

Albert Finney, Diane Keaton Tour de Force

'SHOOT THE MOON'

By MICHELLE TOGUT

In his introduction to *Haven in a Heartless World*, historian Christopher Lasch writes that "as business, politics and diplomacy grow more savage and warlike, men seek a haven in private life, in personal relations, above all in the family — the last refuge of love and decency. Domestic life, however, seems increasingly incapable of providing these comforts."

Shoot the Moon may well be the cinematic expression of Lasch's thesis.

Written by Bo Goldman whose previous credits include *One Flew Over the Cuckoo's Nest* and *Melvin and Howard*, and directed by Alan Parker (of *Fame* fame), the film traces the disintegration of an American bourgeois family as they struggle to break the bonds which yet fuse them together.

George and Faith Dunlap, (played by Albert Finney and Diane Keaton) have been through nearly 15 years of child-rearing, monetary problems and career struggles together. Yet, somewhere along the long road toward attaining their version of the American dream — a picturesque, restored

Victorian house nestled in the verdant hills of rural Marin County, four precocious and witty daughters, financial stability and all the other perks of middle-class success — they have grown apart, unable to communicate with each other.

The opulence of their surroundings is a poor substitute for their spiritual bankruptcy and the hollowness of their relationship. As the film opens on the eve of George's winning an international book award, we see Faith surrounded by her attentive daughters, anxious to beautify their mother as she prepares to attend the awards ceremony, while George, in a downstairs office, agonizes over his unfaithfulness — an affair which Faith is soon to discover.

Parker uses the camera with the subtlety of a domestic spy, never intruding upon the lives of the protagonists. As Faith and George play out the final scenes of their marriage, we view moments of both tenderness and rage, and see the foundations of a multi-year relationship being picked apart by outside forces: policemen, judges, and avaricious divorce

(Please turn to p.4, col.3)

PREGNANT? worried?

WE CARE!

- Free Pregnancy Testing
- Medical & Financial Assistance Referrals
- Personal Help for You

Santa Barbara
Pregnancy Counseling Center
1911 B State St., Phone 966-6441

24 Hour Hotline . . . 963-2200

ARTS
entertainment

Editor
Jonathan Alburger

'Uncle Vanya' Opens Tonight

Anton Chekhov's "Uncle Vanya," one of two UCSB department of dramatic art's winter productions, is scheduled to open tonight in the UCSB Studio Theatre.

Subtitled "scenes from country life," the play's action takes place around the turn of the century on the country estate of Serebriakov, a retired professor. He has recently retired to the estate with his second wife, Yelena, a woman both strikingly beautiful and many years his junior. Already living on the estate are a group of people, all trying to come to terms with their lives and the people around them. The arrival of the beautiful Yelena serves as a catalyst for the group and leads several of the characters to reevaluate their current patterns of living.

According to the director, the aspect of the play, which makes it much more than just the skeleton of a story, is the incredible sensitivity of Chekhov and the manner in which he deals with situations which draw total responses from the audience.

An ensemble of nine performers comprise the cast. Vanya will be played by Bob Robinson. Astrov, a doctor, will be played by Mark Philpot and Serebriakov will be portrayed by Marc Honor. Peter Lefevre will enact Telygin, an impoverished former estate owner. Yelena will be played by Cate Pickavance and Sonia, the professor's daughter by his first marriage, will be portrayed by Janis Gillespie.

Performances of "Uncle Vanya" are slated for February 25-27, March 3-6 and March 9-11 at 8 p.m. with matinee performances at 2 p.m. on March 6 and March 13. Performances will be in the UCSB Studio Theatre where there is no late seating.

Ticket information for "Vanya" and the department's other winter offering, Shakespeare's "Much Ado About Nothing," are available from the Arts & Lectures Ticket Office (961-3535).

the movies



SPECIAL TWI-LITE PRICES! ADULTS \$2.50, CHILD \$1.50
Every Wed.-Sun. all showings before 6:00 p.m.
All Twi-lite tickets must be used before 6:00 p.m. subject to seating availability (except Riviera and Drive-ins)

MONDAY and TUESDAY are BARGAIN SHOW NITES!
\$2.50 Adult Admission, \$1.50 Child & Seniors

966-9382
ARLINGTON CENTER
1317 State Street

FOR PROGRAM INFORMATION PLEASE CALL THEATRE

966-4045
GRANADA #1
1216 State Street

KATHARINE HEPBURN HENRY FONDA
JANE FONDA

On Golden Pond

PG

966-4045
GRANADA #2
1216 State Street

You don't have to be crazy to live here... but it helps.

CANNERY ROW

PG

966-4045
GRANADA #3
1216 State Street

WARREN BEATTY DIANE KEATON

REDS

PG A PARAMOUNT PICTURE

"A great love story..."
-NEWSWEEK

965-5792
FIESTA #1
916 State Street

PAUL NEWMAN SALLY FIELD

ABSENCE OF MALICE

A COLUMBIA PICTURE

965-5792
FIESTA #2
916 State Street

JACK NICHOLSON

He found a line within himself.

THE BORDER

A UNIVERSAL PICTURE

965-5792
FIESTA #3
916 State Street

One desperate chance to escape.

NIGHT CROSSING

PG

965-5792
FIESTA #4
916 State Street

BRONSON'S LOOSE AGAIN
IN DEATH WISH II

FILMWAYS PICTURE

682-4936
PLAZA De Oro #1
349 South Hitchcock Way

There's more to love than MAKING LOVE

20th CENTURY-FOX FILMS

682-4936
PLAZA De Oro #2
349 South Hitchcock Way

SHOOT THE MOON

MGM/UA PICTURE

965-6188
RIVIERA
Near Santa Barbara Mission opposite El Encanto Hotel

"Graceful, intelligent and handsome... Fanny Ardant has the bigger-than-life quality of '40's movie stars."
-David Ansen, Newsweek

Gerard Depardieu • Fanny Ardant in Francois Truffaut's

The Woman Next Door

R

967-0744
FAIRVIEW #1
251 N. Fairview

"Two hours of non-stop thrills."
-Rex Reed

RAIDERS OF THE LOST ARK

A PARAMOUNT PICTURE

Also: PG AIRPLANE

967-0744
FAIRVIEW #2
251 N. Fairview

There's more to love than... MAKING LOVE

R

967-9447
CINEMA #1
6050 Hollister Ave.

A Riveting and Enthralling Film.

CHARIOTS OF FIRE

PG

967-9447
CINEMA #2
6050 Hollister Ave.

MERYL STREEP

The French Lieutenant's Woman

UNITED ARTISTS

RAGTIME JAMES CAGNEY

R

964-8377
AIRPORT DRIVE-IN
Hollister and Fairview

\$3.50 A CARLOAD!

BRONSON'S LOOSE AGAIN
DEATH WISH II

Also: BURNING R

964-9400
TWIN DRIVE-IN #1
Memorial Hwy at Kellogg Goleta

DOUBLE HORROR!!
"TORSO" and "AUTOPSY"
Rated R

964-9400
TWIN DRIVE-IN #2
Memorial Hwy at Kellogg Goleta

Adult Entertainment
"GOODBYE EMANUELLE" and "SECRETS"
Rated R

968-3356
MAGIC LANTERN #1
960 Embarcadero Del Norte

3-D is back!
in the original film...
"HOUSE OF WAX"

FRIDAY & SATURDAY MIDNIGHT
"ROCKY HORROR"

968-3356
MAGIC LANTERN #2
960 Embarcadero Del Norte

DON'T YOU WISH YOU WERE ARTHUR?
Dudley Moore - Liza Minnelli

Arthur

AVCO EMBASSY PICTURES

TIME BANDITS

AVCO EMBASSY PICTURES

METROPOLITAN THEATRES CORPORATION

Bike Trouble?
Varsity Bike Shop
917 Pardall, I.V.
968-4914

empty space theatre
124 w. carrillo

Last Night
Truffaut's WILD CHILD

SATURDAY & SUNDAY
The ROLLING STONES
GIMME SHELTER
966-6655

Stanley H. Kaplan . . .
Over 40 Years of Experience
is Your Best Teacher

PREPARE FOR

MCAT • DAT
LSAT • GMAT
GRE • GRE PSYCH
GRE BIO • SAT • ACT
CPA • VAT • OCAT
MAT • PCAT • TOEFL
MSKP • NMB
NDB • NP • NLE
ECFMG • FLEX
VQE

Stanley H. Kaplan
EDUCATIONAL CENTER
TEST PREPARATION SPECIALISTS SINCE 1938
In Santa Barbara (805) 685-5767
In Los Angeles (213) 990-3340

PRETENDERS: Review With Hynde Sight

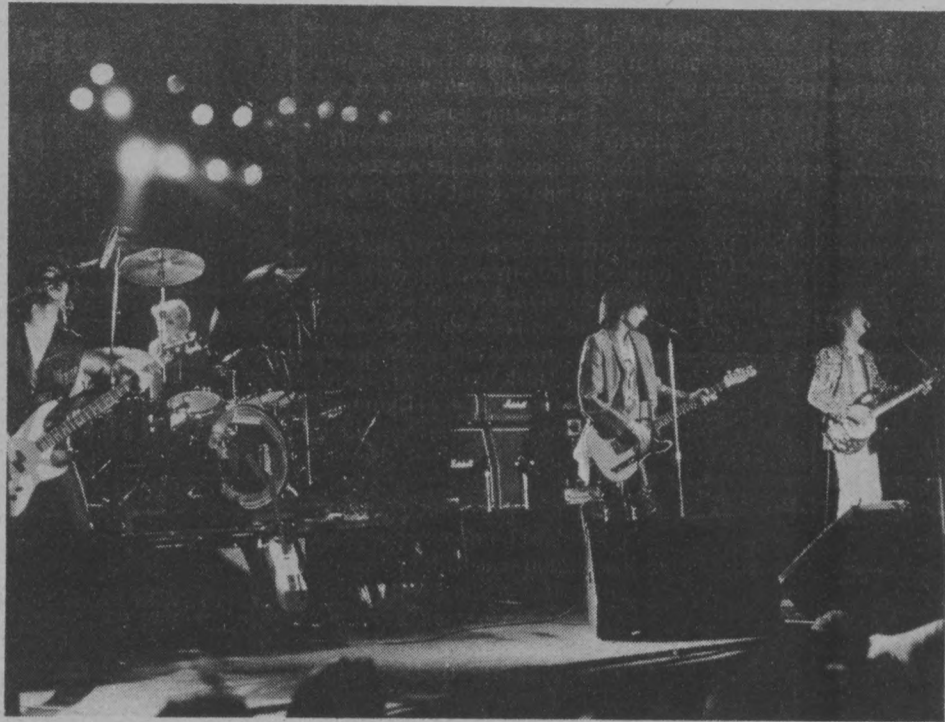


Photo on the sly by Bill Duke

By BARBARA POSTMAN

If the sound system in the Events Center were better, the Pretenders concert Friday would have been great. Instead, it was only good. The acoustics were so bad that most of the music and some of the vocals were completely ruined and became pure noise.

Called "lean, mean and nasty" by KTYD's James "Dr. Rock" Lull, lead vocalist and rhythm guitarist Chrissie Hynde was every bit the enigma that the media portray her as. A huge question mark decorated her t-shirt, as if to say that Hynde herself, is not sure what she is all about. Throughout the evening, she alternated between being the queen bitch and being the friendly performer.

Hynde spoke to the crowd much more than expected, and much more than many other performers, such as Elvis Costello, who does not even pause between songs. During "Day After Day," she even threw a tambourine into the audience, a cliché rock and roll star move that does not seem congruent with Hynde's image.

She did not, however, let the people down who were expecting her to be nasty. After the crowd booed when she said that the opening act Bow Wow Wow was her favorite band, she said, "If you don't like them, eat shit." Also, rumor has it that the ban on all cameras during the show was completely Hynde's decision. It is not clear why she would not allow photographers into

the concert, but in an interview last fall, drummer Martin Chambers said, "Insulting photographers is one of Chrissie's favorite pastimes." Though an ex-journalist herself, she does not have much compassion for the profession.

In an interview before the concert, Chambers said that the band did not go on stage until 1:00 a.m. the previous night in San Luis Obispo. He was worried that he would "collapse from sheer exhaustion," but would drink a lot of orange juice before the show.

There were no signs of exhaustion from any of the band members, however, especially not from Chambers, who provided exciting and precise drumming throughout the one and a half hour set. Chambers was especially good during "Message of Love" and "Bad Boys Get Spanked," two cuts from the band's second album. The sounds of whipping on the latter song, which are fairly tolerable on the album, came off as silly and unnecessary in concert.

Though he had some fantastic solos, most of lead guitarist James Honeyman Scott's talents were lost due to the sound system. Every time he started to really get going, his guitar sounded muddy and unclear. The same was true of Pete Farndon's bass playing. In "Private Life," a song from the first album, Farndon's playing during the introduction made the song unrecognizable until Hynde

began singing.

When the band played slower songs, such as "I Go to Sleep," written by Ray Davies, Hynde's boyfriend, whom she called "a really great English songwriter," the sound was much clearer. Both Scott's solo and Hynde's voice sounded much better than on the louder, faster numbers such as their opening song, "The Wait."

The band was at its best during the encores. "Brass in Pocket" and "Mystery Achievements," two commercial hits from the first album, were predictably good. Because the band had no new material to play, their second encore, "Wild Thing," a song from the sixties recorded several times during the past 15 years, was a refreshing change. Hynde's treatment of the song surpassed even Jimi Hendrix' version.

There were so many people on stage during Bow Wow Wow's set that it was like watching a junior high school talent show. It was fun for awhile, but one can take only so much cute. Fifteen-year-old lead singer Annabella Lwin was adorable in her mohawk hair-do, and proved herself to be a talented vocalist and a lively performer.

Unfortunately, due to the bad acoustics, Bow Wow

Wow's songs also sounded very noisy, and nowhere near up to par with their album. "Sinner, Sinner" was by far their best song, and despite the later booing, the crowd seemed to enjoy the set, though many of them had never heard of Bow Wow Wow until Friday night.

It is really a shame that UCSB does not have better concert facilities. One must give up quality sound for space to dance in the ECen, or the opposite in Campbell Hall.

Mon-Fri
3:00-6:00

HAPPY HOUR

Pitchers \$1.50
Margaritas \$1.00
Free Chips & Salsa w/ Order

VIDEO GAMES
featuring Pac-Man

El Mexicano

Live Entertainment
Fri & Sat Evenings
6529 Trigo Rd.

8 am - 10 pm
Fri. 'til 12 pm

parallax productions, D-I-Y concerts & KRYO present

the B-52's

Plus very special guests

SUN. 19 MAR. 7-11 PM
COUNTY BOWL

All seats reserved • tickets 10⁰⁰ • 11⁰⁰ • 12⁰⁰ • County bowl box office • all ticketron outlets • Santa Barbara ticket bureau • turning point records • morninglory music • music galley (Camarillo, pt. heuneme) • granpa pooopies (oxnard) • jail house (ventura) • Salzer's merchantile (ventura) • records, etc. (solvang) • poc records (lomfoc) • Cheap Thrills • limit 6/person.

AMERICAN INDIAN STUDENTS CULTURE WEEK

TODAY
TRADITIONAL PLATE LUNCH
ON THE GRASS IN FRONT
OF THE WOMEN'S CENTER
\$2.25
11:00-2:00 pm

TOMORROW
ERNIE PETERS
"LONGWALKER"
WILL SPEAK ABOUT
NATIVE SOVEREIGNTY
VS U.S. GOVERNMENT
INTERVENTION AT
BIG MOUNTAIN
NOON IN STORKE PLAZA

Nikko ONKYO YAMAHA Dual SONY JBL maxell

Stereo • TV • Video • Accessories

GUARANTEED LOWEST PRICES!

If our price isn't already lower we will match...

- 1 Any other store in Southern California, including L.A., and
- 2 Any mail order house price, plus freight, guaranteed!

You can buy locally, save time, save gas, save money, and see and hear it first.

HOURS:
M-F - 9:30-6:30
Sat - 10:00-5:30
Sun - 12:00-5:00

creative stereo

MAGNOLIA CENTER 5152 HOLLISTER/GOLETA/683-3727
CHAPALA & DE LA GUERRA/SANTA BARBARA/963-4341

discwasher HITACHI MITSUBISHI BSR

SANYO TDK SENNHEISER EMPIRE PIONEER JENSEN QUASAR KEF

STEREO and VIDEO REPAIR
1 FREE T-SHIRT

with your next repair
and this coupon
expires 3-31-82



the **Audio Clinic**

3623 State St. S.B. 682-6822

Hot Fudge Sale!



Reg. \$1.55 **99¢**

Two scoops any flavor ice cream, delicious hot fudge, real cream topping, diced almonds and a cherry.

BASKIN-ROBBINS ICE CREAM STORE



5749 Calle Real
Sun-Thurs 11-11
Open til Midnite Fri & Sat

Offer Good w/this Coupon

'CANNERY ROW': MORE THAN JUST ONE BOOK

By JEFF HAAS

Cannery Row is an entertaining film that distorts its namesake only a little. The publicity says it is taken from John Steinbeck's novel, but the truth is that Steinbeck wrote two books about the characters: *Cannery Row*, and a sequel, *Sweet Thursday*. The movie is a combination of the two, mainly the love story from *Sweet Thursday*, with some events of *Cannery Row* thrown in. Steinbeck aficionados will be only slightly annoyed, not enraged. David S. Ward, writer/director (he also wrote *The Sting*) took the marketable view of the two stories, and delivers an entertaining film that leaves out some of the subtleties Steinbeck originally had.

The original *Cannery Row* story is set before WWII, and the character of Suzy is nowhere in sight. The Row is "run" by Doc, a marine biologist, with Mack and the boys, local bums, helping. At this time, the canneries are running full force and the area is prosperous. The sequel novel takes place after the war, and the sardines have moved away, forcing the canneries to close. Doc returns from the service to a slightly different Row.

The movie gives us the Row after the war, and Doc has returned bothered about himself but unable to pinpoint exactly what. A few of the more outstanding pre-war events are tossed in for good measure. The result is quite enjoyable, but doesn't have the depth of the originals. As usual.

A nostalgic quality pervades the film; everything is seen through a hazy, diffused light. How much of this was intended and how much is the fault of the projection system upstairs at the Granada, I'm not sure. The film appeared very grainy at first, but this impression quickly went away. The extreme angle of the seating makes you think you might fall off a cliff by accident.

The nostalgic quality is one of looking back at fond memories. The colors are a bit brighter, and events a bit too simple. It gives the film charm. The moon is a white, perfectly round disk in the sky, shedding beams across the water; the Golden Poppy cafe looks as if it was tacky from the day it was built; we find a couple on the beach by following their footprints in the sand.

Music is used this way, too, whether classical or slow ragtime. Some pleasing, melodious type is in the background of nearly every scene; and occasionally we go from one to the other with the tinkling of bells. This isn't real life, it's almost a fantasy.

Part of the look is because, except for the tide pool sequences, it was shot on a soundstage. They tried to shoot on what's left of the original Row in Monterey, but local mer-



Nick Nolte



(Continued from p.1)

lawyers who hover like vultures over a decaying marital carcass.

A pastiche of tentative images and incidents is flawlessly seamed together — Faith and George's relationships with new loves, their dealings with their children, and a brief moment where they recapture their old romance — up until the violent and jarring conclusion.

Albert Finney's George is somewhat of a jerk, an intense, brooding man — the epitome of the moody writer — who has never quite come to grips with his need for editorial approval and adulation. But as he tries to win back his children, Finney imbues George with a warmth and kindness that is both comic and tragic.

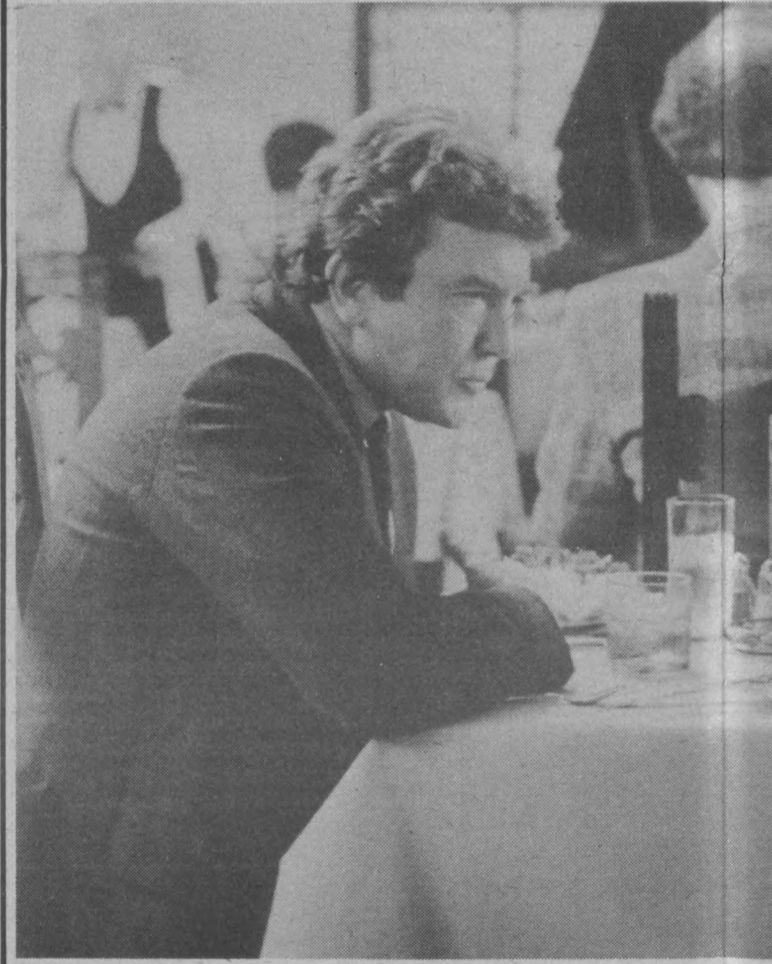
Dealing with one daughter is difficult enough for most men, but George must cope with four. He does not share the same easy communication with them as does Faith; in his struggles to establish a good relationship with them, particularly with the oldest, Sherry, who takes her parents' separation especially hard, we glimpse his deep need for family ties.

George is a complex man, one who vacillates between pathos and geniality, and Finney's fine performance captures the character's depth.

As for Diane Keaton, she is magnificent. In both *Reds* and *Shoot the Moon*, she has demonstrated the wide range of her talent. As the mother of four daughters, she has a natural rapport with her brood. Faith is down-to-earth and secure in her relationship with her children; but as her marriage falters, she experiences the fears and uncertainties of a woman bereft of the familiarity of her old life. Here, Keaton's characteristic flightiness comes through, but is subjugated to Faith's inner-strengths.

The performances of the four daughters are equally moving, particularly Dana Hill as Sherry, the oldest

Shooting t

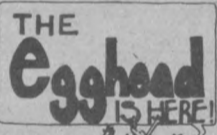


Albert Finney and Diane Keaton

50¢ OFF ANY OMELETTE With Coupon
BREAKFAST
7:00-11:30 wkdays
7:30-2:00 wkends

Featuring your choice of ★ 14 ★ scrumptious 3-EGG OMELETTES
All entrees range from \$1.60 to \$3.25

Entrees include: toast, muffins or pancakes AND home-fried potatoes or fresh fruits.



968-1993
900 Emb. del Mar
Above Bamboo Brothers

THE CIA IN U.S. FOREIGN POLICY
a 2 day symposium

Thurs. Feb. 25
film: "On Company Business"

Winner of several International Awards
"A most important documentary... a vital and dramatic examination of the CIA and U.S. Foreign Policy"
Judy Stone
San Francisco Chronicle

8 p.m.
Lotte Lehmann Hall

Fri. Feb. 26
lecture: "Views From the Inside" with

Ralph McGehee
—former CIA Officer awarded Career Intelligence Medal
John Stockwell
—former Operations Chief Angola Task Force

McGehee, Stockwell and a guest panel of UCSB Scholars will discuss the role of the CIA in U.S. Foreign Policy
Campbell Hall 7:30 p.m.

General Admission \$2.00
Students \$1.50

sponsored by Third World Coalition, AS Program Board, Student Lobby, Center for Black Studies, Coalition to Stop the Draft, Black Studies Dept., Dept. of Chicano Studies, Dept. of History and UCSB Arts & Lectures



JAZZ TAP JENSEMBLE

A MUSICALLY AND VISUALLY EXHILARATING EVENING OF ENTERTAINMENT FOR JAZZ AND DANCE AUDIENCES ALIKE. DOWNHILL AT THE RICHARDSON

Wed., March 3 — Campbell Hall
8:00 pm

Reserved Seats: \$10/\$8/\$6
(UCSB Students: \$8/\$6/\$4)

Reservations/Charge by Phone:
A&L Ticket Office, 961-3535
Presented by UCSB Arts & Lectures

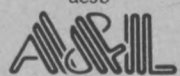
CRY OF THE PEOPLE
U.S. Involvement in the Rise of Fascism, Torture & Murder & the Persecution of the Catholic Church in Latin America

A Free Lecture by **PENNY LERNOUX**

Award-winning Latin American journalist and author of *Cry of the People*

Monday, March 1
UCen Pavilion • 8 pm

presented by a.s. program board and ucsb





Nolte



chants decided against it after reflecting upon the minor commotion stirred up on the Peninsula when Chevy Chase had filmed *Seems Like Old Times* in Carmel. Carmel shopkeepers had complained that the blocking of streets had made them lose business. The Row shopkeepers decided that they'd rather not have the trouble (never mind the publicity) and vetoed the use of the Row.

Nick Nolte plays an engaging Doc, who once was a major league ballplayer before setting up his lab on the Row. He's probably the most level-headed, responsible figure on it, and so everyone simultaneously looks up to—and out for him. Nolte's performance is faithful to the original, and he's certainly a lot better than in his pretty-boy part in *The Deep*.

Suzy, a drifter who first works at the Bear Flag Restaurant (read: house of ill repute) and later the Golden Poppy cafe, is well realized by Debra Winger. She has a voice with just an edge of hoarse throatiness to it that fits beautifully. The character needs a certain earthiness, and it's funny to remember that Raquel Welch was originally cast as Suzy.

One of the best features of the picture is John Huston's narration; he reads Steinbeck (and slightly re-written Steinbeck) with an ease and a ramble that helps put some of the original prose's subtleties back in.

The other major characters on the Row are a group of bums, fiercely loyal to Doc, led by Mack, the one with the most brains. M. Emmet Walsh is good, but sometimes his performance as Mack lapses over into caricature, which weakens a scene or two. Most prominent among the rest of the bums is Hazel, the one with the least brains. Frank McRae gives a sensitive performance of the man who'll do nearly anything for Doc (no understatement).

It may disappoint some, as the original proprietor of the Row's general store, Lee Chong, is not present, although this is true to Steinbeck's time line. Instead, Joseph—and—Mary (Santo Morales) runs it. A few incidents which originally happened to Chong now happen to Joseph—and—Mary, and his character is an amalgamation of the two.

The whorehouse across from Doc's lab is run by Fauna (Audra Lindley), an aging madam. She's also a good friend of Doc's, and Lindley makes Fauna's engineering of Doc and Suzy's romance seem just the practical thing to do, since Suzy is just not a good floozy.

Director David Ward knows what he's doing, and it is an affectionate portrayal. Nearly everything survives the trip through Hollywood intact, except for Doc's background — if he was a major league pitcher, when did he have time for a Ph.D? And his relation to The Seer (Sunshine Parker), a man who does little else but play the trumpet and act as counselor.

Certain incidents, such as the infamous frog hunt, and the beer milkshake, are very faithful to the book, especially the hunt. There are frogs and frogs and frogs and frogs.

Cannery Row is a movie that doesn't fit the form of most adaptations, here by virtue of Steinbeck's novel form and stylistic brilliance, but it's a good film, nonetheless.

the Moon



Diane Keaton

daughter. We see them as individuals but also as a group, joining in the sibling rivalry and secrets all sisters share. More one-dimensional are Karen Allen's portrayal of George's paramour, Sandy, and Peter Weller as Faith's new lover.

It is hard to think of a recent movie more compelling than *Shoot the Moon*, perhaps because it strikes so close to home. The vagaries of family life, the long, uneasy silences of relationships painfully drawing to a conclusion, and the pressures of modern living upon personal lives are all crises most of us have or will face. *Shoot the Moon* confronts these issues with neither mushy sentiment nor harsh judgment.

Faith and George's attempts to build the "good life" — fashioned from a mixture of rural American and urban sophistication — ultimately fail because the two lose track of each other, relinquish the ability to communicate their needs and fears.

Despite the rich interiors of their Victorian home and the ebullience of their healthy and charming children, they lack the sense of family, for which they strive: George feeling like an outsider among his children and Faith believing herself a failure as a wife. Nonetheless, that which is so painstakingly built — a family — is not as easily torn asunder, as George and Faith discover.

In the card game hearts, to "shoot the moon" is to win by daring, against the odds, to accumulate all the hearts cards and the queen of spades. In the stunning final scene of the movie, George, perhaps realizing the immeasurable value of his lost family, "shoots the moon," engaging in an unexpected confrontation with Faith's new lover.

Though the conclusion is ambiguous, the film's message is somewhat clearer: the passions which bind the family together, this "haven in a heartless world," are as strong or stronger than those which bind even the most star-crossed of lovers.

EVER PLAY BROOMBALL?

IT'S SANTA BARBARA'S
2nd MOST EXCITING
CO-ED CONTACT SPORT.
CALL AND FIND OUT
WHAT IT'S ALL
ABOUT. GET
ON YOUR OWN
TEAM NOW!



THE ICE PATCH

ICE SKATING ARENA
1933 Cliff Drive, Santa Barbara
963-0833



\$1⁰⁰ Off
Coupon

Good during regular public sessions.
One coupon per customer.
Expires March 8.

ALOHA
RESTAURANT

Save Time With
TELEPHONE ORDERS!
Just Call in & Drive to our
PICK UP WINDOW
Simply Mention This Ad,
Order a Charburger &
Get A Bag of Fries for FREE!

ALOHA RESTAURANT
370 STORKE RD. GOLETA
968-1091

Ensemble Theatre Project

SOLD OUT SATURDAY!

presents

THE FOX

by ALLAN MILLER
based on the novel by
D.H. LAWRENCE



**THURSDAY
FRIDAY
SATURDAY
8 p.m.**

FEBRUARY 4 THRU MARCH 6
914 SANTA BARBARA ST.
OLD ALHECAMA THEATER

TICKETS
LOBERO BOX OFFICE 963-0761
ENSEMBLE THEATRE PROJECT
962-8606

FLAPPER ALLEY ENTERTAINMENT CO.



the news

UGM2
FPG

FEBRUARY-MARCH

THURS	25th	PF FLYER
FRI	26th	THE NEWS
SAT	27th	THE NEWS
TUES	2nd	LADIES NIGHT
WED	3rd	PF FLYER
THURS	4th	THE MANIACS
FRI	5th	THE MANIACS

Flapper Alley

217 State Street 963-6608
2 Blocks from the Beach

BEST
OMAHA
WEST OF
NEBRASKA.

Our Omaha sandwich, that is.

THE
elegant
farmer

5555 Hollister Ave., Goleta 967-3200
Restaurant & Saloon

MIDTERMS ARE OVER!
CELEBRATE WITH

THE WHO
in
TOMMY

Thurs. Feb. 25
Campbell Hall
6, 8 & 10 pm • \$2.00

THE UCSB HELLENIC STUDENT ASSOCIATION PRESENTS

ZORBA THE GREEK

STARRING ANTHONY QUINN, ALAN BATES
AND IRENE PAPPAS.
MUSIC BY MIKIS THEODORAKIS.

PLUS

A 1/2 HOUR DOCUMENTARY ON THE BEAUTIFUL
ISLAND OF CRETE WHERE ZORBA TAKES PLACE

FRIDAY FEB. 26 7:00 AND 10:00 PM
CHEMISTRY 1179 ADMISSION \$2.00



ORCHID BOWL

- Bowling - Open 24 Hours
- Billiards
- Game Machines
- Coffee Shop

COUNTRY MUSIC at the Galleon Room
THURSDAY thru SATURDAY NIGHTS

ORCHID BOWL - GALLEON ROOM
5925 Calle Real - Goleta • • • Ph. 967-0128

**FREE
GMAT
TEST PREPARATION**

The Academic Skills Center (Bldg. 477) is offering free workshops to help students prepare for their GMAT exam on March 20. Our GMAT review group will meet on Monday, March 1 and Wednesday, March 3, from 3-5 pm. Please sign up as soon as possible at the Academic Skills Center (next to the Women's Center), M-F, 8-5 pm.

In Accordance with International Women's Week
A.S. Status of Women Presents
POLITICS OF WOMEN'S HEALTH

Daily, March 1-4, 12-1 pm
UCen Pavilion A-B
No Admission Charged

MONDAY, MARCH 1

Lisa Packley

Member of L.A. Feminist Women's Health Collective
TAKING BACK YOUR BODY

TUESDAY, MARCH 2

Barbara Pietrich

Ed. Director of S.B. Planned Parenthood
POLITICS OF BIRTH CONTROL

WEDNESDAY, MARCH 3

Laurie Counihan

Member of California Health Practitioners
LEGAL ASPECTS OF HEALTH CARE

THURSDAY, MARCH 4

Carol Yonehiro

MPH in Health Counseling
WOMEN AND FEELINGS

co-sponsored by ucsb women's center
and a.s. cultural events committee

ABSTRACT DANCING: WAGONER

By S.B. FULLER

An evening of modern dance viewing is sometimes enervating if only for the reason that it can be so very abstract, often expressive of the choreographer/dancer's psychological reflections and experiences, the experience of the viewer being somewhat like that of the voyeur observing some external, personal event.

Last Wednesday's performance by Dan Wagoner and Dancers demonstrated the innovativeness of new dance, but also incorporated the elegance and grace of classical ballet and the warmth of street theatre. Choreographically, Wagoner's style was fluid and rhythmic. His pieces seemed to build and blend with the music, and Wagoner avoided using the accompanying music as an auditory backdrop; sound in his pieces seemed to adopt a visual quality as it combined with the dance and the dancers themselves.

The opening piece, "A Play, With Images and Walls," choreographed by Wagoner, was based upon the poetry of George Montgomery, who recited on stage as part of the performance. The poetry itself was complete and, excepting a few instances, seemed quite independent of the dance accompanying it. It remains to be seen whether or not dance and poetry will ever complement one another satisfactorily. While the dance was vibrant, warm and very well executed, the poetry was not especially in concert with the dance. In spite of the disparity between the various elements of this piece, "A Play" was the most interesting of the three pieces performed, and perhaps the diversity of its character was the reason.

"Stop Stars" and "Spiked Sonata," the other two pieces on the program, were more typical of what one would expect of a modern dance concert. "Stop Stars" was an ab-

stract, plotless dance, while "Spiked Sonata" played upon jokes esoteric to dancers concerning popular dance forms of other eras. The musical accompaniment, the attention paid to the individual dancers' personal style, as well as Wagoner's unique ability to combine these elements with artistry, gave these performances a particular stylistic edge.

"Stop Stars," danced to the songs of whales, was fluid and rhythmic. It was somewhat sculptural, visually. The dancers moved but within a limited space taking care in presenting the area they occupied, and the space between each other. The performance of "Stop Stars" was rather reserved, abstracted from the movement itself — it seemed as though the dancers were holding back a bit.

The final number, "Spiked Sonata," was a fast-moving pastiche of dancers set to various radio themes of the 1930s. The movements were stylized versions of the "Lindy Hop" and various Swing steps with clever interludes where all seven dancers extended their arms

in time to create a rippling fan down the line in which they stood. A brief dance with a potted palm and a half-moon dangling above the dancers added to the overall romanticism and wit of the dance. Even better, the company danced full-out for this final piece in contrast to the slightly careful dancing of "Stop Stars."

It would be interesting to see what Dan Wagoner would do with a "Spiked Sonata" using contemporary radio themes. "Spiked Sonata" as it was performed was thoroughly "safe." It was well danced and pretty, but it depended upon stock tricks (such as the angry-woman-left-without-a-partner vignette) for humor and chorus lines gags. "Spiked Sonata" was stylish and cute, created for the average viewer.



C.I.A. Indictment

By PHIL HEIPLE

What's this? A CIA movie in which no one gets laid? No Lee Remick, Charles Bronson, or Warren Beatty? What? It's a documentary? Oh.

If you still think that we're the good guys, I defy you to see *On Company Business* and walk away with your patriotism undaunted.

This lengthy documentary chronicles the history of the Central Intelligence Agency from its origins in World War II to its involvement in Angola in 1980. It is a lurid tale of assassinations, coups, counterrevolutions, corrup-

tion, lies, and coverups. Using no narration, the story is told through a well-produced montage of interviews with dissident ex-CIA officers Philip Agee, John Stockwell, and Victor Marchetti; CIA directors William Colby, Richard Helms, David Atlee Phillips and Stansfield Turner; assorted flunkies, mercenaries, and other dupes; footage of congressional hearings and testimony on CIA activities; and newsreel footage of the events concerned. These include assassinations (Letelier, Allende, Lumumba), coups (Iran '53, Guatemala '54, Congo '61, Brazil '64, Indonesia '65, Greece '67, Chile '73), and the infiltration of trade unions, student organizations, and the press.

I found especially disturbing the technical rationality employed by the CIA: a hypodermic syringe filled with a hellish fluid to assassinate Castro passed to an agent in Paris; a modification of the U.S. Army field telephone as a torture device for giving shocks to a prisoner's genitals (instruction in the



use of this device given on U.S. bases and by U.S. officers); and perhaps most repugnant of all, the smug anti-Soviet calculus used by CIA officers to determine the fate of nations and the life possibilities of millions of innocents.

If anything, the application of this anti-Soviet calculus to every unwanted event from Cuba and Vietnam to Angola and Nicaragua would seem to indicate that anti-Soviet subversion attempts to only

solidify and deeply entrench pro-Soviet tendencies.

It is this commitment to the cold war logic that makes the whole business so pathetic; they never learn from their mistakes. They will continue to pull the same nonsense in El Salvador, Guatemala, the U.S., and elsewhere as long as they think that subversive solutions are better than sending in the army with the full knowledge and approval of Congress and the public.

(Please turn to p.7, col.5)

HABIT SPECIAL OF THE WEEK

WHEN YOU BUY A
DOUBLE CHEESEBURGER
AT THE HABIT THIS WEEK
YOU RECEIVE

FREE FRENCH FRIES

6521 Pardall Rd. in Isla Vista
968-1717

EVENTUALITIES



Empire of Passion, an erotic ghost story of unremitting passion and impending doom, will have its Santa Barbara premiere on Sunday, Feb. 28 at 7:30 p.m. in UCSB's Campbell Hall. It is the final offering in the UCSB Arts and Lectures New Directions in Film Series.

Nagisa Oshima, who directed the highly controversial "In The Realm Of The Senses," won the Silver Palm for Best Director and the Prix de la Mise en Scene at the 1978 Cannes Film Festival. "Mise en scene" is a term, raised to hallowed status by French movie critics, that implies atmosphere, decor, ambience, unity of effects — the total stylization that gives a film its distinctive, rooted reality. *Empire of Passion* continued the tradition of Japanese films, in which atmosphere is itself a reigning passion.

Set in a small Japanese mountain village in 1895, *Empire* tells the story of a middle-aged woman who murders her husband to take a young lover. Beautifully photographed, the film rivals the great Japanese ghost movie of the '50s *Kwaidan*. Heavy pelts of snow, slashing rain, autumn leaves piled up to choking depths, the entire landscape reinforces the moods of the characters. A crisp 35 millimeter print will be screened at UCSB.

Guys and Dolls, directed by local staple Pope Freeman, will be presented by Santa Barbara City College and Alhecama Productions Feb. 19, 20, 25, 26, & 27, March 4, 5, 6 at the Lobero Theatre. New curtain time is 8 p.m. Don't miss Miss Sarah Brown and Sky Masterson at their best.

Zorba the Greek will be screened tomorrow, Feb. 26 in Chem 1179 at 7 and 10 p.m., as the first campus event presented by the UCSB Hellenic Student Association.

Zorba was filmed in the '60s, combining the work of three renowned modern Greeks: writer Nikos Kazantzakis, director Michalis Kakoyiannis and composer Mikis Theodorakis. It was mainly shot on the island of Crete, whose social reality it studies through the friendship of the film's hero, Alexis Zorbas (Anthony Quinn), with an English writer (Alan Bates) who is visiting Greece.



The Jazz Tap Ensemble will bring its innovative combination of traditional tap dance, modern-based choreography, and original jazz music compositions to UCSB's Campbell Hall Wednesday, March 3 at 8 p.m. In residence at UCSB March 1-3, the company will offer activities to the University and Santa Barbara-Goleta communities, including a free lecture-demonstration Tuesday, March 2 at 7 p.m. in Campbell Hall. The events are sponsored by Arts and Lectures with the assistance of the California Arts Council and the U.C. Intercampus Cultural Exchange Committee.

Tap dancing is an American dance form that became the "poor cousin of the dance family" after the vaudeville halls closed their doors. It was regarded as mere entertainment while modern dance gained credibility as "art." But tap as an art form is now undergoing a welcome renaissance.

For information and reservations, please call the Arts and Lectures Ticket Office at 961-3535.

Goleta Valley Community Center is presenting Paul Halpern's weekend performances of **Folk Songs in U.S. History**, a three-part live series focusing on "Early Colony Days, the American Revolution, and Beyond" (Feb. 28), "The Old West" (March 14), and "The Irrepressible conflict: Slavery, the Civil War, and Reconstruction" (April 4). All performances are at 3 p.m. and will be held in the Goleta Valley Community Center Auditorium.

The Ensemble Theatre Project presents D.H. Lawrence's **The Fox**, a suspenseful and electrifying thriller. *The Fox* plays Thursday, Friday, and Saturday evenings at 8 p.m. through March 6, at 914 Santa Barbara Street. Discounts for students, seniors and groups. For ticket information, call 962-8606, or the Lobero Box Office at 963-0761.

CIA Cont'd...

(Continued from p.6)

It stands to reason that this is only the tip of the iceberg. The final reel of the film discloses CIA opinions that the supposedly-so-revealing Church Committee hearings only discovered "what we wanted to find out." We have only recently heard about the CIA's experiments with LSD. I wonder what they have been working on in the meantime.

If none of this strikes you as surprising, then your time is better spent smashing imperialism. But if you are surprised by anything I have said about this fine documentary, then I think you should prepare yourself for a rude awakening and go see it.

There are reasons for showing this film at this time. Last fall, President Reagan signed an executive order which gave the CIA permission to conduct (for the first time in its history) infiltration of social and political organizations in the United States, surveillance of American citizens inside the United States, and covert operations within the U.S. In the early part of February, Reagan gave 19 million dollars to the CIA for the expressed purpose of destabilizing a foreign government - Nicaragua.

The film will be shown tonight at 8 p.m. in Lotte Lehmann Hall. One of the dissident ex-CIA officers interviewed in the film, John Stockwell, will be on campus tomorrow with another ex-CIA officer, Ralph McGehee, for an intensive forum on the CIA at 7:30 p.m. in Campbell Hall. They will share information, face a panel of UCSB scholars, and answer questions from the audience.

HUNGRY? Don't Want To Cook or Go Out? Tired of Pizza?!

Then Call the Feed Express

AND A DELICIOUS HOT HEARTY MEAL WILL BE DELIVERED TO YOUR DOOR IN MINUTES

MEATY BARBEQUE RIBS IN A TANGY SWEET SAUCE, OR A TENDER HALF A BARBEQUE CHICKEN WITH BAKED POTATO, SOUR CREAM & BUTTER AND OLD FASHIONED CORNBREAD.

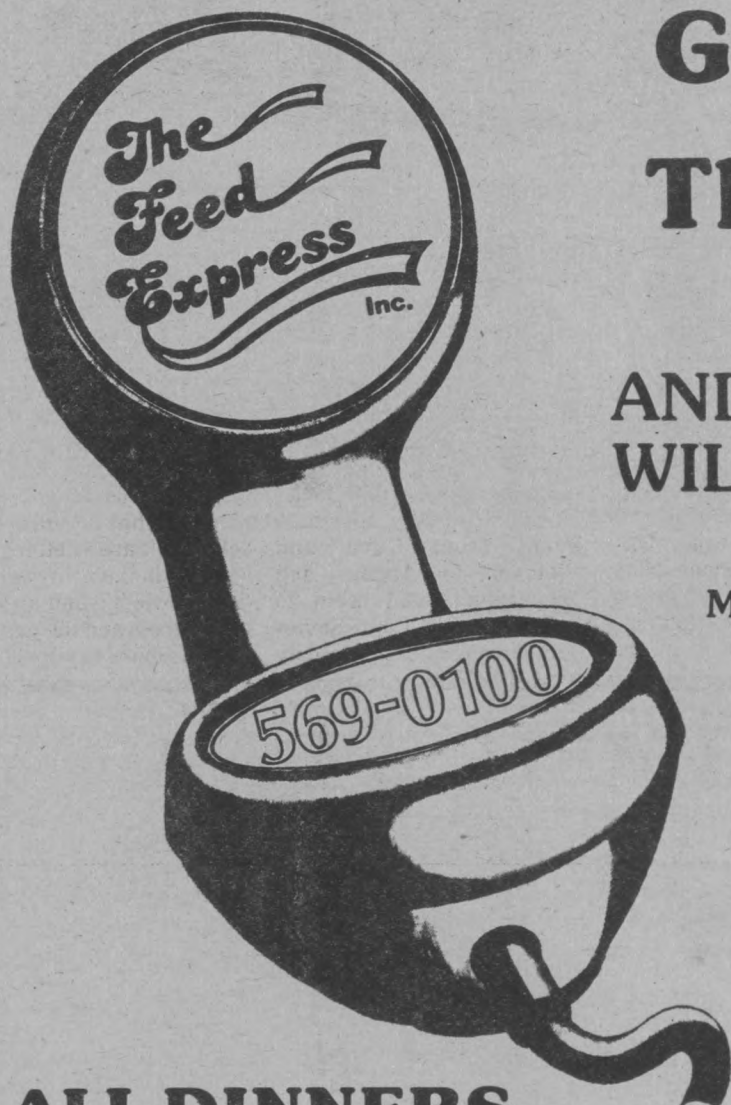
TENDER SHREDDED BEEF OR WHITE MEAT CHICKEN ENCHILADAS OR FLAUTAS IN RICH GREEN OR RED SAUCES, TOPPED WITH MELTED CHEESE. SERVED WITH MEXICAN STYLE BEANS AND RICE.

OR A JUICY, LEAN GROUND SIRLOIN STEAK, TOPPED WITH MELTED CHEESE, BAKED POTATO WITH SOUR CREAM & BUTTER PLUS A CHUNK OF CORNBREAD.

CALL 569-0100

(In Santa Barbara)
5:00-10:00 P.M. DAILY

All Orders Subject to Availability



ALL DINNERS

\$6⁹⁵ + tax

SERVING:
S.B. GOLETA
ISLA VISTA &
MONTECITO

Layout:
James
Watts

A.S. PROGRAM BOARD

Editor:
Lillian
Sedlak

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

Two Nights

The Central Intelligence Agency (C.I.A.) And U.S. Foreign Policy

Tonight and tomorrow A.S. Program Board in conjunction with a number of academic departments and student groups including UCSB Arts and Lectures, and the Third World Coalition, will be presenting a symposium on the Central Intelligence Agency and its involvement in United States Foreign Policy.

Thursday night a movie will be shown in Lotte Lehmann Hall at 8 p.m. The movie is called "On Company Business" and is a documentary on the Central Intelligence Agency and U.S. Foreign Policy.

On Friday, Feb. 26 at 7:30 p.m. in Campbell Hall, there will be two speakers, both former officers of the Central Intelligence Agency.

On Thursday, Feb. 25, A.S. Program Board is proud to present "On Company Business" at 8 p.m. in Lotte Lehman Hall. "On Company Business," produced by Alan Francovich and Howard Dratch, is a skillfully constructed, three-hour documentary on the Central Intelligence Agency and United States Foreign Policy.

The film covers the years from 1947, when the C.I.A. was first created, to 1975 when the U.S. Congress began to investigate its activities. Featuring interviews with both defenders and defectors from the C.I.A., some of whom — Philip Agee, John Stockwell, Victor Marchetti, Richard Helm, William Colby, and David Atlee — are already quite well-known, the film raises disturbing questions about the influence of multinational corporations on foreign policy and about the constant circle of deception surrounding the C.I.A. activities abroad.

Using no narration, "On Company Business" is structured entirely out of interviews, live materials, and news film of past C.I.A. operations or C.I.A. created propaganda. The film is divided into three parts. The first part covers the founding of the C.I.A. during the anti-communist hysteria of the post World War II years. It chronicles the C.I.A.'s role in European labor union strikes, as well as the agency's role in the Bay of Pigs and other anti-Castro

activities, particularly the unsuccessful attempts on Castro's life. Part two recounts the C.I.A. activities in Latin America, dealing specifically with the C.I.A.'s role in torturing and suppressing left-wing movements within Brazil, Uruguay, and Argentina. Part three details the C.I.A.'s hand in the 1973 coup that depose the Allende Government in Chile, as well as its operations in Angola and Iran. Part three concludes with an analysis of how to police a police-agency that is meddling in foreign affairs.

"On Company Business," the winner of several international awards, is an eye-opening, compelling film that must be seen. General admission is \$2 and \$1.50 for students with reg card.

"The C.I.A. in U.S. Foreign Policy: Views From the Inside" is the focus of an important program at UCSB's Campbell Hall on Friday, Feb. 26 at 7:30 p.m. Organized by the Third World Coalition, the A.S. Program Board, UCSB Arts and Lectures, other

academic departments, and several student organizations, the activities will examine the roles of "intelligence" and espionage in a democratic society, and whether the C.I.A.'s activities overseas enhance or damage the impressions other nations have of the United States. Admission at the door is \$2 general and \$1.50 UCSB students.

The two former officers of the C.I.A., John Stockwell and Ralph McGehee, will speak on their experiences working in the agency, why they joined, why they decided to quit, and the dangers they see in the C.I.A.'s expanded powers. They will share historical information on successful C.I.A. operations that have changed the course of world events. Each speaker will make an address and then face a panel of scholars including professors from the UCSB History Department.

John Stockwell was operations chief in Angola during the period of the Angolan revolution. At that

time C.I.A. support of Jonas Savimbi's UNITAS guerrillas precipitated so much Congressional resistance that the Clark Amendment prohibiting such C.I.A. activity was enacted. Stockwell has chaired a subcommittee of the National Security Council and is the author of "In Search of Enemies" and the soon-to-be-released "Red Sun."

Ralph McGehee was awarded the Career Intelligence Medal and worked in government service for 25 years. He was instrumental in the design and implementation of intelligence and counter-insurgency techniques and operations in South Viet Nam. He served as the C.I.A.'s liaison officer and special advisor to South Viet Nam's Special Police. He quit the C.I.A. in 1977 and since that time has continued his research into C.I.A. activities and is completing a book tentatively titled "The C.I.A.: Transforming Reality."

For further information call the A.S. Program Board at 961-3536.

Last Tango In Paris

By Deva Sedlak

As their final film offering of the Wednesday night Marlon Brando film series, the A.S. Program Board's Film Committee is presenting Marlon Brando and Maria Schneider in "Last Tango in Paris."

It will be screened in Chem 1179 at 6:30 and 9 p.m. Ticket prices are still \$1.50 for students and \$2 for the general public. We hope you will catch this final night of Brando on celluloid, and join us March 5 and 6 for the Rock Films Weekend.

Bernardo Bertolucci's "Last Tango in Paris" created an international stir when it was first shown at the New York Film Festival in 1972. Despite its extremely controversial expression of sexuality, it was hailed as a vastly important film by critics and audiences all over the world. It remains one of the few art films to break through the mass audience. The film concerns itself with the depraved use of one human being by another and explores themes of death, sexuality, and culture. "Last Tango in Paris" lays bare the primal nature of man as no film has done before.

Newsweek called it "A genuine masterpiece of staggering proportions." You won't want to miss this opportunity to see it.

Rock Films

Get ready to rock and roll next month with A.S. Program Board. Friday and Saturday, March 5 and 6, in Campbell Hall will be two hot nights of celluloid action. It's the ROCK FILMS WEEKEND! On Friday night the A.S. Program Board Films Committee will be presenting three great films, two by the Rolling Stones, and one by the other "Greatest Rock and Roll Band in the World," Led Zeppelin.

First we will be showing "The Song Remains the Same," next up are the Rolling Stones in "Gimme Shelter" and "The Stones at Hyde Park." All three films are cinematic extravaganza's in rock and roll history. For those who like to rock, Friday night is a must.

On Saturday night two more great films, The Clash will be appearing in their celluloid fantasy "Rudeboy," a visual and musical blast. Finally the epic film "The Decline and Fall of Western Civilization" starring bands including the Circle Jerks, and Fear will be shown.

Don't miss your final chance to rock and roll before finals!

Fortune Cookie Prize Winners

First of all, congratulations to all the winners of the first ever Program Board Fortune Cookie sale and prize giveaway. Some of the winners include: T-shirts... Heather Sutherland, Jae Kim, Steve Barr, John Pierson, and Indra Parins. Winners of tickets to Brando films included Jenan Ariff, Lorne Spiekerman, Scott Quilici, Stan Okirda, and Tracy Helm. Other winners included Gai Allio, Connie We Hara, Terry Scatena, Tina Valdez, Grace Pedeflous, Cindy Easton and Wendy Waller. Merrill Catler won one of the Pretender's tickets, but we did not get the name of the other gentlemen that won.

If you have not yet claimed your prize, come up to the Program Board office, room 3167 of the UCen and write your name and prize on the bulletin board under the list of winners. Those people who have won tickets to movies such as the Brando film "The Chase" and the Rock Films Weekend, your name will be at the door, just

show some identification and you will be let in free. If you have won a t-shirt come up to the office on Mondays from 11 a.m.-5 p.m. and ask Deva for your t-shirt.

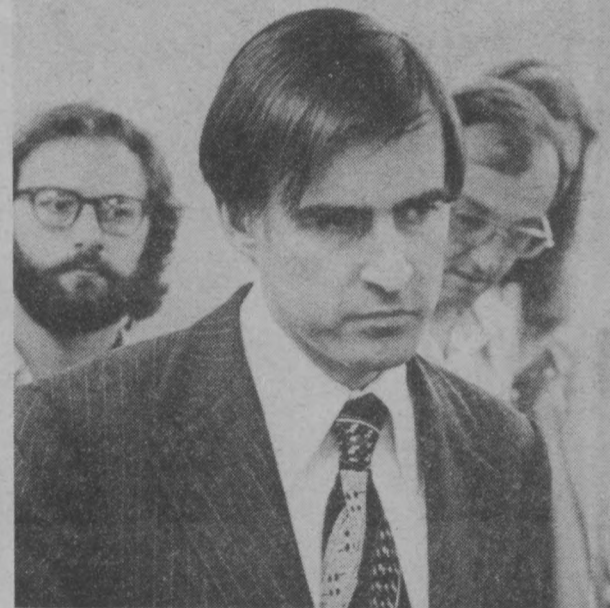
Please come up and claim your prize as soon as possible as many of these prizes are for events that are happening within the next few weeks. Congratulations again to all the winners and we hope everyone enjoyed their cookies!

Thanks to everyone who participated and thanks to all those who filled out the concert surveys we were circulating. We will be able to program according to your tastes (we hope) and we know everyone is as excited as we are about the possibility of a stadium show this spring. Don't hesitate to come up to the A.S. Program Board office to tell us what you want to see or do. We also have many things for interested volunteers to get their hands on... we need help with Publicity, Special Events, Film, and much, much more. So call us at 961-3536 and join the party.

Governor Brown to Speak

Governor Jerry Brown will be speaking Monday, March 1 at 11 a.m. in Rob Gym. The tickets are free and will be available on a first-come-first-serve basis at the A.S. Program Board office (third floor of the UCen) and at first floor Cheadle Hall at the Public Information Booth.

This event is co-sponsored by the A.S. Leg Council, A.S. Program Board, A.S. Student Lobby, and Dr. Walter Capps' class Religion and Politics in America Today. The students of this course will have tickets



reserved for them and they may pick them up at the Department of Religious Studies located on the fourth

floor of South Hall. Tickets for all will be available starting Wednesday afternoon.

Jazz Tonight

LINE ONE, a dynamic jazz-fusion band, will be appearing in the UCen Catalyst tonight from 8:30 to 10:30. Their recent engagements with Robin Ford and the Yellowjackets at the Roxy and Kittyhawk in Los Angeles were

tremendously well received.

The band consists of a saxophonist, guitarist, keyboardist, bassist, and drummer, combining tight instrumental passages with energetic rhythms. An up and coming band for the eighties that you shouldn't

miss — You'll be jazzed if you come!

There will be a \$3 cover charge for non-students. Students will be admitted free of course, but please remember to bring your reg card.



YES, I want to participate on a committee

Name _____

Address _____

Phone No. _____

I'm especially interested in:

- | | | |
|--------------------------------------|---|-------------------------------------|
| <input type="checkbox"/> films | <input type="checkbox"/> concerts | <input type="checkbox"/> publicity |
| <input type="checkbox"/> UCen events | <input type="checkbox"/> lectures | <input type="checkbox"/> security |
| <input type="checkbox"/> cultural | <input type="checkbox"/> special events | <input type="checkbox"/> production |

TALENT SHOW WINNERS

FIRST PLACE

Leslie and Jeannie

MOST ORIGINAL

Grateful Dread

RUNNERS UP

Peter Crawford
Guitarzaan