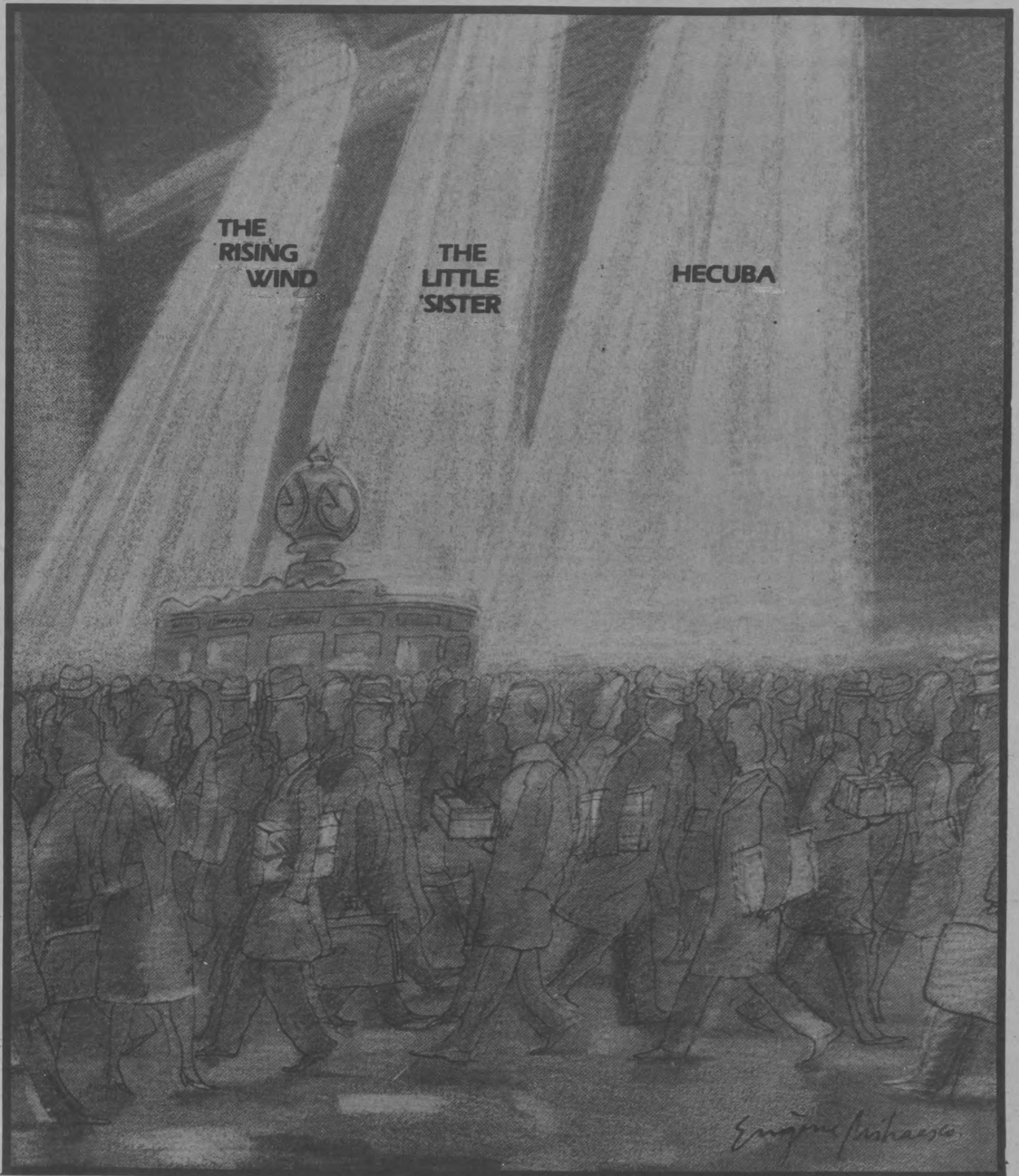


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**HERE AND THERE**



## UCSB Drama Dept. Gives Life To To Production of Greek Tragedy



By JONATHAN ALBURGER

Euripides' ancient tale of social injustice and personal anguish, *Hecuba*, vernacularized in a fine translation by William Arrowsmith, has been given dramatic life in an inspired and moving UCSB Department of Dramatic Art production under the able aegis of Dr. Stanley Glenn.

The play worked well in the small Studio Theatre, providing an intimate look into the pain and torment of Hecuba, the former queen of Troy who bereaves the deaths of her children during the siege of Troy by the Greek army under Agamemnon and Achilles.

While being held prisoner for dubious political crimes, Hecuba is forced to part with her only surviving child, her daughter Polyxena, who is to be killed as a symbolic gesture for the revenge of Achilles' ghost.

Forced to beg and plea on her knees before Talthubius for the life of her daughter, Hecuba is reduced to a pitiful wretch, a mere slave enduring the yoke of war's oppression. But the royal blood of the princess is shed: with bold defiance before the son of Achilles, Polyxena bares her breasts and invites the sword to draw her blood so as to die a "free" woman. Of her own volition, a most perverse fate is sealed. Cecilia Kouma gave a commanding performance as Polyxena.

Fueled by the power of a mother's love, Hecuba rages against the "chaos caused by inconsistent gods" ("Zeus kept me alive to suffer") and damns the Greek politicians for their insufferable power plays.

To worsen matters and exacerbate Hecuba's mounting desperation, the remains of Hecuba's youngest son, Polydorus, are brought before the fallen queen. Again, she rails against the gods and curses her misfortune. This time Hecuba turns her angst into carefully calculated revenge. The women attendants to Hecuba (the play's chorus) chant murderous incantations, exclaiming that "death is the debt of life," as they lure Polydorus' murderer, the avaricious king of Thrace, Polymestor, and his two sons into their sinister scheme of revenge.

With his eyes poked out by Hecuba's dagger, Polymestor writhes helplessly on the ground, promising retribution for the women's killing of his two sons. Hecuba merely asks how the pain and the grief feel. In an informal trial by Agamemnon, Polymestor and Hecuba present their sides of the story: Polymestor claims political motives prompted him to kill the young boy, but Hecuba points out the real greed for gold and hypocrisy underlying Polymestor's confession, thusly justifying her plotted revenge.

*Hecuba* unfolds before the abstract tent tapestries (Sharon Perlmutter's designs are striking and functional)

constructed on the grey and ominous shores of Thrace where the Greeks have made camp.

Euripides uses this dramatic text to underscore his meditations on social responsibility and personal freedom vis-a-vis the indeterminable nature of good and evil. To the grief-stricken mother who has lost her land, her husband, and her children, justice is an absurd notion — nothing matters when the emotions supersede the intellect. All seems like the "rambling of despair," so how can there be such a thing as "truth"? And why must the children of Polymestor suffer? The crime inherent in the suffering of the innocent (children) is a point argued earlier by Hecuba herself before Odysseus. There is clear answer to these questions.

Glenn gives his production of the play a disturbing afterimage when, as if to add a second denouement, the stage area fades to black on the corpses of Polymestor's sons. The choice in direction is powerful as it encourages discussion and gives rise to a score of possible interpretations. But one point is clear: each viewer must be his own judge.



Credit for the success of Tuesday night's *Hecuba* must also be given to Susan Verducci for her fiercely charged performance in the demanding title role. Verducci — despite her youth for playing an "old wretch" — was entirely believable, confident, and in control of both language and character. Her enormously emotional Hecuba was skillfully and poignantly realized.

Tom Elliott is also notable for his heartfelt "confessional" monologue. The chorus of captive Trojan women worked well around and through the action. (The rest of the cast, unfortunately, merely supported without distinction.)

*Hecuba* continues tonight through Nov. 19 and Dec. 1-3 in the UCSB Studio Theatre.

## 'Oliver' Production

When the New York production of the hit musical *Oliver* comes to the Arlington Theatre on Saturday, Nov. 19 for both matinee and evening performances, it will be one of the largest theatrical presentations to come to the tri-county area. This Music Theatre Associates production has a company of 48 with orchestra, and boasts award-winning set design, sophisticated lighting towers and impeccable costuming.

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**New Directions In Film**

**Kielowski Examines The 'Camera Buff'**

By RONE WILLIAMS

Imagine the life of a film maker. We've read books, seen films, and heard rumors about him. We know that his is a life filled with endless cash, torrid sex, rampaging egos, forty-foot limos, nubile starlets, exotic substances, and the conspicuous consumption of all of the above, and quite a few other things that I'm too middle-class to think of at the moment. This is Hollywood, right? Well, *Camera Buff* (1979) concerns the birth of a film maker, but you can just forget about Hollywood, or even Western European, inspired notions about the life he might lead. The scene changes from a beach-side Malibu pleasure villa to a concrete block with windows in Poland.

This alteration in setting doesn't bother Filip Mosz (Jerzy Stohr, who also wrote some of the dialogue) in the least. He's a dumpy, likeable man with a dumpy, likeable wife (Malgorzata Zabkowska) who gives birth in the first few minutes of the film. After getting ripped in the time-honored tradition, Filip purchases an eight mm movie camera to film the kid. There's no turning back when he gets roped into recording the 25th jubilee of his factory, and the resultant film wins a minor prize. As soon as Filip steps out into the world with his camera, he comes under the scrutiny of the system of social authority that had previously looked the other way when he'd been sucking on a bottle of Vodka. The wife's none-too-pleased herself and walks without explanation. But Filip still has his camera, and that's the important thing. Or is it?

The irony of the seemingly irreconcilable differences existing between social, personal, and artistic interests form the crux of the film. As might be expected, writer-director Krzysztof Kielowski seems to favor artistic endeavor, but realizes full well that the world he finds himself

in sees things quite differently. And, he suggests, it sees with eyes more myopic and mindless than any viewfinder. However,

Kielowski's vision of the importance of the artists is qualified by the reluctant acknowledgement of his responsibility to those he involves in his projects.

All this makes the film sound unbearably serious, and it's not. Self-conscious as a film of this nature must be, it is seldom pretentious. When it seems to be so, then director is usually satirizing the many hopeless pretensions of the film industry and critics. Much, but by no means all of the humor is based upon a certain rudimentary knowledge of the film-making process.

The acting is excellent. The characters are warm and human despite a subject and structure that works against believable portrayals. As the representative of authority, the character of the director of the factory where Filip works and makes his films could easily have degenerated into the socialist twin of the bloated, piggish, blindly ignorant capitalist. Ewa Pokas' portrayal helps the audience feel a certain uneasy sympathy for this basically repulsive man. Pokas delivers a speech that ostensibly contains the film's "message" of social responsibility that, I would suggest, contains large amounts of sarcasm and cynicism infused by the worldlywise Kielowski.

*Camera Buff* is designed to appear to be the work of amateur it depicts. The picture is grainy, the soundtrack is sparse and simple, the camera movement seems awkward and obvious, the lighting is harsh and dusky, and the structure is somewhat fragmented. However, the visual exposition and clarity of the storyline belie this initial impression. The beautiful and seemingly disconnected opening sequence is referred to both explicitly and implicitly in the main body and merits a certain amount of attention and thought.

*Camera Buff* is an easy-going, but valid work that deserves to be attended by the curious and the film-conscious when it screens next Sunday at 7:30 in Campbell Hall.

**Gang of Four Teaches In Our Own Campbell Hall**

By HUGH HAGGERTY

Everyone at the Gang of Four concert in Campbell Hall will probably never go back into that place and think how great it would be to see the Gang of Four in there. We know. We'll sit and look at a professor get all worked up over a paragraph and wonder what it would be like if a hard band played behind that professor while (s)he grips the microphone and sweats. (Is it a professor or is it Memorex?) A smoke machine will hiccup and big fluorescent light sticks will flash in time to a heavy beat and then we'll daydream onto more important things...

Okay, so I started out pretty weird but it sure was strange to see this band that I've followed for four years play a gig in a place which I usually associate with note-taker's cramp.

The lights went out and a great funk song flowed over a politely waiting audience. The band came out and told us about a "Man With A Good Car." Two pretty back-up singers went "hoo-hoo" and singer Jon King crooned, "Fate is in my hands and in the transmission." That's something Karl Marx might've said had he owned a good car. Taking after Richard Nixon, King then sings, "But do you realize, what I said's not what I meant." Hmmm.

The greatest moment of the night came after that song when guitarist Andrew Gill told the audience to ignore the bouncers and come up and dance. The bouncers looked bad but the mostly standing audience kept the excitement high.

Jon King took to the rear of the stage to play keyboards and Gill played front man for most of the band's new material. The new stuff doesn't come across very well on vinyl but performed live, it achieved a moody ambience which entranced the audience. "Is It Love?" and "Womantown" didn't get many people dancing but the fluorescent light sticks had the eyes dancing around in their sockets.

In good humor, King and Gill opened their first encore with a great Cockney rhyme and then tore through "Cheeseburger" and another new song. For the second encore, they played the only two songs from the first album we were to hear all night: We were treated to the song about tossed aside lovers, "Damaged Goods" and "Anthrax," the song about love as a disease. "Anthrax fell apart midway but Gill still got his kicks cranking out beer bottle distortion and using the old rub-the-fretboard-against-the-amp trick.

Me First, probably Santa Barbara's most innovative band (along with Iron Curtain) opened the show. If this band would work a little more on their textures they could be one of the top bands in the West. Too often, they build up a wall of Talking Heads style rhythms but instead of creating that tension, Me First ends up washing itself out in over-compensation. Nonetheless, this doesn't take away from the fact that this band has a lot of fun on stage and works up quite a sweat which you can do, too, tonight when Me First plays at the Pub.

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## ETP Does Detective Drama of '40s



Eric Spahr and Nancy Nufer in *The Little Sisters*.

By GRETA WEDUL

The great mystery writers of the '30s and the '40s like Raymond Chandler and Dashiell Hammett, did much more than just write captivating mysteries combining themes of loneliness, greed, illusion and a sense of honor. They generated an appeal to those of us who are, "hopelessly, innocently romantic," according to Ensemble Theatre Project Director Walter Schoen. After speaking with the performers playing the lead roles in *The Little Sister*, which runs from now until Dec. 3 at the newly-refurbished Alhecama Theatre one solid impression I derived is that the company chose this script after anticipating the opportunity for quite awhile. In fact, they have all wanted to re-enact the intriguing scenarios depicted by the mystery writers of the '40s on stage since first viewing the movies and reading the books.

Dexterously portraying all three of the female personalities presented in *The Little Sister*, Nancy Nufer reflects on her interest in the production as being due, "a fascination I've developed for these mysteries since I was young. Everyone," reflects Nufer, "loved those stories and it was always my ambition to re-create that mysterious atmosphere on stage." Judging by the enthusiastic audience response throughout the impeccable staged performance, I feel supported in extending sincere compliments to a production that creates an appeal that works. It's a pleasure being thoroughly entertained by a polished cast of professionals who are all exact in their characterizations.

The script includes all of the appropriate characters. Eric Spahr brilliantly portrays the private eye Phillip Marlowe who is the "hard-boiled detective" constantly softened by naive idealism. Though P.I. Marlowe consistently derives truth from a tangled web of alibis, he is oblivious to the characteristics in his personality which distinguish him as a special kind of American hero swayed by romantic innocence. Guys like Marlowe, though tough and relentless, always end up falling for beautiful, blond dames like Mavis Weld.

The plot is concerned primarily with the variety of people who are attempting to make a profit from blond starlet Mavis Weld's rising career and from the damage which their knowledge of her association with gangsters might do to her career. It portrays gangster against gangster, friend against friend, and family against family — all for the greater glory of the almighty dollar and the power associated with it. Hollywood, typically, is always at the core.

In *The Little Sister*, Raymond Chandler mastered his own brand of dialect and established it in prose. His modest and mild-mannered personal world transformed when he sat at

his typewriter. He wrote of a world where boys talk and spit without ever bothering the cigarettes that live in their faces. Chicago-born, schooled abroad, and long-time resident of California, Chandler always kept flames of enthusiasm blazing with captivating stories like *Farewell My Lovely*, *The Lady In The Lake*, and *The Long Goodbye*.

This story was originally adapted to the stage by Chicago's wildly inventive Organic Theatre. ETP expands on some of the ideas used by O.T. with double and even triple casting of roles. ETP's current casting issues twelve roles to six performers.

Set designer Fred Duer creates a theatrical and flamboyant atmosphere with a set characterized with a background of windows plus various shears and drapes at different depths. The shifting scenes are achieved by subtly altering the basic set and changing the lighting effects. Private-eye Phillip Marlowe may exit from the exotically furnished apartment of Mavis Weld and then reenter the same door with the space quickly converted to his contrastingly stark drab office.

Costumes and music also aid in distinguishing the transitions. Nancy Nufer's costume designs are particularly important as they clarify which of her three characters is currently being staged.

The show runs in the intimate 141 seat house of the E.T.P. through Dec. 3, showing every Thursday through Saturday at 8 p.m., Sunday at 7 p.m. and a matinee performance Nov. 20. For information and reservations contact the box office at 962-8606.

## Student Written And Directed, 'The Rising Wind' Examines Grim Realities

By M.T. HANSON

The UCSB Drama Department's premiere of *The Rising Wind*, an original script by Kaaren Lee Brown, was "surprisingly good". Centered around the hospital therapist of five terminally ill patients, the play confronts death, dying, and being left behind, in a crisp insightful manner. Directed by UCSB senior Darryl Pollock, the play provided an opportunity for both the author and director to collaborate on ideas, which apparently worked as the actors created a realistic atmosphere, posing some serious questions, and even providing some answers to the concept of death.

Performed in the Campus Little Theatre, which has been in existence since the campus opened, the cast

made excellent use of the small stage, an impressive feat in itself. Most of the actors are on stage at all times, which is interesting (Please turn to pg.8A, col.5)



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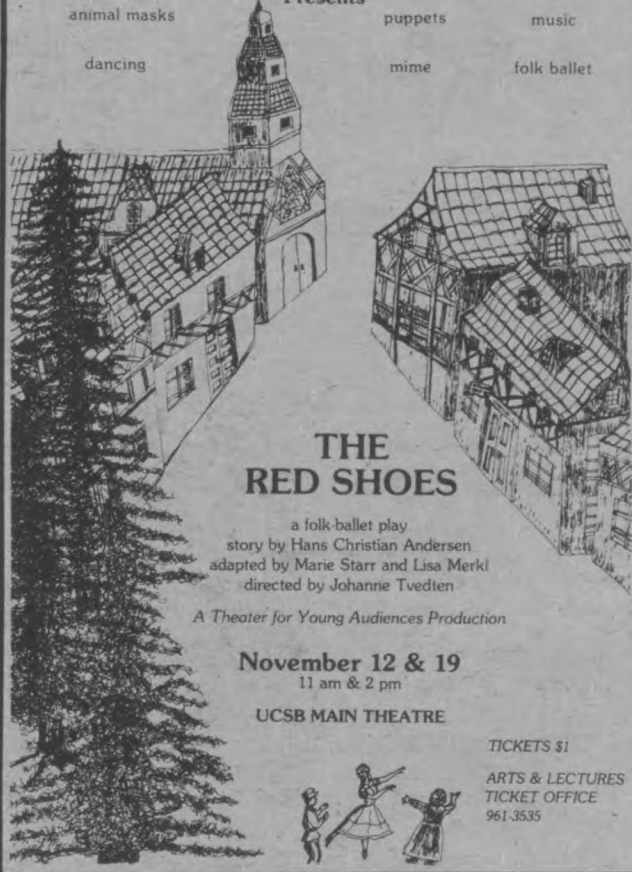
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**Film Classic At the Arlington**

**Carnes' 'The Children of Paradise' (1945)**

By MATTHIAS ROSENTHAL

When I first saw Marcel Carnes' 1945 film eight years ago in Munich, West Germany, I met a man outside the cinema who claimed he has seen *Les Enfants du Paradis* 32 times, having followed its relatively rare number of showings all over Western Europe since the '50s. On the other hand, the last time I saw it, at Exeter, England, my friend could not keep her eyes open and slept through a solid hour of the three-hour-performance.

Although *Les Enfants Du Paradis* is not exactly what you would call an action film, being more interested in *la vie interieure* than in overtly dramatic action, it contains everything your theatrical and movie-addicted heart could possibly wish for: comedy and tragedy, melodrama and poetry, romance and adventures of the mind as well as the eye. *The Children of Paradise* is the cinematic achievement of the century and is in film what Proust's *A la Recherche du Temps Perdu*, Joyce's *Ulysses*, Pound's *Cantos* and Eliot's *Waste Land* are in 20th century literature: (incidentally, the screen writer is the French Poet Jacques Prevert. It is an all-comprehensive psycho-epic set in the second half of 19th century Paris, exploring passionate love — a mysterious big-city-lady (Arletty) between two men, a melancholy, spaced-out pantomime (Jean-Louis Barrault) and a no less mysterious Parisian Gentleman (Claude Brasseur) — as well as the realistic situation of the late 19th century street-and stage artists. The pantomimes put on by Pierrot Barrault and his Comedia dell' arte group, full of melancholy poetry, mirror the romantic triangle formed by Barrault, Arletty and Brasseur.

The English version of the title renders only one-half of the original French meaning. *Les Enfants Du Paradis* are not only those who live in anarchy and artistic innocence and naivety, they are also those who cannot afford the expensive seats in the theater and have to watch the performance from the cheap seats far back and high up, from the area the French call, ironically, "le paradis" and the English "the Gods." *The Children of Paradise* are a modern version of what the Groundlings were in Shakespearian times, the poor, the socially outcast who nevertheless took a lively interest in theatrical spectacles.

In this film the inside world of the theaters is a poetic image of the dreams and desires of the poor, a per-

formance-length inversion of real life with the rich ones low down and close to the action and the poor ones high up and remote from the stage, cheerfully commenting on the action and firing it on in their own innocent and enthusiastic way, being in "paradise" for the length of a poetic illusion. The film establishes oppositions not only between theater and real life, romance and poverty, but also between the metropolitan crowds and the loneliness of the ostracized and alienated artist.

The film could be criticized for its pseudo-romantic idealization of poverty; for Carne, obviously, the poor represent the state of paradise and poetic innocence, a precivilizational condition within civilization that forms the moral counterpart of the sinful and sophisticated metropolitan life in Paris. This idea of idealizing poverty is one in the tradition of Poetic Realism that started out with this film, continuing until Visconti's *Rocco and his Brothers* and Fellini's *La Strada*.

The film's life comes entirely from Jean-Louis Barrault's superb performance. He is the man with the mask, the lonely picassoesque Pierrot, the Proteus-like changer of appearances, the magician who enchants the crowds. Action, photography and plot are completely subordinated to the powerful and yet subtle impact of his personality, in this case meaning "persona" (mask) as well as the psychologically plausible individual character behind this mask.

There will only be three screenings of this film at the Arlington Theatre: Sun. Nov. 20; Mon., Nov. 21; and Wed., Nov. 23 at 7 p.m.

**Avant Garde: 'Murder Is Not A Story'**

By JAIME RAXTEN

The final week of the Contemporary Avant-Garde Film series features two non-narrative films. So you're wondering what a non-narrative film is like? Many of you are probably familiar with the form from viewing *Koyaanisqatsi*. If you found that difficult to sit through, or the previous weeks of this series, chances are that you won't make it through this week's screening.

A thirty-minute feature by Leslie Thornton starts out the evening. I find the title, *Adynata: Murder is Not a Story* quite alluring. *Adynata* means "a stringing together of impossibilities." Reminiscent of *Koyaanisqatsi* in form and title. Because there is no plot one is drawn to the structure of the film. One of the most important images is the initial shot of a 19th century Chinese aristocrat with his wife. Now the idea is to take all that internal dialogue that can be a nuisance when viewing conventional features and let it mingle with the images on the screen. All those unconscious feelings, the views and prejudices of the viewer, are supposed to become part of the film's message. Whether this will come about for you Thursday night is a good question. Perhaps many of you will be thinking about a midterm for Friday. The images presented are difficult to put together. The East-might be seen from the West in this film, but it's a very cloudy view of both cultures.

The second feature this week which I was unable to see is Staub and Huillet's *From the Cloud To A Distance*. In this film the directors have adopted two texts by Italian poet Pavese. Part 1 features a dialogue between Oedipus and Tiresias. Part 2 concerns a man who returns home after the war to face the same questions and the same despair. It is by the directors who made *End Rachachant* seen the initial week. The films are still \$2.50/3, but this week they will be screened in Broida 1610.

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# Singles Bar...

(Continued from pg.2A)  
Reminiscent of early New Order, a solid, driving guitar, integrated with keyboards and bass, produces an energetic wall of sound. The vocals are executed with perfect precision, and the production work on this record is outstanding. If Blitz maintains the vitality of its music, while making it more accessible, it may soon become one of England's leading musical forces.

**The Rest:**  
**THE GUN CLUB:** "Death Party" — This maxi-single contains five solid songs by this three-piece band. The energetic, fast sound that the Gun Club produces has been compared to groups like the Birthday Party and the Lords of The New Church, despite a very original sound. The title song has a raging sound which grips your attention from start to finish.

**PAUL HAIG:** "Justice" — Your eyes might get over Paul Haig's magnificent haircut, your heart might have no room for the breathtaking portrait on the cover of this single, but your feet will never overcome the infectious sounds of those marching synths and the rhythm boxes. "Justice" is an outstanding dance song with meaningful lyrics. This is music of the future by a brilliant artist. Do not overlook it.

**THE CURE:** "Lovecats" — A Cure single that actually makes you smile? Surprise! If you are a fan of early Cure, don't worry. Robert Smith has said (gulppp) that this will be the last in Cure's trilogy of happy singles. There is a forewarning on the back of the cover which reads, "It's gotta be jazz." Then comes the bass, lots of meows, the piano, and Smith's moans and groans, which all blend into a sound unlike anything the Cure has ever done before. If you think these guys sound as if they're having loads of fun here, you should see the video. It is outrageous.

**SHOENIE AND THE BANSHEES:** "Dear Prudence" — This is a good cover of an old Beatles song. If you thirst for new, original material, you will not be disappointed. Just flip the record over for two great songs.

**THE THE:** "This is the day" — Matt Johnson, the creative force behind the The, has a fascination with the absurd, and in turn, despair. In "This is the

day," he questions the absurd reasons for which we cling to life and don't kill ourselves. The accordion, the fiddle, the synthesizers accompanied by his provocative vocals, set the melancholy mood. This single is taken off the new album *Soul Mining*, which is one of the best debut albums of the year.

**GARY NUMAN:** "Warriors" — The three songs on this single show that Numan is maturing as a songwriter. His usually barren electronic sound is highlighted by interesting

instrumentation and textural melodies. But Numan still sings as if he has just woken up with a hangover. These songs need some getting used to, but they are Numan's best effort since "Pleasure Principle."

**The Pit:**  
**DURAN DURAN** "Union of the Snake" — In the world of pop, stardom should be spelled stardoom. The Durans are a case in point. Ever since the classic "Girls on Film," they have artistically suffered from their huge commercial success. What is worse is that they are perfectly content with their image as pretty boys

rather than serious musicians. During the course of the last few years, they have lost all the original idealism of the New Romantic movement. Indeed, this new single is going to bring them closer to their dream of being the biggest group in the world. There is no reason to buy it, because the radio is going to play the shit out of it in the months to come.

**SPANDAU BALLETT "Gold"** — A silly love song with music which goes in a redundant spiral from a group which suffers from the same ills as Duran Duran.  
**ADAM ANT "Puss N Boots"**

— Okay, Adam likes to put his anatomy before his music. The problem is that his anatomy is ironically very similar to that of Dale Bozzio of Missing Persons, except that he has a smaller chest. Anyway, somebody should stop this bozo from putting out such stupid singles. Why doesn't he just release empty album covers plastered with his sexy pictures? This song is definitely nominated for the worst single of the year.

After listening to it, there is only one question in my mind: How could Phil Collins produce such crap?

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# the movies

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## Arts and Entertainment

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Prevent an accident. Stay aware.  
— CSO

All Programs & Showtimes Subject To Change Without Notice

## U2 Can Live

By JAY DE DAPPER

It's almost Christmas (well, in marketing terms it is now the "Christmas season," so buy, buy, buy!) which means it is time for the annual deluge of new album releases from everybody who's sold more than fifteen records during the year. November is traditionally filled with greatest hit packages, re-releases and live records. This year promises to be no different, as the early results show.

On Monday those Irish protest rockers U2 released a little something to tide us over until the next studio record, promised for sometime next winter. Since U2's third record *War* met with huge success, it only makes sense that we hear from them again before we forget about them. *Under a Blood Red Sky* is the result.

This "mini-LP" is an eight-song, thirty-five minute compilation of radio and television broadcasts made over the past few months. For the price of an EP, you get more music than many artists are able to "pack" onto an album. For this reason alone, *Under a Blood Red Sky* is a worthwhile record to pick up. The music only adds to the value.

While Jimmy Iovine could hardly be said to be my favorite producer (Stevie Nicks, Tom Petty, etc.), he has taken these live recordings and remixed them with an eye towards transferring live U2 to recorded U2 without losing the intensity. Iovine mixes the audience up as if they are an integral part of the band. This is a good move because with U2, the crowd very much is.

At times Iovine is a bit overzealous, however. On "I Will Follow," for example, the Edge is virtually inaudible while the audience and Bono appear to be one and the same — noisy. While "Gloria" is brilliant in every other way, Iovine manages to distract us from this with the same production technique. Not all is bad, though. For the most part Iovine's work shines.

The two previously unreleased songs, "11 O'Clock Tick-Tock" and "Party Girl" are both well-performed and well-produced. "Party Girl" is the real gem here, demonstrating that the Edge can indeed do more than pick. "New Year's Day" also highlights some brilliant work on guitar. The band is much too conservative on "Sunday Bloody Sunday," however. This track could have been the studio version with an audience track laid over it.

The boys are best on "Electric Co." and "40." "Electric Co." is a good rework of a great song. Bono's break into "Send in the Clowns" is one-of-a-kind. The moment that makes the record, though, is "40." Recorded in Germany, the crowd takes over the chant as the band finishes playing the anthem and leaves the stage. The crowd sings without any prompting: "How long to sing this song." It is a very nice moment on a competently-produced and well-played record. Merry Christmas. Now about those January white sales....

## ★★★ Attractions ★★★ Rising Wind...

On Nov. 25, 26 and Dec. 3, 4, 1983, Gilbert & Sullivan's delightful comic operetta, *Iolanthe* (pronounced: Eye-oh-lanth-ee) will be presented at the Lobero Theatre in Santa Barbara by the Gilbert & Sullivan Company of Santa Barbara. These premier performances mark the beginning of a tour that will take this repertory company to outlying communities and other stages in Santa Barbara.

The Gilbert & Sullivan Company of Santa Barbara was formed by Bill Budd in January, 1983 and currently numbers 120 performers, instrumentalists and technicians. It is a non-profit, totally volunteer organization which presents the works of Gilbert & Sullivan for the benefit of charitable and benevolent groups within the Santa Barbara area. The company's initial performances of *Mikado* during the summer of 1983, were greeted with rave reviews and this show is still being performed by them, in true repertory fashion.

*Iolanthe* curtain time for the Friday and Saturday evening performances is 8 p.m.; Sunday's matinee at 2 p.m. Tickets for all shows are \$7 (reserved seating) and \$5 for seniors and students. They are available at the Lobero Theatre Office, or by calling 963-0761, and the net proceeds for the November shows will benefit The Santa Barbara Ballet Company.

Susan Alexander will be directing the UCSB dance division's fall concert, *By Leaps and Bounds*, for performances December 1, 2, and 3 in the UCSB Main Theatre. Performances will be at 8 p.m. in the Main Theatre. Ticket information is available from the Arts & Lectures Ticket Office or by calling 961-3535.

The AMAN Folk Ensemble returns to Santa Barbara for their third visit to perform international ethnic dance authentically staged with lavish, colorful costumes and rousing musical accompaniment. "One of the finest ethnic companies anywhere. Repeat: anywhere." (*L.A. Times*) For ticket information, contact Arts & Lectures Ticket Office at 961-3535.

The multi-talented John Klemmer has been added (in place of Ramsey Lewis) to Friday's line-up of the Santa Barbara Jazz Festival lasting throughout this weekend at the Lobero Theatre. The line up already includes such greats as Freddie Hubbard and Larry Carlton. For further information call 963-0761.

The Shakespeareans of UCSB are flying again and they're planning on doing the famous farce, *The Comedy of Errors* for the winter quarter. This is open to all students whether interested in performance, set design, lights, make-up, costume, etc. The first meeting will be this Monday, Nov. 21 at 4 p.m. in Girvetz 1108. Please attend! For further information, call 965-5790.

(Continued from pg.5A)

because they often talk about one another: when one speaks the others, seated on chairs to the left of the set, fade into the background.

There are a number of juxtapositional scenes where two characters, ignoring the other's presence, share the stage in a common flashback, such as when Julia, played by Tracy Burcham, and Anna, played by Connie Alex, recall images of their husbands before they became terminally ill. This works very nicely as it shows the helplessness one feels at facing someone else's death, as well as emphasizing the isolation people feel when losing a spouse or family member.

Although all the acting is convincing, occasionally the lack of experience shows, manifesting in a self-

consciousness on stage, but this may smooth itself out with time. One actress, Paula Kimberley Long, as Jackie, a young adolescent dying of cancer, is especially good, the actress possessing a natural stage presence, bringing to her character both ease and charm. Through her character's acceptance of death, she ties the play's conflict and resolution together.

Grey Hubbard, as Richard, and Sean Heyman, as Michael, the disillusioned Priest, are also good, but the core of this play is its talented script, which, in an one act form, won the Sherrill C. Corwin Metropolitan Theatres Award. *The Rising Wind* is sharp, insightful, vibrant, and humorous, quite worthy of UCSB's support and attendance.



A.S. Program Board is proud to announce that Stevie Ray Vaughn and Double Trouble will be playing in UCSB's Campbell Hall Friday, Dec. 2 at 8 p.m. Tickets go on sale this Monday.

# PROGRAM BOARD

**TODAY at noon FREE**  
**AMAN**  
 America's International Folk Ensemble  
 In The Pub



## TRIVIALYMPICS

Do you know lots of little tidbits of information that have little value but to impress your friends? Would you like to turn that knowledge into money and prizes? Well here's your chance. KCSB and the A.S. Program Board present *Trivialympics Book 3* this Sunday, Nov. 20, 1983, from 7 p.m. to 2 a.m. The *Trivialympics* is a 7-hour radio trivia marathon, where listeners can call in and rack up points for correct answers and win cash and prizes. The

categories of trivia questions include television, movies, music, sports, cartoons and potpourri. Twelve questions will be asked each hour and the first individual or group to call in with the correct answer will be awarded one point. The team with the most points at the end of the show will be awarded a cash prize of \$75. Second place receives \$25.

In addition three prizes will be given away for each hour for individual correct answers. This is the third

*Trivialympics* show in two years. The first *Trivialympics* was in May of 1982 and the second was in May of 1983. The overwhelming popularity of the past two events ensures that *Book 3* will be as successful as ever. In addition to trivia, there will be seven "theme" hours of rock music.

Dan Kerman is Executive Producer and co-host of the *Trivialympics*. David James, Jaimie Roedel, and Dave Weaver are the Associate Producers and co-hosts as well.

**Come See "Me First"**  
 Tonight In The Pub At 9 PM

# ME FIRST



Santa Barbara favorites Me First will be playing at the Pub tonight at 9 p.m. Don't miss the last show of the Miller High Life Rock Series this quarter, sponsored by A.S. Program Board and Miller. The Rock Series will be back next quarter — see you then!