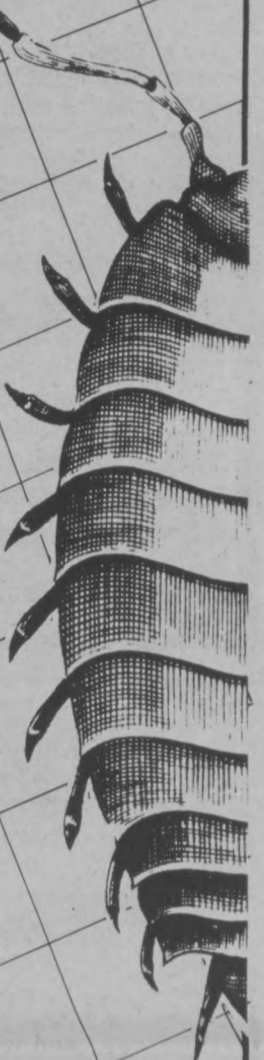


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'Hard To Hold' is Even Harder to Watch

By JONATHAN ALBURGER

Stick to *General Hospital*. Resident heartthrob Dr. Noah Drake has been stricken with the old I-could-be-a-star virus and is currently in need of some intensive care. The disease? *Hard to Hold*.

What is obviously aimed at the giggling pubescent mentality, Rick Springfield's beefcake brainlessness didn't even stir the young audience at last week's opening of the movie. As a matter of fact, the audience looked rather annoyed at being short-changed. We all tried so hard to like Rick and his self-glorifying gushiness, but by the time the end credits rolled, the group's silent reaction and zombie-like exit from the theater told all. We were embarrassed.

Hard to Hold is the bright and original story of a fabulously wealthy and incredibly famous rock star who meets, woos and devastates a Miss Nobody. But with time — and an endless string of ingeniously delivered bad lines — they grow to overcome their differences and blossom into more than passionate lovers. Gloop, gloop, glump.

My 12-year old companion and authority on over-mediasized celebrities said she was disturbed by all the kissing — "that's all they did was kiss!" "That's ex-

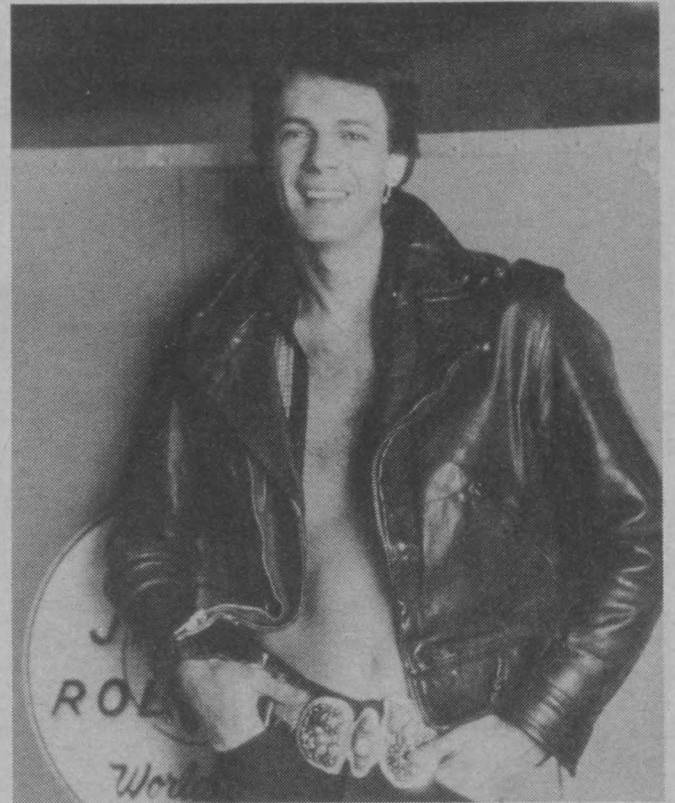
pected," I asserted, adding, "What did you want him to do?" "Act," she replied.

I couldn't have put it better myself. For what seems the length of *Barry Lyndon* and *Cleopatra* combined, *Hard to Hold* plods awkwardly through one bad scene after another, imparting as much artful pizazz as a fart in the wind. And contrary to what Rex Reed thinks, Springfield is not simply fabulous in his wide-screen debut.

What Ricky does best — and most — is expose his rear end, which he clearly thinks is his best asset. Okay, it's humorous to see him trapped outside of his dressing room, running away from a bevy of adulating fans with only his wet towel around his waist. Of course, he's photographed from the side of the slit of towel. Is this *Playgirl* equality? By the eighth shot of his butt and the tenth reference to it, we're pretty sick and tired of the whole mess. But it is in line to review Springfield's body, since he's presenting it as an integral element of the plot and there's little else so bad as to be funny. Springfield is too made-up and posed to be a lasting screen idol; his body is too thin and sunken in. Fortunately, he does have intense eyes which he uses well; but, as Faye Dunaway discovered in *The Wicked Lady*, flashing the big, brown ones do not make a movie magical. Maybe they could have a stand-in for him during those difficult nude scenes.

Rick's Jamie Roberts is no working class dog. Despite that, the film tells us that the life of rock stars is not all "tits and champagne." Oh, I am so sorry. Scenewriter Tom Hedley should be executed and director Larry Peerce ought to be tortured in return for subjecting the poor audience to Ricky's cutesy-puppy indulgences; I have never in my life seen a more insincere — but on-cue — smile. His songs — thank God — are utterly forgettable.

Leading lady Janet Eilber, as the love interest and professional therapist for disturbed children, is really annoying. She whines and moans shamelessly, then pouts when the whine stops flowing. The film's only buoyance is supplied by Patti Hansen as the cliché hard-ass lady rocker



Rick Springfield tries to strut his stuff.

who's always gonna kick Rick's ass. She's a chick who makes no excuses or concessions. Yeah.

Hard to Hold even mangles the potential for exploiting the charm of the San Francisco locations. Instead, of course, we get obscure alleys and concrete slabs. Even Monday's Oscar broadcast was exciting by comparison.

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A Post-Awards View Of 'The Dresser'

By KATHERINE ZIMBERT

If the Academy Awards gave any true indication of who was the "best" in motion pictures this year, Albert Finney and Tom Courtenay would have tied for Best Actor. Unfortunately, nominations and awards are based on more than who is the best;

Hollywood politics figure into it too. If not, Why didn't Eric Roberts get at least a nomination for his performance in *Star 80*? Why haven't Bob Fosse's movies been given Oscar's recognition? Why was Barbra Streisand completely ignored?

Enough griping. *The Dresser*, adapted from Ronald Harwood's play of the same name, is an actor's movie, and the performances by Finney and Courtenay are equally riveting.

The Dresser (directed by Peter Yates) takes place in London during World War II. Finney plays Sir, an aging Shakespearean actor, who is gently, comically, and sometimes harshly coaxed through his 227th performance of *King Lear* by his faithful dresser, Norman

(Courtenay). Like the London around him, Sir is starting to decay from the wear and tear of many years of internal, creative warfare. He vacillates from being a raging, pompous, demanding autocrat to a weeping, crazed, self-pitying old man, to the fearless leader of his aged company. Norman, who dresses Sir both physically and emotionally, running lines, and telling stories, desperately tries to protect Sir from those who think he's too weak to make the performance.

While there have been a few new settings inserted to prevent the film version from being static, the most dynamic scenes are between Courtenay and Finney in the dressing room. Sir and Norman are mutually dependent on each other —

Sir needs Norman to fuss and fidget over him, Norman needs Sir because Norman's identity is wrapped up in the theater and his special relationship to Sir. They are both eccentric, self-centered, and neurotic, but so is the rest of the company, and to the war-worn populace of London, they are heroes — pursuing artistic greatness while their city crumbles around them.

Finney and Courtenay capture the hero-actor quality beautifully, Finney being the showman, Courtenay being the crutch behind the curtain. As Sir, Finney exhausts his actor's palette as much as Sir does playing Lear. His transitions from weak and whimpering to authoritarian and booming come one on top of the other, and Finney has a

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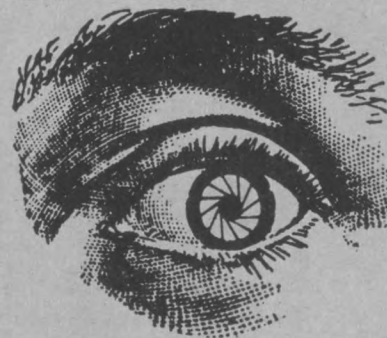
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Robin Williams Plays Defector In 'Moscow On The Hudson'



By HUGH HAGGERTY
Suppose you were a Russian saxophonist whose grandfather considers an extra roll of toilet paper in the closet one of the keys to happiness and you come to New York to discover that American toilet paper is plentiful and feels like silk compared to the stuff at home. You find yourself talking about "American decadence" with a big grin on your face and the KGB is really getting on your nerves. A defection in Bloomingdale's comes to mind as you're buying your blue jeans and Blammo! Life as a capitalist! You may be in the place that wrote the book on slavery, urban crime and inflation, but in general, life in America seems to be one big limousine with Freedom stamped all over it. You would be Robin Williams starring in a movie called *Moscow On The Hudson*.

There is some controversy surrounding the movie because of its pseudo-political implications. Director Paul Mazursky (*Tempest*, *Unmarried Woman*, and *Harry and Tonto*) said "they" are refusing to show the movie in the U.S. Olympic training camps because "they think it's too political." If American athletes are being discouraged from seeing the movie, what will the Soviets do to keep their athletes from seeing it when they're here? This is an unfortunate underscoring on a film that

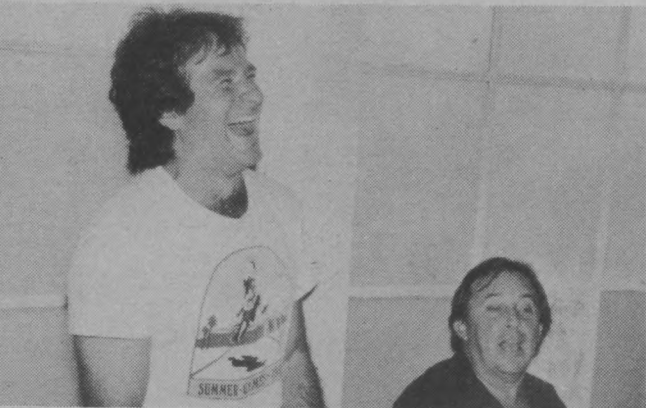
is supposed to be about America — land of the free. Mazursky recognizes that it's very easy to label the film as American propaganda — though that wasn't exactly his intention — and it could just as easily be labelled as good ol' entertaining Hollywood sap if you ignore its context.

Mazursky, whose parents were immigrants to this country in 1915, also co-wrote the screenplay for the movie and his research really shows. The movie is actually based on the true stories of three Russian immigrants to the U.S. who were intensively interviewed. Mazursky spent a couple weeks in Moscow to absorb the Soviet ambience which had to be recreated in Munich, West Germany for the opening half-hour of the film. Of the Soviet Union, Mazursky said, "The main worry for people over there is not what you can do, but who you are. Here, we're

always making plans and thinking about the future; that's really hard for Russians...In America, you are free."

Robin Williams, who plays Vladimir Ivanoff, spent five months learning how to speak Russian. He took the role because he had a good feeling about it and he liked the momentum and charm of Vladimir's character. He became proficient enough to be able to joke around in Russian with the Russian actors in the film. In addition, he learned passable saxophone in two months, though most of the scenes where he plays were overdubbed. It's very easy for him to joke around now about those intense training sessions. Williams' capacity for ad-libbing wasn't used very much in the film because it is rather a serious role and keeping to the script was very important.

Williams turns in his best (Please turn to pg.4A, col.3)



Robin Williams and Paul Mazursky during press conference.

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MOSCOW...

(Continued from pg.3A)

performance to date as the awe-struck Vladimir. The movie contrasts Vladimir's life in Moscow with his transformation in New York. In Moscow, life is one queue after another, full of knee-jerk sex, and there's always the threat of being spied on. Watching Vladimir's paranoid soul come out of its cage is nothing short of a patriotic heart stab, and for the cynic, the movie does have some good doses of

reality: Vladimir gets mugged at one point in the movie.

We see the melting pot that America actually is during scenes that were filmed in Harlem and various New York bars and discos, and Vladimir says at one point, "Everybody I meet is from somewhere else." Vladimir's girlfriend, Lucia Lombardo, is an Italian just ready to become a U.S. citizen. Maria Alonso, a former Miss Venezuela, plays Lucia with a sassy yet sensuous flair, though she hasn't quite mastered her Italian accent yet. Lionel Witherspoon, brilliantly done by Cleavant Derricks, who calls himself "a refugee from Alabama," is the black security guard from Bloomer's who befriends Vladimir after his defection.

Though you may have the temptation to wince during the films, campy-though-necessary cliches, the movie will make you laugh and the movie will probably make some people cry. No matter what, you'll think about your place and your dressing in this salad bowl called America.



Robin Williams, as a Russian defector, is protected by Cleavant Derricks from KGB man Savely Kramarov ...



and falls in love with saleswoman, Maria Conchita Alonso, in Moscow on The Hudson.

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'Seeing Red' To Be Shown

Filmmaker Julia Reichert will present the Santa Barbara premiere screening of her film *Seeing Red*, a 1984 Academy Award nominee as Best Feature Documentary, on Friday, April 13 at 3 p.m. in UCSB's Buchanan Hall 1920. This screening is free.

Seeing Red is a film about the men and women who belonged to the American Communist Party between the 1930s and the 1950s. It focuses on the personal histories of fifteen party members during four periods: the heyday of the 1930s, the McCarthyite crackdown, the collapse in 1956 after Nikita Krushchev's Stalin revelations, and continuing political work in the '80s. The film combines interviews together with such contemporary footage as newsreels and anticommunist tracts.

For more information, call Arts and Lectures at 961-3535.

Arts & Lectures Spring Events

I N A C L A S S B Y I T S E L F

JAZZ TAP ENSEMBLE

San Francisco's Jazz Tap Ensemble returns to Campbell Hall on Wednesday, April 18 at 8:00 p.m. for an evening of vibrant hoofing and highly acclaimed music. The ensemble's previous visit to Santa Barbara delighted a sold-out audience in 1982.

In performances that cross cultural and generational gaps, the Jazz Tap Ensemble has danced with the living legends of the tap dance art form — shufflers, tappers and hoofers like Charles "Honi" Coles, the Nicholas Brothers, and Foster Johnson. The ensemble also appears in the movie *Tapdancin'*.

Although tap dance is recognized as a popular art form, improvisational in both its choreography (traditional steps evolve into new movements, on the spot) and its performance history (a buck-and-wing as beautiful on the street corner as in the concert hall), members of the JTE have received a solid and thorough training in dance and music. Both the ensemble and its individual members have received numerous grants from the National Endowment for the Arts, the California Arts Council, and other sources.

The *Village Voice* wrote about the JTE, calling their performance "music to the ear, sensual to the eye . . . Musically the band carried on elaborate rhythmic conversation with the dancers, and the dialogue between feet and instruments added another vocal character to the scenario of sounds."

Although contemporary tap dance companies tend to identify with one of the various branches of tap tradition — perhaps the slick 1930s movie musical style, or the feet-chattering, personality-projecting style of the vaudeville stage performers — the JTE's style evolved from the desire to explore tap's wide range of rhythm and intonation within the modern dance sensibility.

The JTE will be in residence at UCSB



from April 16 through April 18. Members of the ensemble will give a free public lecture-demonstration in Campbell Hall at 4:00 p.m. on Tuesday, April 17.

CHANTICLEER

Chanticleer, a male *capella* vocal ensemble, will perform in Campbell Hall on Tuesday, April 24 at 8:00 p.m.

Drawing upon the rich tradition of Renaissance vocal music, members of Chanticleer sang their first concert in 1978, in San Francisco's historic Mission Dolores. Since that time, when they were a group of volunteer vocalists, they have evolved into a professional ensemble with national and international touring dates and they have expanded their repertoire to include twentieth century avant-garde choral works and popular songs. But the religious and secular music of the fifteenth and sixteenth centuries remains the core of their repertoire.

Chanticleer performs in concert halls,

churches, and at music festivals. They do not shy away from difficult or challenging material; instead they approach their music with zest and skill, "showing their superior diction and their mastery of part-writing . . . demonstrating their capacity for deft characterizations," wrote Allan Ulrich for the *San Francisco Examiner*.

The program for their upcoming concert spans seven centuries, from a fourteenth century work by Francesco Landini to Igor Stravinsky's modern "Ave Maria" and Ralph Vaughan Williams' "Loch Lomond," a contemporary work based on a gentle Scottish air. Of particular interest is a piece by California composer Allan Shearer entitled "Nude Descending a Staircase," with a witty text by X. J. Kennedy based on the famous painting by Marcel Duchamp. Complex rhythms, humorous asides, and surprising text language make this an engaging work.

SPRING FILMS & LECTURES

Spring quarter brings the return of "Gotta Sing! Gotta Dance! The Great American Musical on Film," a series of sixteen films celebrating the American musical tradition.

Inaugurated two years ago, "Gotta Sing! Gotta Dance!" spans the years from 1930 (Busby Berkeley's *Whoopie*) through 1979 (*Hair*). This popular series includes a wide range of musical expression: the innocence of Nelson Eddy and Jeanette MacDonald in *Sweethearts*; the exuberant song and dance routines of Gene Kelly and Judy Garland in *The Pirate*; the grace and charm of Fred Astaire and Cyd Charisse in *Silk Stockings*; the zaniness of Zero Mostel in *A Funny Thing Happened on the Way to the Forum*; and the feverish backstage world of *All That Jazz*. Specially discounted series tickets are available at 50 percent savings — \$16 for the general public and \$12 for UCSB students — at the Arts & Lectures Ticket Office (961-3535).

On Friday, April 13 at 3:00 p.m., Julia Reichert will show and discuss her 1984 Academy Award-nominated film *Seeing Red*, a fond, affectionate documentary portrait of the men and women of the American Communist Party in the '30s, '40s and '50s. It illuminates the sincere believers behind the scare stories of the Cold War and Red Scare. The event is co-sponsored with the Sociology Department.

On Monday, April 16 at 8:00 p.m., avant-garde filmmaker Larry Gottheim will screen some of his recent films including *Natural Selection* and *Tree of Knowledge*. Gottheim's films have been shown often at museums and festivals.

The Arts & Lectures Ticket Office is located in Building 402, adjacent to Campbell Hall on University Road. For more information or to charge tickets by phone, call 961-3535.

'A Taste of Time'

Benefit Play Continues This Weekend

By CRAIG KNIZEK
Good things come in small packages. As long as they understand their limits. Everyone is familiar with the awkward embarrassment that causes one to queasily shift in his seat in response to viewing a small-scale artist attempting to transcend his/her limits. At times the jump is successful. At times it is not. On Sunday, April 8, *A Taste of Time* performed by the Campus Ambassadors was successful more often than not in expanding and challenging the limits of small-time theater. To their credit and the audience's entertainment, they stayed within the parameters of small-scale, low-key dramatic efforts.

Campus Ambassadors is a non-denominational Christian group on campus. In the past they have produced two other plays, *Eternal Reach* and *Pandora's Child*, but this was their initial attempt at a musical. Pianist Laurie Charles' eloquent, flowing passages were charming in their transitory role, yet the soft, melodic pieces were beautiful in their own right.

The entire production was engineered by the ambitious, multi-faceted Bob Siegal. Following the same mode as

Barbra Streisand, Siegal wrote the play and music, directed and starred as the main protagonist Paul Casey. The most appealing aspect of Siegal's work was the dialogue. The one-liners that dominated numerous scenes sparkled in their realism. The dialogue was thought-provoking, wrought with ideas and concepts that challenged the viewer. The conversation at times lapsed into hackneyed, overused cliches, but the trade-off was worth it. "The existence of God proves the existence of morality." In essence that sentence is the epitome of *A Taste of Time*. Intellectual, controversial and philosophical, *A Taste of Time* is a morality play. It was refreshing in that it presented contemporary problems that are especially pertinent to college students, yet did not overemphasize the theological solution that it offered.

A series of a series of divinely diverse events befall Paul Casey, who is given a second chance by God to repent for a seemingly "normal" life that didn't measure up to heavenly standards: Two angels wielding a guitar sing a lilting harmony; a comatose forty-year-old

man speaks to a pan-faced executive representing God; that same comatose forty-year-old man is transferred back through time twenty years to relive a deceitful, sarcastic, cruel and spiteful life.

I loved the zest and energy of the cast. The angels, with their constant smiles, won over the devout audience. Liz Weber provided solo vocals with more than adequate efforts. Kirsten Gluck was perfectly cast as a Valley-Girl prude; in juxtaposition, David Spiegel as the slap-stick Happy provided ample humorous sub-plots.

The main theme revolved around Rose (Margaret Grayson) and Paul Casey's (Bob Siegal) romantic entanglement and appreciation of commitment. A plethora of emotions and feelings are explored, and perhaps the play could have derived additional benefit from delving deeper. However *A Taste of Time*, as a benefit to L.I.V.E (Let Isla Vista Eat), worked well. This third production by Campus Ambassadors was light-hearted entertainment with a bite. Take that bite and chew it over.

Dresser...

(Continued from pg.2A)
field day. Courtenay (who some old movie buffs may remember as Lara's husband in *Doctor Zhivago*) matches Finney with equal energy and strength of personality. Courtenay's expressions tick across his face in nervous consternation as he pushes Sir through his dressing routine — "Come along, Sir, it's time to age," he coos. No sooner does Courtenay turn his back to take a quick nip of booze than Sir is putting

on the wrong make-up and quoting the wrong play.

They take turns mothering each other, being both comforting and scolding. When Sir scolds, Norman is delighted because Sir is back to his tyrannical old self; When Norman gets too motherly, Sir snaps out of his poor, tired, old man routine in order to put Norman back in his place. They are abusive and pathetic, but beneath their nastiness they love one another. It is easy to believe these two men have

been together for years. The sardonic relationship between Sir and Norman is reflected in Harwood's view of the internal workings of the theater company. (The play was based on some of Harwood's experiences as a dresser.) The actors are selfish egotists, constantly needing reassurance of their greatness. When Norman has to make a speech warning the audience about the air raids, like the actors, his only concern is, "did I do
(Please turn to pg.9A, col.1)

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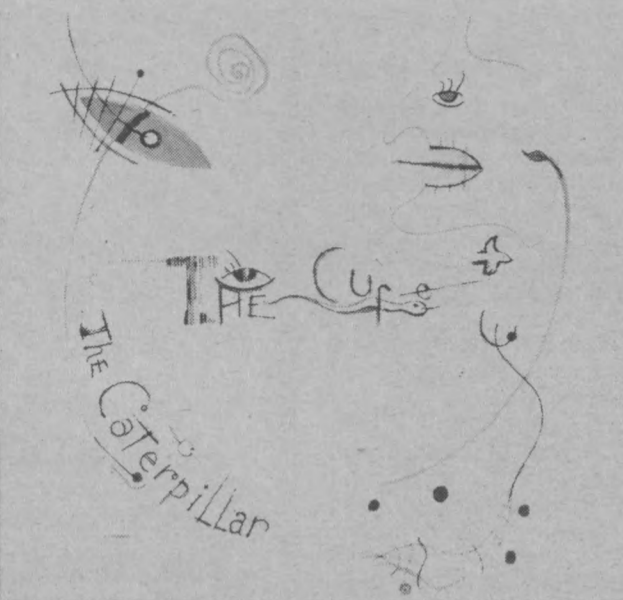
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If you feel like doing something different, if you think you will enjoy hearing songs before they get played to a repetitious death on commercial radio stations, then you should check out **The Web**, this Saturday night from 9 p.m. to early morning at Cafe Interim. It will be the only

Keyvan Behnia **SINGLES**

The Psychedelic Furs: "Heaven"— Living in New York seems to have a fatal effect on British musicians. Just look at Billy Idol, who has become a coked-out, moronic, sex mummy going around making a fool of himself, or Mick Jones who, nowadays, seems to have more friends practicing law than music. In the case of The Furs, the killing appears to be painless and prolonged. "Heaven" is a very good pop song, but it also is very calculated, impotent, and inoffensive. The urgency of the Furs original sound is caged inside a cramped production in order to allow the average FM listener to identify with it. Also, the absence of the drummer, Vince Fly, who left the band to produce Ministry, is felt on both tracks. The Furs end up sounding like a fish out of water — flickering, fading, dying. On the flip side, "Heartbeat" is a fantastic dance song, but it is so un-Furrish that long-time fans will just shake their heads at it.

Depeche Mode: "People Are People"— Recorded in Berlin, this single deals with social equality and the flip side "Place It In The Memory" outlines dialectical materialism on the dance floor. Huh? On both these songs, Depeche Mode moves further from their once pretty-boy image and in doing so, they are impressive. Ideologically, they seem to have adopted a utopian/ socialistic view of the world which is far fetched. Musically, "People Are People" showcases their expanding instrumentation, which features an assortment of wind instruments. The lyrics are minimal and repeated — often effectively, the bass synthesizers and the drum machines rattle the brain and move the feet. Depeche Mode is

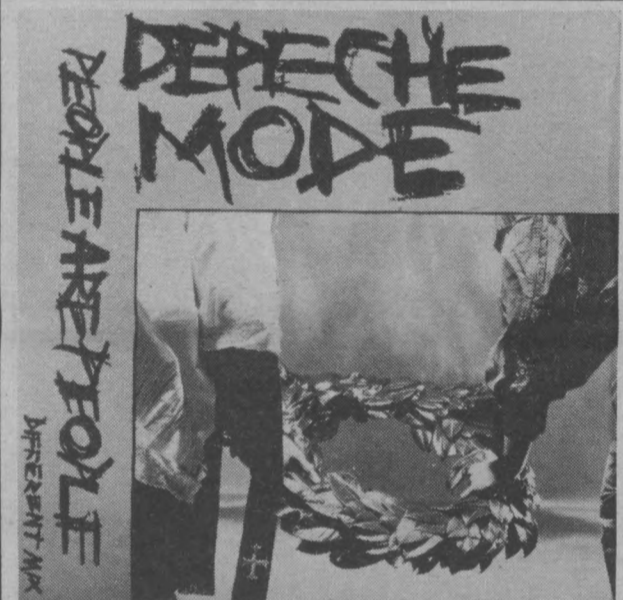
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gradually and consistently emerging as the premier British electro-pop band. Their music is a perfect soundtrack for a brave new world.

Culture Club: "Miss Me Blind"/"It's A Miracle" (Mega Mix)— Why put together two pretty good songs only to come up with one big bore? This mix is mega-awful. The songs crash into each other rather than blend together. It only shows to us mortals that even gods are not perfect.

Eyeless In Gaza: "Sun Bursts In"— This electronic duet is best known for experimental, imaginative early sound. They were a cross between the rough realism of Cabaret Voltaire and the polished sound of Ultravox. But this new single expands on a new frontier. The inescapable melody, the colorful horns, and well-defined vocals are all perfected in a state-of-the-art production.

Siouxsie And The Banshees: "Swimming Horses"— Robert Smith's bouncy piano, Steve Sevrin's slow bass, and Siouxsie's radiant, yet subdued voice stir raw and rare emotions. With this record, once again, they leave the listener entranced in the shadow of their music, mystique, and personalities. Their new album, *Diablo* will be released shortly.

Thompson Twins: "You Take Me Up"— One of the worst singles of the year. Inexcusably mundane with stale vocals and no melody. Nothing saves this song.

Afrika Bambaataa and The Soulsonic Force: "Renegades Of Funk"— The singles cover portrays Afrika and his force as comic book characters. One listen to this disk and you'll find out that these guys are as comical as Dirty Harry. This is Funk with balls. There are no wimpy, pretentious beats or kiss and touch words. Potent dance music for those who don't leave their brains at home when they go out dancing.

Break Machine: "Street Dance"— A big hit on British dance charts. Break Machine is powered by three young break dancers who have come up with this infectious street dance. There is a lingering, catchy, high-pitched synthesizer melody which creeps

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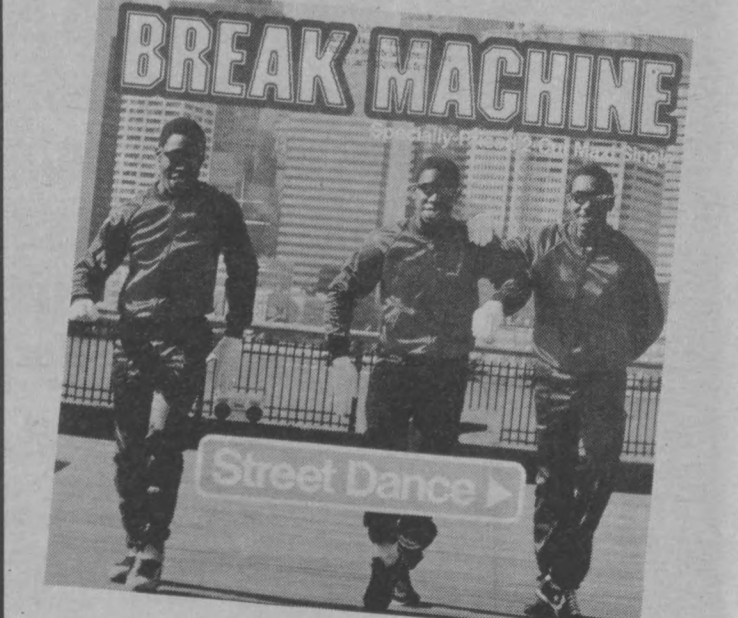
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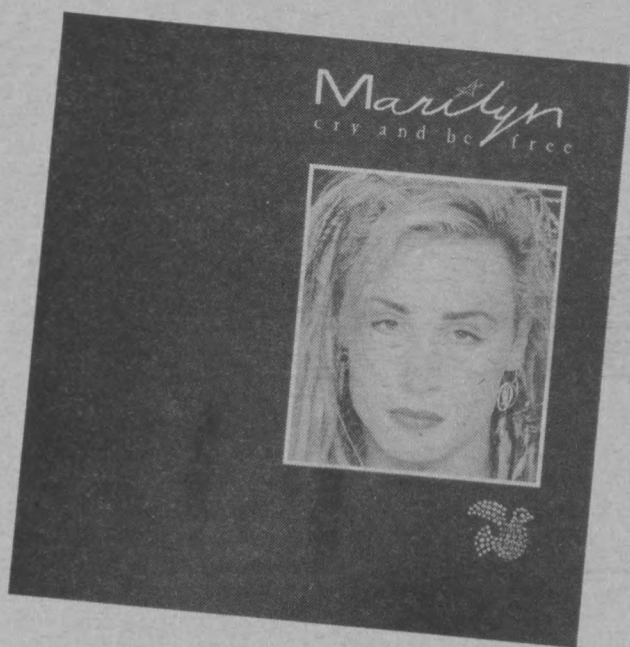
place in Santa Barbara that you will be able to dance to the best of these singles and meet exciting people.

The Cure: "Caterpillar"—During a period of three albums, The Cure created a massive cult following. Their depressing, gloomy portrayal of human alienation was unique in the music world. However, Robert Smith was too eccentric an artist to give his loyal fans what they wanted. He strayed from the dark underworld of doom and gloom into such happy and cheerful musical planes as disco and jazz. Even though his musical changes raised the outcries of early Cure fans, no one could argue that each Cure single was a good song on its own. This current single "Caterpillar" is taken from the forthcoming album titled *The Tops*.

The acoustics of this single, especially the insistent, but hollow, drumming, give it a unique folksy flavor. But when The Cure's famous trademarks appear, it is all smiles till the final note. The simple, addictive guitar chords coupled with Robert Smith's exceptionally beautiful voice are once again outstanding. Smith's lyrics, which usually draw abstract moods from simple details, are also present on this tale of lost romantic innocence.



LES BAR



through the record quite effectively. The singing of the Machine could improve. But all in all, a great song to dance or break to.

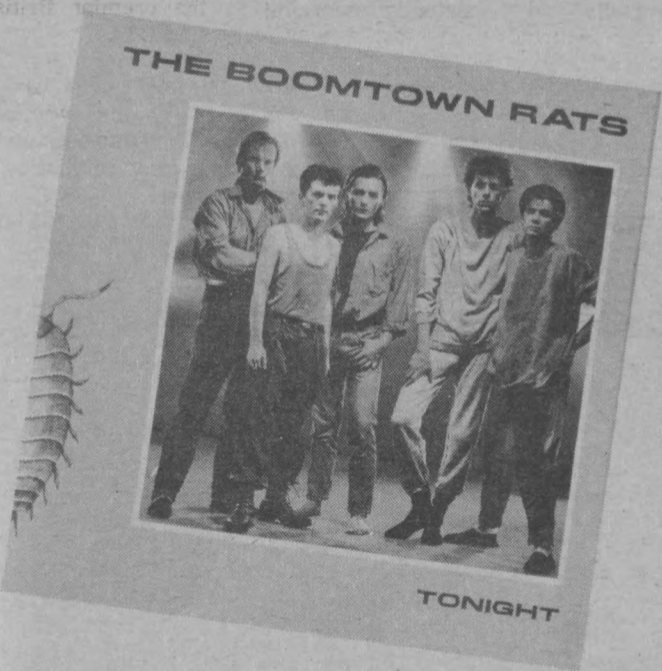
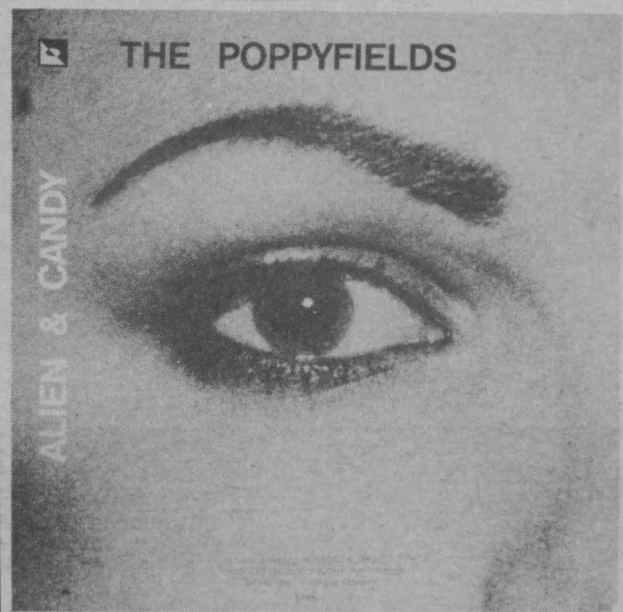
Marilyn: "Cry And Be Free"— Who is the best drag queen in the world of pop today? Before you answer, let me tell you that Boy Jaw's ex-roommate has released one hell of a tear-jerker. This superb, slow, romantic song is so sticky with emotion that you can't easily wash your mind from it. If Marilyn can keep this level of quality, he won't be second best for too long.

Boomtown Rats: "Tonight"— This single opens with the same old melodrama of usual BTR sound. However, Geldof's voice and words shine. This won't be a chartbuster, but it will satisfy old fans.

Robert Grol: "Darling Don't Leave Me"— This is the second solo single by Grol, who was the leader of the very popular German electro-pop band D.A.F.. It also features Annie Lennox on vocals. Nevertheless, the song sort of strangles itself in its repetition and falls short of its potential.

Fiction Factory: "Ghost Of Love"— Fiction Factory's first single, "Feels Like Heaven," entered the top ten in British charts with a sound that was a shameful replica of Air Supply. This second single is Air Supply all over again, but with a big dose of testosterone. A new British band with the polished, marketable sound that American record executives dream about, and also as much personality as a herd of sheep.

The Poppyfields: "Alien and Candy"— The debut single by this Manchester guitar-synthesizer band. This record shows signs of a



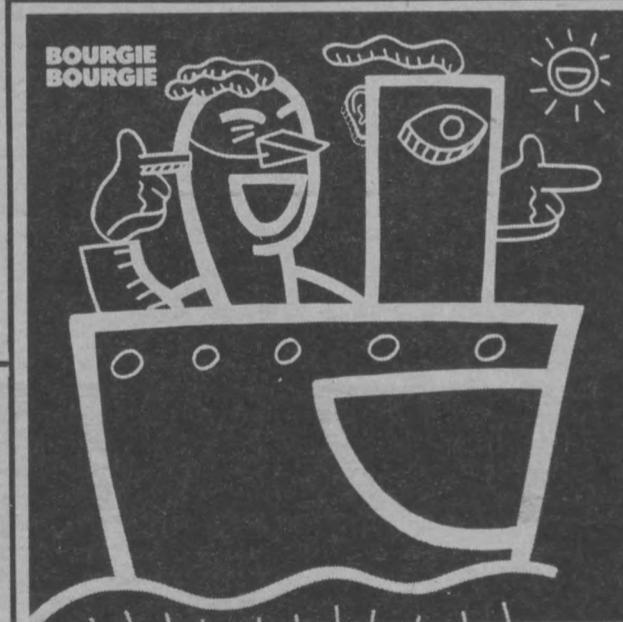
good band in the making, but not being able to show its real identity yet. The opening song, "Alien," is fast paced and powerful. What follows is a melancholy ballad with clear vocals and a cool backdrop of synths. The two songs on the second side are in the same vein. This feverish tension in their music and their beautiful name make the Poppyfields a promising prospect.

The Danse Society: "2000 Light Years From Home"— Once again The Danse Society is very impressive, and this time with an excellent remake of this Jagger/Richard classic. Still there is a nagging paradox underlying this band's work. Even though on vinyl they are very intriguing and inspiring, through their interviews they emerge as a bunch of superstitious, ignorant fools. I am not quite sure if they project such a shallow image purposely, but due to this contradiction; they remain a band fit for listening and not contemplating.

Bourgie Bourgie: "Breaking Point"— One of the new British bands most likely to break it big in 1984. Bourgie's music is multi-dimensional, breezy, and positive. This single defines its own unique sound by stealing fundamentals from Roxy Music and early ABC. It the kind of music James Bond would listen to on a Sunday afternoon drive in his convertible car.

Friends Again: "Honey At The Core"— Incredibly, they sound like Bob Seger and they do it in grand style. The vocals are colorful in describing this account of sweet romance. It is a pleasant surprise to hear a new group with such a magnetic old sound.

Six Sed Red: "Bang 'em Right"— Saving the best for last, this is my favorite new group. They were discovered by Marc Almond of Soft Cell during their last American tour, and they are produced by Cabaret Voltaire. Their intoxicating electronic sound, and fascinating vocal ability of the female singer makes dancing and listening to this record a mystical experience. Bound to be a giant hit.



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'Mass Appeal' is Unappealing

By **HUGH HAGGERTY**
 Challenging an audience with a daring philosophical and religious dialogue is not something one would expect from a play entitled *Mass Appeal*. Why did I expect it? It might've been my reluctance to take the pun for all of its vacuous grandeur. Maybe it's because Jesuits always seemed more sensible than Franciscans to me and I hoped the play might save face for the Franciscan order. In any case, seeing Catholicism treated with the tact of an especially poignant episode of *I Love Lucy* left me wondering if the script writer for *Mass Appeal* is known as a swell guy who tells bad Polish jokes among his friends.

Bill C. Davis' characters are straight out of the textbook. Father Tim Farley, portrayed by Shay Duffin, provides the bouncing board for the laughs with his stereotypical drunkenness, his bloating complacency and his brown-nosing of the parishioners. Although Duffin's acting was on a par with his ability, he failed to lift Farley out of the campy cliché realm. In scenes where he practices his sermons along with a tape

recording and those where he talks on the phone to vain parishioners, Duffin's charm works wonders. But for some reason, Duffin saw fit to start and end almost every scene with a quaff from the chalice. No wonder he said he's having trouble living down his portrayal of Brendan Behan in *Confessions of an Irish Rebel*. (In that production Duffin drinks upwards of two pints of Guinness stout while on stage.)

Eric Brown plays Mark Dolson, the fiery young man interned at the nearby St. Francis novitiate. Dolson is the motor which makes the plot move, however Brown's go-cart whine made Dolson's scenes of chest-thumping rhetoric and Bible-hurling sermons seem like an untrained chihuahua — tiny and cute. Dolson is amused quite a few times at Father Tim's antics but Brown handled his laughing scenes with stunning ineptness. It seems a genuine case of miscasting as Brown has an impressive history in his acting career.

From the beginning, Father Tim's and Mark's communication is unlikely intimate and there's something disturbingly TV

sit-com about the whole thing. In a two-man production like this, action gets squashed and condensed with the characters narrating events which are supposed to happen off stage. These parts in the dialogue tended to interrupt the development of Father Tim's and Mark's relationship and rendered some scenes less than credible. Ultimately, there is little catharsis at the conclusion of the play due to its tiring jabs of over-used humor and plot technique.

The blame for this swell production probably lies with Shay Duffin who is the play's one bright spot. He is obviously very comfortable portraying the Irish spirit. Ensemble Theatre Project would never toy around with a two-man show unless they had top actors, like Duffin and Brown, doing it.

Following this run at the Ensemble Theatre Project which ends April 10, the company will have an engagement down in Santa Barbara's sister-city Puerto Vallarta, Mexico, where the rich tourists will guffaw heartily at the jokes and the natives who work at the hotels will politely smile.

'Greek'

Classic Trashed With Class

By **PETER LEFEVRE**
 The L.A. Theater Works Company brought Steven Berkoff's *Greek* to UCSB's Main Theater on Tuesday night. The actors described graphic scenes of lurid sex and random violence for two hours, and then everyone went home. Now, depending on one's taste for lurid sex and random violence, this can be either good or bad, but strictly as a theater piece, the play confronts these controversial topics

with no punches pulled. At the very least, Berkoff shows us that he is not afraid to look at the worst of the human condition straight in the eye, and at the very most, he opens up the possibility of loving ourselves in spite of our condition.

It could be very easy to take offense at the play. If one is used to watching and listening to pre-programmed, sanitized, sleep-inducing, mindless

tripe on the tube night after night, then a barrage of well-placed expletives might not sit so well on the psyche. But even though the dirt and dregs are driven at the audience full throttle, the interesting thing is that they don't get in the way of the narrative. Once the first few anatomical references are made it becomes like working in a bell factory. After awhile, you don't hear the bells. The images run



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At the Arlington

'In A Big Country, Dreams Stay With You'

By CRAIG KNIZEK

The name and sound of Scotland's Big Country invokes the feeling of freedom and wide-openness of unlimited boundaries. The band's songs center around the theme that the individual can expand the conventional limits that are implemented by society and self-imposed burdens. Stuart Adamson's unique wailing, high-pitched guitar sound conjures up images of a group of tussled, bedraggled men playing bagpipes, clad in their historical family plaid patterns and colors, marching valiantly over open, stony, wind-swept fields.

For those of you who cannot fathom salvation through music, read no further. But for those of you who identify with Bruce Springsteen's phrase "Rock n' roll saved my soul," then you realize that what I'm hinting at cannot be verbalized, merely felt. The bursting, dizzy state of being when you have to pretend you're playing the guitar or singing the song; the maudlin happiness that sparks in your glowing soul.

Big Country visited Santa Barbara last Thursday evening at the regal Arlington Theatre which ideally would have provided a theatrical environment for a regal band. But the predominantly high-school crowd displayed a junior high mentality which impinged on anyone whose seats were anything better than mid-theater.

They opened up with "1000 Stars" to a gaping crowd awed by the magnificently appropriate backdrop — these guys learned something from MTV. A setting of mountains and wispy clouds overhead in combination with eclectic lighting helped convey and enhance the meaning of the song as well as setting the mystical tone for several of the songs. But enough of the intellectual dissertation on semi-relevant tangents; what about the music? The guitar sound of Bruce Watson and Stuart Adamson was akin to Phil Spector's wall of sound. With the steady rhythm section of Tony Butler on bass and the booming beat of drummer Mark Brzezicki, the guitars not only hammered away at your senses, but the subtleties that emerged from note to note within that wall of sound were overwhelming. The band showed that they were accomplished craftsmen by not solely relying nor exploiting their commercial successes. But like the song they opened with, the fluctuation between showmanship and musical virtuosity may have slowed them down. The crowd became the most excited when the band members themselves became excited, especially Tony Butler with his

constant skipping around and Adamson's occasional guitar-hero leaps. The anthemic "Big Country" started out slowly and with difficulties, but the dogged persistence of the band and the sheer, intense beauty of the song carried it to its proper heights as one of the best songs of the year. There was a crowd sing-a-long chorus in the middle to establish audience involvement; the numerous fans I saw jumping wildly around with upraised fists in unison with Stuart Adamson were evidence that indeed he had connected in reaching the people.

The epic "Porrohman" was brilliant and perhaps the best song of the evening. The tension of the two guitars alternating, yet mixing in high-pitched, high-land notes, then the crashing power chords complete with Adamson's standard shout created a powerful moment. The encores consisted of their latest single "Wonderland" and an old Smokey Robinson classic "Tracks of my Tears." In an ironic twist I felt the latter one was very

soulful and sounded just as invigorating and moving as if they had released it as their own single, whereas "Wonderland" was simply rehashing their popular, but worn formula.

Big Country teased the audience. When playing good they were brilliant, showing the promise of a band that has potential to be superstar status.



by Shirley Tatum

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Dresser...

(Continued from pg.5A) Reality is the theater, and the life and death crisis is the performance, not the falling bombs outside.

Despite its depressing theme, *The Dresser* has some funny moments, some of them brutally so. All

theater buffs will appreciate this film for its accurate, though not always kind portrayal of theater — acting, design, tech, and stage managing. Sir even has a line about critics being mentally deficient. hmmm.

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Beaux Arts Trio In Campbell Hall

By KATHERINE D. ZIMBERT

It wasn't an easy job to please me last Friday night. I was exhausted, and my lack of sleep during the past week had manifested itself in a bad cold. Spending the evening trying to quietly unravel the wrappings of Sucrets while sitting in Campbell Hall listening to the Beaux Arts Trio was the last thing I wanted to do, but it was too late to cop out.

The concert was mercifully short, but the real reason I managed to enjoy the evening was because the Beaux Arts Trio played an uplifting and emotionally satisfying concert.

They opened with Haydn's Trio in A major, H.XV, No. 18, an elegant piece of music that is accessible to both classical music lovers and those who are discovering chamber music for the first time. Each instrument was given its chance to solo, while being gently backed up by one of the others. With the exception of one noticeable sour note by violinist Isidore Cohen, the playing was meticulously clean.

The concert was especially outstanding because the pianist actually had a good piano at his disposal. While

most musicians get stuck with a rather muddy sounding grand, pianist Menahem Pressler played on a spectacular Steinway thanks to Philips and Mercury records. Pressler is an excellent pianist, and his sensitive touch and fine technique was complemented by the piano.

The Trio by Charles Ives provided the opportunity for the musicians to show off their versatility, however. The first movement was mournful and haunting, dominated by the sounds of cellist Bernard Greenhouse. The second movement, TSIAJ — Presto, (according to the program TSIAJ stands for This Is A Joke) was entertaining and musically intricate. Fragments of old tunes such as "My Old Kentucky Home" and "Ta-ra-ra-boom-de-ay" were intertwined with atonal waves of sound, and occasional, chilly, Prokofievan piano solos. Brief passages of the playful second movement flitted nostalgically around the brooding, melodic frame of the third movement, bringing out the best in tasteful sensitivity from the trio.

Felix Mendelssohn's Trio in D minor, Op. 49 completed the program. Though not as musically complicated as some of his earlier chamber works, the Trio reveals a more refined Mendelssohn, and the Beaux Arts Trio, well warmed up by now, performed it with the appropriate restrained finesse. They maintained their high energy and professionalism throughout, never losing sight of one another. The transitions were clean, and the brisk timing changes were accentuated with necessary snappiness.

For an encore the Trio played a movement from Dvorak's Dumke Trio, which made me long to hear them play the entire work. Maybe someday the Dumke will be on the program for a future concert — better than more repeat performances of some "popular" classical music standards, which has been the trend of late.

On a final note: The stage manager, or whoever is in charge of the lighting in Campbell Hall, has kept up the annoying practice of leaving the lights up during the concerts. This not only makes it harder to inform the audience that it's time to be quiet, but it detracts from the concert to be so aware of the well-lit, outlandish costume of the person sitting close by. As for Arts and Lectures, I can only hope they keep up the good work by bringing more fine musicians to UCSB.

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'Greek'...

(Continued from pg.8A)

into you. The struggle against them ends. Everything in the play is designed so this will happen. Simple costumes, almost no props, and a kitchen table with four chairs make up the technical wizardry here. The focal point becomes the hypnotic effect of the language. The question is: Can you stand it?

Greek is a retelling of the Oedipus legend, set in modern day London. A glossary of British slang is thoughtfully provided in the program, but few audience members were busy looking up unfamiliar words during the performance. What didn't come across in verbal description came across in action. Familiarity with the original play wasn't a requirement for the experience either. *Greek* has achieved a certain timelessness on its own. Berkoff has created an entirely different play with only the most essential plot elements retained from the Sophoclean tragedy.

John Francis, an original member of the L.A. production, played the role of Eddie with relish. Obscenities floated from his lips in ways that can not be described in the daily news. Above the obvious fun he was having in springing the slimy images on the audience, was an athletic discipline unique to superior actors. Not only did he understand the role, but he pounced on it and tore its throat out. The small company of four all latched on to their roles with vise-like strength. One of the most devastating moments of the evening was a lengthy monologue delivered by the sphinx, portrayed in the play by Dinah Anne Rogers. The utter contempt the sphinx feels for all that Eddie is manifests itself in a spray of insults that reveal a profound understanding of the causes of division between man and woman. Jean Gilpin played the role of wife and mother to

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 Tickets/Charge By Phone: 961-3535
 Presented by UCSB Arts & Lectures.

Gotta Sing! Gotta Dance! series continues with *Silk Stockings*, tonight at 7 and 9:30 p.m. in Campbell Hall. *Whoopie* shows Sunday at 7 and 9:30 p.m. Tickets are \$2 for UCSB students and \$2.50 general.

A free lecture by filmmaker Julia Reichart, and a screening of *Seeing Red*, will take place in Buchanan Hall 1920 at 3 p.m. Friday.

Filmmaker Larry Gotthiem will give a free lecture in Broida 1640 at 8 p.m. on Monday.

The Jazz Tap Ensemble will offer a free lecture and demonstration Tuesday at 4 p.m. in Campbell Hall. The Ensemble will perform in Campbell Hall at 8 p.m. Wednesday. Call Arts and Lectures for more information.

The Santa Barbara Symphony will perform Rachmaninoff's 3rd Piano Concerto, Tartini's Violin Concerto and Nielsen's Fifth Symphony, with soloists Sueng Ha and Clayton Haslop, on Sunday at 3 p.m. and Tuesday at 8 p.m. in the Arlington Theater. For more information call 965-6596.

A free screening of Joan Harvey's documentary film *America, from Hitler to MX* will show tonight at 8 p.m. in Buchanan 1920. Based on meticulous research, the film shows how top-level banks and corporations have supported fascism in the past, and continue to do so even today. One shocking revelation is the history of America's industrial support for Hitler during the 1930's. Harvey examines how these same economic forces drive the nuclear arms race, leading to the development of weapons whose only use would be in a first strike. The screening will be followed by a discussion led by Evelyn Shlensky.

The Ridge String Quartet will conclude UCSB Arts and Lectures "Discoveries" series tonight at 8 p.m. in Lotte Lehman Concert Hall. For ticket information call 961-3535.

An electronic music concert, directed by Ann Hankinson, will take place on Saturday, at 8 p.m. in Lotte Lehman Concert Hall. Admission is free.

Greek...

(Continued from pg.10A)

Eddie with tragic poise. Her howl at the end of the show was a chiller. Neil Elliott rounded out the company as both Eddie's dad, a mousy and ineffectual human being, and the manager of a restaurant (a greek restaurant, of course) that Eddie kills with words. Watching Eddie imperative a man to death was enough to knock your eyes out. Mr. Berkoff directed this himself and the lighting design was ably handled by Brian Bailey

For those who missed this perfectly aimed spitwad of a play, Berkoff's latest, "Decadence," is now enjoying a run at the Pilot theater in Los Angeles.

☆☆☆ Attractions ☆☆☆

Composer Byong-Kon Kim will give a free guest lecture on Tuesday, 2 p.m. in Music room 1145. Kim chairs the composition faculty at California State University-Los Angeles and is founder and director of the University's New Music Ensemble.

Violinist Ronald Copes, as recipient of the 1984 Harold J. Plous Memorial Award, will present a free recital on Tuesday at 8 p.m. in Lotte Lehman Concert Hall. Assisted by pianist Ellen Porter, he will perform the

"Sonata in A major" by Johannes Brahms, "Partita for Solo Violin in D minor" by J.S. Bach and "Second Sonata" by Charles Ives.

"Words into Music" is the title of a free two-part lecture series co-sponsored by the department of Germanic and Slavic languages. Part 1, featuring Stephan Kohler, director of the Ricard Strauss Institute, takes place next Wednesday at 4 p.m. in Music room 1145. It is entitled "A Critique of Text and Music Research: the

Case of Strauss and Hofmannsthal." Part 2 will feature Imo Schnieder of Central Washington State University, and takes place on Monday, April 30 at 4 p.m. in Music room 1145. It is entitled "Personal Reflections on the Setting of Lyrical Texts."

Music of Asia, a series presented by the Jazz and World Music Society, will open with a Javanese Gamelan on Saturday at 7:30 p.m. at the Natural History Museum, 2559 Puesta Del Sol. The performance is free.

2.4.1

SOCIAL HOUR

2 for 1 (of the same drink)
(with a friend/bring one or make one here)

WEEKDAYS 3-5 PM

Borsodi's

938 Embarcadero del Norte I.V. 968-2414



the movies

ARLINGTON CENTER

1317 State Street
966-9382



FRANCIS FORD COPPOLA PRESENTS
MON THRU THURS
8:00, 8:00, 10:00

ENCHANTMENT
FROM ZOETROPE STUDIOS

OPENING SATURDAY APRIL 7TH

SANTA BARBARA



SEAN PENN
ELIZABETH MCGOVERN
Racing with the Moon PG

MON THRU THURS
5:05, 7:35, 10:05

MON THRU THURS
4:45, 7:15, 9:15

ROBIN WILLIAMS
MOSCOW ON THE HUDSON R

GOLETA



Go for the fun of it!
Romancing the Stone PG

7:30 & 9:35

7:00 & 9:00

CINEMA
6050 Hollister Ave.
967-9447

POLICE ACADEMY
What an Institution! R

FIESTA 4

916 State Street
963-0781



THIS IS THE STORY OF A SMALL TOWN THAT LOST ITS DREAMS.
Footloose PG

MON THRU THURS
5:10, 7:20, 9:30



MICHAEL DOUGLAS
KATHLEEN TURNER
Romancing the Stone PG

MON THRU THURS
5:30, 7:45, 10:00

FAIRVIEW

251 N. Fairview
967-0744



7:20 & 9:35

Splash PG

From the first laugh, you'll be hooked!

7:30 & 9:30

Featuring RICK SPRINGFIELD'S hit single "LOVE SOMEBODY"

HARD TO HOLD PG

GREYSTOKE

THE LEGEND OF TARZAN LORD OF THE APES

An epic adventure of a man caught between two different worlds.

MON THRU THURS
7:00, 9:45

ISLA VISTA



968-3356

MAGIC LANTERN PG

960 Embarcadero Del Norte

8:45

JODIE FOSTER
BEAU BRIDGES
The Hotel New Hampshire R

RIVIERA

2044 Alameda Padre Serra
Near Santa Barbara Mission

965-6188



7:00, 9:00

CARMEN R

ACADEMY AWARD NOMINEE

A FILM BY CARLOS SAURA

DRIVE-INS



Jonathan's having his first affair.

8:40

8:40

Like it's really, totally, fun, the most...

SPRING BREAK R

PLAZA

DE ORO
349 S. Hitchcock Way
682-4936



7:00, 9:20

UP THE CREEK R

7:00, 9:15

Where the Boys Are '84 R

DRIVE-IN AIRPORT

Hollister and Fairview
964-8377



You Won't Believe It! "PRIVATE SCHOOL" (R)

8:35

7:10 & 10:35

HARD TO HOLD PG

EVERY SUNDAY!

7 a.m. to 4 p.m.
SPRINGTIME SALES
Santa Barbara Drive-In
907 S. Kellogg Ave., Goleta
For information 964-9050 after 7

WATCH FOR THE ACADEMY AWARDS MONDAY, APRIL 9, 1984 6:00PM

All Programs & Showtimes Subject To Change Without Notice



OPEN LATE

A.S. PROGRAM BOARD

This page provided and paid for by the A.S. Program Board

COMEDY NITE

TUESDAYS IN THE PUB

Experience The Final Days Of Asian Culture Week

This Friday and Saturday are the final days of Asian Culture Week. The weekday's activities will culminate in the Pilipino Student Union's Dance Presentation. They will perform three traditional dances on Friday, April 13, 12 noon in Storke Plaza. Come join the fun. We'll be encouraging participants to come join in our bamboo dance, the Tinikling.

IT'S COMING ...
SUNDAY MAY 20th
BE THERE!

"6 Pac" Film Series Begins Friday April 13

This quarter, in association with the Ford Motor Company, the A.S. Program Board is sponsoring the "6 Pac," an adventure/horror/cult film series in order to raise funds for the upcoming "Sun-Day Extravaganza." The first film will be "American Werewolf In London" and will be shown on Friday April 13 at 7 and 9:30 pm in Campbell Hall. Beginning on Monday April 16 and continuing until Monday May 14 the series will be shown every Monday evening in Chem 1179. Ticket prices for the series are as follows:

SERIES TICKETS: students \$8.00 and nonstudents \$10.00

INDIVIDUAL TICKETS: students \$2.00 and nonstudents \$2.50 per show.

In addition, we are sponsoring a food drive for the Food Bank of Santa Barbara. There will be a \$2.00 Reduction in the Series Ticket price for a donation of 3 undented cans of food or PREPACKAGED rice/beans and a 50 cent Reduction in the Individual Ticket price for a donation of 1 Undented Can of food or PREPACKAGED rice/beans. Due to storage problems we will be unable to accept donations of perishable items such as dairy products or produce. The proper number of cans of food must be brought with you when you purchase either your series or individual ticket to take advantage of the reduced ticket prices. We encourage you to buy the series tickets at the reduced price not only to save you money but to also help the people in our community who are in need of food.

START YOUR WEEK OFF WITH A 6 PAC!

Apr. 13: Amer. Werewolf
Apr. 23: Creep Show
Apr. 16: The Thing
Apr. 30: Dressed to Kill
May 7: Road Warrior
May 14: Mad Max

THIS MIGHT BE FOR YOU!!

opportunities in entertainment

1984/1985

A.S. Program Board

Orientation Meetings

POSITIONS AVAILABLE FOR THE COMING YEAR:

Commissioner
Concert Chairperson
UCen Activities Chairperson
Special Events Chairperson
Cultural Events Chairperson
Lectures Chairperson
Publicity Chairperson
Production Coordinator
Security Chairperson
Two Representatives at Large

**ATTEND A SCHEDULED MEETING &
FIND OUT ABOUT THE A.S. PROGRAM BOARD**
Meetings will be held TODAY
from 7-9 pm in UCen Meeting Room 2!!

NOTE:

For those interested attendance at one meeting is advisable!

Author Scheele To Speak On Careers

If you think that success has a lot to do with being in the right place at the right time, it's time you met Dr. Adele M. Scheele. Going to college is more than just attending classes and buying books, according to author and strategist Scheele, who will be speaking on "Making College Pay Off" Tuesday night, April 17 at 7:00 pm in the UCen Pavilion.

"Students in college have two curricula to learn," Scheele said recently. "One is a program of study. The second is a program consisting of leadership skills, courage, and an ability to connect with ideas, professors and the college staff."

Scheele, who has written two books, *Skills for Success* and the recently released *Making College Pay Off*, said she believes that too many students do not take advantage of what their colleges have to offer.

"The most terrible mistake is for the student to think that getting all A's is enough," she said, adding that employers do not measure solely on the basis of grades. "You have to learn how to present yourself, how to deal with conflict, not to be scared when you speak in public and to learn to connect yourself with faculty and staff who know a lot," she said.

"You have a lot to make up for if you don't use college right," she added.



Dr. Adele M. Scheele

Arab Music To Highlight Culture Week

An evening of Arab music will highlight the Arab Culture Week offerings of the Arab American Association at UCSB on Monday, April 16 at 8 pm in Buchanan Hall, room 1910, UCSB.

Saadoun Al Bayati, concert artist and energetic entertainer, will sing classical, folkloric and popular Arab music, accompanying himself on the oud (middle-eastern lute) and tabla (middle-eastern drum). He will be accompanied on the drums by James Knight of the Aman Folk Ensemble.

Born in Baghdad, Iraq, Al Bayati began his voice training by learning to chant the Koran, and with this training achieved a mastery of the vibrato, resonance and quarter tones that distinguishes Arab vocalizing from that of the West. He is also known as a drummer without equal and his record album *Songs of Iraq* is a classical one used by ethnic dancers. He has performed at many university concerts and nightclubs and has worked with UCLA ethnomusicologist Ali Jihad Racy. A professional actor as well, Al Bayati currently has his own restaurant, Saadoun's in Costa Mesa.

Tickets are available at the door. The concert is sponsored by the A.S. Program Board and is presented with the assistance of the Jazz and World Music Society.

This Week ... At The Pub

Tonight A.S. Program Board and The Pub present a very special appearance by Population 5 in a FREE show at The Pub beginning at 8:30 pm. The band is up from LA. for its opening slot for The 3 O'Clock tomorrow night at La Casa De La Raza, and agreed to perform tonight at The Pub so students could have the opportunity to see this unique group. Featuring former members of The Knack and the Josie Cotton Band, Population 5 is a band that should not be missed, brought to you as part of the Miller High Life Rock Series.

Tomorrow night, Program Board is proud to present the return of Tom Ball and Kenny Sultan to The Pub. Tom and Kenny are well known to most Santa Barbara residents, having played in and around town for several years. Join your friends at The Pub tomorrow at 6 pm for two relaxing hours of music and conversation with Santa Barbara's favorite duo. It's a great way to kick off the weekend! And, of course, it's FREE.