three years ago, **Two Dots and a Dash** feature twenty year veterans of the East and West coast music scenes.

Don't miss a chance to dance to one of Santa Barbara's premier bands tonight at the Pub. Other S.B. dates for **Two Dots and a Dash** include Sunday, Feb. 19 at Cold Springs Tavern, and a gala musicians party at PCDC on Feb. 26.

Two Dots and a Dash

Beta Israel: Wanderers in Ethiopia:



Thursday
February 16
Noon
UCen Room 1

Slide show and discussion on Ethiopian Jews will be presented by Carol Romano-Weinstock. Ms. Romano-Weinstock was the staff photographer on a recent fact finding mission to Ethiopia for American Jewish community leaders. Beta Israel, Ethiopian Jews, comprise the oldest continuous Jewish community in existence today and face possible extinction as a result of continual persecution by the existing government.

Co-sponsored by A.S. Program Board, Hillel, Black Student Union, Religious Studies Department, Student Hunger Awareness Coalition, United Jewish Appeal, and Jewish Student Action Coalition.

"X" BACK BY POPULAR DEMAND



"X" will perform in a dance concert at the UCSB Events Center on Saturday, February 25 at 8 pm. Tickets are just

\$7.50 for UCSB students/\$8.50 general and are on sale now!

A.S. PROGRAM BOARD PRESENTS

JAZZ

The Awesome Sound

FRIDAY, FEB. 17, 1984

6 P.M.

THE PUB

FREE

'Saudi Arabia Today'

The A.S. Program Board's Cultural Events Committee, in conjunction with the Arab American Association is cosponsoring a film this Friday, Feb. 17, from 12-1 in Room 1 of the UCen. The film, "Saudi Arabia Today," looks at today's lifestyles and attitudes in the desert kingdom and the impact of development that touches all aspects of Saudi life. Narrators of the film are a cross section of English speaking Saudis including a prince, a government minister (who's also a poet), an educator, an airline pilot and an agricultural official. Scenes of the holy city of Mecca are also presented.

Several Saudi students will be present to comment on the film and answer questions. You are invited to bring your lunch and join us at this FREE event.

For more information contact Cheryl at the Program Board Office, ext. 3536 or Gail (AAA) 967-4402.

GENE WILDER and RICHARD PRYOR

STIR CRAZY



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TONIGHT in
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2-16-84
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5:00 pm