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THE  
FRENCH LIEUTENANT'S  
WOMAN



**Meryl Streep: is she THAT good?**



# Soutendijk, Society, Sex, & Spetters

By CHARLES BARONE

*Spetters* is a film that focuses on the interactions between a seductive, street-smart beauty who operates a mobile food stand and three young men whom she meets at a motocross race.

Fietje (Renee Soutendijk), the seductress, looks like a cross between Deborah Harry and Connie Stevens, and convincingly plays the part of a woman after a man who's "got something." In what seems like a romantic hopscotch game, she goes through one young man at a time, only to become disenchanted with each due to their lack of potential to earn enough to satisfy her material expectations. "Give me security and love will soon follow," she says, and as far as the financial scale goes, she's got nowhere to move but up.

"Spetters," which translates in English to "hot shots," is a film about just that — "hot shots." Dreams burn out and reality creeps into the picture. All of the young people ex-



perience failure as they mature, and develop a sense of wanting to achieve something, which contrasts with the reality of not being able to do it. This becomes especially hard for the young men when they meet somebody they want to achieve for, namely Fientje.

Director Paul Verhoeven does an excellent job of bringing these points out visually, and we will often see one of the struggling youths in the foreground juxtaposed against the background of glamor or success.

Although the film shows a good sense of character development, with the youths having to deal with problems that range from being gay to being crippled, the ending somewhat breaks away from this pattern of development and sense of reality. We see a Cinderella-type finale, with all the characters living (or dying) happily ever after. The film on the whole, however, is vivid, raw and realistic with many of the youth's problems examined openly and in detail.

## Pianist Black On Campus

Robert Black, internationally known pianist and conductor, will serve on the UCSB music faculty during fall and winter quarters.

Black has appeared as guest artist at the Aspen Music Festival and the World Music Days in Boston and Athens. He has performed major solo works by such composers as Sessions, Tippet, Stockhausen and Rudhyar, and premiered works by Shapey, Weber and Stravinsky.

# the movies



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# PILOBOLUS DANCING DELIGHTS

By M. CROWLEY  
 What hasn't been said about Pilobolus? It was a trend-setter in the modern dance movement exactly ten years ago and has been increasing in popularity and scope ever since. Their first performance at UCSB this year, Tuesday in Campbell Hall, was a blend of both old and new material. Although Pilobolus has been accused of stagnating in recent years, the company has proved its inventiveness in thinking up new themes, while also successfully putting new life into old

routines. Unfortunately, the original program has to be somewhat modified because Jamey Hampton sustained an injury before the performance and Moses Pendleton was designated to replace him. This, it seems, was a blessing in disguise for it gave the audience an opportunity to witness Pendleton, the last remaining member of the original company, perform some of the masterpieces that he helped choreograph. One of the most outstanding pieces was the famous "Shizen" which

Pendleton co-choreographed but never managed to perform himself. Thus duet was the epitome of what Pilobolus does best. The dancers, Pendleton and Cynthia Quinn, appeared nude, wearing only fleshy colored briefs. They moved both independently and as one, transforming their bodies from smooth, fluid motions to flexed rigid positions. They also molded themselves into both simple and complex geometric shapes that mutated into gestures which at one point were hauntingly reminiscent

of the movements of a spider. Pilobolus not only appeals to one's aesthetic sense, but to one's intellectual sense as well. The humor which was present throughout the performance was vital to this style of dance and managed to cater to a wide variety of tastes. From the slapstick routine "The Empty Suitor," where a mime-like character hopped from one rolling cylinder to another while still maintaining his balance, to Pendleton's uncanny ability to seem to turn himself into a mass of jelly, every member of the audience seemed to be entertained.

## PERFORMANCE

By JIM REEVES  
 Continuing their policy of bringing highly acclaimed cult and rock films to Isla Vista, the Magic Lantern is presenting the acting debut of Rolling Stone Mick Jagger in *Performance* this Friday. The story of a gangster (James Fox) who hides from the mob at the mansion of Turner (Jagger) who is a retired, decadent rock star, *Performance* is about the resulting confrontation between the pair's radically different lifestyles. The film had a disastrous effect on both Fox, who dropped out of film after *Performance* was released to preach the "end of the world," and Jagger, who was offered no major acting roles until recently. Directed by Donald Cammell and Nicholas Roeg *Walkabout* and *The Man Who Fell to Earth*, *Performance* was a daring experiment from the start. As Turner, Jagger had to play

himself, only more so. Instead of being in the prime of his career, Turner was through performing, content to dabble in drugs and sex while trying to coax the spirit of a dead Mississippi blues singer from his synthesizer. With Fox, however, Cammell took more direct means according to Tony Sanchez in his book *Up and Down With The Rolling Stones*. For his character Chas Devlin, Fox was given intense tutelage on being a London gangster, going through training with muscle-bound thugs, mock burglaries and buying suits from the gangster's favorite Jewish tailor. As he trained, Fox began to change from the charming polite character he was in *Those Magnificent Men in their Flying Machines* to the aggressive, tough Chas Devlin. The film was complicated further as the role of Turner's secretary was

given to Anita Pallenberg, Keith Richards' girlfriend. His relationship with Marianne Faithful going downhill, Jagger was tempted by the alluring blond. According to Sanchez, Fox once caught Jagger making love to Pallenberg during a break in the filming, which added to Fox's hatred of the decadent Turner/Jagger. Richards wouldn't go near the set because he didn't want to catch Jagger with his woman. In this respect, *Performance* almost broke up the Rolling Stones. The movie begins as Devlin takes refuge at Turner's mansion after killing a member of a rival mob. An aggressive heterosexual, Devlin is confused by Turner's strange sex and drug use. Turner gets Devlin to take some hallucinogenic mushrooms, changing Devlin's ideals. (During shooting breaks, Jagger and Fox smoked DMT, a drug (Please turn to p.7, col.4)

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**PINTER, FOWLES, REISZ, a**

By **BARBARA ALLEN**

A dark, green cape is draped from her shoulders and a hood folds over her auburn locks, yet it does not hide the mysterious glare of her eyes. People in the small English village, Lyme Regis, say Sarah Woodruff is awaiting the return of a past lover, a lieutenant, whom years before coldly abandoned her. Still others claim she possesses some rare melancholic disease of the mind. At leisure, Sarah roams from the wooded cliffs of Lyme to the harbor piers that overlook the grey, restless sea, as if in a futile search for something or someone. Villagers turn their backs on her, claiming that she is a woman without moral character—a societal poison. To each other, they whisper her name; the name she is known by, "the French lieutenant's woman." Charles Smithson, a young gentleman, longs to penetrate the psychological walls that separate Sarah from the rest of Lyme.

The French Lieutenant's Woman, John Fowles' Victorian novel about heroine Sarah Woodruff, is portrayed in a unique, fresh manner on screen, thanks to the creative wisdom of screen-writer Harold Pinter and director Karel Reisz.

The road to Pinter's and Reisz's success was paved with rocky controversy. The major problem as not how to deal with the story of Sarah Woodruff, but trying to incorporate the second level of Fowles' novel: the frequent narrative that contrasts an links moral and social ideas of the Victorian age with those of today. Reisz was reluctant to omit this aspect entirely from the film and so in working with Pinter, they both came up with the idea of using a parallel twentieth century plot: a film-within-a film.

Pinter's modern story centers on a love relationship of two actors, Ana and Mike, who are preparing to shoot Fowles' novel. Consequently, the relationships of both Fowles' characters and modern Ana and Mike touch upon similar conflicts that arise out of freedom and choice. Pinter's second plot brings the far-off Victorian age closer to the modern world, our world. The technique of switching back and forth from past to present does not interrupt our concentration but develops and entwines our empathy for the characters on both levels.

Securing an actress to play the complex role of Sarah Woodruff was the second step in the long road of getting the film off the ground. Director Reisz needed an ac-

tress with an individual spirit, someone that could exhibit a moral courage that separated her from the hypocritical society of her times. But more importantly, Reisz needed an actress who would be capable of emotionally involving herself with a character who had lived over 100 years ago. The search light focused on American actress, Meryl Streep. Streep, known for her past screen experience in *Julia* The Deer Hunter, Manhattan and Academy Award winning *Kramer vs. Kramer* seemed to offer the right blend of versatility, technical discipline, talent and beauty. Streep was casted.

Sarah Woodruff is 32-year old Streep's first leading film role. On stage, Streep has exhibited extreme versatility, from undertaking roles of Shakespeare to a

Streep's cohort, Jeremy Irons, a dark, debonaire British actor who plays Charles Smithson, was trained at Bristol Old Vic Theatre School and has worked with the Bristol Old Vic Company, the Royal Shakespeare Company and also has made numerous television appearances. The *French Lieutenant's Woman* is his first major screen debut and marks a turning

Fowles' 1969 work, and those who expect a "filmed novel" will inevitably be disappointed. What Pinter and Reisz have done is capture



seven-year-old girl in the musical, *Alice in Concert*. But in the cinema, this is her first step away from woman characters of the twentieth century, away from such contemporary roles as Joanna, the wife in *Kramer* who leaves her husband or the lesbian ex-wife of Allen in *Manhattan*. Because of the 1867 setting, Streep not only had to acquire an unfamiliar accent but also learn to understand the emotional dilemmas of the English Victorian world. At the same time, Streep had to be able to transform into the calm, refined, modern Ana. The *French Lieutenant's Woman's* success rests on Streep's ability to convince us she is the mysterious Victorian outcast and also present the feelings of Pinter's cool, independent Ana.

point in his career. The rest of the cast, like Irons, is British. This, of course, leaves Streep in the limelight; can she embody a foreign character role?

Before commenting on the film itself, we must realize that in order to enjoy and appreciate the film *The French Lieutenant's Woman*, we must rid ourselves of the awful prejudice that says a director should be dogmatically faithful to the novel he is basing his story on. Hogwash. A two-hour cinematic work cannot possibly encompass all the nooks and nuances of a 400 page blockbuster. All of the literary work must be interpreted into action, dialogue and cinematographic techniques. Pinter and Reisz have created a film that is by no means a carbon copy of

**INTERV**

(The following is an excerpted interview with *Lieutenant's Woman* director Karel Reisz from the 1981 issue of *FILM COMMENT*.)

Meryl Streep is a brave and surprising choice for the part of Sarah — an American actress plunked down in Dorset, tackling a very English, and English-Victorian, role.

Well, Meryl is a classically trained actress, and an artist of great imagination. She's played on stage, she's played in films, she's played in Shakespeare. What more could you want? For me, the crucial first moment in deciding to do the film occurred with the notion of marrying the part and Meryl. I felt it needed an actress with the sort of imagination to work beyond naturalism, to work in a more operatic way. And I feel that, in terms of the modern — old pattern that we have in the film, it's a great advantage that she's American.

The turning-point of the film, one feels, is the "confession" Sarah makes to Charles when they meet on the Undercliff; the Garden-of-Eden wilderness on the coast by Lyme Regis.

The feel of that speech is substantially different in the film from the novel. Partly, it's a story she is making up for herself while looking back at us over her shoulder — at us and Charles to see what effect it's having. For she is definitely trying to seduce Charles with the story; the fact that it is later proved not to be true is irrelevant. She talks of a moment, a time in her life when she freely responded to her feelings. She talks of her experiences being exciting, proper, and she gives voice to a lot of things that Charles has felt but wouldn't feel free to express. So one thing that happens in that scene is that he's confronted with an open avowal of love and sex — something very un-Victorian that is outside his normal role. And, of course, it

the mood, atmosphere and the tensions that lie within Fowles' written pages and display these things in a new, unusual light. The Victorian tale runs about two-



Harold Pinter, John Fowles, Karel Reisz during filming of *French Lieutenant's Woman* Lyme Regis.

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# and a woman named STREEP



thirds of the screen time, while the present relationship between Ana and Mike consists of only 14, short scenes.

## REVIEW

Interview by Harlan Kennedy with Frenchel Reisz. It appeared in the Sept.— Oct.

changes him.

What were the problems in tackling a novel with as many different strands of literary reference and self-analysis as *The French Lieutenant's Woman*? What movie structure did you find to translate these things to the screen?

We tried to make a film that works as a narrative — one with a rattling good yarn at its center — but at the same time we wanted to subject the audience's perception of that yarn to doubt. We're challenging them by saying, "Look, we're making a fiction here — are you coming with us or not? And what do you think about it?" We're colluding with them. When we took on a structure of that kind, then the ambiguities arising from it became the meaning.

How did you decide to run a period and a modern story in a parallel?

In the book John Fowles has his two continuities: the Victorian plot, and his own comments on the nature of Victorian fiction, on the differences between Victorian values and our own. He talks about the connection between fiction and reality, poetry and reality, and so on. He has also placed his strong yarn at the center of it, but he keeps going away from it and talking about Marx and Hardy and Henry Moore, subjecting his story to the skepticism of hindsight.

Five of your seven feature films, up to and including *The French Lieutenant's Woman*, have been based on plays or novels. How much do the pre-existing contours of the work — and a feeling of responsibility to the author — set a limit on your imagination?

That's the hardy perennial: Do you have to be faithful to the novel? My answer is no.

There are a variety of scenes in the period story which, because of the seemingly flawless cinematography of Freddie Francis, become emotional high points. Early on, Charles' friend, Dr. Gordon (Leo McKern) diagnoses Sarah as a woman victim of "obscure melancholia." The only cure, Grogan claims, is if she opens up her true feelings to someone. Charles is enchanted by the rugged individualism that separates Sarah from the rest of the

puritanical, ordered society.

When they meet on the Under Cliff, Sarah begins the story of her "French Lieutenant" as Charles sits aside listening to every small detail concerning the encounter. This is one of the strongest moments Streep's Sarah Woodruff presents. Her voice inflection retreats to a sort of dazed child-like tone. And as Sarah proceeds with her fabricated story, she draws apart from the world, reveling in her own monologue of words, as if Charles Smithson was not even present. Sarah ends on a note of despair with the matter-of-fact declaration, "I am the French Lieutenant's... WHORE." Streep's characterization is more convincing at this moment than any other in the film. As we watch the Under Cliff scene, we clench our fists with anxiousness to find out more concerning our mysterious Sarah, but we are also worried for Charles, a sincere, respectable gent who may threaten his own reputation. Both Streep and Irons demonstrate much vigor and expressive emotions that the acting seems much like the cinematography, flawless.

Soon we are to find Mike, a conscientious actor, becoming infatuated with Ana, a rather detached actress who floats in and out of stage work. We are never actually certain whether Mike is fascinated with Ana herself, or just so wrapped up in his character, Charles, that he is only falling in love with what Ana represents —

can secretly embrace Mike, who at the same time is avoiding his own, plain, British wife. Mike's obsession with Ana has caught fire and we become more curious about what will happen after the last scene to Ana and Mike, the people closest to being in our own world. The reason may be that a transgression was desired by Pinter or Reisz — to make us more interested in the present and let the characters of Fowles' novel fade into the background. Nonetheless, intentional or unintentional, it is remarkable how we shift our feelings over to the present scene near the ending.

Irons does a remarkable job of maintaining our empathy for both Charles and Mike. As Charles breaks off his engagement with Ernestina (Lynsey Baxter) because of Sarah, or when he denounces in court all he has in the world, including his vital social standing, actor Irons has us on edge; he has us believing in his characterization of Charles to such an extent that we begin to wonder, when we watch the present scenes where the line is drawn between Charles' and Mike's personality? Are they not the same? Or has the Method actor, Mike, merely gone too far with his role?

Whereas Irons generates a forceful, charismatic energy, Streep at times appears too usual to be the mysterious, cloaked rebel who's against the societal values of the time. In the modern scenes, Streep plays

begin to wonder if she lives up to our expectations in *The French Lieutenant's Woman*. Has the publicity made her out to be some sort of super-heroine, when she is only a technically refined and effective actress?

We learn during the Sunday yard party when Mike tells Davide that although there are two endings in the novel, the cast is going "to go with the second one." We don't know what "the second one" is and so we have to wait and see what ending, happy or sad, is allotted to what time period. Unfortunately, the period ending is a bit of a let-down: Charles, after three years of miserable depression, receives notice that Sarah is a governess, so he leaves to find her. This scene does not do much more than confuse me. The lighting is loud and obnoxiously bright and Sarah acts closer to the character of Ana, for she has rid herself of any mysterious quality she once embodied. Where are we? Past or present? Is this Pinter's attempt to merge both levels or plots together? Whatever the case, the jump in cinematic and dialectic techniques, along with atmosphere changes, are a startling disappointment.

Meanwhile, at the last of the cast parties, Ana quietly floats out, leaving Mike in much the same manner Sarah did at the Exeter Hotel. Here is a magnificent scene that successfully merges the parallel plots of now and yesterday, but also lets a few loose strings hang



Fowles' Sarah.

Mike invites the entire cast over for lunch because he longs so to see Ana. (Pinter's idea of a Sunday yard party is a sheer delight to watch, one of the most enjoyable moments in the entire film.) Ana dodges her French husband, Davide (Gerard Falconetti), so she

an actress who's on the other end of the spectrum from Mike; she does not get into her role with much intensity or force. And with the recent Meryl Streep craze — all the publicity claiming she is "The Best American Actress" (*Life Inc.*) or possesses some sort of "magic" (*Time Inc.*) — we

to inspire thought.

Pinter and Reisz have strayed away from the concept of a "filmed novel" and in doing so, they have created a worthwhile movie filled with spirit. It's no wonder that author John Fowles was pleased with *The French Lieutenant's Woman*.

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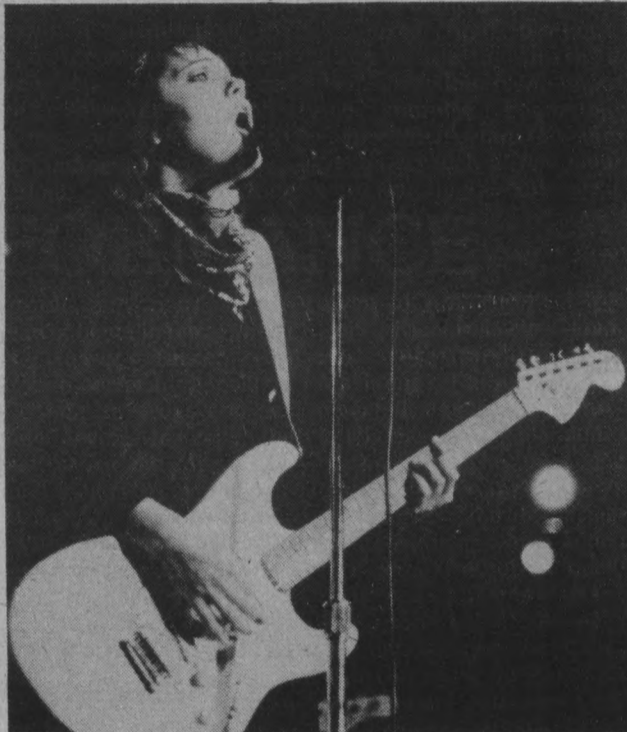
## Concertique: Checking into Motels

By BARBARA POSTMAN  
 Not being allowed to dance at the Motels concert Friday night in Campbell Hall was like being asked not to laugh during a Woody Allen movie.

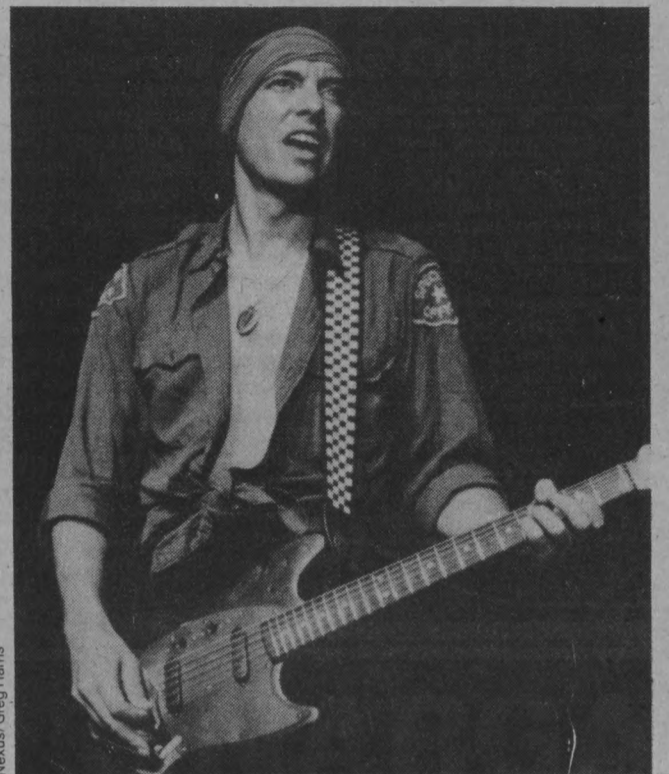
Backed by a talented and energetic quartet, lead vocalist Martha Davis had the audience squirming in their seats, restrained by a

stimulating and intriguing was "Apocalypso," a piece off their yet-to-be-released third album.

I have two major complaints about Friday night, however. First, the fact that the audience was forced to stay in their seats was deplorable. I realize that it is a fire hazard to have people



Martha Davis



Tim McGovern

remove the first five rows of seats, allowing room for dancing, slamming and other concert activities. I am aware that Campbell Hall is also occasionally used as a classroom, but we must get our priorities straight. So what if History 4A will only have room for 800 students instead of the usual 900?)

My second complaint is that the opening act for The Motels, The Tan, was the absolute worst imitation of a rock band I have ever

witnessed. Using "new wave" to gain access to an audience, The Tan represents everything that new wave is trying to suppress. Looking incredibly blond, with beach towels wrapped around their waists (over their jeans, yet), The Tan were not even a good surf band. Much to my surprise, the audience really seemed to enjoy them. At the request of the lead singer, the audience joined in on a chorus of sophisticated Tan lyrics, "wo, wo, wo, wo." I did, however, hear a few cries of "Kill the Tan!" which restored my ever-dwindling faith in UCSB students just a bit.

I will never understand why poseurs such as The Tan are put on the same bill as a sophisticated, original and exciting band like The Motels.



Marty Jourard and Davis: saxerotica

## Houston Ballet

The Houston Ballet will appear tomorrow at 8 p.m. at the Arlington Theatre in downtown Santa Barbara. Tickets are still available for this event. For information, call 966-4566.

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plethora of ushers.

Davis, dressed in black, was the epitome of the film noir woman: suggestive yet elusive. Venturing out into the audience — reaching out to the people in the front row — she put on a facade of accessibility, while retaining her "don't touch me" mysterious image.

Watching Davis holding her head in her hands as if she were crying during "Total Control" or leaning against the wall, smoking a cigarette, one can't help wondering what she is really like. Is she as self-obsessed and disturbed as she seems?

Davis' voice, reminiscent of a Ricki Lee Jones-style huskiness, along with the wailing saxophone, steady beat and ululating guitar created a strong visceral response. It was as if the

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# A PIANO, JAZZ, and LOVE: JARRETT BECOMES MUSIC

By STEVE BARTH

Watching Keith Jarrett solo on the piano the way he did last week at the Arlington, it is hard not to feel a bit like a voyeur. Jarrett's body becomes alternately rigid, than fluid. He becomes weightless or he stamps his tennis shoes on the floor of the stage. He snaps his head back and forth and cries out with what could either be pleasure or pain, the kind of cries one hears passing under a bedroom window late at night.

Watching Keith Jarrett play, it is difficult at times to concentrate on the music; it gets very hard to think of anything but the fact that Jarrett is making love to his Steinway.

Although still primarily considered a jazz artist, Jarrett's music is more classical in style. But unlike most classical artists, it is also almost entirely improvisational. This puts tremendous pressure on the artist. It isn't enough to be practiced, you have to be creative—constantly.

Jarrett plays for half an hour to 45 minutes at a time, usually moving from one original theme to another without really pausing. Last Wednesday's concert included a thumping indian tune, Peterson-style trippingly-on-the-keys numbers, and blues melodies such as one encore when he seemed to have Georgia on his mind. His interpretations are easily as effective as his improvisations, and more readily understood.

Each number begins slowly. Leonard Feather compared him to a writer facing a blank piece of paper in the typewriter: he tinkers quietly, letting a melody form that he can build on. As he works into it his whole body becomes involved, contorting to give him the precise angle he wants to the piano. He will reach inside the piano and pluck, strum or strike the strings. He will slam the flat of his hand against the wood or bang the cover open and closed for percussion. Then the noises begin — grunts and moans

and cries that would drown out the music if they didn't become part of it. Jarrett becomes possessed by music.

Audiences don't always know what to make of this. They often laugh at first, out of amusement or embarrassment, but eventually they accept it. Still, one doesn't hear a Jarrett performance, one experiences it. To really hear the music, you would have to use one of his records, but that would be missing half the experience.

If Jarrett is making love, he doesn't just make love to

wonder how much of it has become part of the act and how much of it is real. His audiences expect this display. It can seem a kind of peep show prostitution, but if I could make love the way Keith Jarrett plays the piano, I wouldn't care who was watching.

Jarrett's solo performances have by now become legendary. Because of his gyrations, he has been called "the Nureyev of Jazz." But his lack of patience with people who pay to see him play has given him a more pervasive reputation as some kind of Nastase of the piano. This latter reputation should be excused, to an extent, because of the way he plays. Jarrett doesn't improvise on existing melodies, and should he be distracted, he has nothing to fall back on. To be fair however, he also seems to be making a conscious effort to live down this reputation. A sneeze which might have provoked a verbal tirade in an earlier Jarrett concert, only provoked him to pause, turn, smile, and say "bless you." The whole audience exhaled.



the piano. Plato said that if you worked at it, you would eventually go beyond loving one person to loving the aesthetic qualities of all lovers and eventually be capable of pure appreciation of beauty and truth in the abstracts. While some people try through meditation, motorcycles or mushrooms, Jarrett is using music to search for the ultimate qualities. He is trying to make love to music itself. His cries come during those moments when he is closest to purity. He is able to let music he hears create a passion that directs all of his considerable energy into his fingertips.

At 36, Jarrett is a man trying to become music. It can make you uncomfortable watching this metamorphosis in front of a theatre full of people. You have to

# EVENTUALITIES



Starring Laurence Olivier, the film version of William Shakespeare's *Henry V* will screen Nov. 1 in Campbell Hall at 7:30 p.m. Tickets are reasonably priced at \$2, general admission, and \$1.50 for students.

## Jagger

(Continued from p.3)

that packs a 12-hour acid trip into fifteen minutes and can cause irreparable brain damage.)

The film was never released in its original form. Shocked by the sex and open



Romanian Folk Festival, sponsored by Arts & Lectures, will dance its 100 legs onto campus Nov. 2, at 8 p.m. in Campbell Hall. Tickets are available at the A & L outlet: prices are \$6-10 for regular people, \$4-8 for the student "discount" variety.

drug use, Warner Brothers spent two years editing the film. Jagger and Cammell protested to no avail, and there are now five different versions of the film more than stare in the bomb *Ned Kelly*, which was released before *Performance*. He has never acted in a major film until this year. Concentrating on music instead, Jagger and the Stones went on to produce some of the Stones' best albums: *Beggar's Banquet*, *Honky Tonk*

*Women and Let it Bleed.*

The most shocking part of *Performance* is a hallucinatory scene where Jagger sings "Memo From Turner." Dressed as a gangster, Jagger performs to an assembly of mob bigwigs raving about the decadence of his and their lives, caused by drugs, murder, suicide, homosexuality and insanity. With this final act, *Performance* though in an abbreviated form, is still a powerful and stunning film.

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# Los Angeles Chamber Orchestra

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Thurs., Nov. 5  
Campbell Hall — 8 pm

Featuring cellist **Nathaniel Rosen**, winner of the Tchaikovsky Competition Gold Medal, in Shostakovich's Cello Concerto No. 1. also includes works by Beethoven, Janacek, and Shifrin.

Reserved seats: \$9/\$7/\$5 (UCSB Students: \$7/\$5/\$3)  
Tickets/Reservations; A&L Ticket Office, 961-3535/4435

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# A.S. PROGRAM BOARD

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Editor:  
Lillian  
Sedlak

## Costume Party With The Pranks

By Heather Tanner

Thursday, Oct. 29 from 7-11 p.m. THE PUB is going to be the place to be! The entertainment begins early with a Video Show of popular bands before THE PRANKS begin their concert. There will be a Halloween Costume Contest, judged by a panel of A.S. Program Board members and MC'd by Bill

Spelta. Prizes will be given out to surprize and delight. Everyone is welcome and best of all it's all FREE!

So be there in costume for a night of dancing and rock and roll! Start partying two days early so you can be all set for Del Playa on Saturday!

## UCen Art Gallery

The UCen Art Gallery is open for yet another thrilling year! The hours of operation are now 10 a.m. to 4 p.m. Monday through Friday during regular school dates.

Upcoming Gallery events include an exhibition of paintings and installations by Karl Kane, Alexis Moore and Gary Nusinow. Opening reception is Nov. 2 at 5 p.m. in the Gallery.

On view through Oct. 30 are paintings by Carole Milton and weavings by Carol Dunstan.

Beginning Oct. 25 the gallery will be accepting work for consideration towards exhibition times for Winter and Spring Quarters, and information regarding this will be available in the Gallery. For those of you not in-the-know, we are located in the UCen, 2227. BE THERE OR BE SQUARE!

## Get Cultured

A.S. Program Board has a new Cultural Events chair! My name is Marnyce McKell. I am anxious to get acquainted with all cultural groups on campus. If all cultural groups would send one or more persons from their organizations to our first committee meeting Wednesday, Nov. 4 in UCen 2272, all will be represented on the Cultural Events Committee. This will build a strong foundation for a very successful year of cultural events on campus.

The Cultural Events Committee works with cultural groups to help them organize events on campus. The board also financially assists groups who want to sponsor a Cultural Week.

Everyone is welcome to work on the Cultural Events Committee. A sign-up sheet is posted in the A.S. Program Board office for all to sign. I hope to meet you all very soon so we can start working on this year's cultural events!!



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## Concert Survey '81

What type of music would you like to hear performed here at UCSB? (Please check areas you are interested in.)

- (1) New Wave/Punk \_\_\_\_\_
- (2) Rock & Roll \_\_\_\_\_
- (3) Country Western \_\_\_\_\_
- (4) Jazz \_\_\_\_\_
- (5) Rhythm & Blues \_\_\_\_\_
- (6) Reggae \_\_\_\_\_
- (7) Country Rock \_\_\_\_\_
- (8) Soul/Rock \_\_\_\_\_
- (9) Folk music \_\_\_\_\_
- (10) OTHER \_\_\_\_\_

### Acts To Consider

(rate appropriately)

- (A) I would sell my mother to go to this concert!
- (B) I would go, but I refuse to take up residency in front of the UCen to buy tickets.
- (C) If I was walking around stoned and I happened to pass by, I might drop in — (literally!)
- (D) No \*@#\*ing way!
- (E) I'm totally clueless to who this band is.

## Motels Move In To Campbell Hall

By Gina James

"What an awesome concert!" "Martha Davis is so good!" "I'd love to take Spencer's towel off!"

These and similar remarks could be heard from the departing crowd outside Campbell Hall last Friday night after the first Motels show.

Taking this into consideration, I entered and found my seat. At 10:30 the lights dimmed and the second show began. Not being familiar with the opening group, The Tan, I had prepared myself for anything. Any questioning I had, however, was unfounded in this popular local band. Within the second song, these four young men, with towels draped around their jeans, had captured their audience. Lead singer Spencer Barnitz's classic surf-style combined with the fantastic beat being thrown out made it very difficult on the A.S. security. The people wanted to dance!

The sound was clear and crisp, and such songs as "Stop Sign," "I'm War," and "Surfing On the Nose" filled Campbell Hall with electricity. There was some repetition in beat on a few numbers, but as a whole it was an exciting and fun show. The special guest performance by Robby Krieger of the Doors brought the perfect ending with the well known song "360."

During the break I went to the front to sit with some friends. The Motels hit the stage with force, opening with "Danger," one of their well known numbers off the "Careful" album. I was immediately struck with the intense skill of lead guitarist Tim McGovern. Martha Davis, the heart of the group, had the front row coming out of their seats with her first note. She looked tired and extremely wasted, but she had control of the audience at once.

After about four songs I got tired of looking over and around A.S. security and went back to my seat.

As I left I caught a few complaints from the front row crowd about paying \$8 to share a seat with the security.

The strength and softness of Martha's voice was displayed on songs like "Only the Lonely Can Play" and "Cry Baby." She combined this strength with the sax talent of Marty Jourard on "Over You" producing an exciting, sensual stage show. When she came off the stage on "Celia" she had most of the crowd on their feet. Another audience favorite, "Apocolypso," carried a dramatic beat and the use of lights on a screen behind the band was effective in captivating the crowd's attention.

I was sorry to see, as the concert went on, Martha running off stage or crawling behind an amplifier every other song. Someone next to me whispered that the first concert was far better. Martha's condition got progressively worse, her usual erotic stage show she is so known for was missing life. Too much drink and drugs during her first show were now slowing her down. Her loss of self-control called on the supporting talents of the rest of the band. There were numerous intense guitar movements starring Tim McGovern and the energy of Marty Jourard was exciting to watch. Both knew how to entertain an audience. Bassist Michael Goodroe and drummer Brian Glasscock preferred background roles but added to the strength of the band.

The group closed the show with "Everybody Wants My Baby" and then successfully brought back for two encores when the crowd got to its feet and moved toward the stage.

The people were pleased with the concert. The sound, lighting and atmosphere had been electrifying, and they had seen two unforgettable bands. Too bad Martha won't remember us.

- |                           |                            |                                    |
|---------------------------|----------------------------|------------------------------------|
| (1) Chuck Magione _____   | (14) Tina Marie _____      | (27) Dan Folgelberg _____          |
| (2) U.S. _____            | (15) King Crimson _____    | (28) Billy Squire _____            |
| (3) The Clash _____       | (16) Nazareth _____        | (29) Devo _____                    |
| (4) Ultravox _____        | (17) Grace Jones _____     | (30) Ozzi Osborne _____            |
| (5) Greg Kihn _____       | (18) ZZ Top _____          | (31) The Police _____              |
| (6) Yellowjackets _____   | (19) Prince _____          | (32) The Modettes _____            |
| (7) Phil Collins _____    | (20) Bob Dylan _____       | (33) Billy and the Beaters _____   |
| (8) Marshall Tucker _____ | (21) Al Vissuti _____      | (34) Loverboy _____                |
| (9) Rick James _____      | (22) Tanya Maria _____     | (35) Ross Collins _____            |
| (10) Wall of Voodoo _____ | (23) 20/20 _____           | (36) Graham Parker _____           |
| (11) Stevie Nicks _____   | (24) Plimsouls _____       | (37) The Beat _____                |
| (12) Alabama _____        | (25) John Hyatt _____      | (38) Rossington Collins Band _____ |
| (13) The Romantics _____  | (26) Gary U.S. Bonds _____ | *                                  |

### \*Attention!

Remember this is only a list of probable bands for this year. Your response to this survey will make it easier for us to make your musical fantasy come true!

Please return this survey to A.S. Program Board — 3rd floor, UCen 3167.



ROMEO VOID will be making their debut to Santa Barbara on Wednesday, Nov. 18. Tickets will go on sale the day of the show for an intimate evening with Romeo Void in the UCen Catalyst.

## Upcoming Events, Etc.

### Thursday, October 29

- Halloween Party in the UCen
- Video Show of diverse bands, 7 p.m.
- The Pranks rock 'n' roll right afterwards
- Costume Contest
- Surprise prizes to be given away!
- Start the Halloween Happiness Early!

### Tuesday, November 3

- Don Lange, UCen Pavilion Acoustic Night
- ### Wednesday, November 4
- Film: "Sunset Blvd.," UCen Pavilion, 7 & 9:30 p.m.
  - Noon Concert with MOJO, Storke Plaza 12-1 p.m.
- ### Thursday, November 5
- "FAT TUESDAY" UCen Pavilion Showcase, 8:30 p.m.