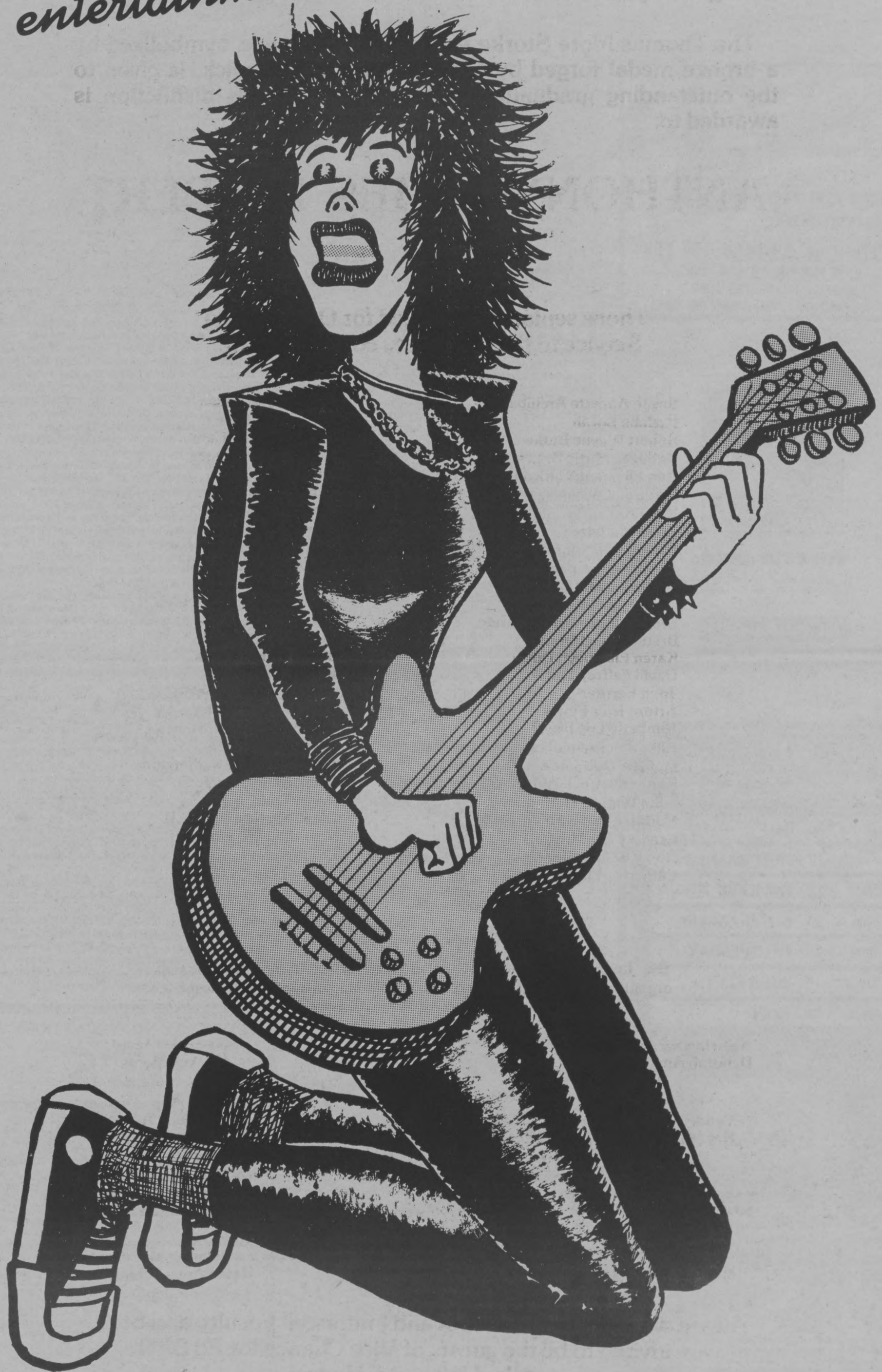


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EL SALVADOR: ANOTHER VIETNAM SCREENS



By RICHARD DULANEY

El Salvador: Another Vietnam is an excellent documentary chronicling the contribution of American foreign policy to the growing internal repression in El Salvador.

Director/producer Glenn Silber combines the alternative opposing viewpoint "talking heads" format commonly used by such news magazine shows as *60 Minutes* with striking footage of life in El Salvador. Shot primarily on location in Central America, the film derives cinematic merit from the sensitive, talented treatment of a culture in transition, as well as from the political importance of the issues raised.

El Salvador: Another Vietnam features incisive commentary by opposing political leaders and by man-on-the-street Salvadorans. After former civilian President Jose Napoleon Duarte, often criticized as a puppet leader controlled by the right-wing military, explains that "there is no repression in El Salvador," a refugee camp worker speaks frankly about the real situation: military "death squads" are terrorizing the countryside, peasants are being turned out of their houses and the general populace lives in constant fear. The refugee camps themselves are made up primarily of women and children whose husbands and fathers have been arrested, beaten, tortured or killed.

Yet the United States continues to support this regime by funneling tens of millions of dollars in economic and military aid to the Salvadoran government. The film shows American officers, using American weapons and military equipment, training hundreds of soldiers in combat techniques designed against the rebels. Scores of Salvadoran military personnel received their training from

the Green Berets in the United States.

The current crisis in El Salvador reflects a trend in postwar U.S. foreign policy. *El Salvador: Another Vietnam* opens with a 1954 quote by then-Secretary of State Charles Wilson asserting, "I see no reason to think that Indochina will be another Korea;" a frightening statement in light of its falsehood and of the similar rhetoric emanating from Washington today. Even within the western hemisphere, the U.S. has systematically aided corrupt and undemocratic regimes that would pledge homage in return — most notably Chile and (unsuccessfully) Nicaragua.

Ostensibly, American intervention in Latin America has been designed to stop the spread of communism, but the facts simply do not bear that out. The rebels in *El Salvador* do not have any contact with Soviet or Cuban forces, and their weapons are either homemade or U.S.-manufactured. Rather, the oligarchy in El Salvador use anti-communism as a means to perpetuate its ruling class status. Silber himself commented that "these anticommunists call any conflict at all a Soviet plot, instead of seeing the history of suffering by the people. The entire war, for the rebels, is fought on foot."

Yet there is hope for El Salvador. The film uses fresh interviews with members of the International Longshoremen and Warehousemen's Union who are not supportive of the Reagan policy toward the Salvadoran government. Additionally, interviews with opposition leader Enrique Alvarez and Maryknoll nun Ida Ford (to whom the film is dedicated), both of whom were later slain, coupled with insubstantiation of the U.S. White Paper outlining the need for American intervention lend hope to Silber's goal of solidarity and awareness of the situation in El Salvador.

In addition to portraying degeneration in El Salvador, the film reveals the enormous power of American media. *El Salvador: Another Vietnam* is Silber's third film on the topic; the first was a PBS news special, followed by another documentary assignment for the Catholic church, brought on by the murder of four Maryknoll nuns. Silber clearly brings experience to the film and his American media background helps to make *El Salvador: Another Vietnam* extremely effective. He claimed that the media would never have focused on El Salvador if American nuns had not been murdered.

But now, especially with the release of this film, American media attention is concentrated on that tiny Central American nation, causing the Reagan administration great difficulties. Silber's documentary cuts through two years of governmental rhetoric — in which he claims an Orwellian newspeak exists, "where 'democracy' equals 'repressive dictatorship'" — to show El Salvador for what it is: a pitifully poor country hampered from cultural change by brutal, U.S.-backed military repression.

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A JOAN JETT LANDING AT ARLINGTON

By RICHARD DULANEY

She is a tireless performer. Her lithe figure and gutsy vocals assault the senses like a musical tornado: whirling frenetically, drawing her fans into her spell. And after her final encore, the audience is breathless from the experience of Joan Jett.

Jett's blistering music and dynamic stage presence serve as reminders that rock-and-roll — real rock-and-roll, not the stylized, refined, bland pulp that so often tried vainly to be rock-and-roll — is still around. The Joan Jett concert is not for the romantic, the easy listener or the apathetic. She wants — and gets — participation, animation and a generally chaotic atmosphere often approaching hysteria.

Obviously, she doesn't fool around. From her enormously popular "I Love Rock and Roll" through early original material such as "Bad Reputation" to well-performed borrowed pieces — her rendition of "Star Star" gives the Stones some serious competition — Jett's searing and simplistic style cuts to the heart of contemporary music. As the feet kick, the voice screams and the sweat pours, it is clear that this young (23 years old), experienced (she formed the all-female Runaways at age 15) rocker puts her all into her show.

And it is her show. Sure, the tickets advertise "Joan Jett and the Blackhearts," but it's all Jett. The Blackhearts — Gary Tyan playing bass, Ricky Byred at lead guitar and Lee Crystal on drums — serve as a perfect backdrop for Jett: they are technically precise and unprepossessing. Ryan and Crystal are especially effective, musically accentuating Jett's powerful vocals with driving rolls and sharp transitions, yet never upstaging their leader: after all, without Joan Jett there would be no Blackhearts.

Some bands rely heavily on pyrotechnics and other concert effects to sell tickets; not so with Jett. She is a fiery dynamo who doesn't need gimmickry to get her audience on its feet. Santa Barbara's Arlington Theater provided excellent lighting, magnifying Jett's sensual and urgent stage presence, and the adequate sound facilities remained reasonably clear under the onslaught of the band's tremendous volume, allowing her to imbue the show with blazing energy.

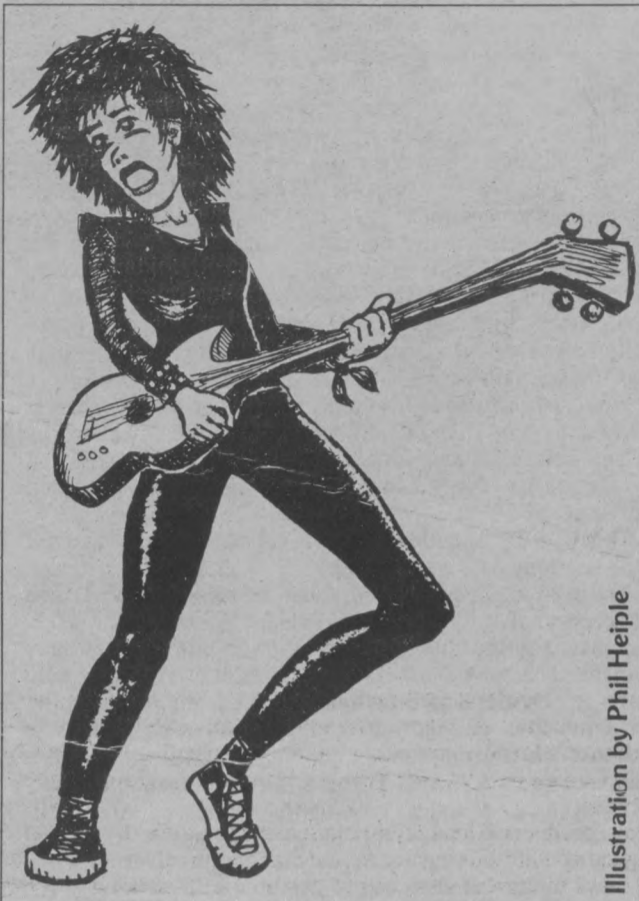


Illustration by Phil Heiple

Jett is the embodiment of the new female rocker that has swept the music scene since the late '70s. She is lean, leather-clad and tough but she somehow retains an air of femininity and sensitivity. So far, she's the best at what she does, namely, transforming the tired rock-pop genre into a fresh, dynamic musical entity.

The very simplicity of her music contributes to the

overall effect of the show; the beat is steady, the guitars almost deafening and the vocals raucous. Jett's voice, which perfectly matches her image, goes from tough-as-nails to tougher-than-nails. Her version of the Tommy James and the Shondells decade-old classic "Crimson and Clover" replaces the original's effeminate vocals and melody with hoarse passion; rather than ape her borrowed material, Jett prefers to impart her own distinctive style.

That style is not the result of a studio-oriented, overhauled approach to music; rather it is a direct product of an on-tour perfecting process. Last year alone, Joan Jett and the Blackhearts played over 250 dates across the country, building a steady following and receiving critical acclaim. Jett has survived being a victim of the circumstances of the often heartless rock music industry for over eight years, and is certainly no newcomer to hard work and small rewards.

But that obscurity and frustration is fading now. Jett's blend of musical freshness and experience, of personal availability and unattainability make her one of the most engaging artists of her genre. If she continues to deliver as she did in Santa Barbara, Joan Jett will never again have to give a damn about her bad reputation.

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EVENTUALITIES

Seven Brides for Seven Brothers (1954), choreographed by Michael Kidd and starring Howard Keel and Jane Powell, will screen TONIGHT in Campbell Hall at 7 and 9:30 p.m.

Thoroughly Modern Millie (1967), starring Julie Andrews and Carol Channing, will screen Sunday, May 23, at 7 and 9:30 p.m.

Pianist Anne Albuquerque will give a free recital on Thursday, May 20 at 8 p.m. in Lotte Lehmann Concert Hall. The program will include Bach's "Chromatic Fantasy and Fugue," Beethoven's "Appassionata," Copland's "Passacaglia," Liszt's "St. Francis Walking on the Waves" and the formidable "Gaspard de la Nuit" by Ravel.

UCSB's **Musica Antiqua**, directed by Alejandro Planchart, will present a free concert of Italian Renaissance music on Thursday, May 27 at 8 p.m. in Lotte Lehmann Concert Hall.

The program will consist of instrumental works, motets and madrigals from the late 16th century. It will open with a series of canzone for one and two instrumental choirs by Adriano Banchieri and Giovanni Gabrieli, followed by three six-voice madrigals by Luca Marenzio and two motets for double choir and instruments, Ego sum qui sum by Giovanni Gabrieli and Deus qui beatum Marcum by Andrea Gabrieli.

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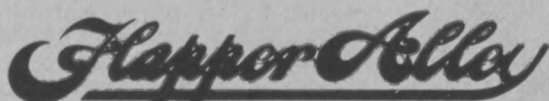


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Contradiction, Conflict, and Chaos

By BARBARA ALLEN

With all the recent literature, film and television work feeding the disillusioned American appetite for guidance on interpersonal communication and self-awareness, it's not surprising director Richard Homan chose T.S. Eliot's 1949 drawing-room comedy, *The Cocktail Party*, based on Euripedes *Alceste*, for the UCSB dramatic arts spring production.

Few writers are known for their impressionistic brilliance. T.S. Eliot moves in on the world with poetic sensibility and copies the complexities of life which he confronts. Eliot's works, pregnant with meaning, are never fully revealed. Richard Homan's production of *Party* touches upon the emotions internally common to us all.

What seems to be at first a mystery story with twists and diversions, and then later a comment on the deterioration of romantic illusions, ultimately the play is a treatise on man's desire for spiritual union within an irrational universe.

This UCSB production is at once funny and serious, and it is as touching as it is satisfying.

The major portion of the show focuses upon a British couples' marital tensions. Edward Chamberlayne (Bob Robinson) is the directionless husband left alone to face himself as a middle aged man. Robinson is engaging as a party host with no social etiquette, and as a man wrestling with the idea of love and his capabilities to love. Wife Lavinia (Kathleen Kranc), a self-deceiver who fears aloneness, is mortified that she may be incapable of accepting love. Kranc's Lavinia is mannered and well-controlled; she seems the likely counterpart to pliable Edward.

Yet, what moves the plot forward is the story's mysterious aura; the telephone's continual ringing or someone's rapping at the door turns the play into an ongoing "Who is it?" game.

Carol King's Julia Shuttlewaite and Jesus Colmenero's Alexander are delightful on stage — hustling in and out, full of energy, these characters maintain the comic thread that runs throughout the play.

King's Julia, a witty maternal figure who offers advice to others, is much like the mysterious Unidentified Guest (Gary Matanky); both characters guide the rest of the bewildered menagerie along. Matanky's Reily, a "guardian," floats through the series of cocktail gatherings, handing out bits and pieces of nebulous philosophy with charm and vitality. In a sense, the whole show depends on whether or not the actors can release an energy that makes for a believably uncertain atmosphere. Matanky's Reily

does exactly this — not only does he creep in and out of the scenes mysteriously, but he is a mystery himself. Reily keeps us thinking.

Celia Coplestone (Suzanne Irving) enacts a wonderful characterization of a Fitzgeraldian social butterfly who undergoes a complete turnaround in life when she becomes a nun. Peter Quilpe (Pat Duffy) is the filmmaker who is infatuated over the elusive Celia. He leaves for California, makes it big in the land of milk and honey, and returns to England only to find his illusion shattered.

The acting is exceptionally good and the energy consistent, though at times the actors seem to have created a production machine that cranks its way across stage. Homan's creation is technically spotless, and like all machines, it runs well.

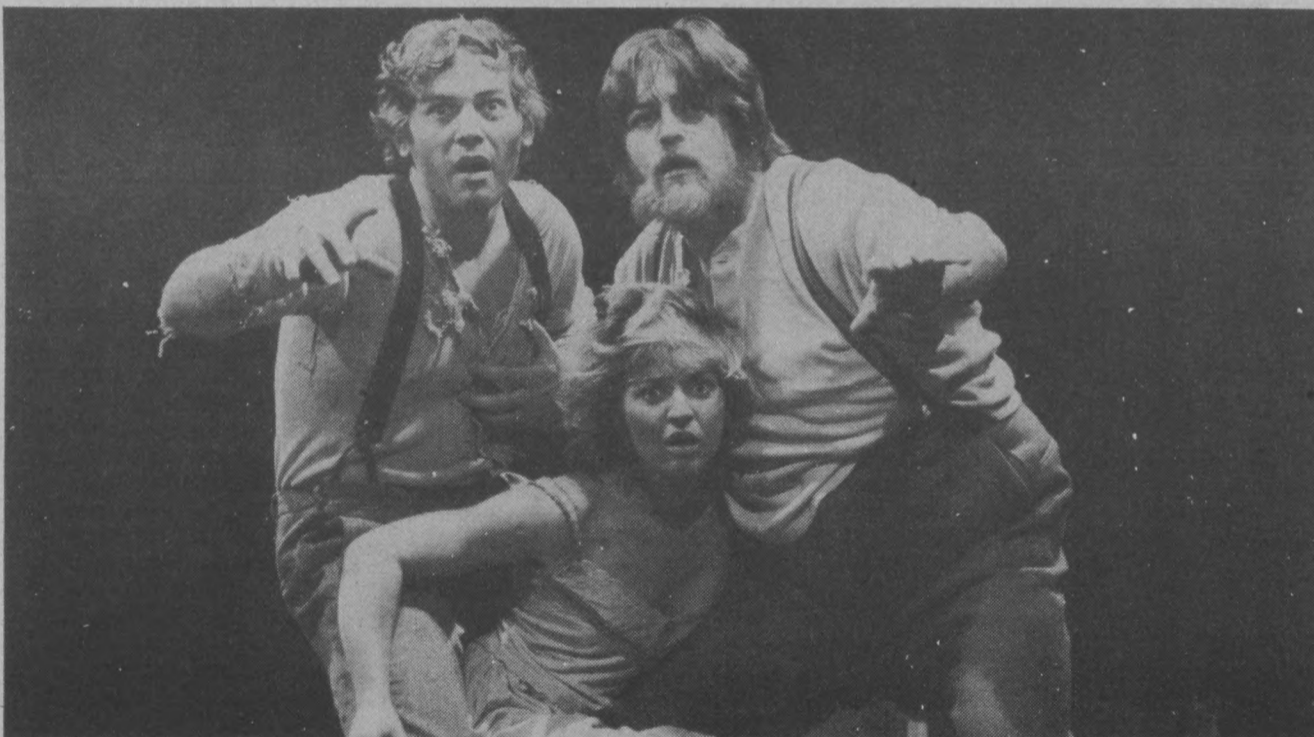
Something needs to be said about the stylistic choice of Reily's consulting room. It's drab, boring and the high rustic walls are claustrophobic — very nerve-racking. Whereas the parlor scenes with their simple, yet elegant decor form an open, roomy set, the consulting room is stuffy and suffocating.

Still, *The Cocktail Party*, with its theatrical inventiveness, is a sheer delight. The group waltzes through the whole party metaphor yet, under the light, gay social comedy lies a bitter core, typically T.S. Eliot about such matters as freedom and truth.

*"Ah but we die to each other daily
What we know of other people
is only our memory of the moments
During which we knew them. And
they have changed since then.
To pretend that they and were the same
Is a useful and convenient social convention
Which must also remember that at every meeting we
are meeting a stranger."*

As implied above by Reily, life is full of first-time interpersonal experiences. Further, Eliot makes a statement about the existential quality of our lives. Perhaps it is the constant fabricating of illusions that, in turn, brings man a silent happiness necessary for survival. This UCSB dramatic arts production has triumphed in bringing the magical, elusive powers of Eliot's imagery onto stage. And *The Cocktail Party* is one experience that should not be avoided.

'TAVERN' BRAWL : COMEDY, CONFUSION



By DAVID COSTANZA

The Ensemble Theater Project's production of George M. Cohan's play, *The Tavern*, is an evening of wind and thunder, mysterious strangers out of the night, mystified innkeepers — unabashed sound and fury. Faithfully produced by director Joseph Hanreddy, this roaring melodramatic farce is a good example of what people laughed at 60 years ago, and while it is still occasionally amusing, the joke ends long before the two and one-half hour production does. The only mistake in the flawless production was in the choice of play.

It is a dark and stormy night. At Freeman's Tavern, the innkeeper (Ed Romine) and his son (Michael Gough) hold a mysterious stranger at shaky gunpoint. The Vagabond, played by Louis Dula, has come out of the storm keeping his name, origins and destination secret.

Before this secret is let out, we are introduced to another mysterious character from out of the night. This time it is a woman (Kathleen Hoffman) in search of the governor. She too has come out of the storm refusing to reveal her identity.

With all of this mystery starting to grow old, something must happen, and happen it does. Enter the governor and his entourage, and soon enough the once-empty tavern turns into a bustling establishment teeming with travelers, all mugging furiously. The governor tells how his group has been robbed by highwaymen and suddenly the characters and events start to make sense.

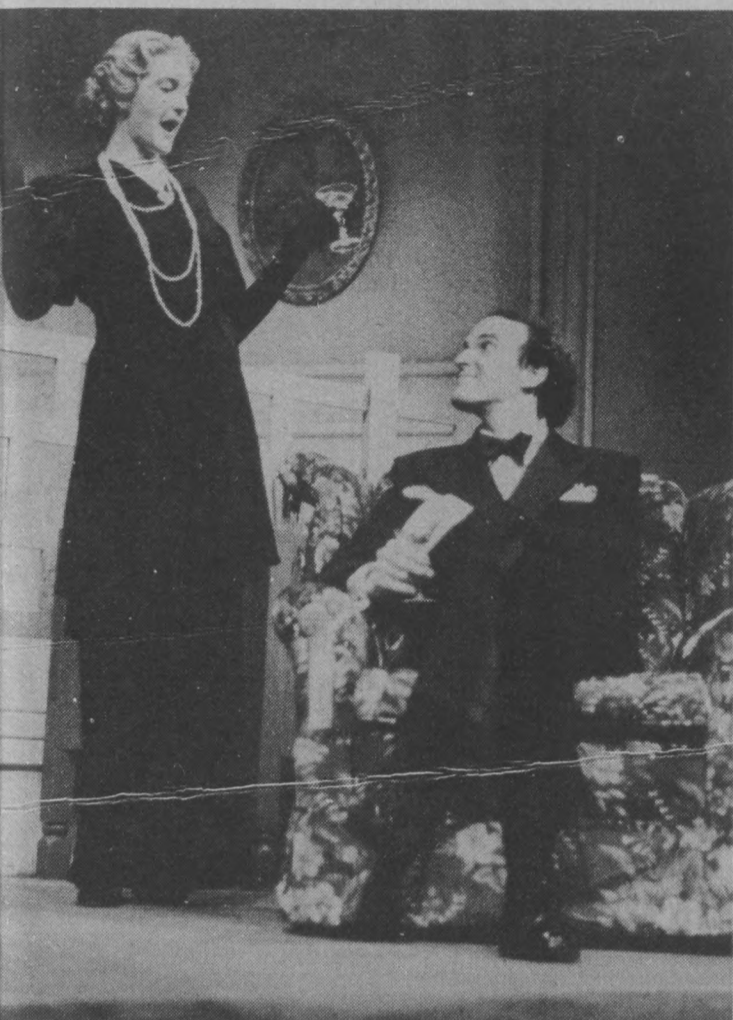
Along with their arrival is the considerable increase of onstage action. Thunder claps and mysterious offstage noises send one and all into much swirling, leaping, and swooning. The play has begun and the furious onstage antics seem to finally grab the audience's attention.

But this is the end. The bogus sheriff (Bradford Bronk) and his men have arrived and we begin to sense a climax in this incorrigible mugfest, as the bits and pieces of the unexplained having been quickly swept under Cohan's now quite threadbare rug. The sheriff is not who he seems to be, the woman is insane, the governor is the governor, and the Vagabond remains a secret. It is all very confusing.

The successes of this production, and there are a few, are in the work of the Ensemble Theater Project. The wild antics play a major part in the enjoyment of the play, due to the coaching of David Barber (UCSB instructor). The actors also deserve credit for rearming Cohan's long-dead farce. Ed Romine's innkeeper and Michael Gough's (UCSB student) determined grimaces were standouts.

Though perhaps not the best choice of material, *The Tavern* is completely realized by the Ensemble Theater Project, now in its fourth year. *The Tavern*, runs Thursdays, Fridays, and Saturdays until June 18 at the Old Alhecama Theater, 914 Santa Barbara Street. Call 962-8606 for details.

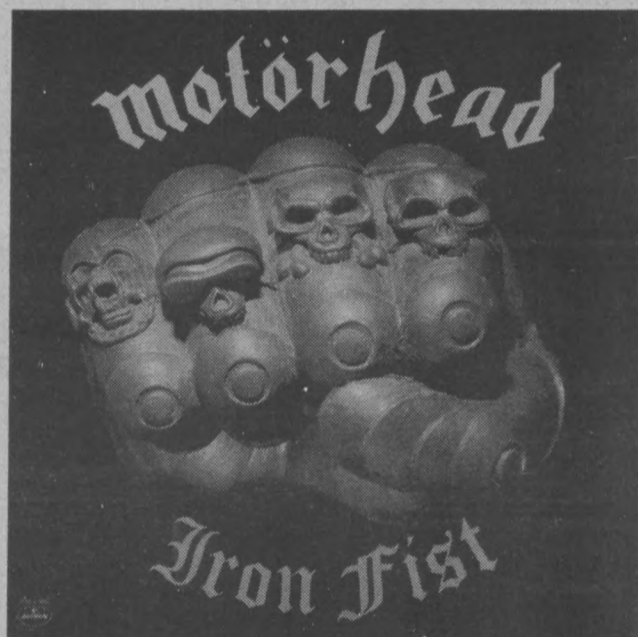
s in 'Cocktail Party:' Life's Illusions



NEXUS/Greg Harris



ROCK SLUDGE AND 'EL LAY' MUCK



By JIM REEVES

Lester Bangs, former editor for *Cream Magazine* and critic for the *Village Voice* and *Rolling Stone*, who passed away late last month, was probably the most realistic cynic in rock's short history. Based on his utter contempt for rock music and everyone involved in its structure, Bang's tastes show appreciation for areas of rock music that are gaudy, base and trite: bubble gum, heavy metal and punk rock. However, it's these genres which have provided some of rock's best moments, kicking established trends in the butt while adding to the social (as opposed to artistic) importance of rock music.

Let's take this a step further: assume that rock music, as many critics have said for years, is garbage. "Serious" artists and critics are wasting their time, because if rock's foundations are rooted in rubbish, nothing of redeeming quality will result; i.e., garbage in, garbage out.

Therefore, the best rock music are "efforts" that make no pretensions to be anything but trash. And what could fit this better than the hardcore "El Lay" punk of Fear, the British head-banging heavy metal of Motorhead or the suburban sludge of Van Halen?

But there are, as with everything in life, varying levels of garbage. Fear's *The Record* is an example of good garbage. The band's debut album on the independent Slash label is filled with large doses of the band's dark humor, a three-chord guitar churn that's closer to heavy metal than most punks would like to admit. Lee Ving, the band's lead singer and vocal point, has a quirky wit as he constantly baits his audience, highlighted by his satirical yelps.

But it's the band's tongue-in-cheek misanthropy, already embodied in *The Decline of Western Civilization* movie, that makes them such good garbage. "I Don't Care About You" is a hardcore classic that almost gets up and hits you in the face, while "New York's Alright if You Like Saxophones" ("New York's all right if you like getting pushed in front of a subway") and "Let's Have a War" ("Jack up the Dow Jones") show general disregard for the human race, all in good humor. While uneven at times, *The Record* nonetheless is one of the best records to come out of "El Lay's" hardcore convulsions, although Fear will be hard pressed to better it when (and if) they record again.

Motorhead's *Iron Fist*, however, is mediocre garbage by comparison and is an extreme disappointment for the kings of the British head-bangers. Perhaps bassist and vocalist

Lemmy Kilmister has lapsed back to the early 70s when he was in Hawkwind, the pioneering group of acid heads who gave their psychedelic-Grand Funk synthesis to garbage lovers of the world. In any case, *Iron Fist* suffers from a distinct lack of vitality and originality. The chords and lyrics in most songs could be rearranged with no noticeable differences (actually this criticism could be made of most rock "artists" these days).

Fortunately, Lemmy and crew haven't fully compromised their own synthesis of Black Sabbath and the Ramones. "Speedfreak" and "Sex and Outrage" (the chorus goes, "Teenage, backstage, sex and outrage") fit the band's head-banging image best shown on their American debut, *Ace of Spades*. Other tracks show the band as nihilists supreme; a quick scan of song titles should confirm this: "Go To Hell," "Loser," "Don't Need Religion," "Shut It Down," ad nauseum.

But if Fear are misanthropes and Motorhead nihilists, then Van Halen are sadists, and their fans masochistic suckers. It would be unfair to dumpsites around the world to call the band's latest "garbage." How about thick, dark and smelly sludge dredged up from the bottom of "El Lay" Harbor?

Look at it this way: it looks like there are twelve songs on *Diver Down*. Five of these are covers, and even if the cover of Roy Orbison's "(Oh) Pretty Woman" is tempting, it's pale compared to the original. Ditto for "Where Have All the Good Times Gone" (Kinks, covered by David Bowie on *Pinups*), "Dancing in the Street" (Martha and the Vandellas), "Big Bad Bill (Is Sweet William Now)" (Tin Pan Alley Classic), and "Happy Trails" (Dale Evans). Flogging a dead horse indeed.

The originals, if you want to call them such, are even worse. Sounding like out takes from the band's first four albums, they give new meaning to the word emetic. Only four are actual songs, the others are guitar showcases for Eddie Van Halen when he tries to transcend the fact that he's part of a very lucky and over-blown bar band. The best thing about *Diver Down*? How about the bitchin' cover and linear photos of the band leaping around and posing as rock stars.

So just remember that it's a world of garbage out there. And Lester Bangs, who was only 33 when he died, went to quite a bit of trouble to make the definitive statement about rock and roll.

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- Co-planner and Co-convenor of all three National Black Power Conferences, 1966-68
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A Penny For Her Thoughts: Helen Thompson's Personal Poetry

By CADDIE GRENIER

One must always try to do something... otherwise you get a useless and helpless feeling... you need to get absorbed in something, and then it psyches you up!"

"Psyched up" aptly describes 76-year-old Isla Vistan poet Helen Thompson, who recently wrote *A Penny For My Thoughts*.

She began writing in 1975 after a partial blindness halted her artistic and musical careers. The book, divided into several genres, is contemplations on music, humor, nature, and philosophy. The poems show a positive awareness, a quality which helped her to overcome the painful disability of losing much of her eyesight.

In "The Inner Flame," for instance, the benefits of meditation are explored. The writer relays confidence and self-renewal:

*With meditative hue, O flame, burn blue
There may be life in a flickering light,
But for living burn bright*

...And me renew.

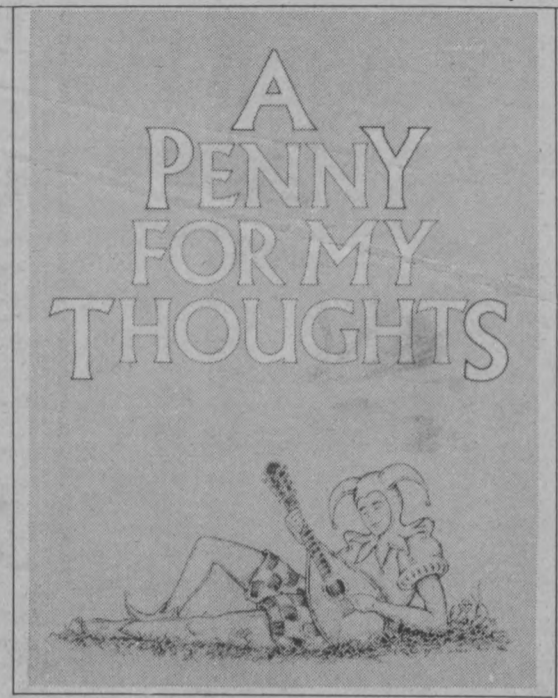
Thompson studied Buddhism and the Vedanta for six years. She learned "one-pointedness," or the ability to focus and hold the mind on one thing. Although she no longer practices, she retains the ability to concentrate and relax. "In tranquility and repose, you can get a hold of the controls again," she said.

"Fortitude" deals similarly with man's ability to control his destiny by learning through nature. In describing a pine tree, Thompson commented, "Everything is up, and that's what I try to describe. How can you look at that (nature) and feel sorry for us (mankind)?" She added, "I find more truth in nature, if we just give it the opportunity to let it tell us." This is not to say that we should all become "organic," but on the next bad day, take a walk and notice some of our fantastic environment.

"All the philosophy in the world can't keep us from being human," Thompson said, but nature can play a part in teaching us to "catch the joys of life rushing by."

"In The Balance," on the other hand, deals with the people who rush through life. It questions why people often take their lives for granted, and "we rush on with legs and arms/ and body all intact." This suggests that "life in the fast lane" exists like a flailing of body parts, people not recognizing their life as it exists "in the moment." A reposing man questions his life: "Does it take all the tragedies/ to balance the wonders/ the joys?" An underlying thread of Taoism in the book is suggested here as the speaker tries to balance his life between the "lanes," seeking to be in the "rhythm of life."

Thompson herself shows how to strike a balance. Diversity seems to be her long suit. Before her blindness, she was a prolific painter. Primarily she painted Santa Barbara watercolor landscapes, and displayed them locally. She was a professional violinist, performing in various chamber and symphonic orchestras. In the 1920s, she played with the now-defunct Los Angeles Women's Symphony. In the 1940s, she played in "Trio Arioso," a dramatic music and dance presentation performed for clubs and other public and private gatherings. Thompson even brought her musical talent into the classroom, teaching a music appreciation course for military men in



Okinawa, Japan.

Today, because of her blindness, she has forfeited the violin for the guitar, and surprisingly, she plays along with Rolling Stones recordings; "Wild Horses" and "Angie" are her favorites. Thompson likes rock music and its youthful spirit.

"I'm a do-er," she said, "so what am I going to do, sit? No!" Thompson leads an active life, attending concerts, events, and being a member of the university's Music Affiliates. Moreover, she is composing her second book of poetry.

Thompson's ambitious nature stems from her father and grandfather, both citrus pioneers. Responsible for the initial plan of cooperation among orange groves, still effectively used in marketing today, was her grandfather, T.H.B. Chamblin. He is credited as father and founder of the California Fruit Exchange, now called Sunkist. His ambitious nature was a strong influence on her life.

She also encourages others to be ambitious, and on my way out of her La Loma apartment she asked me about my future goals. She then smiled, saying, "Keep your star in mind and never your ability, because ability will open up and flow naturally."

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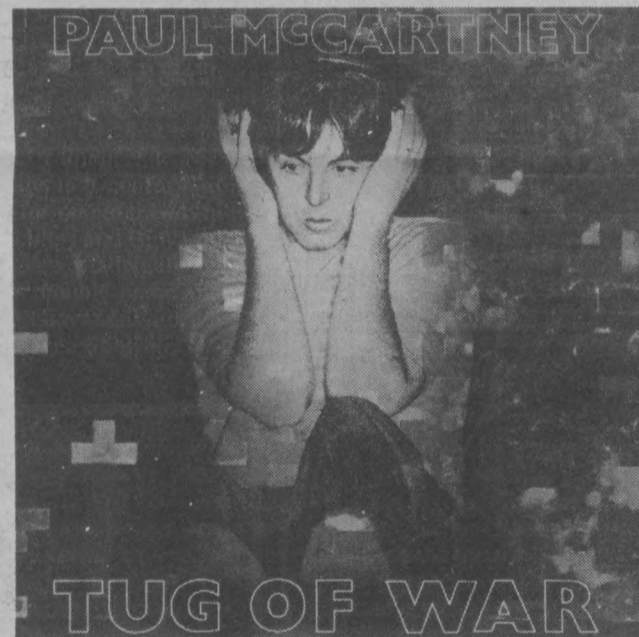
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TUG OF WAR: McCARTNEY MASTERPIECE



By JOHN FERRITER

Paul McCartney needed a great album. After signing a seven-million-dollar contract with CBS records three years ago, his artistic output has been heavily criticized. True, two of his singles, "Good Night Tonight" (1979) and "Coming Up" (1980) soared up the charts and his *McCartney II* LP did go platinum, but artistically his CBS contributions received faint praise at best. Even his efforts on the live *Concert for Kampuchea* LP left many McCartney faithfuls dry. Finally, after a two year hiatus from studio recording, Paul McCartney has released possibly his finest album ever, *Tug of War*.

Like John Lennon's *Double Fantasy* LP, *Tug of War* is McCartney's middle age analysis on life. To McCartney, life is a series of compromises, conflicts and diverse interests; in essence, it is one big tug of war.

After *McCartney II* was released, he began work on this project with his wife Linda, and close friends Denny Laine, Eric Stewart, Richard Starkey and Carl Perkins. In addition McCartney teams up with two heavyweights from the music industry, George Martin and Stevie Wonder. The last time McCartney and Beatle producer/arranger George Martin collaborated, "Live and Let Die" secured the top spot on the charts in this country. Martin's arrangements not only add extra texture to McCartney's songs but they give the album a mature tone which has escaped the last five McCartney LPs.

"Ebony and Ivory," the first single off *Tug of War*, features a very tongue-in-cheek duet between McCartney and Stevie Wonder. Though the lyrics might be a bit trite, the thought is in the right place and the harmony bears McCartney's name all over it. The result is the no. 1 song in the country. Wonder and McCartney also pool their talents on another potential hit, "What's That You're Doing?," a funk-inspired and synthesizer-dominated composition. It is no wonder that this song is more Wonder than McCartney. This is one song that could easily succeed in the pop-rock as well as in the soul market.

There are two factors that make *Tug of War* a great album. The first is that McCartney and Martin provide interesting and diverse material. From the soul-tinged "What's That You're Doing?" with Wonder, to the acoustic rockabilly jam "Get It" with Carl "Blue Suede Shoes" Perkins, McCartney provides something for everybody. "Ballroom Dancing," a seemingly autobiographical song about the Beatles, "Take It Away" and "Dress Me Up As A Robber" are all strong melodic rockers. The ballads, "Here Today," "Wanderlust" and the title track, "Tug of War," all feature exquisitely romantic arrangements over patent McCartney melodies.

(Please turn to p.7, col.5)

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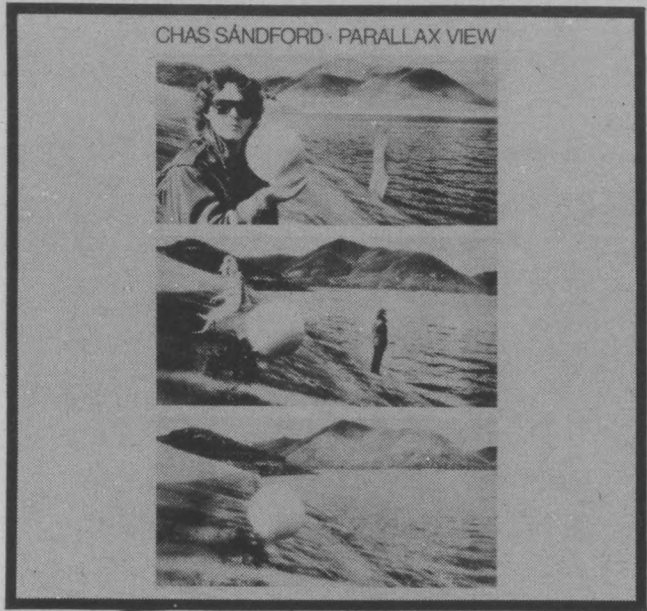
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PARALLAX RE-VIEW



CHAS SANDFORD · PARALLAX VIEW

By JAY DE DAPPER

With Rick Springfield's recent successes, it only follows that the clones won't be far behind. They aren't. Chas Sandford has an illustrious history, playing in Bette Midler's back-up band, playing guitar on a cut he wrote for Sammy Hagar's *Standing Hampton* album, and playing and arranging on practically every tune on Springfield's latest. With a record like that, what can we expect from his debut album? Just what you'd think — nothing.

Parallax View is plain-wrap rock. Replace Sandford's voice with Springfield's and it could be yet another Rick Springfield album. In fact, many of the songs bear striking resemblances to some Springfield tunes. "Julie," for instance, starts out slow and acoustic only to break into a "hard-rocker" — just like "Jessie's Girl." I could go on relating each song to another, but it would be pointless. Suffice to say that *Loverboy* is more original.

That's really the problem with this album: everything sounds so familiar that each side drifts by in a haze of generic sounds. Springfield has been complimented for at least not pretending to have a lot of talent. Sandford unfortunately chooses to take himself and his music seriously. He really shouldn't. His music falls into the category of REO-Foreigner-Loverboy-Journey as if he was the originator of this sad category of music. *Parallax View* has no notable moments. The songwriting is standard, the playing is standard, and above all, the production is standard. Standardized rock for standardized people. What will you do? What will you do?

By JAY DE DAPPER

The Human League is different than they used to be. Their first two albums were bizarre, poorly-produced, basically bad works. Three of the four members played synthesizers, and lead vocalist Philip Oakey was utterly unmusical. This has all changed with the release of their latest album, *Dare*. The band has been purged of two original members, leaving only a much-improved Oakey and Philip Wright from the original version of the band. They have added two new synthesizers and two female vocalists. Now they have a definite direction.

The new direction appears to be working — *Dare* last week was the twelfth most popular album in the U.S., and it's climbing fast. The reason is apparent after several listenings. *Dare* is a highly accessible pop album. It pretends to be nothing more. The first side gets off to a slow start with a fairly weak tune, "The Things That Dreams Are Made Of." But the band takes off after that with the catchy "Open Your Heart," followed by the mesmerizing "The Sound of the Crowd."

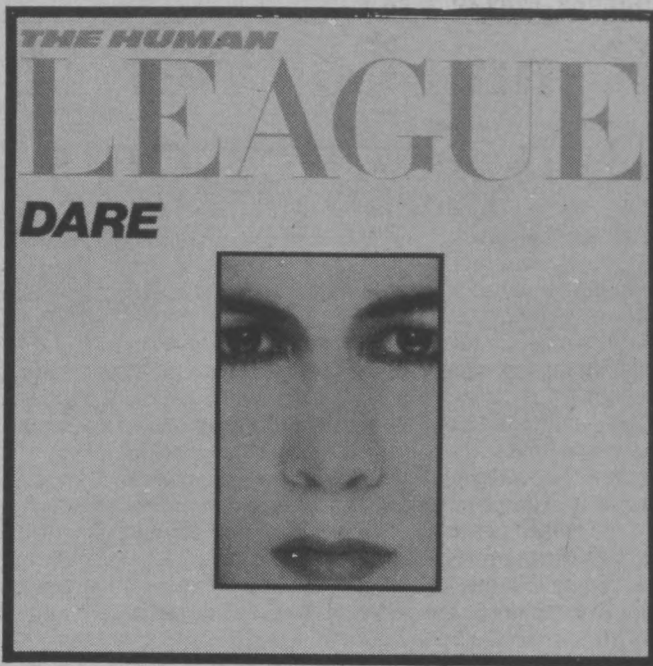
Actually the sound they produce isn't notable for any innovation. It's just totally captivating. Funk is the big thing in England now and this is a perfect extension of it. You can't listen to this and

THE HUMAN LEAGUE DARE

keep your rhythm cells from being activated. I guess that's what computerized drums will do for you.

The second side is not a big departure from the first, but after all, consistency has something to be said for it. The band does manage to be somewhat more psychedelic in their approach to the five tunes on this side. The instrumental, "Get Carter," starts off the side and it leads well into "I Am the Law." But the highlights are the last two songs. Both "Love Action" and "Don't You Want Me" are great pop tunes with all the right stuff: great melodies, excellent beats, and catchy, novel lyrics. This is obvious considering the success of the latter. "Don't You Want Me" ("You were working as a waitress in a cocktail bar/When I met you") has a real lightness to it — nothing heavy or meaningful here. It's just this frivolity which makes the song, and the album, come off as well as they do.

Dare certainly won't win any awards for invention, but its blend of techno-rock and funk (techno-funk?) is very enticing. Oakey and Wright seem to have found the right direction for the Human League to go. This album, like many albums released every year, is only momentarily captivating, but to have one's moments has never been all that bad.



McCARTNEY'S WAR...

(Continued from p.6)

The second factor that makes McCartney's long-awaited album a masterpiece is that Paul McCartney finally had something worthwhile to say, and he says it clearly and concisely. "Ebony and Ivory" addresses race relations and the ridiculousness of prejudice in the world. "Here Today" is a heartfelt expression of McCartney's love for his former partner and friend, John Lennon. "The Pound is Sinking" addresses economic systems and the individual's preoccupation with money. "Take It Away" warns that as a performer you never know who's watching you when you play, and someone always has a message for the band. "Tug Of War" is, quite simply, McCartney's view on the complexity and frustrations of life.

Paul McCartney takes chances on this album which he hasn't taken since his *Band on the Run* album and "Give Ireland Back to the Irish" single almost 10 years ago. If the life of a recording artist is a *Tug of War* with this release, Paul McCartney has all the pull in the world.

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A.S. PROGRAM BOARD

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Saturday in Campbell Hall

International Music Festival

In keeping with the tradition of our FREE events, (Sunday Extravaganza, "World According to Garp," World Community lecture series, Thursday night Pub shows, etc.) there will be no charge this Saturday night when A.S. Program Board's Cultural Events Committee brings you the first Annual International Music Festival.

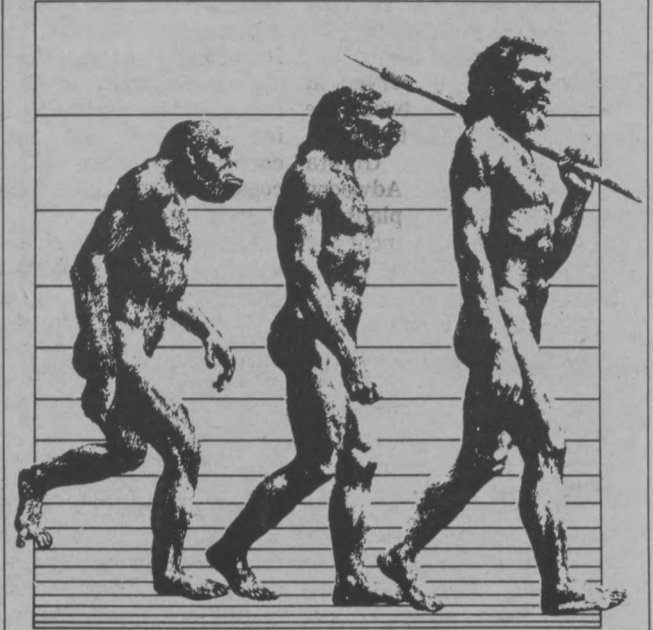
The evening of musical enjoyment will begin with Traditional Vietnamese Band, followed by Noba

Yamanta a traditional Japanese dancer. A Chinese duet featuring violin and piano will be followed by the Chinese Ribbon Dance. Sumita Mahalanbis will perform "The Dance of India." Stan Kim, President of Korean Students Association, will play a Korean flute solo. After a short intermission, Julius Montgomery will represent the Afro-American culture, with original arrangements of modern jazz. Immediately after, Campbell Hall will be filled with pulsating

Brazilian sound-waves, of CHARISMA, in their premiere Santa Barbara performance. This Latin Jazz oriented quartet features the vocal talents of Ingrid Hagelberg, a Swedish born singer, gifted with wonderfully sensitive voice and appealing stage presence; the incredibly versatile drums and percussion of Luis Peralta, (described as a genius by Dizzy Gillespie with whom Luis worked for five years) have excited audiences coast to coast with performances

at the Hollywood Bowl, Newport Jazz Festival, and Carnegie Hall, (to mention a few...). CHARISMA's keyboardist Marshall Otwell (who's talents as pianist for Carmen McCree, for 5 years, are well known) will also be just one more added attraction to the INTERNATIONAL MUSIC FESTIVAL.

...We're looking forward to sharing another special evening with you, Saturday night May 22, 8 p.m.



Close Encounters

The final lecture of the three part series on "CLOSE ENCOUNTERS OF THE PRIMATE KIND: MONKEYS, APES, AND PEOPLE," will be presented Tuesday, May 25 at 8 p.m. in Chemistry 1179.

This illustrated lecture by Sherwood L. Washburn will explore "Primate Studies and Human Evolution." Primatology was dedicated to him. He is a Fellow of the American Academy of Arts and Sciences and of the National Academy of Sciences, and has been president of the American Anthropological Association of Physical Anthropologists. Dr. Washburn is one of the few leading anthropologists to draw upon his own research and that of others to build a consistent theory of human physical and cultural evolution.

Don't miss this entertaining and educational opportunity to find out where your roots may lie, this Tuesday. Admission is \$2 for UCSB students and Museum of Natural History members and \$2.50 for the general public. Presented by A.S. Program Board, UCSB Arts and Lectures, and the LSB Leakey Foundation.

Lecture

Maulana Karenga

The African Liberation Day Lecture will be this Tuesday, May 25 at the UCen Pavilion at 7 p.m. Dr. Maulana Karenga will speak on Afro-American Strategies for Social Change: Nationalism, Pan-Africanism and Socialism.

Dr. Maulana Karenga is an associate professor of Black Studies, California State University, Long Beach; creator of Kwanzaa and the Nguzo Saba; Chairman, Kawaida Ground Work Committee; a leading theorist of the Black Movement and author of *Essays on Struggle, Position and Analysis, Kawanzaa: Origin, Concept, Practice; Afro-American Nationalism: An Alternative Analysis; Kawaida Theory: An Introductory Outline;* and most recent publication, *Introduction to Black Studies.*

Thursday

The Fents

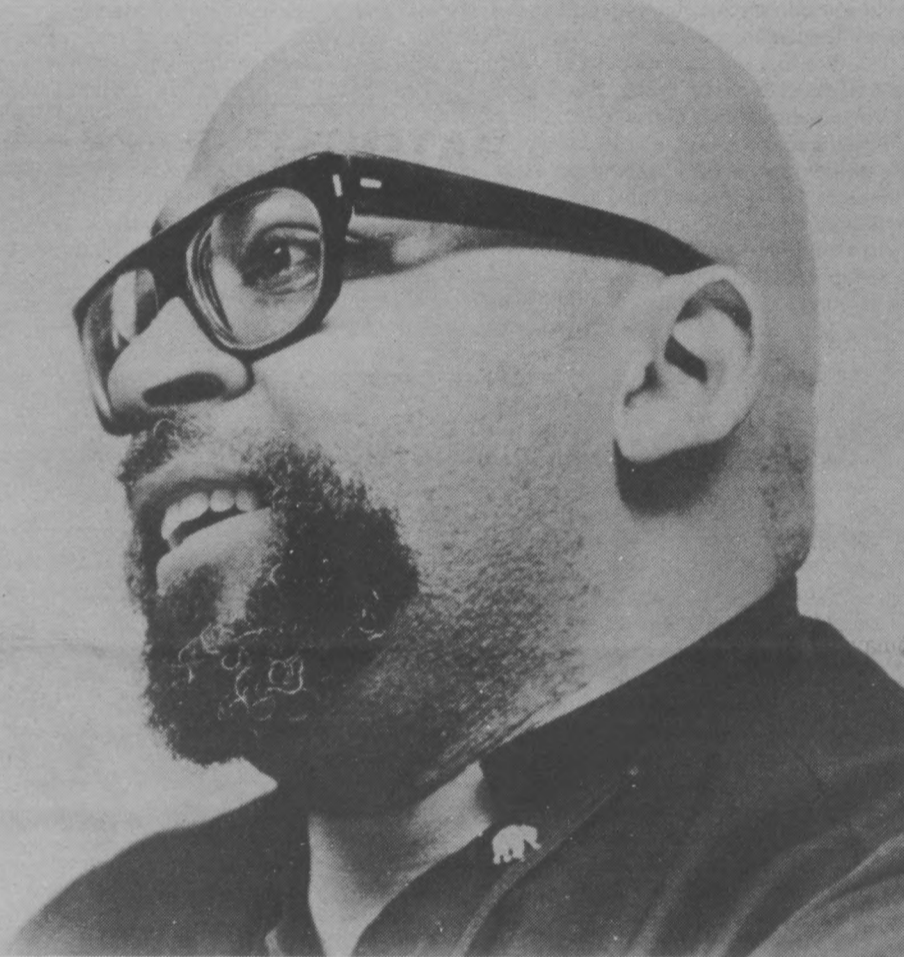
This Thursday night the featured act in the UCen Catalyst will be The Fents. Their solid, progressive instrumental jazz-rock is sure to be a hit with you again as they return for another night of class entertainment. What makes the Fents special is that they make intelligent music accessible without diluting it. Be there!

Blow Up

This Friday at 8 p.m. in the UCen Pavillion.

Thanks

A.S. Films would like to thank all those who helped out on last week's showing of "The World According to Garp." In particular Warner Bros, Roman Baratiak, all the folks at Focus Magazine, and the Program Board office crew who endured endless phone calls and a lot of abuse. Special thanks go to A.S. Security Coordinator Robert Wieger for being, well, Robert Wieger.



'Bladerunner'

By Jim Reeves

On Friday, May 28 at 8 p.m., A.S. Program Board and Schlitz Beer are proud to announce a special preview screening of what is sure to be the block-buster movie of the summer: "Bladerunner." Passes, good for two people apiece, will be given away absolutely free beginning at 9 a.m. Thursday, May 27 in front of the UCen. Due to the foreseen large demand for passes, once these are given away there will be none available from either the Program Board office or at the door.

A detective thriller set in the near future, "Bladerunner" stars Harrison Ford and is directed by Ridley Scott, the distinguished British filmmaker responsible for "Alien." Harrison Ford of course needs no introduction, the star of "Star Wars," "The Empire Strikes Back," and "Raiders of the Lost Ark," is probably the most popular actor in recent motion pictures.

Loosely based on the Philip K. Dick science fiction novel *Do Androids Dream of Electric Sheep?*, "Bladerunner" is the story of a police detective that specializes in terminating

defective replicants. Differing from robots in that they are entirely creations of flesh, replicants are synthetically made humans, manufactured and sold to do difficult unsavory jobs, such as mining soldering and space exploration, or to serve as domestic help and experimental subjects. As a "bladerunner," Rick Deckard (Harrison Ford) is forced out of retirement to take on an urgent assignment: track down four desperate killers who, for some mysterious reason, are infiltrating a major industrial organization.

Of course the case is further complicated when a beautiful young woman, an enigmatic suspect, becomes Deckard's ally — and they fall in love.

Deckard uses sophisticated futuristic tools of the sleuthing trade and possesses professional skills unheard of by Sam Spade or Philip Marlowe. He scans clues in a computer, gets around in flying "Spinner" car, wields unusual weapons, and administers complex technological tests to suspects. The movie's special effects were created by Douglas Trumbull's

Group. Trumbull was nominated for Academy-Awards for his work on "Close Encounters of the Third Kind" and "Star Trek, the Motion Picture."

To help authenticate their picture of the future, the filmmakers enlisted the help of Syd Mead, an internationally eminent industrial designer who is a specialist in picturing the shape of things to come, from sky-scrapers and vehicles to parking meters and phone booths with television screens.

"Bladerunner," Mead notes, "is not a 'hardware movie.' It's not one of those gadget-filled pictures where the actors seem to be there only to give scale to the sets, props and effects. We've created an environment to make the story believable. The tools and machinery appear only when needed and fit tightly into the plot."

Unfortunately there will be only one showing of this film Friday, May 28 at 8 p.m. Once the passes are given out Thursday, May 27, at 9 a.m. there will be no way to see this film in Santa Barbara until it is released June 25. So don't miss your chance.

This Sunday

Trivalympics

This time for the first time on our campus, the A.S. Program Board and KCSB-FM will present the 1982 TRIVALYMPICS, a campus-wide trivia contest.

The Trivalympics will be this Sunday, May 23 from 6 p.m. to 2 a.m. Every five minutes, between great rock and roll songs, trivia questions will be asked over the air on KCSB-FM 91.9. Some questions will be easy and some will be very difficult.

Contestants will call in their answers. The first group to answer correctly will win points. The contestant(s) with the most points at the end of the event wins \$75. There are also prizes for the next three runners-up.

Similar events have taken place at other universities with hundreds of students taking part and having a great time. With your help the UCSB event will be just as successful.

While it is possible to play as an individual, it is to your advantage to form a team. The show is this Sunday so get your "Committee of Specialists" together now! There are no entry forms to fill out. Simply listen to KCSB and call in your answers. Once you have called in you are officially established.

Questions will be on all aspects on American culture, movies, television, cartoons, books, sports and much more! Good luck and we hope to hear from you!