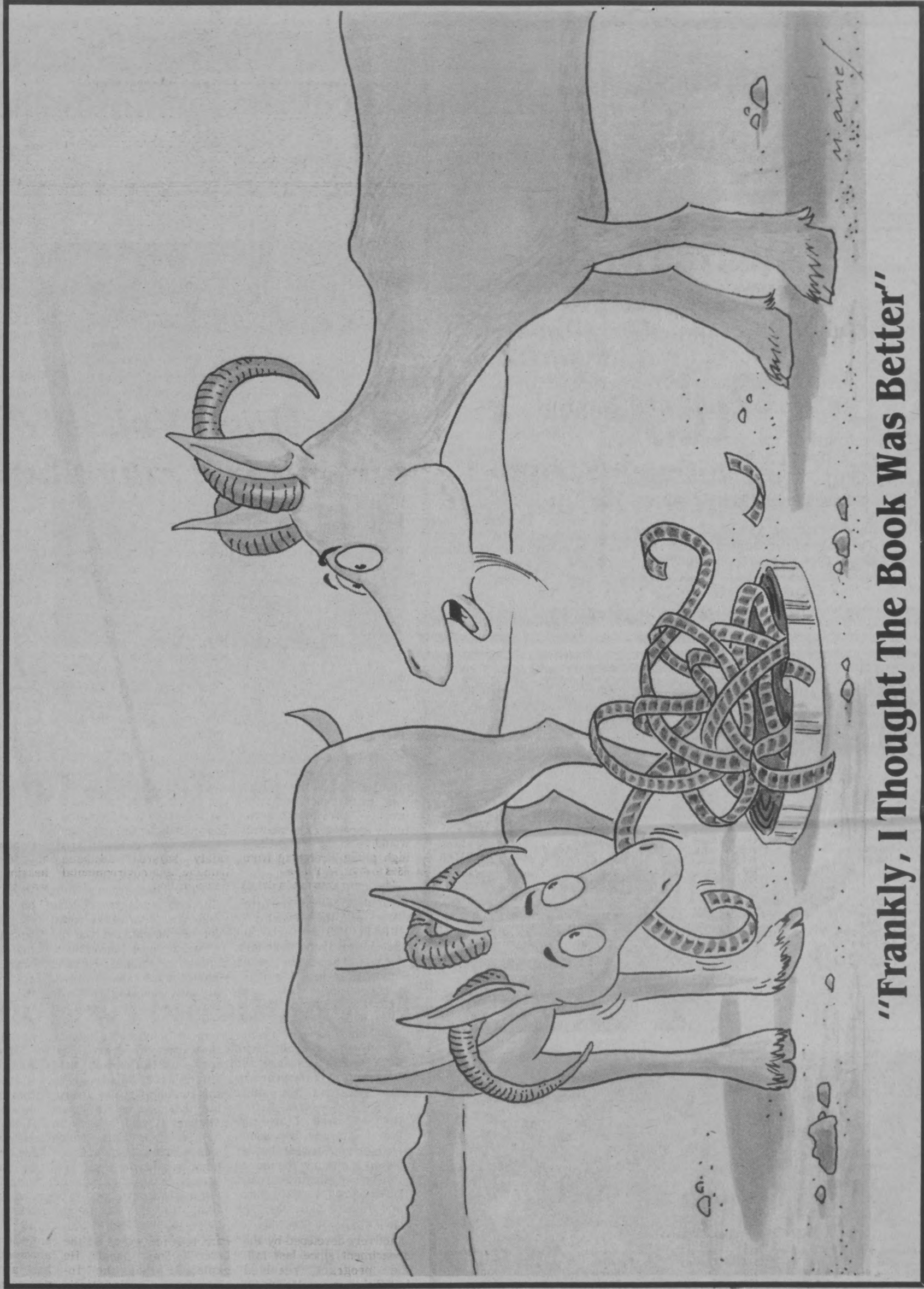


# Mostly About Films Issue

- Louis Malle
- Filmex 1981
- Baby Snakes
- Alain Renais
- Punk Cinema
- Mary Pickford
- Postman Rings Twice
- Academy Awards Bunk



**"Frankly, I Thought The Book Was Better"**

**ROCHDALE HOUSING CO-OP ORIENTATION MEETING**

Looking for summer and/or fall housing??? Explore co-operative living as an alternative. Co-op Slide Show, Applications, and Refreshments are on the agenda for the evening!

**MONDAY, APRIL 6 7:30 PM NORTH HALL 1006**

**LONG AWAITED WEST COAST ENGAGEMENT REGGAE FROM LONDON**

# Steel Pulse

APRIL 2, 3, 4

at the Whisky A Go Go/Los Angeles  
8901 Sunset Blvd. (213) 652-4202

Tickets at Ticketron, Whisky Box Office  
For Credit Card Reservations  
Call the Charge-line (213) 520-8010

## filmfilmfilmfilm

# Film Series Feature Pickford, Malle

by Roman Baratiak

The UCSB Committee on Arts and Lectures is offering movie buffs two unique film series this quarter. The series entitled "America's Sweetheart: Mary Pickford!" pays homage to America's first movie queen. If popularity were the sole criterion of stardom, then Pickford is without doubt the greatest star of movie industry. For most of the 24 years (1909-1933) she was on the screen, she was the biggest audience draw of them all, her popularity surpassing even that of Charlie Chaplin.

This series opens with a 1978 biographical documentary on next Thursday, April 9 at 7:30 p.m. This film biography, *America's Sweetheart*, traces Pickford's career from her early silent film days with D.W. Griffith and the Biograph Company in 1909; her role, along with

Chaplin, Griffith and Douglas Fairbanks, in the 1919 formation of United Artists; her first talkie, *Taming of the Shrew*, in 1929, with Douglas Fairbanks; and her special Academy

*Farm* (April 16); the 1917 *Poor Little Rich Girl* (April 22), the 1920 *Pollyanna* (April 30), the 1920 *Suds* (May 7), the 1921 *Little Lord Fauntleroy* (May 14), the 1925 *Little Annie Rooney*

beginning at 7:30 p.m.

The "Cinema, Mon Amour" film series will feature the work of Louis Malle and Alain Renais, two French directors at the forefront of international cinema who have recently directed the very successful films *Atlantic City* and *Mon Oncle d'Amerique*, respectively.

The series will open on Sunday, April 5 at 7:30 p.m. in the Chemistry 1179 Theater with a screening of Malle's 1958 film *The Lovers*, a landmark of both modern French cinema and screen eroticism. Jeanne Moreau stars as aimless, fashion-dominated provincial wife whose shallow life is changed overnight when she encounters an unhypercritical young man.

Other films include Renais' brilliant anti-war film *Hiroshima, Mon Amour* (April 12); *Viva Maria* (Malle—April 19); *Je T'Aime, Je T'Aime* (Renais—April 26); *Murmur of the Heart* (Malle—May 17); and Renais' *Providence*, screening on May 31. All films will begin at 7:30 p.m. in the posh Chemistry 1179 theater. For more information call the Committee on Arts and Lectures at 961-2072.



Award given in 1975 in recognition of her contribution to American film.

The UCSB series will screen such Pickford triumphs as the 1917 *Rebecca of Sunnybrook*

(May 21) the 1926 *Sparrows* (May 28), the 1927 *My Best Girl* (June 4), and the aforementioned 1929 classic *The Taming of the Shrew* on June 11. All films will be shown in Campbell Hall

Keystone & A.S. Program Board & KYTO proudly present

## GREG KIHN & THE PLIMSOULS

SATURDAY, APRIL 4 • 8:00 p.m.

Campbell Hall

\$6.50 Students • \$7.50 General

Available at:  
Ticket Office, Maninglory Music  
Tuning Point Records &  
Ticket Bureau of Santa Barbara

# Academy Awards Tarnished

by Rich Perloff

Every year, someone makes a point of telling us that the Oscar statuette is not really gold, it's just gold plated. It makes sense to me. After all, the Academy of Motion Picture Arts and Sciences is doing their level best to cheapen the award, anyway.

I don't care how many pocket packages of Kleenex you went through while watching *Ordinary People*. Wimpy sentimentality doth not a Best Picture make, and the best film of the year was not rewarded the other night. And as for Robert Redford? Well, I love the guy; he's bright, handsome, eloquent and honest, but his award is a slap in the face to the likes of Martin Scorsese, David Lynch, Richard Rush, and Roman Polanski. The best that can be said of Redford's direction is that he stayed the hell out of the way and let his fine cast do the work. For that they give him what allegedly is the highest honor in the business? To digress for a moment, did you notice that Lillian Gish, in her creditable attempt not to act her age on national television, almost called the film *Ordinary Picture*? My sentiments exactly.

If you don't see the trend, I'll spell it out for you. Oscar is becoming a popularity contest, pure and simple. What's the point? Just once, I'd like to hear that tuxedoed crowd gasp with disbelief when an award is announced; something, anything, that would persuade me that all the results were not known beforehand. Well, at least Mary Tyler Moore didn't get Best Actress. There's still some justice. Not much, but some.

I have no complaints with either the Best Actor or Best Actress awards. For both Robert de Niro and Sissy Spacek, it was just a matter

of time. Besides, it's rare to see the two top winners both accept their honors so graciously.

Mary Steenburgen as Best Supporting Actress? No comment. I've never cared for her acting, but she did give a nice acceptance speech. Timothy Hutton? Well, I'm a bit disappointed. My pick was Joe Pesci, who was probably snubbed because he hasn't led a typical Hollywood existence these past few years. I felt that both Hutton and Judd Hirsch would be strongly in the running for the award, but that was before I saw Michael O'Keefe's work in *The Great Santini*, which was splendid. I mean, if you have to give the thing to a youngster who makes us all cry in a "family crisis"-type film, O'Keefe was a far better choice than Hutton. Perhaps *The Great Santini's* director wasn't good-looking enough.

*The Elephant Man* was snubbed, and why not? After all, how dare David Lynch expect to win an Academy Award for his brilliant piece of cinema? It was only his second feature length film. Come back in about 50 years, Dave, after you've paid your dues. We'll trot you out like old King Vidor and George Cukor, and you'll at least get to hold one of those little statues for a few minutes. And, while I'm on the subject, let's talk about this disturbing habit Hollywood has of equating magnificent achievement with age. Granted, Lillian Gish was one of the great ladies of the silver screen, and both Vidor and Cukor have directed a handful of fine films, but let's give them a well-deserved rest, huh? Do we really want to see Ms. Gish gasping and stumbling through her presentation? I think not. For me, the low point of the evening was the

film clip from the soon-to-be-released *On Golden Pond*, in which Katherine Hepburn's head was bobbing like one of those dolls you see in the back of lowriders. And I'll tell you something else: I'd be willing to bet anything that *On Golden Pond* is a huge success. What with the aging Hepburn paired with the aging Fonda, it's sure-fire Kleenex time, and that means big box-office for certain.

How about old Hank Fonda? Well, as Carson put it, those are the moments that make the whole Oscars extravaganza worthwhile. Henry Fonda is a national resource and it's high time his film career was honored by the Academy. Fonda is not a flash actor, nor is he an ebullient sort of person, so he tends to be overlooked. But all it took was that nice collection of short film clips to make this filmgoer remember how many times he's been charmed and intrigued by Fonda's many characterizations.

Speaking of film clips, did you notice how bad some of them were? How poorly chosen? And, while I'm at it, why didn't Dustin Hoffman and Peter O'Toole just read the damn cue cards, instead of trying to ad lib their way through a speech filled with words they obviously didn't understand? And why did they let Dionne Warwick mash her way through a potentially beautiful song she couldn't possibly have rehearsed? And how much could they possibly be paying the ever-wonderful Mr. Carson to continue his association with this increasingly flawed spectacle?

For the evasive and unsatisfying answers to these and other burning questions, tune in next year, same time, same sponsors. Oh, and don't forget the Kleenex.

mindBEYONDmind communications

Presents

By Demand...Dr. Gilbert Atencio

## HYPNOSIS THE ART/THE SCIENCE THE EXPERIENCE

A 3 HOUR EXPERIENCE which will alter the course of your life through the enlightenment and use of SELF-HYPNOSIS

AN EXHIBITION DEMONSTRATION will include its profound use in:  
MEDICINE \* SPORTS \* EDUCATION \* BUSINESS \* CREATIVE & PERFORMING ARTS

AN EXPLORATION SPEAKERS: A cardinal collection of noted authorities have been invited to explore the myth and provide a vivid understanding of the Mind, Hypnosis, and related Arts & Sciences.

A CONCERT EXPERIENCE special sound & visual effects in harmony with an outstanding ensemble of performing artists in a 2000 YEAR JOURNEY AROUND THE WORLD AND BACK.

Recommended age range 16 and older.

Photography: James Macari  
Graphics: Fenton-Wietzel  
Art Service

LOBERO THEATRE Sunday / April 5th / 2:00 PM

Tickets can be purchased from:

Lobero Box Office  
33 E. Canon Perdido St.  
Santa Barbara / 963-0761

(All) Ticket Bureau Offices  
1317 State St.  
Santa Barbara / 965-5181

RESERVED SEATING ONLY

Admission: Advance \$8.50  
At Door \$9.50  
(Group prices also available)

\* For additional ticket and/or group price information call 687-2065

## filmfilmfilmfilm

## Punk Cinema Mugs U.S.A.

by Phil Heiple

A number of rock movies recently released in this country provides everyone with a means to enjoy the intensity and spectacle of modern rock without running the risks of getting mugged or having someone spit in your hair on the dance floor.

Starting with the documentaries, the best of the lot is several years old. *If It Ain't Stiff, It Ain't Worth A...* (Great Britain, 1977) is a frenzied record of the first Stiff Records World Tour with lots of terrific live music by Elvis Costello, Ian Dury, Nick Lowe, Wreckless Eric, and other Stiff Records originals. Squirrely interviews and hilarious tour footage combine with the music for an entertaining look at the best of English plastic-punk.

Post-reggae ska is featured in *Dance Craze* (Great Britain, 1980). Skank your heart out to the best

tunes of the Specials, the Selecter, Madness, the English Beat, the Bodysnatchers and Bad Manners. The super-danceable soundtrack is already a locally-available LP.

That odd English fascination with American rockabilly is covered in *Blue Suede Shoes* (Great Britain, 1981). The newest of these films, it also attempts an historical overview with vintage footage of Bill Haley, Eddie Cochran, and Gene Vincent, as well as the more recent Ray Campi, Freddie "Fingers" Lee and Crazy Cavan. Snap those fingers.

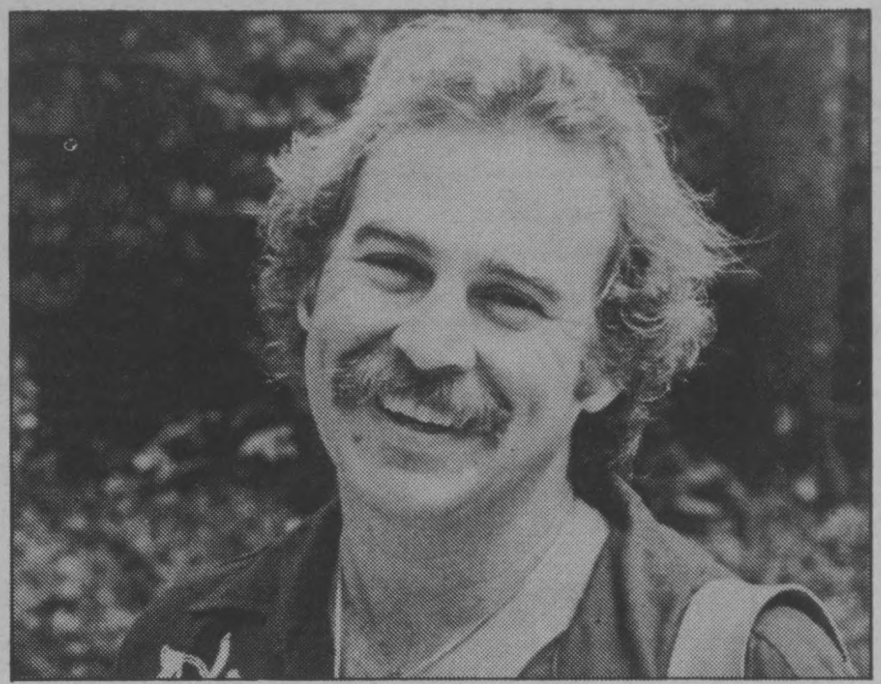
In another category are new films using rock musicians and subcultures as dramatic devices. In the tradition of *The Harder They Come* and *Rockers*, Franco Rosso's *Babylon* (Great Britain, 1980) is a merciless portrait of the frustrations of London's black youth set

against the background of a reggae competition. Music is by Aswad.

The chaotic rise and fall of a punk band is dramatized in Brian Gibson's *Breaking Glass* (Great Britain, 1980). Singer Hazel O'Conner makes a screen debut with *Quadrophenia's* Phil Daniels as an unleashed young punker achieving an ambiguous and unenviable success.

Stephen Frears uses London's punk underground as a metaphor for self-made hells in *Bloody Kids* (Great Britain, 1980). When their elaborate practical joke goes awry, two youngsters flee the law by plunging ever deeper into the increasingly bizarre punk underground.

Rather than wait for these films to sneak into town, get your friends together and order one for your next fundraiser. You'll be glad you did; there certainly won't be any competition.

AN ACOUSTIC EVENING  
WITHJIMMY  
BUFFETFRIDAY - APRIL 24 - 8PM  
University of California at Santa Barbara  
• EVENT CENTER •RESERVED SEAT TICKETS: \$9.75 GENERAL, \$8.75 STUDENTS PLUS 25¢ PARKING  
AVAILABLE AT: A.S. TICKET OFFICE, MORNINGLORY MUSIC,  
TURNING POINT, TICKET BUREAU & ALL TICKETRON OUTLETS.  
STUDENT TICKETS AVAILABLE AT A.S. TICKET OFFICE ONLY.

Avalon

PRODUCED BY

ATTRACTIONS



## Decline of Western Civ.

by Jim Reeves

The difference between good rock films (*Gimme Shelter*, *Woodstock*) and poor ones (*Ladies and Gentlemen*, *the Rolling Stones*, *Let It Be*) is that in the good ones there is something going on besides the monotony of the music. So even if L.A.'s punk rock scene, the basic subject of *The Decline of Western Civilization*, is ultimately repulsive to most viewers, the interviews and color of the performers and clubs make the movies' exploration of this sub-culture fascinating. While the footage of seven of Southern California's bands might bore or disgust most people, *The Decline of Western Civilization* legitimately and successfully accomplishes all that a good documentary should.

Beginning with the disclaimer given by each band at the beginning of each performance, complete with curses and insults, the film gives a brief set of interviews with promoters, writers and fans with the consensus that it's "for real." Then we're thrown into a club featuring Black Flag, one of the most hard-core L.A. punk bands, with fans slamming themselves at the stage, each other and the performers. Like most bands in the movie, Black Flag's punk-heavy metal sound is tedious but the different camera angles provide different sights that make the spectacle interesting even if the music is grating.

Another plus soon becomes apparent: the sound is quite clear considering the poor P.A.s the clubs have, although this doesn't help the Germs, the next band featured. After an interview with the band's manager, who quit soon after the interview was filmed, the film spotlights singer Darby Crash who overdosed on heroin late last year. As the manager complains that she can't get Darby to sing into the microphone, we are treated to the Germs' "Manimal" with a slurred vocal from Crash as he crawls on the P.A. stack babbling incoherently. Director Penelope Spheeris thoughtfully and ironically provides subtitles for each band's best song.

The next segment of *Decline...* is among the most interesting, showing a different aspect of L.A.'s punk rock scene. Dealing with *Slash* magazine, the late tabloid that chronicled local bands with some of the best

writers in all of rock journalism, the film includes interviews with the editors and writers that are witty and show unexpected intelligence. Singer Kickboy Face of Catholic Disciple, the next band to be shown, discusses his writing for *Slash* and the fact that he likes to perform even if he "makes an ass" out of himself. Catholic Disciple performs two songs at the Hong Kong Cafe, which, along with the band, no longer exist, and their Roxy-Musicish new wave is a refreshing contrast to their three-chord compatriot bands.

The premier L.A. band, X, is given more exposure than any other band but comes off as being very contrived. Sitting in a room giving themselves tattoos, the band discusses their music and their image, but lead singer Exene appears to be as a bratty punk. And on stage, playing "We're Desperate," guitarist Billy Zoom shows his talent which is the main factor in the band's success. Following X are two forgettable hack bands, the Circle Jerks and the Alice Bag band, who show little talent or humor as they play their sets at the Fleetwood Club in Redondo Beach, another club that has since closed its doors.

The last band, Fear, is probably the best not only in music and lyrics but in crowd interplay. While lead singer Lee Ving is cursing at the crowd and punching out a leather-clad female who jumps on stage, Fear rocks through "Beef Bologna," and "I Love Living in the City," with the best lyrics of the movie dealing with crabs in public areas and other similar punk themes. Shots of this crowd are the most violent of the film as the skinheads and punks take out their frustrations on each other.

As the film ends, we are treated to interviews with three rejects from society: a young skinhead who gets into fights for fun, a huge punk with an "X" haircut on the top of his head whose step-father won't even talk to him, and "Pat" who is uglier than most I.V. derelicts, hates all females and was forced by the police to take a bath. With this last segment, for better or worse, *Decline...* completes its purpose of showing all aspects of L.A.'s new music scene and becomes a worthy study and signpost of our changing times.

GIL  
SCOTT-  
HERON& The  
Midnight Bandat the  
El Paseo  
Anacapa at De la GuerraWednesday, April 8  
7:30 and 10 pm

tickets \$9.50

ticket bureau — morninglory — turning point  
Call 965-5181 for more information.

**Soles & Resoles**  
 "The Store for Runners"  
 ATHLETIC SHOES & RESOLING  
 CLOTHING & ACCESSORIES

**15% Discount**  
 — STUDENTS & FACULTY  
 WITH THIS AD  
 (excludes Resoling & Sale Items)

4419 Hollister Ave., S.B.  
 964-2222 Dan & Sarah Jaecks

filmfilmfilmfilm

**Filmex: Good, Bad And The Awful**

by Sandy Robertson

For the dedicated film buff, the mere mention of an upcoming film festival causes ecstatic utterances and results in a frantic reshuffling of the calendar in order not to miss that new film by a favorite Czech or Mongolian director which will probably never be shown in your neighborhood theater. A film festival is any collection of more than two films that for some reason are being screened for the public. These can and do range from a one night of Godzilla movies to a fortnight of genuine film pleasure crossing over cultural boundaries.

The Los Angeles Film Festival, Filmex, is one of the latter. Lasting three full weeks, Filmex begins tonight with the premiere of Louis Malle's *Atlantic City* and closes on April 23 with what is billed as the premiere of Michael Cimino's *Heaven's Gate*, the \$40 billion flop of 1980. *Heaven's Gate* originally opened in New York, where critics struck with unparalleled ferocity, some calling it the worst film of all time. In response, the film was pulled from distribution, Michael Cimino was no doubt burned in effigy in executive board-rooms, and the three hour-plus epic was sent back to the editing room. What will be screened at Filmex is the new re-edited version which will not be previewed for the press (they're not stupid; there's a lot of money riding on this venture).

Any major film festival is guaranteed to include many good films, a few excellent ones, and some trash. Of the cross-section previewed at Filmex, none of the films were outstanding, although there are at least three movies that are definitely worth driving to L.A. to see: *Babylon*, a social/musical documentary on poor blacks living in London who escape the crisis of racism and poverty through reggae culture; *To Woody Allen From Europe With Love*, an insightful portrait of the master filmmaker by Andre Delvaux; and an absolute must for cinemaniacs, the Japanese *Goodbye Flickmania* which depicts the relationship between two avid movie buffs, a virginal 19-year-old college student and a jaded mid-30s worker.

One of the several films that feature pop music (including *Blue Suede Shoes*, *Asphalt Night* and *Breaking Glass*, *Babylon* is structured around the story of a young Jamaican named Blue who strives to understand and improve his life through reggae music. Concerning the plight of Jamaican blacks in Britain, Producer Gavrik Losey said, "We're dealing with a general problem faced by poor kids on the street: how to escape. The classic route

for the uneducated is through pop. In black terms, that's reggae."

Blue spends his days in a car repair shop (until he's fired for tardiness caused by family problems) and works at night in a radio station as a "toaster," a disc jockey who improvises vocal lines over recorded reggae music. Blue and his friends hang out in a warehouse garage where their sound equipment is stored, hassling through daily altercations with racist neighbors in the housing project who make threatening remarks and snide comments about their "jungle bunny music" until the verbal war escalates into vandalism, violence, and finally murder.

*Babylon* is interesting because of both its subject matter and its technical treatment of that subject matter. Rastafarian culture is rich and varied in color, and Rasta culture juxtaposed with London's East Side slums creates wonderful visual possibilities. Director/co-screenwriter Franco Rosso (who co-scripted *The Who's Quadrophenia*) has seized the artistic potential of such locales as a London bus on a neon-lit night, a Rasta church service, and a Jamaican engagement party held in an English church



basement. The quality of the soundtrack in *Babylon* is without a doubt the best I've heard on screen in a long time — clear tones, a variety of volume levels, and silences where there are supposed to be silences instead of clicks, pops and whirs. The images are rhythmically edited to the music in a manner that increases the impact of the visuals and the sound without making the film a manipulative melodrama.

*Babylon* will be screened for the public on Friday, April 3, at 10 p.m. in the Aquarius Theatre.

*To Woody Allen From Europe With Love* is a tribute to one of America's finest directors. Filmmaker Andre Delvaux begins his movie with several false starts in a humorous attempt to establish the person of Allen as director, first as a lonely artist, then as a personality surrounded by beautiful women, then as "just plain Woody" — a comic who makes films. "We tackled many subjects," said Delvaux, "although never his private life. The main thing: how the cabaret comedian became a director, from the accumulation of gags to get a laugh to the treatment of serious themes." Much of Delvaux's film was shot on the location where Allen was filming *Stardust Memories*, his statement about the inability of directors to grow and change without losing their public appeal. The beauty and artistry of Allen's *Stardust Memories* is made apparent through Delvaux's color shots of scenes from *Stardust Memories*, juxtaposed with clips of the finished black and white film.

*To Woody Allen From Europe With Love* includes clips from almost all of Allen's films, including *Take the Money and Run*, *Love and Death*, and *Annie Hall*. The film will be screened on Sunday, April 5 at 9:30 p.m. in the Aquarius Theatre.

By far the most entertaining film of the preview selections was *Goodbye Flickmania*. Written and directed by former Japanese film critic Matsato Harada, *Goodbye Flickmania* is dedicated to American film director Howard Hawks, and includes numerous references to American and Japanese films. The movie is definitely a critic's film; while the narrative concerns the lives of two men, their friendship and their fantasies, the larger question addressed is the distinction between fantasy and reality, between life in the movies and life in the real world. Dan-San, the protagonist, is a worker/drifter who lives out his fantasy through Brando impressions, Bogart lines and endless hours spellbound in darkness. Shuma, Dan-San's friend, is a young film buff who is awed at Dan-San's enthusiasm and knowledge. Together Dan-San and Shuma watch films, drink coffee, wander around Tokyo, and watch more films. In the course of the film Dan-San and Shuma become involved with some local tough-guys, and Dan-San loses hold on reality, killing several people and hacking his way through a stronghold, samurai-style, in a phantasm of blood and gore.

(please turn to pg.6, col.5)

WOODY ALLEN'S  
**THE FRONT**  
 Friday, April 3  
 Physics 1610 • \$1.50  
 6:30, 8:30, 10:30 pm  
 Community Service Organization

**THE GOODBYE GIRL**  
 SUNDAY, APRIL 5  
 6:00 • 8:15 • 10:30  
 PHYSICS 1610 \$1.50  
 SEQUOIA HALL, AND A.S. FUNDED

**"The Pink Panther Strikes Again"**  
 Sunday, April 5  
 Campbell Hall  
 6 - 8:15 - 10:30 pm  
 only \$1.50  
 SPONSORED BY SIRENA HALL

**MARCEL MARCEAU**  
 WORLD'S GREATEST MIME

4TH ANNUAL APPEARANCE ALWAYS A SELLOUT! DON'T MISS OUT!

"He is the greatest pantomimist since Chaplin, and in his special way the funniest comedian in the world. If you haven't seen him already—go and see him now. If you have, go and pay your respects. He is marvelous."  
 CLIVE BARNES, N. Y. TIMES

TICKETS ON SALE Now

THURS. APRIL 9 8 PM  
 ARLINGTON THEATRE

RESERVED SEATING: \$11.50 - \$9.50 - \$8.50 - \$7.50  
 TICKETS AVAILABLE AT THE TICKET BUREAU/ARLINGTON BOX OFFICE - 1317 STATE ST., S.B. 93101. CREDIT CARD CHARGE LINE OR INFO CALL 965-5181. MAIL ORDER PLEASE ENCLOSE SELF-ADDRESSED STAMPED ENVELOPE TO THE TICKET BUREAU OF SANTA BARBARA.  
 FOR YOUR MAXIMUM ENJOYMENT OPERA GLASSES WILL BE FOR RENT  
 PRESENTED BY STEPHEN CLOUD

The Santa Barbara Museum of Art  
 TRIBUTE to PETER SELLERS  
 Preston Sturges'  
**THE LADY EVE**  
 Barbara Stanwyck, Henry Fonda,  
 Charles Coburn  
 Saturdays & Sundays at 1:30 & 7:30 pm  
 DONATION \$1.00

THE PACIFIC ALLIANCE, STEPHEN CLOUD, & KYTD-FM  
 PROUDLY ANNOUNCE  
**A BENEFIT CONCERT**

STOP DIABLO CANYON!

**BONNIE RAITT AND FRIENDS**  
 THURSDAY, APRIL 23 — 8PM  
 ARLINGTON THEATRE  
 TICKETS ON SALE MONDAY APRIL 6  
 RESERVED SEATS \$12.50/10.50 — TICKET BUREAU,  
 TURNING POINT, MORNINGLORY MUSIC

**NEW E1 Mexican RESTAURANT**

Frozen Margaritas, Fruity Sangria,  
 Gigantic Burritos, Flautas, Tempts  
 Homemade Chile Verd

Same Great Greenhouse Breakfast Menu PLUS Huevos Rancheros, Huevos con Chorizo and Chilaquiles Sa

6529 Trigo Rd.  
 Across From the Magic Lantern Theatre

8a

filmfilmfilmfilm

# Zappa's Baby Snakes: A New Man?

by Rich Perloff

I don't want to spread any vicious rumors, but it appears as though Frank Zappa is coming out of the closet.

*Baby Snakes*, the feature-length film on which Zappa has been working for some time, is soon to be in general release, and it's going to change a lot of people's minds about Zappa... that is, if they'll let it.

Frank Zappa has long been one of the least understood figures in popular music. Would-be fans, turned off by what they've heard (and rightly so) about Zappa's "weirdness," never take the time to explore the subtleties and nuances of Zappa's formidable musical attack. But *Baby Snakes* could really change Zappa's image. It shows him as a serious composer and conductor of extremely complex popular music, a warm and gracious performer, and, generally, as a very level headed fellow, hardly the image he's presented (or at least been content to have us accept) in the past.

*Baby Snakes* is basically a concert film. It was shot during the tour of 1978 (which eventually produced the live double album *Sheik Yerbouti*), during four shows Zappa played in New York City. The great majority of the concert footage is taken from the Halloween eve show, and Zappa gets a lot of mileage out of the vast numbers of costumed crazies in he audience.

Zappa's backup band is nothing short of phenomenal. Patrick O'Hearn (bass), Tommy Mars and Peter Wolf (keyboards), and Adrian Belew (guitar and vocals) are all top-notch players (Belew has since gone on to join the Talking Heads), and drummer Terry Bozzio all but steals the show, beating the skins like a man possessed. Why is the band so good? Well, Zappa's guitar solo on "City of Tiny Lights" will answer that question. Zappa attracts the very best musicians around, because he himself is so gifted. Zappa directs *Baby Snakes* in such a way as to leave no doubt that he is rock's neglected guitar hero,

wailing through such instrumental standouts as "The Muffin Man" and "Black Napkins."

Sharing the spotlight with the concert footage is a good deal of superb clay animation by Bruce Bickner. Bickner's work is inspired madness, and compliments perfectly Zappa's music.

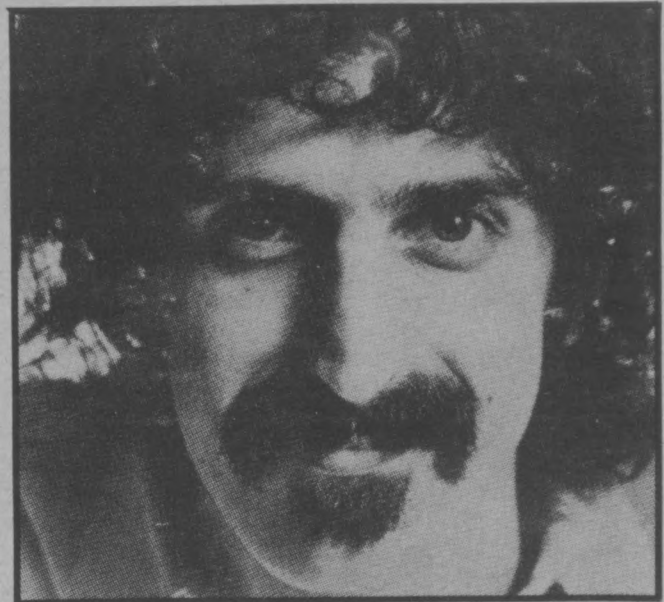
If *Baby Snakes* has one major fault, it is that Zappa tries a little too hard to come off as a swell guy. There is shot after shot of him leaning down to shake hands with fans, kissing a bunch of young ladies, and ad-

monishing dope-smoking patrons, "Hey, that stuff is really bad for you." I almost expect Frank to declare himself a candidate for public office after seeing the film. Personally, I've seen a few Zappa concerts, and I've never seen him engage in any of the audience comradery with which *Baby Snakes* abounds. Maybe he found Jesus.

The film is a bit long, running just over two and a half hours. A few of the dressing room sequences featuring Roy Estrada (one of the original Mothers of

Invention, who is as unfunny today as he was in 1966) are overly protracted, and could easily be edited without damaging the overall product, which is quite good.

*Baby Snakes* is a far better than average concert film. The sound, in dolby stereo, is very fine. The added attraction of Bickner's animation makes it a film not to be missed by the serious Zappa fan, or the serious rock fan. Put it this way: if you liked *200 Motels*, you'll love *Baby Snakes*. This one you might even be able to understand.



## Movie Entertainment Guide

Santa Barbara-Goleta

Metropolitan Theatres

SPECIAL TWI-LITE PRICES! Every Wed.-Sun. all showings before 6 p.m.  
ADULTS \$2.00, CHILD \$1.50  
All Twi-Lite tickets must be used before 6 p.m. subject to seating availability (except Riviera and Drive-ins)

MONDAY and TUESDAY are BARGAIN SHOW NITES!  
\$2.00 Adult Admission, \$1.50 Child & Seniors

### Santa Barbara

966 4045  
**ARLINGTON CENTER**  
1216 State Street  
An American Dream  
Becomes a Love Story.  
**Coal Miner's DAUGHTER** PG  
A UNIVERSAL PICTURE  
ROBERT DE NIRO (R)  
**RAGING BULL**

966 4045  
**GRANADA**  
1216 State Street  
JACK NICHOLSON  
JESSICA LANGE  
*The Postman Always Rings Twice*

**WATCH FOR THE GRAND  
OPENING OF GRANADA 2 & 3!!!**

965-5792  
**FIESTA #1**  
916 State Street  
JANE FONDA  
LILY TOMLIN  
**9 TO 5**  
20th CENTURY-FOX FILMS

965-5792  
**FIESTA #2**  
916 State Street  
DONALD SUTHERLAND  
*Ordinary People*  
A PARAMOUNT PICTURE R  
ALSO: AIRPLANE

965-5792  
**FIESTA #3**  
916 State Street  
JAMES CAAN  
IN  
**THE THIEF** -R-

965-5792  
**FIESTA #4**  
916 State Street  
ANTHONY HOPKINS  
JOHN HURT  
ANNE BANCROFT  
**THE ELEPHANT MAN** PG  
A PARAMOUNT PICTURE

966 4045  
**PLAZA De ORO #1**  
349 South Hitchcock Way  
**THE FINAL CONFLICT**  
R  
©1981 TWENTIETH CENTURY-FOX

682 4936  
**PLAZA De ORO #2**  
349 South Hitchcock Way  
Sally Field  
Tommy Lee Jones  
*Back Roads* R

965-6188  
**RIVIERA**  
Near Santa Barbara Mission  
opposite El Encanto Hotel  
**BAD TIMING/  
A SENSUAL  
OBSESSION**  
DIRECTED BY  
NICOLAS ROEG  
A Recorded Picture Company presentation  
A Sandra Gilman/Louis Westergaard  
Presentation A WORLD NORTHAL FILM

"The sheer pleasure  
of watching  
Miss Russell  
in action...  
is enough...  
she comes through  
triumphantly."  
— Archer Winsten,  
N.Y. Post

967-744  
**FAIRVIEW #1**  
251 N. Fairview  
*The Earthling*  
WILLIAM HOLDEN PG  
RICKY SCHRODER  
ALSO: THE HIGH COST OF LIVING

967-0744  
**FAIRVIEW #2**  
251 N. Fairview  
**THE FINAL CONFLICT** R

967-9447  
**CINEMA #1**  
6050 Hollister Ave.  
As timely today  
as the day it  
was written.  
**'TESS'**  
A COLUMBIA  
PICTURES RELEASE

967-9447  
**CINEMA #2**  
6050 Hollister Ave.  
If you're really in love.  
*The Competition*  
RICHARD DREYFUSS  
A COLUMBIA  
PICTURES RELEASE

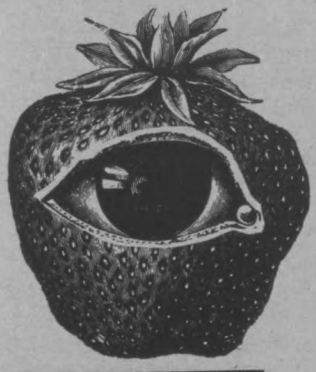
### DRIVE-INS

**AIRPORT DRIVE-IN**  
and Fairview  
**EYES OF A STRANGER** (R)  
ALSO:  
IT'S ALIVE

964 9400  
**TWIN DRIVE-IN #1**  
Memorial Hwy. at Kellogg  
Goleta  
GENE RICHARD  
WILDER PRYOR  
**STIR CRAZY** R  
ALSO  
BLAZING SADDLES

964 9400  
**TWIN DRIVE-IN #2**  
Memorial Hwy. at Kellogg  
Goleta  
**3 ADULT FILMS  
FLY ME THE FRENCH WAY  
HOW TO MAKE LOVE  
TO A VIRGIN  
SEX AND A LONELY  
WOMAN**  
(No one under 18 admitted)

"BACK TO A BUCK!"  
\$1.00 ANY SEAT ... ALL THE TIME  
**FORT APACHE,  
THE BRONX** R  
20th CENTURY-FOX FILMS  
POOR MELVIN...  
*Melvin and Howard*  
A true story? R  
**THE GREAT SANTINI** PG  
**MAGIC LANTERN TWIN THEATRE**  
960 Embarcadero del Norte, Isla Vista 968-3356



### MEXICAN FOOD

**no**  
AURANTE  
a, Mexican Beer  
oting Tostadas  
rde  
Fast  
s.  
Sabrosos  
a.m. - 10p.m.

# DANCE WORKS

A MODERN DANCE CONCERT  
PRESENTED BY THE UCSB DANCE DIVISION  
DIRECTED BY ALICE CONDOGINA  
APRIL 8\*, 9, 10, & 11 — 8 PM  
UCSB MAIN THEATRE

\*Sparrow Scholarship Fund Benefit  
TICKETS: \$2.00 WED. & THURS. \$2.50 FRI. & SAT.  
ARTS & LECTURES TICKET OFFICE (961-3555)

The R.M. Hutchins Center  
in cooperation with  
Arts and Lectures  
PRESENT A LECTURE  
**EL SALVADOR:  
THE CURRENT CRISIS**  
Robert E. White  
former U.S. Ambassador  
to El Salvador  
THURSDAY, APRIL 2 • 8 pm  
Campbell Hall  
\$3 general admission • \$2 students  
Tickets available in advance at the Arts & Lectures  
Ticket Office and Ticket Bureau of Santa Barbara

## The DAILY NEXUS

reaches the student market better than any other medium. That's why merchants advertise with us. Let them know, say...

**"I SAW IT IN THE NEXUS!"**

STEPHEN CLOUD & K.T.Y.D./FM  
PROUDLY ANNOUNCE



**THIS FRIDAY**  
Good Seats Still Available For Late Show

AN EVENING WITH  
**EMMYLOU HARRIS  
AND THE HOT BAND**  
With Special Guest  
**THE TONY RICE UNIT**  
2 Shows 8 & 11p.m.

ARLINGTON THEATRE  
Reserved Seats: \$10.50, \$9.50  
Available at the Ticket Bureau, Turning Point, Morninglory Music, and all the usual outlets.

## filmfilmfilmfilm

### Postman: Lust, Adultery, Etc.

By Jonathan Alburger

As a film reportedly shot as an X and edited down to an R — then edited down a second time — *The Postman Always Rings Twice* emerges with a mixed bag of merits. This Bob Rafelson (*Five Easy Pieces* and *The King of Marvin Gardens*) directed remake of James Cain's novel of the same name is at times daring and noir, disturbing and sensual; but, at other points, it is slow and a let down — only a tease.

Cain was a prominent novelist who's popularity culminated in the forties with screen versions of his *Mildred Pierce*, *Double Indemnity*, and the 1946 MGM *The Postman Always Rings Twice*. While the book was published in 1934, a Hollywood adaptation of *Postman* was virtually impossible for twelve years due to the Hays Code.

Tay Garnett's 1946 Lana Turner—John Garfield *Postman* faithfully paralleled the larger plot elements of the novel, but failed to detail — besides innuendo — the prevalent equation of sex and violence found in Cain, which is more ostensible in Rafelson's remake. Indeed, Cain was so obsessed with his notion of the inextricability of sex and violence that it became a quasi-religious experience, one of all-consuming passion and purgation.

Jack Nicholson stars as Frank, a drifter who falls in lust, and later in love, with a voluptuous bobcat

roadhouse waitress-prostitute named Cora (Jessica Lange). She's a sexually unfulfilled woman married to an older man, Nick (John Colicos), who happens to own the joint. Nicholson and Lange's torid affair turns dark when they plot to kill

latent lasciviousness, visually represented by Lange writhing on the ground in passionpain and removing her panties. Nicholson follows her cue. In the book, this is the place where their sexual abandon reaches its pinnacle, but the film

cameraman). But the final cut doesn't fulfill the promise. What comes across on the screen are a few explicit and illicit shots of groping and massaging, but that's it. There's nary a bosom exposed. It's rather humorous when you consider that all through their "hard-core fornication," they always have clothes on.

Lange and Nicholson turn in admirable performances, both together and apart. My main criticism, however, is that what at first appeared to be precision and artfulness in direction, I later redefined as stodgy pace and unnecessarily murky imagery. Too often, the plot progression virtually stands still and the narrative fails to reinforce the crucial elements of spontaneity and impulse, seeming contrived at times and irritatingly one-dimensional.

Cain fans who see this film will undoubtedly recognize that the ending has been altered. Without discerning too much, suffice it to say that Rafelson has opted for a less conventional resolution of moral and social rectitude. Although the final moments are imbued with a strong degree of the salient "the bad guys get it in the end" ethic, this dogma doesn't fit neatly. The abruptness of the climax and the awkward denouement bothers the mind and leaves you walking out of the theatre dismayed and unsatisfied.



Colicos, which, they believe, will free them from the inhibiting manacles of matrimony.

In the scene where Nicholson and Lange murder Colicos by faking an auto accident and hitting the old Greek in the head with an oversized wrench, the two proceed to batter each other so as to make it look as though they, too, were injured in the "accident." This physical abuse arouses their

greatly compromises the heat by settling for a few explicit gestures, followed by a kiss and a fade.

Hardly a secret anymore, leaks to the press have turned to publicity over the fact that Rafelson filmed the love-making scene between Jack and Jessica with a skeleton crew, consisting of the stars, Rafelson, and cinematographer Sven Nykvist (Ingmar Bergman's long-time, and highly touted,

### Andromeda Bookshop

EL MERCADO PLAZA 4141 STATE 964-0259



THE GREATEST SCIENCE FICTION & FANTASY GIFTS IN SANTA BARBARA

### Filmex...

(continued from page 4)

*Goodbye Flickmania* will be shown next week on April 17, at 9 p.m. in the Aquarius Theatre.

Filmex is more than just a collection of international recent releases. Each year Filmex highlights the work of individual artists, schedules special film events, and invites local critics to lead discussions on recent movies. This year Filmex honors actress Loretta Young with a four-hour tribute, with a personal appearance by Ms. Young on Saturday, April 11.

In recognition of the important contributions of archivists to film culture, Filmex will present a special collection of rare silent and early sound films called Treasures of the American Film Institute, featuring such films as *Fatty Arbuckle's Leap Year* (1921) and *Frank Capra's Broadway Bill* (1934).

The climax of Filmex's archive presentations will be the recently discovered

spectacular 1927 masterpiece *Napoleon*, made by Abel Gance. Francis Ford Coppola has been instrumental in the restoration of *Napoleon*, originally a four-hour epic with images projected simultaneously on three screens. A full orchestra, directed by Carmine Coppola, will accompany the film. *Napoleon* will be screened after Filmex is over, on July 14-18, for five showings only. Ticket prices for *Napoleon* range from \$10 to \$25.

Filmex always includes a variety of free events; the best of these are the afternoon Film Essays, in which a major recent film is screened for the public followed by a lecture by and/or discussion with a Los Angeles film critic. Of the Film Essays, this week the most promising appear to be Friday, April 3, in which a discussion with Stephen Farber (*New West Magazine*) will follow a screening of *Love Among the Ruins*, and Monday, April 6, when Charles Champlin (*Los Angeles Times*) will appear after a free screening of *Lacombe Lucien*. Both of these events will be held in the Aquarius Theatre.

In a city like Los Angeles, where everybody knows somebody "in the biz," and where everybody talks about film deals and nobody talks about films, a major cultural event such as Filmex is a welcome relief. Filmex events will be held all over Hollywood, with the major screenings at the Aquarius and Mann's Chinese Theatres. For complete ticket and schedule information, contact the Filmex Box Office at 6230 Sunset Blvd., Hollywood, 90028, or call (213)465-6134.

Stephen Cloud Presents

An Impromptu Acoustic Evening with

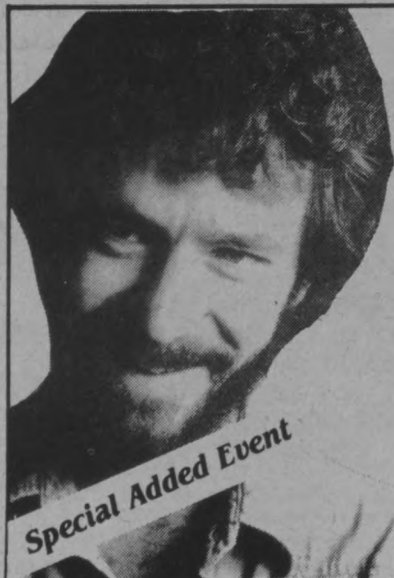
### Jesse Winchester

with special guest

Alan Thornhill

Tuesday, April 7 - 8PM  
Fleischmann Auditorium  
SB Natural History Museum

General Admission \$6.50  
Tickets available at Ticket Bureau,  
Turning Point, Morninglory Music.



Special Added Event

## musicmusicmusicmusic

## You Want Concerts? Here, We'll Give You Concerts

by Leda Doggslife

By now everyone but uninformed freshmen have come to realize that Santa Barbara is not really the concert capital of the world. Let's face it: The Rolling Stones will never play here; the Who will never play here; the late Led Zeppelin would never have played here; bands like Van Halen and REO Speedwagon will hopefully never play here. So if you're into the big name bands then you'd better hop on the bus and head down to the L.A. Forum to burn matches and wave glow-sticks with the rest of the muttonheads down there.

However, if you don't necessarily equate good music with platinum albums or KMET, then take heart, for after a relatively dry spell the Santa Barbara area has been inundated with a flood of upcoming concerts diverse enough to relieve even the most demanding ears.

Heading the lineup is the queen of the Texas Chili Factory (or whatever Mark Ward calls her) Emmylou Harris and her Hot Band, playing two shows tomorrow night at the Arlington Theatre. Tickets for the early show have been sold out for days, but there were at press time many seats remaining for the 11 p.m. show. Harris has just released her ninth album, entitled "Evangeline," on Warner Bros. and no doubt will feature in concert many of that album's polished attractive tunes. Combined with her consummately talented band, this show promises to be a hoedown.

Opening for Emmylou Harris will be the Tony Rice Unit, a quartet composed of guitar, mandolin, violin and acoustic

bass whose music is almost classical in its high caliber of musicianship yet is thoroughly grounded in the improvisatory jazz tradition. Their sound has been described as "cool", "flashy", "mellow", "intricate music that is very easy to take." In other words, all the more reason to attend Friday's concert.

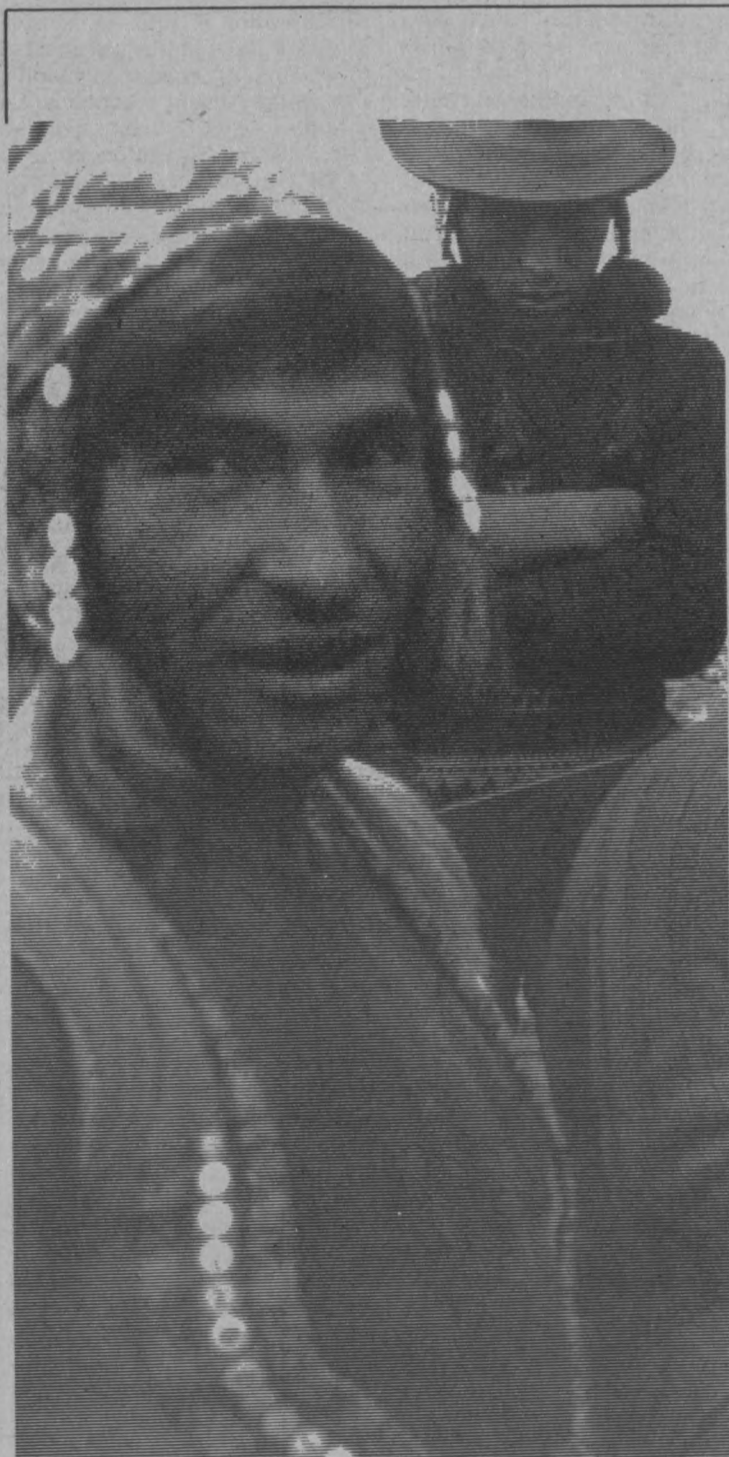
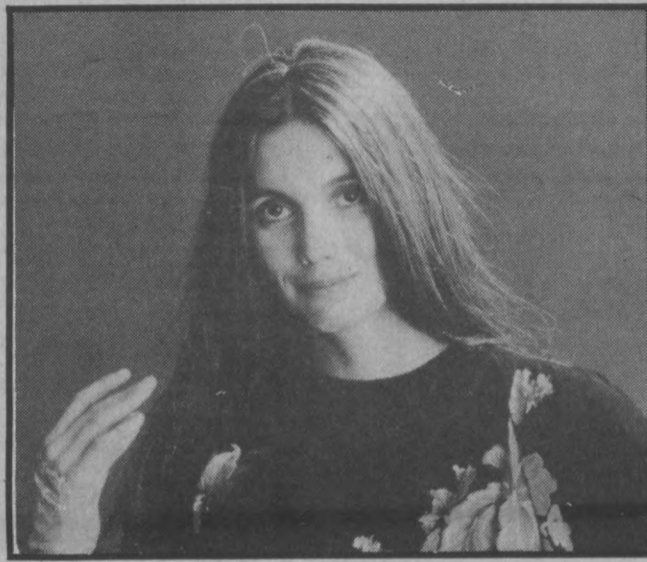
For more hardcore jazz fans Gil Scott-Heron and the Midnight Band will be performing two sets at 7:30 and 10 p.m. next Wednesday, April 8 at the El Paseo restaurant (Anacapa at De la Guerra). Notorious as a musical muckraker, acclaimed as one of the few artists who is capable of making "haunting music of genuine relevance and usefulness," Gil Scott-Heron ended the 1970s at a peak of creative activity. His stance against nuclear energy culminated in a thundering performance at Madison Square Garden's MUSE concert (captured on the No Nukes disc). The Los Angeles Herald-Examiner says of Scott-Heron, "His voice has become a mesmerizing deep, rough instrument that conveys urgency and irony at the same time. Simultaneously, his songwriting has achieved the political-pop synthesis he's striven for over the past decade."

Meanwhile, A.S. Program Board, Avalon Attractions and KTYD will present that patron saint of tequila and margarita drinkers Jimmy Buffet and the Coral Reefer Band on Friday February 24 at 8 p.m. at the Events Center. Buffet is best known for his smooth, mellow blend of innocuous pop-rock. So get tanked to the gills, sit back in the intimate setting of the Events Center, and drift away in an

alcoholic stupor to the laid-back sound of such socially relevant songs as "Son of a Son of a Sailor."

George Harrison said that the Beatles reached their performing peak in Hamburg, before Brian Epstein polished their unruly image, before the wave of Beatlemania engulfed Europe and years before "I Want to Hold your Hand" introduced them to these shores. Recapturing the Beatles' early, hard-edged sound, based on American r&b and rockabilly and toughened by the docks atmosphere of Hamburg and the Merseyside, are Goleta's own Tearaways, who will appear tonight at Pat's Grass Shack on Dawson Avenue. These four leather-clad local lads, ranging in age from 17 to 22, are purists, fiercely dedicated to the sound of the early '60s, their musical roots untainted by any prior association with disco, psychedelia or heavy metal. Some critics would add originality as well, but there's not a closer re-creation of the ambience of Liverpool's famed cavern to be found than the Grass Shack — when the Tearaways are playing there.

For really mellow people who think Jim Buffet is some radical L.A. punk rocker, respected folk-country singer/songwriter Jesse Winchester will be performing a solo acoustic concert next Tuesday, April 7, at 8 p.m. in the Fleischmann Auditorium of the Natural History Museum. Finally, as I'm running out of room, the dynamic Celtic traditional band Silly Wizard will be in concert tonight at 8 p.m. in Campbell Hall, and Beserkley rocker Greg Kihn will be in concert with L.A. new-wavers the Plimsouls there this Saturday night at 9 p.m. Don't you dare miss it!



## This Summer... Explore the Land of the Incas

June 17 - July 8, 1981

UCI Summer Sessions offers a fully-accredited 21-day study tour of Peru and Bolivia, which examines through first-hand archaeological, historical, and ethnographic observations the various cultures which developed among the native populations of the Central Andes from Lima north to Trujillo, south to Nazco, Cuzco, Puno, and La Paz. Special emphasis is placed on the direct descendants of the Incas: the Quechua Indians. Highlights include:

- An airplane view of the earth figures at Nazca
- Folkloric parade and festival to the sun at Cuzco
- Lectures by professors from the University of Cuzco
- A four-day leisurely hike through spectacular mountain scenery to ruins at Machu Picchu — the Lost City of the Incas, visiting various archaeological sites along the way
- Boat trip on Lake Titicaca; the floating islands of the Uros
- Cathedrals and museums in Lima, Trujillo, Ica, Cuzco, and La Paz

**The Inca Civilization: An Overview of the Past and Present**

Social Science 139A, 4 units

**Instructor and Tour Leader: Dr. Aquiles Palomino**

Dr. Palomino is a native of Cuzco and a fluent speaker of Quechua, the language of the Incas. An anthropologist, he has his M.A. from the Universidad Nacional de Cuzco, Peru, and his Ph.D. from UC Irvine. As a Research Anthropologist at UCI, he spent two years in field work among the Quechua Indians. He will share with you not only his academic expertise, but also his personal insights of his homeland.

Enrollment is limited to 20 — must be U.C. students.

Instructional fee: \$250; Tour Fee: \$2,200 (includes airfare L.A.-Lima and return; all travel during tour; hotel accommodations, except on Inca Trail hike; continental breakfasts; some lunches and dinners). A pre-trip orientation meeting will be scheduled.

For further information and application form for field study course on Inca Civilization, call (714) 833-5493 or write:

UCI Summer Sessions  
P.O. Box AZ  
Irvine, CA 92716

# A.S. Program Board

This Sunday—

## Greg Kihn At Campbell Hall

By Jim Reeves

In the tradition of San Francisco rock bands, the Greg Kihn Band has developed into one of the best "underground" bands around today. Coming to Campbell Hall Saturday, April 4, the Greg Kihn Band promises to put on one of the best shows of the year. With ticket prices at \$6.50 for UCSB undergraduates and \$7.50 for everyone else, the general admission tickets are on sale now.

Although the Greg Kihn Band has been around the Bay Area for many years, his following has never grown above cult status. With influence from the Flamin' Groovies and other sixties rock and rollers, Greg Kihn combines the energy of the late '70s new wave to produce clean rock and roll. With his latest album, *Rockinroll*, the band has added keyboardist/vocalist Gary Phillips to fill the previously sparse four-man Kihn sound. With a seamless rock sound, *Rockinroll*, with hits like "Valerie" and "The Girl Most Likely", the Greg Kihn Band should finally get the attention it deserves.

Kihn, himself, first arrived in Berkeley from Baltimore in 1974 and joined Beserkeley contributing two songs to their *Beserkeley Chartbusters* album. He sang backing vocals with local rockers before forming his own band with bassist Steve Wright and drummer Larry Lynch. As Kihn's material began to take shape, the band played local clubs in Northern California and released their first album in 1975. Kihn drafted guitarist Dave Carpender a year later and the band toured major cities across the US and Europe as a quartet until the addition of Phillips shortly after the recording

of their latest LP. *Rockinroll*, Kihn feels, is their liveliest, hard-rocking album to date. "I think it's our best album ever," Kihn says. "I had more fun making this album than any of the others and I think having fun is the main point. We're a positive band — we just want to go out and have fun and have other people get into the groove with us." With that in mind, come be at Campbell Hall on Saturday night and help Greg Kihn prove his point.

As a special added attraction, the opening band will be L.A. rockers the Plimsouls, whose debut album on Planet records has caused quite a bit of critical acclaim. Probably better is the band's live shows as the following review of the band at the Whiskey in L.A. done by Cary Darling of *Billboard*:

"Some groups make great albums but are disappointing live. With the Plimsouls, the case is just the opposite. What comes off as run of the mill on vinyl is roughhewn in the best rock'n'roll tradition onstage.

"In a 50-minute, 14-song set the quartet played a feisty brand of power pop culled mostly from its debut album. Lead singer and rhythm guitarist Peter Case is more than reminiscent of early Roger McGuinn with his dark sunglasses and whine-edged vocals. The music though is punchier and crisper with the single "Now", the sledgehammer "Zero Hour" and the highly rhythmic "Hush, Hush" standing out."

So if you want to hear the new rock and roll sound of two of the area's best bands, come out to Campbell Hall this Saturday night and be prepared.

## Ball and Sultan In UCen II Catalyst

Tom Ball and Kenny Sultan will be bringing their unique blend of blues, ragtime and traditional music to the UCen II Catalyst tonight at 8:30 p.m. in a free concert courtesy of the A.S. Program Board. Over the years, Tom and Kenny have built up a strong regional following and have played concerts, clubs and festivals all over the west. They have recorded as sidemen with Peter Feldmann (Hen Cackle HC-501), Ed Snodderly (currently in preparation), and have just finished their first LP as headliners ("Confusion" Sonyatone ST-1006) from which they'll be playing selections tonight. In the past couple of years, Tom and Kenny have appeared on numerous radio and television

programs, and have shared the stage with some of the top names in the music industry, including Doc Watson, Maria Muldaur, Randy Newman, Byron Berline, Bryan Bowers, Peter Rowan, Cecilio and Kapono, Dan Crary, Steppenwolf, and many more. Here's what the local press has been saying about them:

"Ball and Sultan are extremely accomplished acoustic actavists, with probably the most authentic old time country blues sound, a la Mississippi John Hurt, you'll hear in a long time—authentic but not exaggerated. Ball blows a class "A" blues harp, and Sultan fingers a fine ragtime guitar...highly recommended."—Georgia Sargeant, Santa Barbara News and Review, 5-8-80.



Tom Ball and Kenny Sultan present their own musical style at the UCen II Catalyst tonight at 8:30. It's free.



The Greg Kihn Band, whose members are, from left to right, Larry Lynch, Dave Carpender, Steve Wright, Gary Phillips and Greg Kihn, will be at Campbell Hall on March 4.

This Tuesday—

## Gloria Steinem At UCSB

Editor and writer Gloria Steinem will speak at UCSB's Campbell Hall on Tuesday, April 7, at 7:30 p.m. The presentation is entitled "An Evening with Gloria Steinem."

Tickets are on sale at Turning Point, Morninglory Music, and Winning Women, as well as at the UCSB Women's Center. Cost is \$3 for general admission and \$2 for students.

Steinem, currently an editor and writer for *Ms. Magazine*, has become internationally known for her feminist activities and for her

writing. She serves on the advisory board of the National Organization for Women, was one of the conveners of the National Women's Political Caucus in 1971, and serves on its advisory committee.

There will be an open reception for Steinem following her presentation, at the UCSB Women's Center.

Since her first article appeared in *Esquire* ten years ago, Steinem's work has appeared widely in the United States and in Europe. In 1970 she received the Penney-Missouri Journalism award and was named *McCall's* Woman of the Year in 1971. She was the first recipient of Simmons College's doctor of human justice degree in 1973. Her most frequent subjects are political movements among women and minority groups.

There will be an interpreter for the deaf provided for this presentation, sponsored by the Associated Students program board, and co-sponsored by Arts and Lectures, the Hutchins Center, and the Sociology Department. For more information, please call 961-3536 or 968-1695.

### Thursday, April 2

Free showcase featuring  
Tom Ball and Kenny Sultan  
UCen II Catalyst  
8:30 p.m.

### Saturday, April 4

Greg Kihn concert  
8 p.m.  
UCSB Campbell Hall  
Reserved seating \$7, UCSB  
undergrads with reg. card/\$8  
general public.

### Mon.-Sun. April 6-12

KOREAN CULTURAL WEEK  
Variety of cultural events  
throughout the week.

### Tuesday, April 7

Free noon concert  
Featuring 100%

"Next was the superb duo of Tom Ball and Kenny Sultan, whose flawless blues set was one of the most highly applauded of the festival."—Kevin MacKinnon, Daly Nexus, review of the Santa Barbara Folk Festival, 5-31-79.

"Both Tom Bal and Kenny Sultan are highly skilled veteran performers..."—Greg Drust, S.B. Times, 4-80.

"Tom Ball is a wonderfully fluid harmonica player...Kenny Sultan is a wizard with a guitar...it isn't often that you can go and see two people who know exactly what they're doing (and) make it look like so much fun."—Craig Zerouni, Daily Nexus, 4-10-80.

So, come on down to the UCen II Catalyst tonight at 8:30 and catch Tom Ball and Kenny Sultan in concert; remember, admission is free!

## Jimmy Buffett

The A.S. Program Board is proud to announce our first big Event Center show of Spring Quarter. It's Jimmy Buffet and he'll be in concert on Friday, April 24 at 8 p.m. Tickets are already on sale at the A.S. Ticket Office, Morninglory, Ticketron, Ticket Bureau and Turning Point. Prices are \$9 for UCSB undergraduates and \$10 for everyone else. They're going fast so don't miss this great opportunity to spend an extraordinary evening with Jimmy Buffet.

## Program Board Selection

Now going on our 4th year as a completely student-run board, Program Board begins its process of self-renewal. Each year at this time, we have a selection process for all interested applicants. The Board is composed of 12 appointed members. Seven Chair positions are available in these areas: Concerts, Films, UCen Activities, Cultural Events, Special Events, Lectures and Publicity. Other openings include the Commissioner, Production and Security Coordinator, and 2 Rep.-at-Large slots. These are demanding positions that require a lot of time, patience and sacrifice. Compensation for your hard work is in the form of unequaled experience, and a quarterly remuneration of \$250. (Exclusive of Reps). So, if getting involved in programming public events for the Associated Students might interest you, please don't hesitate to apply. It's a great way to get involved at UCSB, and offers experience seldom offered in lecture halls. Applications are available in UCen Room 3167, and are due back by April 10.

### Film Series

LENNY April 1  
Dustin Hoffman Campbell Hall

Co-Sponsored by American Express

THE LION IN WINTER April 8

Katharine Hepburn UCen Pavillion  
& Peter O'Toole

Co-Sponsored by American Express

AUTUMN SONATA April 15

Ingrid Bergman &  
Liv Ullman UCen Pavillion

SHE DONE HIM WRONG April 22  
Mae West & Cary Grant

with newsreel &  
Betty Boop cartoon UCen Pavillion

GILDA April 29

Rita Hayworth UCen Pavillion  
with newsreel

SLEUTH May 6

Laurence Olivier &  
Michael Caine UCen Pavillion

LAST TANGO IN PARIS May 13

Marlon Brando &  
Maria Schneider UCen Pavillion

### WEDNESDAYS

7:00 9:30

\$1.50 Students \$2.00 General

A.S. Program Board Presents:

GREAT PERFORMANCES