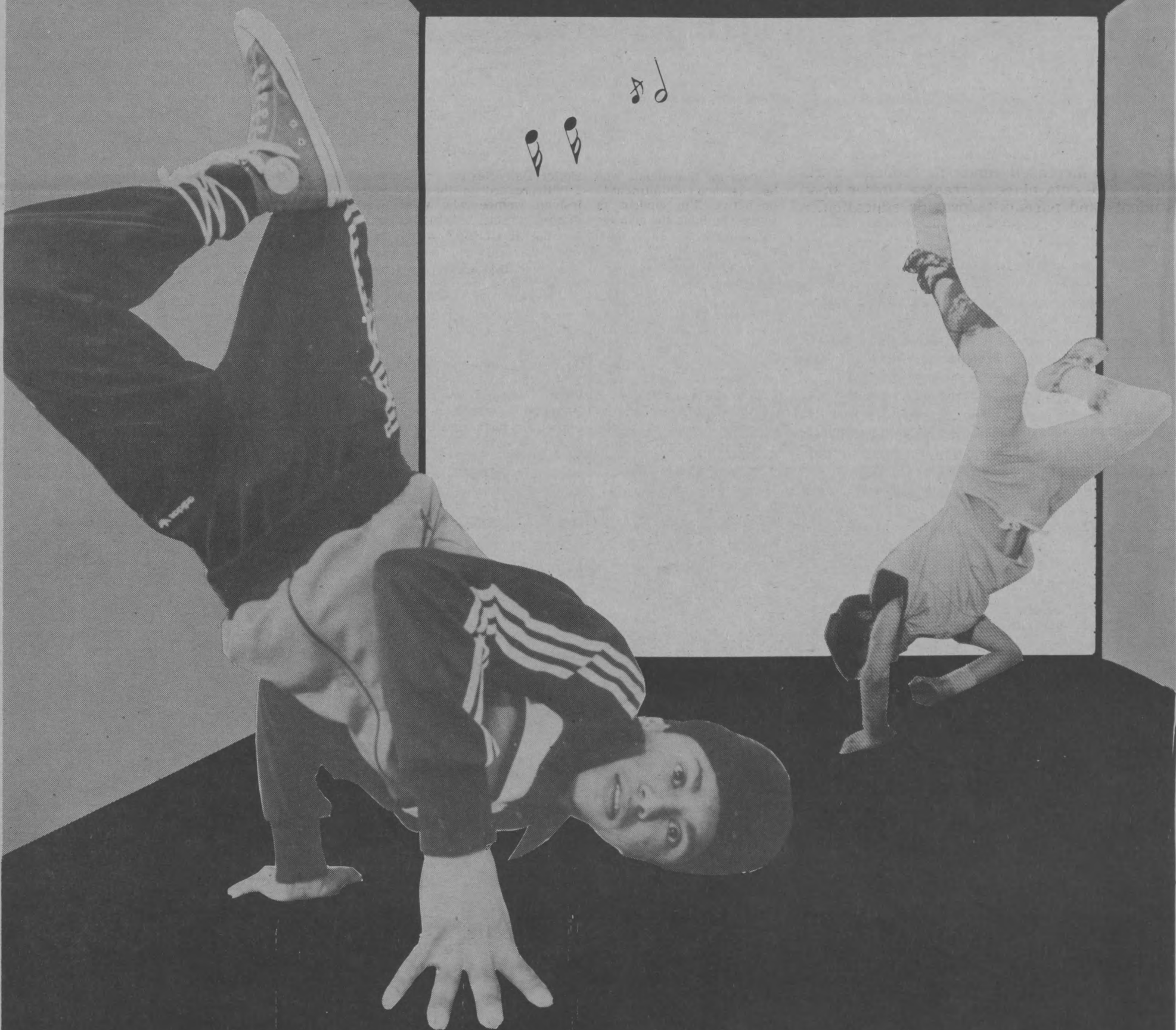


ARTS
entertainment

Breaking
Into The
Big
Time



ACTER Brings Members of Royal Shakespeare Company To UCSB

By MARK ROWE

Theatrical versatility and unflinching concentration will be demanded of the Actors from the Royal Shakespeare Company when their production of *Twelfth Night* opens at Campbell Hall Friday evening.

Produced and directed by the players themselves, and co-sponsored by Arts & Lectures and ACTER (Alliance for Creative Theatre, Education and Research), this radical version of Shakespeare's comedy relies on the ability of just five actors to portray fourteen roles, including the crowd scenes of "Lords, Priests, Sailors, Officers, Musicians and Attendants."

Patrick Godfrey, who joined the RSC in 1970, and took on several roles in the recent BBC production of *Nicholas Nickleby*, plays Sir Andrew Aguecheek, Malvolio, Curio, and The Sea Captain in *Twelfth Night*. When asked how so few performers would execute so many diverse roles, Godfrey replied, "Skillfully."

"We will all be on stage most of the time, and there will be several instances when we will be talking to ourselves," Godfrey said. "We must quickly change accents and rely upon body language to project our different characters. In the beginning, we will make very clear what we are

doing, then show less and less as the performance progresses. We thought about using scarves or hats to denote certain characters, but quickly dismissed that idea. Instead," Godfrey continued, "we will use nothing but actions and expressions, which can make the actor very vulnerable. One must have total concentration because one cannot afford to make any mistakes."

The RSC production takes another radical departure from modern Shakespearean theatre back to traditional Shakespeare in that there are no props, no lighting changes, no Elizabethan costumes, and no set, simply a black background.

"Our performances focus on the actor and the text only, and we believe this is the nearest one can get to the way a company of Shakespeare's would have worked," Godfrey said. "We also have no director, and we've been directing each other in a group effort which has worked out extremely well," he added.

Godfrey said choosing the appropriate costumes was a problem because, "they must stand for everything, every role an actor or actress is playing. We finally decided on relatively modern costumes with an overall theme of black and white. They're very



RSC L-R: David Gwillum, Louise Jameson, Patrick Godfrey, Domini Blythe, Trevor Baxter.

pragmatic costumes because they are not restrictive," Godfrey added.

Louise Jameson will no doubt face the greatest challenge in this production. She will play Viola and Sebastian, twins separated in a shipwreck who believe each other to be drowned. Viola poses as a man to gain favor within the Duke of Illyria's court, and then falls in love with him. In addition to portraying both brother and sister in the same scene, Jameson must convincingly display Viola's masquerade as a man, and maintain control during the crucial reconciliation scene. Jameson is also, in Godfrey's words, "very pregnant."

In addition to their performances of *Twelfth Night*,

the RSC actors will present *Pinter This Evening*, an anthology program of some of Harold Pinter's plays. Featuring excerpts from *The Homecoming*, *The Caretaker*, and *The Birthday Party*, this world-premiere show is the brainchild of Homer Swander, professor of English at UCSB, and director of ACTER.

"The production will be in two parts," Godfrey explained, "the first will be mainly comments on his plays, some, his own, saying one shouldn't do programs about Pinter because experience is in the performance, not in analysis. The second half will be excerpts from his plays so the audience may observe," Godfrey said. *Pinter This Evening* will be presented

one night only, February 29 at 8:00 in Campbell Hall.

The Actors from the Royal Shakespeare Company will be in residence at UCSB until March 3, "doing mostly technical things like talking to classes about production and performance," according to Godfrey. "It is really a shame to be holding discussions when no one has seen the shows yet," Godfrey said. "But touring America for eight weeks like this is a wonderful way to see the country. In England, *Twelfth Night* has been played to death, and it is wonderful to be playing to so many who have not seen it before. One has to be sure to tell the story very clearly, and in our version, hopefully the text will come winging through," he concluded.

Isla Vista European Autohaus

FOREIGN CAR REPAIR
SERVING UCSB STUDENTS
FOR OVER 10 YEARS

10% DISCOUNT w/ THIS AD OFFER EXP. 2/29

<ul style="list-style-type: none"> • TUNE-UP • BRAKES • ELECTRICAL 	<ul style="list-style-type: none"> • ENGINE OVERHAUL • CARBURETION • TRANSMISSIONS
---	---

ISLA VISTA NEAR UCSB
968-7045

6539 TRIGO RD. (At The Top Of The Loop)

Precision Cut \$10⁰⁰ Open till 8 p.m.
(Blowdry & long hair extra)
270 Storke Rd. 685-4548
Nearest to I.V.

COMMAND PERFORMANCE

OPEN 10-10 DAILY 12-8 SUNDAYS

USED RECORDS,
cassettes, and singles

Rock • Jazz • Classical • Soundtrack • Soul & more

"Come in and browse through our extensive collection of good condition used LP's, cassettes and 45's."

All are guaranteed, so there's no risk! Thousands of titles! And remember, we pay cash for your used records, cassettes, singles, and song books.

MORNINGGLORY MUSIC

910 EMBARCADERO DEL NORTE ISLA VISTA 968-4665

NEW RELEASES THIS WEEK:
QUEEN • MADNESS • LAURIE ANDERSON
ALARM • THOMAS DOLBY • APRIL WINE

Nexus Arts & Entertainment

Editor: Hugh Haggerty
Assistant: Katherine D. Zimbert

In This Issue...	On The Cover:
Royal Shakespeare Co	2A
No, No Nanette	3A
Lion In Winter	3A
Letters Home	4A
SF Conference	4A
Break Dancing	5A
Broadway Danny Rose	8A
Reuben, Reuben	8A
Attractions	9A
Record Reviews	10A

Stodle Campos of the SB Breakers with an unidentified breaker.

Photos by Tom Truong
Concept by Hugh Haggerty

SPIKE'S
PLACE

SKINS • SPIRITS • STUFF

ALL NEW MENU

- ★ Featuring Delicious Bagel Sandwiches
- ★ Even "More" Beers
- ★ Happy Hours 4-7 Daily

BILL BRACKETT TONIGHT

6030 Hollister Ave.
Goleta, 964-5211

Cast & Crew Discuss 'No, No Nanette'



Ann Patricio (Nanette) and Mark Miller (Tom Trainor)

Photo by Christopher Glennon

By KATHERINE D. ZIMBERT

No, No, Nanette, which opens tonight in UCSB's Main Theater, is the first musical UCSB's drama department has produced in two years.

According to director Judith Olason, "Nanette" best suited the department's needs because it could be produced without the expense of a 25 to 30 piece orchestra and they

thought it was possible to teach a large cast of students how to sing and dance their way through it.

"We really couldn't anticipate what talent level was going to show up at auditions other than our drama students," Olason said. "We didn't know who would come out of music, and who would come out of dance; even some computer science people came to audition and some were cast," she said.

Though some of the cast members had participated in Olason's musical comedy workshop, most of the people had to learn how to tap dance and sing in front of an audience for the first time. Part of the audition required the student to learn a few dance steps so Olason and Ries could determine how fast the student could learn.

According to Olason, choreographer Frank Ries and assistant Ann Goodman researched the original *No, No, Nanette* and recreated some of the dance numbers for this production.

The American musical comedy of the '20s was presentational; chorus members wander on stage from the wings; actors suddenly turn to the audience and break into song. "It's a hodge podge of all kinds of wonderful things," Olason explained. "American musicals have traditions found in opera as well as vaudeville. In this show the actors invite the audience into their jokes, their lives, and in order to do that you have to face the audience and play it out," she said.

Mark Miller, who plays Nanette's boyfriend, Tom, said the presentational and one-dimensional type characters are things audiences just accept in musicals. "In straight drama the characters can be much more subtle and still be caught, but a musical has to have that immediacy, which you build through music and dance as well as acting," he said.

Ann Patricio, who plays Nanette, has performed in musicals before and played Lucille in a highschool

production of *No, No, Nanette*. "The combination of energy required for singing, acting and dancing, and the ability to do them all simultaneously is what's exciting for me," she said. Though she agrees that the characters are stereotypical, Patricio said Nanette does grow within the context of the play. "She is in love with Tom but she puts on a facade because she is in conflict as to whether she wants to raise hell or succumb to Tom's wishes," she said. The happy ending is another accepted convention of musicals, Patricio pointed out. "People get wrapped up in straight drama. In a musical there's nothing to ponder; it's just entertainment," she said.

For set designer Sharon Perlmutter, remembering to design everything *a la musical* was a challenge. "I had never designed a musical before, and midway in my thinking I had to say, 'wait a minute; I'm not doing a full scale set, I'm doing what I would call set pieces, and it is acceptable to have wide open spaces in order to accommodate the dances,'" she said. The colors and style of the set came from the Art Deco period and turn of the century

(Please turn to pg.9A, col.1)

Apple IIe Word Processor

includes:

- Apple IIe starter system
- DX 15 Letter Quality Printer
- Apple Writer IIe

\$2,095

thru Feb. 29th



Special for Students & Faculty
Financing Available



The Computer Terminal

90 W. Hwy. 246 Buelton • 688-1713

Alhecama Production At SB City College

By MARK ROWE

It is fortunate that the remaining performances of Alhecama Alternative Theatre's production of *The Lion in Winter* are evening shows. Otherwise, people like myself might also find themselves mildly disappointed to have missed out on a beautiful afternoon.

The matinee performance last Sunday was a competent one, but the actors and actresses seemed to be suffering from a definite lack of energy. Perhaps they too would have preferred to be outside.

Director Norman Neil's version of James Goldman's play about King Henry II, and the political maneuverings of his three sons in 1183, presented many possibilities for a strong performance. John Calderwood was a forceful Henry, in command, yet wondering what would become of his kingdom after his death. Unfortunately, a few untimely miscues and mistakes hampered what could have been a fine performance.

Candice Taylor, as Eleanor of Aquitaine, Henry's imprisoned wife, also portrayed her character with great believability, but suffered from the same lack of concentration that seemed to override the play.

Bob Reuter, as son Richard, was a convincing demander of his right to succeed his father. Robert Olsen, as Geoffrey, played his part of left-out son with a proper combination of malice and love, while Michael D. Wilson was easy to hate as John, the bratty, complaining, pock-marked wimp who would eventually succeed to the throne after Richard.

The set was bare except for the props the actors brought in themselves. Too much time was consumed in set changes between scenes, but the use of four big screens in the high corners of the theatre provided a new and innovative way to show scene changes.

The three remaining performances of *The Lion in Winter* will be this Thursday, Friday, and Saturday nights at the City College Studio Theatre.



"Can he really create?" a girl whispered.
"Heavens no!" Arthur exclaimed.
"He never created an ad in his life."

They Laughed When I Sat Down to Create an Ad But When I Won the Competition!

ARTHUR had recently created an ad for his Advertising 101 class. The room rang with accolades for his accomplishment. I decided that this would be a dramatic moment for me to make my debut. To the amazement of all of my friends, I strode confidently over to the typewriter and sat down.

"Jack is up to his old tricks," somebody chuckled. The crowd laughed. They were all certain that I couldn't create a single thing.

"Can he really create?" I heard a girl whisper to Arthur.
"Heavens, no!" Arthur exclaimed.
"He never created an ad in all his life... But just you watch him. This is going to be good."

I decided to make the most of the situation. With mock dignity I took a blank piece of paper from the drawer and with a flourish inserted it behind the platen and rolled it in place. Then I rose and adjusted the chair and threw back my imaginary tuxedo tails.

"What do you think of his execution?" called a voice from the rear.
"We're in favor of it!" came back the answer, and the crowd rocked with laughter.

Then I Started to Create

Instantly a tense silence fell on the guests. The laughter died on their lips as if by magic. I created a copy approach and headline. I heard gasps of amazement. My friends sat breathless — spellbound!

I wrote on and as I wrote I forgot the people around me. I forgot the hour, the place, the breathless crowd. The little world I lived in seemed to fade — seemed to grow dim — unreal. Only the creativity was real. Only the concept and visions it brought me. Visions as beautiful and as changing as the classic advertising of John Caples and other great masters.

A Complete Triumph!

As the last words filled the paper, I sketched a writer's rough of the layout and illustration. The room resounded with a sudden roar of applause. I found myself surrounded by excited faces. How my friends carried on! Men shook my hand — wildly congratulated me — pounded me on the back in their enthusiasm! Everybody was exclaiming with delight — plying me with rapid questions... "Jack! Why didn't you tell us you could create like that?"

"Where did you learn?" — "How long have you studied?" — "Who was your teacher?"

"Creating advertising is an art and a science," I replied. "With just a little self confidence and some study on the principles I've discovered that I have talent. I'm now ready to try my hand and enter the 1984 College Newspaper Creative Advertising Competition."

"Tell us more about the Competition," they all demanded.

How I Found Out About the 1984 College Newspaper Creative Advertising Competition

And then I explained that the College Media Advisers, my college newspaper and Dodge Division of The New Chrysler Corporation were sponsoring a Creative Advertising Competition open to all students on campus. "The Competition is really swell," I exclaimed.



The 1984 Dodge Daytona Turbo Z Competition Subject Product

Then I told them the whole story. "I saw an interesting ad in the campus newspaper," I continued. "It sounded challenging."

"It's a national contest judged by advertising professionals and practitioners. I sent for the Competition Kit and got all the rules and procedures. They even sent me actual marketing reference on the subject product with copy points and objectives."

"The information arrived promptly and I started in that very night to study the background. I was amazed to see how easy it was to participate."

"My entry is due on March 24 and I just know that I'll be a finalist!"

Fame and Fortune Awaits

You too, can now enter the 1984 College Newspaper Creative Advertising Competition. Entering students must

develop one print advertisement featuring the 1984 subject product — the 1984 Dodge Daytona Turbo Z. You may work alone or in teams.

The submissions will be reviewed by the national judging committee and each campus winner will have his/her ad appear in the sponsoring college newspaper.

First, Second and Third Place national winners will be selected by the same panel. The national awards are:

First Place

Winning ad placed in all participating college newspapers nationwide.
\$3,000 Scholarship
CMA "Golden Pencil" Award

Second Place

\$1,000 Scholarship
CMA "Silver Pencil" Award

Third Place

\$500 Scholarship
CMA "Bronze Pencil" Award

Send for All the Competition Information
There are no entry fees. Pick up an entry form at The Daily Nexus Advertising Office, under Stux Tower, Room 1041.

CMA



1984 College Newspaper Creative Advertising Competition
P.O. Box 121
Princeton, New Jersey 08540
(201) 874-4923

Please send me the Competition Kit.

Name _____

Address _____

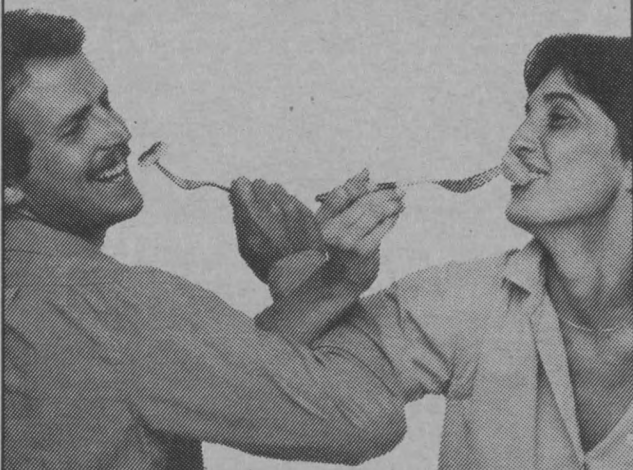
City _____

State _____ Zip _____

Telephone () _____

Sponsoring College Newspaper _____

French toast.



French toast: \$1.15.
Monday-Friday 7:30-10:00 AM.

breakfast
at ucen
cafeteria

John Caples wrote the classic advertisement: "They Laughed When I Sat Down at the Piano."

'Letters Home': Up & Down With Sylvia

By B.J. ALLEN

The UCSB department of Dramatic Arts' winter production *Letters Home* directed by Lisa Schunn Colston focuses upon the slow, painful self-deterioration that led poet/writer Sylvia Plath to suicide. The play biographically unravels Sylvia's emotions through the presentation of a series of letters she wrote to her mother, Aurelia Plath over the course of her lifetime. Sylvia, a young spirit of seventeen, self-expressive and full of enthusiasm with the intent to write well, gradually evolves into an embittered woman who yearns to be liberated from the stress and disillusionment of her daily existence.

Letters Home is a production that leaves the audience little space to breathe — there is hardly a moment of emotional equilibrium. The continuous exchange of dialogue between daughter and mother mirrors Sylvia's emotional state which teeters between two extremes:

Dear friend,
You don't have to drive a long way to enjoy good food, cold beer and wine at reasonable prices. Come and join us

at the

GREENHOUSE RESTAURANT

6529 Trigo Rd.
Across from the Magic Lantern

HAPPY HOUR MON-FRI

UNDER NEW OWNERSHIP

elated moments of happiness or lowly states of depression. The production handles Sylvia's mental restlessness superbly, yet considering the intensity and the constant fluctuations of moods, the question becomes whether the audience can endure such a dose of emotional roller-coasting. It is not difficult to become weary if not exhausted from Sylvia's erratic ups and downs.

As many artists Sylvia Plath was uniquely perceptive to her environment. Her heightened sensitivity, which early on in the first act appears to be an artistic gift that promises awards and fellowships in the literary world, later takes a turn to backlash and traps her into a corner of despair and hopelessness. Sylvia wants to be a part of the mainstream of that life which she artistically comments upon. She wants to fall in love, marry, bear children and as she notes "be a loved and a loving woman." The key conflict which drives Sylvia into a mad frenzy is her desire to individuate and her drive to write and create that counteracts her compliance to the traditional female role of the subservient wife, loving mother and excellent cook. When she is single and writing, she wants only to be married. Still upon marrying Ted Hughes she finds her situation as a wife and mother an impotence to writing. Can she be of both worlds?

Actress Gigi Sapien's characterization of Sylvia engages our emotions. For example the instability of Sylvia's personality is reflected in Sapien's voice as it varies from the gay, child-like tone that explains a dance at Yale University to a rough, disgusted grumble that comments upon her "meaningless and sordid existence." Sapien's variety of body movements are wonderfully expressive of Sylvia's character. Especially effective is the slithering and curling on the stage and rhythmic pounding with the manual typewriter when Sylvia is at an emotional low.

Sylvia's mother Aurelia played by Cathy Murillo contrasts her daughter in both movement and tone. Whereas



Cathy Murillo and Gigi Sapien NEXUS/Walker Colston

Sylvia (Gigi Sapien) is chock full of nervous tension whether it be positive or negative, Murillo's Aurelia embodies a collected yet intense altruistic concern. Aurelia is effected by her daughter's gradual breakdown, her shifting mental states and her literary successes and Murillo does a convincing performance of one who desperately wants to help her daughter out of an emotional trap she cannot understand.

The set design of *Letters Home* by Mizue Deai consists of several wooden dressing screens, a variety of pillows and a manual typewriter. The set colors of musty pastels are similar to those on the actresses t-shirts and pants designed by Leonard Romie. The arrangement is effective in providing a workable but not distracting environment. The (Please turn to pg.9A, col.1)

SF Conference Set For Next Weekend

By SCOTT LEWIS

Science fiction is the mythology of today's technological society, says UCSB Professor of English Frank McConnell. And next week's science fiction conference, "A Celebration of Imaginative Literature," is just one part of a focus on science fiction this quarter, according to McConnell, the conference organizer.

He said that the conference, to be held on Saturday, March 3 from 9 a.m. to noon, will feature "three of the most in-

teresting SF writers in America:" Harlan Ellison, Frederik Pohl, and Robert Silverberg. Each of the three award-winning writers will discourse on SF, and a question-and-answer period will follow.

Other, ongoing, parts of the focus on SF are McConnell's class English 192 Science Fiction and the Arts & Lectures series Futurethink: Science Fiction on Film. "Roman (Baratiak, A&L Lectures & Films program director) has done a great job ... in-

dicating our imagination of the future is the best image of the present."

"The University of California is at the forefront of science fiction studies.... We have a great group of people fostering science fiction." This group (including McConnell and UCSB Professor of English Mark Rose) meets yearly — the Eaton Conference — and will publish an annual journal, *Fantasy Studies*, with the first issue scheduled for 1985.

However, only lately has SF been accepted in academe. Once the attitude McConnell encountered at Northwestern — "My colleagues referred to (my SF class) as my 'circus'" —

was quite common, but now "the battle has been won.... Most 'serious writers' ...

such as Burroughs, Barth, Vonnegut, Borges ... often use the science fiction format.... In the last 10 years the academic presses have published more on science fiction than on anything else," said McConnell.

McConnell says that "speculative fiction" (his preferred name for it (and never call it "sci-fi") is today's "most important popular genre" because it is simultaneously "a version of the oldest form of storytelling (and) a product of our technological culture" — legends for a computer age.

DISCOUNT • DISCOUNT • DISCO

Ace's of Goleta BEER

DISCOUNT • DISCOUNT • DISCO

WATNEYS RED BARREL case... 19 ⁴⁹	6 pack... 4 ⁹⁹
LOWENBRAU ZURICH LIGHT & DARK	CASE 19 ⁴⁹ 6 PK 4 ⁹⁹
RED, WHITE & BLUE 12 Pack Cans	2 ⁸⁹
SOL case 13 ⁵⁹	6 pack 3 ⁶⁵

LIQUOR

POPOV VODKA 1.75	7 ⁹⁹
JOSE CUERVO 1L	7 ⁷⁹
CUERVO ESPECIAL 1L	8 ⁸⁹
BACARDI SILVER 750 ML	4 ⁹⁹

WINE

FIRESTONE (1982) Rose of Cabernet Sauvignon 750 ML	3 ⁵⁰
ZACA MESA 1982 Sauvignon Blanc 750 ML	4 ⁹⁹
CK MONDAVI CHABLIS, RHINE, VIN ROSE & ZINFANDEL 1.5L.	2 ⁹⁹

HOURS: WEEKDAYS 10 AM to 10 PM
FRI & SAT TIL 11 PM • SUN TIL 8 PM

Ace's of Goleta
7127 Hollister Ave.
Goleta
685-2200

DISCOUNT • DISCOUNT • DISCO

MOSS JACOBS and RANKING SOUND present

DANCE EXPLOSION
with
GREEN ON RED

#4
slash
RECORDING ARTISTS

from Los Angeles

WITH SPECIAL GUESTS

GIANT EDEN

THURSDAY, MARCH 1, 9 pm
at
THE PACIFIC COAST DANCE CO.
500 Anacapa St.

THE LIBRARY

Breakfast, lunch, dinner, and late night snacks. 7A.M. - 12:30A.M. Eggs, pancakes, stuffed croissants; charbroiled burgers, quiches, sandwiches; fresh fish, gourmet soups and creative salads... and a wide variety of snacks... nachos, onion rings, fried zucchini, relish plates, fresh pies a la mode... cafes of wine, Bass Ale on tap and over 15 bottled beers... and more!

WATCH FOR HAPPY HOURS!

SANTA BARBARA'S NEWEST NITESPOT FOR TOP ENTERTAINMENT

Sat. Feb 25 The Rave WHIPTONES	Sun. Feb 26 GIANT EDEN & Friends Tearaways Pranks
Mon-Tues Dance to state-of-the-art sound, lavish lighting systems and special concert videos on wide-screen TV	
Wed. Feb 29 Two Shows Minors - 7:30, 21 & over - 10 pm **Official Grand Opening** UNTOUCHABLES with Special Guest Shakin' Jake	
Thurs. Mar 1 The Tan	Fri. Mar 2 The Young Adults
Sat. Mar 3 COMBO • NATION	Coming Soon The Dreamers Norman Allen Exit

All entertainment programmed by BASSMAN PRODUCTIONS 685-7788

THE LIBRARY 6581 Pardall Road, Isla Vista 685-5596

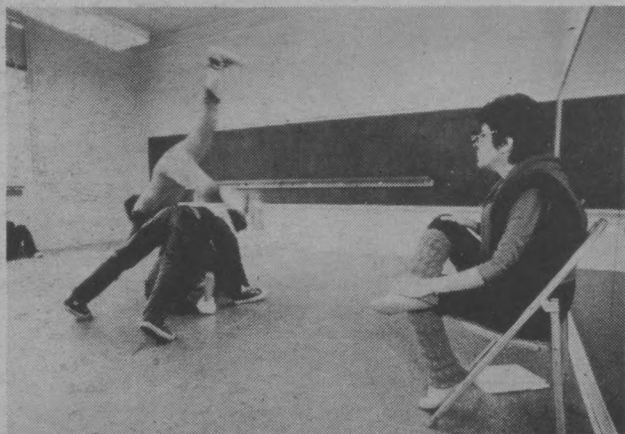
Break Dancing Breaks Into Big Time and Infiltrates Santa Barbara

By ANDREA WOODWARD

Break-dancing is fundamentally a ghetto phenomenon. The first I'd heard of this dance form was in the recent film *Wild Style* about art in Harlem — rap music, break-dancing and train-car graffiti. The question that this film failed to tackle is what graffiti becomes when spray cans are used on canvas instead of train cars. These "paintings" then graced the walls of the super-chic of Greenwich Village. Likewise, if break-dancing moves from the glare of the sidewalk to fluorescence of the dance studio, does its message change?

"Breaking" on the streets of Harlem is a competitive sport. Breakers are out to out-spin, out-gyrate and out-choreograph one another. They pound their own bodies into the pavement in order not to pound one another's bodies in gang fights.

Breaking, meeting up with commercial pop rock and being tamed for mass audiences, has flowed into the main stream much the same as the British punk music merged into New Wave. As one sign of its mainstream character,



Rose Marie Cruz with her students.

said they'd picked up their moves on the street where they'd seen "other people doing it."

Cruz disagreed with the assertion that breaking in a studio under strobe lights lacks the grinding force of street dancing. Staging and showmanship are the only elements Cruz said she has added to the troupe. "The dancers express themselves when they dance. It's a beautiful thing that they're able to create the dance themselves. I just polish it with dance light and costumes."

Cruz's breakers have taken their polished act on the road. In a recent competition with 40 or 50 other breakers groups in Los Angeles, one of Cruz's performers, 16-year old Stodie Campos, was recruited by the producer of the Universal Dance Company. Campos will tour with the company this summer. Cruz said she was on her way down to L.A. with Campos' father to negotiate the dancer's contract.

Besides this individual success, Cruz's breakers have been chosen to represent the Santa Barbara area in a television appearance on *Two for the Town*, an L.A. talk show. Filming will begin in the next couple of weeks, according to Cruz.

During the rehearsal session I watched, Cruz was

alternatively scolding and praising her "boys." (All of the six breakers are male, but Cruz does teach breaking to women, too.)

"I like that. I like that," she called when the youngest member of the troupe, 13-year-old Edward Gallegos, hopped around in a circle on his knees. Later, she yelled at one nose-wiper, "You can't wait three minutes to do that?"

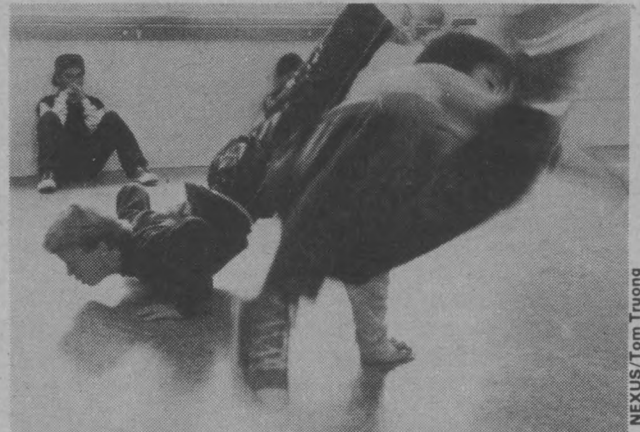
Cruz admonished her dancers to be flattered that other dancers were copying them and not to get mad "if someone steals your moves." Cruz said she disliked the competitive aspect of breaking and tried to teach her dancers not to be quite so competitive.

Further, Cruz advised the breakers to get good grades in school, because a dance company producer could reject an otherwise promising dancer if he were a poor student.

Cruz told her boys that she would like all of them to have an opportunity to go on breaking but later admitted that the dance would probably "not be as popular for ever. It will reach its peak and level off."

A decline in popularity suggests stagnation. Maybe it's the hot house effect of dance studios on the sturdy sidewalk art that spell its demise.

'Wild Style' will show March 9 at the Mission Theater. A break contest will be held at the same theater March 3 at 2 p.m.



break-dancing has even penetrated the editorial pages of the *Daily Nexus*. Remember how a few weeks ago the son in the "Bloom County" cartoon strip broke his head "breakdancing"?

This "Bloom County" sort of break-dancing, that is, breaking for fun and for show instead of breaking to beat one's opponent, has spun its way into "the good land" of Goleta. There is a hard-working troupe of six and their ever-expanding group of imitators who are executing impossible spins and acrobatic maneuvers on the tile of the Goleta Community Center. Rose Marie Cruz, the director of Cruz Dance Studio, organized the "Classical Cruz Breakers."

Cruz explained that she was approached several months ago to find an "up-to-date form of dance entertainment" to present at the karate championships last month at the Earl Warren Showgrounds. She then held auditions for performers "from L.A. to Winchester Canyon" to assemble her troupe.

The dancers she selected were chosen, because "they were all willing to listen; they had good parents, and they respected my judgment," Cruz said. Each of the breakers

IS YOUR GROUP SEEKING A.S. FUNDING? Then it's time for...

BURPs!

Get your 84-85 Budget Request Packet TODAY!

They will be available outside the Finance Board Office UCen 3185. Due March 2nd. • DON'T MISS OUT!

Greyhound's Spring Break

Go anywhere
Greyhound goes.
And back.
\$75 or less.

This spring break, if you and your friends are thinking about heading to the slopes or the beaches — or just home for a visit — Greyhound can take you there for only \$75 or less, round-trip.

Between now and

March 26, 1984, when you show us your student I.D. card, any round-trip ticket on Greyhound is \$75 or less.

Anywhere Greyhound goes.

So this spring break, give yourself a real break. Take Greyhound anywhere, for \$75 or less.



Go Greyhound
And leave the driving to us.

For more information call 961-2786

Must present a valid student I.D. card upon purchase. No other discounts apply. Tickets are non-refundable and good for travel on Greyhound Lines, Inc. only from March 9, 1984 through March 26, 1984. Schedules subject to change without notice.

© 1984 Greyhound Lines, Inc.

QUALITY
is
never an
accident; it is
always the result
of intelligent
effort"
—John Ruskin—

MAHNEKE MOTORS PROVIDES QUALITY AUTO CARE ON MOST FOREIGN CARS, INCLUDING SUBURU & MAZDA, AND ALL AMERICAN CARS. YOU CAN RELY ON **MAHNEKE MOTORS** FOR EXPERT ADVICE, CONSCIENTIOUS SERVICE AND FAIR PRICES.

- Prepurchase Inspection
- Full Service Tune-Ups
- Air Conditioning Recharge & Repair
- Cooling System & Radiator Service
- Shock & Strut Installations
- Electrical Diagnostic & Repair

MAHNEKE MOTORS Phone 683-1885

5960 DALEY STREET, GOLETA

A.S. PROGRAM BOARD

This page provided and paid for

DANCE Concert Featuring X Saturday Night



There really isn't very much left to be said about the Los Angeles-based rock band X that the American press hasn't said yet. A sampling of the superlative exhausting raves: "X is about the most impressive rock band around these days." — Robert Palmer, *New York Times*, July 12, 1982.

"The most acclaimed underground rock band in America today." — Joe Contreras, *Newsweek*, April 19, 1982.

"It's been many years since the country has germinated a group with so strikingly original a sound." — Parke Puterbaugh, *Rolling Stone*, August 19, 1982.

"One of the best rock bands in the country." — Ken Tucker, *Philadelphia Inquirer*, July 7, 1982.

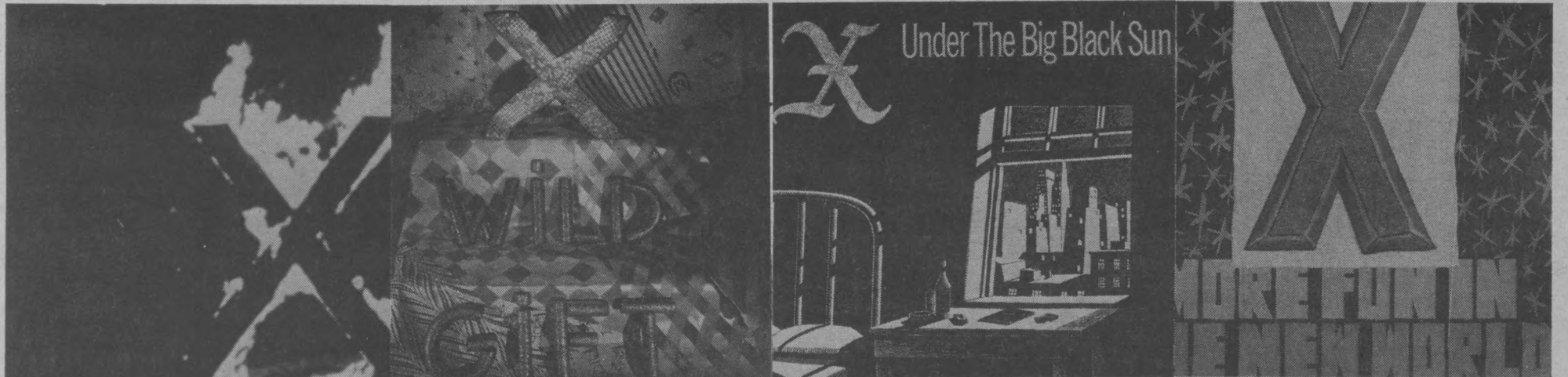
"The most acclaimed new rock band in America." — Robert Hilburn, *Los Angeles Times*, August 17, 1981.

The members of X — vocalist Exene Cervenka, bassist/vocalist John Doe, guitarist Billy Zoom, and drummer Don Bonebrake — are no strangers to such lavish kudos. The group's debut album, *Los Angeles*, and its successor, *Wild Gift*, both received Album of the Year honors from the *Los Angeles Times*; *Wild Gift* was named as the best album of the year in the *New York Times*, and similarly pronounced "the best album by an American band this year" by *Rolling Stone's* Debra Rae Cohen.

John Doe characterizes *More Fun In The New World*, produced by Doors keyboardist Ray Manzarek, (who also produced their Elektra debut and previous two Slash Records releases), as "a nation-wide *Los Angeles* — our first record dealt with the city, and this one deals with the country." The album, on such songs as "Poor Girl," "Make The Music Go Bang," and "Devil Doll," continues to feature X's concentrated, short story-like writing and deeply personal lyrical concerns, but other songs, like "New World" and "I Must Not Think Bad Thoughts," offer a broader, yet still street-level, view of the state of the Union. "We're writing some songs Woody Guthrie style, if we may be so immodest," says Exene Cervenka.

"We've always looked for a wider musical range, and that's still our goal," says John Doe. "We try to experiment with all the music we've ever listened to and loved, and use that material in the way that any good songwriter or musician does — to adapt it to our own style."

X PARTY AT



This Saturday night the Pub will feature a pre-party for X. Come join the fun from 6-8 pm and enter the drawing for free X albums and tickets.

...AND INTRODUCING THE BAND

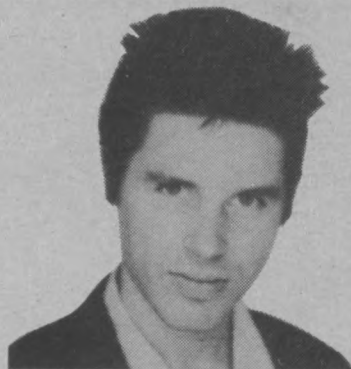


EXENE CERVENKA
VOCALS

"I was living in Tallahassee, writing poetry, when this friend said he was going to California; did I want a ride? When I got here I just kept on writing. Lydia Lunch and I collaborated on a book, *Adulterers Anonymous*, which was published last year by Grove Press."

"I moved all around America as a kid, from Decatur to Knoxville to Madison to Baltimore, where I started playing bass in a bunch of bar bands. There was no place to go, musically speaking, in Baltimore, and I wanted a big change, so I came to L.A. on Halloween in 1976."

JOHN DOE
VOCALS, BASS



BILLY ZOOM
GUITAR

"I've been playing music all my life. My musician father started teaching me before I could walk. After high school I played with black R&B bands around the country. I played guitar and sax in Gene Vincent's last group, and before X I fronted my own rockabilly band. We cut several sides for Rollin' Rock Records; one number appears on Rhino Records' L.A. Rockabilly."

"I was born in North Hollywood, California and started drumming in marching bands when I was 12. From there I learned how to play marimbas, vibes, tympani — all the percussion instruments. I've played in everything from stage bands and classical percussion ensembles to jazz trios."

D.J. BONEBRAKE
DRUMS



GEN. ADM.		
SEC	ROW	SEAT
		2600
ADMIT ONE THIS DATE		
FEB	25	1984
A.S. PROGRAM BOARD AND KTYD PRESENTS		
* X *		
* * * * *		
UCSB		
EVENT CENTER		
FEB 25 1984		
SAT 8 00 PM		
NO REFUNDS	PRICE	NO EXCHANGES
	\$7.50	UCSB-STU
SEC	ROW	SEAT

2600		
GEN. ADM.		
FEB 25 1984		
\$8.50 GENERAL		
* X *		

Tickets going fast — Get yours now!

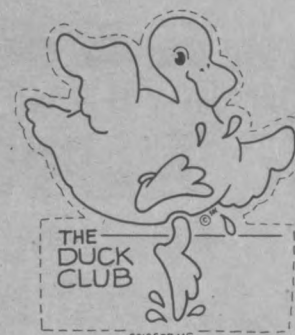
RD SPECIAL EDITION

d for by the A.S Program Board.

Duck Season Opens Tonight at the Pub



Tonight at The Pub
Move over...
Duck season
opens tonight at
The Pub.
Waddle to the
sounds of Santa
Barbara's Fab
Fowls: The
Duck Club!



The Costs and Consequences of a Military Economy



I want people to know about some free, public lectures which are happening Saturday, from 10 am to 5 pm, in the UCen Pavilion. The events, collectively entitled "The Costs and Consequences of a Military Economy," will focus on the economic and social ramifications of having a quarter of a trillion dollars per year spent on war and war preparations.

The effects are acute. Unemployment is increased because military production is very capital intensive. Large government expenditures keep interest rates high discouraging private investments; the employment of scientists and engineers in military research and development decreases the international competitiveness of United States companies and, much worse, prevents the researchers from pursuing alternative energy sources, conservation techniques, and independent research ideas.

Issues such as the morality of international exploitation, the global climatic devastation from the launch of even limited numbers of nuclear weapons, and the increasing possibility of nuclear accidents or terrorism are fundamental points of the disarmament movement. But more often than not, supposedly "dovish" members of Congress vote for new weapons systems — even if the Pentagon doesn't want them — because of the myth that constituents will lose their jobs otherwise. In fact numerous studies show that for the dollar, weapons production employs fewer people and provides less job security than does production for private consumption.

What is needed is more research into how companies can convert from producing military hardware to producing goods for civilians. There must be a minimum of worker disruption and a maximum of profitability. Note that after World War II, industry shifted to civilian goods production very rapidly to create needed jobs on the home front.

So, what are these lectures on Saturday about?

At 10:00 am, Lloyd Jeff Dumas, a political economist and author of *Reversing Economic Decay: The Political Economy of Arms Reduction* speaks on "Military Spending and the Economy: California and the Nation."

At 11:30, Bobbi Hodges-Betts from the American Friends Service Committee discusses "Effects of Military Expenditures on the Home Front."

At 2:00 pm, Theodore Williams, the president of Bell Industries, describes how his company has moved away from military production and addresses management's concerns about converting.

Then, at 3:00 pm, Michael Closson, the Director of the Mid-Penninsula Conversion Project in Mountain View, CA, explores the potential for changing the current war economy and presents successes and failures of contemporary conversion attempts.

All sessions are moderated by Charles Schwartz, a physicist from U.C. Berkeley and co-founder of the Weapons Labs Conversion Project.

The conference is sponsored by the Associated Students Program Board and the Peace Resource Center with a grant from the Fund for Santa Barbara.

SUNDAY
MAY 20th

You'll
Never
Be
The
Same
Again

Auteur Woody Allen At It Again In 'Broadway Danny Rose'

By JONATHAN ALBURGER

Rejection is Woody Allen's middle name. In his 17 films, Allen, in some form or another, has artistically addressed the difficulty of the male/female relationship in modern times. Even the "funny, earlier" films dug into the psychology of those exasperating, neurotic relationships Allen always pursued. Once inside the skin, he always found humor in suffering and suffering in humor. *Annie Hall* won a few Oscars for it.

Whether courting Mariel Hemingway in *Manhattan* or Diane Keaton in *Sleeper*, Allen is the most unlikely Valentino, more schlemiel than chutzpah, hung-up on inadequacies and guilt trips. Naturally, the Allen women are impossible love interests — unpredictable yet compulsive — and they contrast perfectly with Allen's nervous manner. In *Broadway Danny Rose*, Mia Farrow delivers the third of triplets, the first Woody woman born in *A Midsummer Night's Sex Comedy*, the second in *Zelig*; from damsel to shrink to moll, her repertoire is no ordinary summer stock line-up. Farrow as the street-wise ex-gangster's gal, Tina Vitale, is a charmingly off-color Allen

concoction, and the most outrageous object of desire for Allen yet. Shrouded in mystery by the impenetrable shades she always dons, Farrow reminds one of Gena Rowland's *Gloria*, only less flamboyant. Allen's deft ear for character tone gives Vitale a restrained emotional stance that plays well against Allen's loquacious Danny Rose. They wisely avoid firework theatrics. Her bombshell blondeness and Brooklyn affectations are playful exaggerations that visually counterpoint Allen: they share a sense of displacement, like walking thrift shops of tacky style and bad taste; she's the vixen with bouffant hair, stiletto heels and Capri loungewear; he's the pitiful theatrical agent with iridescent checkers and polka dots, jingling coins and constantly gesturing.

Broadway Danny Rose is filled with Allen's visual puns and contradictions. Danny's relationship with Tina is borne of chucklesome opposites, short and tall — the whole gamut. He does most of the talking while she incites most of the action. Danny is a familiar Allen character — guilt, twitches and one-liners — only here he's in plaid. Tina is a modern American classic of the tough survivor. She juggles the thugs from the seedy underworld of Italian mafioso types, while Allen tags along kvetching.

To Danny's assertion that "everybody should have guilt," Tina rebuts, "Guilt — what's that? I see something better, I grab it. I never feel guilty."

Tina and Danny meet under inauspicious circumstances: she's the mistress of Danny's cream of the side-show clientele, one Lou Canova (Nick Apollo Forte), and at the love-sick request of the paramour, Danny attempts to patch up bad feelings by convincing Tina that Lou cannot live without her. To quell her hot temper, he whitewashes her with praise and manipulates her into appearing at the Waldorf to hear Lou sing to her. Tina likes the ginger treatment and soon appreciates Danny for his "intellectual" qualities.

Broadway Danny Rose is a sweetly affecting journey with Danny and Tina across New York as they foil mobsters, elude her fanatical admirers, and get to know one



Woody Allen and Mia Farrow in *Broadway Danny Rose*.

another through close calls and kidnappings. Clearly, it's a match made in heaven.

Allen weaves an entertaining yarn between slapstick and seriousness, always careful where he puts his comic needle. With a round table of reminiscences from real-life comedians like Sandy Baron, Morty Gunty, and Jackie Gayle, witty roast anecdotes at the deli turn into a competition to tell the grandest Broadway tall tale — you know, the one about Danny Rose and the mob. And so begin the extended flashbacks, misty with sentiment and snapping with visual energy. With a blind xylophonist, a one-legged tap dancer and a parrot that croons "I Gotta Be Me," Allen presents the underbelly of hustling Broadway life in punchy vignettes that keep the story-telling flavorful.

Chief among Allen's ensemble technical credits is Gordon Willis' knockout photography, proving here as he did in *Manhattan* and *Zelig* that he can capture in black and white more hues than most films can with their technicolor dazzle.

Broadway Danny Rose is a great little film ode to a great little man and his desperate, quirky little backstreet world.

SATURDAY, FEBRUARY 25

cat people

6, 8, 10, 12 p.m. • CHEM 1179 • \$2.00
Sponsored by San Nicolas Staff

HARRY'S BACK....

MAGNUM FORCE

FRI. FEB. 24 • CHEM 1179
\$2.00 - 5:30, 7:45, 10, 12:15
50c OFF 1st & 4th Showings WITH THIS COUPON

Sponsored by Madrona Hall and A.S.

Pussycat Theatres Present **SHAUNA GRANT**
NOMINATED FOR 10 AFAA EROTIC AWARDS!

including **BEST ACTRESS & BEST SEX SCENE!**

She Never Outgrew Her Need For Daddy's Love!

with JANEY ROBBINS JAMIE GILLIS

CO-HIT! Daddy's Little Girls **GOLETA**
ROXY, 320 S. Kellogg Ave (off Hollister) 964-0011 Open Daily 12 Noon

'Reuben, Reuben' Swaggers Into Your Heart

By JONATHAN ALBURGER

"Who the hell is this guy? He can walk around town in a tweed suit that's never been pressed and socks that don't match, and women fall flat on their backs for him?" the meticulously clean doctor asks his bored, shrewish wife. "Well, for one thing, he's not a dentist," she brays.

In a world where there are no trashy writers, only trashy readers, you may want to stop right here. *Reuben, Reuben* presents Gowan McGland, a boozing, lascivious, but poetic poet who cuts an "erotic swath across the eastern seaboard," giving public lectures and private tutorials. Drooling suburban housewives, disillusioned with their marriages to dim-witted professionals, find McGland to be a disarming combination of boyish irresponsibility and adult worldliness — a tender child and dirty old man, a bad tipper who cannot wait for the cocktail hour to toll. For the ladies of the Woodsmoke Literary Group, he is Dylan Thomas and Tom Jones rolled into one.

Tom Conti is simply ripping — tortured and brilliant at all the right moments and in all the right amounts — as rue-filled McGland, the pathetic wretch cursing youth, lamenting his great wastes, assuming alternate identities as protagonist and antagonist, and wetting his tongue in tired hopes of overcoming his five-year literary dry period.

In Conti's McGland we get a taste of a good poet steeped in romantic euphoria and emotional misdirection. In a way,

the poet is a cliché of "boozing but brilliant," yet Conti gives his character a soul and a heart. At the depths of his abysmal depressions and dalliances, love pulls him out of his slump as he falls for Geneva, the perfect picture image of American youth and beauty — big, blue-eyed, blonde, long-legged, bright, innocent but intense. As with all things in life, and particularly those in Gowan's world, Geneva has a penchant for always being "present at my greatest humiliations." His school-boy bumbling and puppy-dog devotion are long lost feelings to rejoice over, but to Geneva his manic-depressive episodes and womanizing compulsions draw text book analyses and sympathetic paths. When she's most comfortable and vulnerable with him, Gowan is his most obnoxious and irascible; the film goes a little too far to show how each person has personality opposites — masculine and feminine, strong and weak, sensible and irrational, dark and light, familiar and foreign. But Kelly McGillis' Geneva is stunning and her interludes with Conti are rhapsodic.

Rediscovering his youth, tapping his charm, and coming to grips with his pride and desires, the relationship slowly consumes all of Gowan. Time and space seem to stop as everything is dwarfed by Geneva and Gowan's discoveries.

Discoveries, however, lead to harsh realizations. When Conti stares off into space in a drunken stupor, he evokes moments thick with sorrow and speckled with wry humor: his imagined sweetnesses of a loved one challenge his broken promises and compromised dreams. When he waxes poetical, he's the best Romeo with his heart on his sleeve, all gentle, tender, and moist-eyed. He inspires thoughts of spirited independence and blooming romance. Underlying his often buoyant facade is a frightening isolation and alienation — the little boy thrown into the big-person game of love. And the stakes are high.

"There's nothing I cherish more than truth. I don't" (Please turn to pg.11A, col.1)

THIS WEEKEND AT THE MAGIC LANTERN

THEATRE ONE

"INGMAR BERGMAN'S THANK-YOU NOTE TO THE WORLD... SOMETHING FOR EVERYONE."
DAVID ANSEN, NEWSWEEK

FANNY & ALEXANDER
A FILM BY INGMAR BERGMAN
EMBASSY PICTURES

WOODY ALLEN
MIA FARROW
Zelig
A UNIVERSAL PICTURE

THEATRE TWO

WILLIAM HURT • LEE MARVIN
Murder in Moscow from the International Best Seller

GORKY PARK
AN ORION PICTURES RELEASE

He was Tony Montana. The world will remember him by another name...**SCARFACE**.
AL PACINO
SCARFACE
A UNIVERSAL PICTURE

MAGIC LANTERN THEATRE **FOR ONLY \$2.50 ADMISSION**
960 Embarcadero Del Norte, Isla Vista

The UCSB Dept. of Dramatic Art presents

nono nanette

The Bubbly 1920s Musical

BOOK BY Otto Harbach & Frank Mandel
LYRICS BY Irving Caesar & Otto Harbach
MUSIC BY Vincent Youmans
ADAPTED BY Burt Shevelove

DIRECTED BY Judith Olsson
CHOREOGRAPHED BY Frank W. D. Ries

Feb. 23-25 & 29, March 1-3 8pm
UCSB Main Theatre

Tickets: \$6 (\$4.50 UCSB Student) Arts & Lectures Ticket Office 961-3535

Actors from the Royal Shakespeare Company will perform "Pinter This Evening" Feb. 29 at 8 p.m. in Campbell Hall. A limited amount of tickets are still available for the RSC's March 3 performance of "Twelfth Night." Call Arts and Lectures at 961-3535 for more information.

RSC Action Patrick Godfrey will give a free lecture on the making of "Nicholas Nickleby" Tuesday at 3 p.m. in Campbell Hall.

Nuremburg events continue with a free lecture by J. David Farmer titled "The Craftsman as Artist:

★★★ Attractions ★★★

Decorative Arts in Nuremburg in the 20th century," in UCSB Arts room 1426 at 4 p.m.

RSC actress Louise Jameson will give a free lecture on Women and War in 20th century poetry today at noon in the Main Theater.

ACTER presents a free lecture by Harry Berger titled, "Shadows to the Unseen grief: Textual Condition and Theatrical Circumstances in the Henriad," today at 4 p.m. in Girvetz 1004.

UCSB Hillel presents Irena Klepfisz in a free poetry reading tonight at 8 p.m. in the Cafe Interim.

"Durer in the Italian Renaissance" is the title of a free lecture by Gerhart Hoffmeister next Wednesday at 4 p.m. in Arts room 1426.

Local playwright Terre Ouwehand's "Voices From The Well" will be performed March 2, 3, 9 and 10 at Abravanel Hall, Music Academy of the West. Tickets are available only in advance and can be purchased at the Lobero box office, Morninglory Music,

and all locations of Your Travel Center. Prices are \$7.50 general, \$5.50 students and seniors.

The Wednesday Night Big Band will give a free concert Saturday at 8 p.m. in Lotte Lehmann concert hall.

The Symphonic Band, conducted by Lisa Nash, will give a free concert Tuesday at 8 p.m. in Lotte Lehmann Concert Hall.

UCSB Art Professor Peter Meller will give a free lecture titled "New Attributions to Peter Vischer," Monday in Arts 1426 at 4 p.m. as part of the Nuremburg series.



X sez "What's wrong with sunglasses after dark?" Don't argue, just be at the concert and have a good time. See page 6A for more details.

Letters...

(Continued from pg.4A) aura of the set design is that of a surrealistic attic in which the collection of Sylvia's letters are found and her life consequently unfolds.

Letters Home is the theatrical series of emotions that led up to Sylvia Plath's suicide on February 11, 1963. It was the ability to express herself with vivid imagery and intense emotion that made her stand out as a brilliant writer of the nineteenth century. Perhaps if she had not always experienced such highs and lows in her life time she would have never reached the point where the only escape to freedom was that of suicide. Then again it is important to note that Plath may not have embodied that unique sensitivity to the world had she been able to control and rein her emotional rises and falls.

Nanette...

(Continued from pg.3A) Valentine's cards, she said. The lighting and costume designs, by L.K. Strasburg and Ann Bruce respectively, accentuate the pastel colors of Perlmutter's set. Bruce said there is close to 700 individual costume items in the show, including three pairs of shoes for each chorus member. Bruce's color palette ranged from bright, saturated colors for the principal roles to the pastel, sherbert tones of the chorus. "I tried to keep it very youthful and light; the fabrics I used are natural and floaty so the dancing is enhanced," she said. The costume designs are part of Bruce's M.A. project.

Though everyone involved would probably agree that doing a musical is a lot of work, it's also a lot of fun. Said Miller: "People in society tend to look for significance when they come to the theater, but it's just as valuable to be purely entertained, and it's valuable for us as actors because we can just go up there and let loose."



the movies

METROPOLITAN THEATRES CORPORATION

SANTA BARBARA

Blame it on

The Debbie!
I'm having a wonderful time -
Doing things I never would have
done anywhere else! Oh well.

downstairs **GRANADA** #1

1216 State Street
963-8740

upstairs

They thought he
couldn't do the job.
That's why they
chose him.

**NEVER CRY
WOLF** PG

© 1983 WALT
DISNEY PRODUCTIONS

upstairs

3 DEBRA WINGER
GOLDEN GLOBE
AWARDS!

*Terms of
Endearment* xxx

A PARAMOUNT
PICTURE

GOLETA

#1 **CINEMA** #2

The movie that people are talking about...

**BARBRA
STREISAND
YENTL**

A film with music.
MGM/UA

2 GOLDEN GLOBE AWARDS

MICHAEL CAINE
JULIE WALTERS

*Educating
Rita* PG

A COLUMBIA
PICTURES RELEASE

TOM CONTI

*Reuben,
Reuben*

FAIRVIEW

#1 **FAIRVIEW** #2

DUDLEY MOORE
NASTASSJA KINSKI

*Unfaithfully
Yours*

TWENTIETH
CENTURY-FOX

TOM SELLECK

When the law has a job
they can't handle...
they need a man
outside the law.

LASSITER R

FIESTA 4

#1 #2

WOODY ALLEN
MIA FARROW
NICK APOLLO
FORTE

AN ORION PICTURES RELEASE

#3 #4

DUDLEY MOORE
NASTASSJA
KINSKI

*Unfaithfully
Yours* PG

TWENTIETH
CENTURY-FOX

ISLA VISTA

#1 **MAGIC
LANTERN** #2

James Stewart Grace Kelly

Alfred
Hitchcock's

**REAR
WINDOW**

A UNIVERSAL CLASSIC

WOODY ALLEN
MIA FARROW

Zelig PG

A Masterpiece!

**FANNY &
ALEXANDER**

A FILM BY
INGMAR BERGMAN
EMBASSY PICTURES

RIVIERA

965-6188

Samurai Series
"MUSASHI AND
KOJIRO"

Thurs 6PM
Sat 12 Noon

JULIE CHRISTIE
SHASHI KAPOOR

**HEAT AND
DUST** R

A UNIVERSAL CLASSIC

Lee Marvin
William Hurt
"GORKY PARK"

(R)

He was Tony
Montano. The
world will remember
him by another
name. SCARFACE

**AL PACINO
SCARFACE**

ALL
SEATS
\$2.75

DRIVE-INS

#1 **SANTA BARBARA** #2

SYLVESTER STALLONE

FIRST BLOOD

Memorial Hwy. at Kellogg
Goleta 964-9400

#1 **PLAZA** #2

MERYL STREEP
KURT RUSSELL
CHER

SILKWOOD R

20th CENTURY-FOX

UNCOMMON VALOR

GENE HACKMAN

Seven men with one
thing in common...

**THE
RIGHT
STUFF**

DRIVE-IN AIRPORT

John Travolta
"STAYING ALIVE"

(PG)

FOOTLOOSE
(PG)

EVERY SUNDAY!

7am to 4pm
SANTA BARBARA DRIVE IN
907 S. Kellogg Ave.
Goleta For information:
964-9050 after 7 pm

**SWAP
MEETS**

OPERA A LA RUSSE

EVERY SUNDAY 1 PM ON FILM FEB. 19th

RIVIERA THEATRE "QUEEN OF SPADES"

STUDENTS-FACULTY-STAFF

Library BOOKSALE

WED.

February 29
8:30 - 1:30

LIBRARY, 8th FLOOR
All books 25c each

All Programs & Showtimes Subject To Change Without Notice

**RESEARCH PAPERS
TOLL-FREE HOTLINE**
800-621-5745
IN ILLINOIS CALL 312-922-0300
AUTHORS' RESEARCH, ROOM 600
407 S. Dearborn, Chicago, IL 60605

**SUMMER STAFF
WANTED**
For Camp Akela
An Arizona Mountain Resident Camp.
Call (213) 475-4004 after 6 p.m. or
write:
J. Marks, 10735 Rochester Ave., L.A.,
CA 90024.
Campus Interviews in April.

**JOSEPH KEMPE
HAIR Co.**



HAIRCUTS and WAVES
In IV 685-1209 & Goleta 964-0723

**NATIONAL
SOVIET JEWRY DAY**
Letter Writing Campaign
against human rights violations
in the Soviet Union.
TODAY, 11:00-1:30, In front of UCen.
Sponsored by A.S. Jewish Student Action Coalition

**WILDLANDS
RESEARCH**
SAN FRANCISCO STATE UNIVERSITY
EXTENDED EDUCATION

Summer & Fall '84 3-14 units
Join a Backpacking Research Team
in the Mountain West or Alaska
On-site explorations to preserve:
• Wildlife Species
• Wilderness Environments
Course details:
WILDLANDS RESEARCH: (408) 427-2106
407 Atlantic Ave., Santa Cruz, CA 95062

THE CURE



By KYMN SHIELL

As I listened to the Cure's new compilation album, *Japanese Whispers*, I remembered a remark I heard on the radio when the tremendous dance club hit, "Let's Go To Bed," was first released. Sire, their new record company insisted they write a song that would attract more fans and become a hit. The Cure responded by saying they didn't want to write a commercial song, but if they did and it was successful, they'd make sure never to write another song similar to it again. In a current pop magazine, vocalist/guitarist Robert Smith, who also plays guitar for Siouxsie and the Banshees, declared that some fans are going to be disappointed with the new songs; in other words, they kept their promise to not write another "Let's Go To Bed."

Japanese Whispers contains materials from 1982 and 1983 including two new songs recently released on an E.P., "Speaking My Language" and "The Love Cats."

The purpose of the album seems to be to seduce — from the provocative album title to the layering of musical textures to Smith's incredible voice which is brimming with desire and yearning. Whether it's the eerie, throbbing drums of "Just One Kiss," Smith's wailing in the spell binding "Lament," the nervous, energetic dance beat of "The Walk," or the sassy "Love Cats" complete with piano, horns, and bass, a force pulls you into these songs where you are likely to drown and never be rescued.

The seduction process isn't over yet. You don't have to listen intently to the lyrics to be acutely aware of the existing sensuality that envelops the listener. Weaved into every song are images that affect the senses. Imagine a "kiss so alcoholic and slow," "the taste of the raging sea," or when "we drink each other dry." Smith's compelling voice combined with the bands creative use of keyboards make for a vividly passionate total.

It's unfortunate that some of the Cure's older songs weren't included in this collection, but still, it is a brilliant sampling of their music. Although the Cure will probably never sound this commercial again, I'm still quite optimistic about the Cure's future as they will be writing the type of songs they want to write which will undoubtedly satisfy their steady cult following.

The aforementioned magazine quotes Smith as saying, "I never asked for blind devotion." To like *Japanese Whispers* it isn't necessary to be blind for it is undoubtedly deserving of any praise it receives.



**M
O
D
E
R
N

E
N
G
L
I
S
H**

By KEYVAN BEHNIA

Modern English is no longer the obscure experimentalist group which produced captivating minimalist music coloured by dark images of despair and doom. They have abandoned their past gloomy stance in favor of a softer and brighter outlook.

Don't misunderstand me. They have not sold out to the world of commercial pop. None of the songs on "Ricochet Days" are going to burn holes in the charts and perhaps the domestic release of this album was a premature move by their record company. However on the whole, "Ricochet Days" is one of the most listenable albums I have heard in a long while. With it, Modern English have produced an eloquent work of passive art.

The first three songs on the album go over so softly that you feel overcome by a light trance. Robbie Grey's seductive vocals and the fluent stream of music which is highlighted by Stephen Walker's efficient keyboards percipitate a feeling of tranquil beauty. The final song on the first side, also the title track of the album is one of my favorite new songs with the chorus:

*No one's too sure whose dream it is we're living
If it's real, it's a brand new deal
Ricochet days welcome to reality*

Grey generates a feeling of fragile hope which seems to still be resided by melancholy. The extensive use of a string quartet and other interesting variations of instrumentation remind one of the ABC's classic "Lexicon Of Love" L.P. But unlike ABC's melo-dramatic visions of love, Modern English deal with the more somber and subtle views of alienated man seeking shelter in romance.

"Hand Across The Sea," the current single of the album opens the second side. It is a perfectly executed love song which can stand as a milestone for cosmetic groups like Duran Duran. "Blue Waves" and "Chapter 12" with their fast and melodic pace liven things up.

During the most pretentious moments of "Ricochet Days", Modern English sound like early ABC on an inspiring night. At other times the only flaw in their rich sound is a slightly cramped production. None of the songs on this album are highly memorable, yet strangely enough they leave a warm, tranquilizing feeling of harmony. If you have the patience to listen to this album several times, you're destined for a rewarding experience.

Jazz Special

David Murray Carries The Torch

By WILLY THOMPSON

At least four times in the history of jazz, critics have pronounced jazz as "dead." It happened after the New Orleans-Chicago era as swing music developed; it was written off in the early '50s when bop was first heard from the horns of Dizzy Gillespie and Charlie Parker; and once again in the early '60s as John Coltrane began his spiritual "free" jazz of that period.

And now in the latter period of the '70s and early '80s as jazz fusion dominates the jazz radio and record market, critics once again are preparing for the burial of America's truly original art form. But once again they'll have to wait before

writing jazz's obituary. Jazz is not dead. In fact some of the finest players and composers in decades are beginning to surface and breathe life into a slumbering jazz genre that, although was popular, left a lot to be desired by the jazz lover.

In the past, writers and critics have looked to an individual musician to praise for such a revival. Ellington, Parker, and Miles Davis are some of these; but living up to these notions can be damaging to an artist, and sometimes the praise is premature. Today, one young artist is beginning to hear the call to "carry the torch." That man is the 29-year old tenor saxophonist

and composer, David Murray.

Murray, who grew up in Oakland, Calif. before moving to New York has a background similar to those great musicians that preceded him. From a musical family that saw jazz as "devil's music," Murray learned to play alto sax. Until his mother died, he was forbidden to play music other than traditional. His jazz education began after his mother's death when his father hesitantly allowed young David to play in clubs around town. After messing around in R&B bands he began to hear the world of Sonny Rollins, Albert Ayler and Duke Ellington.

(Please turn to pg.11A, col.1)

**ALOHA
Restaurant**




Invites you to get acquainted with our dinner menu
(and at a great value) **ALL YOU CAN EAT**
Every Thursday and Saturday after 4 p.m.

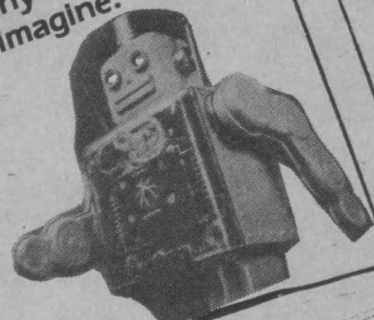
CHICKEN Teriyaki Style	STEAK Marinated & Charbroiled	FISH Tempura Style
-------------------------------------	--	---------------------------------

PLUS Pork Fried Rice — Aloha Fries — Salad
TRY A DIFFERENT ENTREE
FOR 2nds & 3rds!

\$4.99

370 Storke Rd.
Goleta, 968-1091

**You are invited to
enter
the worlds of fantasy and
science fiction. Enter inner
worlds, outer worlds, tales
of robots, aliens, dragons
and as many others as the
mind can imagine.**

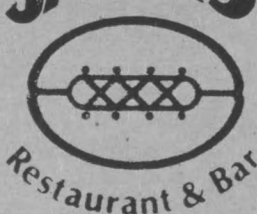


**Upcoming
signings:
March 3
Harlen Ellison
Fred Pohl
Robert Silverber
March 18
Larry Niven**

ANDROMEDA BOOKSHOP

741 De LaGuerra Plaza

JACK'S



Restaurant & Bar

**Let Us
Entertain You**

Join us at Jack's for an evening
of food, drink and entertainment.
Bruce Holms, piano stylings, on Tuesdays.
The Bob Ledner Quartet
Wednesdays, Fridays and Saturdays.

5918 Hollister Avenue (south of Fairview), Goleta
Serving Food And Drink Monday thru Friday 11AM-11PM.
Saturday and Sunday 5 PM-11PM. Telephone 964-7838

David Murray...

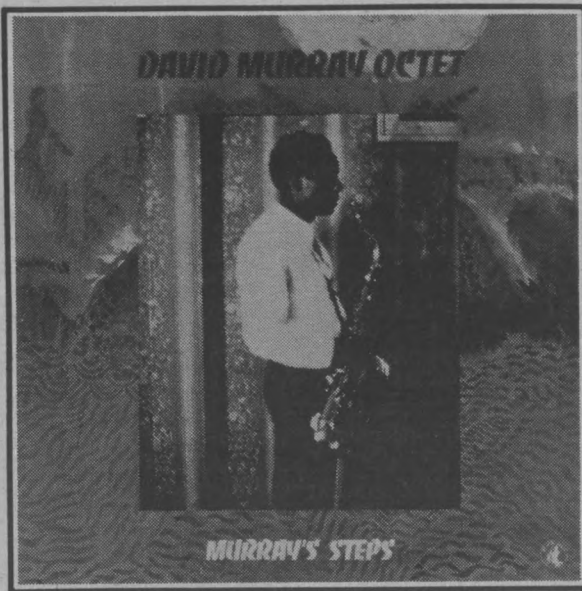
(Continued from pg.10A)

After moving to New York to study music, Murray quickly followed the path that many artists take in the Apple. He began to hang out in clubs, listen to what was happening musically at the time. It so happened that he dropped out of school during the period of the thriving "loft jazz" scene. This is where Murray matured and met many of his musical comrades.

Since this period of the early to mid-70s, Murray has been recording in about five different bands, all of which represent varying ideas and interpretations of the jazz spectrum. (The World Saxophone Quartet, Jack DeJohnette's Special Edition, James Blook Ulmer's funk band, and both his own quartet and octet ensembles.)

Both his skills as a composer and instrumentalist are superbly developed on his last three octet albums on Italy's Black Saint label. *Ming* (1980), *Home*, (1982), *Murray's Steps* (1983). These albums feature in their own right. Anthony Davis, Olu Dara, Henry Threadgill, George Lewis and Bobby Bradford are among some of the musicians that Murray works with to bring his compelling compositions to life.

Although his compositional style is sometimes compared to that of Ming or Ellington, and indeed he owes much to them, in no way can it be said that he mimics their work. On the contrary, Murray has developed a style all his own that can either swing or feel bluesy. He can give a sense of free jazz without the sometimes irritating self-indulgent playing that is reminiscent of the style.



This ability to transcend different styles without losing an identifiable sound is what makes David Murray a step ahead of other young jazz artists. On his first octet album, *Ming*, the variety of feelings in his compositions are evidenced quite clearly from the full scream of "The Hill," through the lush ballad of *Ming* and back to the blistering composition of "The Fast Life."

On his second octet release *Home* Murray's skills as a player are featured even more elaborately. The tunes run the gamut from the spectral sounds of the title cut, to the often dissonant feeling of "Santa Barbara and Crenshaw Follies." Murray adds a gloomy waltz with "3-D Family" and another lyrically beautiful piece in "Last of the Hipmen."

As Murray's third octet album was released, there was anticipation as to whether he could continue to outdo his previous works. *Murray's Steps*, is an almost perfect blend of lyrical ballads ("Sweet Lovely"), hard driving improvisation ("Murray's Steps"), and big band swing that one can play over in their heads for weeks and not tire of.

Murray's tenor has the sound of the entire saxophone legacy that precedes him. As with his compositional skills, his laying is a blend of styles from the past, that succeeds without imitation. It is definitely a sound that only David Murray could achieve.

With his proficiency as a composer, arranger and player, David Murray at 29 is leading the pack of new jazz artists on the scene today. There is a long line of players before him, and there will be many after him; but at this point, the spotlight is on him, and yes, the demands of the jazz legacy are in good hands.

(Murray's music will be featured on March 3 on KCSB FM 92 from 7-9 a.m.)



'Reuben, Reuben' Swaggers...

(Continued from pg.8A)

practice it — but I cherish it." Caught in the grips of the pale thought that he has made a royal mess out of his life — lies and deceit and alcoholic haze — Gowan dictates into a silly little Japanese mini tape recorder his "final" thoughts before attempting suicide (so that his economically minded wife, Edith, may capitalize biographically on the two years of near happiness for him and six years of pain for her).

His sorrow may be born in the poet's heart, but his persistent tooth problem only leads to some very funny babbling about "toothlessness being chief in the range of cosmic insults heaped on men ... I am backing into my grave tooth by tooth, poem by poem." Are these the last thoughts of

a dying poet?

Of course not. Because he loves Geneva, and knows the relationship will not work, he would rather take his life than live in death. Obliging, and with sudden inspiration, he composes the last lines to a poem he hitherto could never complete. "Oh, that's rather good. Don't you think so, Edith?" Gowan, still noosed about the neck, decides that he had better postpone the hanging until he finishes the poem and types it up for submission — Edith could never type, anyhow. "I suppose this is a cowardly way of getting out of it, isn't it?"

Director Robert Ellis Miller and writer Julius Epstein work Gowan's sage and rage into an irresistible,

sardonically humorous treatment of Peter De Vries' original story with a cleverly constructed narrative to give us hints of the grim irony to come. They capture the playful tragedy and eastern American realism central to De Vries' stories, while Peter Larkin deserves huge credit for the autumnal romanticism of his production design.

The scenes move like honey, slowly, sweetly seducing the viewer, only to sting us at the end for having tasted its wonders and fallen in love with its characters. The ending is no surprise for De Vries fans, but it is both cruel and appropriate. What do a chair, a back problem and a sheep dog named Reuben have to do with a disillusioned Scottish poet caught in a downward spiral

of drink and regret? It's part of the crusty charm of Miller's film that makes seeing it a must — to solve the mystery, but mostly to fall in love with Tom Conti's Gowan McGland.

"There'll always be an England, huh Reuben?"

ARTS
entertainment

INTERESTED IN PROGRAMS IN ISRAEL?

Come Meet

AVI FAIGENBAUM,

Israel Aliyah Center Representative

Monday, Feb. 27

He can answer any questions you have about Israel programs.

11:00 a.m. - 1:00 p.m.

at the U.R.C.

777 CAMINO PESCADERO

Call Hillel Office to make appointment

968-1555

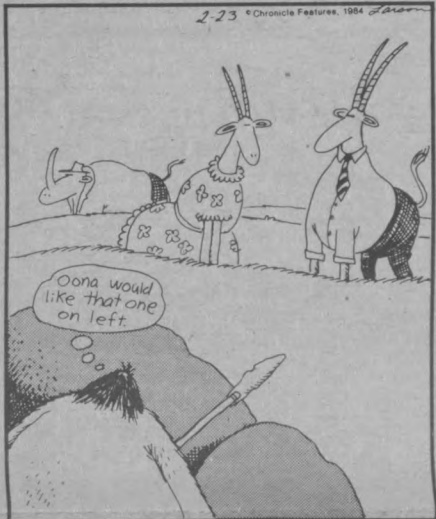


WOODSTOCK'S PIZZA PARLOR

THE FAR SIDE

By GARY LARSON

Presents



The origin of clothes

HAPPY HOUR

Today thru Friday

5 p.m. to 9 p.m.

60 oz. Pitcher - \$1.55 plus tax

FREE DELIVERY

968-6969

To A Limited Area

928 Embarcadero del Norte

SECONDS FROM CAMPUS - right on the beach
Great food, drinks, & entertainment



★ 1/2 Price Breakfast Special 7-10:30 M-F ★

Happy Hour Specials - \$1.00 well drinks - appetizers

featuring:


Friday

&


Saturday

THE DREAMERS

At Goleta Pier • 964-7881



DANCING AT PEPPERS



BRING THIS AD AND ENTER

2 for the price of 1

(With Student ID)

TONIGHT:

Dance to the live sounds of Royalty and DJ George Thompson

SOMETHINGS ALWAYS HAPPENING AT Peppers

27 w. Canon Perdido 965-7733

As a Marine Officer, you could be in charge of a Mach 2 + F/A-18A, a vertical take-off Harrier or one of our other jets or helicopters. And you could do it by the time you're 23. But it takes a special commitment on your part. We demand leaders at all levels. We teach you to be one. If you're a freshman or sophomore, ask about our

undergraduate officer commissioning programs. If you're a junior, check out our graduate programs. Starting salaries are from \$17,000 to \$23,000. And you can count on going farther...faster.

***Go farther...
faster.***

Maybe you can be one of us.

*The Few.
The Proud.
The Marines.*



Marines

Contact Capt D.H. Sexton at 213-468-3377