

ARTS

entertainment



Hank Pitcher — Faculty Show

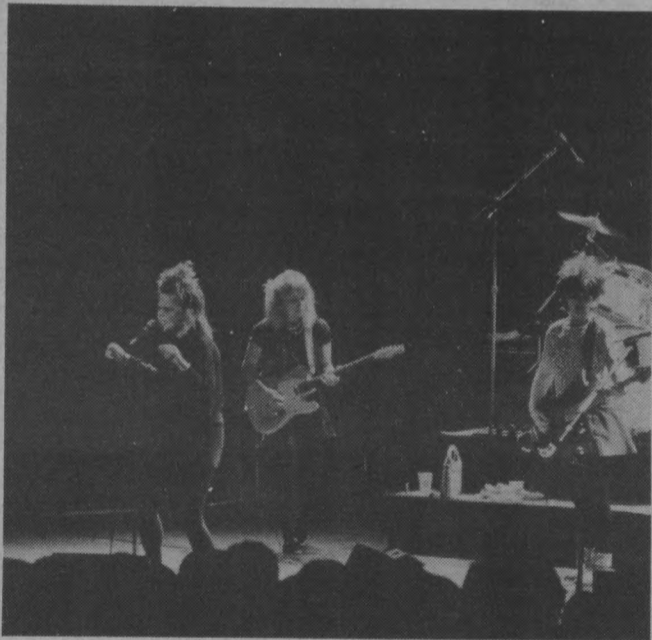


Gallipoli



ALBUMANIA
(see center spread)

Go-Go's Shake Up This Town



Go-Go's Photos by Jonathan Alburger.



Belinda: She's got the beat

inside:

Mao to Mozart	page 2
Carbon Copy	page 2
Faculty Art Show	page 3
Concertique	page 3
Album Analyses	pages 4-5
Gallipoli	page 6
Eventualities	page 7



Mao to Mozart: Music, Maestro

By LORA BURNETT

Old proverbs never lose their meaning: You cannot tell a book by its cover. Same goes for movies. The fact that *From Mao to Mozart* is a movie about Isaac Stern, the very talented and famous violinist, may not interest a devotee of the Go-Go's. Nonetheless, last year's Academy Award winner for Best Documentary is a movie which can be enjoyed by many.

Not only does this visually spectacular film give us the opportunity to see beautiful China, it is able to make a very vivid political



statement. And throughout, some of the most impressive violin playing is heard.

So? So, it is a very rare occasion when East meets West, and West learns from East. This movie is able to show just that.

The real star of this film is not Isaac Stern, although he is its major draw; Stern is a master of his art and has a magnetic personality. But China steals the show. Director Murrury Lerner gives us a look at a China not

normally seen by us here, or anywhere. Geographically, it is beautiful, and culturally, it is rich.

The students in the film are naturally dramatic and moving. When the eyes of one young music student look up at the camera, hearts melt.

A surprising aspect of the movie is its political statement. Toward the end, the director of China's strong Music Conservatory tells how he was locked in a closet during the cultural Revolution of 1966. This was entirely due to his teaching of Mozart, Bach and other Western musicians. In ef-

(Please turn to p.7, col.1)

CARBON COPY

By SUSAN O'CONNOR

Carbon Copy is a movie that has more than its healthy share of prejudices.

George Segal stars as a white corporate executive who is startled to learn that he has a black seventeen-year-old son (Denzel Washington). Now that his mother is dead, Washington wants Segal to take care of him, and Segal reluctantly agrees. The two run into stereotypical prejudices, however, from Segal's stereotypical family and friends. When the truth comes out about having a black son, Segal's wife (Susan Saint James) immediately starts divorce proceedings, his father-in-law/boss (Jack Warden) fires him, and his friends desert him. All that Segal is left with is \$85 and his son.

The relationship between the two is strained enough, for Segal himself is slightly prejudiced and sees his son more as a color than as a person. Washington in turn resents his father for never having married his mother.

As Segal searches for a job, and finally finds one cleaning horse stables, he realizes having lived his life at the peak of society meant others lived theirs on the bottom. Segal also realizes how wrong it is to condemn his own son (and others like him) to a life on the bottom of society merely because of color. The relationship between Segal and Washington improves with his new perspective until it is brought to a proper father-son level.

Carbon Copy has problems, however, which stem from the fact that stereotypical images are overused. Every character in the movie, with the exceptions of Segal, Washington, and a black lawyer (Paul Winfield), are caricatures: Susan Saint James is the rich daddy's girl; Jack Warden is the persuasive, bullheaded father; and Dick Martin is the moneygrabbing lawyer. The movie insists on beating the audience over the head with the message that these characters are racist and we must laugh at their absurd prejudices.

One knows that communities of such people do not exist, not even in San Marino. Prejudices in society are more subtle and are less obvious than they are in this movie. This fact separates the movie from reality and makes it a mere story instead of an insightful look at society, which it attempts to be. As a member of the audience, one feels insulted by the film makers.



George Segal in *Carbon Copy*. Dark humor?

Movie Entertainment Guide

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Editor

Jonathan Alburger

Staff, This Issue: L. Burnett, S. O'Connor, B. Field-Haley, M. Crowley, S. DiLoreto, P. Heiple, J. Ferriter, J. Reeves, B. Allen.

Faculty Show scores and strikes

By BETTY FIELD-HALEY
Nexus Staff Writer

The current exhibition at the College of Creative Studies illustrates great diversity of style among faculty artists. There is realistic naturalism in the work of Dick Lowell, surrealism in the work of Stephanie Sanchez, a symbolic interest in the ceramic plaques of Tom Wudl, miniature realism in the work of Jeffrey Abshear-Seale, abstractism in the works by James Risser, and so on. There is a wide range of media: oil, handmade paper, acrylic paint, mixed media, collage, oil and wax on masonite, watercolor, ceramic, steel, fiberglass, polyester resin, lithograph, and silverpoint drawing.

The handmade paper on 45" x 60" canvas by Harry Reese is particularly interesting. The 121 pieces form a pattern with their irregular edges; can be viewed individually for their

subtle colors, or as one complete work.

There are several works that produced anger in this viewer — they seemed to be without content or quality.



One is the work of David Trowbridge, an oil on canvas, No. 7, (1981). The red paint that covers the canvas is simply that: red paint, with red brush strokes covering the canvas. Art has here been reduced to a ridiculous level. Another

work is by Roy Fowler, untitled, oil on canvas, 66" x 112", (1981). The work is a black design with a white rectangle in the center echoing the shape of the

canvas, and curved white lines around the rectangle. On such a scale the work is ostentatious; it does not need 66" x 112" to make its statement on design.

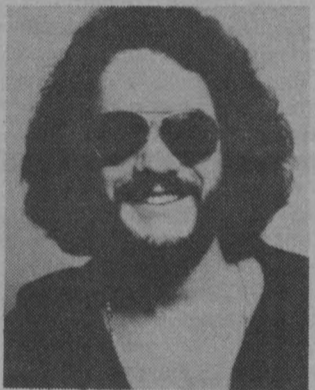
The oil on linen canvas by Hank Pitcher has both content and quality. The

painting is 7 x 6 feet, titled "Nightclub No. 1", (1981), and is a study of nightclub light and environment upon figures (mostly heads). There is an interesting quality in the blue light and smoke that envelopes the faces. Some faces, as the male face on the bottom right and the female face with hand in front, are masterfully painted. Paint strokes are innate to the form structure, with a playfulness of paint. The painting is a study of hands, also. Most are painted well, though some have an awkwardness, a sort of cartoon-like quality. This same awkward quality is in some of the faces, as in the man with full figure in the center of the canvas, but is balanced by the beautifully painted face of the female facing him. There is unity in the composition, produced in part by the black lines that border the images. The line (Please turn to p.7, col.1)

Me and My Airtio

By MAGDALENE CROWLEY

Spending an evening with Airtio and Flora Purim was not simply experiencing another jazz ensemble, it was an opportunity to partake in an exciting and innovative musical event where the pieces ranged from Brazilian Jazz to Latin ballads, to reggae and



complex rhythmic percussion.

Airtio and Flora Purim, who performed in concert Thursday, October 1, at the Victoria Street Theatre in Santa Barbara, are well known in musical circles for their expertise in the area of percussion. Two of their previous associates have been George Benson and Weather Report.

The band was comprised of a keyboard artist, a

trumpeter, an electric guitarist and a bass player. Airtio often doubled as drummer and his wife, Flora, although drowned out most of the time, sang vocals for the group.

Airtio employed a repertoire of diverse rhythmic devices which included cowbells, sleigh bells, congas, chimes, scrapers, blocks and tambourines. At one point during the show, all of the musicians abandoned their usual instruments for percussion instruments and played together to create a few minutes of purely pulsating sound.

Another highlight of the performance was when Airtio, playing both a nose flute and a tambourine, teamed up with a queeka player for a three-minute jam session. His skill and creativity were spot-lighted during this interlude because of his ability to emphasize the special attributes and intricacies of each of the instruments, while using them to contrast and complement each other.

The performance was extremely well received and the Purims acknowledged a well-deserved standing ovation.

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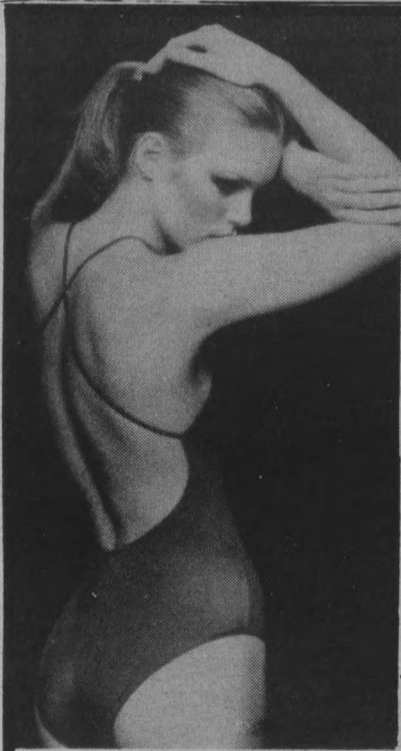
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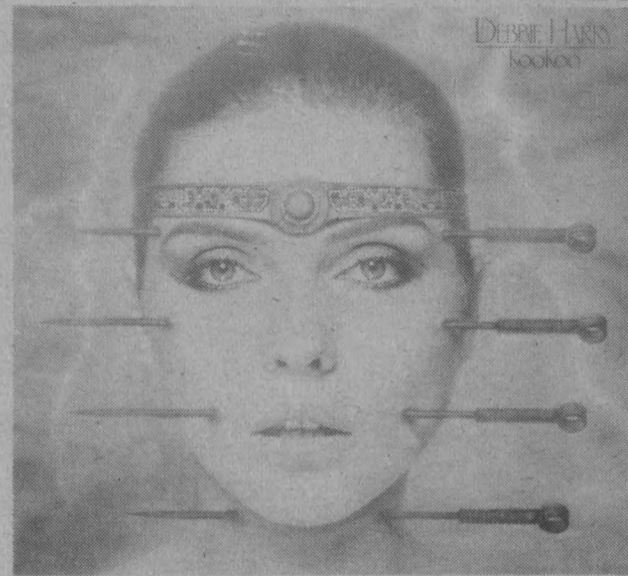
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ALBUM AN KINKS: What



By SUSAN DILORETO
Debbie Harry and her crew have achieved something on her solo album that nobody else has (to my knowledge) in the history of pressed vinyl: they perform a wide variety of music styles, all the way from Arabian to reggae. It's an interesting concept, covering almost all bases in the music spectrum. Unfortunately for Harry, it doesn't work.

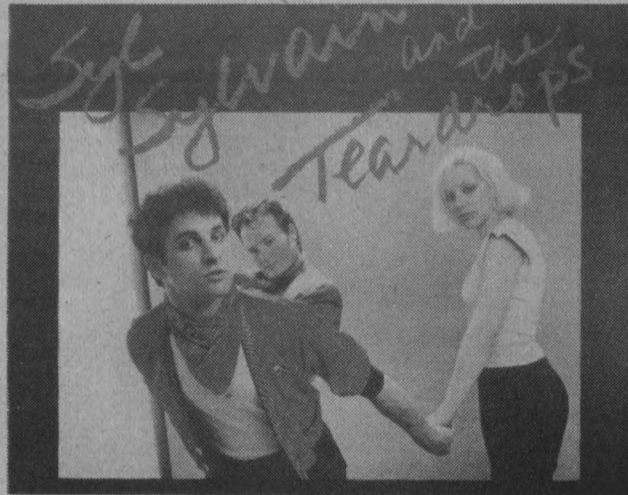
The opening tune, "Jump Jump," gives the impression that Harry's solo effort (if you can call it that) will lean toward disco. But surprisingly, the last song on the first side, "Inner City Spillover," manifests a forced reggae sound. The three cuts filling this musical disc are pop tunes with unoriginal, boring lyrics.

The mellow-jazz song

"Now I Know You Know" is inappropriately placed after the second side opener "Backfired," a funky Earth, Wind and Fire style selection which includes the unsavory "jive-talk" of Blondie's "Rapture." Side two closes with the Devo-ish "Military Rap," and "Oasis," which is prime bellydancing material.

The best song on the album is "Under Arrest." Of all the solo songs, "Under Arrest" most resembles Blondie in their younger fresher days, and best displays Harry's (admitted) vocal talents.

Even though the idea of uniting many forms of music on one album is admirable, it isn't practical. Instead of the songs flowing together in a complementary fashion, they jump abruptly from mood to mood. Like the title of the album, I tend to agree that Debbie Harry is a little "Koo Koo."



By SUSAN DILORETO

The fashionable thing to do today in the music world is rip off anything you can from David Bowie. Syl Sylvain and the Teardrops are no exception. That terrific saxophone riff in the Bowie hit "Young Americans" shows up in Sylvain's album opener "Crowded Love." Fortunately, that's the only stolen Bowie piece on the album. The rest of the record is the usual mellow rock + op material which overpopulates the music scene today.

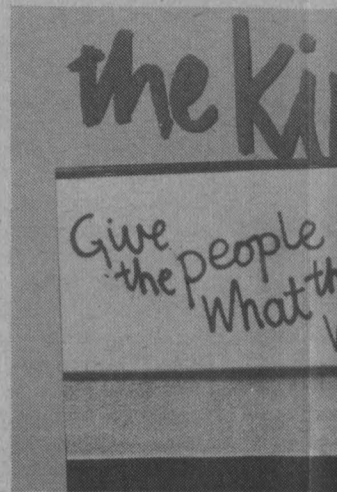
The instrumental back-ups are obviously considered secondary to Syl Sylvain's slightly rough vocals. The female drummer, Rosie Rex, is either untalented or unenthusiastic (when compared to a professional like Gina Schock of the Go-Go's). The other "drop," Danny (Tubby) Reid, on bass, stands out slightly more than Rex in ability and deserves more amplification on the album.

Siting the high and low points of individual cuts is difficult because they all sound so sadly similar. The one selection not written by the band, "It's Love," stands out as a good dance song with a sixties' sound.

In their own material, the Teardrops' lyrics don't involve anything new or exciting. Nor does their music. Syl Sylvain and the Teardrops' first effort is definitely made for the indiscriminating music listener.

URGH!

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By JOHN FE

How can you criticize an album titled "Give the People What They Want"? Quite frankly you cannot when the album contains songs written by Ray Davies. Davies is to his laurels with his latest contribution.

"Give the People What they Want" is a combination of hard driving rock and soft new wave orientated music. The bottom line is Kinks continue to give the people what they want.

We all want at least one masterpiece. Two candidates with "Around the Dial" is the album opener and definitely will be the listeners of the world to unite because it has been taken off the air. "Better Things" and contains some of Ray's most successful songs. "Better Things" is optimistic and should be a true classic.

"Give the People What they Want" is a forward rock and roll: "Back to Front" and "Add It Up" are all well considered a heavy metal tribute to rock audiences in general. If this song was probably be considered trendy and obvious to pull the song off in a complimentary, catchy tune that should receive a lot of air.

"Destroyer" is one of the most interesting. Davies uses it as a vehicle of self-parody. "Lola" to a simplified musical classic "Night." Davies, like Pete Townsend of the Who, has themes over and over from earlier days. Like Townsend, he does this quite successfully.

Charter Kinks members Dave Davies and Nicky Hopkins remain the cornerstone of the band. One of the luckiest men in the world; he is demonstrating that one need not be a drummer. After 17 years as the Kinks drummer, he is still a kit.

Jim Rodford's and Ian Gibbon's music on the keyboards and bass are both delicate and powerful. The rockers, yet they do not overwhelm.

If you are already a Kinks fan, you'll love this kit.

New Wave

By PHIL HEIPLE

A two-record collection, **URGH!** features previously-unreleased live performances by twenty-seven new wave rock bands. Many are well-established groups playing their most popular songs, and collectors of new wave music will already have most of the best stuff to be found here. But persons just getting into new wave, or unable to afford extensive record collections, will find this sampler a gold mine.

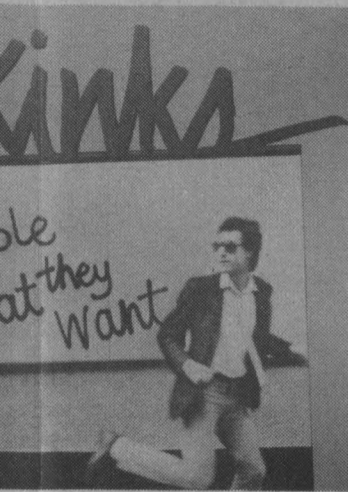
As with most collections, some cuts are better than others; some stand out and some fall flat. But for the most part, this is an excellent guide through a mountain of material. A recurrent problem is one endemic to live performances: the instruments tend to drown out the vocals, so the cuts don't sound anything like a well-mixed studio version. For example, X's Exene, who has a powerful voice, is barely audible.

But the collection's strengths outweigh its weaknesses. Unlike most collections, which usually encompass just one label, the best aspect of *Urgh!* is that all the major labels are represented, including Stiff, Slash, Rough Trade, Sire, and Warner Bros. This facilitates the collection's greatest strength: a representative sampling of the entire spectrum of new wave music, from punk to funk, psychedelically to reggae, sublime to idiotic.

Let me elaborate. New wave is characterized by (but not limited to) speeded up tempos (usually 24

ANALYSES

What they want!



JOHN FERRITER
 The album is titled *Give the People What they Want*. The album is put out by the Kinks and the Davies is a masterful songwriter who adds contributions on this new disc.

Want is a successful blend of musical styles, and soft pop with an underlying current of the bottom line with this album is that the what they want.

perceives on a new album. Davies provides "Dial" and "Better Things." The former will appeal to the radio world. It urges because one of our radio disc jockeys "er Things" features a nice piano roll intro most sincere vocals in years. Lyrically, and should stand the test of time to become

Want also contains some good straight-to-front, "Give the People What they all worthy of note. The title cut could be to rock and roll audiences, as well as song was done by anyone else, it would and obnoxious; however, Davies manages elementary manner. "Add It Up" is another a lot of airplay. It sticks in your mind, as

t interesting songs on the album because self-parody. Lyrically, he plays on his musical version of "All Day and All of the end of The Who, has a knack for using er days to supplement his new ideas. Also successfully.

Davies and Mic Avory add to the flavor that. Dave's leads are tasty and his har-of the Kinks sound. Mic Avory has to be world; he continues to make money while it be talented to make it in rock and roll. nmer, you'd think he'd have a feel for the

n's musicianship are also praiseworthy: n delicate on the ballads and powerful on whelm the listener in either case.

a, you're probably listening to the album

ave urgh!

(time), bass lead, innovation, and lyrics that are as intense as the music. *Elementary* new wave uses these devices to play traditional rock and roll themes in new ways. Examples of this to be found in this collection are the Police's "Driven to Tears," Echo and the Bunnymen's "The Puppet," and XTC's "Respectable Street."

Other new wave groups use established musical styles in unusual and innovative ways; e.g., the Members (who use *funk*), the Cramps (*rockabilly*), the Alley Cats (*power pop*), and the reggae band Steel Pulse (influenced by rock and roll).

And then there are those sexy hard-rocking female bands, three of the best of which are to be found here: the Au Pairs, Joan Jett, and the Go-Go's (wasn't that a hot concert!).

Then there's new wave satire: Oingo Boingo, Athletico Spizz '80, Devo, and Skafish (whose "Sign of the Cross" on this album is wonderfully blasphemous).

Some groups are characterized by their uncompromising mix of political criticism and aggressive, jarring music: Gang of Four, Magazine, and 999 (whose "Homicide" included here is disappointingly tame).

Thankfully, synthesizers have not taken over new wave, and from all the crappy psychedelic groups, only the best are represented here: Orchestral Manoeuvres in the Dark, Wall of Voodoo, Pere Ubu (complex, difficult stuff), and (Please turn to p.7, col.1)



By JOHN FERRITER

Mickey Thomas has had some great breaks in his musical career. The reserved gentleman from Georgia hooked up with the Elvin Bishop Band about five years ago when Elvin had just penned "Fooled Around and Fell in Love." Thomas sang lead on the song which turned out to be a big commercial hit, and suddenly, Mickey was a star.

He sang with the Elvin Bisop Band for a couple of years before embarking on a short-lived and uneventful solo career. He was saved from vanishing into almost certain obscurity when Marty Balin and Grace Slick both quit Jefferson Starship in late 1978. Thomas filled the vacancy left by the Starship's two dynamic vocalists and he was back in the limelight with the successful septet. Singing with the Starship, Thomas has had two hits: "Jane" off the group's *Freedom at Point Zero* lp and "Find Your Way Back" from *Modern Times*.

Thomas has proven himself a capable and powerful vocalist and one would think his career would progress even further with the release of his new solo album, *Alive Alone*. Well, let's take this one slow.

Thomas can sing and the greatest merits of *Alive Alone* are found in the vocals. Unfortunately for Thomas though, no matter how good the singing, one must have good material to work with or one will end up all alone. With the exception of "I Don't Want to Talk About It" and "She's Got You Running," the songs on this album are very weak, almost completely lame in some cases. The songwriting leaves a lot to be desired and



By JIM REEVES

With as strong a comeback Ian Hunter made in 1979 with *You're Never Alone With a Schizophrenic* album, Hunter SHOULD have made his latest, *Short Back N' Sides*, a stronger effort.

With the help of the Clash's co-leader Mick Jones, who produced *Short Back N' Sides* with long-time Hunter partner Mick Ronson, Hunter has branched out of his traditional rock mode into reggae and rhythm & blues. This move, however, has certainly made *Back N' Sides* commercially inaccessible — and an uneven effort.

It's almost too easy to place the blame for the album's problems on Jones, but, Jones *does* replace Hunter's chordy rock and roll with meandering, over-produced (Please turn to p.6, col.5)

even the talents of Thomas' studio band cannot salvage this lp from future bargain bins.

Thomas' band is worthy of note. Joe Vitale (Joe Walsh fame) nails down the drums, while Craig Chaquico (Jefferson Starship) and Don Felder (Eagles) guest as the axemen. Cory Lerios (Pablo Cruise) and Paul Harris play keyboards while George "Chocolate" Perry handles the bass. Norton Buffalo even guests on harmonica one time. You would think that such a lineup could produce something better.

Alive Alone is produced by Bill Szymczyk and Allan Blazek. Szymczyk is one of rock's biggest producers, having already made a name for himself by producing such powerhouse acts as The Eagles and The Who (Face Dancers). Either Szymczyk is not up to par here, or his other projects have been with groups so talented that they made him look good. For the sake of production comparison, play Thomas' version of "Badge" and then play Cream's. You'll notice quite a difference.

This album also contains a song title "Too Much Drama" written by Don Henley and Glenn Frey of the Eagles. Lyrically it rivals Diesel's "Sausalito Summernight" for the worst song of the Year Award.

Because of Thomas and Szymczyk's combined successes with other aggregations, this album will sell and garner some air play. If you're looking to supplement your album connection with some good rock and roll, however leave this one alone.

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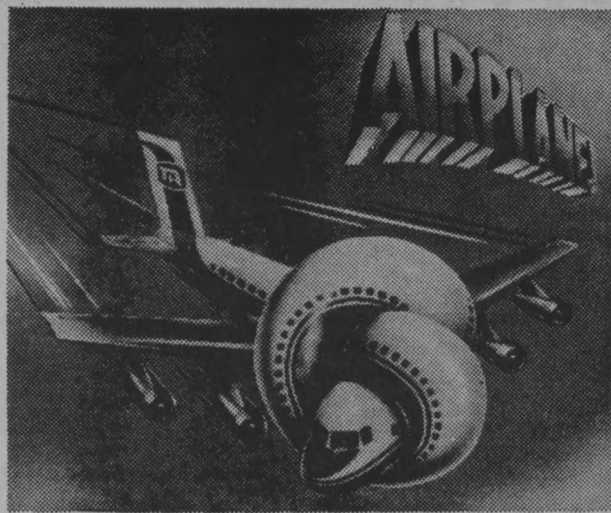
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A Gripping, Gorgeous 'Gallipoli'

By BARBARA ALLEN

If you were never a history buff, or have a hard time remembering geographical names, you probably wouldn't realize that the Australian flick, *Gallipoli* is based around the 1915 British invasion of Turkey. Director-writer Peter Weir winds his story up to a climax on the World War I fighting grounds of the Gallipoli Peninsula where thousands of volunteer soldiers were killed.

Fortunately, Weir has steered clear of the explicit bomb-throwing and grenade-blasting that goes on in typical war movies and has created a new, unusual triumph.

The story begins by painting the innocent country life of the warm, dry Australian plains and then leads into the close friendship of two young running athletes. The two characters, Frank and Archy, meet during a spring race



and solidify their emotional ties as they both decide to join the army.

Blonde Archy believes it is his duty to represent the nation in war and, although underage, he is determined to fight. Actor Mark Lee is excellent as a warm, sensitive, determined volunteer who sees war in all the glamorous lights it was advertised to be. Frank, played by Mel Gibson, is a city-slicker, hesitant to enroll and suspicious of all the military glory. The differences in the personalities of Archy and Frank combine to form an interesting, believable relationship.

Perhaps one of the most exquisite aspects of the film is the limited amount of dialogue between Frank and Archy. Seldom does either character tell what he feels or perceives; we are left to pick up clues from facial expressions and gestures. Lee and Gibson's performances are dynamic enough that the absence of conversation is hardly noticed. This is a delightful change from most American films where the emphasis tends to be on short, witty conversation exchanges. Instead, the vivid, lively cinematography reflects the emotional anxiety within the relationship of two men caught up in senseless warfare. The audience is faced with having to do more perceiving and interpreting than is usually asked for in today's cinema world.

It is hard to believe that "Gallipoli" is being considered a war movie, because Weir's main focus is on the character development of two young friends. The actual guerilla setting is not presented until the very last moments. Nevertheless, the disappointment with *Gallipoli* begins as soon as the fighting is turned on full blast. The vicious warfare begins and for what seems like only a span of a few minutes, the film ends on a short, melancholic note of vacuity. Everything that was moving suddenly stops. Weir apparently believes this way the audience will experience the painful drama of war at a deeper level. Whatever the intention of the abrupt ending, the audience is left lifelessly depressed.

Gallipoli is not a gentle Simon comedy, nor is it a sacharin-sweet story of friendship that will jerk tears from your eyes. Weir offers a film that shows, not tells, what the human condition is like in the midst of a chaotic, absurd combat where people die for no reason. The viewer will, no doubt, leave the dimly lit theatre emotionally moved. *Gallipoli* makes us think, and any film these days that inspires us to do that is an honest success.

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OCTOBER

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
5 MON. NITE FOOTBALL Eagles vs. Falcons 9:30-Close: STUDIERS HAPPY HOUR	6 8:30-11:00 CACHE VALLEY DRIFTERS	7 3:30-5:30 HAPPY HOUR 9:30-Close STUDIERS HAPPY HOUR	8 8:30-11:00 TEARAWAYS 3:30-5:30 HAPPY HOUR	9 3:30-5:30 HAPPY HOUR 9:30-Close STUDIERS HAPPY HOUR	10
12 MON. NITE FOOTBALL Bills vs. Dolphins 9:30-Close: STUDIERS HAPPY HOUR	13 LOWENBRAU OCTOBERFEST T-shirts, Mirrors, etc	14 3:30-5:30 HAPPY HOUR 9:30-Close STUDIERS HAPPY HOUR	15 8:30-11:00 EYZ 3:30-5:30 HAPPY HOUR	16 3:30-5:30 HAPPY HOUR 9:30-Close STUDIERS HAPPY HOUR	17
19 MON. NITE FOOTBALL Chicago at Detroit 9:30-Close: STUDIERS HAPPY HOUR	20 DORTMUNDER KRONEN OCTOBERFEST CELEBRATION	21 3:30-5:30 HAPPY HOUR 9:30-Close STUDIERS HAPPY HOUR	22 8:30-11:00 LIVE ENTERTAINMENT 3:30-5:30 HAPPY HOUR	23 3:30-5:30 HAPPY HOUR 9:30-Close STUDIERS HAPPY HOUR	24 9:00-11:00 BLIND LEMON
26 MON. NITE FOOTBALL Houston at Pittsburgh 9:30-Close: STUDIERS HAPPY HOUR	27 BECK'S OCTOBERFEST CELEBRATION	28 3:30-5:30 HAPPY HOUR 9:30-Close STUDIERS HAPPY HOUR	29 8:30-10:30 THE PRANKS	30 3:30-5:30 HAPPY HOUR 9:30-Close STUDIERS HAPPY HOUR	

the Hunt goes on...

(Continued from p.5)

accompaniment throughout the album.

Probably the most obnoxious addition to *Short Back N' Sides* is unnecessary percussion. On "Central Park N' West," the album's best track, a syn-drum is annoyingly abused, while on "Lisa Likes Rock 'n' Roll" a variety of bells keep time. Both of these songs have arrangements that are little more than noise in an attempt to create a busy wall of sound effect.

It could be argued that such a new direction is good for Hunter after a decade of straight rock. Tracks like "Old Records Never Die" and "Rain" continue Hunter's tradition of fine ballads (like "Ships" from *Schizophrenic*), while "Noises" has the cynical rock tone of *Schizo's* "Bastard." Another cut, "Gun Control," the album's hardest rock, has a firm punch and the strongest social message of the album.

While this album opens new ground for Hunter, it's quite disappointing that one of rock's most underrated songwriters ignores his past works. The muzak-ish "I Need Your Love" and "Leave Me Alone" sound as though Hunter's age has caught up with him; he drones on like a middle-aged nightclub singer, rather than a dynamic rocker.

Diversity is the sign of a growing star, but *Short Back N' Sides* is a betrayal of the rock Hunter has done well for ages.

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Mao/Mozart...

(Continued from p.2) come out on public television, this film is one you might want to wait to see when it leaves the theaters and shows on T.V. But, if you do have the opportunity to see it, do.

Like many that usually

URGH! cont...

(Continued from p.5) Gary Numan (whose voice strains horribly here).

Finally there is the material so original and idiosyncratic that it defies categorization. In this collection, Klaus Nomi and John Otway play music, the likes of which I've never heard before now. I especially liked Klaus Nomi's Marlene Dietrich

Kraftwerk style.

And there is a difference between good new wave and bad new wave. In this collection, Tayah Wilcox and Jools Holland are stunningly bad. The distinction should be clear to anyone.

If you like new wave and don't already have the music featured here, this profound collection is recommended to you.

Art Show Con't...

(Continued from p.3) does have a sameness, with little or no variation in width or emphasis. The painting has an interesting use of perspective, and the viewer is not quite sure where he stands in relationship to the figures. This adds to the nightclub quality.

The painting seems to be an important work for Hank Pitcher, and one on which he has worked four years. It is one of the best in blue/light atmosphere works seen by this viewer.

The abstract acrylic

painting by Sue Dirksen entitled "Yelapa No. 3" adds to the quality of the faculty show. Amid the blue-black field, there are green, irregular variations at the canvas bottom, as though texture had been pressed to the wet canvas, with poetic results. There are strong cloud-like white spots of paint that float from the top of the blue-black field. There is a strong sense of space in this canvas, as in the deep space of astronomy.

The faculty show continues until Oct. 30.

EVENTUALITIES



Successfully based on Shakespeare's *Macbeth*, Japanese director Akira Kurosawa's 1957 classic *Throne of Blood* will be screened TONIGHT at 7:30 in Campbell Hall.

A film as richly endowed with strong visual symbolism as it is blatantly graphic, Kurosawa's (*Kagemusa*, *Dersu Uzala*, and *Seven Samurai*) masterpiece is a brilliant adaptation of the ambition-driven *Macbeths* who plot the demise of a Feudal Warlord for power and position. Highly stylized and well-paced, the film is a study of social ritualism and emotion. Thematically, *Throne* is a carbon copy of *Macbeth*, with only minor plot deviations.

Toshiro Mifune has a field day of acting, portraying, with fierce energy, the ruthless-yet-manipulatable Washizu (*Macbeth*). As his wife, Isuzu Yomada is terrifying as the equivalent to Lady *Macbeth*; her performance is the most affecting of the fine cast. Despite subtitles, every nuance and shade of character is brought out in full, developed relief.

Kurosawa chose eerie locations, surrealistically gray and misty. The camera work is often inspired, the lighting better on outside shots than inside ones, and the costumes are definitively Japo-Elizabethan. The quality of the print you'll see is above average for on-campus films.

Throne of Blood is a film to be experienced, not just watched. Don't let another year slip by without catching it.

—J. Alburger

Tokyo String Quartet will appear tomorrow at 8 p.m. in Campbell Hall for an evening of classical music. Among their repertoire, the four will perform pieces by Mozart, Takemitsu, and Brahms. Tickets are still available in staggered amounts at the Arts & Lectures office, just behind Campbell Hall to the left.

Playing tonight at the Main Theatre is *Stop the World — I Want to Get Off*. Curtain is at 8 p.m., and tickets

can be acquired prior to the show at either Arts & Lectures or Dept. of Drama office (evening only).

Once A Catholic resumes tomorrow at 8 p.m. in the Main Theatre.

Famed ACTING COMPANY, founded by John Houseman, will grace UCSB with their renditions of Wycherley's *The Country Wife* (Oct. 13) and Beckett's *Waiting for Godot* (Oct. 14). Shows will play in Campbell Hall at 8 p.m. Student rate tickets are available through Arts & Lectures.

Roman Polanski's film version of *Macbeth* will screen Sunday, Oct. 11, in Campbell Hall at 7:30 p.m. The film was produced by Playboy Productions and Hugh Hefner and features Jon Finch as *Macbeth* and Francesca Annis as *Lady Mac*. It was awarded as the

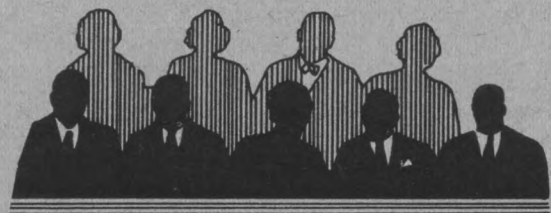


best picture of the year by the National Board of Review.

Auditions will be held TODAY and tomorrow at 3 p.m. for the I.V. League's production of Aristophanes' comedy, *The Frogs*. According to producer/director David Giesen, there is a great range in parts, from ones requiring minimal memorization to others suitable to the more ambitious. All interested are asked to meet at the designated time at the Anisq'Oyo Park stage, in the heart of Isla Vista.

The play, in Giesen's words, concerns "the bloody war which had been going on for at least 26 years between Athens and Sparta when one of the more brilliant men of the age, Aristophanes, threw his creative energies into coming up with a rallying suggestion as to how to finish off the debacle."

The play is slated for an early December opening.



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October Concertfest

Campbell Oct. 16 & 23
Events Center Oct. 17

STRANGE DAZE

Oct. 16 — Campbell Hall

Clone band, copy band, or rip off, call them what you will, but many talented musicians are making a living impersonating famous rock stars. This month we are fortunate to have one of the most popular and well know clones of the Doors appearing in concert. STRANGE DAZE will be at Campbell Hall Oct. 16 at 7 p.m. Tickets are available to students at \$6.50 and to the general public for \$7.50. Tickets will be available at Morninglory Music in Isla Vista, the Ticket Bureau down town as well as Turning Point.

It seems that the successful now off Broadway "Beatlemania" legitimized the copy band concept. The concept being: 1) Find talented look-alike musician actors, no small feat in itself; 2) Carefully research through video and film archives the stage mannerisms of the about to be cloned star and 3) Systemically study the actual performance.

Modern technology helps structure the fantasy with multi-media presentations and synthesized orchestration.

Jack Shaffer, a local architect turned part time promoter is bringing STRANGE DAZE to UCSB. "A whole new generation is discovering the music we grew up with," claims Shaffer, "and their parents are reliving the high times of their recent past."

STRANGE DAZE will appear at Campbell Hall Oct. 16, and Santa Barbara is just one stop on this increasingly popular act's West Coast tour. John Densmore, former member of the Doors was quoted in the Sept. 17 issue of *Rolling Stone* magazine, "I just had a great time listening to Strange Daze, they had every lick, every drum beat down. The singer even had some of Jim's rap down."

STRANGE DAZE has chosen to make a career out of the Doors and admittedly

does it well. Led by a Morrison clone named Randy Baker, Strange Daze has been performing its "tribute to the Doors" for about a year all over California. And apparently they're darn good at it: Strange Daze has sold out 15 of 23 recent shows.

Baker, who spent his time playing in L.A. top 40 bands before forming Strange Daze with guitarist Forrest L. Penner, keyboardist Mike Lutgen and drummer Ron Redifek, believes in bringing back the past. The music business is beginning to see that the future is in the past, with musical retreats and revivals often outselling new material.

Lutgen, bassist for the group, believes the Doors music serves as a bridge, a melting pot of jazz, classical and rock.

What ever their reasons and whatever your reasons are for "reliving the Doors" do it at Campbell Hall this month.



Motels Oct. 23

Another great concert for you to check out this month at Campbell Hall is THE MOTELS. They will be appearing Oct. 23 at 7 p.m. Ticket prices are \$7.50 for students and \$8.50 for the general public.

Led by Martha Davis, lead singer and songwriter, this

very popular group is sure to sell out fast. Martha has made a name quickly for herself by her very presence at the group's concerts. While their songs have received heavy airplay on many local FM stations, this will be the first time they have appeared in Santa

Barbara.

Join Martha, Brian, Tim, Martin and Michael for an evening of exciting original new wave rock. This concert is brought to you by A.S. Program Board and Climax Productions. Join us for the time of your life, and keep out of DANGER.

Noon Concerts

By Dave Weiss

Again this year A.S. Program Board will be presenting free NOON CONCERTS each Wednesday from 12 to 1 p.m. in Storke Plaza. We featured the Pups last Friday just to kick off the first week of school. Those who were able to stop by enjoyed the music of one of Santa Barbara's finest night club bands — The Pups. The Pups excellent blend of New Wave and classic rock and roll

provides an enjoyable evening at any of the local clubs, not to mention a pleasurable break from a busy day of studying.

Program Board has scheduled MU 14 for Oct. 7 and will present MOJO on Oct. 14. They feature a jazz-fusion blend of music, and it should be another entertaining lunch time experience.

A.S. Program Board provides these concerts as a way for the campus community to enjoy lunchtime and to get away from more pressing concerns (such as waiting in line). The entertainment is entirely free

and provides a tasty sample of some of the excellent talent coming our way. So if you get a chance come and lunch with music on Wednesdays.

Join the Force

By Dave Weiss

Are you creative (or have delusions of such?) Have you got a lot of unused energy? Have you got just a little extra time and would you like to get some exposure in the entertainment field? If so, you are just the type of person A.S. Program Board is looking for. A.S. Program Board will be presenting many different types of shows, lectures, films, and other entertainment this year, and with your help we can make all the presentations a great success.

All aspects of programming need your input, and

with the many surprises planned for the coming months, your experience should be fun and exciting.

If you are interested in seeing how Program Board operates, stop by a Program Board meeting. They are held Monday's at 5 p.m. usually in UCen 2253. In addition to the general meeting, the SPECIAL EVENTS committee will meet Oct. 9 at noon in UCen 2292, and the PUBLICITY committee will meet Monday at 10 a.m. in UCen 3167. Our doors are always open, we desire your input, so stop by and let us know your views or call 961-3536.

Surf Party '81

The UCSB Events Center will become the scene of SURF PARTY '81 when the VENTURES, DICK DALE AND THE DELTONES, and the MALIBOOZ perform in concert on Oct. 17 as a special benefit for the Gaucho Athletics.

This concert is proudly presented by A.S. PROGRAM BOARD, BOOTOMLINE PRODUCTIONS, SURF 'n' WEAR, and KTYD 100. The resurgence of surf music has been widely publicized throughout Southern California the past few months and has even been featured nationally in magazines such as *Billboard*, and *Rolling Stone*.

Headlining the show Oct. 17 will be the legendary Ventures, who burst on to the music scene in the early sixties with hits like "Walk, Don't Run," and Hawaii Five-O." This past year they

released a new single, "Surfin' and Spyin'," written by Charlotte Caffey of the Go-Go's.

Special guest star Dick Dale and his Deltones are also enjoying a resurgence of popularity. The King of Surf Guitar who started the Surf Music craze two decades ago with his hit "Let's Go Trippin'" is well known for such classic tunes as "Miserlou," and "Surf Beat."

The Malibooz will open the show which is set to start at 7:30 p.m. Led by Walter Egan (Magnet and Steel), and John Zambetti, the Malibooz offer a melodic blend of surf songs in the tradition of the Beach Boys.

Tickets for the show are priced at \$7 for students, and \$8 for the general public. They are available at most ticket locations in the Santa Barbara area.

Live Music

By John Henson

Blind Lemon Blues Band, The Cache Valley Drifters, The Jetsuns, The Pranks, The Pups, The Tearways, Tom and Kenny. These are only a few of the acts that will be jamming in the UCen this quarter.

That's right folks, with a full schedule of live entertainment and The Pub kicking off it's first year of service, the UCen II Catalyst is the place to go after the books are closed. Following in the Program Board tradition, Thursday nights will feature the best bands from the Santa Barbara area and occasional special appearances by some hot L.A. Bands — for free! Warning! Thursday nights in the Catalyst are exclusively for

those who like to get a head start on the weekend!

On Tuesdays, plan on spending the evening with a friend enjoying refreshments from The Pub and live acoustic music from 8:30-11 p.m. If you missed Cache Valley Drifters last Tuesday, you can catch Don Lange on Nov. 6 as the Tuesday night acoustic series makes its' official debut.

That's Tuesdays and Thursdays, free music in the UCen II Catalyst. And coming soon, weekend parties in the UCen! Either out with your friends or out to make friends, the UCen Catalyst is the place to be all week long, now more than ever.

CALENDAR

MU 14

Oct. 7
Storke Plaza

MOJO

Oct. 14
Storke Plaza

STRANGE DAZE

Campbell Hall
Oct. 16

SURF PARTY '81

Oct. 17
UCSB Events Center

MOTELS

Oct. 23
Campbell Hall