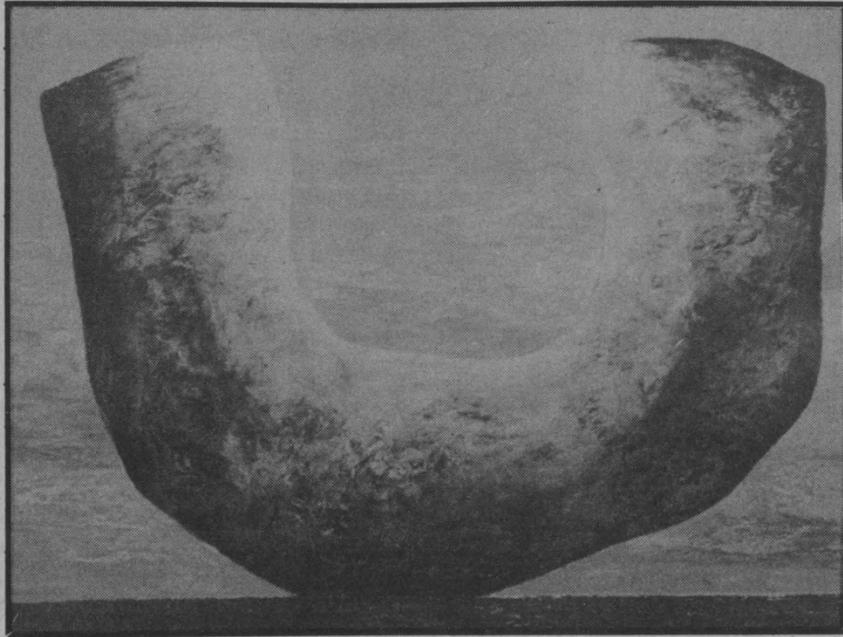


Arts and Entertainment



Nancy Pierson's "The Judge Gives Himself Life"



Michael Dvortcsak's "Acypios"

Diversity at UCSB's Art Museum

By Judith Smith-Meyer
Arts and Entertainment Editor

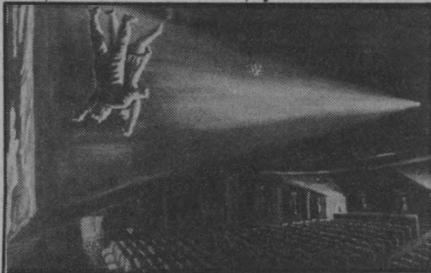
THE NEWLY REFURBISHED UNIVERSITY ART MUSEUM houses a remarkable array of works by members of our permanent and visiting Studio Art Department faculty. The great diversity of the pieces in the exhibit reveals the breadth of personalities teaching art studio at UCSB and offers insight into some people we usually consider in relation to our own accomplishments or those of our peers. Presented with such an opportunity to learn about our own faculty and to derive pleasure, incentive and contemplation from their efforts, the UCSB community is certain to respond with much enthusiasm. Any of an exceptionally broad spectrum of artistic tastes are amply accommodated by this exhibition and new tastes will no doubt be developed by those wise enough to partake. So, sometime between now and Oct. 18, take a stroll through the galleries and indulge in the richness of the creative resources that exist right here.

NANCY DOLL, THE CURATOR OF MODERN ART AT THE Santa Barbara Museum of Art and guest curator for the exhibit, has applied her experience to develop an exhibition that invites anyone interested in art, however timidly or remotely, to devour the recent works on display. Upon entering the museum, one is immediately drawn into the gallery and guided through the exhibit by its direct and very strategic arrangement. A great vibrancy pervades the museum now. These works are very contemporary and perhaps this proximity in time to the lives and hopefully to the hearts of the artists has imbued the gallery with some of the spirit involved in creating them.

Follow your senses to the right and be greeted by Robert Yarber's "Suspension of Disbelief," a compelling painting of deep, rich acrylic hues on canvas. Just as the subjects of the painting do, leave behind your attachment to the world outside and believe that what you see is real. As readily as you might escape into a film, so can you effortlessly absorb the wealth of this

exhibition. You need not know about art, you simply need to open your eyes and use them to see, to look at color, shapes, dimensions and textures and discover what causes you to react, what you like and how you feel when you interact with different pieces. This exhibit is a wonderful opportunity to not only become acquainted with the artists we call teachers, but also to become acquainted with ourselves.

Throughout this showing, a viewer will encounter great comparisons and contrasts that highlight the distinctive nature of each artist's works. Notice the stylized, intricate details of Douglas Lawrie's clay and earthenware "Vase Form" and its companions and remember them when, around the corner, you encounter the



Yarber's "Suspension of Disbelief"

freer, unconstrained feeling of Sheldon Kaganoff's shiny black cylindrical forms such as "Line/Mass Study." Compare the large proportions of these sculptures to the immense magnetism of "Acypios," Michael Dvortcsak's awe-igniting oil painting, and examine it from the side to be sure its third dimension is illusion. The considerable weight of these pieces highlights and is punctuated by the graceful levity of Hiromi Katayama's floating sculpture of minowashi (Japanese paper), and stainless steel and copper etching.

THE EXHIBIT MAINTAINS A NOTABLE BALANCE throughout with pieces of overtly captivating strength like Nancy Pierson's magnificent drawing in graphite on paper, "The Judge Gives Himself Life," sharing space with the quieter, logical power of William Rohrbach's geometric

designs in colored pencil. Many different and challenging works inhabit a common space while Steve Cortright's "Domestic Interior," composed entirely of used books, takes repose in a quiet corner niche alone. The softness in tone and simultaneous powerful solidity of Robert Thomas' "Hand" contrasts with the dynamic instability and bright reds in Gary H. Brown's "An Aspect of Double Connection." And, while most pieces seem inextricably bound to the walls of the gallery, Rachel Dutton's vigorous sculptures of mixed media, "Portage" and "Feet of Song," remain independent of such constraints and actively occupy the same space as the viewer.

Amidst all the oil, acrylic and clay are seemingly cleaner, varied representatives of the photographic medium. The meditative clarity of Kathryn Clark's environmental type C prints, "Southern Highway — Joshua Tree" and "Early Morning Bush," by eliciting a gentle emotional response contrast fundamentally with Ann Hamilton's adventuresome abstract photographs, which invite a more intellectual interpretation. Oppositional to the clear delineation of forms in the work of these two artists are the photo silkscreens of Michael Honer, whose soft colors and shapes flow tranquilly from one to another with no consequential diffusion or vagueness.

AS THE NEW SCHOOL YEAR BEGINS, RESOLVE TO utilize the tremendous advantages existing at UCSB to become articulate not so much about art itself, but about what art can do. If it has yet done nothing at all for you, try out this exhibit with a freshly open mind and heart and engage even more input to the compilation of influences that are you. You may gather your own impressions of the show any time Tuesday through Saturday from 10 a.m. to 4 p.m. and Sundays from 1 p.m. to 5 p.m. However, a docent will guide you through the exhibition if you participate in the noon hour "art breaks" on Tuesdays Sept. 29 and Oct. 13 or the "Saturdays at 2" tours on Sept. 26 and Oct. 3, 10, and 17. So, for heaven's sake, get over to the Arts building and have a midday art snack for free.

UCSB



Arts & Lectures

Madrid, New York, Dublin, Seoul, Hollywood, Tel Aviv and Mojave, California.

Arts & Lectures has the ideal way to Get Out of the Classroom: we'll take you around the world non-stop in nine performances, plus several lectures and about a dozen films. From colorful visions of the Irish countryside to the fictional disco of Virgil, Texas, A&L's Fall events roster has more than its share of get-up-and-go.

During Fall quarter, you can look forward to classical music from Chamber Music Northwest, modern dance with Spanish and Latin influences from Ballet Hispanico of New York, the Back Alley Theatre's production of *Are You Now or Have You Ever Been* (a drama of Hollywood and McCarthyism), traditional Irish music by the folk group Green Fields of America, very cool sounds from the legendary Modern Jazz Quartet, ultra-contemporary moves from the ground-breaking Mark Morris Dance Group, traditional Korean music and dance by Samul-Nori, and the wonderful Guarneri String Quartet. And that's just the list of "live on stage" events — there are many more films and lectures that represent a wide variety of viewpoints and a whole world full of ideas.

Among the visitors coming to UCSB this Fall to give public lectures are Israeli ambassador Abba Eban and test pilot Dick Rutan. After guiding the Voyager on the first-ever non-stop, non-refueled around the world trip last December, Dick Rutan made big headlines. But he has been setting aeronautic records for years, from his home base in Mojave, California. On October 5, Rutan will show slides and film footage and discuss his historic flight.

A&L's 1987-88 performing arts season opens on October 6 with a concert by Chamber Music Northwest, an elegant ensemble of five highly respected musicians plus Music Director David Shifrin. For our official "opening night," we'd like you to celebrate the season in true, eclectic UCSB style — so you may dress-to-the-nines or just borrow a tie, get in the mood with a candlelit dinner or grab a burger on the way to campus, make a night of it or just catch a musical study break, and bring a date or a classmate or come alone and enjoy the pleasure of being your own solo.

Chamber Music Northwest evolved out of a regular summer music festival in Portland, Oregon, where musicians came together to play old favorites as well as lesser known works that called for unusual configurations of musicians — after all, not all chamber music was written for the string quartet! This ensemble will play *L'Histoire du Soldat* Suite for Clarinet, Violin and Piano, a piece that was inspired by a Russian version of the Faust legend called *The Soldier's Tale* and was composed by Igor Stravinsky; Mozart's Quintet in E-flat for Piano and winds, K. 452; and Brahms Trio in E-flat for Horn, Violin and Piano, Op. 40. Chamber Music Northwest includes bassoon, clarinet, piano, French horn, violin and oboe. Tickets are on sale now; please note that most A&L performing arts events sell out, so buy tickets now!

A&L's New Directions in Film series returns to Campbell Hall this Fall, beginning Sunday night with *Round Midnight*, a soulful, beautiful portrait of a jazz musician, a different kind of "American in Paris" story that garnered praise from fans everywhere and made several critics' "ten best" lists for 1986. The series continues with seven more films, samples of contemporary cinema from Germany, South Africa, Israel, Argentina, Greece, Soviet Georgia and the People's Republic of China.

The American Adventures film series brings together seven quirky and comic American films that share a pleasant yet daring sense of adventure — whether it be the characters, the filmmakers or the audience that embark on the particular adventure of each film. American Adventures opens tonight with *Swimming to Cambodia*, a unique cinematic experiment by Jonathan Demme that stars performance artist Spalding Gray. In this film, a recreation of Gray's Obie Award-winning stage performance, Spalding Gray recounts his journey to Southeast Asia, where he played in the film *The Killing Fields* and moved through the murky waters of American influence overseas. Gray lets his real-life experiences lead him into flights of fancy and intellectual, witty monologues that are bizarre, frightening and funny.

But talk is cheap. Fortunately, so are film series tickets. With series tickets, you'll pay only about two dollars per film. At that price, you can invest in two series tickets and always be able to say, "By the way, I've got two tickets to..."

Tickets for all A&L events are on sale now at the A&L Ticket Office (Building 402, adjacent to Campbell Hall). You can charge tickets by phone (minimum \$10) or obtain information about any A&L event by calling 961-3535. Or pick up a free A&L events brochure for all the details.



Chamber Music Northwest



Back Alley Theatre



Elvia Alvarado Galo



Round Midnight

September

- Swimming to Cambodia film** 24
Spalding Gray talks about life, and everything.
Tonight / 8 PM / Campbell Hall / UCSB students \$3.
- Round Midnight film** 27
Tavernier's soulful film stars jazzman Dexter Gordon.
Sunday / 8 PM / Campbell Hall / UCSB students \$3.

October

- Andrew Mack lecture** 1
"The Strategy of Non-Provocative Defense"
Thursday / 4 PM / Girvetz 1004 / Free
- Elvia Alvarado Galo lecture** 1
"The Impact of U.S. Militarization on Honduras"
Thursday / 8 PM / Music 1145 / Free
- Home of the Brave film** 1
Laurie Anderson directs her own performance film.
Thursday / 8 PM / Campbell Hall / UCSB students \$3.
- German Documentary Films** 1-2
"Starting Towards Freedom: 1945-50"
Thursday & Friday / 3:30 & 7 PM / Isla Vista Theater #2
- The Wannsee Conference film** 4
A chilling story of Hitler's Final Solution.
Sunday / 8 PM / Campbell Hall / UCSB students \$3.
- Dick Rutan lecture** 5
The Incredible Voyager: An Evening With Dick Rutan"
Monday / 8 PM / Campbell Hall / UCSB students \$3.
- Chamber Music Northwest concert** 6
Works by Stravinsky, Mozart and Brahms.
Tuesday / 8 PM / Campbell Hall / UCSB students \$10/\$8/\$6.

Tickets/Charge by Phone: 961-3535

Golden Opportunities

Playwright's Creativity



The creative processes of Lorraine Hansberry: Friday's noon film.

A film about Lorraine Hansberry, the acclaimed Afro-American woman playwright, author of the New York Critics Circle best play of the 1958-59 season, "A Raisin in the Sun," will screen at the UCSB Women's Center next Monday, Sept. 28, from noon to 1 p.m. Born in Chicago and educated at the University of Wisconsin, Ms. Hansberry promised a life-long career of great writing but lost a battle with cancer and passed away the year after her second play, "The Sign in Sidney Brunstein's Window," opened in 1964.

The film, *Lorraine Hansberry, The Black Experience in the Creation of Drama*, expounds on her artistic development largely in her own words and voice and so is a rare opportunity to discover not only what she did, but how and why she did it.

Ms. Hansberry was talented at not only playwriting, but also wrote short stories, poetry, essays and social criticism and some of her autobiographical statements are included in *To Be Young, Gifted and Black*, a book compiled and edited by her husband Robert Nemiroff. Her works have been published as recently as 1972, when *Les Blancs, The Collected Last Plays* appeared, exhibiting the ongoing respect of and demand for her work.

Santa Barbara playwright Terre Ouwehand will lead a discussion following the film, which is being co-sponsored by the Women's Center and the Department of Black Studies.



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UCSB Arts & Lectures

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TONIGHT

Thursday, September 24



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Theatre Artists Group Revives Summer Plays

UCSB's Theatre Artists Group will revive its two summer productions for anyone who missed them or would like to see them again this fall. "Jesse and the Bandit Queen," David Freeman's freewheeling, highly spirited wild-west fantasy directed by our dramatic arts department chair and faculty member, Robert G. Egan, is based on the lives of two infamous outlaws, Jesse James and Belle Starr. The play re-opens Wednesday, Sept. 30 and plays through Saturday, Oct. 3 nightly at 8 p.m. in UCSB's Studio Theatre.

Set together in the theatre by Freeman, the notorious criminals act out their respective biographies each with the other playing the chief figure in their lives. The play was first performed at the New York Public Theatre and has appeared widely on regional stages. The Theatre Artists Group will tour the production to UC Riverside in January.

The Theatre Artists Group production of George Bernard Shaw's once-controversial play, "Mrs. Warren's Profession," refused a license to play in legitimate 1894 theaters and banned after its 1905 production until 1924, will be revived from Thursday, Oct. 1-3 nightly at 8 p.m. in our Main Theatre.

Directed by dramatic arts faculty member and TAG's artistic director, Stanley Glenn, the play entails a choice of prostitution over destitution as it wittily unravels a story of confrontation and admiration.

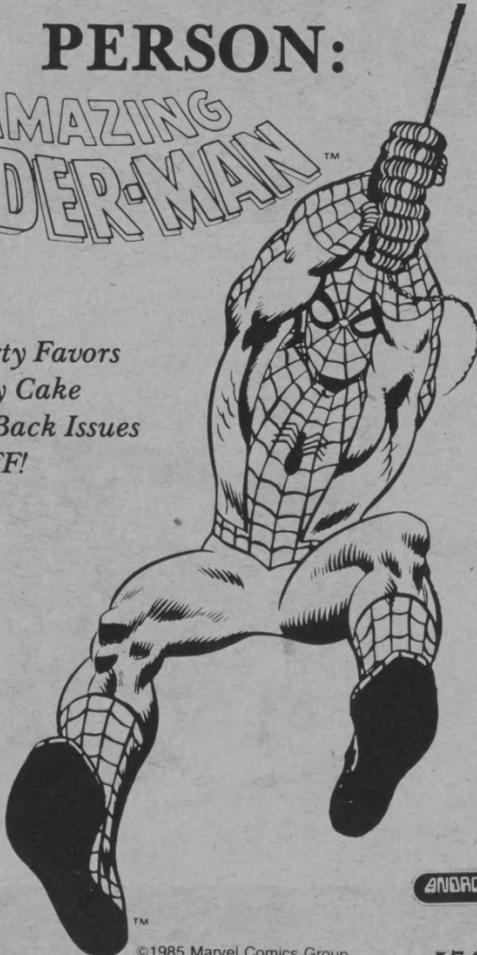


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- FRI. SEPT 25: HAPPY HOUR WITH "GIL VALENCIA & FRIENDS" BRAND-O AT 9 P.M.
- SAT. SEPT 26: BRAND-O
- SUN. SEPT 27: 3:30 P.M. TRI-TIP BBQ ON SANTA BARBARA PATIO \$3.25 MUSIC BY "GIL VALENCIA ENSEMBLE" FEATURING DAVID TOVAR
- MON. SEPT 28: MONDAY NIGHT FOOTBALL ENTERTAINMENT BY DEARJOHN AT 9 P.M.
- TUES. SEPT 29: HAPPY HOUR WITH TOM FITZGERALD & JIM AVERITT BOB ZANY COMEDY OUTLET FROM L.A.
- WED. SEPT 30: HAPPY HOUR WITH TOM FITZGERALD & JIM AVERITT THE RAVE AT 9 P.M.

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Women's Center Special Selection



Artist Holly Hungett with her work

The "happening" is back — '80s style. From 6 p.m. to 9 p.m. tomorrow the UCen Art Gallery will be the spot of unusual (but probably very fun) goings-on. Organizers of the event are inviting any and all to draw, write, paint and be generally artistic. While no one can be entirely sure what will come of the evening, the art that emerges will definitely be of a spontaneous nature. Cool tunes will be provided courtesy of I.V.'s own Alice Fell.

UCSB Grad's Solo Show

By Judith Smith-Meyer
Arts Editor

After submitting a single small oil painting for consideration in a group show open to the entire Santa Barbara community last January, Holly Hungett was selected to have a one-artist show at the UCSB Women's Center. The resulting exhibit, *Inner Dimensions/Outer Dimensions*, will remain open through Oct. 9 for viewing from 8 a.m. to 5 p.m. weekdays at the intimate, welcoming Women's Center Gallery.

Hungett is a recent graduate of UCSB's Master of Fine Arts program and is currently enrolled in the Confluent Education program at the UCSB Graduate School of Education. While her intelligence is punctuated by her academic accomplishments, it is most clearly evident in the diversity and depth of her art. As the title of the exhibit indicates, she extensively explores both her own inner

workings and her relationship to the world outside. Thus, the exhibition contains two very different styles of expression which are connected by the existence of the artist herself and her experiences as she relays them to us.

First in the exhibit, a viewer encounters Hungett's manifestations of the world inside, the dimension of life from which there are few, if any, models to imitate. Despite their diminutive size, the paintings are powerfully effective at capturing thought and emotion. Rich, deep colors and Hungett's manner of juxtaposing them depict much tumult and ponderance. Such titles as "Impossible Dream," "It's Only a Game," "Which Way Out" and "On the Edge of a Dream" alone express a great deal of her inner dimensions, but in conjunction with the paintings themselves, the titles take on a spiritual enormity far beyond the paintings' physical size. With such limited space as that within which Hungett works,

tremendous attention to subtlety is necessary and her work confirms that she has finely developed this sensibility. When a single stroke or gentle change in direction discloses the intention behind an entire painting, we can accurately assess the work as being one of great sophistication, and so are the inner dimensions of Holly Hungett.

Reaching beyond the confines of her physical being, Hungett proceeds to examine the world as an extension of herself. Her increased sense of experimentation is evident in her series of paintings centered on a single subject. The four works from "Midnight Fantasies" and those which constitute "Evolution" portray greater reflections on the inner world. The pastels which comprise Hungett's examination of outer dimensions are startlingly lighter, both in color and mood, than the oils and convey an optimism about the artist's ability to stretch her limits. □

Art for Life: Benefits for Everyone



The second annual "Art for Life" celebration of art, music, dance and regional food will take place this Saturday from 10 a.m. to 6 p.m. at the Santa Barbara County Bowl.

The benefit will include musical performances by the noted Brazilian singers Flora Purim and Airto, Santa Barbara's own Pontiacs, the Sovereign Dineh Nation drummers from Big Mountain, Crucial DBC and Grupo Unbral. Organizers also anticipate a surprise guest appearance by an "internationally known popular singer."

"Art for Life" will also feature dance performances from Aztleca, who will perform an ancient Aztec fire dance; tap dancer Arthur Duncan, famed for his appearances on the Lawrence Welk Show; Lark Batteau; Ricardo Morrison and Angela Blackledge.

Louise Benalli, featured in the Oscar-winning documentary "Broken Rainbow," will speak at "Art for Life," as will Cory Duban of KPFK and Marjorie Hawksworth.

More than 200 artists and entertainers are contributing their time and talents for the benefit. Approximately 150 works of art by local artists will be on exhibit. Raffles will

be held for each piece.

Proceeds from the festival will go to Medical Aid for El Salvador, the Monsignor Oscar Arnulfo Romero clinic and to the people of Big Mountain.

Medical Aid for El Salvador is a non-profit humanitarian organization dedicated to providing essential medical care to victims of that country's war. The Monsignor Arnulfo Romero Clinic in Los Angeles offers comprehensive medical care to refugees free or at low cost.

The Navajo and Hopi nations of northern Arizona are presently threatened by corporate and governmental interests, making it difficult to sustain their traditional lifestyles. The people are poor and need funds for health care, transportation, communications, legal services, food and clothing.

Tickets for the event are \$10 and children under twelve will be admitted free if accompanied by an adult. Tickets may be purchased at the County Bowl box office from noon to 5 p.m. weekdays, on the day of the event and at all TicketMaster locations. For ticket information call (805) 966-9591. □

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—Jack Kroll, NEWSWEEK

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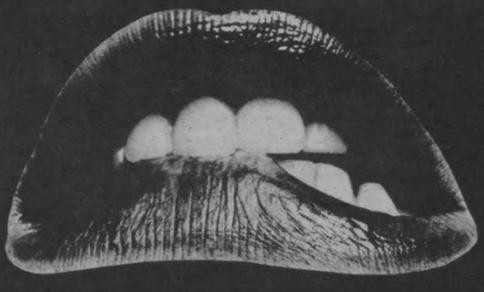
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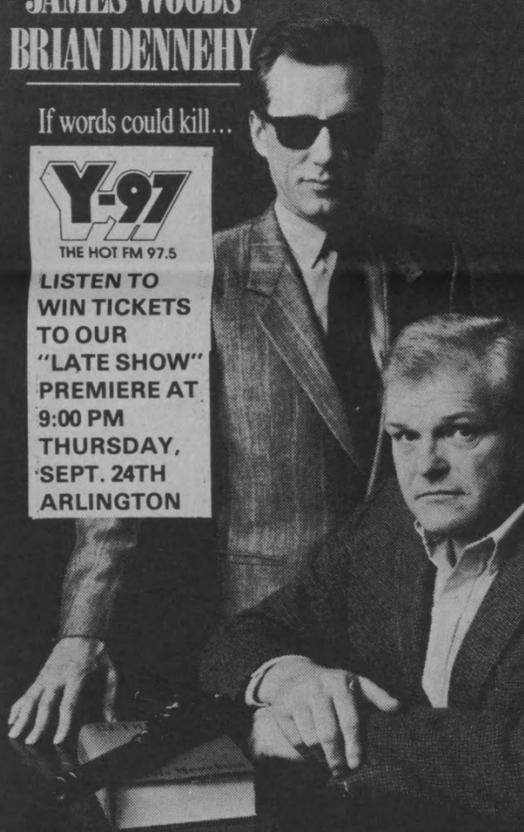
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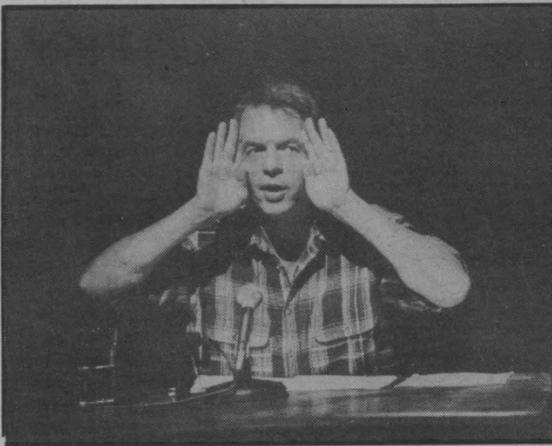
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sexual assault = power OVER
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Delicious Fall Films Enssue



Spalding Gray Swam to Cambodia

Swimming Insight

Thursdays this fall, UCSB's Arts and Lectures will present a curious series of seven films, collectively dubbed *American Adventures*. The series opens tonight with *Swimming to Cambodia*, Jonathan Demme's film of Spalding Gray's Obie Award-winning stage performance in which he animatedly recounts his journey to Southeast Asia to work on the film *The Killing Fields*.

As a bit player in *The Killing Fields*, Gray was afforded the opportunity to make keen observations about life, death, love and sex in the context of his work in Southeast Asia. *Swimming to Cambodia* is the condensation of these observations into 87 minutes of dense, largely humorous monologue. This is not a lecture; Spalding Gray, a self-proclaimed poetic reporter, doesn't memorize — he appears "with a rough outline of key words" and expands on his favorite thoughts with a sharp mind and articulate tongue.

Swimming to Cambodia began as a three-hour, two-part stage performance with which Gray was touring the country when film producer Renee Shafransky asked him the name of the ideal director for a film version of it. Gray immediately thought of Jonathan Demme (*Stop Making Sense*, *Something Wild*) and his admiration was entirely reciprocated. Demme's commitment to the film was strong enough for him to fly himself all over the country to meet with potential producers, who were understandably hesitant to take on the project.

The film was made over three intensive days of shooting in front of an intimate audience at Gray's home base, the Performing Garage, to retain the sense of personal interaction of the theater. Unusual considerations had to be managed, like closing off the street where the Garage is located to reduce traffic noise to achieve the desired atmosphere, and the production team rose valiantly to the occasion. They willingly ran about in their socks in the dark to change film while Gray spoke uninterrupted. Any time a high-caliber crew will not only work for lower-than-usual pay, but will actually partially disrobe to conduce smooth production, a viewer can be assured that the result of their efforts will be of remarkable quality.

Swimming to Cambodia is a brilliant opening to a series of films reflecting the sense of outrageous adventure that built our mighty nation and today marks its most innovative contemporary filmmaking.

Coffee and Cigarettes, a brief bit by Jim Jarmusch (*Stranger than Paradise*, *Down By Law*), will screen with *Swimming to Cambodia*. Simply, two men (Roberto Benigni of *Down By Law* and Steven Wright of his own HBO special) meet in a bar and an absurd discussion of coffee and cigarettes, to which they are both addicted, ensues. This should be a treat for anyone needing vindication for these vices, as the filmmaker and the actors are reputed to be sharp-witted.

Be There 'Round 8

The Arts and Lectures' fall Sunday-night-at-8 film series, *New Directions in Film*, opens its sampling of current international cinema this weekend with *Round Midnight*. Naturally, this soulful portrait of a North American jazz musician culturally exiled to Paris has been directed by a French filmmaker, Bertrand Tavernier. Master bebop artist Dexter Gordon stars as Dale Turner in this film, inspired by incidents in the lives of Francis Paudras and Bud Powell and dedicated to Powell and Lester Young.

With thirteen films over the last twenty-four years under his belt, one can infer that Tavernier's choice in making this film was a particularly conscious one. When asked how he felt about having created the "first film to depict the spirit of jazz and its universal appeal," Tavernier revealed his belief that "be-bop musicians are the real geniuses of America.... They created the only music in America that has never been co-opted or bastardized by the system.... Thelonius Monk used to say that if you really understand the meaning of bebop, you understand the meaning of freedom. I tried to reflect this spirit in the structure of the film; no intricate plot, no twists, but a free flow ... and the laying of one musical number over another." A viewer rarely expects to find this straightforward an approach in a French film, nor a film incited by such sincerity and respect in the United States, so *Round Midnight* promises genuine surprises for its audience.

Tavernier wanted to accurately depict the lives of the musicians, not as the fictionally light-hearted entertainers to whom we are accustomed in films, but rather as unusually diligent, hard-working and inspired workfolk. "I wanted to suggest that these musicians used to play three or four sets a night, way into the early morning hours.... I am always angry when I see a movie where a singer comes onstage, sings one song, the audience applauds and then she sits and chats at a customer's table. You never have the impression that she has really just sung ten songs."

The film is partially set in an accurate recreation of the Blue Note, a haven for Parisian jazzophiles and musicians in the 1950s, showing the ambience of the culture in which these people sought a niche. Tavernier also strove to suggest the isolation of a jazz musician's life, in contrast to their usual depiction as tourists hanging around famous Paris landmarks, and does so by setting scenes in lonely Paris and New York hotel rooms. When they leave the rooms, one senses a feeling of renewal achieved by Tavernier's conscious use of water along the Seine, New York's East River and the Normandie Beach.

However, Tavernier insists that this film be not just a film about jazz musicians but, more importantly, one about human beings and their relationship to each other and the world. With this intention, he has simultaneously crafted both a moving film and a historical, although fictional, document.



Dexter Gordon and Herbie Hancock add life to fiction.

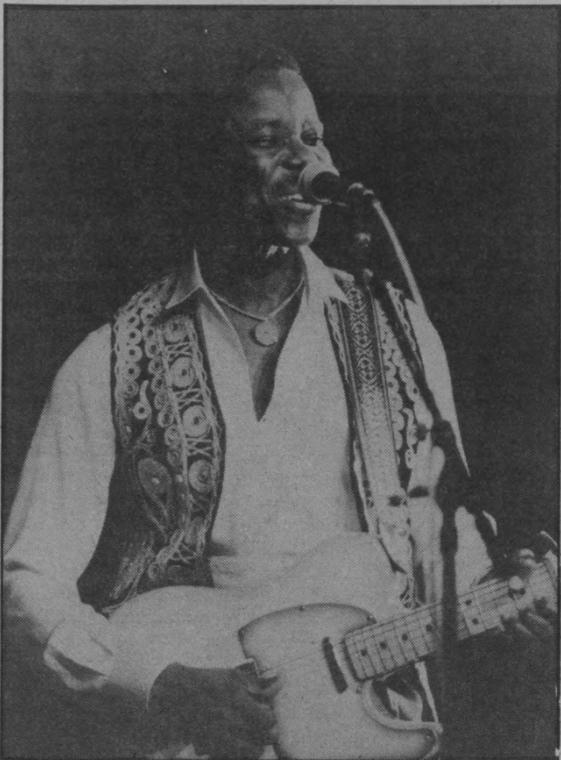
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A Night with the Juju King



King Sunny Ade captivated Santa Barbara

By Mark Stucky
Photo Editor

Flying down highway 101 toward Santa Barbara, my '77 white VW Rabbit carries me into a late night of JuJu music; something from Africa, I'm told, and a Nigerian named King Sunny Ade.

At Oscar's night club, located in the 1100 block of State Street, the rest of Santa Barbara seems to be standing in line to hear JuJu music also, talking of birthdays, other shows, and nothing at all at times. All talking is of very far away from Africa, Nigeria, and King Sunny Ade.

If you weren't aware of it, don't be alarmed: Africa came quietly to Santa Barbara late Tuesday night. Making their debut at Oscar's nightclub, at 1129 State Street, King Sunny Ade and his African Beats filled the souls of many Santa Barbara residents with an electrified brand of JuJu, the music of Nigeria's Yoruban people.

With over 40 albums and twenty years of performing experience, King Sunny Ade has been a key factor influencing musicians like Peter Gabriel and The Talking Heads as well as North American audiences in general. Ade's introduction of "chattering guitars, steel guitar, and occasional synthesizers," creating a more Western sound, is key to the music's popularity in the United States, according to a Fantasia Productions source.

As the MC stepped off Oscar's stage, anticipation for Ade's festive rhythms heightened with the addition of each magical instrument and artist.

With the sharp rhythm from a talking drum, magically accented by feeling hands, the room snaps into focus: King Sunny Ade and his African Beats have begun.

Fantastic rhythm, beat, tempo, and dynamics blended together to form the complex and fascinating JuJu music for

which Sunny Ade is known. With all 15 cramped musicians on stage, they beat, sang, and played out of their hearts, offering a bit of themselves to their Southern Californian audience.

As if at a party, somewhat divergent from the ones to which many of us are accustomed, the brightly dressed singers and guitarists danced in a tight slow circle. Occasional shouts and hoots of joy from the band's members lightened the formality of the performance and created a party in its place. Sometimes seemingly shy and in the background, the King set the mood and tempo with underlying riffs on his white electric guitar.

Spontaneous and free, the life of Nigerian culture played not more than five feet from many in the room.

In the end Sunny Ade and the African Beats triumphed, their performance a success. Encouraging the audience to join in the experience, the show climaxed with near unanimous participation, free and pure as the JuJu tradition itself. To Sunny Ade, what could be better? As the lyrics to his album, "Let Them Say," point out, to express is to live:

... Get up and dance, get up and sing,
and whatever people are going to say about it,
just let them say it — let them talk.
You do your best and lead the rest.

Tonight at Oscar's, a "Salsa Explosion" occurs with a performance by percussionist and band-leader Tito Puente. The doors open at 7 p.m. at 1129 State St. on two shows set for 8 p.m. and 10:30 p.m. This event is sponsored by Fantasia Productions and

the Society for Jazz and World Music.

Puente's more than 120 records and his ability to bring to life jazz sophistication and true latin dance mania document well his status as a guiding force in latin music.

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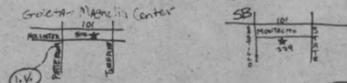
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1. Folks 'round here like Woody's cuz they got
— bodacious ribs 'n chicken
— one gallon buckets of ICE COLD BEER
— outrageous SANDWICHES — Lots of FUN
— ALL of the above!

2.  WHY is THIS MAN SMILIN'?
— He won the LOTTERY
— He passed out of French 101
— he passed out
— He just got a bodacious delivery from Woody's!

3. AFTER FINGERIN' cos'VTN, IT'S BEST to
— Fumigate yer dorm
— Pluck yer Eyebrows — take a guess
— Go to Woody's FER LIVE MUSIC —
TUESDAYS IN SANTA BARBARA
— WEDNESDAYS IN SAETA
— none of the above

4. WHERE IN TARNATION is Woody's?



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