

# ARTS

*entertainment*

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& More!



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## Part II

# Santa Barbara's Art Scene

By ANDREA WOODWARD

Art? In Santa Barbara, the land inhabited only by wealthy, tall, tanned blonds whose greatest aspiration in life is to remain tall, tanned, wealthy and blond? Some may scoff and sadly shake their heads "no." But this medium-sized-not-so-very-wealthy brunette is going to tell you what artsy things — plays, films, concerts — you'll find in Santa Barbara.

In case you did not read the orientation issue of the *Nexus* from cover to cover, go directly to jail, do not pass go and do not collect \$200. While sitting on your cot in your lonely cell, you may read the cover story detailing the exciting fall lineup at the Arlington and Lobero theaters and about the Ensemble Theater Project and the story behind the art museum's closure. Plays such as the ETP's *One Flew Over the Cuckoo's Nest* and the Broadway musical *Evita* to be presented at the Arlington should help to disprove the now-famous saying, "You just can't get good theater in a beach town." (My good friend once said it, and I unsaid it in the last *Nexus* issue.) Furthermore, no one should contradict the statement, "This beach town puts on some great concerts."

Truly one of the nicest places to see any concert must be outdoors at the Santa Barbara County Bowl which seats 4,600 people. Unfortunately, the last concert scheduled to take place under the eucalyptus trees up on the Santa Barbara Riviera is Joan Rivers with the Smothers Brothers and Jim Stafford on Oct. 1. Concert promoter Stephen Cloud explained that after October the weather is a little too unpredictable. Some of the concerts that have gotten rave reviews this summer include the Talking Heads concert Sept. 3 and the Pat Metheny concert in July. Sure to get rave reviews is Elvis Costello Sept. 17 and the sold-out Men at Work concert Sept. 30.

Although fall is one of the nicest seasons to spend outdoors even the tall, tanned ones must leave the beach sometimes. They may be found viewing some great arty, foreign films inside the charming edifices of either the Riviera or Victoria Street Theater.

The Riviera Theatre, which is located on the site of the original UCSB campus, is a "magnificent, old building with style. It matches the quality of the films we show," said theater partner Phyllis De Picciotto.

De Picciotto, who books the theater, listed as some of the films that should interest students: *The Grey Fox* starring Richard Farnsworth, the new English hit *Draughtman's Contract*, director Ingmar Bergman's latest film, *Fanny and Alexander*, and Nino Manfredi's *Nudo di Donna*. Beginning Oct. 23 will be five weeks of opera films on Sunday afternoons.

Showing at The Vic, which used to be a Baptist church and still has the original stained glass (pretty) but no pews (thankgod), in October will be the Third Annual Australian Film Festival. Theater owner Paul Arganbright said (sarcastically) that the Aussie's films should be a big hit with UCSB students "since so few are able to read out there... They won't have to try and read subtitles."

Arganbright added that the Australian surf shots and the intellectual level of the films *Mad Max* and *The Road Warriors* should appeal to "the skateboard campus cruisers."

Bob Dylan's film made in the 60s, *Don't Look Back*, is scheduled for early November. Also set for November is the "monumental" French film *The Return of Martin Guerre*. Arganbright said the film is based on a strange but true Sixteenth Century occurrence.

And, yes, Virginia, midnight movies besides *The Rocky Horror Picture Show* does exist. Showing Sept. 23 and 24 is *Dance Craze*, a music film with performances by Bad Manners, The English Beat, The Specials, among others. The following weekend *Reefer Madness* will light up the screen.

The Vic is also putting on a series of "Comfortable Concerts," including the Nov. 11 appearance by pianist George Winston. Because Winston has grown too big for the Vic, he will appear at the "very comfortable" Arlington Theater.

Besides concerts and films, one can dine and feed one's soul on dinner theater. At Le Petit Cabaret on Cliff Drive in Santa Barbara, *Minnie's Boys*, a play about the young Marx brothers and their mother, opened Sept. 16. The play will run seven weeks before *Pippin* is to be presented.

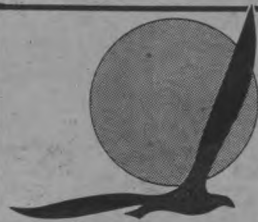
The Cabaret, which is the oldest, continuously running theater in Santa Barbara, is owned by Chuck and Marcel Wilson, and the dinners are planned to complement each show by Marcel.

The show usually begins at 8:30, but the audience, normally around 60-65 people, begins arriving about 6:45 for dinner in the intimate atmosphere of the Cabaret.

For dinner theater in a rustic atmosphere, there is the Circle Bar B Dinner Theater on Refugio Road about 10 miles north of our own Isla Vista. Currently, *The Secret Affairs of Mildred Wild* is on the stage every Friday and Saturday night and Sunday brunches. Barbara Zeiher, who produces the dinner theater shows with her husband, called the show a "wacky farce, a lot of laughs, and a lot of fun."

With only one weekend break, the Circle Bar B troupe will then launch into *Barefoot in the Park* on Oct. 21. Zeiher said the play would be "very appealing to students...they would be able to relate better than any other age group" to the love story of a young couple married only six days. They cope, hilariously, with problems such as no furniture and mother-in-laws' visits.

So, you see, there is art in Santa Barbara. It is only necessary to leave the beach to find it.



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**Movie Review**

**Brickman's 'Risky Business' Pays Off**

By JOHNNY GRAHAM

All summer I've been reviewing films that have either been way at the bottom of the popcorn box or somewhere just near the top. Finally a movie with passion! Writer/director Paul Brickman could show a few people how to make a movie with character. *Risky Business* with Tom Cruise and Rebecca De Mornay (whom we'll get to later) is a film that often finds itself torn between a traditional boy/girl relationship story and the otherworld subtlety of a poem. At times it is so deft!



To start with, the movie opens up with a slow motion, evening ride on Chicago's Elevated. The music begins to wrap itself around you (Tangerine Dream...majestic!) when we switch to a boy, Joel Goodson, telling us about his dream of a girl in a shower. Immediately the film's theme of life-in-balance vs. taking a risk is set up: If he goes for the girl, his guilt tells him he'll "never get to college."

His parents, "overbearing but quaintly so, want him to go to Princeton. His reality of them is told by a cleverly used point-of-view camera angle. We see how they appear to Joel: as a set of eyes and mouths that give him instructions. They are life in balance. As his father says to him, if he can't use the equalizer on the stereo properly then don't use it at all.

But what happens when they go out of town? Of course. He pours himself a Chivas Regal on the rocks, turns the stereo and equalizer way up and rocks out in the privacy of his own underwear.

Eventually, the real trouble starts when he meets an expensive call girl, Lana (Rebecca De Mornay), whom he shyly invites to his house. She's stunning, but won't leave and with each passing day she tears him farther and farther away

from his past judgments and responsibilities. By the time he's made his total crossover to the dark side, he's trashed his father's Porsche, taken to wearing dark sunglasses, smoking cigarettes and using his parents' house as a suburban brothel. Bordering on the satirical, it's hilarious to see all of the underexperienced "boys on the lake" cashing in their U.S. bonds to have an encounter with a lady who has "knowledge."

Yet even though it has its moments of farce, the film has this uncanny ability to rise to the level of sheer poetry. This is Paul Brickman's doing. He pulls strains of *Tangerine Dream* in just at the proper moments. It's enough to send shivers up your spine. But it's Tom Cruise and Rebecca De Mornay that compliment the visual side of the film, (aided by ex-

cellent photography).

Together they're really quite beautiful to look at—in a subtle way. Cruise is constantly changing on the screen, his features metamorphizing. Between the two of them one can sense the soft haze of tiny sparks running up and down their bodies. The film even borders on soft-core at times. But again, director Brickman handles it delicately as he intertwines passionate scenes of their love-making with the irony of Joel's boyhood family pictures. As throughout, the guilt of crossing over to the other side, to the less than balanced side, is brought out.

Joel and Laura eventually become a man and woman on the train of life, playing the jeopardy of trust that comes with risky business. Is she his to keep? Is the trust he put in her real? All

that she will tell him is. "Yes... No... Maybe..."

In the end, all questions are left open. Everything is returned to the balanced life of status quo, except for a small crack in the tradition of institution. For Joel, he had been waiting for that moment all of his life. I had been waiting for it all summer.

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**The Animals Are In 'Business'**

By HUGH HAGGERTY

The motivation for the the original Animals to get together again for a tour and an L.P. can't be much more than a ploy to make some quick money. Remembering the immediately forgettable album *Before We Were So Rudely Interrupted* (1977), I had hoped Eric Burdon and crew would be able to muster up a decent updated version of their hard-edged R & B of the '60s. But, it was not to be. The new album, *Ark*, just like *Before...*, is nothing but an over-polished cliché.

For starters, the song titles sound like they came from a list of the most used: "Being There," "Hard Times," "The Night," "Trying To Get To You," "Just Can't Get Enough," and "Gotta Get Back To You." For a band whose members are close to 40 years old, you'd think they'd have some more things to sing about than women: being with and without, and chasing thereof. I guess animals were never meant to be intellectuals.

Actually, this album might've fared better had the mixing been done with more focus on the guitar. As it is, the



The Animals: Valentine, Burdon, Steel, Price, Chandler



lush keyboards and conservative bass lines stick out like a plastic rose. Eric Burdon's gritty vocals sound forced and misplaced especially on "Prisoner of the Light." Imagine Ozzy Osbourne singing with the Go-Gos.

Alright, some of it is pretty catchy. The reggae-flavored "Love Is For All Time" is the only song which does well with the mixing technique. The current single, "The Night," deserves to be a hit, but what does that say? "Loose Change," the opening song on side one might just as well be the lucky one. "Crystal Nights" starts off with promise by using a cheesy organ riff but loses it when the noisy chorus destroys the mood.

One can't help but be suspicious of this album when it says, Produced By: Burdon, Chandler, Price, Steel and Valentine instead of just "The Animals." They're obviously all handling their own "business" affairs and my bet is that when this tour ends, we won't hear from the Animals for a while—until their money runs out.

**'Lawyers In Love' Is Jackson Browne's Best**

By TED COSTAS

Jackson Browne's new album, *Lawyers In Love*, is much like Jackson Browne himself. With this new album, Browne show us that he is a lot more than a "No Nukes cry-baby." He is a real musician, a real rock and roller.

*Lawyers In Love* is much different than Browne's previous albums. His early work is made up primarily of mellow folk rock with a hint of rock and roll. As times changed, so did Browne and his music. He slowly developed into a real rock and roller. This is what his new album is composed of entirely.

"Cut It Away," "For A Rocker," and the title cut and current single off the album, "Lawyers In Love," have been getting quite a bit of airplay on radio stations all over the country. "Lawyers In Love" is a fun song and, much like the MTV video, is a political joke. In the song, Browne makes his view of international politics seem like a complete farce. "Now we've got all this room/ We've even got the moon," Browne sings, "And I hear the USSR will be open soon/ As vacationland for Lawyers in love."

"Cut It Away" is the most emotinal song on the album, and also contains some of Browne's best vocals. Like some of the other tracks on the album, "For A Rocker" is a great

rock and roll party song.

For Jackson Browne, this is a very transitional album. It marks his change into a rocker like his favorite, Bruce Springsteen. The main difference between *Lawyers In Love* and many of his past albums is that he realizes what people want from him and his music. They want to be entertained, they want to be happy, and they want to dance. Before this album, Browne found himself caught in the trap that many musicians find themselves in. They get a little fame and power, and think they have to do something with it. All of a sudden, their music turns from rock and roll into a list of worldly complaints in iambic pentameter. It seems that this album could definitely be a big step in the right direction for Browne. *Lawyers In Love's* eight tracks have much more solid rock music consistency than anything he has previously released.

Some may think that Jackson Browne has lost his vision with this album. Not true. Instead, he "cuts away" many of the trite hopes and dreams that so many songwriters find themselves surrounded by and gives us eight tracks of solid music. *Lawyers In Love* truly deserves a place in any record collection, and I would definitely recommend it to and "for a rocker."



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## Howard Devoto's Dream Isn't Shared

By JOHN PASSENHEIM

Howard Devoto is a hard man to pinpoint. Twice he has achieved critical acclaim and cult following through his work with the two different bands he has helped form; the Buzzcocks (which he co-founded with Pete Shelley), and Magazine. In both cases Devoto left the bands before he could achieve commercial success. None of this seems to bother Devoto, but it does make it difficult to follow the many turns in his career.

The newest of these turns is Devoto's first solo album *Jerky Versions of the Dream* which is his first release in two years. Sadly, it is an album which, for the most part, doesn't live up to expectations.

Having long been a fan of Devoto's work with the Buzzcocks, and his work with Magazine, whose somber final album *Magic, Murder, and the Weather* is a grab bag of fascinating ideas, I looked forward to a Devoto solo. My expectation was heightened upon seeing the video for the album's single, "Rainy Season." The video is as dark and enigmatic as Devoto is himself, and the song is by far the album's best, with the memorable chorus of "I am on fire and it's the rainy season in this desert you made me create/ I am on fire and it's the rainy season and you're like a mirage I could learn to hate."

This single turns out to be the record's standout and, while the entire body of the record is well-crafted and



Howard Devoto

rich with fine lyrics, it is generally unmemorable. The quality involved in this work grows on the listener at a painfully slow rate. It is nondescript, and extremely hard to form an opinion on, and for an album, that's death.

Devoto stated that, in choosing the album's title, he hoped it would "convey something asinine, awkward, sexy, cinematic and varied." This is as good a

description of this album as any. The only problem is that all these contradicting elements serve only to neutralize each other and, in the end, prove to be self-defeating.

Yet, this is not really a bad album. Devoto makes as many acute observations as ever. His quavering vocals still wrap nicely around his music and, if he had chosen to present his music with verve and flair, instead of

lush quirkiness, this album might have been a must. Instead it is merely background music, a sort of layered, harmonious rock Muzak. It's very good background music, but it lacks the needed attention-riveting capabilities.

My suggestion is, that were you to come across an incredibly low-priced *Jerky Versions of the Dream* you should buy it. It works wonderfully as an accompanying soundtrack to your pursuits as summer bleeds into fall. Other than that, I wouldn't recommend any mad dashes to the record store for this one.



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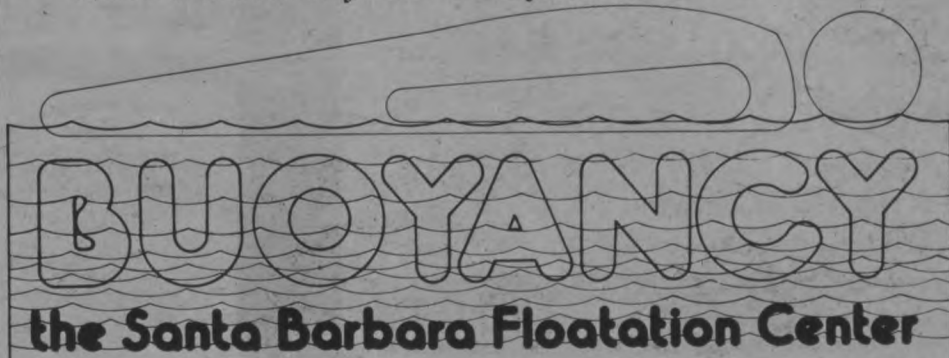
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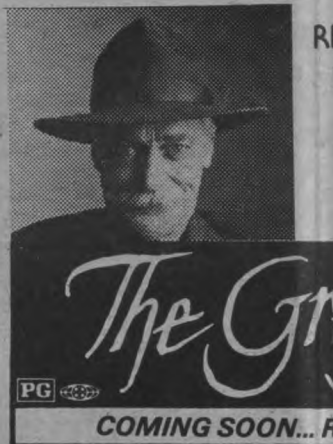
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IT'S 22 YEARS LATER AND NORMAN BATES IS COMING HOME  
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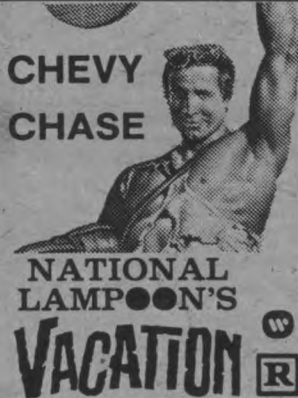


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**ACQUELINE BISSET**  
The good news is Nathan's having his first affair.

## Class



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Every summer Chevy Chase takes his family on a little trip.  
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(Sci-fi — Deluxe Color)

Michael Laughlin production for Orion Pres in association with EMI. Produced Walter Coblenz. Directed by Michael Laughlin.

Earl ..... Wallace Shawn  
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Mrs. Bigelow ..... June Lockhart  
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Elizabeth ..... Lulu Sylbert

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KEATON GARR  
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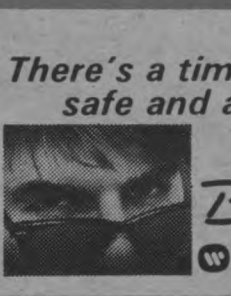
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TOM CRUISE  
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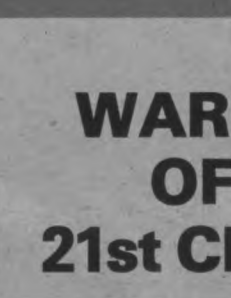
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A long way since 77! Harrison, Byrne, Weymouth, Frantz

**Talking Heads Crank at the County Bowl**

By HUGH HAGGERTY

Before the curtain falls on Santa Barbara's whoop-it-up summer, two of the most charismatic acts in music will have, for the second year in a row, left their indelible mark on it. The Talking Heads and Elvis Costello give such great concerts, most of the audience walks away either feeling they have just seen the greatest band in the world or just real happy that they got their money's worth.

I always have trouble picking a favorite English band but for me, the Talking Heads are without a doubt the foremost band in America. Walking the tightrope between the American Dream and paranoia — with the songs "Cities" and "Psycho Killer" at the extremities — the Talking Heads led by David Byrne put on a fantastic and exhilarating show Saturday, Sept. 3.

David Byrne's conception for this tour is brilliant. He first comes out by himself on a completely empty stage and brings the equipment and other performers out one by one. It was obviously a well-planned production but the overall effect was warm, natural and spontaneous. Any air of pretentiousness was absent. The Heads were having such a good time on stage, they had no problems working the audience into a frenzy.

Byrne opened with a spooky solo version of "Psycho Killer." Then, bassist Tina Weymouth joined in for a beautiful duet of "Heaven." Drummer Chris Frantz rolled in on his kit for a hot trio in the jumpy "Thank You For Sending Me An Angel." I was struck with nostalgia when Jerry Harrison finally stepped up for the B-side pseudo-love song "Buildings On Fire." The band has evolved at a radical pace since I first saw them at their free UCLA show in '78 and nowadays it's not often that you only see the front four Heads on stage.

After all the extra performers had floated onto the stage, they finally got down to performing the material off their new album *Speaking In Tongues*. Most of the audience finally got off their seat when "Burning Down the House" screamed from the stage. The new material is a natural for live performance and the enthused audience ate it all up. It was all enhanced by the two black girls singing back-up vocals with their humorous semi-choreographed stage antics and very effective lighting.

Likewise, David Byrne seems a natural stage performer. He says he got his herky-jerky stage mannerisms from his stage fright in the early days and everybody saw how well it went with his vocals so he developed it. Along with his jerky dance steps, he's adding some personal touches. During "This Must Be the Place," he innocently took a reading lamp and shined it into the audience like a Socrates looking for "Quality" or "a face with a view." Also, his guitar playing has improved. My theory is he picked up a few pointers from Adrian Belew.

With the big back-up band, they focused on their Afro-funk tunes including material from David Byrne's *The Catherine Wheel*. A nice surprise came when it was announced that the band would "transform into the Tom Tom Club right before your eyes!" Tina Weymouth took center stage and sang the pumpin' funk song "Genius of Love."

The only thing wrong with the show was they did "Burning Down the House" twice. I would have rather heard them do that song for their final encore like they did and used the time spent for the first rendition doing a song like "The Great Curve" or "Drugs."

Don't miss Elvis Costello & the Attractions at the County Bowl Sept. 17.

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**National College Poetry Contest**

International Publications is sponsoring a National College Poetry Contest open to all college and university students. Cash prizes will go to the top five poems. Free publication in the copyrighted anthology, *American Collegiate Poets* is awarded to all accepted entries. Send entries to: International Publications; P.O. Box 44-L; Los Angeles, CA, 90044. The deadline for entry is October 31.

Contest rules: All entries must be original and unpublished and must be typed, double-spaced, on one side of the page only. Each poem must be on a separate sheet and must bear, in the upper left-hand corner, the name and address of the student as well as the college attended. There are no restrictions on form or theme. Length is limited to fourteen lines. Each poem must have a separate title. Small black and white illustrations welcome. Keep a copy of all entries as they cannot be returned. Registration fee is one dollar for the first entry and 50 cents for each additional poem. Fees may be paid by cash, check or money order to International Publications. Submit no more than ten poems per entrant. Good luck!

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## UCSB Art Museum Art Dept. Faculty On Parade



'Moon Currents' by James Smith

UCSB Art Studio faculty members will exhibit recent works at the University Art Museum from September 21 through October 23. The biennial faculty show is a tradition at the Museum and, as is customary, features the work of both permanent and

visiting teachers.

The exhibition will open with a reception for the artists on Tuesday, September 20, from 5 to 7 p.m.

Works in varied media will be exhibited, including painting, sculpture, ceramic, bronze,

photography, and print-making.

Michael Arntz, Cheryl Bowers, Gary Brown, Graham Budgett, Irma Cavat, Steven Cortright, Linda Girvin, Sheldon Kaganoff, Bruce McCurdy, Conway Pierson, William Ptaszynski, William Rohrbach, James Smith, and Guy Williams, permanent members of the Art Studio faculty, will show works produced in the last two years.

Also exhibiting will be several artists appointed as visiting faculty: Woody Gwyn, Lynn Foulkes, Richard Aber, Richard Ross and Marc Lancet.

Museum hours are 10 a.m. to 4 p.m. Tuesday through Saturday, and 1 to 5 p.m. on Sundays and holidays.

## Viennese Designer Berthold Loffler's Works To Be Displayed

An important selection of works on paper by the great Viennese designer Berthold Loffler will go on view at the University Art Museum, Tuesday, September 20, at a special opening reception from 5 to 7 p.m.

The exhibition was organized by the Austrian Institute which also produced the accompanying exhibit catalog. It will be on view at the Museum through October 23.

Loffler was born in 1874 and either studied or collaborated with every major figure in Vienna during the great Renaissance of Austrian design which flourished between the late 19th century and World War I. He was a major figure in the



Detail from 'Die Fledermaus' by Loffler

development of the Gesamtkunstwerk, "the total work of art." Artists such as Loffler and Josef Hoffmann created total artistic environments, such as the famous Cafe Fledermaus in Vienna, designing the building, decorative elements and even the furniture. Some of Loffler's graphic designs for this project are in the exhibition.

He also designed — with great wit and style — bookplates (including one for Sigmund Freud on exhibition), ceramics for the renowned Wiener Keramik, book illustrations, postage stamps, menus — works that touch every aspect of human activity.

## ETP To Perform 'One Flew Over The Cuckoo's Nest'

The Ensemble Theatre Project, 914 Santa Barbara St., kicks off its sixth season with its production of *One Flew Over the Cuckoo's Nest*, an adaptation by Dale Wasserman of Ken Kesey's classic novel. This haunting tale of confrontation between a fiercely independent man and the rigidly structured institutional life of a mental hospital pits the power of the "bull goose looney," Randle Patrick McMurphy against the Black Machine — and its

representative in the flesh, Big Nurse. Under the direction of Artistic Director Joseph Hanreddy, strong new talent combines with the established company to make this production the finest in quality entertainment.

The production, opening September 16, will run through October 22, 1983. Performances are every Thursday-Saturday at 8 p.m. with Sunday matinees on September 25, October 9 at 2 p.m. and Sunday evenings on

September 18, October 2 and 16 at 7 p.m. There will be three Wednesday evening performances, September 21, October 5 and 19 at 8 p.m.

Tickets are \$8.75 weekends and \$6.75 weekdays and Sundays. Student rush tickets are available. For reservations and information, call 962-8606.

Arts/Entertainment Editor:  
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Tom Truong

On the Cover:  
A publicity drawing for Steven Spielberg's film '1941'

Artsy writers wanted:  
See Hugh at the Nexus

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## AVANT GARDE

Coming back to campus this fall, you may (may? you WILL) notice a few cosmetic changes and additions to the existing network of artistic sculptures around campus.

The first thing that you will probably see is the big (I mean BIG) "question mark" in front of the library. Personally, I like some of the now smaller sculptures but this (BIG-"?") may require my artistic extension to extend quite a bit further.

Go see and examine these sculptures. They really are interesting pieces of artwork and you may find one that you like (or hate). My favorite is still the human figure outside the music building that looks like it just fell off the tree, although the one next to Storke tower's bike path runs a close second.

They may be eye sores to some but they are not bike "hazards" as some of the

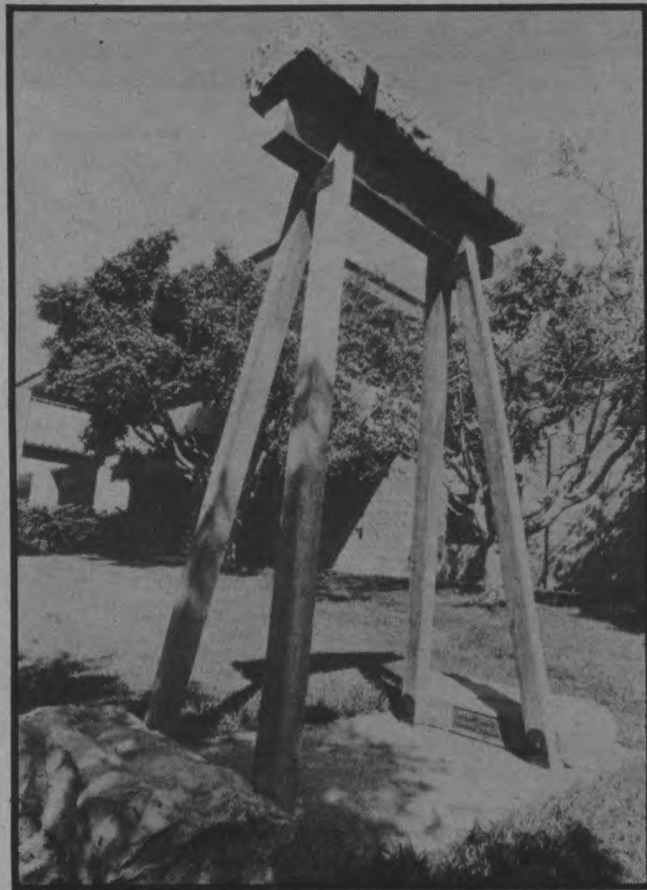
complaints from last year. If these sculptures attract enough attention from you to cause a bike accident, think what those gorgeous tanned bodies of the other students will do.

For the new students, these sculptures will just blend in with the rest of the campus sceneries. Only the returnees will recognize the changes and then only for the first quarter or so. Later on in the year, these sculptures will just fade into the background together, as will the rest of the sceneries.

Don't let this happen!

Either as an ugly eye sore or a masterpiece, these artworks were constructed for the viewers' "artistic extension". These pieces will only be present (or "live") if you share your thought. They deserve at least your opinion. So either if you like them or not, look closer at one today.

And be "extended".



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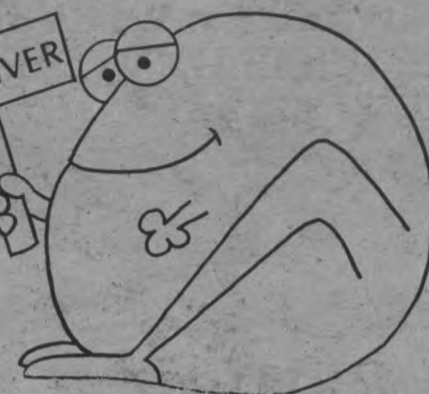


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