

ARTS

entertainment



HUMANS

HAPPY HOUR

ARTS
entertainment

Editor
Jonathan Alburger

Exposure Band Photo
by
Steve DiBartolomeo



Christine Lahti and Richard Dreyfuss

**WHO'S LIFE ANYWAY?
DREYFUSS & DEATH**

By BARBARA ALLEN
Actor Richard Dreyfuss, an instant success in *The Goodbye Girl*, gives us a second dose of his quick wit and lovable craziness in *Whose Life is it Anyway?* Unfortunately, the recipe is mixed in bad taste. Paralyzed artist Ken Harris desires to die and his fight for a moral choice is intermingled with continually cynical humor.

The film goes wrong in the beginning; we aren't given

enough time to get involved with sculptor Ken Harris before his accident. We meet outside, hugging his dancer girl friend, as he leaves a large metal sculpture that is under construction. Ken jumps in his car, and then in no time, BAM, he is beneath a mangled highway mess of automobile and truck. Later in the Boston hospital, we are given half-portions of his past career and love life, but nothing we can bite our teeth into.

Paralyzed from the neck down, Ken still has an incredible wit and he charms all hospital employees with his funny, but rather sickly, humor. We laugh, yet we want to stop ourselves from enjoying his chipper remarks, for the circumstances seem hardly appropriate for giggles. Ken explains to orderly John (Thomas Carter) that he considers himself "dead" because he cannot do the one thing he enjoys most in life: sculpting. Scenes later, however, when Ken is smuggled down to the hospital basement to hear John's Rastafarian band, he appears full of vitality and spirit. We begin to wonder if, as Dr. Emerson points out, all Ken needs is a change of attitude?

Dr. Emerson (John Cassavetes) is the detached doctor who is dedicated to keep human beings alive biologically as long as possible. It is hard to empathize with Emerson, for he seems only to be involved in his own work and not the individual feelings of his patients. Are we then supposed to side with Ken? Root him on his fight for death?

Beautiful Dr. Claire Scott (Christine Lahti) tells us yes? She begins to pity crippled Ken and an odd sort of love develops which leads her into a campaign supporting Ken's right to die. The hospital becomes divided into two moral camps and the deciding factor is the decision of a local judge who wraps up the entire case in a matter of minutes.

Whose Life is it Anyway? twists our emotions; we tend to want to laugh and cry at the same time, but we end up at a standstill out of frustration.

the movies



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PAVLOVA: a celebraton, par excellence

By EVE DUTTON

A beautiful recreation of dance history, "The Pavlova Celebration" proved to be an enchantingly memorable performance last Saturday evening, capturing the fresh brilliance and simplicity that made Anna Pavlova's dancing so great.

Reenacting ballets, all originally performed by Pavlova and her dancers in the early 1900's, the program offered the audience an insight to dance heritage as well as an opportunity to enjoy ballet at its finest.

The seven-part program, which began its tour last year, was in honor of the 100th anniversary of Pavlova's birthday. Born in Russia in 1881, she became a worldwide legend, receiving the highest, and very difficult honor of "Prima Ballerina Assoluta."

Beginning her career at age 10, Pavlova soon became one of the greatest influences in the dance world with her introduction of a more dramatic, less classical, dance style. Noted for 20 years of constant travel throughout the world, she reached regions previously untouched by ballet through her legendary performance and choreography. After 30 years of professional dancing, Pavlova died of pneumonia in the Hague, Holland, in 1931.

Starring in this wonderful program was Starr Danias, acclaimed soloist with the Joffrey Ballet and co-star of the film *The Turning Point*. Danias and her husband, Douglas Wassell, co-produced the event, taking special steps to insure authenticity. All the costumes were original reproductions and dances were carefully created from newsreels and films, stored notations, and the memories



Gregory King and Starr Danias

of Pavlova's fellow dancers, in order to provide the mystique so distinctive to her dance.

Danias' special artistry has made her a well known interpreter of the roles of legendary ballerinas. She has recreated and danced such renowned roles as Tamara Karsavina in "Petrouchka" and "Spectre de la Rose", opposite Rudolf Nureyev.

Touring extensively throughout the world, Danias was recently honored with an invitation to appear as the guest ballerina in Panama at a gala performance dedicated to Dame Margot Fonteyn.

The first half of the evening was comprised of

six cameo pieces. Shifting from role to role with astonishing exhilarance, Danias began the program with "Les Preludes" in which she successfully demonstrated her devoted study of Pavlova's techniques by using the old Russian spotting techniques in turning: shifting focus numerous times per turn, rather than the single shift used today.

Following this was a short but spirited piece, "Idylle." Featuring Kathleen Smith and Rosemary Saboyick, the duet was a teasing game of give and take. Accompanied by a quick tempoed Chopin the dancers gave the audience a light hearted, cheerful feeling. Similar to

this was "Pas de Trois" from "The Fairy Doll." A cute trio, with Abra Rudisill the center of attention for two pierrots, the piece left a smile on everyone's face.

Pavlova's signature piece, "The Dying Swan," recreated the passion and pain implicit to such a performance. Danias' dramatic grace was so well achieved that one felt a slight tinge in the heart — it was definitely a successful and moving number.

"Moment Musicale," one of the highlights of the evening, was a soft, flowing piece featuring three women all dressed identically in soft peach pastels — feather weight costumes that enhanced the obvious grace

of the dancers. Kim Raines, Carol Messmer, and Kathleen Smith treated the audience to a wonderfully executed, sharp number that would have inspired even the most ungraceful.

Completing the first half of the program was an eye-opening piece, "Autumn Bachanale." Danias and her partner, Gregory King, chased one another around the stage in a suggestively romantic interlude. Using the merry music of Alexander Glazounov, the two performers exhibited the true carefree feeling of being in love.

The second segment of Saturday's event featured Act II of Pavlova's "Giselle." But, unlike the high caliber dancing

illustrated earlier in the evening, "Giselle (ActII)" was a disappointment. The corps de ballet lacked synchronization while the usual mysteriousness of "Giselle's" haunting wiles was missing. Fortunately, Carol Messmer's portrayal of Mytra, queen of the wiles, was a strong and cold performance which gave the audience some hint of the tragedy and melancholy necessary to the performance of "Giselle."

Despite the lack of coherence in the program's second half, Danias and Wassell produced a brilliant tribute to Pavlova. Thanks to these producers, Santa Barbara was finally treated to the ultimate in dancing talent for which it has been waiting a long time.

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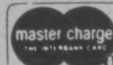
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NIGHTSPOTTING A DECENT E

By PHIL HEIPLE

Two gorgeous women and three good-looking gents make up Exposure, one of the best dancing bands in town.

Performing at Pat's Grass Shack in Goleta last Friday, they were preceded by a basic rock band, Wreckless Desire, which was formerly known as Incognito. This is a band comprised of assorted friends, brothers, and roommates. They sound like a band comprised of assorted friends, brothers, and roommates. Despite their amateurishness, they managed to make up in enthusiasm what they lacked in skill.

Highly skillful as well as enthusiastic and tightly-knit, Exposure plays a very mainstream, pre-new wave sort of rock and roll

sometimes called "Continental rock." Referring to the European continent, it is upbeat, slightly digital, dance-oriented music with clever, though innocuous, lyrics spliced in with lengthy instrumental segments during which the musicians try to get into a groove — without sounding like Jerry Garcia on acid.

Exposure has John Hickman on lead guitar, Leanne Stockerbrand on bass, John Hawk on rhythm guitar, Paul Bingham on drums, and Kasandra Woodrain on keyboards. Hickman, Hawk, and Woodrain sing. Woodrain has an extensive background in musical theory and serves well as the brains of the group. Possibly the best rock guitarist in town, Hickman also provides the musical

backbone for another hot dance-oriented local band, the blues-rock Burning J's.

The Shack is far from the most popular nightclub in town. I find it quaint, but the odor of urine, smoke, and b.o. encountered upon entering the place is rather rude. Larry (the manager) butts in constantly between songs with his own microphone from behind the bar. It's a little irritating, especially with Larry's gravelly voice. But I think it's just part of the Shack experience, like the couple of wrong turns I always take trying to find the place.

I think the boycott called against the Shack by certain local rockers is unfair. Larry did not cancel punk gigs of his own free will. He has been busted seven times for

underaged drinkers. I no longer risk the audience attracted to — And I'm not blaming pu — they have no place e blame the police. They a ones making such a big the whole thing. There no knifings, rapes, associated with Pat's G Back to Exposure. A are dance-oriented, a fectious music produced dance floor. Dancing st widely from the punk p disco New York hustle. to dance, you'll like this don't expect to hear covers. Their songs originals. In fact, this is why this well-established so little-known. Most

BEING SUPERIOR: HUMANS STURM U

By PHIL HEIPLE

It was the best concert since the Go-Go's. It was the best music since ska. It was the best band since Gang of Four. On Jan. 29 and 30, the Humans came to town.

The Humans were preceded by a local band, A Few Circles. While the expression "new wave" is losing its usefulness, it still applies to A Few Circles. They are the best new wave band in town. Formerly known as FX, their music is lively techno-rock that falls somewhere in between Siouxsie and the Banshees and Wall of Voodoo. While a lot of techno-rock is overly electronic and has no swing, A Few Circles is spirited and danceable. They changed their name from FX after encountering too many other bands with the same name. "A Few Circles" is the title of a painting by Vasily Kandinsky, some dead Russian.

A Few Circles are Eliza Montague on synthesizer, David Fontana on guitar, Joseph Dean on bass, and Brian Engel is their practically-invisible drummer. Montague is a very powerful member of the band. She looks like a blonde Siouxsie and her plaintive, high falsetto voice sounds like Pat Benetar's, when Benetar gets serious.

They are so good it is hard to believe they are a local band. Some straight-looking folks at the next table who at first could only crack stupid jokes about Montague's punked-out wierdo looks, soon started exchanging astonished glances and exclaiming, "They're f*cking good," and "They're f*cking all right!" Yowza.

A Few Circles doesn't perform too much locally. Instead, they try to get gigs in the L.A. area, where they feel they have a more receptive audience. Eventually, they plan to move down there. So their next local concert may be the last chance for Santa Barbarans to catch this exciting group. They will be appearing with the Suburban Lawns on March 5 at the Beach House. A Few Circles is, in my estimation, the superior band.

A truly superior band is the Humans. They take rock and roll beyond new wave. Coming from Santa Cruz, they are part of a long tradition of spontaneous aesthetic resistance to authoritarian culture. Preceding phases of this tradition are new wave's resistance to the boredom and conformity of the seventies, the sixties counter-culture against the Vietnam War, the fifties beatniks against the Cold War, and even Stravinsky's reaction to Wagner, Nietzsche, and Nazism.

Whereas new wave lyrics tended to reconceptualize reality according to the individual neuroses of the artist, the Humans seek to bridge the personal with the international; music, in other words, of interest to Humans. Hence, their name.

I got a chance to talk to the humans backstage. I was in over my head. It was an unnerving experience. Lead vocalist and songwriter/Sterling Storm was sensitive, hostile, and edgy: "You haven't even heard our album. What makes you think you can ask meaningful questions?" Keyboardist David Larstein was verbose and eloquent, feeding me paragraph after paragraph on the cultural background, motivations, meaning, and philosophy of the group. Storm once grabbed the notes out of my hand to see what I was writing, and I couldn't keep up with Larstein's complex and unusual metaphors. I decided to split and see how I responded to their music.

The Humans were little late coming on stage. Some idiot was trying to interview them. But once they started playing, there were no complaints. They were so good my brains fell out. All I wanted to do was stand close, listen, and dance.

If you ignore the lyrics, the Humans can sound like a fairly ordinary post-new wave modern rock group. It is when you listen to the lyrics that they become extraordinary.

Take these lines from one of t

She was after beauty an
He was standing on the
Trying to play the guita
But he had no hands
And was completely ret



Or these lyrics from "Wa
Well, everyone's got desti
Things they got to do,
But it's all clouded by this
Constant threat of doom.
Well, push the button if yo
It's only a matter of life an
We're waiting, waiting, wa
You feed your kids,
You go to shows,
And you work to stay alive
You make plans and prep
What a joke!
Well, it all could blow to st
That's not what makes me
It's the waiting, waiting, w
Waiting at the station.

DEAD KENNEDYS



Resurrection

By SUSAN DILORETO

The Dead Kennedys have always been and probably will always be political, and it's interesting to see their music change quite naturally with politics. The peak of their music seems to be behind them, with their ever-popular hits such as "Holiday In Cambodia" and "California Uber alles." However, that doesn't make their latest album, *In God We Trust, Inc.* any less provocative. Although some punks might take this album too seriously, I prefer to see

it as humorous yet g
On this album, the D
Kennedys rant and r
about anything t
oppose, and since
opinions on the to
they cover are mostly
same as theirs, I love
The album opens
the fast and fi
"Religious Vomit."
song recalls all
religious propaganda
trash that appears
television, at the air
or any public place
put it in the words of
Biafra, "All relig
suck." The nat
candidate to follow
song is "Mo

EXPOSURE

rs. He can no managers are afraid to book bands that don't play lots of familiar cover songs. This is especially unfair to Exposure, whose music is very accessible. And I know that logic is frightening, but it should be intuitively evident that every well-known cover song was once somebody's untried original. Exposure will be cutting a 45 or an EP in mid-March. Perhaps if it gets played on the radio often enough they'll be able to get more gigs.

Exposure will be performing next, this Friday, Feb. 5, at Baudelaire's on downtown State Street, and this Saturday, Feb. 6, at Borsodi's in downtown Isla Vista. There is no age limit a Borsodi's, so get yourself a dancing partner and go.



OUND DRANG WITH STORM'S PASSION

of their love songs, "Today:"

ty and everlasting love...
a the corner
guitar,
is
y retarded...



"Waiting at the Station:"
Destinations,

this
m.
if you want,
life and death.
g, waiting, waiting...

alive.
preparations.

to smithereens.
s me laugh.
ng, waiting, waiting.

Or these from "Get You Tonight:"
Attention all you K-Mart shoppers,
Fill your carts,
'Cause your time is almost up.
You think that all the things you pay for
Are your own.
But you don't hear the guns...
They'll get you tonight.
They'll get you tonight.
They're on your trail and know where you are sleeping.
You read the entertainment paper
Every week.
And you think that that's the news.
You drink and you dance and you flirt.
And you think that you're having
So much fun.
You are living in a dream.
You're watching TV and listening to the radio.
Yo-yo-yo-yo-yo.
They're gonna get you tonight...
They're closing in.
They'll get you when you're dreaming.

Interesting stuff, isn't it?
The music accompanying these lyrics is pulsating and earnest, sometimes menacing, sometimes melodious, and alternates rhythm within each song for emphasis and release. Jim Norris' drumwork is steady as a rock. John Anderson is amazing on lead guitar. A short, balding man in horn-rimmed glasses and charcoal grey suit and tie, he looked so square it was alarming. His effect on the female rockers there was endearingly erotic. Sterling Storm was the major stage presence, however, sometimes interacting with bassist Eric Gies, but mainly dancing contortedly across the stage, daring the audience to listen to what he was saying.

While scathing in their criticism of the modern world, their songs do not resort to the nihilistic negativism of punk or the existential attitude-copping of some new wave. Rather, their songs reflect a basic hope that the human experience can redeem itself, however mutilated and distorted it is by outside factors.

And these outside factors don't go unidentified. "Invisible Man" is about international power-brokers whose predations debase the quality of life with casual impunity: "What you do really takes a lot of nerve." A way to handle it is suggested in their moody reggae tune, "Foreign Culture." Life is just a term for struggle/ What we do keeps us alive.

The context for approaching their work is given in "I Live in the City," my favorite Humans tune:

Modern Life is so tense.
It's just like rock and roll.
It's loud and fast and high-energy.
It's hard to control...
You're looking for something.
Try this.
I live in the city.

I was so excited after the concert that my friends asked me if I was on speed. Of course not. Who needs stimulants when there's this kind of rock and roll? The first thing I did the next day was buy a copy of their LP, *Party Time*. I think you should do so, too. I think you should do it immediately.

of DEAD KENNEDYS: Outre'!

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'Moral

Majority." This tune cuts to shreds the likes of Jerry Falwell, Ronald Reagan and Phyllis Schlafly, among many others. "Kepone Factory" reminds us (although we'll never forget) about the negligence and consequences of chemical poisoning — just another aspect of modern day society. The other two songs on the first side, "Hyperactive Child," about mental institutions, and "Dog Bite," don't have the same lyrical strength as the other cuts.

song on the album, "Nazi Punks Fuck Off," finally deals with this subject that needs to be heard about. This song condemns all the trouble-making, fight-starting Nazi kids that give punk a bad name. Biafra quite strongly proclaims his view, and if this tune could only get on the radio, the average prepette might think twice before stereotyping all punks as subhuman.

"We've Got a Bigger Problem Now" is a "California Uber alles" revised and revisited,

inserting Ronald Reagan's name where Jerry Brown's used to be. Many lyrical lines are changed as well to suit the subject; i.e., Alexander Haig and the Third World War. The intro of "Bigger Problem" makes this song almost too good. It begins slow and is done with the disgusting style of cocktail lounge musicians (you know, how Billy Joel started in show biz) but quickly changes to a typically slammable Dead Kennedys tempo. The album ends with one of my

favorite live covers, "Rawhide." I always thought Biafra could sing C&W.

Although musically *In God We Trust, Inc.* is average punk, it is the lyrics that pull it out of the fire. (Maybe the Dead Kennedys should put together a book of political poems.) The album is fast, energetic, but most of all, it's fun. Underneath this work lie some important concepts that the Dead Kennedys represent: independence, individuality and freedom of speech.

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Jazzy, Classy Keys: JOCHUM

Santa Barbara will have the privilege of a first-ever West Coast performance by classical pianist Veronica Jochum Feb. 11. Jochum will perform a recital of works by Beethoven, Bartok, Haydn, and Robert Schumann.

Miss Jochum was born in Berlin and fathered by famed conductor Eugene Jochum. She has been performing music since the age of three, but public performances began when she was in her twenties. Her desire for a life in music was met initially by ambivalent feelings on the part of her father, but he now has much to be proud of. Later this year, Miss Jochum and her father will record an album

together covering all the Beethoven Concertos and the Choral Fantasia in a four record set.

Jochum's recording career has been quite extensive, reaching into many areas of influence. She has recorded the classical standards by composers such as Beethoven and Robert Schumann. She has recorded American Romantic music, plus contemporary American music written by composers Donald Harris and Quincy Porter.

Jochum feels very strongly that an artist should be very much in touch with the times in which she lives. "I believe very much that one should participate in the language of the time

in which one lives. Even if I don't like it or understand it, I learn from it. I feel that I have a responsibility to launch myself into the musical language spoken in our time."

Although Jochum has never appeared on the west coast, she has performed extensively, appearing in over forty countries. She has performed with such leading orchestras as the Boston Symphony, the Berlin Philharmonic, and the Lyndon Symphony. Most of her touring has been in Europe where she has gained wide acclaim. She has played Ragtime concerts in Europe, which have been received with great enthusiasm.

Jochum is an artist

sensitive to the time in which she lives. She enjoys poetry, theatre, the sciences, and even Jazz music. "Unfortunately, I would love to be a good Jazz player but that's one thing you have to be born with and brought up with. What I'm doing, in classical music, is a part of my heritage. It's what I know and it's what I've heard."

Veronica Jochum will perform on Thursday Feb. 11 at 8 p.m. in UCSB's Campbell Hall. Her program includes: Haydn's Sonata in B minor; "Kreislerlina" by Robert Schumann; Beethoven's Sonata in E flat Major, "Les Adieux;" and Bartok's Eight Improvisations, "On Hungarian Folk Songs." The show is being sponsored by Arts and Lectures.

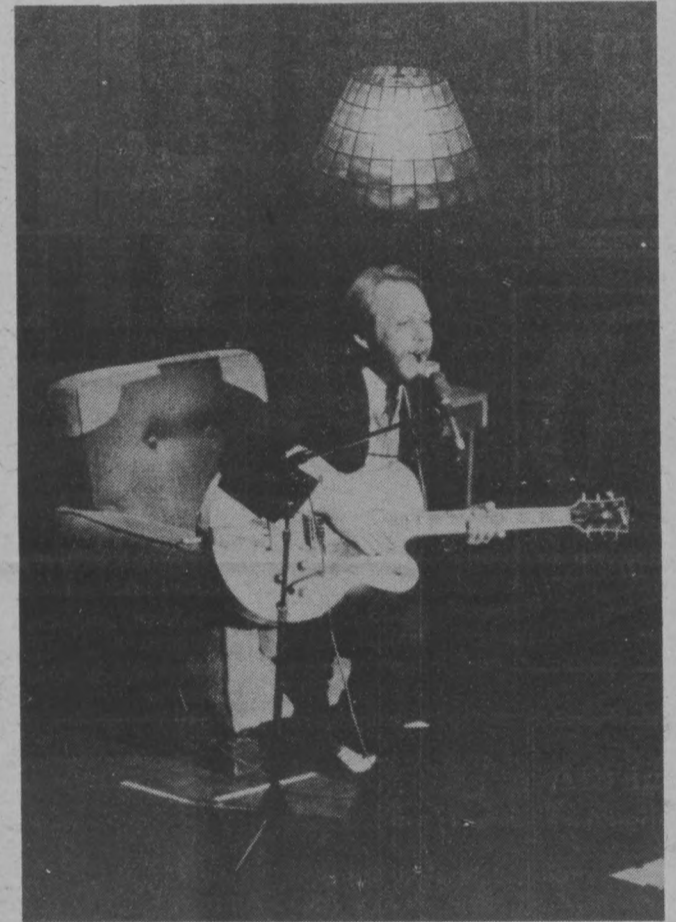
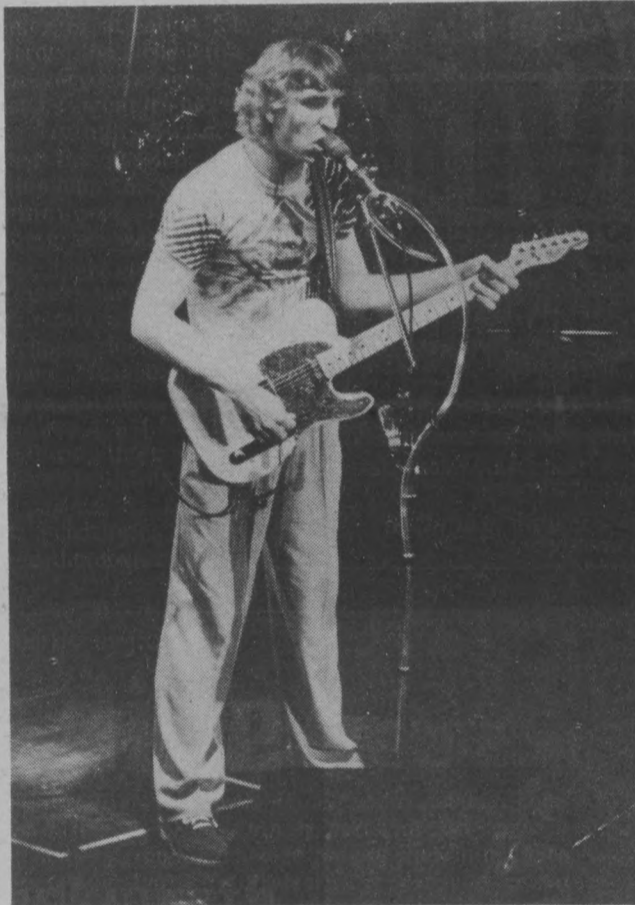
—Richard Goldstein



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(Montecito's own Joe Eagles Walsh drew the biggest response of the evening from the audience. Walsh dazzled his fans with old favorites and even had a few surprises, such as Nicolette Larson.)



(Martin Mull strums away at one of his original compositions during the Friday, Jan. 29, performance, a benefit concert at the Arlington Theatre for the Pacific Alliance and The Water For Life Project. The capacity crowd responded to Mull's quick wit and off-the-wall skits by bringing him back for two encores. It was his first appearance in Santa Barbara since fall 1979.)

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(Walsh, far left, members of the Hollywood Rock 'n' Roll Revue and Nicolette Larson, far right, join talents. Larson cameoned on just a couple of numbers during the highly applauded evening, but everyone appeared together for the final curtain call.)



EVENTUALITIES



The King's Singers, one of the finest *a cappella* ensembles in the world, will appear in concert in UCSB's Campbell Hall Friday, Feb. 5 at 8 p.m. Sponsored by Arts and Lectures, this British import is known for the diversity of the music presented.

Their balance of lighthearted as well as serious repertoire has earned the ensemble international recognition. They have been characterized as the greatest thing to hit "British music since Haydn's Surprise Symphony" with their unique sound, style and special kind of entertainment. The King's Singers Santa Barbara concert will present a wide range of musical selections from their extensive repertoire.

The Ensemble Theatre Project will present *The Fox*, Allan Miller's play based on D. H. Lawrence's story of power and passion, TONIGHT, Friday, and Saturday at 8 p.m. The production will continue on weekends for four consecutive weeks, and plays in the Old Alhecama Theatre, 914 Santa Barbara St., S. B. Tickets are available at the Lobero Theatre or call 963-0761.

A Bad Films Marathon will take place Saturday, Feb. 6, in Campbell Hall from 8 p.m. to 1 a.m. Tickets are \$3 at the door.

Sunday, Feb. 7, French filmmaker Yannick Bellon's 1979 film, *Rape of Live*, will screen. Directed by and presented from a woman's perspective, the film chronicles the emotional responses which occur in the life of a rape victim. It provides a frank and intelligent handling of an often exploited subject. Starring Nathalie Nell.

Cleo Laine will appear in concert Saturday, Feb. 6, at 8 p.m. in the Arlington Theater, downtown Santa Barbara. Tickets are still available at the Ticket Bureau, or call 966-4566.

It has just been announced that the day of concert, Saturday, there will be special "student rush" tickets for only \$5. Cleo Laine and her composer husband John Dankworth have prepared an all new program for their special Santa Barbara appearance, a stop before they head for Australia.

The UCSB Schubertians, directed by Carl Zytowski, will present an anniversary concert on Sunday, Feb. 14 at 4 p.m. in Lotte Lehmann Concert Hall. Admission is free.

A retrospective stereo cassette of performances by the Schubertians, from 1975 to the present, will be on sale for the first time at the concert. Proceeds will aid the projected concert tour of Great Britain by the Schubertians this coming summer.

A.S. Program Board will screen the classic *Hearts and Minds*, Monday Feb. 8, at 6:30 and 9 p.m. in the UCen II Pavillion. Student admission is \$1.50.

An art exhibit of works by Alex Shagin is currently on display at the university mathematics department offices, South Hall 6607 and 6631, now through March 5.

Internationally known British mezzo-soprano Sarah Walker and famed accompanist and musical archivist Graham Johnson will present a benefit recital for UCSB's Archive for Recorded Vocal Music on Thursday, Feb. 4 at 8 p.m. in Lotte Lehmann Concert Hall. Admission is \$5 for the general public and \$2.50 for students.

Trombonist Andrew Malloy will be featured in a faculty artist recital, with pianist Sara Blood, Sunday, Feb. 7, at 8 p.m. in Lotte Lehmann Concert Hall. Admission of \$2 at the door benefits the Music Scholarship Fund.



GENERATIONS, a New York-bound family drama which just finished a run in San Francisco, comes to UCSB for one night only Friday, Feb. 12, at 8 p.m. Tickets will be sold at the door.

Professor Carl Zytowski of the University of California, Santa Barbara, noted tenor soloist and opera soloist, will conduct an Opera Preview Feb. 16 at 8 p.m. at Oxnard Civic Auditorium, interpreting the dramatic and musical elements of Puccini's "La Boheme," which comes to the Oxnard stage Feb. 27.

Western Opera Theater, the touring affiliate of the San Francisco Opera, will present a fully-staged production of "La Boheme" in English for Masterpiece Series Feb. 27 and the Opera Preview will give serious music lovers and students a unique opportunity to explore the classic work with a superb musician in an intimate setting.

Preview tickets are \$3 for adults and \$1 for students. Seating is limited and reservations must be made by Feb. 10. For tickets, call Oxnard Civic Auditorium, 486-2424.

The Westmont Artist Series will offer an evening combining the best of classical and jazz music Monday, Feb. 8 at 8 p.m. at the Lobero Theatre. "Free Flight," a quartet which includes bass, percussion, flute, and piano, is an organic growth of jazz out of the classical repertoire.

Tickets are \$5, \$6 and \$7 and may be obtained through the Westmont student store or the Lobero Box Office (963-0761). For further information contact the Westmont College Public Relations Office 969-5051 ext. 374.

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Campbell,

Bad Films Festival Saturday



By JAMES WATTS
A.S. Program Board is presenting an evening of BAD MOVIES this Saturday Feb. 6 at 8 p.m. in Campbell Hall. That's right! Some of our worst favorites will be highlighting this evening of delightful disgust. The extravaganza will consist of a collection of five corny classics.

"Teenage Caveman" is sure to be a thriller. It stars

young Robert Vaughn. This is a prehistoric science fiction film that combines the serious and the ridiculous.

Another Science Fiction classic to be shown is "War Gods of the Deep," starring Vincent Price and Tab Hunter. The most compelling legends among peoples of the world are those which tell of a lost city, with one of the oldest legends

being from the Cornwall area of England. This story is the lost city of Lyonese which stands off the Cornish Coast — the inspiration for "War Gods of the Deep." Three young people dare to take the most fantastic journey that has ever challenged the imagination — a journey to a golden city 1,000 fathoms beneath the sea. The story is a breathtaking recreation of what might happen if violent earthquakes were to threaten such a submerged land, the desperate efforts of inhabitants to prevent the catastrophe, and of our friends last minute flight from the pursuing gill men before an undersea volcano erupts in one of the most spectacular motion pictures ever seen!

Other bad films to be shown include the horrifying story of "Dracula's Dog" and the most terrifying of all "They Saved Hitler's Brain." As a special bad feature, RICHARD NIXON can be seen in one of his best

professional acting performances in "Nixon's Checkers Speech."

You'll either howl with laughter at this embarrassing (but successful) phoney tear-jerker of a speech, or you'll be naturally nauseated at its "Republican Cloth Coat" method of swaying the public's feelings (as well as Eisenhower's) in those best forgotten days of blacklisting. This is the complete television kinescope of Nixon's speech where he "makes it known" where his income has come from in order to dispel rumors of payola.

In addition to the five bad films being shown, BAD DOOR PRIZES BAD MOVIES '82 T-SHIRTS, and KCSB BAD RECORDS will be given away. This exciting night of BAD FUN will only cost a mere \$2.50, so don't risk missing some of the worst films you'll ever see. That's this Saturday, Feb. 6 at 8 p.m. in Campbell Hall. BE BAD!

Anti-War Film Series

every monday in february



"johnny got his gun"

•feb.1

"hearts & minds"

•feb.8

"war at home" & "don't bank on amerika"

•feb.15

"el salvador, another vietnam"

•feb.22

The Anti-War Film Series is being sponsored (for the second year) by the Coalition to Stop the Draft and A.S. Program Board. The movies will screen Monday nights from Feb. 1 to Feb. 22 in the UCen II Pavilion. Show times are 6:30 and 9 p.m. and ticket prices are \$1.50 for students and \$2 for the general public.

Theatre

'Generations'

The Committee for Black Culture in conjunction with the Associated Students will present Danny Duncan's family musical, "GENERATIONS," on Friday, February 12th in UCSB's Campbell Hall, at 8:00 p.m. It is a power-packed masterpiece about four generations of a Black family. Its all Black cast of 18 members present a joyous temptious celebration of the eternal strength and tradition of the Black family in America. For ticket information, call 961-4547.

Lecture Tonight

Tonight at 7 p.m. in UCen 2272, Dr. Geoff Bastowski, will give a free lecture on Holistic Health: Diagnosis, Nutrition, Acupuncture, Chiropractic, and self cure. A discussion section will follow the lecture.

Marsha Stevens, a local pharmacist will also participate.

Brando: Sayonara

By Deva Sedlack

The BRANDO series continues next Wednesday with "Sayonara." This 1957 film was directed by Joshua Logan and was based on the novel by James Michener. It stars Marlon Brando, James Gardner, Red Buttons, Miiko Taka, Myoshi Umeki, and Ricardo Montalban.

Star-crossed lovers whose romances go against time and place, create an unforgettable movie experience laid in exotic post-war Japan. Brando plays a spit-and-polish, West Point

graduate, white-supremacist Army officer whose best friend Red Buttons falls in love with a lovely Japanese. Army regulations prohibit fraternization, much less marriage. So, thinking he'll bring Buttons to his senses, Brando accompanies him to the young woman's home where he meets an even more beautiful and fascinating friend of hers with whom he falls in love himself!

Now both men are breaking Army regulations. Brando, in addition, is

engaged to the niece of the American commanding general! The film reveals the many facets of Japan — how the native Japanese feel about the Occupation, the good times, the hard times, the Kabuki Theatre and its traditions, the famed Matsubayashi dancers, and the exoticism of the mystical Far East.

See this great film next Wednesday, Feb. 10 at 6:30 and 9 p.m. in Chem 1179. Tickets are only \$1.50 for students with valid reg card and \$2 for general public.

Find Your Fortune

Want to win big? Look for the Program Board table in front of the UCen during the week of Feb. 15-19. Program Board members will be selling fortune cookies with hidden prizes in some of them.

Meet your representatives, find out how you can get involved with the organization that puts on the best events at UCSB, and maybe even win a free t-shirt, or passes to movies, or lots of other goodies,

including Pretenders tickets!!

Don't miss your chance!! Cookies will be sold in front of the UCen from 11-1 p.m., Mon. Feb. 15 through Fri. Feb. 19. Be there for your chance to win!!

Art Gallery

By David Arness

The UCen Art Gallery was moved from UCen 2227 to 2253 over the Christmas holidays, the move accomplished many things. It will provide future exhibitions flexibility and quality that were not available in the old space. It is at this time, that I would like to express my thanks to the people that made the changeover possible.

Now that you know where we are, come by and see what is going on; through tomorrow photographs by Michael Strickler and drawings by Michael Keith, opening Feb. 15 paintings and drawings by John Weber and Stephen Bolla. There will be an open week beginning Monday, during which the gallery will be doing some finish work — people interested in helping out are needed, those interested, can leave name and number in the gallery, or call 968-1866 after 8 p.m.

Reggae

Rockers Film

The A.S. Program Board's Cultural Events Committee, will be sponsoring "Rockers," a reggae film, Feb. 20th, in Campbell Hall 7, 9, & 11 p.m. Rockers was filmed in 1978 in Jamaica. This color film, spoken in "Rasta patois," with English subtitles, is a story of a Jamaican musician's fight with the local mob. It is a celebration of Rastafarian culture, set to the rhythms of reggae. The soundtrack includes Peter Tosh and Bunny Waller. Stars of the cast are LeRoy "Horse Mouth" Wallace, Jacob Miller, Winston "Burning Spear" Rodney, and Richard "Dirty Harry" Hall.

Janet Maslin, of the *New York Times*, says, "Rockers is another Jamaican movie with the sparkle of 'The Harder They Come'....Rockers in many respects the better of the two....funny, off beat players and reggae score."

Don't miss this dynamic display of reggae music.



Don't miss The Tan, a great local recording group, tonight in the UCen Catalyst, from 8:30 to 11. Absolutely free! Sponsored by A.S. Program Board.

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 DESCRIPTION OF ACT _____

 LENGTH OF ACT _____
 EQUIPMENT OF PROPS NEEDED _____

 PHONE NUMBER _____