

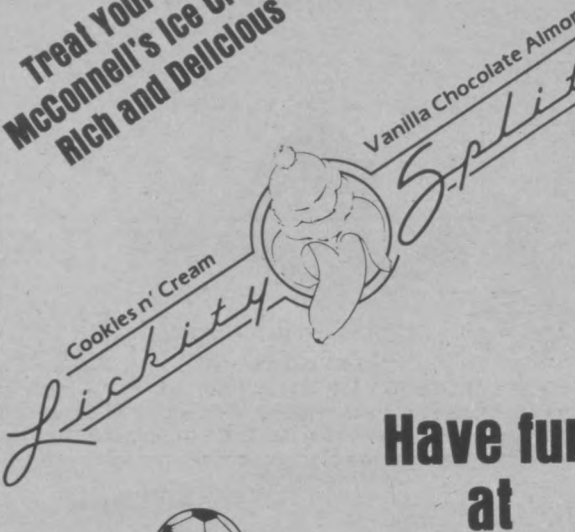
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Benefit For Music Scholarships

Music Affiliates Present 'Oriental Fantasy'

By KATHERINE D. ZIMBERT

The purpose of the UCSB music affiliates is to be a support arm of the music department and provide student scholarships by various fund raising activities, according to chairperson Ardis Higgins.

The "Oriental Fantasy," a combination dinner, entertainment and auction, scheduled for Saturday at 5:30 p.m., is the affiliates' largest fund-raising event ever, she said in an interview with the Nexus Tuesday.

By Saturday, the sunken garden of the music building should be transformed into an "oriental paradise" with pagodas, Chinese and Japanese lanterns, incense and costumes. Music students will perform on oriental music instruments; student and professional soloists as well as ensembles from the music department will also provide entertainment. Chancellor Huttenback will preside as Emperor, and Assistant Chancellor Robert Bason will be the auctioneer. Attending the event will be the music, art, drama and dance affiliates, the chancellor's councils, and other groups in the Santa Barbara community.

Among their other activities this year, the music affiliates helped outfit the UCSB Schubertians in new tuxedos, and arranged for advanced students to give free concerts downtown, Mrs. Higgins said. In addition to this they have been planning the "Oriental Fantasy" for the

past year.

Nexus: Where did you get the idea for the Oriental theme?

Mrs. Higgins: A year ago the university was given a wonderful collection of oriental instruments from the Henry Eichheim Memorial Collection at the Santa Barbara Museum of Art. Naturally the theme for the year was oriental, beginning with a trip to China that the music affiliates sponsored in the fall for the scholarship benefit. Last summer the idea came up for a China ball, but we wanted more than a dance, and the "Oriental Fantasy," with the idea of a mandarin stream of music, dancing and feasting just came out of it.

Nexus: How did you organize the planning of an event of this magnitude?

Mrs. Higgins: We (the music affiliates) have a marvelous board of directors, and through them we developed committees and set up a budget for the event. There are 12 committees, each having specific duties and kind of cute names; for instance the lotus letters committee worked on sending out invitations; the decorations committee was called "pagodas and palaces."

Nexus: What was your estimated budget?

Mrs. Higgins: We figured out that our costs would be (Please turn to pg.4A, col.5)

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Art That Cannot Be Framed

By SHIRLEY TATUM

We see art imitating life and life imitating art. Their definitions can be found in one another, yet they cannot be the same. Why? We have, in our environment, imagery that will not command any intellectual effort of artistic appreciation until it is boxed, framed, titled and priced. It is the depictions for real life that we escalate and grant the title of "art," yet we are unable to contemplate the objects as they are, art in their true form. It was the Pop artists who recognized this flow in western art tradition and were able to capitalize on it so successfully (take Warhol's soup cans). The notion that art and real life are separate is an ideology, however unfortunate, to late Western culture. It was not until the early twentieth century that the Dadaists first challenged this notion, particularly Duchamp with his Readymades (everyday objects that were put on a pedestal, signed and displayed as art), and more recently, artists like Alan Kaprow.

Kaprow, who is currently with the University of San Diego, visited the Santa Barbara campus last Wednesday to give a lecture on the differences between "lifelike art" and "artlike art." Kaprow is best known for his "happenings"; artistic experimentations that take place outside the gallery walls, oblivious to audience response. One such happening was "Calling," a piece of performance art involving many people, yet none were allowed to experience the event as a whole. It began with three people who waited on separate streetcorners to be picked up and then wrapped in tinfoil in the back seat of a car, dropped off in a parking lot to be picked up again. This time wrapped in sheets, they were left at the information desk of Grand Central Station, lost and alone, with the only solace found in a name to call out, a plea unanswered. No one was able to witness the entire happening; it occurred in different places at the same time, and the subjects were able to experience their role only. And thus is life; no one is able to see more than what his own role allows.

"Calling" was an objective expression of isolation, loneliness, the desolation we passively allow ourselves to be wrapped up in and left abandoned to. This is an art that cannot be hung on a wall, bought or sold. This is, therefore, an art that is causing conflict with our current definitions. As for performance art, is an audience necessary to validate a happening as "art?" What if one were to perform alone; would this lower its status from "art to "everyday" life?" And why is art considered to be on some higher spiritual plane than real life? Kaprow explains that "life bracketed by the physical and cultural 'frames' of art quickly becomes trivialized life at the service of high art's presumed greater value... Lifelike art is inseparable from real life — it cannot be framed. It is this unstandard approach to expression that makes "Happenings" a difficult form of art to accept.

It is the rejuvenation of awareness to the world around us, followed by insight into one's own self that Kaprow is promoting via his work. In its formation, art need not be segregated from real life. The real "thing" is all around.

Perhaps this all sounds vaguely familiar, almost obvious. Perhaps it is something realized as a child when one tries to catch his own shadow, rearrange blades of grass, or pull the moon on a leash. It is this form of "childish" awareness that needs to be awakened within ourselves, according to Kaprow's philosophy. The time has come when "we saw art emptied of everything except ourselves — who became art by default."

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An Interview With The Web's Godfather

By HUGH HAGGERTY

As I entered the dimly lit Cafe Interim two Saturday nights ago, a strobe light flashing on strange decorations assaulted my vision. There were mannequin heads, glossy trash bags, and silver paper cones surrounding a white replica of a dead body covered in branches, white lace and cheese cloth — all suspended from the ceiling. On the podium, in front of the DJ's equipment stood a large wooden cross with three burning candles and a collage of small scribbles including a Star Of David all drawn in scarlet red. Completing the visuals was a curtain of reflective strips and a green net with the name of this mildly gothic club in large black lettering. I looked around again at everything and felt the name's appropriateness — I was caught in *The Web*.

Four hours and a lot of good dance music later, the disc jockey announced his last song and then played three more. It was time for me to approach him and ask him a little about all this. From here on our conversation speaks for itself:

Nexus— Hi, I'm from the Nexus. I was wondering if we could talk a bit about *The Web*?

Answer— Isn't it hot in here? I shouldn't have worn so much clothes. I am exhausted from the heat. We'll have to bring fans next time.

Nexus— Speaking of fans, why all the icons? Do you think you're God or something?

A— It's just cheap decoration...but y'know *The Cross* is one of the most intriguing, sublime symbols in Western civilization... why don't you ask me an easy question?

Q— What is your name?

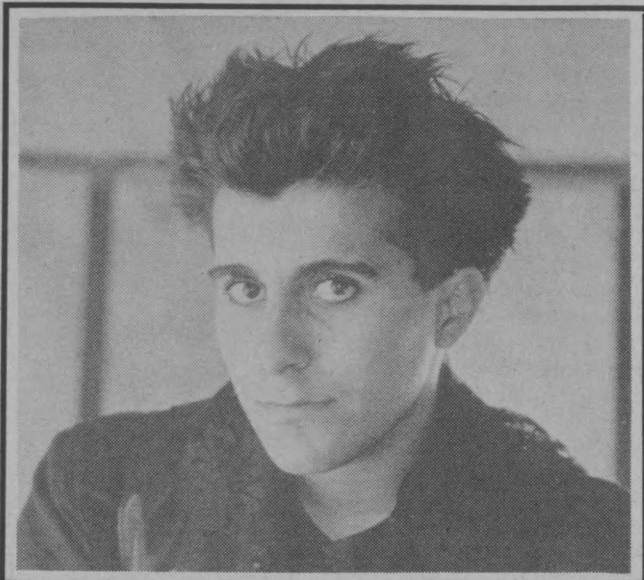
A— Huh?... Names are stupid, aren't they? The last thing somebody called me was Zimbabwe O'Murphy. That'll do.

Nexus— You have an interesting accent. Where are you from?

Z— Northwest I.V., couldn't you tell from the accent?

Nexus— What's the big idea behind *The Web*?

Z— The big idea, I dunno, really. You can say it's this or that. I would have to say first of all, it is a place to



dance or hear good music. Secondly, it's somewhere for everyone to be themselves, to show their individuality. You can dress up or dress down, wear make-up or be really plain; also ideally it would be good if it can be a place to meet different and exciting people.

Nexus— Be more specific...

Z— (long pause) I think all the problems in this fucked up world are because as humans we are prejudiced by nature. Y'know all the racism about Air-Jam and all the shit people go through in this conservative campus for being different is because of prejudice. I would think *The Web* would be more than worthwhile if it could break down some of these prejudices...but this is just a hope.

Nexus— What did you think of the crowd tonight?

Z— They were great — I really liked the diversity. I think it is positive. I wouldn't want to go somewhere where everyone looked the same: that would be boring.

Nexus— I noticed in your flyer underneath the logo it says "A dance place for new people." Who are the new people?

Z— When I thought of that, I could never have imagined all the shit I got for it. All my friends keep asking me if they are new enough. Basically, the first thing that comes to your mind is *old* which is the direct opposite of new. I don't think we should cling to old things...I mean I really get nauseous when I see people trying to resurrect the Beatles. I have a hell of a time trying to relate to early Clash and Sex Pistols as it is. I think you

really influenced by it during the last three months, but next time there will be more of a balance....I think people seemed to like the music tonight. What do you think?

Nexus— I had a lot of fun; I was dancing a lot... but sometimes I thought I was at Pepper's; you played an awful lot of typical disco stuff...uh, so what's going to be different next time?

Z— Pepper's, huh? I think you were hallucinating. Come to think of it, your face looked really white to me...next time there will be a lot more decorations and also we will be showing horror flicks throughout the night and I'm going to play a lot of new records — a lot of new European stuff and confidentially I want to tell you that all the proceeds from the third *Web* night will go to Amnesty International.

Nexus— That's very noble. What do you do besides wear make-up and be a cool DJ?

Z— I try to imagine what it would be like to be an ultra-cool DJ like the ones at KTYD. I think they should have their own comic serials. Y'know, *'The Adventures of Captain Wingnut!'* For now, what's eating me is the morality of

(Please turn to pg.7A, col.2)

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Colorful Combos From Jazz Tap Ensemble

By KIMBERLY LOTAK

Last Wednesday evening, the Jazz Tap Ensemble brought their polished collaboration of music and dance to UCSB's Campbell Hall. The group presented a mixture of traditional tap styles and an exploration of new, innovative movements.

The ensemble, which consisted of three dancers; Lynne Dally, Fred Strickler and Linda Sohl-Donnell, and three musicians; Jeffrey Colella, Jeffrey Kalaf and Eric Von Essen, opened the show with a short, simple tap-dance routine. This set the trend for a byplay between musicians and dancers, and a light, chatty atmosphere of camaraderie. The musicians even stepped in at intervals to join the audience in hand-clapping, body-slapping and tap-dancing. Set changes existed solely through the lighting. Costume changes were usually a move from black to white or vice versa. A distinctive down-home atmosphere was apparent throughout the continuum of original works.

Though the three tappers are essentially modern dancers, they each contributed to the ensemble with their own individual technique and style. Everyone projected a different character: Stricker, a graceful Fred Astaire, Sohl-Donnell, a gutsy, soulful tomboy. Throughout the evening, they carried out complicated '60s and '70s dance styles. Movements were mainly from the torso down, with their hands held behind them or kept in their pockets.

One exception to this existed in Dally's solo "Spoon River." In this work, the tapper was finally set free. Dally threw her arms around loosely while whirling about in a folksy, eccentric dance, stamping and scraping the floor with jazzy flash-steps. The rest of the ensemble accompanied her in a colloquial band complete with wooden spoons, harmonicas and scrubboards. The mood was that of a wild, hillbilly hoe-down, complete with rhythmic excitement — both visual and aural.

"Blues Suite," which followed this piece, lacked the former's refreshing humor and cohesiveness. Performed by the entire ensemble, it tried to capture a dark, mysterious mood with the dancers wearing trenchcoats and hats. Stricker entered first with a short solo, and later Dally



Fred Strickler of the Jazz Tap Ensemble.

and Sohl-Donnell replaced him in a duet. Stricker again sauntered on stage and began to stalk Dally, but then just walked off. The characters had started to build a connected relationship and evolve, but then they assumed pretentious roles and performed typical movements. The potential for the piece had been there, but it was lost as the dance dragged on in a disjointed parody.

The ensemble redeemed itself with its following pieces and its closing number, "Jam with Honi," dedicated to the legendary tapper "Honi" Coles. For the most part, the performance style of both the musicians and the dancers was wonderfully clean and unaffected. There was a consistent rapport between members and a rhythmic dialogue between feet and instruments. Without sacrificing their individual styles, the Jazz Tap Ensemble members presented an integrated whole and a satisfying show.

Oriental Fantasy...

(Continued from pg.2A)

\$5,000 for invitations, tables, chairs, complementary bar, decorations and photographers. With tickets at \$40 a piece and the money we made from advertisers in our program booklet, we figured our income would be at least \$10,000, so we're looking at at least \$5,000 in profit, every cent of which will go to student scholarships.

Nexus: What kinds of things will be up for auction?

Mrs. Higgins: There are 40 different auction items ranging from \$100 to \$1,100 in value, and 10 give-away souvenir items. A number of them are music students and faculty who have contributed their services, and will be willing to come and play in someone's home for a tea or will give coaching lessons. We also have a number of traveling items; among them will be a trip on the Sea Cloud, the world's most luxurious yacht, which will be going from Venice to Rome.

Nexus: Asking people to give time and money isn't easy; how did you go about getting donations?

Mrs. Higgins: When you tell people in town that you're doing this for scholarship money, they understand the tremendous need, and are willing to give, and then of course they do get some advertising out of it.

Nexus: How much have you given in scholarships this year?

Mrs. Higgins: We've given \$6,200 this year, which was divided among three to eight students a quarter.

'SPECIALLY FOR MOM

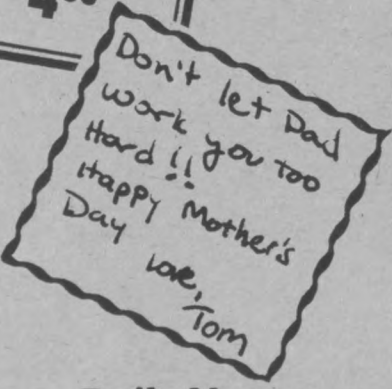
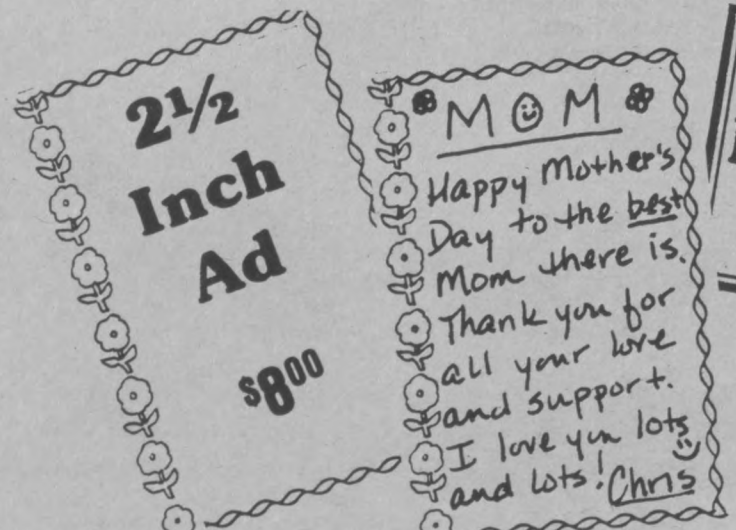
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'Greatest' From Grandmaster Flash

By DAN FLYNN
Grandmaster Flash and the Furious Five come from the tough streets of New York City, alternately extolling the virtues of partying and raising a voice for the American underclass. In 1982 they scored heavily with "The Message," a bristling seven-minute vignette of urban ghetto life, and in case you missed the song then, it is featured on this retrospective of their career called *Grandmaster Flash and the Furious Five: Greatest Messages*.

The band specializes in rap, a musical form in which the vocalist rhythmically speaks the lyrics over a repetitive, minimalist beat. While "The Message" is clearly the highlight of this album, there is plenty more here to recommend it. Side one is devoted solely to party tunes whose only message is "Hit the dance floor!" There is nothing more weighty here than the band introducing themselves (that's Grandmaster Flash, Melle Mel, Mr. Ness, Kid Creole, Raheem, and Cowboy) and revealing their zodiac signs. The crowd noises and band exhortations give the feeling of really being at a party; these songs



are a lot of fun and great dance music. My only complaint is that "Freedom" and "Birthday Party" sound so much alike that they shouldn't be counted as two. Side two contains the more serious material, leading off with "The Message." With the band laying down a shimmering, hypnotic rhythm, Flash reveals a slice of inner-city sociology that confronts and debunks Reagan's claim that all is well in the land of opportunity:

*Broken glass everywhere
People pissin' on the sidewalk
You know they just don't care
I can't take the smell
Can't take the noise
I have no money to move out
Guess I got no choice
A powerful song — unusual in that it lets the underclass respond to the conventional wisdom that people can advance if they would only buckle down and pull themselves up by their bootstraps. It's first-rate protest music against the*

philosophy of a nostalgia-crazed presidential administration. "Survival (Message II)" is a blatant attempt to capitalize on the critical acclaim that "The Message" received (even paraphrasing it at one point). A better song is "New York, New York," which examines the incredible disparity of a city scarcely imaginable to dwellers of serene Santa Barbara.

At \$4.99, *Greatest Messages* may be the best bargain in your record store right now. The major disappointment of the album is that the group's new single, "Jesse," is not included. An endorsement for the presidential campaign of the Rev. Jesse Jackson, "Jesse" is the kind of populist political anthem that Hart and Mondale would give their hand-shaking hand to inspire.

Soft Cell Bows Out Big



Marc Almond

By KYMN SHIELL
This *Last Night in Sodom*, a collection of songs released by Soft Cell after their demise, is like the title of one of their new songs, "Little Rough Rhinestone" — it's not as refined as a diamond, but it comes exceedingly close. Vocalist Marc Almond, (David Ball is the only other member in the band,) is the most intense performer I have ever seen, and the album captures this intensity in his fervent, impassioned voice. The emotion exuded from the

vinyl makes this an exciting album because Almond seems to sincerely believe in what he is singing. Soft Cell's music has always centered on the darker side of life and the people standing in its shadows. Almond's delivery of the woes of squalid, hopeless lives gives the feeling that he is both repulsed and sympathetic towards them. In "Slave to This," a sense of disgust is dominant as he sings of those that are slaves to a life in Sodom (referring to the

Biblical city full of corruption); Soft Cell aversion to this lifestyle is emphasized by the song's exotic style. Layer after layer of voices, including a couple of Almond's and others' that are unidentified, combine to form a confusing jumble of words that, along with an incessant, tribal drumbeat, connotes the depraved and the degenerate.

The other side of Soft Cell is heard in "Little Rough Rhinestone." Sympathy oozes from the desperate voice crying: *I never knew sorrow/Could hit me this way/ I once had a friend/But he moved away/ And even my mother/When she turned on me/ Couldn't put emotion like this in me.* Almond deserves a shoulder to cry on as he sings of his melancholy, a sentiment that's expanded by a faint, yet high pitched chiming in the background that reeks of despair.

There are a couple of traditional, keyboard-dominated dance songs, (Please turn to pg.7A, col.1)

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*Premenstrual Syndrome

'Passion' ... Yawn ... Zzzzzzzzz

By JONATHAN ALBURGER

Did I miss the passion in *Passion* when I dozed off? No, I didn't miss it; there was none. What few viewers there were at the Arlington on bargain night, a good number fell asleep and at least one couple walked out.

But this is Jean-Luc Godard, the great French auteur. They just didn't understand him. As the director in the film says: people destroy what they don't take time to understand, like the white men and the Indians. Oh, Jean, deep.

Deep sleep is more like it. *Passion* is a pretentious little (90 minutes, thank God) film about the making of a movie called *Passion* and about the unmaking of otherwise stable people caught up in an over-budgeted nightmare.

In a film where art infuriates life, the characters drag themselves across the screen like slugs in dirt — there is no grace or charm here. But there is plenty of puffy rhetoric about the meaning of everything: what is *real*? what is *truth*?

What is cinema?

With all the poetic philosophizing and half-baked sociopolitical polemics is an intolerable amount of mugging, posing and symbolic silliness. What ostensibly resembles a mixture of *The Stunt Man*, *8 1/2*, and particularly *Day for Night*, reduces its potential to mundane glimpses into the pandemonium of a world of gaffers, script girls and eager novices. As is said of the film within the film, Godard's *Passion* is "a production that produces nothing." And if that's the point, why did they make it in the first place?

To his credit, Godard paints a mean canvas, but here it's substanceless images — striking but without heart or soul (which he tries to excuse away by having the director telling an unseen inquirer that one should not belabor composition; appreciate the faces, the lips and the eyes). This auteur may break conventions and be a master of sound to image manipulation, but it is pretty bad when the only thing that keeps you awake is the exaggerated blasts of

the many car-sounds-horn scenes. Clever commentary on the state of modern human communication? To me it's just plain annoying — as it apparently was to a couple who walked out grumbling.

Well, Godard's profusion of confusion efficiently highlights the multi-level action of life versus imitation — and it engages the viewer's interest for the first half hour — but then the scheme self-destructs and moves as a means without an end. Will the director — and indeed all people — ever find "the right lighting?" Maybe they have better light in Poland, seems to be the film's proposed answer, as the characters journey north-east. But wait, one young woman won't go because she doesn't like cars. "It's not a car," the director assures her. "It's a flying carpet." Off they go. Fade to black.

Presented by Francis Ford Coppola, *Passion* comes across like an appendage of his ill-fated Zoetrope Studios that should have been amputated much earlier.

'Never Too Late' Almost Never Funny

By B.J. ALLEN

Conflict is ignited in the Lambert household when middle-aged Edith reveals the news that she is pregnant. The Lobero Theatre production *Never Too Late*, directed by Danny Dayton, comically portrays the arrival of this unanticipated event by exposing the Lambert's new family role changes and responsibilities. Unfortunately *Never Too Late* doesn't pick up momentum until the second act and the merrymaking of Harry and Edith's predicament doesn't inspire many laughs.

The host of talents in *Never Too Late* is impressive. Tom Poston as Harry Lambert is effective as the conservative lumberyard owner who despises any change in the routine of his life.

The antagonism between Jack's anchored personal values and Edith's desire to change is the catalyst in *Never Too Late*. Yet the constant verbal push and pulling between Jack and Edith doesn't seem to work in the first act at all. The situation is tiresome and Jack and Edith's dialogue is predictable and dry. Excitement finally occurs when Jack and Charlie arrive home stoned in the second act.

Ron Palillo, known for his Horshack characterization on the television series *Welcome Back Kotter*, plays the son-in-law Charlie who never seems to be able to please anyone, especially Harry Lambert. His wife Kate, Andrea Walters, acquires new responsibilities on account of her mother's condition. Although the situations are ripe for laughter, Palillo's son-in-law isn't funny.

What appears to be an evening of theatre with top-notch talent proves to be a dreary two hour comedy that does little to rivet attention.

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FRIDAY, MAY 18 • 7 P.M.
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Arts & Lectures Spring Events

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

SAN FRANCISCO MIME TROUPE

This year, the San Francisco Mime Troupe celebrates their twenty-fifth anniversary season with a new musical comedy called *Steeltown*, coming to Campbell Hall for one performance only, Wednesday, May 2 at 8:00 p.m.

The troupe's hallmark is their very special brand of mime — not the silent acrobatic style of Marcel Marceau, but a vibrant, singing and dancing, exaggerated style of political theater with roots in the raucous Italian *commedia dell'arte*. The Mime Troupe began as a lively, colorful band of performers who treated audiences to theater-with-a-message in parks, on street corners, or wherever people gathered to watch them. In recent years, they have created full-length comedies, melodramas, musicals and action-thrillers for indoor performances across the nation.

Steeltown is a musical comedy that tells the human stories behind factory shut-downs and the "de-industrialization of America." Local audiences who remember the Mime Troupe's past performances here — *Last Tango in Huahuateno* and *Factwino Meets the Moral Majority* — will understand the troupe's attraction to economic struggle as the subject for a musical comedy: the company approaches political topics with witty irreverence and outrageous farce, while never veering from a course that upholds justice and rushes headlong into confrontation with the Establishment.

The show opens with a sobering view of a modern mill town facing

depression and very hard times — families tugged in all directions by unemployment, loyalty to the union, exploitation, despair and anger. Then the play shifts to the giddy final days of World War II with visions of prosperity ahead and wages with which to purchase their American Dreams. This second section of the play is set with lively, '40s style musical production numbers, as



members of the cast belt out songs and hoof their way across the stage with boundless energy. But the image of the present lingers, haunting the bubbly enthusiasm that pervades Act II: the audiences knows how the story ends.

Steeltown recently opened in San Francisco to favorable reviews. Critics commended the catch songs, particularly "National Defense Boogie," sung in the manner of the Andrews Sisters, and "Stand'n By the Union," a gospel rendition. The Mime Troupe's live band accompanies the singers. One critic assured viewers who may not understand how a play based on the steel industry can be an amusing comedy that lest they think the story "sounds like deadly agit-prop, Mime Troupe director Holden and her

colleagues know well how to house the message within entertaining formats."

The San Francisco Mime Troupe will be in residence at UCSB May 1 and 2.

LOS ANGELES CHAMBER ORCHESTRA

The ever-popular Los Angeles Chamber Orchestra, conducted by Gerard Schwarz, returns to Campbell Hall on Friday, May 11 at 8:00 p.m. The program features works by Schreker and Victor Herbert, as well as the captivating Symphony No.39 of Mozart and the Prokofiev Violin Concerto No.2 with soloist Dmitry Sitkovetsky.

A long-standing favorite of Santa Barbara audiences, the Los Angeles Chamber Orchestra's Campbell Hall concerts are eagerly anticipated by local connoisseurs of fine music. Their performance of Bach's Brandenburg Concertos in December sold out well in advance of the concert.

Music Director and Conductor Gerard Schwarz continues to bring sophistication and style to his carefully chosen programs which the 40-member orchestra executes in the most meticulous manner.

Violinist Dmitry Sitkovetsky is making his first appearance with the L.A. Chamber Orchestra and in Santa Barbara on May 11. The son of the internationally renowned pianist Bella Davidovich, Sitkovetsky embarked on his solo career after winning the Kreisler Competition, which brought a flurry of concert offers, a debut recording on Deutsche Grammophon, and a performance of the Brahms Violin Concerto, telecast "live" across

Europe. Reviewing that performance, the Vienna Kurier hailed the young violinist as "a great discovery for the international music scene."

Information and tickets for all Arts & Lectures events, as well as Dramatic Art Department and Dance Division events, can be obtained at the Arts & Lectures Ticket Office, in Building 402 adjacent to Campbell Hall. Or, to charge tickets by phone, call 961-3535.

FILM & PHOTOGRAPHY INTERNATIONAL SYMPOSIUM

A two-day event this spring will focus on the theoretical and practical concerns of still versus motion images, with presentations by distinguished international scholars from the disciplines of Art History, English, the Visual Arts, and Cinema Studies.

On Friday and Saturday, May 18 and 19, "Film and Photography: An International Symposium" will feature Alfred Appel, Jr., author of *Nabokov's Dark Cinema and Signs of Life*; Victor Burgin, a leading British conceptual photographer and photography critic; Wolfgang Kemp, professor of Art History at the University of Kassel, West Germany; Christian Metz, film theorist and author of *Film Language and The Imaginary Signifier: Psychoanalysis and Cinema*; Annette Michelson, professor of Cinema Studies at New York University; and Thomas Elsaesser, critic, author and professor at East Anglia University, England.

The symposium and two public lectures are free and the public is encouraged to attend.

Soft Cell...

(Continued from pg.5A)
 "Surrender (to a Stranger)" and "Soul Inside." (For the more adventurous, "L'Esqualita" would be a perfect song to tango to.) These would seem to be obvious radio hits, but so far, I've only heard "Down in the Subway" on the radio. It has a '50s rockabilly flavor, and is one of the least important songs on the album. It's not a degrading attempt at that style, but it simply doesn't suit them.

Soft Cell is an entrancing band, and it's a shame they've parted ways. Their music will remain forever, though, as it will always be relevant — just about everyone experiences, or at least considers, the dark side of life at some point in their lives and through this, can appreciate the subjects of Soft Cell's music. We are left with something to look forward to, that is Marc Almond's other band, Marc and the Mambas, which have already released two albums. They continue in the same vein as Soft Cell, with Almond's tremendously passionate voice singing about his favorite subjects, that which is dark and bizarre.

Web...

(Continued from pg.3A)
 playing Billy Idol at the next Web ... so tell me, what do you think of all this? Nexus— I'm going to print our whole conversation and maybe your words will ring like the Gospel in UCSB's ears...hey, aren't you afraid of getting stoned? Z— Stoned? Get outta' here, I've got to clean up this place...

The Web's second big night is this Saturday at UCSB's Cafe Interim behind the Women's Center. Admission is \$1 and proceeds go to KCSB.

☆☆☆ Attractions ☆☆☆

Tenor Stephen McGaw will present a senior recital on Friday at 8 p.m. in Music room 1145. The program will offer a selection of songs, arias and lieder. He will be assisted by pianist and harpsichordist David Russell, cellist Valeri Olen and flutist Angela Schmidt.

A free recital by graduate composition students Carolyn Bremer and Carol Juelson will take place on Monday at 8 p.m. in Lotte Lehmann concert hall.

A free concert of English and Scottish music will be presented on Sunday at 4 p.m. in UCSB's Lotte Lehmann concert hall. Guest organist Timothy Tikker will present a selection of works for the organ, concentrating on music from the Medieval, Renaissance and Baroque periods. He will be joined by Julia Harlow on bagpipes.

Metal From Motley Crue

By MICHAEL SULLIVAN

In a departure from the usual concerts at UCSB, some good old head-banging heavy metal will be heard when Motley Crue brings their show to the Campus Events Center tomorrow night. It is doubtful that the A.S. Program Board has finally recognized heavy metal as true art. Most likely they have recognized it as a potential money maker. Why is it that the Program Board has waited so long to bring hard rock to campus? Maybe it's a conspiracy with the rock cell of KCSB to keep it off campus.

Motley Crue, consisting of lead throat Vince Neil, drummer Tommy Lee, guitarist Mick Mars, bassist and the man behind the songs Nikki Sixx, are coming back home to the West (they are based in L.A.) after touring the East and Midwest as the opening act for Ozzy Osbourne to promote their second album, *Shout at the Devil*.

This might be the last show of their US tour, and for you heavy metal lovers the last show on a Motley Crue tour is one that should not be missed.

EDITORS WANTED

1985 La Cumbre Editor
 David Rickabaugh



Is now accepting applications for all staff positions on the 1985 UCSB Yearbook

APPLY NOW!
 Pick up an application in the La Cumbre office under Storke Tower or call 961-2386 for further information. Experience is helpful but not necessary.

Positions available:

- Managing Editor
- Photography Editor
- Organizations Editor
- Greeks Editors (2)
- Student Life Editor
- Dorms Editors (2)
- Departments Editor
- Seniors & Underclassmen Editor
- Sports Editors (2)
- Copy Editor
- Features Editor
- Photographers
- Sections Staff
- Members
- Work/Study Staff

Editor Rickabaugh's office hours are MWF 10-11 am.
All La Cumbre positions are paid.



the movies

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SANTA BARBARA

JASON IS BACK.
FRIDAY THE 13TH
THE FINAL CHAPTER R

6:00, 8:00, 10:00

GRANADA
1216 State Street
963-8740

7:15, 9:45

ROBIN WILLIAMS
MOSCOW ON THE HUDSON

COLUMBIA PICTURES

5 ACADEMY AWARDS
BEST PICTURE

Come to terms.
DEBRA WINGER
SHIRLEY MACLAINE

7:00, 9:40

Terms of Endearment
xx

A PARAMOUNT PICTURE

GOLETA

Go for the fun of it!

Romancing The Stone

7:30, 9:35

Walt Disney Productions

PETE'S DRAGON

7:00

A world inside the computer where man has never been.

TRON

9:00

FIESTA 4

916 State Street
963-0781

8:15, 8:15, 10:15

GOLDIE HAWN KURT RUSSELL

SWING SHIFT

When America marched off to war the women marched into the factory.

7:00, 9:45

5:30, 7:45, 10:00

MICHAEL DOUGLAS KATHLEEN TURNER

Romancing The Stone

PG

FAIRVIEW

251 N. Fairview
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5:00, 7:00, 9:00

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From the first laugh, you'll be hooked!

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7:00

ACADEMY AWARD WINNER
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5:15, 9:15

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8:55

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JAMES GARNER

TANK

6:50

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Near Santa Barbara Mission

ACADEMY AWARD NOMINEE
BEST FOREIGN FILM

Entre Nous

7, 9:15

DRIVE-INS

In his mind, he has the power to see the future. In his hands, he has the power to change it.

Stephen King's

THE DEAD ZONE

7:00

FRIDAY IS JASON'S UNLUCKY DAY.

FRIDAY THE 13TH

THE FINAL CHAPTER
A PARAMOUNT PICTURE

7:00

SANTA BARBARA

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Goleta 964-9400

BLADE (PG) MASTERS

7:05

A magical power was destined to fight at his side.

ATOR

MILES O'KEEFE PG

8:40

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9:15

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THE BIG CHILL

COLUMBIA PICTURES

7:00

TIMOTHY HUTTON

ICEMAN

7:20, 9:20

MISSION THEATRE

618 State Street
962-8616

ZIGGY STARDUST

8:00

THE HUNGER

6:15, 9:45

OPENING SUNDAY—MISSION THEATRE

CATHERINE DENEUVE DAVID BOWIE SUSAN SARANDON

The Hunger

MGM/UA R

DAVID BOWIE

IN THE MOVIE

Ziggy Stardust

AND THE SPIES FROM MARS

All Programs & Showtimes Subject To Change Without Notice

A.S. PROGRAM BOARD

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

Coming Soon To Campbell Hall: Comedian GILDA RADNER



Photo by Edie Baskin

"A Conversation With Gilda Radner"

May 7th in Campbell Hall - Tickets on sale soon!

**Tickets ON SALE
NOW For:**

**Motley Crue
Berlin
Thompson
Twins
Steel Pulse
Jerry Garcia**

and coming soon:

Gilda Radner
Associated Students
Program Board
Ticket Office

All of Me

The A.S. Program Board Special Events Committee will be presenting a preview showing of the new film "All of Me" starring Steve Martin and Lillie Tomlin.

The movie will be shown in Campbell Hall on Saturday, May 12, at 8:00 pm.

FREE TICKETS will be distributed during the day at our ticket office beginning Monday, May 7 - Friday, May 11.

— Food Fair —

Participate in the Sunday-Extravaganza.
Get your student group together and raise funds at
this Great Event. Deadline for sign-ups is May 3rd.

Tonight: Dream 6 at the Pub



A.S. Program Board and Miller High Life are pleased to present Dream 6 in a special show at The Pub tonight. In town for an appearance on KCSB last night, the band decided to do its first Santa Barbara live show at The Pub before returning to Los Angeles, their hometown. The debut album from Dream 6 has been praised by the likes of Billboard and Music Connection magazine and, as Melody Maker put it, "Dream 6 get the thumbs up." Don't miss another exciting night at The Pub — remember it's free and you just can't find a better deal than that!

THE SUN-DAY EXTRAVAGANZA "Official Entry Form

YES! _____ will be participating in the SUN-DAY
(name of group)

EXTRAVAGANZA. The team members are:

- 1) _____ a.k.a. _____
- 2) _____ a.k.a. _____
- 3) _____ a.k.a. _____
- 4) _____ a.k.a. _____
- 5) _____ a.k.a. _____
- 6) _____ a.k.a. _____
- 7) _____ a.k.a. _____
- 8) _____ a.k.a. _____
- 9) _____ a.k.a. _____
- 10) _____ a.k.a. _____
- 11) _____ a.k.a. _____
- 12) _____ a.k.a. _____

Team Size . . . MINIMUM: 5/MAXIMUM: 12 Limit: One team per group (dorm hall/Creek house)

PLEASE ANSWER THE FOLLOWING QUESTIONS ABOUT YOUR GROUP (creativity encouraged).

1. Why are you REALLY participating in this year's EXTRAVAGANZA???
2. In fifty (50) words or less, tell us EVERYTHING about your experiences.
3. What catchy jingle (advertising/musical) best describes your group???

(Optional) - Feel free to submit a group photograph that depicts your group properly.

The answers to the required questions will be used in the SUN-DAY EXTRAVAGANZA program, so they must be "printable".

Any questions??? Call Clinton Stockton or Steve Hurd at 961-3536, or come by the A.S. Program Board Office in UCEN room 3167.

Name and phone number of person on your team whom we can contact: _____

APPLICATIONS CAN BE TURNED IN AFTER 10:00 A.M., MONDAY, APRIL 23rd IN UCEN 3167, AND THE DEADLINE IS FRIDAY, MAY 4th, OR WHEN WE RECEIVE 48 APPLICATIONS.