

# ARTS

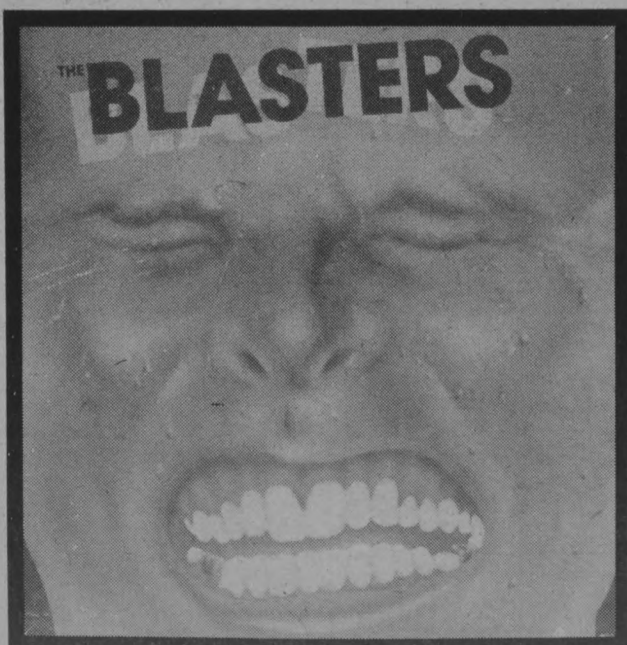
*entertainment*

# TOP

# 10



## The Best Of 1981



**MUSIC**

## MOVIES





# SHOWS SHINE IN A BLEAK YEAR

By JONATHAN ALBURGER

I had the toughest time compiling a list of the top 10 films of 1981; while I could list 20 impressive films, I labored to whittle down my favorites. Few films impressed me to the extent *Breaker Morant* and *The Stunt Man* had the previous year. By press time, I had not seen *Chariots of Fire* and *On Golden Pond* — two highly touted films elsewhere — which I apologize for. With such considerations in mind, the following are my choices (in

alphabetical order) for Top 10 commendation in an otherwise sparse year:

1. **ATLANTIC CITY:** A dazzling study of time and real, human relationships which also toplines Burt Lancaster in a superlative "comeback" performance. Director Louis Malle demonstrates his sensitive touch and eye for detail.

2. **BODY HEAT:** Sensuality gains a new distinction in this Lawrence Kasdan feature debut, and credence is given to the claims that William Hurt is the next WASP movie hero. Kathleen

Turner is devastating as the "black widow" heroine.

3. **EXCALIBUR:** An imaginative exercise in dungeons and dragons complete with a wily and wonderful performance by Nicol Williamson. John Boorman is truly indulgent, but the film sparkles and moves with rich imagery rarely seen in films. Every frame seems to be painted as a work of art.

4. **FRENCH LIEUTENANT'S WOMAN:** Meryl Streep is captivating with her low-key acting approach. Incredibly

emotional, the film also has a fine performance by Jeremy Irons. The film was also put together with care and craft.

5. **PRIEST OF LOVE:** Unfortunately overlooked by many, this film admittedly got off to a slow first half hour, but then emerged into a highly respectable work of art, mostly due to brilliant performances by Ian McKellen as D. H. Lawrence and Janet Suzman as his lady Frieda.

6. **PRINCE OF THE CITY:** Sidney Lumet does it again with an engrossing expose of

the New York police system. Treat Williams has grown up since *Hair* into a fine screen talent, both charismatic and usual — strange, but true — and *Prince* is his film almost single-handedly.

7. **RAGTIME:** Glorious portrayals by Mary Steenburgen and Elizabeth McGovern as diametrically different women living during ragtime Americana. The period is splendidly conveyed by director Milos Forman with sumptuous detail.

8. **RAIDERS OF THE LOST ARK:** Movies should get better the more you critically analyze them — *Raiders* does not, but it was so much pure fun, and in-

credibly well edited, that the memories (left alone) are grand.

9. **REDS:** Diane Keaton gives what I can even now call the Oscar-deserving performance of the year, and the entire film is close behind. Visual control and polished performances are at the heart of this expansive Warren Beatty endeavor; he risked a lot, but it's paid off.

10. **RICH AND FAMOUS:** Two more fine performances are given by actresses this year — Candice Bergen and particularly Jacqueline Bisset. Eighty year-old director George Cukor is in top form with this beautiful, highly sexual motion picture.

## the movies



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## Blasters & British Best

By SUSAN DILORETO

To those of you who listen to and buy only the mass produced, million-selling, airwave-invading albums which are plastered all over the walls of your local branches of retail record store chains, the majority of these bands will seem unfamiliar to you. It is these bands, however, which will quite likely replace the groups of widespread popularity.

The majority of my top ten albums come out of England, due to a healthier, more open-minded musical atmosphere. Thankfully, America (although in smaller numbers) is opening its eyes and ears to a new sound and has produced a number of interesting, invigorating bands of its own. Here are the best and brightest that 1981 offered:

1. **The Blasters** — The Blasters. Although British bands cover the majority of this listing, the best album of 1981 is authentic Americana. The Blasters, a Los Angeles based quintet, perform a unique blend of American styles including R&B, rockabilly, and unadulterated rock and roll. This, their second album, contains some of their best songs, both exciting Phil Alvin originals, and superb covers. Alvin's powerful vocals can't be beat in the areas of clarity, emotion, volume and, quite generally, talent. Their American music is very easily felt as well as heard. The Blasters' album is soul-stirring, ecstatic and intoxicating, surpassed only by (what else?) their live performance.

2. **Wild Gift** — X. Even though *Wild Gift* doesn't have the raw edge that made *Los Angeles* (X's first album) so exciting, X's second L.P. still does an excellent job conveying the talent and importance of X. It contains some of the good, "old" nightclub favorites like "We're Desperate" and "Adult Books" which find a more refined existence on vinyl. Exene and John Doe's compositions on *Wild Gift* lack the controversiality of the first album, therefore making it more publicly acceptable. *Wild Gift* illustrates why X is becoming a strong force in today's music.

3. **Talk Talk Talk** — Psychedelic Furs. Like most of the great bands around today, the Psychedelic Furs is another product of Britain. The highly talented six-some

form a tight, energetic sound which makes the precise work of *Talk Talk Talk* so extraordinary. The emotional, sometimes mournful, vocals, coupled with unique instrumental arrangements, create their multi-faceted new music which focuses its attention on people. On *Talk Talk Talk*, the Psychedelic Furs synthesize a number of styles including (even in the most subtle ways) the Jam, the Sex Pistols and the Rolling Stones, and the result is superior music.



4. **Orchestral Manoeuvres in the Dark** — Orchestral Manoeuvres. OMD is the best work of the new electronic-synthesizer bands which are coming out of England by the dozens. The downfall of many of these is allowing the synth-sound to take over the music; however, with *Orchestral Manoeuvres*, the electronic is carefully regulated and precise, used to the band's best advantage. On this album, the uniformity of the electronic sound is perfectly balanced with passionate, human vocals which contain a certain degree of urgency. No wonder the clever British have made *Manoeuvres* one of the growing top attractions of their country.

5. **Stray One** — Stray Cats. The Stray Cats' immense popularity in England and America has made them the most talked-about band in the recent rockabilly movement. *Stray One* contains a more popish sound due to Dave Edmunds' production which compliments the band's high energy music very well. Performing mostly originals and a few traditional covers, the Stray Cats play exuberant rockabilly with an

'80s flavor. Sitting immobile is an impossibility while listening to this album, and *Stray One* is one of the few albums that you want to play over and over again — and you do.

6. **Psychedelic Jungle** — The Cramps. The Cramps, an ever-growing cult attraction with a healthy number of vinyl releases, top all their other credits with their latest, the luring and enveloping *Psychedelic Jungle*. Every song on this album is a hit and can stand quite easily by itself;

however, the unorthodox themes and appearance of the Cramps prevent widespread popularity or even airplay. The Cramps strip rock and roll music to the bone, using basic chords and a heavy rhythm to achieve their unique, primal sound. *Psychedelic Jungle* is a trip through singer Lux

Interior's fantasies of tribal Africa in relation to today's mad society.

7. **Dance Craze** — various artists. The cover of this album proclaims "The Best of British Ska...Live" and that is exactly what it is. This soundtrack of the musical film includes the favorite songs of the Specials, the English Beat, Madness, the Bodysnatchers, the Selecter and Bad Manners, done with an uncompromised thrill. Although live recordings are usually less than up-to-par, the sound quality of this album blends minimum static with maximum excitement, resulting in the best live compilation around (second only to *The Decline*). A fine sample of great ska.

8. **Magic, Murder and the Weather** — Magazine. Although Magazine's first two albums are almost insurmountable in their energy and emotion, *Magic, Murder and the Weather* captures a sound which is more personalized to the band than the prior albums. On this album, Magazine shifts its high energy into a more polished mood music. The slow pace of this album does little to detract from the thrill, giving it the constancy of the tide's ebb and flow. Frontman Howard DeVoto leads the band into an interesting departure, supported by his lyrical and musical genius. Unlike Magazine's previous releases, *Magic, Murder and the Weather* is a moody album to sit down and listen to and enjoy.

(Please turn to p.7, col.1)

## EVENTUALITY

*Picasso!*, a celebration of dance and art based on the life and times of Pablo Picasso, will be presented by the Valerie Huston Dance Theater Jan. 22, 23, 24, 29, 30, and 31 at 8:30 p.m. in the Lobero Theatre.

The production is an evening of art, dance, music, and drama focusing on the major creative periods in Picasso's life and on the people and events that influenced the artist and his work.

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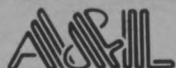
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# BOOM AND BUST: Top o' The Heap

By CHARLES PONCE DE LEON

A quick glance at Rolling Stone's Top 100 LP's of 1981 could lead one to believe that the past year in music was absolutely horrid. The wretched fodder that made its way onto American record players was rarely worth the vinyl it was pressed on. Established artists - the Who, the Rolling Stones, the Moody Blues - continued on their well trodden paths toward stagnation and artistic impotence. Newcomers fared even worse, ranging from the hackneyed (Billy Squier) to the hack (Adam & the Ants).

1981 also marked the new wave's last gasp. What was once original, uncompromising and authentic, became hi-techfluff nihilistic (Duran Duran), ineptitude (Black Flag) or laden with bombast (P.I.L.).

The year also saw the homogenization of rock reach epic proportions. The dominant sound on rock radio this year was catchy, heavy metal formula pop: Styx, REO Speedwagon, Rod Stewart, Foreigner, Journey...and nauseam. These artists take no risks, accept no challenges, strive to be no more than innocuous clean-cut rowdies. It's as if pop music was made to anesthetize the senses and disengage the mind. The Valium of the masses,

perhaps?

But 1981 had its moments and its stars. To find them required effort, imagination and - God forbid - risk. With a bit of digging, a wealth of intriguing music could be found.

The following artists impressed me the most in 1981. All possess unique ingredients that are interesting and, above all, alluring. Only two made an impact on the U.S. charts; three are imports. All require an open mind and an open ear for maximum appreciation.

1) **Odyshape** - The Raincoats. Like the Go-Go's, England's Raincoats are all female; however, by contrast, their music is both lyrically and stylistically complex. Their light vocal phrasing and delicate acoustic instrumentation resembles an avante jazz/folk fusion. The lyrics written from a refreshingly contemporary point of view and weave their way into your heart and mind.

2) **Playing With a Different Sex** - Au Pairs. Also from the U.K. come Au Pairs, the hippest rock band in recent history. Composed of two men and two women, their riveting brand of pop and personal politics should be required listening for all aspiring bourgeois. Like their compatriots, the Gang of Four, Au Pairs set their compelling tales of like in the socio-sexual battlefield

face the fact that Prince might be the next Mick Jagger. He's certainly got the persona (a sexually androgenous insurgent) and his music is rooted in the Stones' early debauchery. *Controversy* his fourth album, is witty, risqué and straight from the head of an asserted social deviant. Power to him.

3) **Thirst** - Clock Dva. Clock Dva, like of their post-punk contemporaries, take rock into new spaces. What makes them better than their peers is a refreshing lack of bombast. Their debut album *Thirst* is an exhilarating, though often bitter, glimpse of rock at the cutting edge. Using ethnically-rooted rhythms and lurical devices reminiscent of Trout Mask era Captain Beefheart, Clock Dva explored existential self-doubt with authenticity and humor. Though their extensive use of discordant woodwinds and electronics is at times unnerving, that edge is polished by a wry humor that gives them a sarcastic rather than acid bite.

4) **Controversy** - Prince. A great injustice occurred at the Stones concert last fall in L.A. Prince, opening the show, was pelted with garbage and booed offstage. For an audience to be so incredibly ignorant, narrow-minded and discourteous sets the human race back centuries. I guess they can't

face the fact that Prince might be the next Mick Jagger. He's certainly got the persona (a sexually androgenous insurgent) and his music is rooted in the Stones' early debauchery. *Controversy* his fourth album, is witty, risqué and straight from the head of an asserted social deviant. Power to him.

5) **Live Shots** - Joe Ely. Another loser: At the Clash's '79 Palladium show, Joe Ely, like Prince and the Blasters, was subject to the wrath of stupid, insensible fans. It's a pity, since on that tour, and a subsequent U.K. jaunt, Ely and his band were in top form. *Live Shots*, culled from some U.K. dates, is solid proof that Ely is among the finest traditionally-rooted rock'n'rollers on the contemporary scene. Kudos to Southcoast Records for releasing this two-year-old import in the U.S.A.

6) **Talk, Talk, Talk** - Psychedelic Furs. Among the many Joy Division-inspired English drone bands, the Psychedelic Furs have the best chance of garnering a widespread following. Their advantage: the use of classic elements of rock in a fresh, original context. It's a tempestuous blend - sort of a Roxy music meets John Lydon - that may not seem to be a marriage made in heaven, but it's surprisingly effective on this LP. Look for (Please turn to p.7, col.3)

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By JANE MUSSER and JONATHAN ALBURGER

Having briefly listed the year's best films (see p.2), we now give equal time to the year's worst films, many of which are humorous in retrospect because they were so awful. Unfortunately, many of these turkeys made bundles at the boxoffice.

**Cannonball Run:** Never has such a "constellation" of stars achieved so little on screen. Farrah Fawcett is once again typecasted as a no talent and Burt Reynolds once again allows himself to do little more than ogle over the leading lady's breasts. The rest of the cast is even worse; a definite two-fingers-down-the-throat film.

**Tarzan, the Ape Man:** From the Farrah Fawcett school of acting, Bo Derek has graduated with honors as she demonstrates finger acting: by placing an index finger to various parts of her face, she conveys such complex emotions as curiosity and pleasure. Bo matches pectorals with Tarzan, which leaves the audience utterly confused about who to identify with.

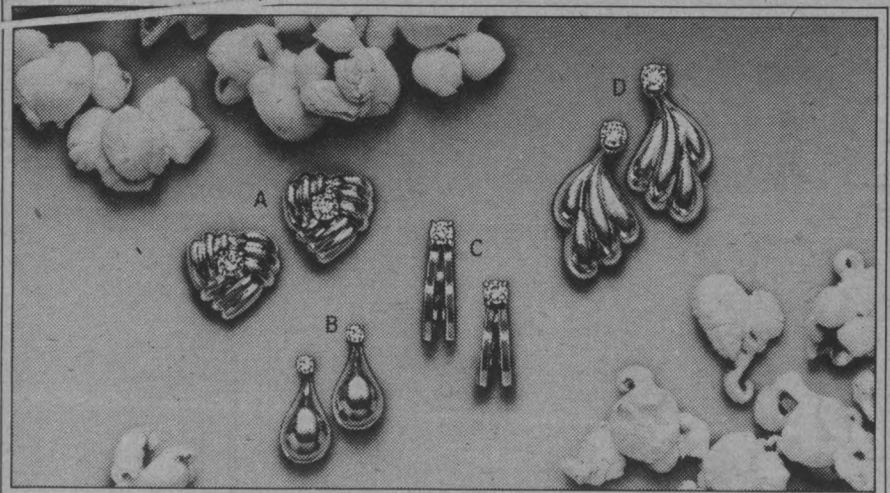
**Saturday, the 14th:** This fetid piece of drivel could have

been the funniest film spoof of emerged, however, was a the laughs hack film that set back Richard Benjamin and wife Pa Drama 1.

**Chevy Chase:** Cheddar gets a both of his 1981 films on the w *Under the Rainbow* and *Modern* to working with stronger leading film with Goldie Hawn.

**Stripes:** Plodding and dull, this right up there with his other *Buffalo Roam*. Like trying to st *Stripes* couldn't even audience apathy. Where has Graveyards everywhere. Unfor a large profit.

**Endless Love:** Brooke Shields re *Love's* director helped her achi supposedly produced during org



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# MOVIES AND MUSIC

## Vinyl Verdicts

By JAY DE DAPPER

With any Top Ten list, most people read the list and start screaming and yelling about what is and isn't there. With this in mind, I have carefully selected the following as the "best" — at least for me. That way, everybody can still scream and yell but not about what is better or worse. Clearly, some albums are better than others, but there is a lot of question as to what makes it that way. Just look at the list. Cross out what you don't like, then everyone will be happy. Or read 'em and weep:

1. **Ghost in the Machine** — The Police. Unlike the opinion of most critics, the Police have gotten consistently better in my eyes. On this, their fourth album, the Police have reworked their sound, adding substantially more reggae flavoring. Andy Summers finally plays to his ability, too, giving the album a great effect. The sound is fresh. The message, although a little used, is delivered with more finesse than at any other time.

2. **Tattoo You** — Rolling Stones. The Stones haven't really done anything new here. In fact, they've gone back to their early seventies heyday in an effort to redefine their sound. This is one of the Stones' best, being more R&B than anything else in recent memory. They all sound strong on this

album and their supporting tour only enhances the feeling that the Stones have gotten it together — at least this year.

3. **As Falls Wichita, So Falls Wichita Falls** — Pat Metheny. Each new Pat Metheny album is different from the past. This characteristic has perennially led to Metheny's albums being well-received. This collaboration with Lyle Mays and Nana Vasconcelos is one of the best new fusion works of the last few years. Everyone can appreciate the incredible ability of all three musicians. Not just for jazz lovers.

4. **El Rayo-X** — David Lindley. Although only half of this album is new material, it is one of the newest sounding albums of the year. Lindley's slide guitar work, dropped in with rasta influence, makes the songs much stronger than they might otherwise be. The percussion work is perhaps the best of the year, while Lindley's voice is the surprise of the year. This is a true gem.

5. **Healing** — Todd Rundgren. Almost anything Rundgren does is better than the competition and this album is no different. Runt's first solo album in three years proves that he hasn't lost his touch. A concept album that might be too cerebral for some, it deserved more attention than it got — and certainly

more than AC/DC or X. Pop songs with more "meaning" here than Black Flag could ever pack into an album.

6. **Zebop!** — Santana. As the Stones did, Santana reached back some years to find what they were looking for and they too succeeded. *Zebop!* extends Carlos' string of successful cover tunes, while the original material gets as Latin as it ever was. The band is mature and the album shows this well. Santana just keeps getting better and better.

7. **Jumpin' Jive** — Joe Jackson. **Almost Blue** — Elvis Costello. Both these guys deserve a hand for giving credit where credit is due; both had gotten into ruts and both broke out in incredibly innovative ways. Jackson went back to his roots. He pulls this off with ingenuity and talent. It is one of the best swing albums since the early sixties.

Costello looked at Nashville and saw something there. His brand of country is distinctly different from anyone else's. Distinctly better, too. Hurray for some courage to live in the '80s.

8. **Give the People What They Want** — The Kinks. It's a tribute to the Kinks that they have lasted as long as the Stones without similar success. This album is a continuation of what was started on *Low Budget*. It is leaps and bounds ahead of it though. The Davies brothers

are at their peak in songwriting, playing, and singing. This is the best work since *Sleepwalker*.

9. **Nine Tonight** — Bob Seger. Although the material is generally weaker on this than on Bob's first double live set, Seger is rock's finest live performer. This record captures the intensity and electricity that characterize his live shows. Seger makes the best of the tired tunes and improves on them in the process. If only his studio releases showed this much energy.

10. **Abacab** — Genesis. This was a tough one to choose because it appears to have so many faults. Actually, Genesis has markedly improved and broadened their sound since Steve Hackett's departure. Not to say this is better than the old stuff — it isn't — but it is more diverse. The fact is, Genesis has managed to move on to a new sound and has in turn produced some of the most interesting music this year.

## FILM...

**Messidor**, a psychological thriller about two young women traveling across country, will screen Jan. 24, Sun., at 7:30 p.m. in UCSB Campbell Hall. Student admission is only \$2 and tickets may be purchased at the door.

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A.S. Program Board is now accepting applications from qualified students to fill 4 positions on the Board. Positions open are:

**FILMS  
SPECIAL EVENTS  
REP. AT LARGE  
SECURITY COORDINATOR**

Applications are due Fri., Jan. 22 and are available at the A.S.P.B. office, Ucen Room 3167, Call 961-3536.



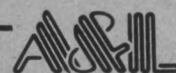
**MARK TWAIN:  
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portraying Mark Twain

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Lotte Lehmann Hall  
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## MASSACRE

proof of the year — really! What a thoroughly unenjoyable, no-back the acting achievements of wife Paula Prentiss to high school

gets a special mention for having the worst flicks of the year list: *Modern Problems*. He should stick leading players, i.e., do another

ull, this Bill Murray mess ranks other abortive effort, *Where the* ng to start a car with a weak bat- even convey enough to spark e has all the charisma gone? Unfortunately, the movie turned

elds revealed in an interview that er achieve the facial expressions ing orgasm by painfully twisting

her toe. Gives you some idea of her acting abilities. In the true spirit of money-hungry Hollywood, a moving book is turned into trivial trash about lust among the beautiful (and talentless) people.

**First Monday In October:** More than timeliness and social relevance is necessary to make a good film, as this mediocre (in every sense of the word) tale about the first female Supreme Court justice reveals. Jill Clayburgh, who has made a career out of playing the kind of women who whine a lot when they don't get what they want (and then call it being assertive), stars.

**Nighthawks:** Sylvester Stallone spends a lot of time in women's clothing, a strange pastime he justifies by being an undercover detective. This is a movie that should have been an hour-long episode of *Baretta*; theater-going audiences could have been spared time and expense, by staying in their livingrooms, and boredom, by turning off their sets.

**Escape From New York:** The highest points of *Escape* are (Please turn to p.7, col.5)



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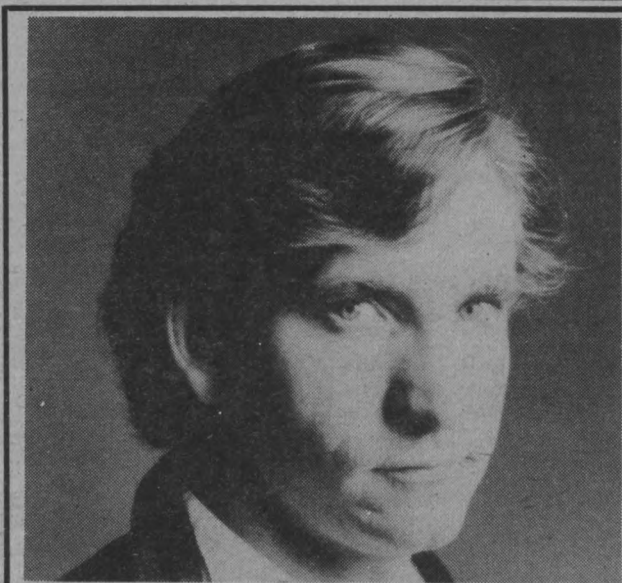
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| SCHIFF CHILDRENS 90 TABS<br><b>CHEWABLE VITAMINS</b> REG. 5 <sup>25</sup>   | <b>3<sup>59</sup></b> | HAIN 16 OZ.<br><b>SPAGHETTI SAUCE</b> REG. 1 <sup>14</sup>              | <b>1<sup>19</sup></b> | ALTA DENA ALL FLAVORS 1 QT<br><b>FROZEN YOGURT</b> REG. 1 <sup>87</sup> | <b>1<sup>49</sup></b> |
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Joe Walsh (above) and Martin Mull will join forces in a benefit concert for The Pacific Alliance Fri., Jan. 29 at 7:30 p.m. in the Arlington Theatre. Tickets are available at the usual outlets for this special presentation.

record, shifting the material from the previous "happy-go-lucky" type to a perfectly tailored (yet no less lively) style which brings out the best in these North Irish boys.

10. **Au Pairs** — Au Pairs. This new British band, which gets airplay even in the most remote areas (like Santa Barbara), makes an impressive start with this '81 release. Au Pairs produces an increasingly popular "Gang of Four" sound which

spotlights heavy rhythm, but the deciding difference is the unique female vocals. The tempo of their album moves up and down, the slow songs often being more effective in a hypnotic way than the faster cuts. Au Pairs' sophisticated sound replaces the guitar-strewn heavy metal generation with a vibrant, new, emotional movement that finally emphasizes an almost spiritual feeling which is at the heart of music's purpose.

intent on making Verlaine a star. I hope commercial pressures won't tarnish his sound.

9) **Re-ac-tor** - Neil Young. If Neil Young isn't the best American rocker today, I don't know who is. Unlike his jaded contemporaries, Young sounds every bit as fresh as in the heyday of the Buffalo Springfield or CSNY. *Re-ac-tor* is a brilliant effort, though lacking the eclecticism of his masterpieces, *Tonight's the Night* and *Rust Never Sleeps*. *Re-ac-tor* marks a departure for Young in one respect—there are no acoustic numbers. Instead, he uses a martial,

bone-crushing blues-rock attack, that sends chills down the spine. It's powerful proof that rock stars can age with grace and dignity.

10) **The Blasters** - The Blasters. This band defines rock'n'roll. Not in a modern context or in regard to the progression of the genre, but in sheer vigor and integrity alone. This is rock stripped of its frills and pretensions. Along with X, the Blasters redeem an incredibly overrated music scene that, in reality, is nothing more than the L.A. rock press' delusions of grandeur. Why aren't these guys on FM radio playlists?

## De Leon Cont...

(Continued from p.4)

These guys to get better and better.

7) **Mesh and Lace** - Modern English. Like Joy Division, Modern English probes the dark recesses of the human psyche. This, their debut album, is an uncompromising look at the trials and tribulations of the modern world: personal inadequacies, resignation, the threat of nuclear annihilation, etc. Employing a dynamic, densely textured attack (*The Moody Blues* on a bad acid trip), Modern English creates an aural soundscape rife with

visceral force and energy, cutting deep and true.

8) **Dreamtime** - Tom Verlaine. Verlaine is potentially a major rock figure of the 1980s. His work with Television, one of the original CBGB alumni (along with the Ramones, Blondie and the Talking Heads), was seminal. *Dreamtime* his second solo album, is every bit as powerful. Verlaine's Cippolena-inspired guitar pyrotechnics are a highlight. The omission of *Dreamtime* from FM radio playlists seems unusual, since it's an accessible work. It must infuriate Warne who seems

## Pix Picks Cont...

(Continued from p.5)

Adrienne Barbeau's breasts. She comes close to perfecting that low-cut acting style any *Maude* fan knows and loves. Kurt Russell may have been good in his leading role. In fact, he may have delivered an incredible performance, but unfortunately it was impossible to understand anything he mumbled. Who knows, perhaps one of the year's best actors will go forever unrecognized. Somehow I doubt it.

**Rollover**: This film may help to define poor taste in movie-making for generations to come. Miscasting is the best single word to describe *Rollover*. Jane Fonda is miscast as a woman who is artificially glamorous, money hungry, and slightly dim-witted; Kris Kristofferson is miscast as an actor with some kind of talent. It would be a hell of a lot more fun to pan this movie if Fonda, one of America's finest actresses, hadn't embarrassed herself and her fans by being involved.

## DiLoreto Cont...

(Continued from p.3)

9. **Positive Touch** — The Undertones. Many popular bands' originality and inspiration fizzle and often burn out by the time their third album comes out. One band that doesn't fit into this unfortunate category is the

Undertones. The appropriately named *Positive Touch* L.P. displays the Undertones' successful evolution from a playful teenage pop sound to a more mature, yet still exciting, style. The Undertones makes a number of refinements in their latest

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## Tania Maria — "Braziliance"

By James Watts

Brazilian jazz sensation, TANIA MARIA will be performing at UCSB's Campbell Hall on Friday, Jan. 29 at 8 p.m. This great evening of hot jazz is brought to you by A.S. Program Board and the Santa Barbara Jazz Society.

Tania Maria, known for her flamboyant Brazilian vocal style and her hot piano licks, first appeared in the local vicinity last year at the S.B. Jazz Festival. The audience responded enthusiastically to Tania's combination of yells and

### Brando

## The Wild One

By Deva Sedlak

"The Wild One" will be shown next Wednesday in Chem 1179 at 6:30 and 9 p.m. Tickets are \$1.50 for students with valid reg card and \$2 to the general public.

"The Wild One" was released in 1954, and it was directed by Laslo Benedek, who came to Hollywood in the forties. (He also directed "Death of a Salesman.") The film stars Marlon Brando, Mary Murphy, Robert Keith and Lee Marvin.

Marlon Brando in his early career was Hollywood's supreme protagonist, a loner, an angry young man: His brutish Stanley Kowalski in "A Streetcar Named Desire" (to be shown Feb. 17), his self-defeatist Terry Malloy in "On the Waterfront," and his leather jacketed motorcycle gang leader in "The Wild One." These are totally different characterizations, but each was the absolute protagonist, with whom the youth of the day could identify; could say, "that's me! That's the way I feel!"

The "Wild One" is powerful in mood and social implication, and expertly directed. There have been many films since which have borrowed its vicious atmosphere. This fact by now might have taken the edge off "the wild one," were it not for the magnificence of Brando and the expertise of Benedek.

screams and creative piano riffs. Leonard Feather, jazz critic for the *Los Angeles Times*, labels Tania's music style as "Braziliance." It is this Braziliance that has packed concert halls throughout California.

Tania Maria's first album, *Piquant*, is considered by some critics as one of the hottest jazz albums of the year. *Piquant* blends hot salsa and Brazilian rhythms with jazzy R and B stylings, while including classic ballads of Jobim to create a soft and sensuous swing.

Opening the concert for Tania will be Fourplay, one of Santa Barbara's hottest local bands.

The electrifying sound of Tania Maria, along with the progressive sound of Foreplay will be a night of jazz to remember. Tickets are available at the A.S. Box office, third floor of the UCen, Morninglory Music in Isla Vista, and Turning Point

## Be Your Own Boss

By Rosanne State

Two years ago David Wieger and Tony Coulson were college graduates looking for a way to support themselves. However, both wanted more from work than just a livelihood. The two friends set their sights on jobs which would allow them to be independent and creative. In addition to earning money, both wanted flexible, self-determined work hours. Most importantly, each sought an exciting and pride-worthy occupation.

Making the rounds of the ordinary job market, neither found exactly what he was looking for. So, dissatisfied with what the status quo had to offer, Wieger and Coulson decided to go their own way. Intrigued by the idea of starting a breakfast-in-bed catering service, the two created the Silk Pajamas Breakfast Company.

The Thursday night showcase series will continue tonight at the Pub with I.Q. Zero. This is the great



Campbell Hall, Jan. 29

### Pretenders

Tickets to the Pretenders concert Feb. 19 at the UCSB Events Center are on sale now at the A.S. Ticket office on the third floor of the UCen, Morninglory Music, Turning Point and

the Ticket Bureau on State Street. Tickets are \$9 and \$10 and are going fast so get yours now for the hottest concert of the year. (Unless The Who decide to tour!)

### China Week Jan. 24-29

A.S. Program Board and the Chinese Student Association will present the Chinese Cultural Week, Jan. 24 through 29. Jan. 25 is the Chinese New Year of the year of the Dog. There will be many activities during this week to celebrate the most famous festival in China and to give all the students many chances to learn more about China.

#### Dinner:

To start off the week, there will be a Chinese Banquet at the Conference Room of New Married Student Housing. You are welcome to come with a dish, or \$5. Dinner will start at 6 p.m.

#### Films:

Films introducing Chinese Culture and views of scenes will be shown at the UCen Pavilion, room A, from 12-1 p.m. weekdays (except Tuesday) FREE!

four piece original band that opened for Romeo Void last quarter. The show starts at 8:30 tonight and it's free!

### UCen Showcases

Sponsored by A.S. Program Board, of course!

NOTE: UCSB Undergrads must show their reg. card for I.D. for the discounted tickets.

### Campbell, Fri. & Sat.

## Krypton Laser

By Steven Hooper

This Friday and Saturday night in Campbell Hall, the A.S. Program Board and KTYD are presenting another extraordinary entertainment value in the form of all the new Laserock 2 laser light and sound shows. These stunning displays of laser technology and beautiful creativity are too complex to be simply described as a light show. They are a stunning visual and audio experience that exhilarates the senses, enhances the mind, and amazes the eyes.

Since its inception in 1971, Laserium I and II, Laserock, Laserium Starship, Laserium '79, and Light Years have drawn paid attendance in excess of 8,000,000. First performed at the Los Angeles Griffith Park Observatory in 1973, it has since been presented in

faraway places like London, Tokyo, Buenos Aires, Paris, and Tel Aviv, not to mention nearly every major city in the U.S. These laser shows have been presented in live concerts, film and television, amusement parks, and have debuted albums such as Alan Parson's *Poe Project* and the Who's *Who Are You*.

All this fantastic imagery is created by a single one-watt krypton gas laser beam traveling through a series of optics inside a projector. The optics split the beam into four colors, red, yellow, blue, and green. But it is not automatic. Each show is performed live by a Laser Images Inc. laserist, and no two songs create the same patterns and images. The laserist works together with the music and the laser beam, and it is very easy to get caught up in both the music and the visual ex-

perience. Having seen the Light Years show at the Griffith Park Observatory Planetarium, I can and do attest to the impressive and surrealistic dreamlike trip these shows can take you on.

The new Laserock 2 show, to be presented here this weekend, includes great music by Pink Floyd, Yes, the Police, Led Zeppelin, the Cars, and much more. Even if this isn't a sample of your musical interest, the visual experience alone is worth it.

There is no excuse to miss this memorable experience, as there will be three shows each on Friday night and Saturday night at 8, 10, and 12. Tickets are only, (are you ready for this), \$3.50 for students and \$4.50 general. They are available at the A.S. Ticket Office, Morninglory Music, the Turning Point, and the Ticket Bureau. See you there.

## Program Board Positions Open

By Deva Sedlak

Are you energetic, creative? Do you want to get involved with A.S. Program Board? Well, here is your opportunity. The positions of Films Chairperson, Special Events Chairperson, Security Coordinator, and Representative at Large are open, and applications are now available in the A.S. Program Board office, third floor of the UCen, room 3167. Applications are due Friday, Jan. 22, so come up now and we will give you the details.

The FILMS committee chairperson is in charge of organizing and planning the film series schedule, and whatever else they decide to put on. The films committee provides an alternative to the commercial movie show on campus. Those interested in programming and films are urged to apply.

The SPECIAL EVENTS chairperson coordinates and plans special events that Program Board sponsors. Special events in the past have included the College Bowl, Spring Sing, and a co-

promote with the UCen Activities committee to put on the production "Hair" in the UCen. The Special Events committee provides events that do not quite fit into any other committee's boundaries. If you have any wild and wonderful ideas, let us know.

The SECURITY COORDINATOR is responsible for taking care of the security needs at concerts, lectures, or wherever the happenings are. The coordinator is also responsible for ushering and works with the campus police to assure all events flow smoothly.

The REPRESENTATIVE-AT-LARGE is a representative to the board who helps out wherever assistance is needed. It is a good place to start if you are interested in becoming involved with Program Board.

Applications are due tomorrow, Friday, Jan. 22. They are available at the Program Board office, UCen 3167. Do not hesitate to apply. We look forward to meeting you!

### Hair

I would like to express my thanks and congratulations to all people involved with the HAIR production... the Tribe, Dante, Chuck, and the entire production crew.

You're great! Nine quality performances for nine sold out houses. I only wish it didn't have to end.

John Henson  
UCen Activities Chair

## Brando Film Series

Wednesdays  
Winter Quarter 1982  
6:30 & 9:30 p.m.

#### Ticket Prices:

\$1.50 UCSB Undergrad or \$10 series ticket  
\$2 Other or \$12 series ticket

January 13  
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January 27  
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February 24  
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ON THE WATERFRONT  
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