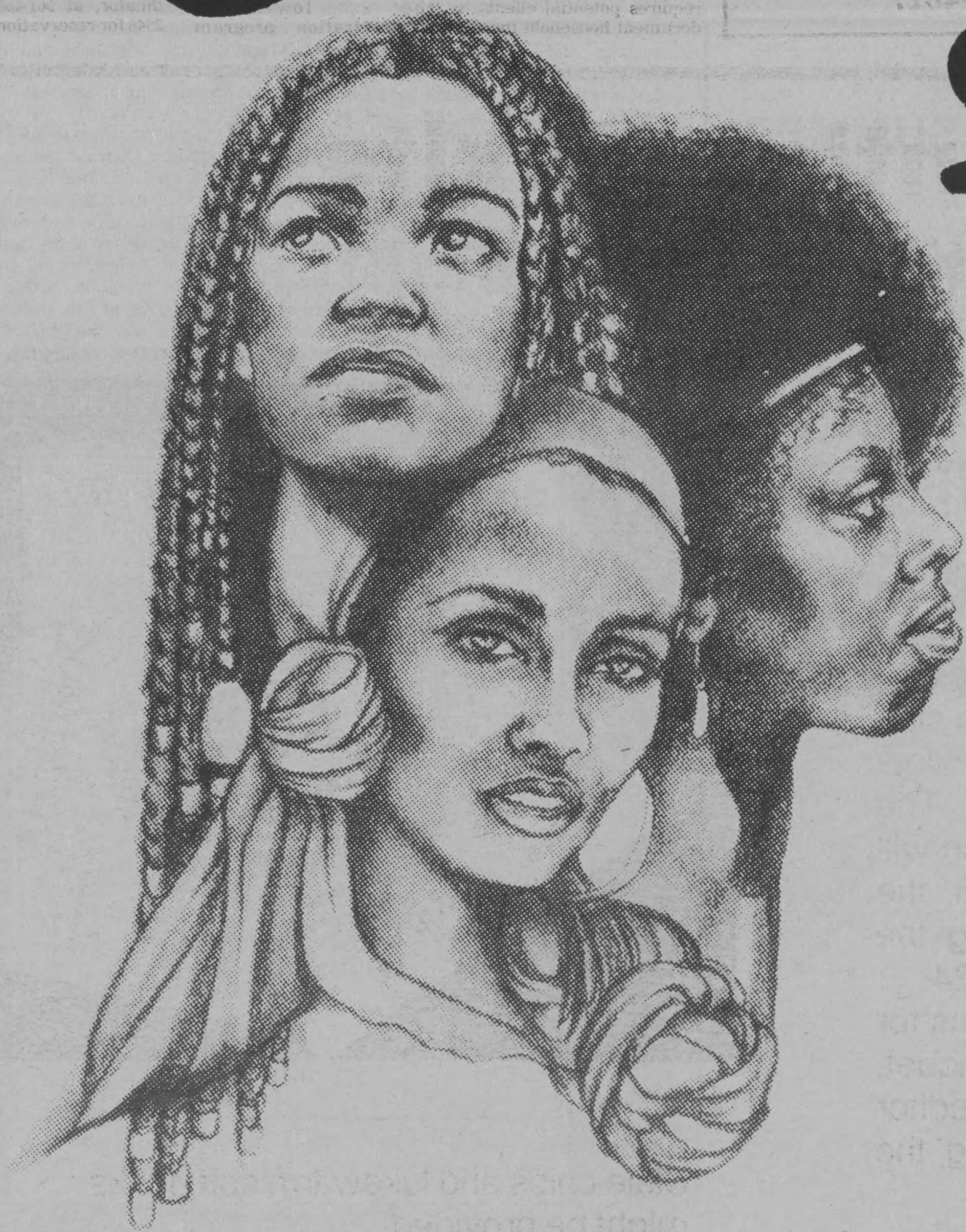


For
**Colored
Girls**
who have
Considered



Suicide
When
The
Rain-
bow
is
Enuf

'Blue Thunder': Fast-Paced Amorality Play

By JOHN KRIST

What can you say about a film whose lead character utters not a single line of dialogue, wears but a single ominous expression, and completely steals the show from its less spectacular co-stars?

Well, for starters, it suffices to label *Blue Thunder* an engrossing, fast-paced action film dominated by a blue-black armored airship, a film filled with exhilarating cinematography, heart-pounding stunt work, and technological wizardry. Unfortunately, one might also call it a disturbing amorality play, a tale of the hunters versus the

hunted. Good and evil are irrelevant terms here; it is simply a narrative pitting the bad against the uncaring.

Blue Thunder takes its name from the fearsome helicopter that lies at the center of the film. Equipped with the most sophisticated in weaponry and surveillance systems, the ship is presented as a prototype for a new kind of police helicopter, one which could give its operators an unprecedented ability to monitor and control ground-level disturbances. It can fly at 200 miles per hour, carries a 30 million candlepower searchlight, and is protected

from ground fire by inch-thick armor plating. It has an on-board computer that can tie into the data banks of any computer system in the country, and contains ultrasensitive recording devices that can hear through walls and "see" through the same with thermographic sensors. It mounts a 20-mm cannon that can fire 4,000 rounds per minute; the gun is linked to a special helmet that allows the pilot to aim simply by pointing his head at the target.

As the filmmakers delight in telling us, all this technology is currently in use today, although no single

helicopter possesses all of it. What would happen, they go on to say, if an evil governmental clique got hold of such a ship, incited a lot of street violence in Los Angeles just before the 1984 Olympics as a justification for deployment of the helicopter as a way of cracking down on possible terrorist disturbances during the Games, and proceeded to gain authoritarian control of an entire city in the process?

Fortunately for the innocent citizenry, there is Murphy. Officer Frank Murphy, to be exact, played with a gritty and often-engaging sincerity by Roy Scheider. Murphy is one of the new breed of Hollywood stereotypes, the slightly unbalanced and nightmare-ridden Vietnam War vet who has had it up to here with the immoral actions of people in positions of authority.

As a helicopter pilot in the Los Angeles Police Department's "Astro" division, Murphy is chosen to be trained in the operation of the government's new \$5 million toy. He smells a rat right from the beginning when he discovers that the man currently flying *Blue Thunder* is a hated acquaintance from his days in Vietnam named Colonel Cochrane (played with death's head malevolence by Malcolm McDowell).

Murphy's wariness proves to be well-founded when he and his observer/trainee companion Lymangood (Daniel Stern), out on a nighttime practice run, use *Blue Thunder's* eavesdropping ability to overhear the government representatives as they discuss the real motive behind creation of the helicopter. The gruesome murder of Lymangood by the plotters is all it takes to push Murphy over the edge. He steals the helicopter, instructs his sometime-girlfriend Kate (Candy Clark) to deliver the videotape recording of the bad guys' incriminating conversation to a local



television reporter, and spends the next 20 minutes of film time trying to evade a pair of F-16 fighter jets armed with heat-seeking missiles, and Cochrane in a military helicopter, as they try to shoot him out of the L.A. skies.

The acting in this film is virtually faultless: Stern brings the same ingenuousness and sincerity to his role that he did with such effectiveness in *Diner*; Clark is borderline wacky and witty as Murphy's romantic interest, and the late Warren Oates gives a typically effortless and three-dimensional performance as Murphy's superior. Scheider, with his expressive body and boxer's nose, succeeds in making the viewer feel his angst, and McDowell is the perfect villain — maddening in his ability to taunt right where it hurts, and frightening in his absolute lack of human qualities.

Logically, the film is another story altogether. Knowing that Murphy is on the edge, why would his superiors trust him to fly such a delicate and deadly machine? Knowing that he and his partner have uncovered the evil plot behind *Blue Thunder*, how could the authorities be so lax in their

security as to allow him to walk right into the hanger where the ship is stored and fly away with it? How, in the gratuitous scene where Murphy and Lymangood peer from their helicopter into an Encino house as a nude woman practices yoga in front of a picture window, could anyone fail to hear a police helicopter hovering less than 100 feet away? And finally, after Murphy manages to shoot down one of the pursuing jets, why is there no mention of what happens when a pilotless, wingless F-16 plunges to the ground at high speed over downtown Los Angeles?

Writers Dan O'Bannon and Don Jakoby (*Alien*, *Dark Star*) have provided a taut, often witty and accurate script that gives free rein to the cast. Director John Badham manages to keep the pace and complex intercutting of ground, aerial and process shots are precisely on key, while cinematographer John A. Alonzo (*Chinatown*, *Harold and Maude*, *Norma Rae*) gives the film an undeserved beauty and elegance. The power of the first shot of the helicopter as it looms into view, silhouetted against a blood-red, smog-tinted L.A. sun, and his extravagantly (Please turn to pg.3A, col.1)



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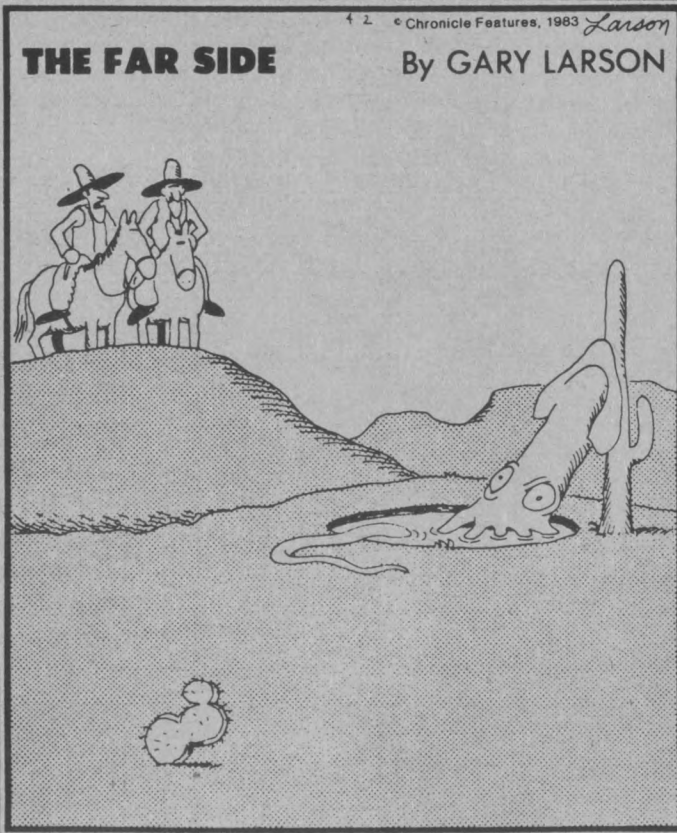
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'for colored girls'

Choreopoem Celebrates Womanhood

By JOHN KRIST

*somebody/anybody
sing a black girl's song
bring her out
to know herself
to know you
but sing her rhythms
carin/struggle/hard times
sing her song of life
she's been dead so long
closed in silence so long
she doesn't know the sound
of her own voice
her infinite beauty*

— the beautiful, ugly, hating, loving words of Shange, and the well of experience and emotion that lies beneath them. To give them form and vibrancy, to lift them from the page and send them hurtling into the souls of those who watch is the task so admirably performed by the seven women in the cast of the ETP production.

Each of the women who breathes life into colored

shifts effectively, always adding to rather than detracting from the emotional content of the words and body movements. Scenic designer Alan K. Okazaki has provided an eerily three-dimensional pastel orchid as a backdrop, mesmerizing in its impressionistic abstractness, that changes color according to the lighting shifts.

Ultimately though, it is the

"somebody almost walked off wid alla my stuff," both of which present the defiant image of a woman who finds power within herself to reject the shallow and manipulative attentions of a lover. Ka Ran Bridges (lady in red), Ritter Chism (lady in purple), and Philise Smith (lady in orange) round out the cast, each adding her own piece of sparkle and magic to the ensemble effort.

*i usedta be in the world
a woman in the world
i hadda right to the world
then i moved to harlem
for the set-up
a universe
six blocks of cruelty
piled up on itself
a tunnel
closin*

Righteous anger, pain and fear, love unrequited and love bought and sold, despised weakness and the flowering of strength, the loss of childhood and the richness of womanhood: Ntozake Shange, poet, playwright and woman, captured the sounds and colors of the feminine experience with brilliance in her "choreopoem" for colored girls who have considered suicide/when the rainbow is enuf.

In a fittingly exquisite finale to a successful season, Santa Barbara's Ensemble Theatre Project has added life and immediacy to the sensual dimensions of the piece in a moving and artful production that runs through June 18 at the old Alhecama Theatre.

As implied in the passage excerpted above, the aim of the work is to give voice to the mute figure of the black woman in America, to sing of her experience — the struggling and the caring — and to give her a voice with which to express the turmoil within. Structured as a sequence of poems linked loosely together by this theme, the "choreopoem" represents a unique challenge for the true actress, and a nightmare for the mere "performer." There is no set; there are no characters; there is no plot, in the conventional sense. Instead, there are the words



Carolyn Hatén-Hamann, the lady in blue.

girls wears a simple, flowing dress of a different hue; the characters are identified only by the color of their costume. They move across the stage in delicate arabesques, alternating with foot-stomping, raucous dance steps, singing, reciting, touching and disappearing from sight. The poetry they speak concerns rape, abortion, dreams, love and innocence.

The effective and complex lighting scheme, designed by John B. Forbes, accentuates the mood and character

talented cast that makes colored girls work so well. Carolyn Hatén-Hamann, the lady in blue, is devastatingly blunt and fluidly graceful as she berates a manipulative lover in "sorry," and chillingly vulnerable in "abortion cycle #1." Kay Fulton (lady in green) is fierce and world-weary as the mature woman who regrets never having had a chance to be a child. Jewell Cherot (lady in brown) delivers two of the show's most crowd-pleasing pieces, "no assistance" and

Although a good deal of the show's material is of a disturbing tenor — dealing with horror, pain, and sorrow — it ultimately celebrates the power of the individual, the joy of knowing and using one's strength to bend life and experience into a shape that can be inhabited without fear. Following a chilling narrative about the struggle between a young woman and the lunatic man who fathered her children (in which Ka Ran Bridges plays both the male and female halves with absolute perfection), the tears and terror stop.

The women gather together, and recite a litany of calm, of recognition of the sanctity of the self. Turning their backs on the audience and linking arms, they sway softly and sing:

*i found god in myself
and i loved her/i loved her
fiercely*

No human being could fail to be moved.

'Blue Thunder': Amorality Play

(Continued from pg.2A)

filmed chase sequences make the film a vertiginous visual feast.

In the final analysis, however, *Blue Thunder* is a film frighteningly without humanity or soul. In his efforts to outwit the heat-seeking missiles fired at him, Murphy tricks the mindless rockets into

blasting both a barbecue hut and the upper level of the Arco Towers with no concern for the people inside. In an attempt to destroy Cochrane with *Blue Thunder's* cannon, he devastates an apartment building. The sheer quantity of destruction, vengeance and gratuitousness in this film rivals that of *Death Wish*. It is difficult to trust

the motives of a film that inspires its audience to rise to its feet and cheer when someone is killed, no matter how despicable the victim. *Blue Thunder* will make your heart race, your

muscles tighten, and your nerves tingle, but it may leave you wondering just where the real villains are — in the film, or in the part of each of us that is pandered to by such scenes.

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Performers Sparkle in 'Miss Reardon'

By JONATHAN ALBURGER

There is something wrong with all of us and we are not to blame because the world is too complicated.

Paul Zindel used his characters to illustrate this gloomy point. UCSB director Richard Homan used his actors to bring an excellent dramatic rendition of *And Miss Reardon Drinks A Little* to campus. Even though the theme is rather pessimistic, and the plot thin, the performances sparkled last Friday.

And Miss Reardon Drinks A Little provided an evening filled with witty quips and sardonic humor as three sisters explore their emotions, vent their hostilities, share their griefs, and resolve some of their conflicts.

Anna is a cup and saucer short of a full place setting; she rants and raves about the house, lapsing into fits of paranoia and hypochondria. She is the youngest. Ceil is fastidious, almost obsessive-compulsive, and always put out; she was the one who tried to keep the family afloat after their mother's death. She is the oldest. Catherine is the title's Miss Reardon; Manhattans before, during and after dinner, she drinks a little too much. She is caught in the middle.

And Miss Reardon Drinks A Little is another family-in-crisis play, but it only addresses issues by presenting problems; there is no resolution, no happy, tidy denouement. *Crimes of the Heart* comes to mind because both are melodramatic microcosms, emphasizing the interaction of psychologies, but *Reardon* is more harsh and sarcastic. It's like *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* 15 years down the road and without a mother. (Also a Zindel play, *Marigolds* won the Pulitzer Prize for drama.)

While it observes the classical unities of time and space, *And Miss Reardon Drinks A Little* works well in its departure with a modern theme and treatment. The most notable — and disturbing — theme found in Zindel's works is that of maternal neglect. In *Miss Reardon*, this is the axis for all action.

The roles are demanding and meaty. It's a play for which very theatrical performances are appropriate, even necessary.

It's possible to empathize with the characters, however, because the actors are so good. We can laugh with them — and occasionally at them — as they move us through an emotional rollercoaster of humor, anger, love, fear and pity.

Christine Stevens was most believable as Catherine

Reardon; her performance showed concentration and comfort with her role. Catherine lashes out at everyone with acerbic, brainy barbs. She has become rock hard to protect and care for Anna, as well as to control her inner rage and unresolved grief. She doesn't cry, so she drinks. Stevens has the toughest lines, but her delivery was clean, her dramatic interpretation powerful.

Susan Verducci has the pivotal role as wild-eyed Anna, masking over fears and sexual frustrations with a veneer of madness. "But I did have rabies!" she shouts with soulful conviction. She had to bear the brunt of her mother's religious and moral fanaticism, plus the later rejection of the father and all males.

The character, oscillating between brushes with reality and envelopment in a psychotic sanctum, is difficult to play, but despite some very exaggerated stage antics and mugging, Verducci came off with a moving portrayal of a young woman who likes to be ill so she won't have to deal with the responsibilities and pain of her situation.

Suzanne Irving was striking as Ceil Adams, the only sibling who left home after mama's death and married. Ceil is a bit of a business woman cliché — demanding, manipulative and intolerant — but Irving was effective. The angry looks she threw at her sisters could kill.

Excellent comic relief was provided by Laura Wernette as Fleur Stein, the nervous

sycophant who flits about making idiotic small talk, attempting to gain Ceil's favor by saving the school district from a law suit. Never out of character, Wernette brilliantly captured the essence of middle American nothingness. She was nicely counterpoised by James McCarthy as husband Bob. If you say his first name with a long, throated draw, you would capture McCarthy's very funny, quirky character.

The show was completed with the contributions of Julie Edwards' gossipy Mrs. Pentrano and Pat Duffy's mouthy delivery boy.

Homan has skillfully directed Zindel's world of troubled people: obnoxious and mutually insensitive as they may be, the ambivalent emotions they evoke gives us a reflection of our own situations and actions — all the various daily deaths we have to deal with.

And Miss Reardon Drinks A Little continues tonight through Saturday in the Studio Theatre at 8 p.m.

The Importance Of Being Trivial

By BARBARA POSTMAN

Are you obsessed by trivia? Do you derive great satisfaction by knowing worthless facts such as the population of Bedrock? This Sunday, trivia fanatics will have a chance to show off their skills and win some great prizes.

KCSB-FM is presenting the second annual Trivialympics Sunday evening from 7 p.m. to 2 a.m. There will be six categories of questions during this seven-hour marathon. Each hour, two questions from each category will be posed. The first individual or group to call in will receive one point. The team or person with the most points at the end of the game will be awarded \$75. Second prize is \$25, and in addition, gift certificates for food and merchandise from Isla Vista merchants will be given away all night for special questions.

There is no advance registration; you automatically are in the running the first time you call in and win a point. It's best to team up with your friends because of the wide variety of categories. They are TV, Movies, Music, Sports, Cartoons and Pot-pourri.

The idea for the Trivialympics grew out of Dan Kerman's Variety show on KCSB, which began in the spring of 1981. Every Sunday night, Dan and his Variety panel of David James, Jaimie Roedel, Jeff Peacock and Dave Weaver, present trivia questions to their devoted call-in audience.

"We're all pretty good in our fields," Dan said. He stressed that they make up their own questions, know all the answers, and do not get either out of books. Dan, whose forte is TV trivia, once sat down and listed every *Brady Bunch* episode he could, and came up with 70. Not bad, Dan.

Dave Weaver, on the other hand, prides himself on his knowledge of cartoons. He said he has thought up some pretty obscure questions, such as "What is the name of Speed Racer's car?"

Dave explained, "Trivia is what holds everything important together." Jeff, on the other hand, said trivia's importance is "it gives you a chance to show how smart you are."

This Sunday, you can show all of Santa Barbara how smart you are by tuning in to the Trivialympics on KCSB-FM, 91.9. Calls will be taken on 961-2424.

Authors Give Blueprint For Career Success

By EVE DUTTON

It's graduation time again, that time when naive college graduates take their first step into the cruel real world. For years, students have been studying the finer points of the French revolution and ancient tribal customs, but when it comes time for graduation hundreds are left in the dark, ignorant of how to enter the professional world. Now these problems are solved, however, in the enlightening new book, *Real World 101: What College Never Taught You About Career Success*.

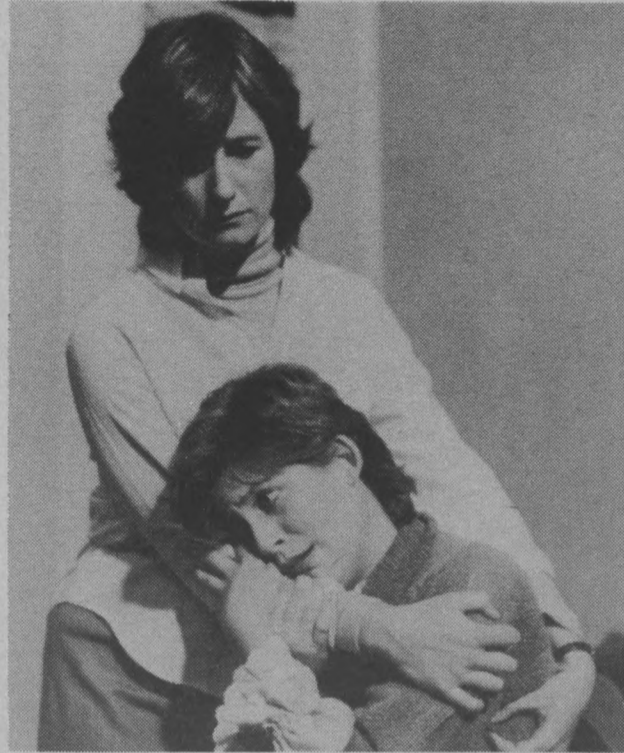
Real World 101 is a how-to book; it provides a step-by-step blueprint to the techniques and strategies of early career success. Students and young professionals can learn everything from how to get the most out of their college to how to land a prize job (with no experience, naturally), to how to handle a difficult business meeting. While college teaches you what you need to know, this book will show you how to apply what you know in real world practice. Professionalism is the key work — and that means how to think, act and perform like a professional, and how to get credibility and respect from other professionals.

One interesting aspect of *Real World 101* is its authors, James Calano and Jeff Salzman. At age 25 and 28 respectively, these young men are founders of Career Track Inc., a national management training firm that instructs professionals and executives on how to get ahead. They are so successful that this year their individual incomes will exceed six figures. Included in the book is a special chapter detailing their climb to the top.

In addition to providing how-to advice, Calano and Salzman offer fresh insights and observations on the future, beginning with a section called "The New World, The New Us." Here a futuristic look is taken at the ways in which the professional world is transforming itself. Readers not only gain understanding of how job opportunities and demands are changing but also how to smoothly change their own lifestyles as the world advances.

Another unique aspect of *Real World 101* is the emphasis it places on personal attitudes and fulfillments. Knowing where you are going, and why, is top priority. These young professionals explain how to do exactly what you want and succeed. But the success will not last if your attitude is not

(Please turn to pg.7A, col.1)



Christine Stevens and Susan Verducci. Photo by Christopher Glennon.

Brechtian Parable Opens Tonight

By KATHERINE ZIMBERT

"From the first it has been the theater's business to entertain people"
— Bertolt Brecht

Alienation and instruction were two of Bertolt Brecht's major concerns; however, he was not one to forget that the sole purpose of theater is to amuse — to entertain. Through the parable of *The Good Person of Szechwan*, Brecht questions the presumptions and mores of a society while never letting his audience forget that they are watching a piece of theater.

John Harrop, who is a professor in the UCSB Department of Dramatic Arts, has directed the department's production of *Good Person* which opens tonight in UCSB's Main Theatre. "It is a play which deals with human problems in ongoing terms; Brecht examines how one can relate a presumed social morality to the pragmatical needs of living in a society," Harrop said.

The play is also the story of three gods who come down to earth in search of a good person — just one — in order to prove that everything is well enough on earth so they can go back on their merry way. The good person that they meet is Shen Teh who is a prostitute; even more ironic, however, is the fact that in order to survive Shen Teh must split into two personalities: her capitalist business-minded cousin Shui Ta and herself — the giving, unselfish, good and bankrupt Shen Teh.

"On one hand we could do this play simply as a fairy tale melodrama because it can stand on its own," Harrop said, but explained that in this production he is emphasizing the political implications through the parable rather than the parable itself.

One thing that is particularly striking about this production is that all of the actors are masked. One reason for the masks, Harrop explained, is to achieve a stylized uniformity which is impossible to create with stage makeup. Another reason is to achieve the alienation effect that Brechtian theater requires. "The audience should constantly be aware that this is a piece of theater being performed; they should not be able to be sucked in to a realistic illusion and the masks help create the needed distancing effect," Harrop explained.

The masks also provide a means for the actors to create their character by creating their own mask. Will Taylor, who portrays the husband in the Family of Eight, said that it is easier for him to act with the mask because it is "a physical way of adopting the character; it is safe behind the mask; you can do things you wouldn't ordinarily do, but the character would." Taylor designed his mask based on the character's crookedness and with the mask was able to distill the essence of the character into his body stance and movements.

"The Family of Eight functions as a whole unit," Taylor explained. "They are like parasites, and they feel that they have the right to take from others because they are needy." It is the Family of Eight who encourages Shen Teh to split into two people, Taylor said, which is one of their more important functions in the play.

Because every character represents a particular political vein or portion of society, the actors had to work hard not to indulge in being too realistic. "The focus is on the political," Debra Loja, who plays Shen Teh/Shui Ta, ex-

plained. "The play examines what happens to someone who is good who also has to survive in society."

Unlike the other characters in the play, Shen Teh's character is not molded by society. "Brecht made her good because he felt that Shen Teh is the essence of what all people have underneath their various roles," Loja said. Shen Teh also serves to contrast the society that Brecht is representing in the play, whereas her other half, Shui Ta, is a character that is created by society and the need to survive, Loja explained, but they both go about it in different ways. Without the business-minded Shui Ta, Shen

Teh would be ruined which raised the question of whether or not goodness can survive in a society that is so expensive.

This is a question which the three gods in the play cannot understand. Explained Michael Guinn, who plays one of the gods, "The gods function as Brecht's way of pointing out how religion does not relate to economics; the gods don't understand the need to financially afford to be

good." Guinn does not feel that Brecht was criticizing religion as much as he was criticizing its use as an "opiate of the masses." In order not to appear to be poking fun at any one religion, however, Harrop has tried to make the gods encompass the three major religions of the world.

Unlike the mortal characters, the actors playing the gods did not have the opportunity to design their own masks. The gods are the exception to the rule in this production because they are from the other world — they also provide a reason for even more theatricality in this production.

Costume designer Ann Bruce has created a completely different color scheme for the costume of the gods; the gods have to be extremely presentational because they have to incorporate the religions of the world. For the other characters, Bruce wanted to have "uniformity without uniform," taking off on Harrop's idea with the masks. The actors designed their own masks for rehearsal and the costume designers are Fionn Zarubica, who concentrated on head wear, and Maria D'Atri who designed the footwear.

The concept of presentationality dominates the set and lighting design as well. Sharon Perlmutter has created a set through which the combination of technology and romance is emphasized by metal and wood structures. Different levels or platforming help place the action in various locations, and there will be slides which inform the audience of where the action takes place. Perlmutter was assisted by Jennifer Norris and Linda O'Brien.

Lee Strasburg, assisted by Teresa Petach, designed the lighting which heightens the starkness and irregularity of the set by the use of cool colors. There were no attempts made to be subtle with lighting changes, and most of the lighting instruments are in plain view to the audience, reminding them that, in the words of the director, this is "nothing more but a theatrical box of tricks." In the case of *The Good Person of Szechwan*, however, it is a box of tricks with a purpose. Explained Loja, "Being in this play is doing to me exactly what Brecht wanted to do to his audience, which is to inform, instruct, and make them want to do something."

Good Person runs May 19-21 and May 26-28 at 8 p.m.



Shakespeareans Show Promise

By JONATHAN ALBURGER

It is emotionally painful and disheartening to a young performing group taking risks with their first production when a reviewer unjustly pans an opening night show.

Excuse the indulgence here, but a point has to be made in the case of *Santa Barbara News-Press'* Kenneth Bartlett who, apparently acting out of arrogance and resentment, harshly criticized the UCSB Shakespeareans' Thursday night performance of *Macbeth*. His review spent more time gloating on how familiar he was with the play and explaining plot details than giving insightful, constructive criticisms. On top of the fact that he left after intermission, I am surprised that the *News-Press* would print such an unprofessional and, at the risk of sounding so myself, snotty critique.

Sure, some of the actors recited their lines too fast — Bartlett's only solid complaint among all the cheap jabs set forth in a crass tone — but the performance I caught Saturday was excellent. It is a real credit to the group's talents and perseverance that they managed to overcome so many production obstacles and still put on an energetic, inspired rendition of one of Shakespeare's finest plays.

Director Otto Layman, who also plays Macduff, and assistant director John Oswald, in the title role, deserve a great deal of the credit; their strength came through not only in very good individual performances, but also in the ensemble playing of all the actors. I have seen semi-professional productions with Equity actors that, despite better sets and costumes, have yielded less enjoyable experiences all around.

Macbeth, the play, is remarkable because it deals with ambition, egotism, agony and guilt with a complexity of emotion and a poignancy of verse. Composed ca. 1606, Shakespeare's play deals with the tragedy of a man caught up in the slow degeneration of his soul, and torn asunder by paranoia, superstition, desperation and guilt. He acts out

the prophesy of three weird sisters. He moves through a sea of time motivated by opportunity and the taunting of his loving, but too ambitious wife.

In *Macbeth* we get a sense of the smallness of a man who cannot fulfill his dreams except by murder and duplicity. The bloodbath turns into a nightmare filled with little haunting, psychological murders; the world Macbeth inhabits becomes a growing figment of his imagination, and the external actions he takes must therefore be proportional to the internal horrors he harbors.

Macbeth and Lady Macbeth mirror each other and in so doing they dredge up dark, disturbing feelings common to us all — envy, jealousy, lust, hate, ambition, guilt — when the anxiety of living impinges on our psychological homeostasis.

Terry Ross is a darkly beautiful Lady Macbeth. She gives a very forceful, but equally introspective, performance as the one who spurs Macbeth to commit bloody deeds by manipulating intelligent arguments that hinge on his love for her and his manly self-perception. As the Scot plagued by second thoughts — the mental "air-drawn daggers" — John Oswald tackles the role admirably. His looks are also fitting and while at times his delivery is too rapid, he nonetheless conveys an endearing anti-hero railing against a self-imposed fate.

Some nice, funny moments are provided by witches Cecilia Barajas, Janie Chapman and Deborah Chapman. The rest of the players managed their lines very efficiently.

Having turned Girvetz 1004 into a theater, the Shakespeareans have done a very competent job with set construction, lighting and sound effects. There is a stress on simplicity and function.

Born of the inspiration given to them by Homer Swander, and under the auspices of ACTER, this mostly English majors group shows promise, especially if the success of *Macbeth* is a good presage.

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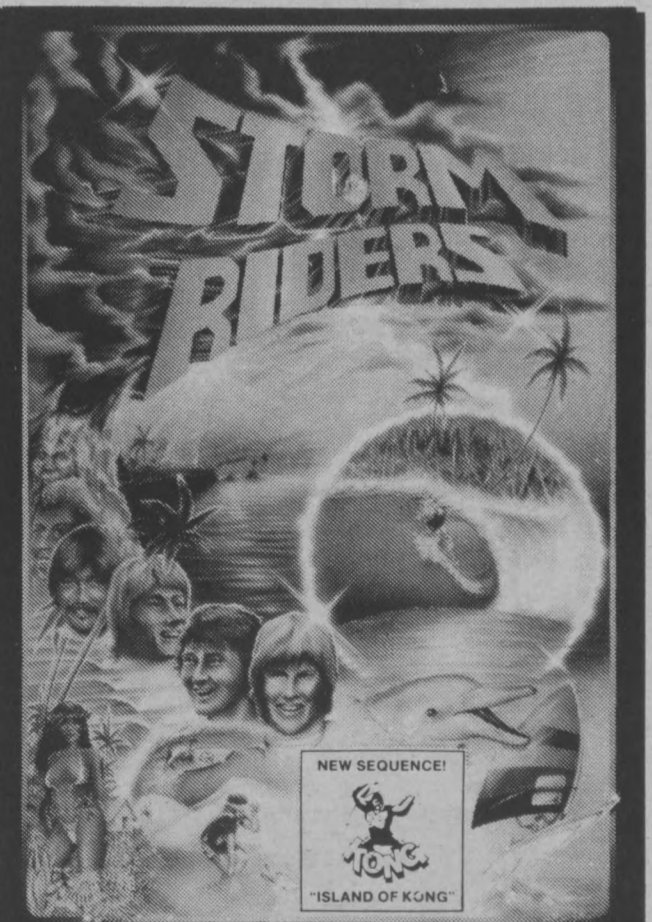
"Jarrett's solo concerts, the word incredible is an understatement." DOWNBEAT

"Jarrett transcends jazz, he has redefined the role of the piano in contemporary music." Leonard Feather, L.A. TIMES

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TRIAD VIDEO PRODUCTIONS

'True' Disappointment from Spandau Ballet

By JONATHAN CHARD

Isn't it amazing how far five lads from London can go in a very short time? Just three years ago, Spandau Ballet were little more than a twinkle in the record companies' eyes as they began their hype to stardom. Now, reputation secure, they can afford the idyllic delights of Nassau in the Bahamas as the recording venue for their latest album *True*. Unfortunately, the change sounds as if it has been a far from profitable one.

Once upon a time, Spandau Ballet stood for something. However funny the English new romantic movement a few years ago, with its silly clothes and faceless clones filling nightclubs to the brim, seems in retrospect, for a while it was the thing, and this band was its spearhead.

Over the course of a year they set themselves up almost as an enigma, playing selective concerts for the few in the know — the most famous being on H.M.S. Belfast, a warship moored on the River Thames. Hotly pursued by several record labels, they finally signed to Chrysalis in late 1980; and with the release of their first single "To Cut A Long Story Short," Spandau Ballet became no longer a myth but a commercial reality.

The Spands (as they are affectionately known to their most die-hard fans) promised a lot. They never quite lived up to their own expectations, yet somehow there were always enough saving graces on their previous two albums *Journeys To Glory* and *Diamond* to make the pretentiousness of the rest bearable. Tracks like that first single, "The Freeze," "Coffee Club," "Instinction," and the incredible "Chant No. 1": put those on one piece of vinyl and it would be something special. "Chant" especially, since with that song they neatly sidestepped the stifling confines of the new romantic label to become furious white funksters without even setting foot outside the nightclub door. And believe me that's where they belong, whether it's supplying the appropriate sounds or propping up the bar, as the singer Tony Hadley has earned a reputation in England for doing.

In the light of all these successes and obvious failings, *True* comes as a crushing disappointment. Gone are any of the aforementioned saving graces. Seeking a new direction with the employment of English soul producers Tony Swain and Steve Jolly, Spandau Ballet are in fact doing little more than plumbing new depths. The inner sleeve sums it all up, with five inane grins posed around a sea wall on Nassau. Brothers Gary and Martin Kemp, Tony Hadley, drummer John Keeble and percussionist Steve Norman; five lads, having a good time.

From the so-called white European dance of their new romantic adventures, through the funk/psychedelic of *Diamond*, they have now regressed to the realm of insipid

uninspiring pop. The fault is not so much in the music, which is competent if far from special. Rather it lies in the lyrics, penned by Gary Kemp and murdered by Hadley's strained vocals.

This is worst on "Foundation," which comes across as little more than a poor man's ABC. Hadley tries the personal approach:

*Hello, this is me to you
It's better now we're coming through
And I don't really know just who we are*

while Gary Kemp's continual rendition of the chorus makes him sound like an over-exuberant schoolboy. The effect is much the same on "Heaven Is A Secret" and "Code of Love," where Hadley's pretentious singing is complemented beautifully by Kemp's cooing ooh-oohing backing. Yuk!

Just occasionally the Spands do get somewhere. "Lifeline" and "Gold" are both passable songs, the former probably the best on the album. A story of love in the fast lane turned sour, here at least the lyrics make some sense:

*Exchanging their letters their exits begun
With deathless precision he's aiming his gun
A democracy of sorts that justified the sun
So live and let die in love*

Ultimately, though, the album leaves me with a bad taste in the mouth. It just doesn't inspire, especially the closing title track. A six-and-a-half minute attempt to create a soul-searching ballad, *True* pales into insignificance when placed along other "white boy" expeditions of this sort such as Dexy's Midnight Runners' "Until I Believe In My Soul." The cheek of these lads is incredible:

*With a thrill in my head and a pill on my tongue
Dissolve the nerves that have just begun
Listening to Marvin all night long
This is the sound of my soul, (This is the sound)*

On this more than any previous release, Spandau Ballet's limitations are evident. The music these days is uninspiring, and the lyrics stink of an affectedness which suggests a strong lack of reality. As Tony Hadley sings on "Foundation:"

*So stir this cocktail, shake me up
Drink me down and take me from the bar*

That is very much the limit of their present vision.

Jarrett to Perform Solo Concert

A Keith Jarrett solo piano concert is something of a spiritual experience, both for the performer and the audience.

Jarrett himself is a study of intense energy and concentration at the keyboard; his whole body is constantly in motion, involved in the music. The audience is equally deep in concentration, trying to absorb the sometimes obscure and always challenging musical ideas.

But the most amazing thing about a Keith Jarrett

concert is that it is entirely improvised. We're not just talking about set jazz pieces which feature different solos each time they are played.

This is pure improvisation. Jarrett clears his mind of all musical themes and ideas before the performance, then comes onstage and builds new ideas as he plays. So no two Jarrett concerts are even close to the same.

As jazz critic Leonard Feather puts it, Jarrett's work is "comparable with that of a merchant in words who has nothing in front of

him but a blank sheet of paper and who proceeds to fill it with exquisite poetry."

On one of his albums, Jarrett himself describes his performance as "one artist creating spontaneously something which is governed by the atmosphere, the audience, the place (both the room and the geographical location), the instrument; all these being channelled consciously through the artist so that everyone's efforts are equally rewarded, although the success or failure belongs completely to the artist himself. The artist is responsible for every second."

Jarrett's music is commonly classified as jazz, but

it spans a wide range of styles, from classical to blues to Eastern music. And all the styles fuse together, continually shifting into unpredictable new directions.

While still fairly young at 38, Jarrett has already had a long and distinguished career in the jazz world. At 16, he was giving concerts of his own works; at 19, he played with Art Blakey's Jazz Messengers, the starting point for many great jazz careers. He rose to jazz stardom with the Charles Lloyd Quartet in the late 1960s, later forming his own group with bassist Charlie Haden, drummer

(Please turn to pg. 7A, col. 1)

SPECIAL SNEAK PREVIEW

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A Pan American Films Production

Cinematography by JOHN CHAPMAN Narrated by MARTIN SHEEN

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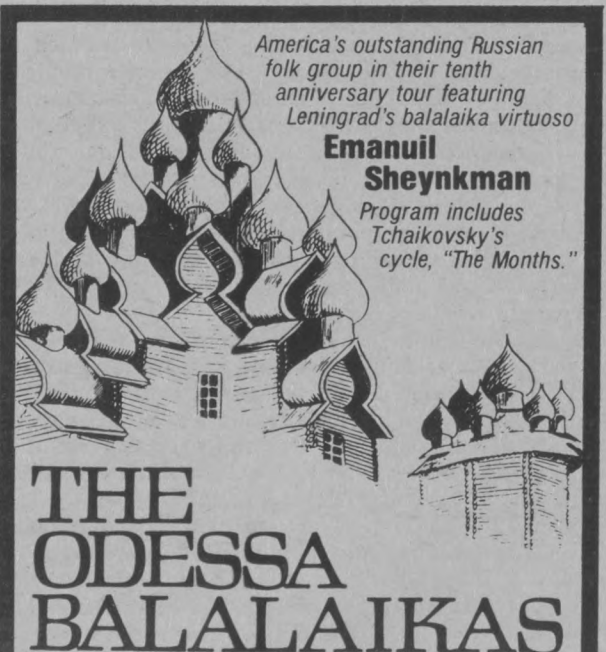
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*****Eventualities*****

Real World

(Continued from pg.4A)

positive and professional. Understanding this, Calano and Salzman devote much of the book to discussing ways of managing yourself in a professional style — making an impact as a rookie.

Unlike most career guides, *Real World 101* is fun, easy to read and contains new helpful information. Calano and Salzman have an entertaining and sometimes surprisingly opinionated style. For instance, they take a very hard line on colleges, "...you should realize right now that as a fresh college graduate you are not nearly as prepared for a job in the professional world as you may think. The people who will be hiring you know it, the people you will be working with know it, too. The American institution of higher education is in bad shape, and one of the most important things you must do to prepare yourself for a career is understand the major ways college has failed you."

That's only the beginning. In criticizing professors they have no mercy:

Professors today make, on the average, \$23,650, a year. Comparably trained professionals in the non-academic professions can make thousands of dollars, often tens of thousands more. The only reasons someone would stick with academic over the *Real World* are 1) the opportunity to teach, and possibly inspire, is more important than money, or 2) he or she can't cut it outside the ivory tower. The second is far more often the case.

Real World 101 is a book of street smarts for all college students and recent graduates. Calano and Salzman write from experience, giving the reader a real feel of what it's like out there and how to survive.

Jarrett

(Continued from pg.6A)

Paul Motian, and saxophonist Dewey Redman. During the same period, Jarrett was playing with Miles Davis' extremely influential electric fusion group.

The purpose of Jarrett's solo concerts has been, in part, "an anti-electric crusade," as he puts it. "Electricity goes through all of us and is not to be relegated to wires," Jarrett believes.

Adventurous music fans in Santa Barbara will be able to catch some of that natural energy when Jarrett gives a solo piano concert on Wednesday, May 25. The show is at 8 p.m. at Santa Barbara High School's Performing Arts Center, 700 E. Anapamu St. The show is a Stephen Cloud/Masterseries Presentation.

Stormriders screens tonight at the Magic Lantern in I.V. tonight at 7 and 9 p.m. The film features a new sequence, "Island of Kong." Don't miss this exciting surf film, featuring the music of Men at Work, the Doors and more.

The Sun-Day Extravaganza, presented by A.S. Program Board, is this Sunday. This is the fourth annual year-end celebration. It is held on the lagoon lawn from noon until midnight. Five bands will be featured, with Tommy Tutone as the headliner. At night, cartoons and comedy shorts will be shown on a giant screen. Comedians, contests and I.V. comedy theater will also be included in this totally free event. Be there!

An "Issue is Out" reading and reception for *Spectrum* magazine will be held Friday, May 20 at 7 p.m. in the UCen Pavilion Room. The 25th issue of the magazine is now available.

Three Undergraduate One Act Plays will be performed in the Old Little Theater May 23, 24, and 25 at 8 p.m. Admission is free and there will be no late seating.

Kenny Rankin will appear in concert tonight at 7:30 and 9:30 in the Victoria Street Theatre. For information, call 963-7868.

The Laughing Policeman, starring Walter Matthau, screens tonight in Campbell Hall at 7:30 p.m.

The Odessa Balalaikas will present an evening of Russian music Saturday, May 21 at 8 p.m. in Campbell Hall. For tickets and information, call 961-3535.

Shadow of a Doubt, the last film in the Detective Fiction on Film series, screens Sunday, May 22 at 7:30 p.m. in Campbell Hall.

An Illustrated Lecture by Dr. Philipp Fehl, professor of art history at the University of Illinois and a well known expert on Renaissance art, will be given May 24 at 5:30 p.m. in Arts 1426. The lecture, open to the public, is entitled "Papal Medals and the Church of St. Peter: A Tribute to the Sigmund Morgenroth Collection."

the movies **MTC Metropolitan Theatres Corporation**

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<p>682-4936 PLAZA De ORO #1 349 South Hitchcock Way</p> <p>He's the last man on earth any woman needs...and every woman wants.</p> <p>RICHARD GERE in BREATHLESS R AN ORION PICTURES RELEASE</p>	<p>963-8740 GRANADA #2 1216 State Street</p> <p>PAUL NEWMAN in THE VERDICT 20th CENTURY FOX FILMS Meryl Streep SOPHIE'S CHOICE ACADEMY AWARD WINNER BEST ACTRESS upstairs</p>	<p>965-5792 FIESTA #3 916 State Street</p> <p>CHEECH & CHONG STILL SMOKIN R A PARAMOUNT PICTURE</p>
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<p>967-0744 FAIRVIEW #1 251 N. Fairview</p> <p>The first movie that puts you in outer space. PG</p> <p>SPACEHUNTER ADVENTURES IN THE FORBIDDEN ZONE IN 3-D</p>	<p>968-3356 MAGIC LANTERN #1 960 Embarcadero Del Norte</p> <p>CHEECH & CHONG UP IN SMOKE</p> <p>DAN AYKROYD is DOCTOR DETROIT R A UNIVERSAL PICTURE</p>	<p>967-9447 CINEMA #1 6050 Hollister Ave.</p> <p>She thought she knew who she was. Now, she wasn't so sure.</p> <p>kinski · nureyev exposed R MGM/UA</p>
<p>967-0744 FAIRVIEW #2 251 N. Fairview</p> <p>LONE WOLF McQUADE CHUCK NORRIS DAVID CARRADINE AN ORION PICTURES RELEASE PG</p> <p>They grew up on the outside of society. The Outsiders PG</p>	<p>968-3356 MAGIC LANTERN #2 960 Embarcadero Del Norte</p> <p>NATIONAL LAMPOON'S CLASS REUNION</p> <p>You'll be glad you came! PORKY'S R</p>	<p>967-9447 CINEMA #2 6050 Hollister Ave.</p> <p>NICK NOLTE is a cop. EDDIE MURPHY is a convict. 48 HRS.</p> <p>Something happens when she hears the music... Flashdance R A PARAMOUNT PICTURE</p>
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May 19, 20, 21,
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SWAP MEET EVERY SATURDAY & SUNDAY — TWIN SCREEN DRIVE-IN, GOLETA

*A. S. PROGRAM BOARD*Editor:
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4th Annual



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**MUSIC
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It's that time again! The A.S. Program Board is proud to announce its year end "Day on the Green" celebration, and we're really blowing it out this time. This Sunday's event will feature live music by Tommy Tutone, 20/20, One Heart Band, Pura vida and Transport. Events will also include comedians, freestyle frisbee contest, gorilla theatre, audience participation events and classic comedy and cartoon films shown on a 100 ft. screen from 9-midnight. Grab a blanket and ice chest and join us as A.S. Program Board presents its Grand Finale. It all starts at 12 noon on the Lagoon Lawn.

Recent Combat Footage

President Reagan has accused the rebel guerrillas in El Salvador of fighting as proxies for Cuba and the Soviet Union. But when a team of prize winning journalists and film makers were smuggled into guerrilla controlled area in El Salvador where they spent six weeks with the rebel forces and shot over twenty hours of footage, the story they brought back was a very different one. The filmmakers have just completed editing that footage into ninety minutes of what may be the most powerful and important film to come out of that war torn nation. Santa Barbara and the UCSB campus will be honored to have the film makers here at Campbell Hall this Friday to introduce and discuss the film in what will be the first official sneak preview of "In the Name of the People."

Coming to UCSB to discuss the making of the film and its importance will be producer and prize winning investigative journalist Alex Drehsler, director and Emmy winning film maker Frank Christopher, and

independent filmmaker Isaac Arstein. The filmmakers decided to have their sneak preview at UCSB because of the support shown here for the project last year when the money raised in a benefit in Campbell Hall helped provide travelling expenses they needed to



bring the second half of the raw film back from Nicaragua, and because of the support and assistance given to the project by Professor Lorena Parlee who teaches the History of Mexico and Central America here at UCSB.

At great personal risk, these filmmakers secretly entered guerrilla controlled zones to bring back first hand accounts of what is really happening in those areas. They decided to let the guerrillas smuggle their Super 8 camera equipment through the mountainous border region from Honduras without informing the Salvadoran government or the U.S. Embassy. Though the film does include some of the most tense combat footage ever to come out of El Salvador, most of the film is focused on some of the more positive aspects of the revolution. In those segments we are allowed to see rural campesinos receiving the first health care they have seen. We are also allowed to see efforts to teach both children and adults to read and write in areas that have never seen a

public school.

The program is a benefit for the filmmakers, and part of the proceeds will be donated to the filmmakers to help make national distribution of this important film possible. There will be two showings in Campbell Hall at 7 and 9:30 p.m. on Fri., May 20. The filmmakers will discuss the problems and concerns in making the film and will answer questions from the audience. Tickets at the door will be \$5 general, \$4 for students, and discounted tickets for children and senior citizens will be \$3.

Advance tickets are being sold through the Lobero Theatre Box Office in Santa Barbara and Morninglory Music in Isla Vista. Discounted tickets are available through the Isla Vista Fud Co-op in I.V. and the Santa Barbara Tenants Union in Santa Barbara. The program is being sponsored by Third World Coalition and Program Board in conjunction with the UCSB Committee in Solidarity with the People of El Salvador, the Radical Education and Action Project, and the Black Students Union. It is also endorsed by MUJER.

Final Screening

The Women's Film Series winds up this week with its final presentation, "Julia." The film, with its unforgettable performances by Vanessa Redgrave as the title character, and Jane Fonda as Lillian Hellman, brings vividly to life the power of a very special relationship between two very dynamic women. The film will be shown Tues., May 24, in Geology 1100 at 7 and 9 p.m. Tickets will be \$2 student/\$2.50 general admission.

Death and Consciousness

Freud believed that there are basically two approaches to death: by acceptance and denial. According to his definition, by accepting death one accepts termination of consciousness. Denial, on the other hand, could take one of two forms: refusal to think about death or imagining the survival of consciousness. Freud claimed that the major religions of the world are devoted to imagining different ways that consciousness survives death.

In his talk, "Consciousness, Imagination, and Death," David Chidester, Ph.D., will explore a more positive interpretation of the role of imagination in death and consciousness. Instead of equating it with denial, Chidester will discuss imagination as basic to the human experience of death.

Chidester, a visiting lecturer in the Department of Religious Studies at UCSB and at California State University, Northridge, has taught courses on religious approaches to death for the last two years and conducts a support group for residents of on-campus dorms who are currently dealing with death in their lives.

Chidester finds that students in his classes and groups are willing to struggle with the issue of death. "I am always impressed with how much students do think about death and how willing they are to confront it," he says.

Chidester's talk, a free community service open to the public, will be Mon., May 23, at 3 p.m. in the UCen II Pavilion.