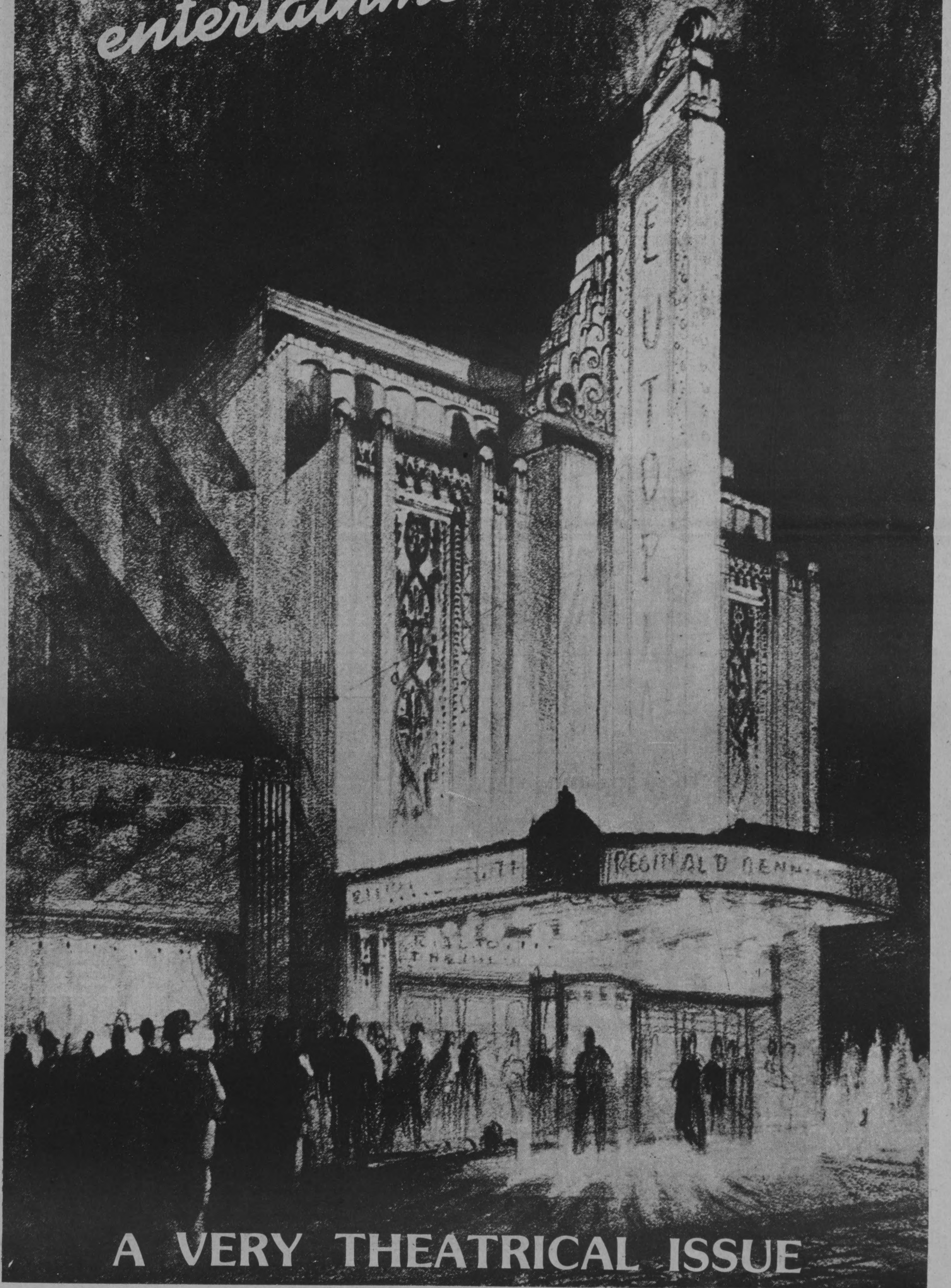


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Voodoo, Lawns: Too Many Yawns

By SUSAN DILORETO
 Last Wednesday, Nov. 11, Santa Barbara got another taste of the L.A. music scene. Two popular Los Angeles bands, Suburban Lawns and Wall of Voodoo, played at the old gym in a high school dance style. Although both bands are exciting and talented in their usual nightclub habitat, the gym's high ceiling and feedback-prone sound system didn't do either band justice.

The Suburban Lawns, who came first, seemed to realize the limitations of the situa-



tion, and as a result, showed less enthusiasm than the norm. Su Tussue, who is usually squirming and convulsing at the microphone, took a seat behind the keyboards, and remained there all night (except for a brief song on the bass). Vex

Billingsgate and Frank Ennui made up for Su's lethargic attitude and did what they could to liven up the audience.

Wall of Voodoo also seemed to realize the under-par sound system, but put forth more effort than the Lawns

Photos by William Duke

to remedy the situation a bit. Standard Ridgway, the singer keyboardist, was more energetic than usual, waving his arms and jumping around the stage. It was hilarious seeing kids try to slam to Wall of Voodoo's type of music.

Although the intentions were admirable, I wouldn't



Voodoo

recommend another concert at the old gym (unless they lower the ceiling). The acoustics were similar to that of the Santa Monica Civic, and as anyone who's been to the Civic knows, it's a place to see a band, not to hear them.

the movies



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TIME BANDITS: Audience Robbed

By ROB PALMER
It's hard to find a film with more of an inviting or imaginative premise as Terry Gilliam's *Time Bandits*. Six supposedly loveable dwarfs steal a map of the time holes in the fabric of the universe from the Supreme Being, and accompanied by a supposedly loveable English schoolboy, they embark on a series of supposedly madcap adventures through history, meeting up with such luminaries as Napoleon, Agamemnon and Robin Hood.

Meanwhile, they are pursued through the millenia by both the Supreme Being and the Evil Genius, who desires the map in order to reconstruct the world via the computer chip and the breeder reactor.

But *Time Bandits* does not live up to its premise. It is a great disappointment as either comedy or fantasy: as comedy *Time Bandits* finally proves, as *Jabberwocky* strongly hinted a few years ago, just how peripheral Monty Python animator Gilliam is to the real wit and wisdom of the Python troupe; and as fantasy *Time Bandits* is a mythopoeic trip to nowhere, devoid of any meaning for young and old alike.

As a friend of mine remarked, *Time Bandits* is 18 minutes of fun wrapped around a two and one-half hour movie. Terry Gilliam commented during the film's shooting that "it was almost

catalogue what is wrong with *Time Bandits*: jokes, even bad ones to wince at, are far and few between; whole episodes are ill-structured, pointless and completely unfunny; Gilliam misuses the talent of a fine cast, including Sean Connery, Micheal Palin, Shelly Duvall, John Clesse and Ralph Richardson—not one is allowed more than brief cameos that allow no decent conceptualization of character. The main performers are a bunch of unsympathetic dwarfs. The only "actor" with considerable screen time is Craig Warnock, who succeeds in keeping a serene smile during

children coping with internal psychological dilemmas. A very weak case can be made for *Time Bandits* in this regard, e.g., that Robin Hood teaches young Kevin



Pansy Shelley Duvall

about charity, that Agamemnon provides him with a father figure, etc. Unfortunately, *Time Bandits* is too ill focused to be either an endearing or enduring fairy tale. As fantasy for adults it doesn't do to well either: Gilliam gets in a few good licks against consumerist society, but I've seen episodes of *The Twilight Zone* that dealt more intelligently with time travel and its implications.

So don't be fooled by splashy advertisements and clever hype. Stay home and let Rod Serling take you on trips through the dimensions of the mind. *Time Bandits* won't get you off the ground.



Evil Genius David Warner



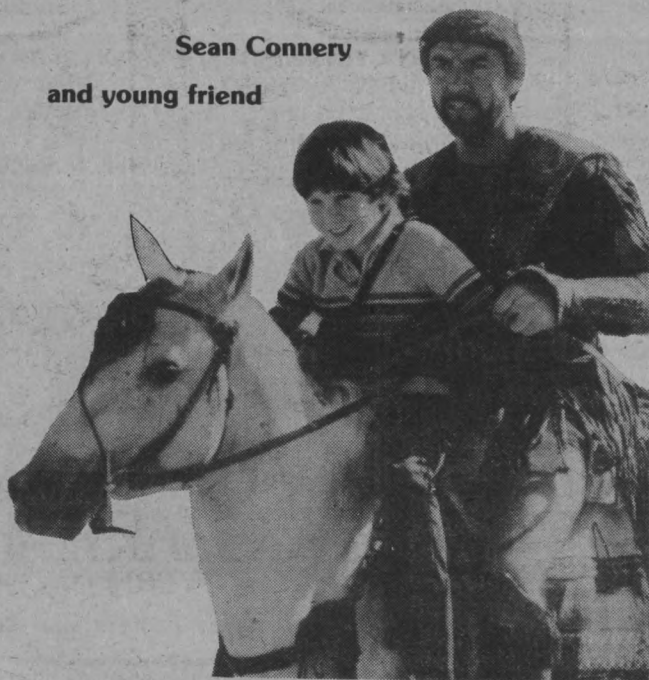
Peter Vaughan as the Ogre

like drawing cartoons," and *Time Bandits*, like the best of Gilliam's animation for Monty Python, is often visually striking. On the other hand Gilliam's cartoons usually grew tedious after a minute or so, and now we're faced with the prospect of a feature length Terry Gilliam movie. Ugh! One almost has to

some of the most perilous moments in history (i.e. another bad child actor).

As fantasy, *Time Bandits* performs the feat of being intellectually vacuous to kids of all ages. Child psychiatrist Bruno Bettelheim illuminated in his book *The use of Enchantment* that good fairy tales help convey meaning to

Sean Connery and young friend



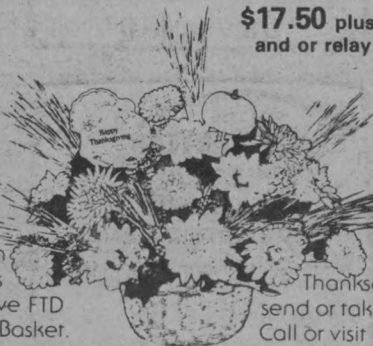
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**THEATER:
A Man For All Seasons**

By DAVID GIESEN

It's wonderful to rediscover that historical theater can be not only edifying but also entertaining, and the Alhecama Productions staging of Robert Bolt's *A Man For All Seasons* is just the show to prove that. The play, which will play tomorrow and Saturday, has a lively script and has been well adapted to a suggestive, rather than realistic, set design. Though there are times when the acting unintentionally calls attention to itself, the production is usually steady.

The drama centers around Sir Thomas More who served as Chancellor during part of Henry VIII's reign. More was a devout Catholic with unbending spiritual allegiance to the pope who, because of this position, refused to condone the divorce of Henry and Catherine [which the King sought so he could beget legitimate sons by another woman.] Henry and More were obviously in conflict, but the rub was this: More was one of the men the King respected most and More's obduracy on the divorce question remained a spiritually distressing burr under the King saddle as he attempted to ride off into the protestant sunset. More believed he could protect himself from legal indictment for treason of countering the King by remaining silent about his real position on the matter; he stated his position neither at home nor in court, whether free or in jail.

Pope Freeman directed the episodic script securely, though a bit too conservatively, for there should be more tension punctuating the two acts. On the other hand, the numerous scenes played well into each other; the character who frequently coupled the scenes together was The Common Man, played by Keith Alayre.

The Common Man, that horse-sensed, unoriginal sort of fellow who is the grease in the wheel of history [to make him sound profounder than he is!]; he is at times a boatsman, an attendant to Sir Thomas More, a foreman of the jury, and a gaoler. He also serves as a sometime narrator of the play, though still remaining The Common Man who is warmly ingratiating, covertly survivalistic, and maddeningly perfunctory and unpurposeful. The part challenging, Alayre's performance was well-enjoyed.

Sir Thomas More's character, played by Robert Walton, is a complex one that must be human and idealistic, but idealistic without a sense that the idealism is divinely bestowed and cannot be assailed. He is a man whose "conscience is his own," yet is in the employ of the state and consequently

a man whose moral precepts have been challenged. Walkton succeeds, except in a few instances where too much meekness blurs the credibility of More as a real human endowed with a conscience and contrary thoughts.

Thomas Cromwell and Richard Rich, played by Robert Pickett and David Chrisman, respectively, team up as members of the King's retinue as the primary schemers of More's undoing. There was a certain lack of insidiousness to the characterizations which the script seems to call for; instead, they were left simply "bad," but not despicable. Richard Rich's ambiguity is almost understandable since he was a disgustingly opportunistic worm. Cromwell, on the other hand, was that nasty sort whose very language reeks of misanthropy.

Bringing more life to the play was Kathleen Kornich as properly plump and wifely Lady Alice More. Her exasperation with such an uncompromising husband was demonstrative, though there seemed some affection lacking. That affection was stored, it seems, in the warm filial relationship between More and his daughter, Lady Margaret, played by Barbara Carter.

Louis Dula gives an interesting portrayal of King Henry VIII which seems to truly capture the 16th century English aristocrat: bright yet ignorant, demanding in his pleasures but easily satisfied, and daring while dogmatic. They are paradoxes which Dula conveys in only a short while on stage.

Finishing out the cast are Larry Mansbach as the Spanish Ambassador [whose French scented English was distracting], Ed Marques as the Ambassador's attendant, Ronn L. Iverson as Thomas Cranmer, Remi Sandri as the moralistic William Roper, Suitor of Lady Margaret, and Candice Neustadt as Catherine Anger.

Though the set design was relatively simple, if it is any sign of the clarity of approach which we can expect in the '80s, then we can also expect strong productions both in general and from Alhecama Productions specifically. The tri-level set with a few fly pieces was designed by Mark Allen, who the program tells us, modeled it after a design by Motley. Allen also did the lighting for the show. In contrast to the simple sets, Mary Anderson's costumes were colorful.

A Man For All Seasons is certainly a worthwhile production to see and though it is quite different in style from Shakespeare, who we are paying tribute to this year, it does communicate something of the way life was in the half century before Shakespeare.

Camelot Crumbles

By EVE DUTTON

An unforgettable legend of romance and chivalry, *Camelot* has long been a favorite of theater-goers everywhere, but unfortunately even the powers of King Arthur and his round table could not save Lerner and Lowe's production from total disaster last Saturday afternoon at the Arlington.

Direct from Washington D.C., the 27-member cast held little resemblance to the majestic royal characters which Arthur and his court represent. William Howe, playing Lancelot, the character usually known for his flawless physique, looked closer to an aging pot-bellied construction worker than a handsome young knight in shining armor. And Don Wisell, as King Arthur, the strength of all Camelot, gave the sad impression his kingdom had collapsed before it was even created.

As the first words of the afternoon's performance were spoken, problems were obviously present as the sound system crackled and every step taken on stage was heard. Wired with microphones, the actors' voices were projected in forced, high pitched tones giving one the feeling he was watching a poor college production rather than a highly



advertised, professional company.

Adding to the poor sound system was a confusing mess of accents used by each actor. Arthur, Guenevere, and Pellinore all had distinctly different pronunciations, as though each was brought in a different region and level of society rather than living among the highly respected English upper-class. Most notable and disturbing was the lower class, cockney accent used by Suzanne Glakeslee (Guenevere) in dialogue. Playing the role of the queen of Camelot, it seems that more effort should have been taken to master the correct voice intonations.

In contrast to Blakeslee's improper voice inflections in dialogue, however, was her outstanding musical talent. Accompanied by a full orchestra, her performance on such unforgettable tunes as "The Simple Joys of Maiden Hood" and "Camelot" was excellent. Smoothly carrying throughout the theater, her voice added a quality lacking from the rest of the

production.

In addition to Blakeslee's musical talent, the production was saved by Michael Siegal's wonderful performance as Merlin, the wizard. Although given only a small part in the original rendition of *Camelot*, Siegal demonstrated a wonderful acting ability and stage presence, making the part of Merlin most believable.

Sets and costumes were unfortunately dull and uncreative. Wearing rather shabby costumes that closely resembled grandmother's old curtains, Arthur and his court were subject to perform in a far too simplistic set, lacking any colorful or artistic flare.

The images of shining knights and magical moments which usually come to mind when the same *Camelot* is spoken, were clearly absent in last Saturday's performance. If this production was any indication of the future, *Camelot* will soon be erased from musical lovers minds as one lost battle never to be attempted again.

A Sudsy

By BARBA

Graduate student Susan Potter's part all the paradoxical nuances of marriage household where the husband is detached with his scientific studies than his wife with her futile hombody existence and two blonde children who continue the stage is set for Potter's marital t

Thirty-five year old Johanna is everything else. What does Potter do about every middle-aged woman's casseroles; she goes back to school. No lifeless subjects that interest her space enrolls in a poetry class. Here, she sings" and, at the same time, she becomes Sebastian. You can guess the rest.

The entire play rocks on Johanna's her relationship with her loyal but distant having an affair with sly, debonaire Sel opera that should have been turned off you won't flinch from the couch. No Sullivan cleverly conveys the common refreshing new manner.

Catherine Pickavance's character is controlled, but more importantly, believable; all; her anguish that originates out of relationship is easy to identify with. We ha



bodied by our mothers or friends. Johanna's idealistic beliefs of marriage become part, her performance is a delight to watch college actress trying to emerge herself as character Johanna, a restless human from life. Pickavance demonstrates a mere glimmer.

Gary Matanky is the borish Alex who surrounds Johanna around the house. "Why would you rather brash, cosmopolitan friend we can see plainly why Johanna would be as mechanical as his space projects. automatically empathize with Johanna in that we become as frustrated through Matanky is such a bore, it's difficult to does Johanna remain with blatantly un saying something disillusioning about maybe it's like the old cliché, "we can definitely hard to understand the final

The actor who plays Sebastian must sweep Johanna off her feet. Whereas come out of our world, Timothy Byer's too cute to be mysteriously intriguing who has had numerous affairs and open "feelings," we begin to wonder why he that masks all facial expression.

There are memorable moments in the review our own lives. One highlight reflects her mental distress. This stage of characters rotate around a balance any of her thoughts. In contrast after a fiery dispute when Johanna and their own lives have improved through These parts of the production are an h

Johanna Out of Wedlock is a play that blem - marriage. The characters that next door neighbor, a friend or even me. Johanna and Alex are familiar to us all in our minds. Although the play captures what Potter is getting at.

All the same, despite the disappointing characters entertaining; it's above par the nationwide American College Theater for the Norman Lear Award. The production Studio Theater, Nov. 18-21.

Y 'Johanna'

BARBARA ALLEN
 Potter's play *Johanna Out of Wedlock* deals with marriage. Potter starts with an American who is detached and unfeeling, more concerned with his wife. His wife, on the other hand, is fed up with him and is developing an interest in poetry. They continually harrass each other and wah-lah, marital turmoil.

Johanna is tired of kids, cleaning and just about anything her dull husband can do. Well, Johanna does what she can. She is a woman who is sick of dishpan hands and a school. Naturally, Johanna doesn't attempt dry, humor. Her space scientist husband, Alex; instead, she attempts to "get in touch with her feelings" she becomes heart-dizzy over her professor, Sebastian.

Johanna's mental confusion: does she still want to be married to her dull husband, or can she free herself by marrying Sebastian. Sound like an afternoon soap opera turned off, but you're so wrapped up in it that you don't notice. Not quite. Fortunately, director Shauna has taken common conflicts of an everyday situation in a



Photo by Patrick Siefe

Johanna wants a change because her image has become shattered. Pickavance fits the role to watch, for what we see and feel is not a woman in a middleage role, but we see the human isolated from what she truly wants. She has talent, shining while the other actors

Alex who faithfully does the dishes and helps with anything a woman would complain" harks Johanna's friend, Marly. [Cheryl -Ann Wilson.] Still, you would complain: Alex is so unemotional, as if he is dry and annoying, so we see Johanna. Matanky's performance is realistic and with Alex as Johanna; however, because it is difficult to understand Potter's final note. Why is this unexciting husband. Perhaps Potter is asking about how people depend on others or how we can work it out." Whatever the case, it is the finale.

Thereas Matanky and Pickavance seem to be Byer's characterization of Sebastian seems intriguing or sexually desirable. As a character who openly talks about relationships, sex and why he is hiding behind a dark, bushy beard

There are moments in the play that lead us to question and delight is when Johanna has a dream that this scene is beautifully choreographed: a woman and a veiled Johanna, who cannot seem to contrast, a tempo change in the acting comes and Johanna and Alex are to give a speech about how through a "Marriage Enrichment Program."

There is an honest success. The play that touches upon a major societal problem that Potter has created could easily be an even more alarming, ourselves. The lives of us all, but their problems are wrapped-up in a play that captures unique moments, we still wonder

With a disappointing ending, the play is enjoyable, the love par theatre. *Johanna* has been entered in the Theatre Festival and is being considered for production. The production is currently in premiere at the



Uplifting Stoop to Conquer

By DAVID GIESEN
 The Ensemble Theater Project's season-and-redone-theater opening production of *She Stoops to Conquer* is no compromise in value from their past productions at the Trinity Episcopal Church. Produced at the Project's new home at the Old Alhecama Theatre, the Oliver Goldsmith comedy is fully entertaining.

In this appointed year of Shakespeare (thank you Dr. Swander), it is a boon to have at hand a play that commemorates the dramatic accomplishments of the bard. Following the Elizabethan and Jacobean theater of the 17th century and the period of no theater which lasted during the Puritan primacy, there grew up an increasingly flimsy theater of aristocratic comedy.

Goldsmith endeavored in 1773 "to bring back into dramatic favor plain speech, natural behavior, and characters from all walks of life with their robust vitality," as *Conquer* Director Michael Wise described it in a recent interview. These constituents of a broadly-enjoyed theater were all to be found in Shakespeare and there is little doubt that Shakespeare's success with these qualities, together with an aversion to the too-refined comedy then prevalent, prompted Goldsmith to pen his script.

As interpreted by Wise, the play is "a Hogarth etching with a flowery border," passing from moments of hyperbole to episodes where the characters are "fleshed out."

Basically, the play is realistic in its plot, but it slips sometimes into type characterizations; this is as Goldsmith intended. The story concerns a city gentleman, Mr. Marlow, who journeys to a friend of his father's in the country to interview a daughter about the possibility of marrying him. Complicating this plan is Tony Lumpkin, step-son of the country gentleman, who passes the house off as an inn to Marlow and his friend. Another item sure to confuse

the situation is Marlow himself, smooth around the barmaids but "impotent" and stuttering in the presence of ladies of his own station. What follows is a comedy of deception.

Dominating the show on opening night was the portly, well-to-do Mr. Hardcastle, unsuspecting inn-host as per Tony's practical joking, played by Ed Romine. Mr. Hardcastle is that wholesome, honest, though proud, sort of country gentleman who is past worries and the need to please society. He desires due respect, not assumed airs. Romine seems organic to the part, wonderfully disposed to the good-naturedness and earthiness of his character.

Though a step-son, Tony Lumpkin has the same fresh country blood as Mr. Hardcastle. He is a fun lovin' bad boy spoiled by his mother. Michael Gough, a graduate student at UCSB, plays the part reminiscently of Puck in *A Midsummer's Night Dream*: he is a meddlesome, devious, but still likable, mischieviant.

In contrast to the robust vitality of the gentleman and step-son are the characters of Marlow, played by Charles de l'arbre, and Hastings, played by Matthew Mark Morgan. Marlow is a high-bred, low brow bright-lighter who de l'arbre brings off well as a willful, slightly pompous fellow. Hastings is the traveling chum of Marlow and hotly in pursuit of Miss Neville, who just happens to be visiting the Hardcastles. Morgan plays the most affected character, consistently exaggerating the body language for successful comic effect.

As for the women, they are all a pact of beau constrictors, as George Bernard Shaw put it. Mrs. Hardcastle, played by Marlene Egan, is out to reduce her son to a worthless representative of social ascendancy. She is a country wife aspiring to the glamour and pomp of the city and to that end, sports a wig that outdoes Dolly Parton's coiffure. She also has a haughty spirit that dresses itself in the worst in nouveau

riche pretensions. But none of this is to be disdained; instead, it is comic to see such aplomb go plummeting when match-making plans go awry and son Tony mocks her. Egan's portrayal is ridiculous - just as it should be!

Miss Hastings, played by Kathleen Hoffman, is a practical flirt who stoops to housemaid in order to land the apron-chasing Marlow. She is the self-liberated woman using stock feminine tricks in scheming the capture of her man.

Mrs. Hardcastle intends for her son Tony to marry Niss Neville even though Tony detests her and Miss Neville loves Hastings (though unknown to the matron). Jeri Lee Young plays the cruelly coquettish Miss Neville who pretends affection for Tony only to torment him. Young outdoes the part.

Eric Spahr plays the elder Charles Morrow who arrives just in time for the fifth act and a bit of buffonery. Barbara Sanchez plays a demure house maid, and the rest of the cast are a lively smattering of nincompoop drinking fellows and servants, played by Rey Dobson, Christopher Coulter, Flynn Keller and Phillip Morel.

The show relates well with the audience, though the asides are at times confusing; sometimes it is difficult to distinguish between an aside and what would amount to an efrontery. The technical crew did well in this change of venue though some of the intimacy of intimate theater was lost in moving from the versatile church space to a proscenium stage. The nicely redone interior of the Alhecama Theatre (including a raked stage) provided but a new challenge scenic designer Leland Strasburg and lighting designer Steve Hummer. Costume coordination for this colorful piece was accomplished by Janet Hanreddy.

The Alhecama Theatre is located at 914 Santa Barbara Street, between Canon Perdido and Carrillo Streets.

Drama Dept. Bears Fruitlands

The problem in producing a play for a "young audience" is a tricky balancing act; how to make it interesting enough to hold the attention of young theatergoers and at the same time not bore their parents. *Magic Journal* reflects Louisa May Alcott's experience in the New England countryside of Fruitlands. Out of this simplistic story stems an entertaining after-

noon of dancing, cartwheeling and pure fun.

The stage is filled with never-ending motion, yet this constant action never dizzies us. The side-line musicians, Gregory John and Dan Slosberg, accentuate all the characters and emotions with a variety of instruments, contributing to the gay, lively atmosphere of the Alcott farm.

Giggles are many from not

only the mouths of children, but from parents as well. *Magic Journal* is a sheer delight, and perhaps what it inspires is the youth in all of us. Laura Soible has directed a frolicking play, not only for children, but for us all, to sit back and enjoy. A trip to this theatrical Fruitlands is a "must see," and runs twice Saturday, Nov. 21, in the Main Theatre.

-Barbara Allen

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Backtalk

Jim Lull on KTYD

By MITCH COHEN

Broadcasting from the top floor of the Granada building on State Street, KTYD was once known for the diversity of its music, playing everything from new wave rock 'n roll to classical music and contemporary jazz. Today, under the guidance of Program Director James Lull, the station is now programming only rock 'n' roll.

Lull has worked many years in the broadcasting industry. His popular Saturday night show on KYTD, and his new ideas, led to his directorship at KTYD. In addition, he is an associate professor in the Speech Department here at UCSB, teaching mass media-related courses.

The following interview with James Lull was conducted in response to an interview with KTYD's former Program Director Jim Trapp, which was published in the Daily Nexus Nov. 5. Lull expressed his concern over the validity of the criticisms of KTYD by Trapp.

Nexus: What is your idea of progressive ?

Lull: Well, to me a good station in the '80s is a rock-based station that provides an avenue for the airing of a variety of textures within a rock 'n' roll context.

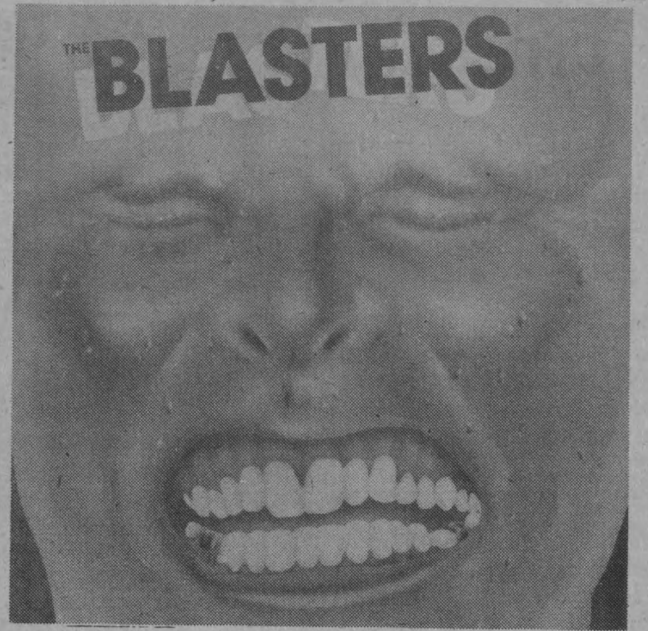
Nexus: Is that your programming philosophy ?

Lull: Yes, KTYD is finally a rock station. It is Santa Barbara's only live rock station, and therefore I think it plays an important role in the community as one. I think people really want rock 'n' roll in Santa Barbara. We have a heavy concentration of 18-24-year old people in this town, partly due to the number of students that are here, but also due to the number of young people who just live in Santa Barbara and work in town. The reaction to the station has been really good.

Nexus: You are targeting KTYD's music towards a particular audience. What happens when that audience gets older ? Are you going to have to change your philosophy with the times ?

Lull: I'm targeting the station to somebody 15-35 years old. We include music that will appeal to people throughout that

[Please turn to p.7, col.5]



Album Analysis

Blasters Take Off!

By SUSAN Di LORETTO

Whenever anyone asks me that typically teenage question, "Who's your favorite band ?," my answer is always given without a second thought or hesitation: the Blasters! This band's "American" style of rock and roll has more excitement and energy than any live act around, and their huge following in Los Angeles is living proof.

After signing with Slash Records of X and the Germs fame, the Blasters made their second album, which is unquestionably different than the first (much more professional and packed with talent). But, both albums are great.

All the cuts on the new L.P. are arranged quite differently than how they are performed live, giving the band a more versatile sound. The album opens with "Marie, Marie," a favorite original, which was recorded by Shakin' Stevens and made the British top 40. Another Dave Alvin original, "Border Radio," captures the slightly country vein in the Blasters' material.

Phil Alvin, who covers the vocals, rhythm guitar and harmonica, overflows with musical talent. On songs like "I'm Shakin'" and "I Love You So" his voice bursts out and rumbles like thunder while his brother Dave unleashes the best guitar licks since Steve Jones of the Pistols. Pianist Gene Taylor, a recent addition to the Blasters, shows his ivories experience with a honky-tonk style.

Some of the best drumming on vinyl this year is found on this album. Bill Bateman, who has had drumsticks in his hands for 16 years, keeps the beat going strong on tunes like "Hollywood Bed." The bass player, Johnny Bazz, keeps the music tight with his deceptive laid-back style. The special attraction of this album is two of the best saxophone players in the business: Lee Allen, who backed up greats like Little Richard, and Steve Berlin, the most respected and widely-used sax player in Los Angeles.

To a dedicated fan who will always be extra critical of something new, this L.P. satisfies all my expectations and then some. The Blasters' music is captivating, emotional, and most of all, fun. It would be impossible for anyone who appreciates good music to sit still while listening to this album. If you like to dance and sing and have a good time in general, the magic of the Blasters' is for you,



Album Analysis

By JIM REEVES

It's hard to compare the comeback of Marianne Faithfull to any other in rock history. Whisked up by the Rolling Stone's manager in 1964 at the age of 17, Faithfull became the darling of British pop with her first hit, the Jagger-Richard-composed "As Tears Go By." After a few other pop hits, she became Mick Jagger's girlfriend, a relationship with disastrous results

as Faithfull became a national gossip piece. Turning to drugs as Jagger lost interest in her, Faithfull went into acting, and later into seclusion as drugs took over.

Her 1979 album *Broken English* broke the fall. Earning a Grammy nomination, one platinum and five gold record awards world-wide, *Broken English* showed a deterioration of Faithfull's voice, but also showed the most personal lyrics of her

career. With a potent band, including Steve Winwood, Faithfull's new wave-influenced music took a gothic direction on songs like "Why D'Ya Do It ?," a controversial track of sexual jealousy.

On *Dangerous Acquaintances*, Marianne Faithfull continues her artistic growth with one of the most personal

albums ever made. Less bitter than *Broken English*, *Dangerous Acquaintances* is not accessible on the first listening due to Faithfull's grating voice. But subsequent examinations reveal the depth of Faithfull's lyrics and the band's skill.

Opening with the reggae-influenced "Sweetheart," side one of the album shows the lightness of the band's music. With Winwood and the nucleus of the same band that made *Broken English*, the musicianship on *Dangerous Acquaintances* gives ample support to Faithfull's lyrics. Using the same lush keyboard-dominated music of *English* and Winwood's *Arc of a Diver*, the band guides Faithfull without overpowering her, an important factor on a record where lyrics play the major role.

Faithfull's best work is on the entire second side, "For Beauties Sake," a song about vanity, bites hard into society's preoccupation with beauty: "You stand astride the city, takin' it all in, Lyin' before the fire admiring your own skin— Beautiful and dumb-avarice and then some." Using part of William Blake's poem "The Tyger" in "Eye Communication" might be a little out of place, but Faithfull's

[Please turn to p.7, col.1]

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EVENTUALITIES

KTYD Con't...

[Continued from p.6]



The film version of *Richard III*, starring Laurence Olivier, John Geilgud and Ralph Richardson, will be screened Sunday at 7:30 p.m. in Campbell Hall.

Warren Miller's *Ski in the Sun* will screen Nov. 23 in UCSB Campbell Hall at 7 and 9 p.m. to benefit UCSB Athletics.

A futuristic *Benefit Dance* featuring Santa Barbara's popular GENERICS band will be held Sunday, Nov. 22, at the Coral Casino on Channel Drive in Santa Barbara. The 6-10 p.m. party is a fund-raiser for the International Holiday Project, a non-profit organization that delivers gifts to confined persons in hospitals, rest homes and prisons on Christmas Day.

Tickets will be available at the door or by calling Toby Hildebrand, 1981 Holiday Project Chairperson, at 969-0546.



Department of Dramatic Art will feature student-directed one-acts Sunday at 8 p.m. in the Old Little Theatre. Admission is \$1.50.

Diane Hause is currently exhibiting her artwork of landscapes interpretations of nudes and architectural designs at the UCen Art Gallery.

Hause explained, "I try to work with moods and color at different times of day." She is a graduate student and is working on her MFA in painting at UCSB. Huase likes to paint quickly and spontaneously. She was born in New York and received her undergraduate school education in North Carolina. Her landscapes are filled with color and she uses Santa Barbara as a source of her artwork; she finds the naturally versatile landscape of the area perfect. The UCen Art Gallery is open and Diane's show may be viewed until Nov. 25, daily from 10 a.m. to 4 p.m.



A much overlooked film, *Pixote* is now playing at the Magic Lantern theater in I.V. More than 50 percent of the population of Brazil is under 21 including more than three million homeless children. Children who wander the teeming slums of principal cities like Rio de Janeiro and Sao Paulo. Children who are the prey of older criminals and each other because Brazilian laws prevent anyone under 18 from being prosecuted for criminal acts. Hector Babenco's *Pixote* is about them.

"Loose Bruce Kerr" will bring his "hysterectomy of rock 'n' roll" to UCen II Tuesday from 8:30-10:30 p.m. For more information call 962-2966.

age range.

It's not new wave, it's new music...What we are trying to do is program what we think are the best new music bands, many imports and many domestics, and integrate those into the more familiar rock that everybody likes to hear: The Stones, Led Zeppelin, The Kinks, The Beatles, even Journey and Foreigner and bands like that that are '70s bands but are rock 'n' roll bands, that are quality rock 'n' roll bands.

Nexus: What is the mixture of music that the KTYD disc jockeys are playing?

Lull: We have to achieve overall image where the rock 'n' roll context is maintained, the textures are there, but the announcers are able to use the music and the energies in different forms of rock 'n' roll, and it's up to them to be able to integrate those well. It's a creative experience for the announcer. It's a creative experience for the listener.

Nexus: Doesn't KTYD program have a rotation?

Lull: Some songs are in a rotation. The best of new music, for instance, is in a rotation. When the new Stones album comes out we don't just stick that in the library somewhere. That goes into the new music rotation and you will hear a track from the new Stones album probably every 9-12 hours on KTYD. Same thing with Foreigner, Pat Benatar, Stevie Nicks. Same thing with the new Devo. The modern music also.

Nexus: How would you describe an average hour's music on KTYD?

Lull: Rock 'n' roll that mixes the best in KTYD's past, because that would be the main file material, with the best of the new music, so that the rotation of the new music is insured, and then the rest is filled in from the KTYD rock library. We try to achieve a balance between the modern music, so-called new-wave music, but I just think of it as modern rock 'n' roll, some '60s music or Motown, and just the main staples like the Zeppelin from the '70s. And there's room for Kenny Loggins, Jackson Browne, and those artists too. If we play some of those more mellow artists, they'll see that you can listen to Jackson Browne and Kenny Loggins, but you can also listen to Journey and Foreigner, and you can also listen to Devo and Gary Myrick or any of the other interesting new bands around.

Nexus: KTYD plays many new cuts in repetition. Do you consider programming many new cuts in repetition to be like top-40 programming? Why or why not?

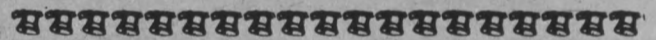
Lull: No. First, we have hundreds of cuts that are in our rotation, not forty. Secondly, top-40s stations play forty records plus oldies. We're playing thousands of records. Its an album orientated rock station that, like any AOR station, insures a certain degree of repetition of the best new product until it starts to grow old and then it goes into the main file and comes back only when the announcers want it to.

Nexus: How has the news department at KTYD changed?

Lull: We're not doing less news, we've just shortened the newscasts and created more of them. We run four 6-minute newscasts a day, and we run these news features "Dirty Linen in the Days Wash," plus "The State of the Art." I think we run about six of those a day. So we're news all the time, except at night.

Nexus: How would you describe the KTYD disc jockeys?

Lull: I want professionals on the air. KTYD used to be like a college station. People were brought in and it was a, I wouldn't stay it was unprofessional, but an amateurish sounding station. Now its more disciplined.



Faithfull Con't...

[Continued from p.6] own lyrics clarify her point; "How can I say what I mean, mean what I say... No eye communication always happens that way."

But it's the last track of *Dangerous Acquaintances* that's most personal. Almost

seven and a half minutes long, "Truth, Bitter Truth" begins with Faithfull lamenting what seems to be her past: "Where did it go to, my youth Where did it slip away..." Her bitterness is aimed at someone who brings her news about the

murder of someone Faithfull knows well: "They said he was so high and pure They also said he was cruel They killed him, did you see They knew he couldn't take." Though I find most rock lyrics trite, these are an exception. Faithfull is probably talking about the death of Rolling Stone's guitarist Brian Jones, whose mysterious passing away

had a shattering affect on her.

In any case, *Dangerous Acquaintances* obviously takes a lot of changes. The album is not for mass consumption; without careful consideration, it might be dismissed as drivel. *Dangerous Acquaintances* continues the pace Faithfull set in *Broken English* in an equally compelling effort.

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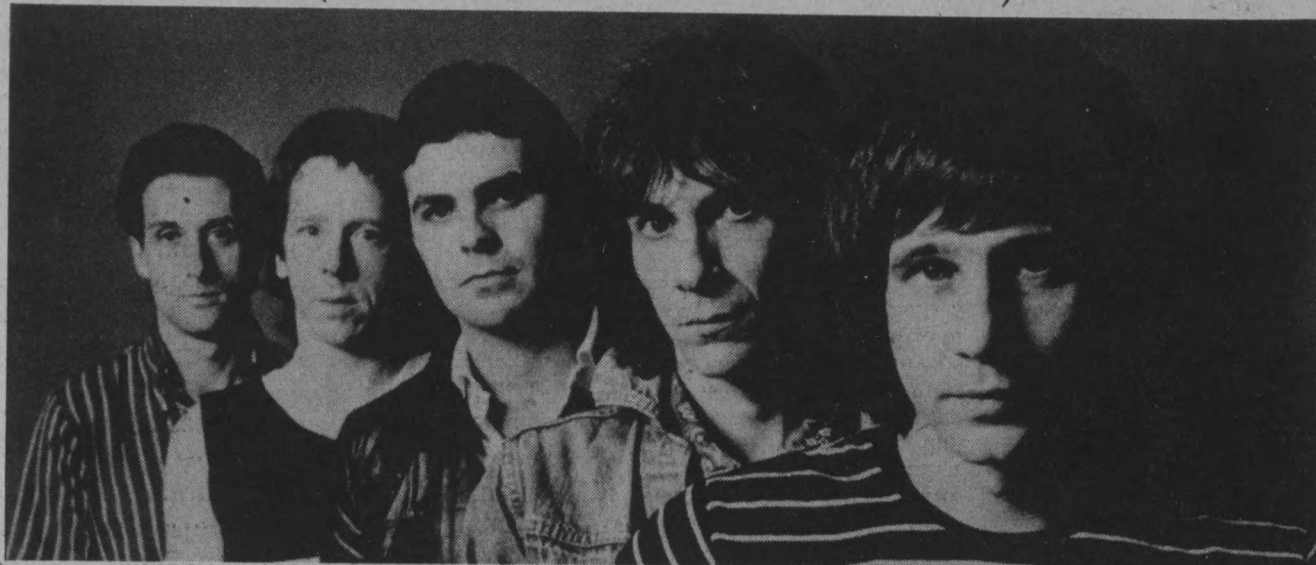
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A.S. PROGRAM BOARD

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Greg Kihn Band Appearing

By Sally Furrer

"Let's rock and roll this place!" Anyone familiar with the Greg Kihn Band has heard that line open many a concert. For the second year in a row Greg Kihn will be rocking and rolling UCSB. The Keystone Family KTYD, and the A.S. Program Board have joined forces to bring the Greg Kihn Band to Campbell Hall Dec. 4 at 7:30 p.m. Tickets will be on sale at the regular outlets by Friday, \$7.50 for students and \$8.50 general.

Kihn began breaking into the California music scene when he moved from Baltimore to Berkeley seven years ago. In 1975 he joined the Beserkley group contributing two songs to the *Beserkley Chartbusters* album, handling various recording chores and some backing vocals for other artists. [All of Kihn's albums are on the Beserkley label.]

During this time Kihn joined with bassist Steve Wright and drummer Larry Lynch, from San Francisco and El Cerrito, respectively, and the Greg Kihn Band was born. Regular Sunday night gigs at the San Pablo Ave. rock 'n' roll hall gave the band a chance to work Kihn's material into shape.

The first Kihn album came out in 1975 featuring guitarist Robbie Dunbar of Earth Quake. Dunbar played live with the Kihn band until early in 1976 when Dave Carpender, a veteran of many Berkeley bands, became a permanent member of the group.

With the addition of Carpender the band released their second album, *Greg Kihn Again*, in 1977 and began their steady ascent to popularity.

Greg Kihn Again contained a cover version of Bruce Springsteen's "For You" that reportedly so impressed Springsteen he adopted Kihn's version himself as well as writing a song for Kihn.

'Varsity Sport Of The Mind'

There are certain things writers don't say about themselves, even if they're relatively honest, because they feel there's no sense going out of their way to lose friends.

It is for this reason that I've never revealed that I don't love cats, and I wouldn't be telling you now except that last weekend I had an experience with a cat that I can't get out of mind.

It is necessary to say that I only spend time in my wood-working shop on Saturdays and Sundays, and the shop is half barn and half garage. When I finish working, I have to move a lot of wood and tools to the back and sides to get my car in. Early Saturday morning I took the car out and started moving my tools into place when a full-grown gray cat scampered past me and out the door. It startled me, but there are mice in the rafters, so I assumed it had been back there trying to kill one. Cats kill things for fun.

As I started to work, I heard the barest suggestion of a meow from behind a pile of lumber. I stopped and stood absolutely still until I heard it again. I may not like cats but I'm not stupid about them, and I realized that the cat had not been back there killing mice but having kittens.

I carefully moved some lumber and uncovered a grocery store-sized box that I'd left old clothes in. For a minute in the shadow I saw nothing but an old wool jacket, but then something small and white moved. It was 4 inches long, pure white and had a cocoonlike look. It was a kitten a few minutes old.

I instantly forgot that I hated cats. I felt terrible. For an instant I froze as the whole terrible truth dawned on me. There was only one kitten: I had interrupted the mother in the process of having a litter. No one hates cats so much that they wouldn't feel bad under these circumstances.

My enthusiasm for woodworking was gone and I withdrew from the barn to think about what to do. It was cold and obviously the kitten wouldn't survive without its mother. I left the door open and went down to the house to call a neighbor who is not really a farmer but lives as one. She's a kindly person, but she's been around animals a lot and I think it makes you less sentimental about them. She said the best thing to do was to put the kitten in a plastic bag with a rock tied to it and drop it in the lake down the road. She was only thinking of the kitten, she said. She didn't want it to suffer.

The reputation of the Greg Kihn Band grew in the bay area. A third album, *Next of Kihn* was released in 1978. During this time the band's attention shifted to Europe where, especially in Paris, the Kihn sound gained popularity much quicker than in the U.S. The Greg Kihn Band made several trips to Europe during 1978 while still working on gaining a steady foothold on the American music scene.

As a result of the touring, the album *With The Naked Eye* was released to a small but loyal audience nationwide. Radio people, concert promoters and club owners were becoming aware of the talent of the Greg Kihn Band. The album *Glass House Rock*, the band's fifth, brought them even more recognition among those in the music industry as well as the public.

1980 also brought on the addition of keyboardist-vocalist Gary Phillips. Phillips had played on previous Greg Kihn Band albums and Kihn says that he likes the added "dimension" of keyboards to the band's sound.

Kihn's latest and most popular album is *Rockihnroll*. The difference between this and earlier Kihn albums is the element of a hit song. "The Breakup Song" is ideal for AM radio airplay. Kihn says that this album was a direct effort to bring the energy that is so much a part of their live performances onto vinyl.

Unlike most other bands, it is not easy to distinguish one Greg Kihn Band album as better than another. Every fan has his preferences, of course, but each album is good in its own right. Kihn's lyrics are a strong part of his music and this aspect of their sound comes out best on the albums.



UCSB Songfest

Spring Sing, UCSB's annual University Day songfest, to be held April 17th, will feature an exciting new Broadway theme this year. A.S. campus groups, dorm halls, departmental clubs, cultural groups, sororities and fraternities, and solos are all invited to participate, choosing songs from a Broadway musical of their choice.

Cash prizes and trophies will be awarded in three categories ranging from size from production groups [30 to 60], small group [2 to 15], and solos.

Audition for a Master of Ceremonies will be held on Feb. 10, 1982. Further information will be available at the A.S. Program Board Office.

String Those Berries

By Heather Tanner

The Special Events Committee is sponsoring a holiday tree decorating contest. All clubs and groups of 5-15 students are urged to enter this event. Each group or club will be assigned a tree around the library by lottery. Teams must decorate the trees with homemade ornaments. The trees will be judged on originality and the winners will participate in an Ice Cream Social.

There is no entry fee, so come on out and show your holiday spirit! The last day to enter is Nov. 25. All applications are available at the Program Board office, UCEN 3167. Get yours now and start stringin' them cranberries!

Ernie Peters Speaks Tonight

Tonight at 7:30 in Psych 1824, A.S. Program Board is proud to present a lecture by American Indian Speaker Ernie Peters. The lecture is free. Mr. Peters is a Sioux Indian, his traditional name is Long Walker. He has founded "Four Directions," a non-profit, educational organization dedicated to Native American issues. Mr. Peters is also an appointed representative of the Big Mountain Dine Nation. This group, composed of several thousand traditional and self-sufficient Navajo people, is protesting their forced removal from tribal lands in Northeastern Arizona. The U.S. government initiated the removal plan in order to obtain the area, which is rich in uranium and low-sulfur coal, for energy development purposes.

In addition to his activism, Mr. Peters is steeped in his native Indian Culture. Considered an elder and spiritual teacher by his people, he carries a sacred pipe. Long Walker has also participated in the Sundance, one of the most holy Indian ritual ceremonies. His detailed knowledge of traditional Indian "ways" has led to the publication of six children's books, including *Before the Years Were Counted* and *Speaking With Nature*, plus several documentaries.

Mr. Peters will be speaking about Big Mountain, and other topics of concern to American Indians. In addition, he will discuss traditional Native American culture and philosophy. Two meetings are planned: an informal discussion at 4 p.m. in UCEN 2292, and an evening lecture and slide presentation at 7:30 p.m. in Psychology 1824. Both discussion and lecture are free.

'Voodoo Review

By Sally Furrer

Whether or not you enjoyed last Wednesday's dance concert at the Old Gym depended mainly on whether you were an active or passive participant. Those people who paid a steep \$7.50 to dance got just what they wanted + three hours of high energy punk rock. Anyone who just wanted to watch or listen, however, didn't get much of a show.

The acoustics in the Old Gym worked against all the bands, beginning with the unbilled opener Few Circles [formerly FX]. Few Circles played 25 minutes of the average brand of small band punk. Those who were interested in Few Circles should see them at Baudelaire's the first weekend in December.

Suburban Lawns, the second band for the night, didn't live up to their reputation. I was expecting the polished sound I'd heard on the album and I don't think acoustics was the main problem. Keyboardist Su Tissue was for the most part hidden on one side of the stage and

on those songs that she did lead vocals, it was difficult to tell if anyone was singing at all.

The instrumental part of the Suburban Lawns' music is good dance music but lyrics are an important part of punk rock, after a while the beat gets repetitious, just like its supposed to. The high point of the Lawns show was when bassist Vic Billingsgate turned his instrument over to Su Tissue so he could concentrate on singing.

Unlike the first two bands, headliner Wall of Voodoo could have held their own without the by now expected unintelligible vocals. They began their show with a Hitchcock movie theme type instrumental that set the keyboard based sound of 'WOV. Instrumentally WOV was great. All of their songs were polished and interesting. But even though lead singer Stan Ridgeway was an excellent showman, he didn't have the vocal ability to compliment the music behind him.

Enter Frisbee Golf Tourney

By Brian O'Donnell

Join a revolution that has nothing to do with politics or economics! It concerns the frisbee. Student's attitudes are quickly changing to accommodate the fact that high quality competitive disc play is very fun. One aspect of frisbee is accuracy and one type of accuracy competition is disc golf.

In the past, students were content with aiming at doors and large buildings to determine the extent of their accuracy capabilities. But the revolution is here. Novices are seeking out professional courses that are more and more difficult and frisbee golf skills throughout the campus are greatly improving.

A.S. Program Board has seen the rise in frisbee golf popularity, and is sponsoring this year's first frisbee golf tournament. Additional

sponsors include the Intramural Department, Frisbee Club, and the Student Alumni Association. The tournament is on Saturday, Nov. 21, from 10-2 p.m. There will be three divisions for professional, experienced, and beginner levels. The entry fee is only \$1 with prizes for 1st-3rd place finishers in each division. In addition, all contestants will receive a free cup of beer to mellow their killer instincts. Registration will continue Thursday and Friday from 11-1 p.m. in front of the UCEN.

Face it! This campus is one of the most beautiful campuses in the country. You can't study 100 percent of the time. Why not come out Saturday and see the sights and people, while engaging in one of the funnest revolutions to hit our society in a long time.