

ARTS & ENTERTAINMENT



* above:
* family held hostage
* by Kodak. After
* X-mas ordeal, Pam
* was rushed to
* hospital suffering
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* *****

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Not A Review...

I can't help but wonder why people hate those commercials with that little old lady who is walking home all alone to her dark, empty apartment and when she gets there, BLAMMO, a Christmas tree, decorations, smiling neighbors, and a warm cup of coffee. It's so touching to know that coffee brings out the Christmas spirit in people.

It's everywhere, that Christmas spirit, in store windows, on street lights, on television, in living rooms, offices, hallways, doghouses, you name it. Personally, I like all the publicity surrounding this holiday. When else can you see parades, football games, Frosty the Snowman, Rudolf the red nose reindeer, the Bob Hope Christmas special with Brooke Shields, and the Salvation Army at every corner.

The stores are miniature Disneylands at Christmastime, but that's the fun of shopping. Let's get uncle Tom that nice bean roaster, and mom that book on ancient Egyptian literature she's been dying to read. Just imagine all the fun people you'll meet in the gift wrapping line.

That's not all. Where do they dig up the sales clerks? Either they're oozing with so much phony happiness and charm that it makes you sick, or they act like they're doing you a giant favor by taking your money. Anything to make a sale — that fuschia turban which doubles for a car cover would be great for your grandmother who "doesn't get out much." Of course buy your boyfriend the \$200 dollar tweed coat, they might not have his size next week during the clearance sale. NOW, NOW, NOW!... there's no time to waste where Christmas is concerned.

Restaurants seem to grab all our money at Christmastime. "Enjoy life — eat out more often." I read this cute little slogan on the back of a toothpick wrapper my brother had sent me labeled *something from home*. People must really enjoy life about this time of the year because every restaurant, nightclub, and eatery is always packed. Actually, I think it's due to the number of relatives visiting and the hassles of cooking and cleaning that some nicely dressed waiter could do just as well.

This is the time when relatives whom you could have sworn died last year show up at your door, sleep in your room, and ask what grade you're in. We must not forget to take lots of pictures this holiday season to treasure the precious moments spent with loved ones. And if you don't use Kodak paper you'll go to hell.

Lots and lots of parties to attend. Drunken grins and fashionable attire. We all know what it's like to go to holiday parties. EVERYONE'S back from school and you MUST look your best, (they haven't seen you since September). Even the stupidest of errands becomes important, you spend two hours getting ready to pick little brother up at the bus stop. Can't take any chances because you never know who you might run into at K-Mart.

'Tis the season to be jolly, to be happy, to be with friends, to eat, drink and be merry, to give and to get, and to enjoy life. If you don't feel like doing any of these things, don't worry, the media will do it for you. So, have yourself a merry little Christmas whether you like it or not.

— Valerie A. DeLapp

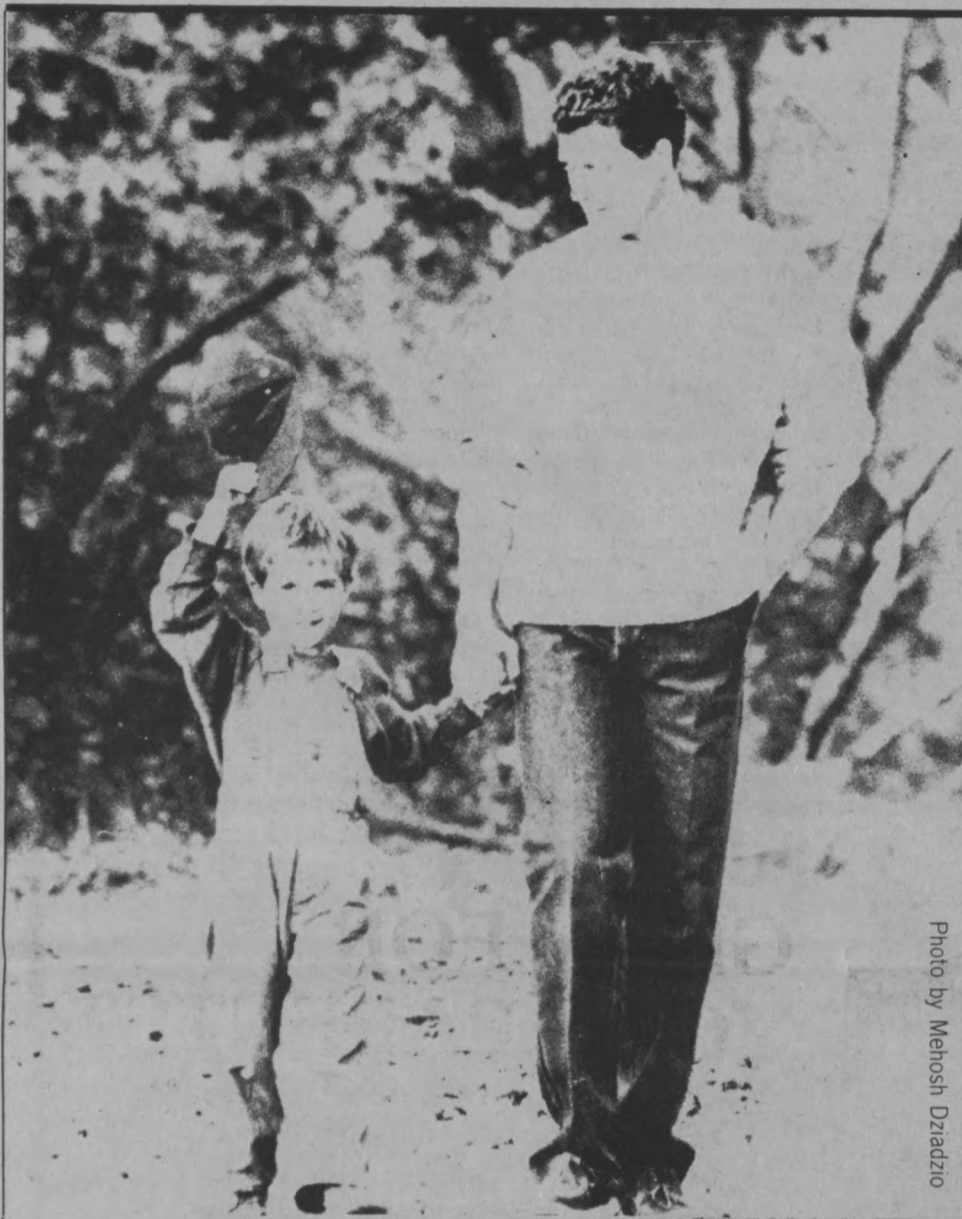


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George Burns, Ultimate Evil In Las Vegas



Ted Wass signs away his soul to George Burns in 'Oh God, You Devil.'

Well, he's back. And back. And back. George Burns, somewhere in his eighties these days is still plugging up there onscreen and he's not doing a bad job at that. They say the third time is a charm but mercifully, *Oh God, You Devil*, the third in a series of George Burns the Omnipotent Being films is less charming than the preceding two. There are a couple of nice catches to this movie. We don't have to spend two hours with John Denver or a loveable munchkin (or even Suzanne Pleshette) and this time around, George isn't God, he's you-know-who. God makes a few guest appearances though and, as a matter of fact, he even plays a little poker. This is a really cute film, as you might expect, but George gets his licks in.

Ted Wass is Bobby Shelton, a down and out singer-songwriter with a pert, social working wife (Roxanne Hart), and a manager (Eugene Roche) who is taking him nowhere

discretions of their husbands. I found it curious that the devil is in the entertainment business and that the apex of prophetic transaction takes place in Las Vegas. Oh yes, and that the pinnacle of success is to be on the cover of *Time*. By and large, the film is a big fat plug for traditional values and that's healthy, I suppose. But for this type of movie, it's got some meat on it and it makes it. Just barely, but it does. Ted Wass makes for a good singer-songwriter-loser and plaintive husband in love. He throws some nice slapstick into this which is kind of a relief.

If you can believe it, George Burns makes the devil look like a pretty lucky guy. He gets to drive a blazing red firebird, wear red tinted glasses and effortlessly manipulate people's lives. The cocky fella says to Bobby in reference to his existence, "If I didn't exist, God would make me up. I'm here to make him look good." And Burn's God looks like he's ready for the perennial fishing trip or golf game in the sky. So anyway, see this movie and if you want to believe that there is some sort of omnipresent being embodied in George Burns, go right ahead. But if he can make the devil as much fun as God and if they both look like the grandfather you've never had and always wanted, it's worth a couple hours of your time.

— Angela Whiting

'Danscape 84' To Be Performed At UCSB



"Dragonfly's Dream," choreographed by Charlott McClelland, is featured among the performances of "Danscape '84."

The dance division of the UCSB department of dramatic art presents "Danscape '84" tonight at 8 p.m. and continuing nightly until December 1. The modern dance concert is directed by Tonia Shimin and will be presented in the UCSB Main Theatre.

University dance majors who prepared original works for this concert are Caroline Kohles, Charlott McClelland, Elizabeth M. Rodgers, and Frances Ward White. In addition to the four students, faculty members Delila Moseley and Nolan Dennett will also be presenting works in the concert.

The students' dances are also entered into the Sherrill C. Corwin-Metropolitan Theatre Writing Awards competition. The late Sherrill C. Corwin and Metropolitan Theatres established the competition in 1973 in theatre, film, and television and last year added the choreography competition. Student choreographers presenting works in the spring concert will also be eligible to compete for the \$750 cash prize.

The subject matter and inspirations for the student works is diverse.

Caroline Kohles' "Near Flight" is a dramatic work which explores the

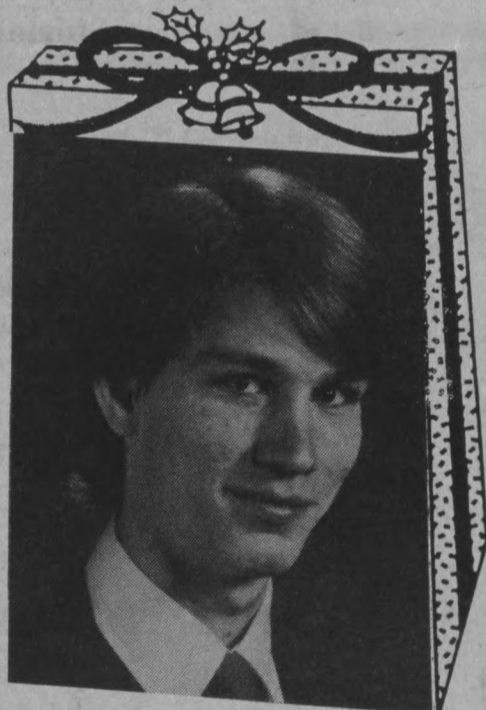
relationships and possible experiences that occur within a large group. Her inspirations came from watching flocks of birds in the hills of Northern California. Jeff Faustman is composing music for the work which has costumes designed by Carol Sherry and lighting and scenery by Kurt Howard.

"Passage of Change," choreographed by Elizabeth M. Rodgers takes its idea from three individuals from medieval times who journey together and become one in the pilgrimage. It is an essence of the medieval period. The music is arranged by Rene Clemencie. Carol Sherry is designing the costumes and Cindy Yager is designing the lighting for the piece.

Charlott McClelland has been inspired by movement in a steam bed environment. Her "Dragonfly's Dream" touches upon the mysterious qualities of nature and its inhabitants. Music is by Klaus Hashagen and Janine Calvin is designing the costumes and lighting for the dance.

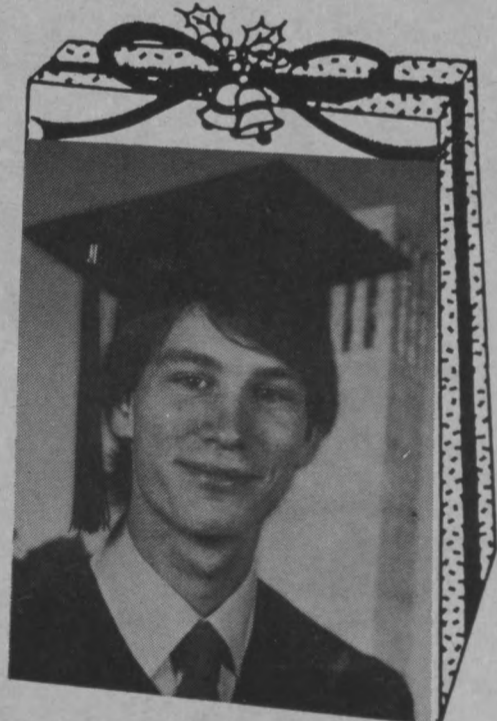
Ticket information for "Danscape '84" is available from the Arts & Lectures Ticket Office or by calling 961-3535.

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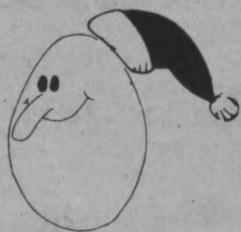
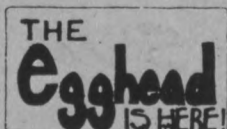
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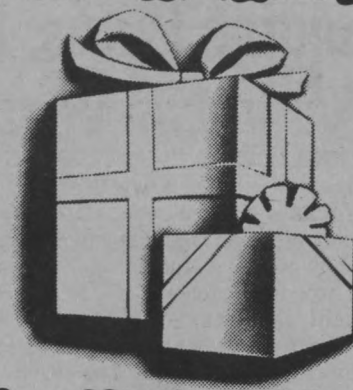
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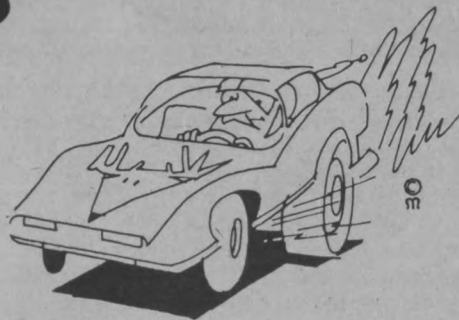


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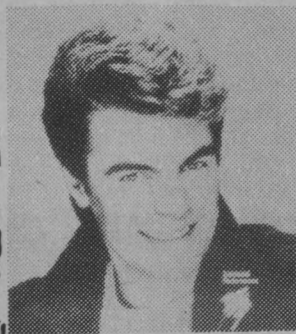
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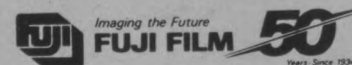
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The Art of Giving: Gallery Hot Spots For Christmas

There are lots of potential gifts in some of downtown's galleries, many of which would be best given to your parents if they're redecorating the house like mine are; many of which would be out of your price-range if you're a penny-pinching student like I am, and most of which would be wonderful to own if you're a discriminating judge of quality, like I modestly profess to be.

The biggest hot-spot for artistic gift-buying is the Yes Store, located on the corner of Cota and State Streets. Every year at Christmas time local artisans vie against one another to claim a parcel of square footage in the Yes Store's annually altering location. This year the Yes Store is housed comfortably in another old Bank of America, and most of its contents regrettably don't supersede a bank-like conservatism. But then, these are crafts. As far as crafts go, you won't find such a wide variety of hand-made items

anywhere else in town. And the prices are great, considering the painstaking effort that went into producing such items. There are all kinds of ceramics, from the long, tall, gorgeous, low-fired vessels of Deanna Pini to the delicate crystalline porcelain of Mary Burton. This range of big and bold to small and delicate is exhibited as well in the jewelry, among which are some nicely priced gem-stones. There are varieties upon varieties of woven and/or hand-sewn clothing and accessories: all manner of knick-knacks, from Paul Linadhard's flying, acrobatic, bronze frogs to John Iwerks' flip-books; as well as hand-blown glass, basketry, prints, calendars, greeting cards, and even wrought-iron bud vases. The Yes Store's stock is inexhaustible and is worthy of an original gift-buyer's patronage. It's a great place, too, if you're buying a number of gifts at the last minute, provided you have the bucks, of

course.

The Elizabeth Fortner Gallery, located in La Arcada Court off State Street, is more opulent than the Yes Store, but generally has the same sort of stock. This is more of a place to wander through with an open mouth (oooh) but a tightly closed wallet. It isn't cheap, but the quality of its ceramics, glassware, carved boxes, handmade clothing and jewelry is unsurpassed. And it's located next to the Acapulco, so you can make an excuse to stop shopping and drink Margaritas instead.

This month at the Astra Gallery, an artist's cooperative gallery located in El Paseo, near the State Street entrance, the "Art of Giving" has been emphasized, and the artists have contributed "giveable" art. Of the galleries thus far mentioned, the Astra's are most expensive in relation to their quality and, over-all, the place leaves a not-so-wonderful taste in my mouth. Of course, there are some nice things: some black and white photos that are a little pricey and not too Christmasy but are quite artsy; but the bad equals the good, such as the numerous watercolor travesties that lack a Christmas theme to mitigate their horror. Perhaps it is the Astra's marketing inexperience that is best exhibited. There is no sense of unity within the gallery, no tying thread, not even quality — to give the gallery a sense of cohesion. Poorly executed works drag down those of higher quality; the uplifting effect of some work is plummeted by the sinister effect of other work. My advice — go to the Yes Store instead!

TALK Gallery will feature toys in its upcoming December exhibit. Unfortunately, at this writing the show does not yet exist, but since TALK is only a few doors up from the Yes Store, swing on in there once it opens.

— Joan McGuire

Upcoming Concerts From The— UCSB Music Department—

In the coming weeks, the UCSB Department of Music will present a diversity of concerts, many of which are free to the public.

A joint Choral Concert, directed by Carl Zytowski, takes place on Friday, Nov. 30 at 8 p.m. in Lotte Lehmann Concert Hall. Performing ensembles include the Men's Chorus, Schubertians, Collegiate Chorale and the Women's Ensemble. Assistant directors are Ray Martinez and David Russell; pianists are Lella Pomeroy and Larry Blackburn.

A Carillon Recital of Christmas music, with university carillonneur James Welch and assistant carillonneur Larry Blackburn, will be performed on Saturday, Dec. 1 at 2 p.m. at Storke Tower.

On the same day, at 3 p.m. in Lotte Lehmann Concert Hall, pianist Katherine Sippel presents a senior recital which includes Scarlatti's "Sonata in D Major, K. 119," Debussy's "La fille aux chevaux de lin," Schubert's "Sonata in E Minor, Op. Posthumous," J. S. Bach's "Prelude and Fugue in C-Sharp Minor, Op. 39."

In the evening, at 8 p.m. in Lotte Lehmann Concert Hall, the University Jazz Ensemble gives a concert under the direction of Lisa Nash. Composers include Toshikio Akiyoshi, Thad Jones, Mark Taylor, Ladd Mcintosh, Glen Garrett, Curt Berg and Louis Bellson. Soloists for this program are Jack Perr, trumpet; Mike Wheeler, trombone; Brian Bogle and David Gates, saxophones; Kirk Tamura, piano; and David Bauer, drums.

The Young Artists String Quartet gives a recital on Sunday, Dec. 2 at 2 p.m. in the Faulkner Gallery of the Santa Barbara Public Library. They will perform Haydn's "Quartet in G Major, No. 1, Op. 77" and Shostakovich's "Quartet No. 8, Op. 110."

In the evening at 8 p.m. in Lotte Lehmann Concert Hall, a program of opera scenes, directed by Elizabeth Mannion and William White, will be presented. Performers are Jayne Sleder, Jill Templet, Paula Patterson, Susan Owen, Grace Mannion, Jean-Luc Drompt and William White.

Mezzo-soprano Elizabeth Mannion, accompanied by guest pianist Kenneth Griffiths, presents a Faculty Artist Recital, on Tuesday, Dec. 4 at 8 p.m. in Lotte Lehmann Concert Hall. This concert will have a \$2 admission at the door to benefit the Music Scholarship Fund.



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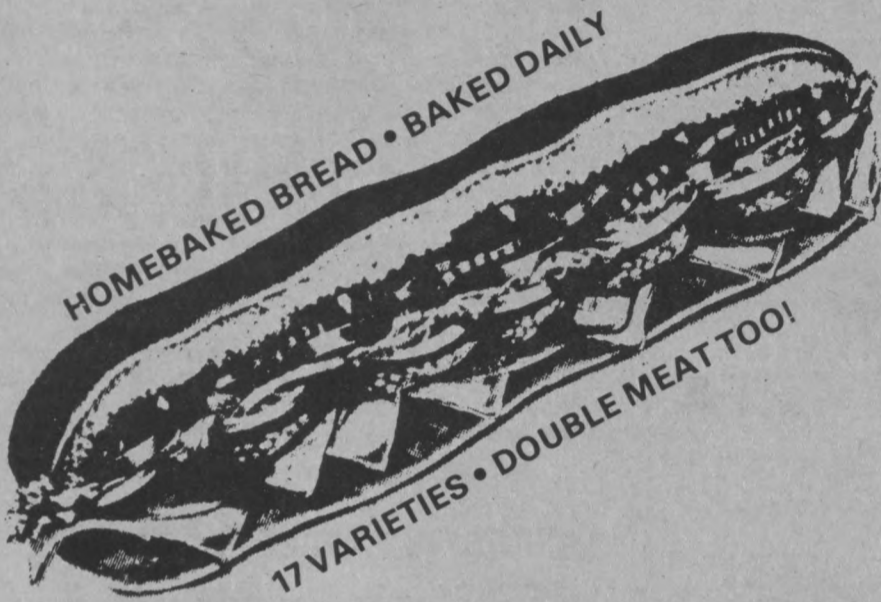
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**'Comfort And Joy' Features
Ice Cream And Terrorism**



Not many American directors dare to take on the perils of the ice-cream business in today's cinema. Scottish director Bill Forsyth, known for *Gregory's Girl* and *Local Hero* confronts this controversial issue in *Comfort and Joy*, a film that unabashedly blows apart the true nature of ice cream trucks, their ruthlessness in a dog-eat-dog world of desserts, and their exploitation of one innocent bystander.

Dickie Bird has a problem. The private life of a widely recognized morning disc jockey is not an easy one; his girlfriend has casually invited his friends over to help her move out without any warning, taking everything. This leaves Mr. Bird, radio personality, stripped of all identity. Although his little red B.M.W. serves as a fine object of affection, it is not enough. The search is on.

While casually driving down the road Dickie Bird spots a lovely young lady in the back of Mr. Bunny's ice cream truck, and follows her, unwittingly, into a savage ambush on the part of Mr. McCool, main rival and enemy. It is truly a grisly scene when camouflaged thugs vandalize the innocent truck, leaving a disturbing spectacle of broken glass, Mr. Goodbars and Tootsie Rolls strewn on the pavement. In sheer terror Bird drops his cone to flee but, alas, one of the hooligans recognizes him, demands a radio request for his mother, and is thus targeted as a witness to the crime. Ominous ice cream cone showers plague his car as a warning to keep quiet, but Dickie Bird is tied to his role as radio D.J. and

public servant; he knows he must put a lid on the territorial feudalism before someone gets hurt.

One thing leads to another and our reluctant protagonist soon finds himself diplomating between the two hopelessly irreconcilable entrepreneurs. It is up to Mr. Bird to save suburbia from becoming the battleground of ruthless ice cream warfare, although there is little personal reward. Like most noble heroes his deeds are not to be appreciated by his peers, who all believe he's become a feeble-minded neurotic and has lost his grip on reality. Indeed, the valiant must suffer.

Forsyth's subtle humor transforms the story into another world, ridiculous and ethereal. There is a fine line between reality and the absurd. Forsyth simply washes away any trace of the division with an effortlessness that looks frighteningly scary. What should be reality's bizarre incidents worth sharing over the dinner table are commonplace occurrences for Forsyth. He refuses to call attention to all of the absurdities; they simply exist in a world where there is no distinction. After all, how many radio stations can you think of that hold celebrity look-alike contests?

Comfort and Joy is a quiet yet fascinating film well worth seeing. It is elusive yet provoking, its characters charming and cartoon-like, its story ridiculous yet entrancing. And please be wary of ice cream trucks.

—Shirley Tatum

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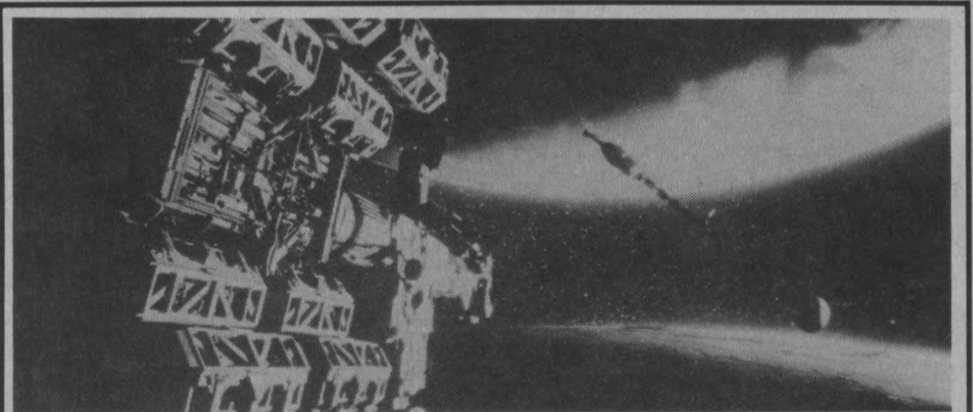
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Metal Ruminations: Kiss First



The new Kiss album has just been released and this album is so ridiculously primitive that it's almost hard to hate these prototype pea brains of heavy metal. But I can do it and I'm sure you can too. The title of the album, *Animalize*, and the cover motif of leopard, zebra and tiger skins set the tone that the record follows up with, an unintentional examination of primitive man in the modern world.

Three of the tunes on the record revolve around that element so vital to the survival of long ago hominoids, fire. "I've Had Enough/Into the Fire," "Heaven's on Fire," and "Burn Bitch Burn," the last of which seems to indicate the existence of domestic violence even millions of years ago. "Heaven's on Fire" has a lead in vocal that is comparable to a primal scream. There is another track on the record, "Lonely is the Hunter" which I can't seem to understand. It is either about the trials of survival and the search for food by the primeval man or the difficulty of the mating process for that breed of men with highly undeveloped social skills. You try and figure it out because I can't listen to it anymore. This music is right out of the Inanocene period dating fifty million years back into the history of man and music. The genus of its creators is *Homo Idioticus*.

The "new" Kiss, *sans makeup*, unfortunately has not managed to shed the laughable barbarism which has characterized them for years now. This preliterate music is about as enjoyable as having a saber toothed tiger rip your throat out. And the instrumentation isn't any better. Like most heavy metal, each track sounds just like the one preceding it, replete with self-indulgent guitar bilge, single rhythm drumming and a vocalist screaming like he is being pursued by a herd of fast-moving brontosauri.

The unsolicited and unexplainable resurgence of heavy metal in the eighties seems to have convinced these ne-neanderthals to bang their drums once more, much to the agony and chagrin of musical anthropologists. We were all hoping that Kiss would sort of sink into the sediment of bad taste and fossilize, permanently set into the bedrock of musical incompetence. Even its small historical insight into the lowest examples of human development does not save this dinosaur. Don't waste time or money trying to excavate the remnants of this pitifully simplistic music. It's not worth a dig.

Kiss appears live at the Santa Barbara County Zoo in the ape cage.

— Angela M. Whiting

Autograph And The Munsters

Herman Munster lost his job down at the parlor. Lily and Grandpa were under the impression that Herman was getting a raise. Fade out, commercial time, headphones on, Autograph screams important pre-teen desires in my ears. Heavy metal radiates through my living room wilting the only red rose Travis ever gave me. Autograph's debut album *Sign in Please* on RCA is an action-packed 42 minutes (I listened to it in 23) of Iron Maiden, Night Ranger, Van Halen, and Journey. It left me wondering if Herman would find another job before Lily and Grandpa discovered he was fired.

Most every song on this album is filled with raging guitar and shrieking vocals. The lyrics are full of deep meaning and insight into human behavior: *She hears the music in her head/And she dreams of passion in her bed/Because she's 19 and non-stop/That girl won't quit until she drops.* Pretty impressive stuff?

There's more where that came from. On the track "My Girlfriend's Boyfriend Isn't Me," lead singer Steve Plunkett appeals to our sense of compassion: *You know it makes me feel so bad/To know her kids won't call me dad/She was the best I ever had.* What can you expect from a

band with three members all named Steve? All the songs on the album are the same and I wish they'd go away. There is one slower track "In the Night!" which is listenable, chances are it was recorded at the wrong speed.

Side one ends with four minutes and fourteen seconds of yelling, screaming, and general bad manners. Guess what? Side two picks up right where side one left off, isn't that convenient? The last track on the album is entitled "All I'm Gonna Take." Isn't it nice the band and I feel the same way?

An honorable mention to lead guitarist Steve Lynch. He played like a real Eddie Van Halen and we all know what that means. Anyway Lily persuaded Herman's boss to reconsider and Herman got his job back.

— Valerie De Lapp

Motorhead Mows Down The Arlington

Before I start, here are some general observations about the genre of music I'm writing about. Christopher Croton missed out on these.

"Heavy rock" bands slick enough to make the pop charts usually go out of their way to dissociate themselves from "heavy metal." Frankly, I don't see much difference between the cars-guitars-and-girls set and the sex-Satan-and-sin set. It's all head-banging to me. Metal concerts seem to have one female for every five twelve-year-old males. Most people over 14 years of age who go to these shows look like they have Down's syndrome. Serious heavy metal bands basically have two beats: one is so fast you could compare it to punk rock and the other is a slow drudging THUD.

(Please turn to pg.14C, col.4)

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The Textones
Midnight Mission
 This band orbits around Carla Olson, a blonde rocker with a fondness for Rickenbacker guitars. Again, the Textones write songs about real life and Olson attributes this as the reason why the band didn't get signed for so long. They've been on the L.A. club circuit for six years, though Olson is happy the band's heart has remained intact over the years. Af-

fecting the lilting and rough edges of the Rolling Stones, Carla sings about soup lines, unemployment lines and gets an occasional love line in also. A highlight on the album is a previously unreleased Bob Dylan song called "Clean Cut Kid" about a suburban suicide case. Unfortunately, the band's own songwriting sometimes forces awkward lines into a given lyric form and they have predictable song arrangements. (HH)
B



Everything But The Girl
 (ditto)
 Just signed to Sire records in the U.S., EBTG featuring Tracie Thorn on vocals and Ben Watt on a Variety of instruments with loads of outside help. Their sound can be compared to that of Aztec Camera or Prefab Sprout, but it is exceptional for Thorn's majestic vocals. Her voice is simply the extraordinary centerpiece of

EBTG's jazzy music. When the lyrics and music can match her vocal talents, then EBTG are in a class by themselves. This happens on six of the 12 tracks on this record with "Native Land" which features Johnny Marr of the Smiths on harmonica and "River Bed Dry" being the most heart-warming songs. (KB)
B

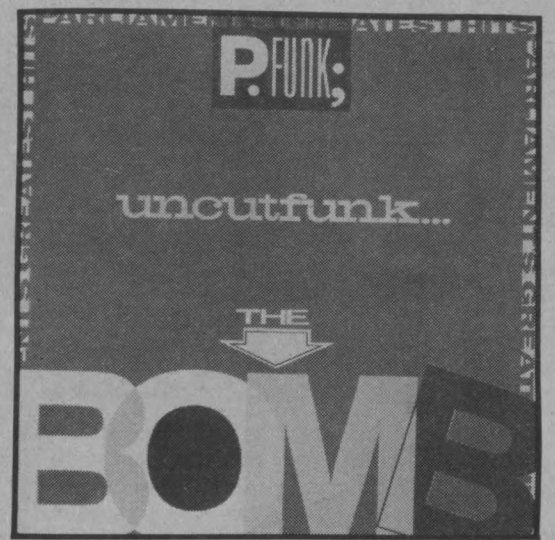


Frank Zappa
Them Or Us
 From the title, you may think Zappa is finally going to lay down some serious social commentary ... but it's not to be. What we have here is the satiric social commentary we're used to hearing — tongue-in-cheek concept songs with non-sequitur melodies and indulgent guitar solos. There's the sexual satires ("Stevie's Spanking," "Baby, Take Your Teeth Out" and "Frogs With Dirty Little Lips"), the entertainment industry satire ("Be In My Video"), and the killer instrumentals that want to mangle your

Momma. The musicianship is outstanding as always (I don't know how they manage to read Zappa's music) and what's more, a Nexus reporter went to her senior prom with the bass player Scott Thunes. (They're both from Marin County which is sort of like Glendale and the rest of The Valley in many ways....) But, hey... while some can't stand his vividness when it comes to decadence, what I find most offensive about Frank Zappa is how he thinks he's being original when he uses roots-satire ("Be In My Video"), American R & B for a lot of his songs. (HH)
B

VINYL EXAMS

The Daily Nexus Arts and Entertainment where our unabashed record reviewers be buying, giving and receiving. Between professionalism and personal not grade on a curve for Madonna's from the grading even though they p and may they all fare better on their ne



Parliament
uncutfunk...THE BOMB
 Got finals fatigue? A general numbness of the major areas of the brain? Motivation problems? Ready to stop living on pain killers and stimulants? Relax, and allow me to write you a prescription for a powerful dose of THE BEAT. Not a beat or the beat, but the Funkedelic beat, complete with blood-pumping percussion, cerebrum-clearing bass lines, mind-massaging guitar work, thought-provoking lyrics (thoughts like "what was this dude on"), and that BEAT. This collection of classic funk hits from 1974 to 1979 is masterminded by George "most of all we need the funk" Clinton, who is famous for his particularly bizzare musical style. The group describes these songs as

"body-rocking funk fables ... the rantings of a lunatic" and a "combination of highly rhythmic, layered grooves coupled with non-logical, non-linear lyrics." This means get ready for winding horns, noises from every corner of the globe, an army of backup vocalists, and strange voices from the beyond. This is not "Billie Jean," although these songs were hits on the soul charts. Bouncing off-the-wall, but a hell of a lot of fun, check out the mighty dance numbers "Flashlight," "Bop Gun," and "Give Up The Funk." These guys are the funk major leagues, every song is a serious BEAT, and after each listening it gets a little more comprehensible and enjoyable. Oh, by the way, take two sides and call me in the morning. (LI)
A



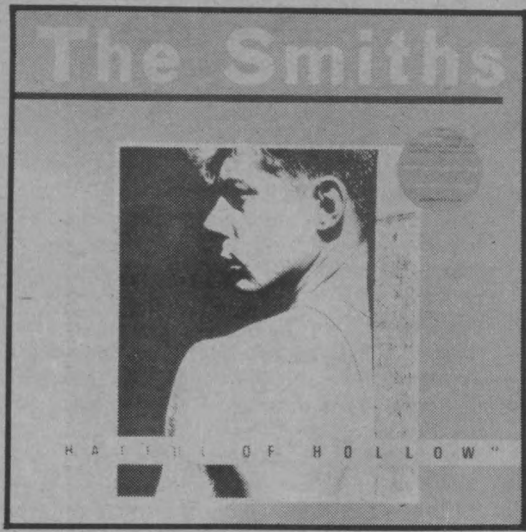
Heaven 17
How Men Are
 We all know how Heaven 17 were supposed to be the last great hope of the synth-pop movement, how their first L.P. was a devastating and demeaning statement against pointless electro-pop. After three years, with this third album they are back but not with the same unparalleled strength. This album is predominantly about nuclear war and when on the opening track a cold cynical voice whispers "You know how men are," Heaven 17's valid point begins to take shape. Their songs search and reach the conclusion that men base their

lives and future on money and power building a "tower" on greed which will crumble. "Five Minutes To Midnight," "Sunset Now," and "This Is Mine" open the L.P. with a rush of excitement. The background music on all tracks here is almost entirely done on a Fairlight music computer — it is the future sound of pop. The L.P. ends in a grandiose style with the 10 minute "And That's No Lie," with the strong and beautiful backing vocals of Afrodisiak. At the end they shout, "I won't be beat, not for a thousand years," a message of hope and irony. (KB) **B+**

Madonna
Like A Virgin
 There are absolutely only four things that concern about this new Madonna record. 1)This new album shows how incredibly awful her first record was and how we all gulped it up because of its artificial attraction. 2)It also shows how Nigel Rodgers has gone for the short-end money producing

such impotent songs as these and Duran's "Wild Boys." 3)The single "Like A Virgin" and the album cover's depiction of a new wave wet dream must be taken as a bad joke. Madonna is almost 30 years old, but maybe she wrote the song 16 years ago. 4)I now have nightmares about Cyndi Lauper's forthcoming second album. (KB)
F

entertainment brings you our annual Vinyl Exams
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 g. Be forewarned: We make no distinctions bet-
 onal opinion and never did. By the way, we did
 onna's and The Smiths' L.P.s were not dropped
 they pose extremes in quality. So here they are,
 their next tries.



**The Smiths
 Hatful Of Hollow**

I honestly no longer envy that I was not around when the Beatles were making pop history, or the fact that I was not seriously into music when the Claash were a vital new force in 1977 and when Joy Division was emerging in 1979. I am content with the fact that the Smiths are making some of the most refreshing music of our time today and they are the only band that holds the promise of changing the standards of pop in the years to come. The sixteen tracks here, on this their second album are all excellent. They are primarily B-sides of their old singles, radio sessions of the

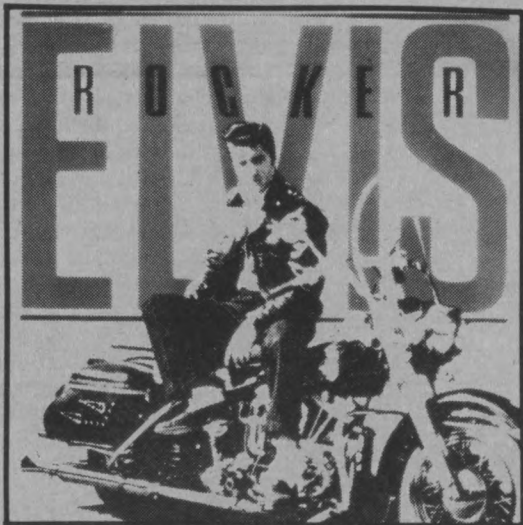
best songs from their first album. Also included here are all the songs featured on their last two British singles which show that the Smiths are in their prime. Alongside Morrissey's ambio-sexual lyrics and melancholy moans, Johnny Marr has evolved into one of the best guitarists in recent British history. It is hard to choose the best tracks off this fine L.P., but "The Night Has Opened My Eyes," "How Soon Is Now," and "Back To The Old House" are all extraordinary and stand proud next to their better known songs. This is the most essential album of 1984. (KB)
 A+

**Keyvan Behnia
 Hugh Haggerty
 Laurence Liff**



**UB40
 Geffery Morgan**
 UB40 can't write songs as well as their reggae heroes, but they sure try hard. Of course it's hard to follow up *Labour of Love* with a labour of life. Apparently, UB40 doesn't know any more about Geffery Morgan other than the revelation which appeared on a wall in Birmingham. "Geffery Morgan loves white girls." What could be more sublime? UB40 packs an ironic combination here that is awesome in its completeness. They yodel and croon the heartbreak and

inevitable doom of life's dreams, loves and ideals in songs like "Seasons," "The Pillow," and "If It Happens Again." Themes from those songs are echoed in the more political material like "You're Not An Army," an ironic ode about how political prisoners are wrongly hyped up by the press and quickly forgotten. Two tunes strictly for dancing are the African tinged instrumental piece "Nkomo-A-Go-Go" and "D.U.B." where Astro once again does a non-stop rap in praise of his favorite music. This album grows with each listening. (HH)
 A



**Elvis Presley
 Rocker**
 RCA finally releases something this generation can confidently sink their dollars into with this collection of digitally remastered tunes by the King. Though Elvis didn't write any of his songs, his interpretations will always be tenderly loved. Carl Perkins' "Blue Suede Shoes," Little Richard's "Tutti Frutti," and Ray Charles' "I Got A Woman" are among the classics here. (Incidentally, Buddy Holly's "(You're So Square) Baby I Don't Care" has absolutely amazing relevance to the

U.S. today, don't you think so?) If you try to play this album at your next party, be careful. You may have to convince everybody that it's the only record you've got. C+
 For hard-core Elvis fans there's also the "50th Anniversary Commemorative" boxed set simply called *Elvis* which includes rare live recordings from the likes of the *The Ed Sullivan Show* and *The Tommy Dorsey Show* as well as studio outtakes. If you want to own five different versions of "Blue Suede Shoes" and "Hound Dog" this is for you. (HH)
 D+



**Gil Scott-Heron
 The Best Of...**

Gil Scott-Heron is a real trooper when it comes to specific criticism of the Establishment. His records over the years have been moderate sellers having one or two great tunes that bite the lip off of happy-days-are-here-again propaganda. Now, you can get all the songs that impressed you about Gil Scott-Heron on one L.P. "The Revolution Will Not Be Televised" opens the record with a bang-em-up rap. Continue... "Have you heard about Johannesburg?" Making the link between racism in South Africa and the United States, Scott-Heron explicitly pulls the teeth out of Pig Bossmen

(who speculate in South African diamonds and deck out their prudish wives with them). The newest song "Re-Ron," produced by Bill Laswell is the sequel to "B-Movie," both humorous tirades about our cowboy/actor gone President and the voters who elected him. The music in most of the songs doesn't have the edge which the lyrics project. It's pretty mellow — dreamy electric piano, and soothing bass lines. That's a minus though you've got to give credit to a guy who tells the truth when most bands would have you believe life is all love and kisses or the personal absence thereof. (HH)
 B



**Frankie Goes To Hollywood
 Welcome To The Pleasure Dome**
 The promotion man at Island Records told me back in September that this was going to be a concept album, however, it's nothing but a novelty record. FGTH are nothing as a band. They are just a hype, or the efforts of a good producer and an effective propagandist. As for their eagerly awaited debut double L.P., the first side is simply bloated rubbish —

you know, Pink Floyd meets Donna Summer wackiness. The second side is filled with their three best known songs which are painful after all their repetition. The third and most listenable side is filled with cover versions which doesn't say much for the band. The fourth and the last side is not even worth mentioning. All in all, a wacky album which will be forgotten all too soon when Frankie goes to hell. (KB)
 C-

**The Ramones
 Too Tough To Die**

After eight albums and almost a decade this might just be the best L.P. by the Ramones and it lives up to its title. This record contains new mini-epics like "Howling At The Moon," "Danger Zone," and "Chasing The Night." Surprisingly, the two best tracks were written by Dee Dee Ramone. "I'm Not

Afraid Of Life" questions the doubt inflicted on us due to individual misery while "Planet Earth 1988" questions the world's uncertain nuclear future. Maybe the Ramones addressing of such prominent issues as social justice and nuclear war come off as comical in their three-chord approach, but then again, only idiots don't get the killing joke. (KB)
 B+

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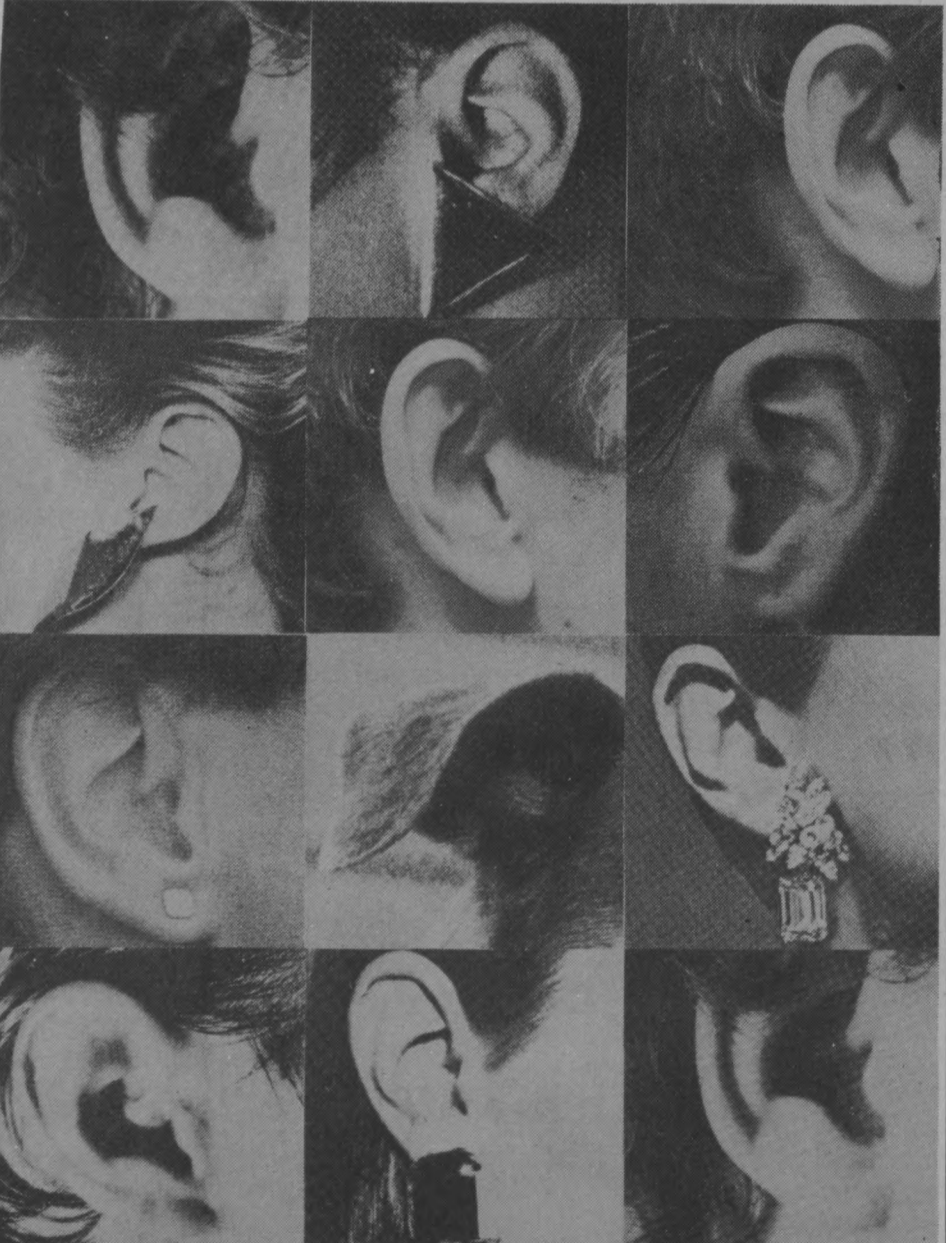


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Oregon Shakespeare Company Presents 'Taming Of The Shrew' On Campus

The Oregon Shakespeare Company overwhelmed audiences in Campbell Hall last week with its lavish and excellent production of *Taming of the Shrew*.

Director Pat Patton staged this play for a much larger theater. The performers seemed cramped by the limited confines afforded by the Campbell Hall stage, especially during several of the rough and tumble encounters between Kate and Petruchio. It was easy for me to imagine seeing this play outdoors in the much larger Elizabethan Stagehouse in Ashland, where it was originally performed as a part of the Oregon Shakespeare Festival. Everything was done on an exaggerated scale, from the acting to the costumes. The characters were dressed in lavishly padded costumes in bright reds and adorned enormous hats with lavish plumes. The effect was impressive but overpowering when presented on the small scale of Campbell Hall.

Patton appropriately treats *Taming of the Shrew* as a farce, since the play does not easily lend itself to a realistic interpretation. A modern audience might have difficulty taking seriously the story of Kate the shrew, an Italian maiden who physically and verbally assaults her suitors until her wealthy father marries her off to Petruchio, a man who promises to tame her.

Joan Stuart-Morris plays Kate with the energy and abrasive nature of a true shrew. Not content to stand still on the stage, Morris makes her entrance chasing and yelling at several of the men courting her sweet and demure sister Bianca. Kate is feared by the other characters, and understandably so. The audience shares this sense of fear when Kate struts onto stage in her bridal gown anticipating her forced marriage with Petruchio, her arms positioned in front of her like a pugilist

looking for a fight.

She finds her opponent in Petruchio portrayed by Joe Vincent. Attracted by the fortune Kate's father will give to the man who takes his shrewish daughter off of his hands, Petruchio visibly resists the impulse to run away from Kate's abrasive treatment like previous suitors have, and faces her abuse head on. Vincent conveys this sense of hesitation when he meets "Katherine the Curse" for the first time and considers giving up, then appears to see the challenge presented by taming her. But Kate does not want to be tamed. The clash between these two stubborn characters was highly entertaining.

Kate is contrasted against her seemingly meek little sister Bianca (Susan Wands). Wand portrayed Bianca with the perfect mixture of syrupy goodness and selfish petulance. The sisters are opposites in manner and appearance — Bianca is fair while Kate is dark. But Bianca is not portrayed as a sympathetic character. Her whiny, lispy voice makes her sound just as shrill as Kate, only weaker. In this sense, her character is as unrealistic as Kate's. She is the proverbial tattletale, always complaining about her sister's activities to their father. At times, her behavior made her more obnoxious than Kate the shrew. Somehow, I enjoyed it when Kate tied Bianca's hands together and pulled her around the stage with a piece of rope.

Scenes like this were entertaining because they were humorous and also because the characters seemed to be getting what they deserved. Although Petruchio uses inhumane tactics to tame Kate, the taming can be seen as funny because her shrewish behavior merits such cruelty. Patton uses excesses like this to make his farce work.

— Debbie Nestor

Streep and DeNiro Learn Humility in 'Falling in Love'

Falling in Love. Everybody does it. With or without the car chases, he-man rescue stunts and other crimes of passion and profit. Few major films feel confident enough in the marketability of unadorned love, however, and we are therefore given high action adventure in which the very existence of this planet hinges on whether the amorous knot remains unraveled, or if true love can withstand April showers of bullets and death threats from the Bad Guys. Violence and Love are indeed strange bed-fellows, but it does seem that everybody wants to watch. Hollywood is counting on it.

With the exception of a few shoves and pushes on the subway, *Falling in Love* does not rely on sex nor violence to sell itself. It has Robert De Niro and Meryl Streep instead. It is their appearance alone that saves this film from a made-for-T.V. status, although it does linger dangerously close at times to a glorified "Love Boat" special. Despite its lack of originality or insight, *Falling in Love* is a pleasant enough film strategically released in time for the holidays. It does not demand any deep pondering that may conflict with your hectic Christmas shopping. The movie is sweet, smooth and as easy to swallow as egg-nog.

Meryl Streep plays Molly, a quiet, self-conscious graphic artist. Robert De Niro, not about to be outdone in humility, plays his role as the construction worker with the same modest submissiveness. Both commute every day to New York City on the same train, and the pre-destiny bit is a trifle over-played by Director Ulu Grosbard like a bad Certs commercial. Before the inevitable meeting, both of their married lives are happily portrayed on Christmas morning, equal in their wedded bliss as they exchange gifts and kisses with their spouses, but even then the intrusion of the upcoming affair is imposing, as the presents had mixed up when they crashed into one another at a bookstore and unwittingly exchanged packages.

(Please turn to pg.13C, col.1)

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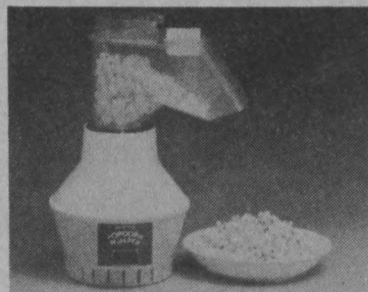


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Book Review

Key To A Letter Box

The Letters of Vita Sackville-West to Virginia Woolf is a powerful and delicate insight into the hearts and minds of two women whose complimentary powers drew them together into a magnetic and enduring friendship. Over 19 years of letter writing, the reader is privy to the development of a pen and ink relationship which bound these women until Virginia's suicide by drowning in 1941.

Any woman who has cultivated a profound and intimate relationship with another will delight in the sheer artistry of subtle innuendo and self-disclosure which Vita and Virginia mastered. We see the sensual sisterhood that is most often absent from literature supposing to be about women and their relationships with each other.

For any man who has known or been puzzled by an independent yet vulnerable woman whose seeming duality faded into a continuum of wisdom and intuitive sensitivity, this book will afford a rare insight. It illuminates the psychology of women struggling to free themselves from our contradictory society. From each other Vita and Virginia gained the supportive foundation on which to build their individual dreams and ambitions.

Vita Sackville-West and Virginia Woolf lived in a society where no place existed for strong, passionate and independent women. Consequently, each in turn created her own niche in which to fulfill her fantasies and dreams, conjuring up suitable realities for their private worlds. Each learned at an early age that the "real" world is uncontrollable and, at times, vicious. Each sought the mastery and power over reality which can come only through the art of writing.

Vita lived as a child under the shadow of her mother Lady Sackville. Lady Sackville was an emotionally erratic, ruthlessly domineering, and selfishly beautiful woman who would, in the same breath, both praise and curse her sensitive child. Virginia, on the other hand, had a mother who was fanatically obsessed with nursing the sick and dying, and who worked herself into an early grave at the age of 49. This left Virginia terrifyingly alone at the vulnerable age of 13, and about to descend into her first period of madness which would last until she was 15.

Both having experienced heartache at an early age, and each feeling cursed to have

been born female in this male-dominated society, they sought refuge and sanctuary in each other's metaphorical arms. Virginia found in Vita the nurturing mother figure absent so long from her life. She saw as well the voluptuous and daring woman of physical recklessness which, as the frail and cerebral writer, she could never be. Vita discovered in Virginia the soft and trusting child in need of the kind of protective affection of which she had so much to offer. But under this childlike veneer, she also saw the intense and skilled author whose keen insight and talented exposition Vita envied.

Louise De Salvo and Mitchell A. Leaska have pulled together the letters of these two brilliant and effervescent minds and given us the opportunity to trespass into their private and visionary domain. This compilation of intrinsic documents is alternately fascinating and uncomfortable. There are points in the text when the reader feels as if she is eavesdropping on a passionate love affair of the psyche. In these letters the ups and downs of life take on peculiar poetic import. Everyday follies and mini-melodramas become extraordinary penetrations of humanity. It is as if Vita and Virginia existed on a stratum above reality, in a fuller dimension of thought and experience. We are drawn helplessly into their well of dark enchantment.

Though Vita and Virginia are caricatures, classic larger-than-life heroines of a sort, they make potent statements about what it is to be a woman in our society. Granted, most women do not embark on passionate bisexual love affairs as Vita did, nor do many experience the blackness of Virginia's brilliant insanity. However, the driving forces of repression and contradiction still persist today. It was these forces which drove Virginia to eventual suicide and Vita into her fantastic and lusty world.

The Letters of Vita Sackville-West to Virginia Woolf stands as a monument to two great artists. "Women of formidable resilience and determination," whose zest for life and love nearly overcame social and personal expectation.

The Letters of Vita Sackville-West to Virginia Woolf Edited by Louise De Salvo and Mitchell A. Leaska Published by William Morrow and Company Inc., 1984 Book reviewed by Susanne Van Cleave

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New Music Installation To Be Built At CAF

New music/multi-media artist Phill Niblock creates music and installations that have to be heard and seen to be believed. Such an opportunity will occur in Santa

Barbara November 30, December 1 and 2, when the Santa Barbara Museum of Art and Contemporary Arts Forum co-sponsor a Niblock

relationship. The event is made possible in part by grant from Meet the Composer/California.

Niblock, who is an electro-acoustic composer, filmmaker and photographer, has more than 20 films and 30 musical works to his credit. He was born in Indiana in 1933, and now lives and works in New York.

Barbara November 30, December 1 and 2, when the Santa Barbara Museum of Art and Contemporary Arts Forum co-sponsor a Niblock

installation at the CAF Gallery, 7 W. De la Guerra St. This second event in the four-part New Music Series is open free to the public; hours are noon to 5 p.m.



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Movie Review

'Garbo Talks' Flops

Promoters are using the oh-so-original slogan "catch a star" to urge moviegoers to see Sidney Lumet's new film *Garbo Talks*, but a more appropriate billing would be "catch a flop." If you truly are in the mood to catch a flop, we urge you to hurry and see *Garbo Talks* before it leaves local movie theaters due to lack of interest.

In this film Ann Bancroft plays a stereotypical Jewish mother whose greatest wish is to meet the legendary Greta Garbo. Using guilt tactics, she coerces her son into devoting his life to making this wish come true.

Bancroft, who has shown a great deal of skill portraying dramatic roles, unfortunately lacked the timing which was crucial to the success of this comedy. Many lines which could have been funny died upon delivery. "I know everyone has to die sometime but somehow I thought I might be the exception," Bancroft deadpans, killing any humor the scriptwriter may have intended.

The problems of delivery, however, are augmented by the fact that Bancroft's character, Estelle, lacked definition. She is a jumbled mesh of assorted stereotypes including the middle-aged activist, the kooky but lovable nut and of course the proverbial Jewish mother. As activist and kook, Estelle rides a scaffold to the top of a highrise under construction and confronts some wisecracking, chauvinistic, laborers

head on. Rather than being funny or at least noble she comes off as a ridiculously misplaced Don Quixote. Her son is no less ridiculous as he rushes after his slightly demented mommy.

This bravery was rather out of character for the son, Gilbert, who both in his work and marriage is undeniably a wimp. He arrives at work one day to find that all of his things have been moved out of his large, sunny office and into what looks like a large closet to make room for a more ambitious fellow worker. Gilbert, who apparently never heard of assertiveness training, accepts this demeaning change without even so much as a whimper. Chasing Garbo turns out to be the most heroic adventure of his life, and one which changes it for the better.

Ron Silver brings little interest or sympathy to the role. The audience simply could not have any enthusiasm for Gilbert's mission when Gilbert himself treated it with as much enthusiasm as one would the prospect of catching up on 12 chapters of calculus homework. At one point during the quest, a dog urinates on Gilbert's leg and his reaction is to simply look at the dog as though this sort of thing happens every day. We found ourselves applauding the dog for his action.

This was one of the most entertaining moments of the movie. Need we say more?

—Debbie Nestor and Monica Trasandes

'Falling In Love'...

(Continued from pg.10C)

Infatuation sets in as the two eye each other on the crowded train, and eventually come to conversation after a few stale opening lines and shy glances. Soon they are saving seats for each other and begin meeting for lunch as clandestinely as if it were Motel 6. Both De Niro and Streep are tragically indecisive and guilty in their roles, effectively portraying both nervous anticipation and ambiguous hesitation. Streep is especially stunning during those agonizingly prolonged close-up shots in which she stands up to the camera's scrutiny like a true star.

Guilt is a major issue in *Falling in Love*. Neither of the characters were looking for anything outside their own seemingly happy family life. The fate of their meeting is inevitable, a force stronger than they themselves. Love is, in fact, against their will. The guilt of not being able to fight the inevitable is the film's major pull, a surefire hit on the audience's own conscience. Although many of us may not be able to sympathize with falling madly in love with some stranger who knocks over one's shopping bags, the questioning of one's current happiness in the light of a brighter promise is bound to touch the melting holiday hearts of this season's movie-goers. The strongest moments occur when the confrontation with family is met, both forced and willingly. In any case it's a break from the overabundant cramped scenes of the two as they squirm in a guilty, embarrassing uneasiness, constantly reminding themselves that they are married, although to no avail.

Falling in Love fails to rise above predictability, although there are a few suspenseful scenes and unexpected sharp turns. While the story is nothing new, it is still nonetheless a timeless one. The best things in life may be free, but nothing sells as well as love, particularly at the box office.

—Shirley Tatum

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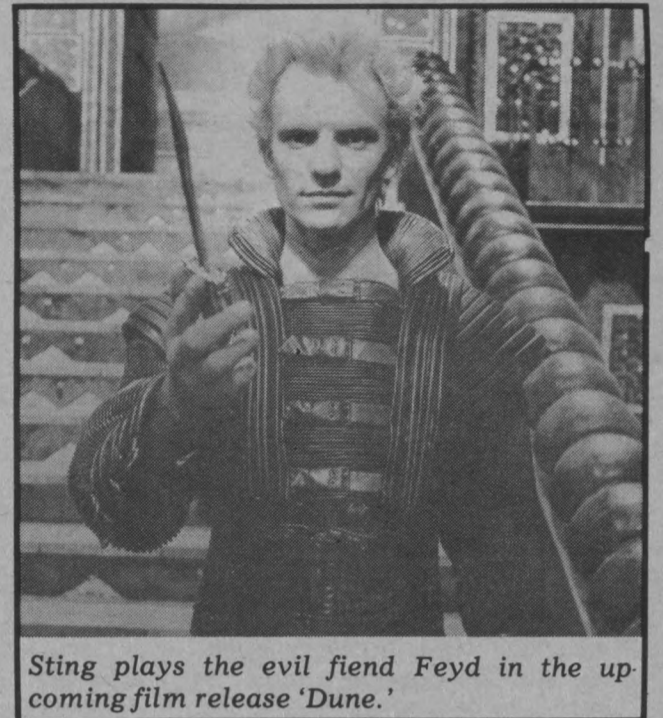
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*****Attractions*****

Another Time, Another Place, a film directed by Michael Radford, will be showing at the Victoria Street Theater from Nov. 30 to Dec. 3 nightly at 7 & 9 p.m., at 33 W. Victoria St. For more information call 965-1886.

Funnyman Carl Wolfson will be appearing at the 2nd Story Bar & Grill, located at 1221 State St., from Dec. 5 through 8. For reservations and information call 963-1524.

A recital of Poems 1984 by Valerie Hannah Weisberg and tea party will be held Sunday, Dec. 9 from 2 to 4 p.m. at 3780 Hope Terrace. Please R.S.V.P. 687-4087.



Sting plays the evil fiend Feyd in the upcoming film release 'Dune.'

Motorhead...

(Continued from pg.7C)

Bringing "heavy metal" bands to Santa Barbara is not the most lucrative thing to do. This town just doesn't get into that stuff. Last Spring, Bitch and some other Los Angeles based metal bands played to about 20 people in La Casa De La Raza. (Not me.) Wednesday night last week found the Arlington at less than half capacity for Motorhead, one of the stalwarts on the metal scene.



Lemmy shows off his new band.

The speaker stacks were the biggest I'd ever seen at the Arlington, much bigger than necessary. I went to the show with an open mind; I wish I'd brought some ear plugs along as well. Metal on record can be tolerated by many people because the volume can be controlled — at least it's usually kept under 100 decibels at home.

Opening the show, Exciter was fast, loud and screaming. They have an anthem called "Heavy Metal" which they saved for the last song. It went like this: "Heav-Y Metal! ... THUD ... THUD ... Heav-Y Metal! ... THUD ... THUD ..." and so on.

Moving right along Mercyful Fate (sic) were the real thing: the stuff Spinal Tap is made of. They opened with a gothic organ sound-track and then the band came out loud, fast and screaming bloody Satan. They

had many songs that went "THUD ... THUD ... THUD

Eeeeeeeeeeyaaaaaaaahh!" This band is from Sweden but they spoke English; they may have been singing in Swedish. Demanding to know how the audience was feeling many times, they didn't get much of a response. I think they wanted us to yell, "EVIL!" Some people were actually booing them; fancy that!

Then Motorhead took the stage in front of big stacks of Marshalls. Motorhead is in a class by themselves. They're not into Satan, they're not into cars and pretty women — they're just into being tough bastards. They are more of an attitude than a band. Seeing this attitude so supremely confident is definitely an experience. At first they had a lot of trash thrown at them, but Lemmy the leader quickly shut this activity down by warning that if he got hit again, the band would walk out. Lemmy's Law was easily enforced when he added, "If you catch anybody doing that, kick his ass 'cuz he's cuttin' off your show."

Lemmy on bass and the monster vocals is the only original member of the band and the set was largely new thrash. Early in the show Lemmy asked to "see some tits"... They have a song now called "Steal Your Face" about rapists. They also have songs called "Overkill," "Bomber," and "Shoot You In The Back." Have they no honor? Yes, no honor.

There are too many bands these days trying to give Heavy Metal a sense of respect and that quality goes against the grain of the youth who appreciate it. If they come out and say they're not Heavy Metal, they still dress up in glittery costumes, put on outlandish stage shows and write dummy songs about going nowhere fast. They're easy targets for any intelligent subjective approach, let alone the subtle objective approach. Motorhead makes no bones about the decadent image the genre projects onto the intellectual world and for that reason I can quote a true statement out of *Sounds* magazine. "When it comes to Heavy Metal, there's the best and there's the rest. Motorhead is the best." They were still way too loud and quite a few of their songs went "THUD."

— Hugh Haggerty

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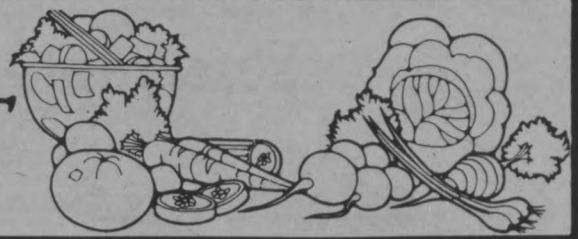
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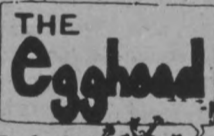
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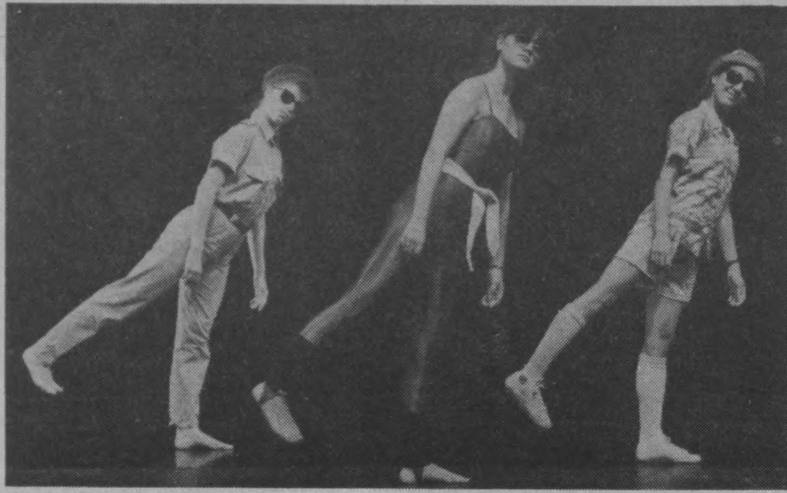
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Department of Dramatic Art Events

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Orinids, choreographed by Nolan Dennett, is one of seven original works in Danscape '84.



Verdigris, choreographed by Delila Moseley.



The Two Gentlemen of Verona continues playing in the UCSB Studio Theatre at 8 pm tonight through Saturday. Check with the Arts & Lectures Ticket Office for ticket availability. The Shakespearean comedy is directed by Stanley Glenn and presented by the UCSB Department of Dramatic Art. Included in the cast are Greg Hubbard as Valentine, Cecelia Kouma as Silvia, and Mark Miller as Thurio.

All photos by Stephen E. Epstein

"Danscape" Now Playing in Main Theatre

"Danscape '84" is now playing in the UCSB Main Theatre. The modern dance concert is directed by Tonia Shimin and presented by the dance Division of the Department of Dramatic Art. Performances are at 8 p.m. tonight, tomorrow, and Saturday night.

Dance majors presenting original works for this concert are Caroline Kohles, Charlott McClelland, Elizabeth M. Rodgers, and Frances Ward White. In addition to the four students, faculty members Delila Moseley and Nolan Dennett will also be presenting works in the concert.

The students' dances are also entered into the Sherrill C. Corwin-Metropolitan Theatre Writing awards competition. The late Sherrill C. Corwin and Metropolitan Theatres established the competition in 1973 in theatre, film, and television and last year added the choreography competition. Student choreographers presenting works in the spring concert will also be eligible to compete for the \$750.00 cash prize.

The subject matter and inspirations for the student works is diverse.

Caroline Kohles' "Near Flight" is a dramatic work which explores the relationships and possible experiences that occur within a large group. Her inspirations came from watching flocks of birds in the hills of Northern California. Jeff Faustman is composing music for the

work which has costumes designed by Carol Sherry and lighting and scenery by Kurt Howard.

"Passage of Change," choreographed by Elizabeth M. Rodgers takes its idea from three individuals from medieval times who journey together and become one in the pilgrimage. It is an essence of the medieval period. The music is arranged by Rene Clemencie. Carol Sherry is designing the costumes and Cindy Yager is designing the lighting for the piece.

Charlott McClelland has been inspired by movement in a steam bed environment. Her "Dragonfly's Dream" touches upon the mysterious qualities of nature and its inhabitants. Music is by Klaus Hashagen and Janine Calvin is designing the costumes and lighting for the dance.

Frances Ward White is fascinated by the energy within us that has been described in many ways. The Apache's call it "the spirit that moves through all things"; George Lucas named it "The Force." Her "Red Silk" is thought of as flowing, building, and producing change as it flows through us. Joshua Blatt is composing music for the piece and Elizabeth Miller will be designing the costumes and Chris Bonachea will be designing the lighting.

Ticket information for "Danscape '84" is available from the Arts & Lectures Ticket Office or by calling 961-3535.

Winter Auditions Set For January 7 & 8

Auditions for Israel Horwitz's "Alfred the Great" and Frank Wedekind's "Spring Awakening" are set for Monday and Tuesday, January 7 and 8.

"Alfred the Great," a contemporary American comedy, will be directed by drama faculty member Richard L. Homan for performances in the Studio Theatre beginning February 21. The play has parts for two men and two women.

Frank Wedekind's "Spring Awakening" is being directed by guest director Alan Pearlman for performances in the Main Theatre opening February 28. The translation being used for the production is by Edward Bond and has numerous roles for both men and women.

Both productions are being presented by the Department of Dramatic Art. For information about the auditions and sign up times, contact the Drama Production Office, Snidecor 1603.

A.S. PROGRAM BOARD

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Kilbourne Presents "The Naked Truth: Advertising's Image Of Women"

Jean Kilbourne, best known from the film *Killing Us Softly*, will appear on campus next quarter to give her presentation "The Naked Truth: Advertising's Image of Women." With an intriguing mixture of fact, insight, humor and outrage, she will show that advertising, although it may seem funny or harmless, adds up to a powerful form of cultural conditioning. This is an unprecedented opportunity to see her popular slide presentation at UCSB. This event is sponsored by the Women's Center, Counseling and Career Services, Student Health Service, Sociology, Arts and Lectures, and A.S. Program Board.

AMATEUR COMEDY NIGHT

January 15

Tryouts: January 10
Sign up in the Program Board Office Dead Week and the first week of next quarter

UCEN

ART GALLERY

OPEN CALL

The University Center Gallery is planning four to five shows for one to three individuals.

Blind juried by individuals outside U.C.

Include up to twenty slides, proposal if applicable, whether or not you prefer group or solo, and include self-addressed stamped envelope for returning slides.

Submission deadline: Friday, Dec. 7, 9:00 a.m.

To: A.S. Program Board, M-F, 9:00-4:00.

You will be responsible for:

announcements

installation and removal

proper clean-up

satisfying newsagents

opening

(small budget available)

World Community Conference Upcoming

On February 8, 9 and 10, 1985, the World Community Conference will take place in the UCen Pavillion Room and Campbell Hall. The conference, co-sponsored by a variety of organizations, is an attempt to consider the world in which we live as an interdependent whole, with the help of distinguished speakers, films and music. This will be the fourth annual World Community Conference, and its focus will be global perspectives on resources, technology, conflict and peace. Anyone interested in working on any aspect of the conference is urged to attend the first organizational meeting on Tuesday, January 8, 1985 at 5:00 pm in the UCen Meeting Room 3.

UCSB Bookstore Sponsors Student Art Show In January '85

— From January 7 through January 18 the UCSB STUDENT BOOKSTORE will be receiving art work for juried exhibition.

— Students may submit ONE PIECE per category. Submissions should be framed and ready to hang if appropriate. There are four categories:

3 Dimensional

Painting

Drawing

Printmaking

— Prizes (First through Third, Honorable Mentions) will be offered.

— Award winning selections will be on exhibition at the UCen Gallery from January 21 through February 2, 1985.

— See Paul Van Peborge at the Bookstore for more details or call 961-4312.

Dance Concert Held Next Quarter

Grab a partner and practice your routines over winter break because next quarter Program Board will be sponsoring a dance concert. It will be held Feb. 19 in the Pub Catalyst. Auditions will be held prior to this. There will be 20 couples competing in the finals for prizes. (TBA) It's open to all styles of partner dancing. For more information contact Janine at 961-3536 or stop by our office UCen Room 3167.