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**Let The Festival Begin, page 4A**



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Arts & Lectures presents Actors from the London Stage, a touring ensemble of professional actors from the Royal Shakespeare Company and the National Theatre of Great Britain, in four performances in Campbell Hall. On Feb. 28 at 8 p.m. and March 8 at 2 and 8 p.m., the ensemble will perform a special five-actor full-length version of Shakespeare's *Measure for Measure*. On March 4 at 8 p.m., the actors will present *Beckett This Evening*, an anthology of playwright Samuel Beckett's writings as well as writings about his works.

Headlining this year's tour is Lisa Harrow, who starred in the recent Masterpiece Theatre production of *The Life and Times of Nancy Astor* on PBS-TV and in *Other Halves*, a film from New Zealand. Also participating are actors Julian Curry, Paul Whitworth, Stephen Jenn and Joseph Marcell, who was the first black actor in several decades to play Othello on stage in London.

The actors will be in residence at UCSB until March 8, spending one week with classes in the department of English and one week in the department of Dramatic Art. In addition to their four Campbell Hall performances, there will be two free public lecture-demonstrations: "On Playing Hamlet" with Whitworth on Feb. 27 at 2 p.m. in the Studio Theater; and "On Playing Othello" with Marcell on March 5 at noon in the Main Theatre.

This special version of *Measure for Measure* emphasizes the versatility of classically trained actors, as each actor plays several starring and supporting roles. Actors play both male and female roles.

The anthology program *Beckett This Evening* features dramatic readings of works by and about Beckett in the first half of the program; in the second half, Curry performs the Beckett play *Krapp's Last Tape*. *Beckett This Evening* was devised by H. Porter Abbot of the English department, with the intent "to acquaint us, in the space of two hours, with Beckett's distinctive language, his ear, his sense of timing — the range of what could be called his theatrical music."

Tickets are selling rapidly for all performances. For more information, or to charge tickets by phone, call the Arts & Lectures ticket office at 961-3535.

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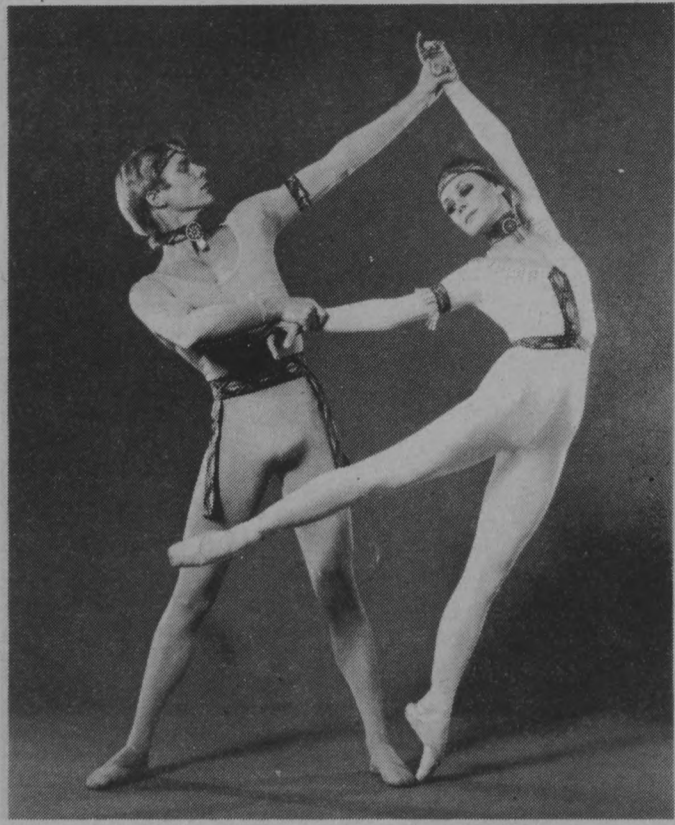
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## Tulsa Ballet

## Strong and Well Developed

Perhaps the Tulsa Ballet Theater wasn't aware of the recent visit from the Trocks when they decided on *Swan Lake*, Act II as the first piece in last Wednesday's program. Titters could be heard throughout the dance as part of the audience recalled the male ballerinos performing their version of the ballet.

But the Tulsa Ballet's *Swan Queen* and her horde of swans were absolutely not men. In fact, one of the most remarkable aspects of the company is that the dancers are indisputably women. They prove (and this is the most important thing they do) that a company need not consist of anorexic dancers who have no sign of muscles or shape in order to perform "good ballet" by any critic's standards. These ballerinas have arms, hips, and legs and they dance with as much grace, leap as high, and move as freely as any dancer made of twigs.

The program was a well-rounded excerpt from Tulsa's well-rounded repertoire. *Swan Lake*, Act II was, well, *Swan Lake*, Act II. If you haven't grown cynical about the idea of grown men and women portraying swans en pointe and princes chasing after swans who turn into women for one hour a day, Tulsa's edition was quite pleasant. The dancers are strong, move very smoothly, and the corps de ballet was rarely out of sync.

The last piece in the program was "one of the most popular ballets of our time," *Gaite Parisienne*. This ballet is colorful at the very least, so if you really want to like classical ballet but haven't been able to stay awake through one yet, *Gaite Parisienne* may be the ballet for you. The costumes are bright, Tulsa's dancing strong, and there are some slapstick, if stereotypical, comedic bits. The dancers were lively, although the can-can dancers didn't yip or yahoo as they traditionally do, and they didn't throw themselves into their movements as freely as real can-can dancers would have (the plight of ballerinas trying to exercise lack of control for once).

The best piece in the program was *Rhythmetron*. This "ballet" was originally created for The Dance Theater of Harlem by artistic director Arthur Mitchell. *Rhythmetron* was adapted "in Indian motif" for Tulsa Ballet Theater to honor Moscelyne Larkin, an Oklahoma Indian ballerina and one of the co-founders of the Tulsa company. The music, a galvanizing percussion, was a relief from the tra-la-la traditionally orchestrated dances. There are no tutus or flowing skirts. The dancing also is a relief from the flitting arms (or were they wings?) of moments before, with the movements marked by strength and nerve. Daring lifts and leaps abound and no grace is forsaken to achieve the effects of Mitchell's potent choreography. I did find the little red feathers in the women's "headdresses" to be a bit much though.

One wouldn't dare miss mentioning the ever-so-sweet pas de deux, *The First Kiss*. It was as sappy as could be, set to a moving ballad by George Benson, about growing up and learning about the greatest love of all. *Everyone* dug it. The applause for the piece was the most thunderous of the evening, and who could help loving Ena Naranjo as the girl receiving her first kiss; as someone sitting nearby so quintessentially put it, "She's so cute!"

On the whole, the evening's performance was enjoyable to those who like classical ballet and certainly bearable for those who don't. The Tulsa Ballet Theater is a strong, well-developed company. Because they come from a part of the country not commonly considered a ballet mecca, the performance was a pleasant surprise.

—Judith Smith-Meyer

## S.B. Film Fest Highlights

On Sunday at 12 pm, the Santa Barbara Film Festival will present a tribute to Orson Welles, *Remembering Orson*. This rare footage of Welles will be screened at the Santa Museum of Art and runs approximately 80 minutes. Accompanying the film will be Oja Kodar, one of Welles' close friends, who will interact with the audience following the screening.

Friday at 4:30 the Museum of Art will present a screening of *There Were Times, Dear*, a heart-wrenching film about the devastating effects of Alzheimer's Disease, starring Shirley Jones and Len Cariou.

*Salvador* will make its West Coast premiere this Friday at 9:00 pm and again Sunday at 12:30 pm at the Fiesta Four Theaters. Directed by Oliver Stone, *Salvador* offers its

audiences insight into the hard realities a photojournalist must face when covering wars in such places as Vietnam, Cambodia, the Middle East, Central America and Ireland.

*Love Songs* will make its U.S. premiere on Friday at 2:30 p.m. at the Fiesta Four. A co-production from France and Canada, the film chronicles the friendship which develops between a beautiful talent agent and two cocky but talented musicians who help her find new dimensions in her personal and professional life.

Other French films at the Fiesta Four will include *Tea in the Harem of Archimedes*, shown March 1 at 3:30 p.m., and the U.S. premiere of *He Died With His Eyes Open*, scheduled for 10:30 p.m. for the same day.

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# 'FX' A Thriller on the Cheap

Director Robert Mandel offers, with *F/X*, an imaginative, new angle on thriller films. Although far from a picture of Hitchcockian subtleties and meticulous suspense, it does sweep you along. *F/X* is slang for special effects (note how you pronounce that last word). Don't worry, this movie isn't just a hodge-podge of cinematic magic. In fact, I was expecting more than there was.

The story focuses on an effects man (Bryan Brown) whose talent is respected in the film world. He is approached by the Justice Department to murder a mafia kingpin — his way. To facilitate the working of the Witness Relocation Program, they want Brown to stage a fake "hit" to fool the underworld into believing this godfather-turned-informer is dead.

Brown has, of course, been duped. He has become a "loose end," in the eyes of the bad apples in the Justice Department (Cliff De Young and Mason Adams of "Lou Grant"). The rest of the film Brown has to rely on his wits and his special skills — *F/X* — to thwart those hunting him down. With a couple of fine twists and some inventive tricks, the film is fun, but with all the potential involved it could have been better. The main charisma stems from the philosophy of self-reflexivity — art about art, in this case cinema about cinema. However, it reminded me a little too much of *The Stuntman*. However *F/X* is not of the same caliber as *Stuntman* and consequently pale in comparison. The suave performance of Peter O'Toole in the latter puts the mediocre talent gathered in *F/X* to shame.

The lackluster acting may be due in part to the extreme typecasting involved. The film abounds in cliches, and the characterization cannot escape this. (I am unwilling to give the film the benefit of the doubt by assuming that this was purposeful. When seen as a part of the "film about film" structure, the stereotypes could become amusing.) As a result, you never really get to see the individuals. The one character who communicates any individual insight and philosophy dies before the film's half over.

Brown reminds me a lot of Michael Caine (a plus in my book) and I am kind of taken by Australian accents. Unfortunately, he has not improved his acting ability beyond his mediocre performance in *Breaker Morant* (1980). His assistant, played by Martha Geyman, is not much better and has probably the worst lines in the film. Despite all this you end up liking these caricatures somehow, and it almost becomes easy to cheer them on. It is even hard to condemn Brown's more violent handiwork that comes at the picture's end.

The closure is completely predictable — but not until the end, which is the kind of paradox found throughout the whole film. So much could have been done with this that wasn't. Instead we have a "thriller on the cheap." But certain complexities and special effects keep the film on its feet. The plot whisks along, and besides, you're not given much time to think about it anyway. The photography is handled well and the effects of John Stears are simple but — pardon the pun — effective. Though not in the league of silver screen greats, it is still charming and entertaining but only on bargain night.

— Karl Irving



Martha Geyman and Bryan Brown



Paul Lazarus, professor of film studies

## Interview by Susanne VanCleave

Let the festival begin! Today marks the opening of the first annual Santa Barbara Film Festival — four days of international films and celebrities as well as workshops, receptions, food, wine, special cultural events and more. Though the festival seems to have quietly crept up on us it is guaranteed to open with a bang tonight at the Arlington Theatre when the local community and a whole host of celebrities join to celebrate the christening of what will hopefully be the beginning of a long-standing tradition.

Earlier this week the Daily Nexus spoke with UCSB professor Paul Lazarus (one of the nine member core committee). Lazarus shared his thoughts about the film festival and what he hopes it will mean to Santa Barbara as a whole.

What exactly is the Santa Barbara Film Festival?

It's a first flight by Santa Barbara into the stratified world of film festivals. Originally I was not at all sure that we belonged in that world. It didn't seem, at the first glance, for there to be a good reason for us to join this tremendous number of film festivals everywhere, from Cannes to...Filmex in Los Angeles.

The reasons for Santa Barbara being the home of a film festival are primarily that this has become a major motion picture community. We have so many people here who either are or did make their living in the world of motion pictures, plus the fact that this is a retreat for most of Hollywood who love to come here for weekends — or for a film festival. We are finding great support in Hollywood and this is going to be the first, I'm sure, of an annual Santa Barbara happening.... This will fit along with Fiesta in August and Summer Solstice in June.

Some people say the Santa Barbara Film Festival will, in the future, rival Cannes' —

I said that....It's much more convenient than Cannes and a better class of people.

What's the theme this year?

There's no theme other than survival. We really started from ground zero. We have 30 pictures that we're showing from all parts of the world. We have pictures made in Santa Barbara...and everywhere from England, France, Spain, mainland China, Canada, Italy — we've got submissions from all over.

We're having a salute to Robert Mitchum, who is a local resident. The opening on Thursday night will be very gala.

# Let The F

That's the Mary Tyler Moore picture. Why is there a special emphasis on New Zealand?

We're saluting New Zealand as an emerging film nation. We feel that New Zealand today is where Australia was five years ago. Remember there were a whole bunch of pictures like *Breaker Morant*, *Picnic at Hanging Rock*, *Gallipoli*... suddenly Australia became a major film power. We have a big salute to New Zealand, with the eight or nine pictures they are showing, plus some short subjects. They're bringing actors, directors, producers and they have an art festival. The ambassador is coming from Washington and attending various parties.

The wonderful part about Santa Barbara as a festival is that it's a walking festival. In other words, you can go from the Arlington Theatre to the Granada to the Museum of Art to the Fiesta Four... We're making State Street kind of a promenade.

So then the films will screen in many theatres?

Yes and they will overlap because we have so much film to show in so little time.... We're showing, for example, this very rare Orson Welles tape that Jonathon Rosenbaum of our film department brought back from Rotterdam. This is never before seen footage of Orson Welles...80 minutes worth. That's going to be at the Museum of Art.

Who initially put the Film Festival together?

This is the third time this has been tried. There was an attempt made in 1974, which never got off the ground. Then in 1981...a small group...tried again. This time it was principally through the day and night efforts of Phyllis Picciotto. She works for Metropolitan Theaters and books the Riviera and Goleta theatres. She's a specialist in art film and is in and out of LA so she's very active in the film business. Somehow, by luck or design or brilliance, she put together a board of nine people, each of whom is expert in a certain area she needed for the festival. Ranging from one man who works for an advertising agency downtown to a woman who is a kind of queen of Montecito who knows where all the money is...to Ian Brooks who is the head of film at Brooks Institute, Shelley Kline from the Museum of Art. I spent all my life in motion pictures...so I have forty years of knowledge and contact with the industry. We also have a musician who teaches here at the university. We also have a real estate financier who handles the books for us and the money. It's been a very hardworking, very scrappy group. Lots of people but we somehow got it done.

So most of the funding comes from local residents?

We started off with \$20,000 that was given to us by the city. That was the first big contribution. They did that because they thought it would be good for Santa Barbara, for tourism. They would attract people and focus attention on the city. After that, up until now, all the money we've received has been from the private sector. We've got seven people who have given \$5,000 apiece, a dozen-odd people who have given \$1,000, and...a so-called committee of 500 who have each given \$100. It looks now as if there's a very good chance we will finish in the black, which is unheard of for a first-time film festival.

Can anyone purchase tickets just by going downtown to the screening?

The arrangement we've set up is that anyone who buys a festival ticket (\$180) is entitled to everything or a film ticket (\$120) has priority seating up until fifteen minutes before showtime. Then we will sell tickets for every available seat. So the probability of students getting good seats is fairly high.

Very good depending where we are showing the film.

Fiesta, yes. We have 300-odd seats and it should be no problem. All the tickets are \$5. I think the smart ones who want to go will get there by 7:00 to wait in line to be among the first ones in.

Do you feel it's particularly valuable for students to participate in this festival?

I think it's going to be a very exciting event. I think it's going to be exciting not only because it's going to be a wide variety of films but in almost every case there will be a personality behind each film. An actor, a writer, a producer or a director. Someone who will answer questions about the film after the screening.

## 'Clan of the Cave Bear'

# Growing Up With Ayla

Not too long ago, Jean Auel wrote a refreshing and original book presenting a fictitious account of the "dawn of modern humans" entitled *The Clan of the Cave Bear*. The storyline centers on an intelligent, ingenious and strong-willed woman named Ayla. The natural setting is the north of Europe during the Pleistocene Iceage, approximately 35,000 years ago.

Ayla, a Cromagnon (modern human being), is orphaned as a child and brought up by the Clan, a group of Neanderthal men and women. The plot of the story revolves around conflicts between Ayla and Broud, the Clan's future leader. As she matures, Ayla develops self-reliant skills of survival and mannerisms that do not conform to the strict rules of the Clan woman. These unique qualities form the basis of the prolonged power struggle between Ayla and Broud, with positive results.

Though directly based on the novel, the movie version of *The Clan of the Cave Bear* fails in its representation of Auel's original tale. This failure centers on the types of communication utilized to relate the story to the audience. It seems the long hours of debating this subject between the director (Micheal Chapman) and the producer (Gerald Isenberg) were resolved by including a little bit of everything. The results are a movie that flows erratically from scene to scene, as a combination of sign and body language, single-syllable words, subtitles and narration provide the movie's conversation. Instead of overcoming the language barrier, the script writers have succeeded in thoroughly confusing the audience. We are left not knowing if an action's meaning will come from — subtitles, overt narration, or our own interpretation — and are con-

sequently left hanging in a hodge-podge of "translations."

The casting creates further problems in the film, making it unbelievable at times. Daryl Hannah's perfect looks do not seem to fit the image of a primitive mud-covered deerskin-clad female. Her innocent looks portray the immature Ayla very plausibly, yet as the character matures and achieves independence, Hannah is unable to validly represent her character. James Remar as Broud does little more than frown and rant and rave like a spoiled child throughout the entire movie. Though Pamela Reed, acting the role of Ayla's foster-mother and teacher, exemplifies the most believable Neanderthal woman. But on the whole the "Neanderthal" actors and actresses lack the characteristic stocky, powerful build one would expect in primitive humanity. Even Bart the bear lacks credibility as he yowls and growls, but is quickly quieted by two men armed only with fire-burned sticks.

*Clan of the Cave Bear* is not, however, a complete loss. The movie is not without its positive qualities. The cinematography is truly fantastic, capturing perfectly the essence of the Pleistocene environment. The cave gatherings, the musk-ox hunt, the river fishing, the plant gathering, and the scenery depict Iceage people's lifeways fairly accurately. To compliment these scenarios, the costumes, make-up and props are also credible representations of Neanderthal material culture.

As a film for pure entertainment, it is average, supplying everything from suspense to visually pleasant (See AYLA, p.7A)



# A Touch of Senegal

Drums pound out relentless rhythms which become increasingly complex as tempos change and excitement builds. Singers join musicians in hypnotic chants, with haunting melodies played on traditional Senegalese instruments played on the Balafon, a marimba-like keyboard, and the Cora, a 21-string melodic harp made from a giant gourd. The dancers, rocking their hips back and forth splay their seemingly boneless limbs in huge sweeps of line and color.

The National Dance Company of Senegal returns to North America for a

two month tour after an absence of five years. It performs one show only on March 6 at 8 p.m. as part of the Arlington Celebrity Series.

Its first performance for an American audience was part of an Afro-Asian dance festival at the Brooklyn Academy of Music in 1971. As interest in ethnic dance has grown, so has the popularity of the group, and this marks its 10th tour of the United States.

Ethnic dance, generally defined, embodies the values and beliefs of a group of people who share specific

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# Festival Begin!

screening.

We're showing one film from mainland China and we have the head of the China Film Import/Export Company coming. He speaks very good English and he'll answer questions. I was amazed to find out that last year mainland China made over 140 pictures, that's almost as much as Hollywood.

What does the future hold for the Santa Barbara Film Festival? Will it be a yearly event?

Yes. We are videotaping this festival as well as photographing. We're going to apply for grants and it will be a continuing event. We're very pleased at the amount of attention. The media will give us support and the community will support us. We don't want this to be an elitist operation. We want this to be a community operation. I would like to see next year the festival expanded into more theatres, a greater variety of pictures... We had someone criticize us because we didn't bring in any Spanish language pictures for the Chicano population in Santa Barbara. Well, it was not a deliberate slight but it didn't seem like a necessary part of the film festival. We have a picture from Spain but I think it's better for the Film Festival to have pictures seen by everybody rather than to say we're going to ghetto-ize just for people who speak Spanish.

We want this to be a major yearly happening. We don't want it to get stuffy. We want it to be fun.

That will set this festival apart from others like Cannes won't it?

Yes and we're going to have a lot of people in from Hollywood for opening night. We're directing them all up to the parking lot at I. Magnin where they'll be put into antique cars and driven down State Street to the Arlington. And of course, following the screening there will be...a buffet in the long arcade and our Montecito lady called around...and everyone

"It's much more convenient than Cannes and a better class of people..."

— Prof. Paul Lazarus about the S.B. International Film Festival

said yes. So we have twelve restaurants who are supplying tables of food. Firestone Vineyards is giving us wine for 2000. We're getting great support and this has become kind of a bandwagon.

People seem to feel it's a good thing for the community and they want to be part of it...

Is there anything in closing you would like to say to students in particular about the Festival perhaps to motivate them to participate?

What I would like to do is to encourage students to more actively participate in this next year. We've had over 100 volunteers who have worked at our headquarters, who will be ticket takers and ushers and escorts for the stars. I would urge that students get some exposure and find out what the festival is like this time and next year.... It may very well be that in future festivals part of it will move onto campus. The Chancellor is on our honorary board and he's very much interested.

Something of special interest to students is the number of free events that are available. Sunday night the closing attraction is the Maori Dancers. They are a New Zealand group who will be dancing at 5:30 and at 8:00... We have a program of films by Santa Barbara filmmakers showing at the Museum (of Art)...10:00 am Sunday, and that's free, and the film makers will be present. Then at 12:15 at the Fiesta we have another Santa Barbara made film called *Habeus Corpus* and that's free. So if people are short of dough they (can still participate). We have a fun spirit about this.

For more information about the Film Festival, call 963-9591.

## UCSB Drama

# A 'Parade' of Fine Actresses

"Nice and tight!" yells Janet (Diana Ward) over and over at the beginning of UCSB's production of John Murrell's *Waiting for the Parade*. With that, she inadvertently sums up her character. She is a small, brown-suited woman on every war effort committee in town in a desperate effort to make up for her husband, part of the "essential services" (he reads the radio news twice a day) who did not join the Canadian men fighting in Europe. The phrase also describes the play.

At first, the structure unfamiliar, the rapid succession of scenes within each of the two acts seems a bit too brisk. The house lights are not dimmed before the first actress is on stage, a small acting area in the Studio Theatre surrounded on three sides by the audience. But once the audience catches on to the vignette-like character of the play, the abrupt and rather unexpected pace at the beginning serves to soften the transition to that world, Canada, during World War II. The brisk pacing keeps the narrative going at a fair clip. Murrell's work is indeed "nice and tight."

The play is often amusing, as life is indeed wont to be. Ward's cheery "Vegetable Sandwich" presentation is unforgettable. And Cindy Cooper, married to an old stogy man who perpetually broods about the war, says she occasionally leaves the sugar out of his morning grapefruit juice. "It makes his whole face pucker up!" she says triumphantly. These little victories at home render the war tolerable.

The plot is not without its serious side, its moments of tragic irony, however. Allison Gendreau, an older woman, takes ill and writes two letters to her sons, forgiving them for leaving her alone. "The paper in the envelopes was blank," says Wendy Tasker sadly. "She wrote with the wrong end of the pencil." The five fight their battles against loneliness, against discrimination, and against men, without a man ever appearing on stage. The conflicts are a lot more important that the actual war on in Europe.

The actresses assigned to the wildly diverse parts have turned out solid, if not remarkable, performances. One of the most notable of these comes from Dana Lynn Kopfer. She plays a stoic German woman (Marta) who at first, like all German emigres of the era, is hassled. She is entirely separate from the main narrative much of the first act, sitting on darkened steps blowing cigarette smoke out elegantly, scornfully. When she laughs, it is almost chilling. When she speaks, her German accent is perfect.

The others are excellent too. They represent more "typical" women insofar as they are neither outsiders nor the driven responsibility-seekers Ward's character represents. Wendy Tasker leads as the spirited factory worker, plunging into the role with verve and enthusiasm. Cindy Cooper is a contrast, as a girlish and



Marta (Dana Lynn Kopfer)

slightly bookish "educator" who, when not squealing during air-raid drills, is prancing around, practicing fake machine-gun fire, and belting out anti-Hitler ditties. Allison Gendreau is an older woman. She handles the role extremely well. Not much has been done to age her cosmetically, but her slow, full walk is utterly convincing as a world-weary, slightly fatalistic widow.

On the whole, the acting is accomplished without artifice. The play has not many props. One set of costumes perfectly complements the cast, with the exception of Cooper's rather out of place penny loafers. The set, a minimalistic metal structure, represents the location of the moment, rendering the performances all the more intense with little drawing-room distraction. Periodical vintage radio broadcasts and popular songs of the era add a truly wonderful and authentic touch. "Kiss me..." goes one, "it's been a long, long time..." *Parade* is excellent, and it will be a long time until it is matched in tight, cooperative acting and force of characterization.

— S. M. Wenrick



Director and four cast members

# Parisian Street Life in Concentric Circles



Parisian street life in 'Favorites of the Moon.'

of the players to and fro creates a non-story that, though utterly chaotic, makes perfect sense.

With *Favorites of the Moon* Iosseliani has captured the essence of Parisian street life with its many ironies and comedic players. Each character is not tremendously developed within the film but instead draws depth from occupying a particular social and moral stance. The film's concern is less with explicit narrative value than with the essence of life's ironies, comedies of errors, and pure rhythmic interaction.

The cast is composed entirely of amateur and character actors which lend to the overall aura of the film as a playful and funny critique of

French society — from the bourgeoisie to the common thief — whose lives revolve endlessly around a finite group of art objects that are stolen and re-stolen as the characters lives crosscut each other in a complex pattern/dance. There is a family of burglars, a gun salesman, a corrupt policeman, a coquette, a mechanical genius, a musician, a group of prostitutes, and an outrageous punk vocalist who collects paintings of nudes.

Co-screenwriter Gerard Brach describes the *Favorites of the Moon* as a non-story; "just time passing with exciting ups and downs, but not what we are used to seeing....It's a film about time, life passing by." It seems only a director with the varied background and skill that Iosseliani has could successfully create such an anti-constructionist piece and have it remain accessible and intriguing for the most common audience. *Favorites of the Moon* is a visual gem. It will screen this Sunday in Campbell Hall promptly at 7:30.

— Susanne Van Cleave

## A & L Film

The latest film in the Arts and Lectures New Directions in Film series is *Favorites of the Moon*, described by many as kaleidoscopic. This is no exaggeration for *Favorites* is just that; a kaleidoscope of characters and objects that never cease turning round and round in a rhythmic pattern of concentric visual circles. The film's director Otar Iosseliani, expatriate of Soviet Georgia, has a cinematic style that operates like the masterful shuffling of a brightly colored deck of cards. In actuality, Iosseliani uses elaborate and detailed storyboard drawings which he organizes into a visual blueprint that he later translates to film. Only this kind of elaborate planning could produce a film such as *Favorites of the Moon*. In addition, Iosseliani's prior experience with music (as a composer and conductor) and with mathematics has greatly influenced the composition of his film. The result is a mosaic of characters and *objets des arts* that move like participants in a tightly choreographed dance. The rhythm

## The dancers of the National Dance Company of Senegal

genetic, linguistic and cultural ties. The form carries a history retold in dance drama and depicted in ritualistic traditions where every aspect of the dance is important: color, costume, rhythmic patterns of dance, and specific instruments.

The National Dance Company of Senegal — a group of 40 dancers, singers and musicians — presents a colorful mix. Their performance has been described as "joyous."

While the stage is a false setting for ethnic dance — which by its nature is an intimate community ritual — the popularity of the Senegalese group is due in part to its documentary-like presentation. Material is edited for the stage so that an audience can capture the essence of a culture from the experience of viewing its dance and hearing its music.

It is a history told with few words; live theater at its most exciting. For tickets and information call or stop by the Arlington Theater ticket agency, 1317 State St., 963-4408.

# BIG ART

**ACTORS FROM THE LONDON STAGE**  
in Shakespeare's  
*Measure for Measure*

Friday, February 28 / 8 PM  
Saturday, March 8 / 2 PM and 8 PM  
Campbell Hall

**in Beckett This Evening**

Tuesday, March 4 / 8 PM  
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The acting ensemble we've come to love: artists-in-residence from the Royal Shakespeare Company and the National Theatre of Great Britain. *Sec. II Sold Out*

Reserved Seats: \$9 / \$7.50 / \$6  
UCSB Students: \$7 / \$5.50 / \$4

Presented by UCSB Arts & Lectures 1986.

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## Grandmaster Will Rap in S.B.



Grandmaster Flash comes to S.B.

effective mixture of smooth soul and street rap, something that few other rappers on the scene have been able to accomplish. *Sign of the Times* continues the tradition of social awareness, and the remainder of upbeat material (and even a ballad) fill a satisfying, if not completely impressive package.

Joining Grandmaster will be Fishbone, who definitely deserve equal attention. Frat rats will surely remember their antics at last year's ISVT party. Just barely out of high school, Fishbone serves out a wildly original stew of everything from soul to punk, combining swift and simple guitar with a touch of brass and one helluva lot of energy.

Their debut EP is typical, with each song providing a new surprise. "Ugly," a stormy number pointing out a well-known political figure, reminds one of that favorite childhood chant (U-G-L-Y you ain't got no alibi!). "Party at Ground Zero" is a relentless assault on the feet (keep them movin!) while "Lyn' Ass Bitch" has one of the best endings since Johnny Rotten's moans on "Never Mind The Bollocks."

Seems fitting that in light of Black History Month two all-black bands should finally be able to headline a show, especially in this mecca of beautiful people and party republican banquet hosts. Highlighting the music of two highly acclaimed bands as well as L.A. quasi-legends the Vandals, the show should surely wake up Santa Barbara's concert goers. So head on down to the Arlington, cuz Flash is fast, Fishbone's cool, you miss this show, you sure to feel the fool.

— Brent Anderson

Yeah, I know what you were thinking. Thought that rappin' soul was stale, lost in a haze of monotonous drum machine drones and generic deejays. Well lay low all you soul junkies cuz the Grandmaster is back with a renovated band, an aptly titled new album, *They Said It Couldn't Be Done*, and a tour which will bring them to the Arlington tomorrow night along with Fishbone and the Vandals.

Originating from the streets of the Bronx, Grandmaster and his entourage are one of the originals in their music form. Justly known as the king of rap, Flash cleared the way for an endless flow of proteges who currently fill the airwaves and dance floors. His scratching, mixing and phasing (a sort of musical montage combining bits of various records) techniques created new sounds and rhythms, yet Flash has kept a pretty low profile.

Flash even prefers to give up the stage spotlight to his rappers and

dancers. His current group includes two holdovers from the former days of Grandmaster Flash and the Furious Five and three new members. He pulled the new band together after a two-year break from recording. With the aid of a more widely distributed record label, he should soon be seeing a lot more action.

Catching a quick glimpse of the new boys in tuxedos scared me at first, but upon turning the album over I was reassured that those rappin' leather cowboys hadn't changed that much. While not quite on the same level as *Greatest Messages*, a personal favorite mix of searing social commentary and lighter party music, *They Said It Couldn't Be Done* luckily avoids being lumped into the frivolous rap category, a genre which was entertaining at first but has since lost much of its appeal.

The album is kind of a rebirth for Grandmaster and maintains an

## Selina Glater — A Musician in Residence

Music appreciation (Music 15) and music fundamentals (Music 11) students have an advantage this quarter. In addition to being enrolled in two of the music department's most exciting courses offered for non-majors, they can now attend lecture/previews for concerts.

Many students need some assistance in understanding classical music. Veteran teaching assistant Selina Glater provides this needed information. Her informative lecture/previews are offered free to students interested in learning more about the composers, the performers and the music which will be heard in upcoming concerts. Her presentations take place Sundays prior to Arts & Lectures concerts.

Her next preview will highlight the Anton Kuerti concert presented on March 5 at 8 p.m. in Campbell Hall. The preview will be given on March 2 at 7 p.m. in room 1145 of the music department. "These preview sessions are designed to provide beginning music students with the necessary background to help them both enjoy and profit from their concert-going experience. They will

also gain additional insight and assistance in how to write better concert reviews," says Glater. (A complete listing of her preview times and dates for spring quarter will be available from the Arts and Lectures ticket office at the beginning of the quarter).

Glater is a graduate student in musicology and a violinist. She performs with the Montecito Chamber Orchestra and teaches privately. She is a newly elected member of the national music honor society, Pi Kappa Lambda.

Glater can be heard on KDB radio starting on March 1 in her monthly special broadcast of *Music is Alive with Selina Glater*. The new monthly program highlights the upcoming concerts of both the Santa Barbara Symphony and UCSB Arts and Lectures. It will be heard for the first time on March 1 from 7:30-10 p.m. and will follow the same time slot on the first Saturday evening of each month. Her successful Santa Barbara City College Adult Education class, *Music is Alive: Behind the Scenes with Musical Events in Santa Barbara* inspired the radio program.

## Master Pianist to Play Campbell

Pianist Anton Kuerti comes to Campbell Hall on March 5 at 8 p.m. for a concert of works by Beethoven, Schubert, Schumann and Brahms. An acknowledged master interpreter of Beethoven, Kuerti will play Beethoven's Sonata No. 24 in F-sharp Major, Op. 78.

"Not since Schnabel, or Serkin in his prime, has late Beethoven been given such intelligent and fiery performances," wrote Fabion Bowers in *Musical America*. "One left the hall saddened by only one thing: Beethoven himself never heard a performance of these sonatas, and if he had it could not have been a more profound experience than that which Kuerti gave us."

Kuerti has recorded the complete Beethoven sonatas on the Columbia/Odyssey label. But he is not just a

Beethoven specialist; his repertoire includes concerti by 12 composers and his recordings of Chopin, Mendelssohn, Schubert, Schumann and Scriabin have been called "unsurpassable indeed" by *High Fidelity* magazine.

Born in Vienna, Anton Kuerti immigrated to the United States and later made his home in Toronto, Canada. He is an avowed arts advocate and shares the interests of many artists concerned about social responsibility.

Kuerti will be in residence at UCSB March 4-5 and will give a free public Master Class on March 4 at 2 p.m. in Music 1145.

For more information, Arts & Lectures at 961-3535.

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DON'T MISS...

**GRANDMASTER FLASH**

AT THE  
**ARLINGTON THEATRE**  
TOMORROW NIGHT  
8:00 P.M.

**ART EDITOR:**  
Susanne VanCleave  
**ASSISTANT ART EDITOR:**  
Sabrina Wenrick



**CONTRIBUTORS:**  
Brent Anderson  
Karl Irving  
Judith Smith-Meyer  
Cynthia Zutter

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From *Laughing Camera I*  
by Yvan Dalain.

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Rex Reed, NEW YORK POST

★★★★★ **"GET READY FOR THE MOST ORIGINAL MOVIE IN YEARS!"** William Wolf, GANNETT NEWSPAPERS

**THE GODS MUST BE CRAZY**



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**BIG ART** **ANTON KUERTI, piano**

Wednesday, March 5  
Campbell Hall / 8 PM

This celebrated concert genius plays works by Beethoven, Schumann, Brahms and Schubert. Kuerti is "an intellect of the highest technical and spiritual order" (*Die Welt*, Berlin).

Reserved Seats: \$10 / \$8 / \$6  
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Presented by UCSB Arts & Lectures 1986.



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

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**Ayla...**

(Continued from p.4A)  
scenery. As a thought provoking film, it is terribly disjointed. Once again Hollywood has taken an interesting and intriguing bestselling novel and turned it into an average film, misrepresenting many integral parts of the book.  
— Cynthia Zutter



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**MOVIE SCHEDULE FOR FRIDAY, FEBRUARY 21ST THROUGH THURSDAY, FEBRUARY 27TH.**

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**the movies**

**SANTA BARBARA**

**Murphy's Romance** (PG-13)  
Sally Field, James Garner  
5:05, 7:30, 9:50

**GRANADA** 1216 State Street 963-1671

**#1** **THE HITCHER** (R)  
5:00, 7:10, 9:20  
upstairs  
The Terror starts the moment he stops!

**#2** **CHUCK NORRIS THE DELTA FORCE** (R)  
5:15, 7:50, 10:25 upstairs

**GOLETA**

**GOLETA THEATRE** 320 S. Kellogg Ave. Goleta 683-2265

**NICK NOLTE BETTE MIDLER DOWN AND OUT IN BEVERLY HILLS** (R)  
5:30, 7:40, 9:45

**BETTE MIDLER NICK NOLTE DOWN AND OUT IN BEVERLY HILLS** (R)  
5:30, 7:45, 10:00

**FIX** (R)  
BRYAN BROWN  
5:00, 7:15, 9:30

**#1 CINEMA** 6050 Hollister Ave. 967-9447

**Brazil** (R)  
5:15, 7:30, 9:45  
2 ACADEMY NOMINATIONS  
It's only a slate of mind.

**PRIZZI'S HONOR** (R)  
JACK NICHOLSON  
7:45

**8 ACADEMY NOMINATIONS**  
**Harrison Ford WITNESS** (R)  
5:30, 10:00

**#1 FAIRVIEW** 251 N. Fairview 967-0744

**Kristy McNichol DREAM LOVER** (R)  
5:15, 7:20, 9:40

**DARYL HANNAH THE CLAN OF THE CAVE BEAR** (R)  
5:30, 7:30, 9:30

**965-6188 RIVIERA** 2044 Alameda Padre Serra Near Santa Barbara Mission

**11 ACADEMY NOMINATIONS**  
**The Color Purple** (PG-13)  
A STEVEN SPIELBERG FILM  
Alice Walker's Pulitzer Prize Winning Story  
It's about life. It's about love. It's about us.  
6:45, 9:30

**11 ACADEMY NOMINATIONS** **PLAZA** DE ORO 349 S. Hitchcock Way 682-4936

**PG** **ROBERT REDFORD MERYL STREEP OUT OF AFRICA**  
A UNIVERSAL PICTURE  
6:15, 9:30

**MISSING IN ACTION 2 THE BEGINNING** (R)  
CHUCK NORRIS  
9:00

**#1 SANTA BARBARA** **TWIN DRIVE-IN** 907 S. Kellogg Ave. Goleta 964-9400

**LEE MARVIN THE DELTA FORCE** (R)  
6:50

**8:40 COCAINE WARS** (R)

**6:50 THE BEST OF TIMES** (PG-13)  
ROBIN WILLIAMS KURT RUSSELL

**MISSION** Santa Barbara 618 State Street 962-8616

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**All Programs & Showtimes Subject To Change Without Notice**

**A. S. P. B. MUSIC**

*Spyro Gyra*



Spyro Gyra's story begins in Buffalo, New York in 1975, when the small sign outside the club announced them as "Tuesday night — Jazz Jam." From those rather humble beginnings, the group has gone on to a position of international stature, and they are now out on tour in support of their ninth album, the recently released "Alternating Currents." The primary mover and shaker in this group's development has been leader and saxophonist Jay Beckenstein, whose initial vision of a band not limited to a particular genre holds true to this day. As a boy

growing up in New York, Beckenstein was constantly exposed to a variety of cross-cultural musical experiences. He was an avid listener to Latin music on the radio and to the traditional jazz of his father's record collection. Later, in college, he played classical and avant garde music in academic classes and recitals, while playing rock, blues, and jazz in the clubs at night. All of these influences are present at one time or another in the group's music. "I grew up with jazz, rock, Latin music, and classical, both historical and avant garde," says

Beckenstein. "Why should I take from only one language? It would be a waste of so many great things I've gone through."

The majority of the group's rhythmic structures, however, are more derivative of rock, soul, and Latin than they are from jazz; and they also offer occasional rubato improvisations in which elements from both mainstream and avant garde classical can be heard.

But perhaps the most noticeable thing about this seven-member group is that they are unbelievably rhythmically tight. The rhythm section of drummer Richie Morales, percussionist Gerardo Velez, and bassist Kim Stone never wavers, providing as strong a rhythmic foundation for the extrapolations of the other players as is possible. And above this pulsating rhythmic structure are placed the work of Beckerstein's soprano and tenor saxes, fellow composer Tom Schuman's keyboards, Julio Fernandez' guitar, and Dave Samuels' marimba and vibraphone, for a wonderfully varied amount of different voices and textural colors. Often their pieces contain sections of unisons between different combinations of these melodic instruments, such as sax/marimba, or soprano/guitar. In these sections both the blend and the execution were as good as it gets.

*Judy Gorman-Jacobs*

As a singer, songwriter, and guitarist, Judy Gorman-Jacobs draws on an unusually wide repertoire of songs and styles: blues, jazz, traditional and contemporary. Jacobs will perform for a UCSB audience on Wednesday, March 5 at 8 p.m. in Lotte Lehmann. Tickets are only \$3 for students and \$5 for general admission.

With wry humor and deep caring she sings "songs about women and working folks' troubles, songs about lovers and people who struggle." From another of her songs, "This Earth," her words are "Don't you want to taste freedom, and peace in this life? I believe we can make it whole again, I believe we can make it whole."

In a personal statement Jacobs said, "I want people to have fun, which is why it gives me pleasure to make an audience laugh. I want people to be a little more connected



with themselves, to each other, to people who they might not deal as easily with. I think that the purpose of art is to make us more fully human, more nurtured and more

nurturing." Judy Gorman-Jacobs, Wed., March 5 in Lotte Lehmann. Special thanks to the Women's Center and the A.S. Status of Women.

*True Confessions*



We couldn't find musicians who believed that the music was everything — these L.A. players all wanted money and guarantees. Well, there aren't any guarantees. But a good song, and a good voice singing it — that was your ticket out. True Confessions of a guitar player — Brian Richard.

The rest of the band has a few confessions of their own to make — let them spill their hearts for you in the Pub. What a better time to lay truth or dare. The eleven member band not including the Hammond organ will let you in on some of their secrets tonight.

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**LECTURES**

*Al Santoli*



*Everything We Had*: an oral history of the Vietnam War by thirty-three American soldiers who fought it. Al Santoli, the author, will speak on Thurs., March 6 in Lotte Lehmann Hall at 7 p.m. The lecture is free of charge.

The Vietnam War was never a war that prompted Americans to cheer

and, like World War II, give our 'boys' our strongest support. Instead, it exemplified the old adage, "East is East and West is West and never the twain shall meet." It was a war where Western ideals clashed disastrously with age-old Eastern attitudes.

Al Santoli, a highly decorated Vietnam veteran, has taken the words of 33 men and women who served in Vietnam and bound them in a compassionate volume that tells their war stories in their own words. The descriptions are shocking, sensitive and provide an intimate look at the conditions under which military personnel struggled in Southeast Asia.

*Charlie Gott*

As a right brain flake — I will only face facts in life threatening situations. Finals are coming up soon — is your life in jeopardy? If so, Charlie Gott, an Adjunct Professor at eight universities and a list of professional affiliations that won't quit has insight on how to deal with boring and unreasonable professors. Monday March 10 at 8 p.m. in the UCen Pavilion B and C is your chance to learn how to communicate with your professor like you never have before.

The communication model used by Dr. Charlie Gott is based upon the



1981 Nobel Prize Winning right brain/left brain research of Dr. Roger Sperry. It regards the object of all communication — the human mind.

**SPECIAL EVENTS**

*Friday, March 7*

*Music Wars  
Tickets on  
Sale Soon*

*Fashion Show  
Noon in  
the Pub*

This page written and edited by Janell Pekkain.



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