

ARTS

entertainment



China

Film

Week

'Dawg' Music Returns to Santa Barbara

By DAN GURSKY

Dawg music is returning to Santa Barbara on Saturday night.

Dawg is the name of the unique music played by the David Grisman Quartet. "It's an acoustic, instrumental music with diverse influences and feelings. It's basically just a name I use for the music that I play," Grisman said in a recent interview with the *Daily Nexus*.

Not to get too specific, Grisman's music includes elements of bluegrass, jazz, classical, gypsy and rock. "I mostly come from a bluegrass background," Grisman said, narrowing things down a bit. But probably the most distinctive aspect of the music is the use of Grisman's mandolin as the main instrument.

"In the context of most of the music you're likely to hear in the world, it might be construed as unique," he said. And

to reinforce the Dawgness and uniqueness of the music, Grisman's songs have titles such as Dawg Funk, Dawgology, Dawgma and Dawgmatism. Dawg also happens to be Grisman's nickname.

After starting out on the piano at age seven, the 35-year-old Grisman switched to mandolin at 15 and has since become one of the true masters of the instrument. He performed in numerous groups and on a variety of albums before starting his own group about seven years ago.

A New Jersey native, Grisman was the co-leader of a 1960s Boston folk-rock group, Earth Opera. Eventually, he "built a reputation of being able to play mandolin parts for various kinds of tunes," which led to performances on albums by artists such as James Taylor, Linda Ronstadt and Dolly Parton.

Despite Grisman's efforts, the mandolin is still not widely heard outside of bluegrass circles. "The mandolin deserves some exposure but only if you can come up with something that's worth exposing," Grisman said. "I think the music's the point. What instrument you play isn't really that important."

But this doesn't mean Grisman hasn't made a point of promoting both the instrument and rising young players. His involvement with the mandolin expands to the *Mandolin World News* magazine, which Grisman founded and edited for a few years. He no longer controls the daily operations but still publishes the magazine and writes a regular column. "Nobody makes any money. We're perpetually broke," Grisman commented.

A new album by the David Grisman Quartet, *Dawg*

Grass, Dawg Jazz, is due for release in about a month. The album, which features various guests including the *Tonight Show* big band, will be the eighth one released under Grisman's name, including work with his quintet and with jazz violinist Stephane Grappelli. In addition, Grisman has done film soundtracks, including *King of the Gypsies*.

Grisman's group now has three other musicians, rather than the quintet of his earlier albums. "I found most of the things I was doing with five people could be transferred to four," he said.

The current band includes Darol Anger on violin, Mike Marshall on guitar and Rob Wasserman on bass, all fine musicians in their own right and all of whom have albums coming out in the near future.

Grisman, who now makes his home in the Bay Area, has appeared in Santa Barbara numerous times, including early last year with the bluegrass band, *Here Today*. He tours extensively but "enjoys the balance between that, recording and just hanging out."

Grisman has a devoted following throughout the U.S. as well as in Europe and Japan. "We've got some good fans wherever we go," he noted, which is obvious from the enthusiastic response that his brand of exciting acoustic music evokes in a crowd.

But the music is not limited to a specific audience. As Grisman himself put it, "I think it appeals to anyone who hears it, to tell you the truth."

The David Grisman Quartet will perform at 7:30 and 9:30 p.m. on Saturday at the Fleischman Auditorium of the Natural History Museum.

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Socio-Political Poet to Play

By ALEX LLAMAS

On Feb. 4, Gil Scott-Heron will perform a personal solo performance on piano (along with the well-known Jamaican reggae percussionist Larry Macdonald on congas in Campbell Hall.

The *Los Angeles Times* called Scott-Heron's work "Throughout the '70s, one of the most vastly underappreciated."

He is a socio-political poet with manifestations liberated from the binds of constricting conformity. Perhaps it is because he is a Black-American derailed from such trains of thought. Most minorities (and particularly the Black-American), who've long since been at the backbone of this country's work force, have not enjoyed a piece of

the American apple pie. Contrary to the Protestant ethic that "anyone can make it if they try," minority groups are continuously left with merely a worm.

On his latest album, *Moving Target*, Scott-Heron introduces a revelation on the evolution of music.

A fresh synthesis of pre-tested music forms — reggae, salsa blues and funk — amount to something altogether innovating, especially with Scott-Heron's street-level play on words, his clever manipulatoin of the rare elements of experience, that make him a *Moving Target*.

In "Black History/The World" (a prosaic rap with limitations because it does not suffice for all forms of physiognomy) he reflects:

Once we dig through the rubble,
What is found is unreliable pictures
of ourselves. I would swear this
version ain't mine...that's why it's called
his story.

"Washington D.C." hints at the controversy that follows along with men at the top:

Morning brings the tourists
Straining eyes and rubber necks.
Perhaps a glimpse of the cowboy
Makin' the world a nervous wreck.
It's a mass of irony for all the world."

Among his three books and

15 albums, he is perhaps best known for *The Revolution Will Not Be Televised*, a paradoxical expose about the incongruities of the American social system.

Rather than being abashed by exposing the nakedness of truth, he turns things around and emboldens it. In his statement on nuclear energy, "We Almost Lost Detroit," he reveals the blunder and bungle of a few that could lead to grave consequences for many. The song is documented on the film and album *No Nukes*.

So take the "360 degrees experience" and travel through the insights of Gil Scott-Heron at his best. Reserved seating tickets are \$3 for students. For tickets and information, call 961-3535.

Sequel Lacks Mystery of '2001'

2010: *Odyssey Two*
By Arthur C. Clarke
Ballantine Books
1982, hardcover

By JOHN KRIST

To all those viewers (readers) who were puzzled by the final scene in the science fiction classic *2001: A Space Odyssey*, I bring good tidings: you may now relax. The ambiguity and subtlety of astronaut David Bowman's transformation from lonely survivor of space travel disaster to "star child" has been explained in didactic detail in Arthur C. Clarke's new novel *2010: Odyssey Two*.

There are only a few exceptions to the general attitude of distaste I bear toward sequels, and they usually extend to adventure stories or tales of quests. The *Lord of the Rings* trilogy by J.R.R. Tolkien is one, the Travis McGee series by John D. McDonald is another. I can think of several more, but I don't wish to reveal the abyss to which my literary taste sometimes descends. The key is the sense of identification one feels with the characters, and the resultant desire to hang on to them — "I was sad when it ended" is a sentiment that describes this idea in a nutshell.

2010 is not, however, one of these cherished exceptions. It

is an extremely well-crafted novel; Clarke displays his usual ability to tell a good story, and the narrative is liberally sprinkled with the scientific fact, theory and plausible prediction that make his tales ring so true. He is a technological visionary of the first order, credited with the invention of the communications satellite as well as accurate predictions about the characteristics of heavenly bodies years before they were explored.

My question, however, is why write it? The new novel takes us on a joint American-Russian salvage expedition to the derelict spaceship *Discovery*, still in orbit around Jupiter. Bent on reactivating HAL, the deranged computer, so as to obtain the only information existing about what happened to the previous mission, the scientific team soon finds itself in a race with a Chinese expedition to see who can arrive first and obtain the data.

The Chinese reach the area first, but a tragedy destroys the vessel and its crew while they are attempting to refuel on Europa, one of the Jovian moons. A final, static-ridden message from the lost expedition tantalizes the Russian-American team: "THERE IS LIFE ON EUROPA...."

Things go from strange to stranger as David Bowman or, rather, the evolved being which he has become, pays a visit to the crew and warns them that they must leave orbit around Jupiter or risk destruction.

(Please turn to pg.4A, col.6)

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China Film Week Films Explore Chinese Culture

By CYNDY ROTOLO

A frightened young runaway bride escapes from her owners, and so begins the tale of the *Two Stage Sisters*, set in China in the 1940s.

The young girl is protected by and becomes an apprentice with a traveling troupe of actors who are the principal characters in this film, part of the China Film Week Series beginning Feb. 6 at UCSB's Campbell Hall. Made in China just before the cultural revolution, in 1964, the film combines suspenseful drama with heavy political overtones. Through the two sisters, we see the struggle between the



Two Stage Sisters

poor, degraded working people (the actors) and the rich, corrupt manager and patrons of the theater.

One sister, Yuehong, gives in to the temptation of the wealth and luxury offered to her by the evil manager who desires to marry her. The other sister, Chunhua, dedicates the rest of her life to improving the living conditions of her fellow workers. The lives of the two women are used as a metaphor of the turbulence and divisions existing in China during this time period.

Chunhua becomes the rebellious heroine fighting against the exploitation of the masses. Using the theater as a vehicle to launch her new ideas concerning treatment of the working class, the courageous actress risks her life for the communist cause. Meanwhile, her sister is living a decadent life, oblivious to the pleas of Chunhua who wishes to save Yuehong from the sordid grip of the manager.

The sisters represent all Chinese women, humiliated and abused by a strongly traditional society and government. Chunhua is the symbol of all those who spoke out and sparked the beginning of a new life of revolutionary thought and custom.

Exploring the avenues of a much more modern China, *Bus No. 3* is a contemporary comedy satirizing the conditions and problems found in post-cultural revolution days. Whereas *Two Stage Sisters* is blatantly political, this film is simply a funny look at how China is attempting to catch up with the modern world of technology and culture after the purges and restrictions of the Gang of Four.

Again the main protagonist is a woman, a young bus conductor who is interested in studying the psychology of her passengers. One particular young male passenger is preoccupied with modernizing the state of technology of the bus. We follow them through the crowded streets of urban China appearing very westernized.

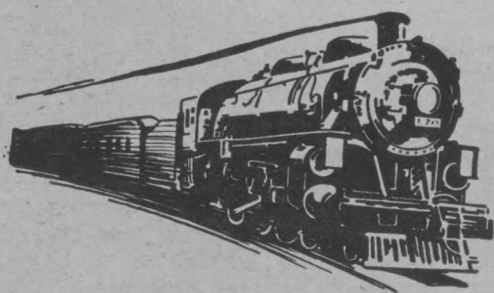


Bus Number 3

Also very western is the idea set forth in the film of individual worth, a departure from the strictly-adhered-to philosophy of a collective China, usually served up by Chinese filmmakers in the past. The female characters in *Bus No. 3* are much more liberated and accepted as an equal part of society compared with the women in *Two Stage Sisters*. Instead of women always serving men and bowing their heads in humiliation, the females in *Bus No. 3* work side by side with the men and assert their individuality as well.

Through these two films as well as the others being presented in this series, we see the history and current state of China as seen through the eyes of its filmmakers. Thanks to the recent cultural accord between the U.S. and China, Americans are being given the opportunity to get a glimpse of the other side of the wall.

For tickets and information on the series, call 961-3535.



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Two Stage Sisters
(Xie Jan, 1964)

9 p.m.

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(Su Li, 1961)

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Tue., Feb. 8, 7 p.m.

Bus Number 3
(Wang Jiayi and Luo Tai, 1980)

8:40 p.m.

Song of Youth
(Cui Wei and Chen Huaikai, 1959)

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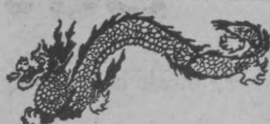
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'Without a Trace' Lacks Direction

By JONATHAN ALBURGER

As producer of the four-star, five-Kleenex box *Kramer vs. Kramer*, Stanley Jaffe exhibited his delight in manipulated melodramatics, but he also proved his ability to make wise casting choices. *Kramer* became not only a hugely successful box office attraction, but it became an aesthetic standard for a nation that loves to have a good cry (*Ordinary People*, another family-in-crisis epic, came out the following year, you may recall). Despite the fact that *Kramer vs. Kramer* was steeped in calculatedness, it was well-crafted, intelligent and sensitive. Its subject matter for so many of us — pass the tissues — hit home.

In his directorial debut with *Without a Trace*, Stanley Jaffe again displays a strong sense for casting, and an ability to convey the pain of marital dissolution, the pain of being victimized by the ineptitude of social institutions, the pain of loneliness, and the pain of separation. He's good with suffering.

He's also a sucker for the tidy ending, which is fine if it's tempered by realism and originality, stripped clean of all those sticky, overused contrivances one can easily fall into. *Without a Trace* works hard to address large, pressing issues by emphasizing a look at one isolated family dilemma. Ultimately, however, it loses significance and artistic appeal because it becomes confused in its own broad ambitiousness and, as if recognizing the potential mess of too many dangling ends, the resolution succumbs to mediocrity and the cliché.

The film is saved from total dismissal by the theme, the characters, and the weighty performances.

Without the unforgettable contributions by Dustin Hoffman, Meryl Streep and Jane Alexander, *Kramer vs. Kramer* would only have been a mild diversion — it surely would not have swept the major Oscars three years ago. *Without a Trace* would be utterly forgettable if it were not for the talents of Judd Hirsch and David Dukes, the char-

mingly unconventional Stockard Channing, and the truly fine central performance by Kate Nelligan.

Nelligan, who has received considerable notoriety of late for her work on Broadway in *Plenty*, possesses the right amount of style and refinement, determination and dignity as she tries to maintain her life and career while subjected to harrowing traumas; there are moments when Nelligan commands time to stop and compels the audience to really empathize and feel her psychological torment.

Working from her novel *Still Missing*, Beth Gutcheon adapted for the screen this story about a woman's ordeal after her 11-year-old son inexplicably disappears one day — without a trace. We are given Susan Selky's (Nelligan)



Kate Nelligan and Danny Corkill

point of view as she experiences emotional sea-sawing between anxious anticipation, fear and dread.

Jaffe moves us slowly and deliberately into the peaceful, orderly, gentle and loving household of Susan, recently separated from her husband (David Dukes), and her son (Daniel Bryan Corkill). We are fed detail shot after detail shot of icons of modern existence — the dishwasher, the disposal, the dog's dish — things familiar and strangely comforting. Bereft of music, the early scenes carry a sense of forboding and, indeed, they foreshadow the disappearance of little Alex. Jaffe

likes to fix our attention on a particular pose or attitude and juice it of all its emotional potential.

Yet the film's primarily a showcase for Nelligan, who, through thick and thin, during tests of friendship with Channing or spontaneous verbal lashing with Dukes or exasperation with police investigator Hirsch, always draws out the truest emotion with the greatest emotional impact. Hers is a flawless performance.

Without a Trace is neither an expose on kidnapping and police effectiveness nor a treatise on the breakup of the American marriage machine; it's simply an exceptionally well-acted melodrama.

**Two Cultures Merge
In 'Chan is Missing'**

By BARBARA POSTMAN

From the opening strains of "Rock Around the Clock" sung in Chinese, to the final tune, "Grant Avenue (Chinatown)" sung in English, *Chan is Missing* is a study of cross-cultural compromise and conflict.

Produced and directed by Wayne Wang, *Chan* is the first feature-length film to be made by an entirely Chinese American cast

thriving, diverse community composed of complex and diverse citizens. Through Jo and Steve's investigation, we learn that there is a conflict not only between the Chinese and American cultures, but between the Chinese themselves. There has been a "flag waving incident," which Chan may have been involved in, that sets apart the Chinese from Taiwan and those from the



and crew. The story concerns Jo and his nephew Steve's search for their friend and business partner Chan Hung. It has been several days since either of the men have seen Chan, who disappeared with \$4,000 of their money.

Jo and Steve proceed to play detective, conducting interviews, following leads and looking for clues, all of which take them nowhere. Everyone they meet has a different theory of what Chan is really like, and why he disappeared suddenly.

The mystery of Chan's whereabouts, however, is secondary to the depiction of everyday life in San Francisco's Chinatown and the discussion of such topics as assimilation, alienation, and the stereotypical portrayal of Chinese in American media. Very little suspense is ever generated, but this does not decrease the effectiveness of the film.

Filed in black and white on a very low budget (under \$20,000), *Chan* has the appearance of a documentary on Chinatown. The backdrop for the mystery — the restaurants, hotels and residents — is the substance of the film. Chinatown is seen as a

People's Republic of China.

In one of the best scenes, cross-cultural conflict is discussed by a young lawyer who says she was present at a car accident Chan was involved in. She tells them about the policeman who asked Chan, "Did you run the stop sign?" The lawyer proceeds to explain the cross-cultural communication breakdown which occurred between Chan and the officer, in terms only a socio-linguist can understand.

Wood Moy as Jo steals the picture with his dry sense of humor and genuine concern over Chan's well-being. He mocks himself, as well as the depiction of Chinese in American movies, in his continual cracks about Charlie Chan, and gives the film its documentary style by his voiced-over comments like, "If this were a TV mystery, an important clue would pop up at this time." The mystery is so unsuspenseful and unsolved that it is entirely realistic. In real life, clues do not pop up at the right time.

Though nothing is ever resolved in the story of Chan, much is learned about the lives and complications of Chinese Americans.

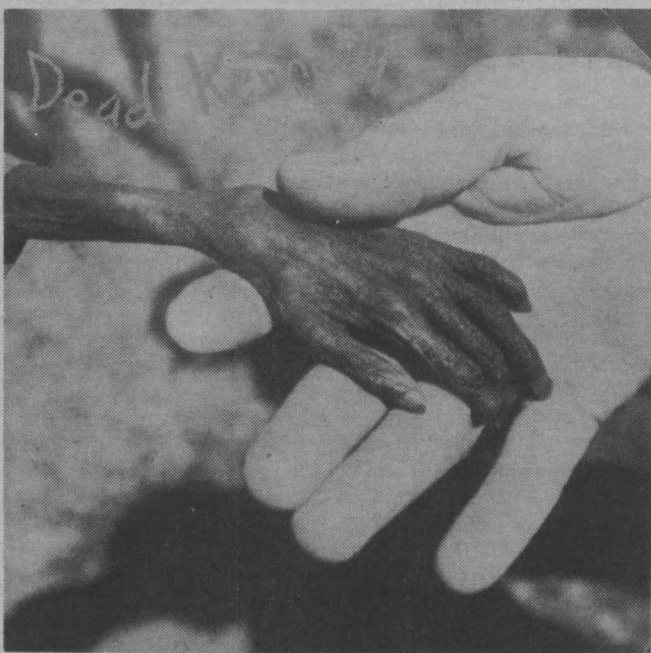
**Clarke's
'2010'**

(Continued from pg.2A)

The adventure moves rapidly toward its climax; as the scientists prepare to analyze the monolith that floats in space above the surface of Jupiter (the counterpart of TMA-1, the featureless, black object uncovered on the moon that sparked the initial *Discovery* expedition), it vanishes. The Star Gate, that portal through time and space that swallowed David Bowman and was the catalyst for his transformation, has ended its three million-year mission. The next stage in the experiment being performed by its creators is about to begin, and it results in a radical change in the nature of the solar system itself.

There is minor tension and excitement in the narrative, and Clarke's tour through the solar system is interesting and imaginative, but this sequel lacks the strangeness and mystery of the previous work. It does not offer us an insightful hypothetical glimpse into the past and future of human evolution; instead, it merely adds additional plot development to 2001.

The first novel was a gem sufficient unto itself, a coherent and complete work of prediction and wonder. *Odyssey Two* is derivative; it does not stand on its own as a single piece and, more importantly, it diminishes the stature of the first by explaining its events in terms a four-year-old could understand. It is worth reading as an exercise in appreciation of the talents of an imaginative storyteller, but should be approached with the proper degree of circumspection. Don't expect it to be the milestone achievement in the genre that 2001 was.



Dead Kennedys Shock as Usual

By HUGH HAGGERTY

I like to think of the Dead Kennedys as a cold slap on the brain. From the first album, *Fresh Fruit for Rotting Vegetables*, the band's purpose has always been to shock and outrage a rotting society and by doing so, force people to think and to take an active role in doing something about all the B.S. in the world.

The first album focused on tongue-in-cheek songs about the punk rock lifestyle ("Drug Me," "Stealing People's Mail," "I Kill Children" and "Let's Lynch the Landlord") along with some brilliant social and political commentaries ("Holiday In Cambodia," "Chemical Warfare," "Police Truck"). This album quickly became a staple in every punk rocker's collection because the music cooks as much as the lyrics do.

Disgusted that the majority of their fans were wastecases ruled by peer/macho psychology, lyricist and lead singer Jello Biafra penned "Nazi Punks Fuck Off" which appeared on the EP *In God We Trust, Inc.* With this EP, Jello's lyrics totally left the punk culture behind and moved to take on the world with songs like "Moral Majority" and "Religious Vomit." In the latest release, *Plastic Surgery Disasters*, they have even refrained from doing a cover song.

Plastic Surgery Disasters is the album which answers the question "Why are you such a stupid asshole?" which is uttered at the beginning of the album by the mysterious voice of the Christmas past amidst a chaotic din of noise. Don't be too offended. Nobody escapes Jello's verbal attack on this album. Take for instance, "Terminal Preppie."

*I go to college that makes me so cool
I live in a dorm and show off by the pool
I join the right clubs just to build an impression
I block out thinking it won't get me ahead
My ambition in life is to look good on paper
All I want is a slot in some big corporation...
Win! Win! I always play to win
Wanna fit like a cog in the faceless machine...
Some day I'll have power, some day I'll have boats
A tract in some suburb with Thanksgivings to host*

Although a lot of the lyrics are unmentionable here, they couldn't be closer to the truth about many students here at UCSB. Another applicable song to this college is the song called "Halloween."

*Remember what I did, remember what I was
Back on Halloween
But what's in between? Where are your ideas?
(Please turn to pg.7A, col.1)*

'The Distance' Lacks Energy

By KEVIN CONDER

The most impressive thing about Bob Seger's new release, *The Distance*, is the striking list of artists who make guest appearances on the album: Bonnie Raitt, Roy Bittan of the E Street Band and former Eagles Glenn Fry and Don Felder. But, for some unknown reason, none of these talented musicians are allowed to make any worthwhile contributions and are relegated meaningless chores in the rhythmic background. Probably the only reason their names were included on the credits list was a lame attempt to bolster sales. Indeed, this album needs all the help it can get.

The Distance is a bland, unimaginative and below-average blues/rock record. All of the songs deal with restless visions of life in the

midwest. In many cuts, it appears that Seger is trying (with very little success) to write sensitively. A few of the lyrics, however, as in the album's best cut, "Even Now," are somewhat appealing.

*There's a highway
A lonesome stretch of gray
It runs between us
And takes me far away
Out in the distance
Always within reach
There's a crossroad
Where all the victims meet
I close my eyes
And see her face
It's all I want to see
And deep inside
It still amazes me.*

But, a good deal of Seger's writing is downright pitiful, as illustrated in "Makin' Thunderbirds":

We were makin' thun-

New EPs Revive Psychedelic Music

By KATHLEEN RYAN

There's a psychedelic revival going on. Not the British movement led by bands like Echo and the Bunnymen and the Teardrop Explodes, but a full-fledged American rediscovery of '60s psychedelia. All around the country, but most notably in Los Angeles, bands are combining the musical experimentation of the '60s movement with the best of the '80s pop sensibilities. Two of LA's most promising bands, the Three O'Clock and the Bangles, have each recently released a five-song EP.

Baroque Hoedown by the Three O'Clock is a classic example of melding '60s psychedelia with '80s pop. The music is upbeat and energetic. The influence of the Byrds is



obvious in the band's guitar riffs and vocal harmonies, but the Three O'Clock aren't simply rehashing old music styles. They use the music of the '60s as a base to explore new musical horizons.

There isn't a weak song on this EP. When the Three O'Clock changed their name (they used to be the Salvation Army, but ran into some legal hassles) and two of their members (Mickey Marriano and Danny Benair are the new additions), the band tightened and polished their sound, without losing any of their former energy.

The EP opens with explosive drums and a strong guitar riff on the song "With a Cantaloupe Girlfriend" (but what is a cantaloupe girlfriend?). Memorable vocal harmonies predominate both "I Go Wild" and "Majorie Tells Me." "Sorry," an upbeat dance number, opens side two. The EP ends with the haunting "As Real As Real." Lead singer Mike Quercio's vocals are put through an echo, while the background vocals remain normal. Quercio's high voice, and the rest of the band's excellent harmonies, make this technique effective.

The Bangles' EP is a drastic improvement over their single released last year. On the single, the Bangs (as they were known then) sounded like nothing more than Go-Gos clones. There are similarities between the two bands. Both consist solely of women who play their own instruments and write their own songs. And both bands employ three-and four-part vocal harmonies.

The EP, however, demonstrates that musically, vocal harmonies are the only things the Go-Gos and the Bangles have in common. Three of the four women in the band (Vicki Peterson, Debbi Peterson and Susanna Hoffs) alternate on lead vocals.

Music, however, is as important as the vocals. The EP demonstrates not only that these women can sing, but that they can play their instruments, and play them well. "The Real World" and "How is the Air Up There?" are stand outs because of Vicki's lead guitar riffs and Debbi's dynamic drumming. On "Want You," the strongest track on the album, Vicki belts out the lead vocals, backed by a

*derbirds
We were young and proud
We were makin' thun-
derbirds
We were young and sure
We were makin' thun-
derbirds."*

Most high school poets could create more imaginative material than this. Seger's lyrics conjure up no images, have no wit, and establish absolutely no rapport with the listener. This type of medium-speed blues/rock has never been particularly intellectually palatable. For the most part (with a few notable exceptions), it is simply good-time six-pack rock. Its trademark has always been strong, hammering rhythms and extended guitar solos. Seger seems to have forgotten this. The occasional decent chord arrangements of his album

either continue with no variation ad nauseum or fade out just as a solo should kick in. As far as solos go, there is not a single instrumental solo on the entire record.

So, now we come to the two main reasons why *The Distance* is so mediocre — it lacks energy and it lacks emotion. Seger breaks no new ground and doesn't even rework old, successful formulas effectively.

There is a feeling throughout this album that no effort was put into its making; indeed, it seems as if *The Distance* could have been made, top to bottom, in a few hours.

Blues/rock was, a decade ago, a dominant musical form. Today, it is, sadly, on the wane. With albums like Seger's *The Distance* around its not hard to see why.

Impounds cost one dollar and a long walk to the CSO office.

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Winter Lectures 1983

"Descent of the Omo River: The Valley Where Man Was Born"

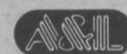
with explorer ROY SMITH

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SUNDAY, FEB. 6

7:30 PM
SECOND SPRING MIRRORING THE MOON (1979)

MONDAY, FEB. 7

7:00 PM
TWO STAGE SISTERS (1964)
9:00 PM
THIRD SISTER LIU (1961)

TUESDAY, FEB. 8

7:00 PM
BUS NUMBER 3 (1980)
8:40 PM
SONG OF YOUTH (1959)

All films are in UCSB Campbell Hall.



Tickets: \$2.50 UCSB Students and \$3.00 General Admission except Feb. 6 (\$2.00 UCSB Students and \$2.50 General Admission). Available at the door only, one hour before each screening.

Coordinated by the American Film Institute, the Film Department of the Museum of Modern Art, and the Embassy of the People's Republic of China. Presented by UCSB Arts & Lectures (961-3535).



Beal and Company Captivate Crowd

By ANNE MARCUS

During my phone interview with choreographer Tandy Beal last week, she stated that one must sit still and find the truth in her pieces, and I must say that the pieces which were performed Saturday in Campbell Hall made it impossible to do anything else.

Tandy Beal and Company captivates the audience with a beautiful blending of music, body and soul. Each piece maintains an interest factor and grasps every inch of concentration and involvement from deep down within the viewers.

The first piece performed, "Forest Dreams," was absolutely fantastic. The expression of movement to the music was very effective. The use of lighting and color in this piece was especially dramatic. The piece dealt with being in a group yet still being able to be an individual.

"Crazy Jane," the second piece, was definitely in-

teresting. The whole piece worked around Tandy's beautiful and animated hair. Her hair seemed to have a life of its own. When it is down and free flowing it is somewhat mysterious, yet inviting and playful. When she put her hair up, she was totally transformed into a much more sophisticated and conservative person.

The next piece was "Heisenberg's Principle." Tandy called it a magical piece, and I must say that it was truly magical. Ron Taylor has a presence that is fantastically animated and enchanting. The discovery and experiment with the ball was peaceful and very relaxing.

I especially liked the next piece called "Little Kings." The beginning introduced the topic of the dance. Tandy calls it an anti-war piece, and it dealt with an anti-power theme. It showed the selfishness of people always trying to be on top. Although the people try to be powerful, they are in reality very small people, as the ending so accurately depicted.

Following was "Stravinsky Miniatures" which had very delightful music. It was a very cheerful piece, and the use of hands was especially incredible. They created a sense of butterfly-like, soaring movements.

The last piece, "Fontanelle," dealt with the need to tell problems yet the absurdity of complaining about them. The incorporation of shadows was very intriguing. The use of pictures to show identity was very effective. The ending was especially effective in showing that none of us really has our own identity and that we are really all the same.

I thoroughly enjoyed spending my evening seeing Tandy Beal and Company. My phone interview with Tandy had made me very excited to see her, and my excitement was satisfied as I fed off every part of the performance. I found Tandy to be a beautiful and articulate person on the phone, and my opinion of her was heightened even more, as her shining personality radiated through every aspect of the evening.

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Chilly Scenes is a warm, lovable, enormously appealing film."
—Sheila Benson,
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JOHN HEARD
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FRUITS OF PASSION
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SWAP MEET EVERY SATURDAY & SUNDAY — TWIN SCREEN DRIVE-IN, GOLETA

Sixties Revival

(Continued from pg.5)
surf-inspired guitar and a steady rhythm section.

On "Mary Street," the band sings a playful homage to the '60s media creation, the Monkeys. Ironically, this song points out the Bangles' biggest problem. While they are excellent musicians, they copy the music of the '60s almost reverently. As a result, there is nothing really new or innovative on the album. If the band would experiment and expand musically, their music would be much more effective.

Ballet Theatre Needs Funds

The Santa Barbara Ballet Theatre has been forced to cancel its February performances due to a serious lack of funds. Any public support would be greatly appreciated. Help save our ballet company by calling 965-0121, or by mailing donations to 122 E. Arrellaga St., Santa Barbara.



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Fine Performances Highlight 'Blithe Spirit'

By KATHERINE D. ZIMBERT

The more theater there is in Santa Barbara, the more people will come to expect and appreciate theater and this town. Thank the Lobero Theatre Foundation for its contribution to theater in Santa Barbara with its Nights on Broadway series this year. The series consists of three well-known hit plays boasting of well-known television, movie and theater stars such as Robert Reed, Eve Arden, Werner Klemperer and Timothy Bottoms.

Barbara Rush was the star featured in Noel Coward's comedy *Blithe Spirit* which opened Tuesday night at the Lobero as the first show in the series. Though her name may have attracted the public to the show, Rush was not the highlight of the evening which was so clear in the audience's response at the curtain call. Rush was certainly appreciated as the spirit of Charles Condomine's first wife Elvira, but even more outstanding was Claudette Nevin as Charles' second wife, Ruth.

Nevin captured the cool quality of a Noel Coward English sophisticate and remained comfortable within her role. She was the most stereotypically high society of the cast, yet she was the most natural, too. Nevin was also the only one who mastered an English accent and managed to keep it consistent throughout the performance. Ruth's accent is so much a part of her personality and Nevin's intonations worked perfectly. She was domineering and very much impressed with her own sophistication. She was also enough of an unsympathetic nag that Charles' lack of emotion when she departs at the end was understandable.

Kathleen Freeman was also very fine as the medium, Madame Arcati, who is partially responsible for the arrival of Elvira (Rush) from the spiritual world yet cannot come up with any way to get her back there. Freeman was comfortable, as well, within the character type of the eccentric conjurer of spirits. She made the most of Madame Arcati's ridiculous trances; she danced around the room, struck affected poses on the wall, and had convulsions on the carpet while the other characters and the audience looked on with bewilderment. Freeman's antics were so absurd that it was no wonder the others thought she was

faking until the presence of the ghost was known.

Once the spirit is there, the household and the relationship between Charles and Ruth is turned topsy-turvy because he is the only one who can see and hear Elvira. Rush as Elvira took advantage of the chance to float about the room "unnoticed" while following closely behind Charles and Ruth. Rush moved well as the spirit though she bordered on overdoing the wrath-like sensuality of Elvira, making her almost slippery at times. Her costume and hairstyle looked more like something Charles' mother would have worn which did not aide Rush in conveying Elvira's childishly flirtatious disposition.

Rush did succeed in maintaining a fairly consistent accent, as did Ann Hearn in her fine portrayal of the clumsy, hyperactive maid, Edith. Peter Mark Richman and Neil Flanagan as Charles and Dr. Bradman respectively, did not fair too well with their accents however. Both vacillated between English and American inflections which would not have been too noticeable but for the consistency of the other performers' speech. Alison Evans as Mrs. Bradman had such a strong accent that she was difficult to understand at times. Other than sounding as though they had all come from different parts of the country, however, the performers worked well together in conveying the catty high class attitude of their characters.

The setting by Robert Bingham, decorated with wooden beams and various artifacts, functioned well, especially with the effective lighting by Raun Yankovich. Yankovich's lighting was appropriately warm and cold depending on the presence of the spirit in the house. These lighting changes were not that noticeable until the last act after the spirits were conjured away and the set took on a warm, homey tint.

With the exception of Elvira's chiffon tent, the costumes by Garland Riddle were excellent as well. Ruth's costumes were especially lovely as she went from white to blue, to pale lavender and red as she became more and more alienated by the presence of Charles' first wife. The costumes of the living characters contrasted well with the colors of the spirits, making the difference between them

believable.

Blithe Spirit, was directed by Norman Cohen, runs through Feb. 6 with matinees on Saturday and Sunday. Information on tickets for *Blithe* as well as for the other two productions in the series, *Barefoot in the Park* and *They're Playing Our Song* can be obtained by calling the Lobero at 963-0761. Take advantage of the theater offerings right here in Santa Barbara.

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FOOD FOR THOUGHT

Dining Profiles every
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Dead Kennedys

(Continued from pg.5A)

You sit around and dream for next Halloween
Why not everyday? Are you so afraid —
What will people say?

Just by looking at the titles of the other songs, it's easy to see where Jello's mind is: "Government Flu," "Well Paid Scientist," "Winnebago Warrior," "Riot," "Bleed For Me," "Dead End," and the satire of Marin County, "Moon Over Marin." Jello threatens the listener with a sense of impending disaster which is the fastest way to snap people out of their stupor and make them think. Biafra's lyrics are brilliant.

It's a real pity that the Dead Kennedys don't write music like Elvis Costello or the Clash. I think they're capable of it from listening to the jazz-inflected "We've Got a Bigger Problem Now" on the *In God We Trust, Inc.* EP. Some of the songs on *Plastic*

Surgery Disaster contain some real tension-producing slow passages ("Trust Your Mechanic" and "Riot") and they could use some more of this to maintain listener interest. The music on this album is as ferocious and vehement as ever which is unfortunate because many of the people who should be exposed to this type of social satire won't ever hear it. A book could be published with Jello's lyrics and it might be nice if the Dead Kennedys get some exposure in *Time* magazine or on *60 Minutes*.

Everyone should at least know of the Dead Kennedys so they can get their brains slapped around once in a while. If someone doesn't do it, pretty soon someone else might see fit to use a sledgehammer and sledgehammers make awful messes.

Go see the Dead Kennedys live tomorrow night at the Goleta Valley Community Center. Flipper is among the opening bands.



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—Sheila Benson, Los Angeles Times

"A ragged contemporary love story with the ring of truth to it is a rare phenomenon on modern screens, but 'Chilly Scenes of Winter' fills the bill admirably."

—Judy Stone, San Francisco Chronicle

Starring . . .

JOHN HEARD (Cutter's Way)
MARY BETH HURT ("Garp") in:

"A Very Funny Film!"

—Andrew Sarris, Village Voice



A New Version of Joan Micklin Silver's Head Over Heels

Theatre 2

Starring . . . KLAUS KINSKI
Baroque hero of Herzog's "Aguirre, Wrath of God," "Woyzeck," "Nosferatu," and most recently, "Fitzcarraldo."

"An ultra-exotic, precious film poem in celebration of sex and revolution. Clearly a work of art."

—Kevin Thomas, Los Angeles Times

The story of "O" continues in the Orient—beyond fantasy... beyond inhibition... beyond love itself.

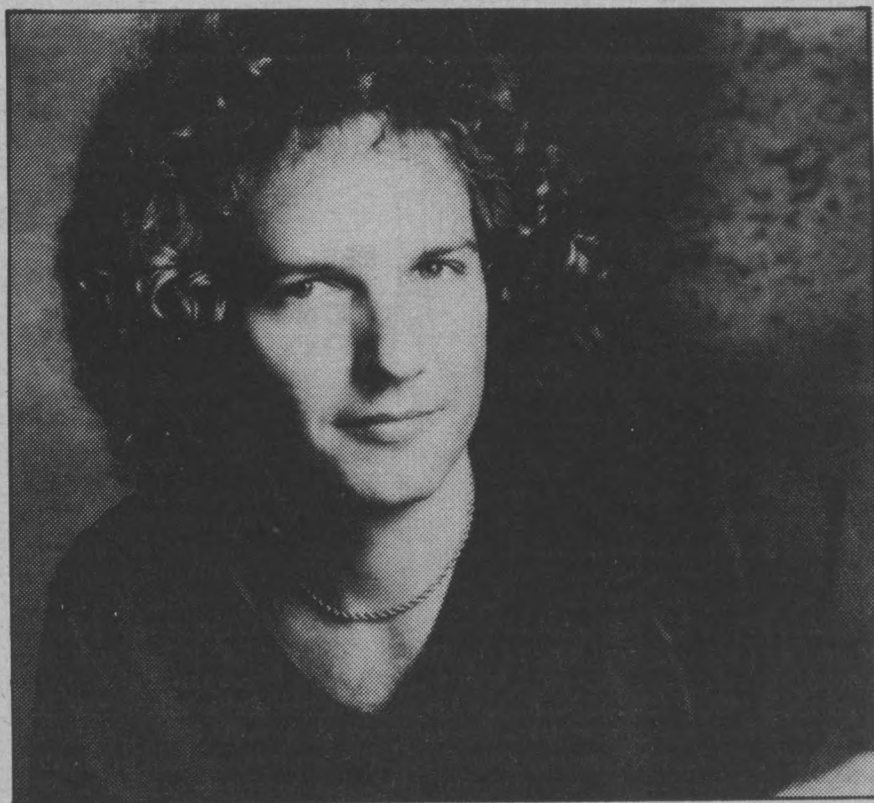
Warning: If you are offended by graphic subject matter, we urge you not to see this film.



FRUITS OF PASSION

KLAUS KINSKI IN FRUITS OF PASSION with Suzanne Burch and Anne Dombock
Directed by John Frankenheimer. Screenplay by SUMMIT FILM GROUP, INC.
[Based on the novel Return to the Children, by Pauline Kael, author of "The Story of O"]

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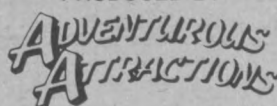
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Editor:
James Watts

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Randy Hansen: A Tribute to Jimi



An evening of poetry and music with Gil Scott-Heron and Larry McDonald will take place Friday, Feb. 7, 8 p.m. at UCSB Campbell Hall. A reception will immediately follow at the Faculty Club dining area. This event is sponsored by Educational Opportunity Programs/Black Component.

Jimi Hendrix was, without question, the world's greatest showman of the electric guitar. He was a pioneer, a solar explosion on the music scene, affecting the tastes and styles of fans and artists in every country of the world. The changes and new directions that Hendrix introduced continue to influence the lives of modern day rock, R&B, and jazz musicians. But the powers of Jimi Hendrix went beyond his craft. What Hendrix did to an audience exceeded explanation, and anything that can't be explained must fall into the realm of magic. His performance electrified audiences and sent kids rushing to their guitars. Out of the countless Hendrix fans who had the pleasure of experiencing him live and tried to capture his essence,

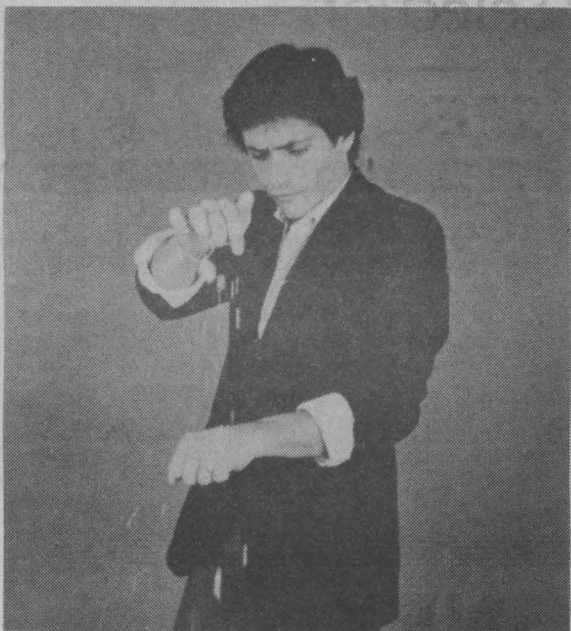
emerged one very special exception—Randy Hansen. Hansen, through years of studying the music, style and life of Jimi Hendrix has put together a stage performance so authentic that Jimi's father witnessed the show and thought he was seeing his son on stage again. Since his debut as the reincarnated Jimi Hendrix six years ago, Hansen has been gaining an increasingly strong following and is currently selling out clubs and concert halls with his best show ever. Join us on Saturday night, Feb. 12 in Campbell Hall as we join in celebration of a genius and rock and roll beyond with Randy Hansen's tribute to Jimi Hendrix. Tickets are only \$7 for students and \$8 general. Good seats are still available at all the local outlets.



World Community Conference

Conference Agenda

Friday, Feb. 11 at noon — "Universality in World Religions," Ninian Smart, Nandini Iyer, Adam Wolpert-moderator
 Friday, Feb. 11 at 7 p.m. — "U.S. Foreign Policy and the Ideal of World Community," Jerry Sanders, Eugene Carroll, Stanley Wolpert
 Saturday, Feb. 12 at 10 a.m. — "International Economic Institutions of the Future," Tim Atwater, Hyman Johnson, John Maddux
 Saturday, Feb. 12 at 2 p.m. — "The Political Philosophy of World Community," Saul Mendlovitz, Raghavan Iyer, Philip Grant-moderator
 Saturday, Feb. 12 at 7 p.m. — "Individual Action and the Promotion of World Community," Frank Kelly, Bernice Hemphill, and a panel of conference participants
 Admission to all events is free



Bob Dubac: Hot Comedy in UCen

Bob Dubac, a comedian out of Los Angeles, will be appearing at the Pub along with Brandt Von Hoffman on Feb. 8 at 8 p.m. Admission is free.

Before becoming a comedian, 27-year-old Dubac received a degree in psychology and one in journalism. He was never a class clown. Rarely was he in class.

Talking to Dubac is truly an experience. He states he is paranoid of electric shock. Once he was trapped inside a condo with shag carpet and metal doorknobs for 35 minutes.

Aside from the kidding, the handsome Bob Dubac is a warm and friendly person. He wants to be recognized and respected as a performer. The future holds a great deal for this ex J.C. Penney model. (He was the one wearing the socks.)

A.S. Lectures Humor: Creative Healing Process

Norman Cousins will be presenting a public lecture entitled "The Belief System and the Healing System" on Monday, Feb. 7 in Lotte Lehmann Concert Hall at 8 p.m.

The former editor of *The Saturday Review*, author of *Who Speaks for Man* and *Anatomy of an Illness as Perceived by the Patient*, now Adjunct Professor in the School of Medicine at the University of California at Los Angeles will discuss the importance of the connection between belief system and healing system in the maintenance of health and the fight against disease.

For more information contact the A.S. Program Board at 961-3536.

Jazz Combo Society

Sunday, Feb. 6 at 8 p.m. in the UCen, a jazz combo will be performing original compositions in the UCen. In addition to their performance, the featured musicians will be discussing the creative process for creating jazz music. For more information call the A.S. Program Board. Admission is free.

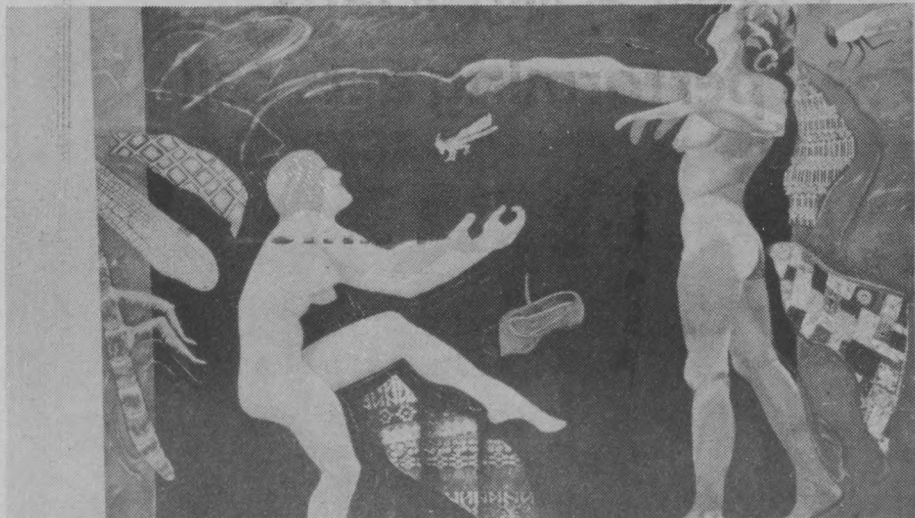
A.S. Films

Ferreri Shines In 'The Last Woman'

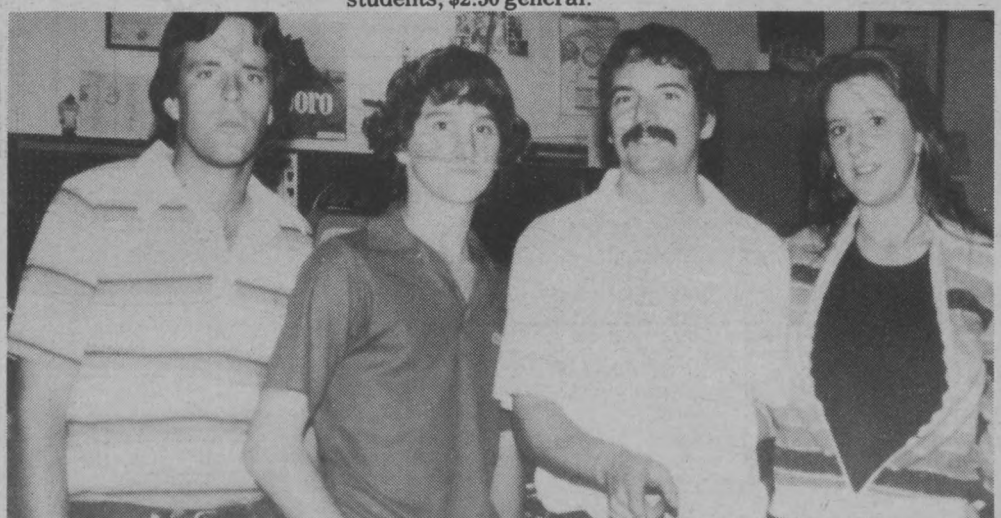
The Last Woman — a film so controversial that it was withdrawn from distribution. Nothing will prepare you for the devastating climax. According to Vincent Canby of *The New York Times*, "Director Ferreri may be the most passionately wicked satirist since Jonathin Swift. It is a film that only a very sophisticated society could support, but it's also full of brilliance, especially in the performance of Gerard Depardieu."

The Last Woman is an uproarious — sometimes highly erotic comedy about the efforts of Gerard, an old-fashioned, sex-obsessed young man trying to survive in a world where women have got the idea that they have rights too. He is a supremely egotistical but very winning animal, a man who indulges every appetite whenever it occurs to him and sees everything in life as an extension of himself. All has gone well until the appearance of *The Last Woman*; little by little she makes Gerard conscious of his failings. She points out that he's not that great of a lover because he's too preoccupied with his own interests.

See this film Wednesday, Feb. 9 in Physics 1610 at 8 p.m. as part of the A.S. "Question Authority" Film Series. \$2 students, \$2.50 general.



Pictured above is one of Katie Carver's compositions currently on Display in the UCen Art Gallery. Photo by James Watts



The 60's, specializing in golden oldies, will appear in the Pub tonight at 8:30. Admission is free.