

# Arts and Entertainment

## Ballet Hispanico of New York: Dispelling Stereotypes

By Judith Smith-Meyer  
arts and entertainment editor

Ballet Hispanico of New York, under the artistic direction of Tina Ramirez, breathed a uniquely sophisticated sort of life into UCSB's Campbell Hall last Friday night. The versatile 12-member company performed an evening of powerful modern dance, incorporating a great diversity of influences and succeeded entirely in achieving Ramirez' goal for the company, to dispel stereotypes of Latins in general and, more specifically, of the Latin dancer.

The performance opened with "Tito on Timbales," a delicately complex piece with nine dancers reflecting the energetic rhythms and vital sounds of Grammy Award-winning King of Salsa, Tito Puente on the high pitched Caribbean drums. While incorporated into beautifully intricate choreography, the dancers' seemingly expansive arms and legs evoked images of the straightforward, celebrated sensuality typically associated with the Caribbean islands. Soothingly soft tones of mauve, browns, grey and taupe in the simple costuming highlighted the distinctive use of the limbs in the choreography and the fact that with its capacity for movement, and consequently for expression, the human body needs no elaborate decoration.

With the audience properly primed, Mari MacKenzie commenced her solo dance, "Llamada" proving a single dancer may fill the stage as rapturously as a large group. Reflecting as much the Spanish heritage of Ballet Hispanico as the classical guitar of Sor/Romero and Torroba, MacKenzie's articulate hands ex-

pressed both grand and subtle emotion. Her body exhibited the freedom to be found in the arena of serious discipline and the audience responded enthusiastically.

The first third of the program concluded with "Recuerdo de Campo Amor," a remembrance of Campo Amor, a New York dance hall popular with Hispanic immigrants in the 1930's and 40's. The entire company danced in deep richly colored costumes, flowing dresses on the women and traditionally high waisted pants with shirts tied in front on the men, to honor the lives and

(See BALLETS, p.3A)



UCSB



## Arts &amp; Lectures

# Irish music: from the pub to the concert hall and back to the pub.

**Green Fields of America**, like all the best Irish folk groups, put down roots in the pub and then flowered in the concert halls of Ireland, America and elsewhere. But such pastoral metaphors stop short of expressing the true spirit of traditional Irish music and dance — a kind of raucous melancholy with layers of deep sadness, hope amid fatalism, and irresistible joy — the lively performances of Green Fields of America.

"Green Fields of America" is not just the name of a performing group; it's also the name of a very old Irish reel and a touching, eloquent song about the Irish immigration to America. During the second half of the nineteenth century, millions of rural Irish immigrated to America, bringing with them the lilting music and spirited dances of their villages. Once in the U.S., these art forms mingled with other American immigrant cultural traditions, and eventually were carried back to Ireland in what became a free-flowing cultural exchange. Now, when Irish folk competitions are held each year in Ireland, Americans of Irish ancestry are always among the winners. Starting from this rich cultural crossroads, Green Fields of America presents an evening of music and dance "celebrating the Irish experience in America."

Green Fields is made up of famous Irish and Irish-American folk musicians and championship step-dancers. Mick Moloney (tenor banjo and mandolin), Robbie O'Connell (guitar) and Jimmy Keane (accordion) are familiar names in folk music circles. They are joined by fiddler Eileen Ivers and Seamus Egan, a young piper who, at age 17, has recorded a folk album and won numerous competitions. Step-dancers Donny and Eileen Golden complete the ensemble, adding visual impact to an already colorful show.

**The musicians of Green Fields** began their careers in the pubs of Dublin, Tipperary, Limerick and elsewhere. All are recognized concert artists, but they like to get back to the soul of Irish music by playing in pubs and in small, informal "sessions" in homes of friends. So while they are in residence at UCSB, they will give a free mini-concert in the UCen Pub, at 12 noon on Tuesday, October 20, co-sponsored with A.S. Program Board. That evening, they will light up Campbell Hall with a full-length concert. (Choice seats are still available — get your tickets now and come hear some rollicking good music.)

**Tonight's film is *True Stories***, brainchild of the terminally quirky David Byrne of the Talking Heads. *True Stories* is a kind of documentary-style film about the imaginary town of Virgil, Texas, peopled with a cast of characters who are so wholly American that they are truly bizarre. If you haven't seen *True Stories* yet, see it now. (If you have, you'll understand why we want to see it again.) The American Adventures film series continues next week with Woody Allen's *Radio Days*, a nostalgic tribute to radio that celebrates the medium as an art form, a source of imaginative entertainment and an important news agent — not just background sound.

**Are You Now or Have You Ever Been**, the Back Alley Theatre's drama of McCarthyism and blacklisting, plays on Saturday night (October 17) in Campbell Hall. This is a fine opportunity to brush up on your American political history and enjoy a great evening of theater at the same time. Director Allan Miller has gathered a cast of Los Angeles actors (many of whom are familiar faces from movies and television) and staged this production twice in the past decade — we're bringing it back to UCSB because we believe that you can't learn the lessons of honor and freedom too often. Check with the A&L Ticket Office (961-3535) for ticket availability.



Green Fields of America — Irish music and dance.

## October

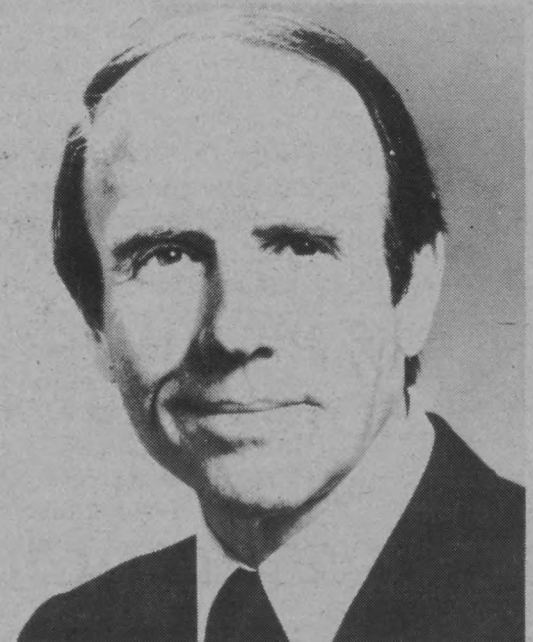
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|---|--------------------|
| <b>True Stories film</b> <b>TONIGHT</b>   | <b>15</b>          |
| Talking Head David Byrne looks at Anytown, U.S.A.<br>Thursday / 8 PM / Campbell Hall / UCSB students \$3.   |                    |
| <b>Are You Now or Have You Ever Been theater</b>  | <b>17</b>          |
| A riveting historical drama about McCarthyism.<br>Saturday / 8 PM / Campbell Hall<br>UCSB students \$10/\$8/\$6. <b>LIMITED SEATING</b>                             |                    |
| <b>The Smile of the Lamb film</b>   | <b>18</b>          |
| A drama about tension and tolerance on the West Bank.<br>Sunday / 8 PM / Campbell Hall / UCSB students \$3.   |                    |
| <b>Prince Sadrudin Aga Khan lecture</b>   | <b>19</b>          |
| "Islam and the West: Mutual Perceptions"<br>Monday / 8 PM / Campbell Hall / Free  |                    |
| <b>Anke Martiny lecture</b>   | <b>20</b>          |
| "What is Social Democracy Today?"<br>Tuesday / 4 PM / Girvetz 1004 / Free   |                    |
| <b>Green Fields of America concert</b>  | <b>20</b>          |
| Traditional Irish music and championship step-dancers.<br>Tuesday / 8 PM / Campbell Hall<br>UCSB students \$10/\$8/\$6.<br>(Free mini-concert / 12 noon / UCen Pub) |                    |
| <b>Modern Jazz Quartet concert</b>  | <b>21</b>          |
| "One of the premier phenomena in Western music."<br>Wednesday / 8 PM / Campbell Hall<br>UCSB students \$14/\$12/\$10. <b>LIMITED SEATING</b>                        |                    |
| <b>Radio Days film</b>  | <b>22</b>          |
| Woody Allen's heartfelt and humorous tribute to radio.<br>Thursday / 8 PM / Campbell Hall / UCSB students \$3.  |                    |
| <b>Prince Sadrudin Aga Khan lecture</b>   | <b>24</b>          |
| "Redefining International Security"<br>Saturday / 8 PM / Lotte Lehmann Concert Hall / Free  |                    |
| <b>Abba Eban lecture</b>  | <b>25</b>          |
| "Prospects for Peace in the Middle East"<br>Sunday / 8 PM / Campbell Hall / UCSB students: \$6.   |                    |
| <b>Mark Morris Dance Group dance</b>  | <b>27 &amp; 28</b> |
| Contemporary dance: virtuosic movement and barrels of fun.<br>Tue. & Wed. / 8 PM / Campbell Hall<br>UCSB students: \$13/\$11/\$9.                                   |                    |



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# BALLET

(Continued from p.1A)

struggles of these immigrants who may have come to Campo Amor to capture a little of the culture of their homes amidst the alienation outside. They danced stories of new loves and lost ones and the comfort of friends and companions in a blend of rhythmic patterns and movement styles from the various homelands represented. Remembering the joy of those times at the Campo Amor, however temporal, infected the audience with a feeling of strong vitality.

The second segment of the evening's program was a short, full-length ballet adaptation of the 1936 Spanish play "The House of Bernarda Alba" by Federico Garcia Lorca about a widowed mother's relationship to her five daughters and their rural Spanish community. The story is one of grief, fear, passion and control, and the dance is accordingly set to powerfully expressive music, lugubriously dim lighting, and the deep omnipresent voice of Soledad Lopez speaking the role of Bernarda. While this part of the program seemed protracted at times, the ballet was very moving and the interplay between the dancers was exemplary of the complex entanglement of families and their effects on the various individuals involved. The most recent work in the program, "Bernarda" expounds on the company's ever expanding artistic diversity and their desire to incorporate other art forms of Hispanic cultures into their work.

In a far more exuberant mode, the program concluded with "Batucada Fantastica," an interpretation of carnival time in Rio de Janeiro with each dancer in sequence presenting some of the vital joy of the holiday. With humor and an apparent love of performing and their art, the dancers each in turn, invited the audience to share in the thoughtfully light-hearted spirit of carnival and a most alluring aspect of the cultural background of Ballet Hispanico of New York.

Ballet Hispanico offered an enhanced look at the company, its goals, and the history of its artistic director, Tina Ramirez, in a free public lecture last Thursday afternoon. Ms. Ramirez explained that as a young dancer and teacher herself, she hoped to create a company of dancers versatile and intelligent enough to represent and interpret as much and as many of the world's Hispanic and Latin cultures through dance as possible. Her success in this aspiration has been great. The company is strong, expressive and beyond deserving of the great acclaim they have received.

Having grown out of Ramirez' brainstorm, Operation High Hopes, an arts program for urban New York youths, Ballet Hispanico and its adjunct professional training school with over 1000 students is working to spread Ramirez' rejection of the stereotype of the Latin dancer, as a representative of his or her culture, as a being driven by uncontrolled passion only. The high degree of professionalism and meticulous training which has come out of this tradition was apparent to UCSB dance students who were able to participate in master classes with Ms. Ramirez herself and two of her company members, Nancy Turano and Nadine Mose, conducted as part of Ballet Hispanico's residency at UCSB. The result was a great deal of enlightenment for everyone involved. AE



Nancy Turano (above) and Nadine Mose of Ballet Hispanico shed some light on UCSB's dance students.

## It's a Dance

In support of the resisters at Big Mountain, "The Weaving Project," a traditional Navajo rug show and sale will be held at Cafe Interim tomorrow from 1-3 p.m. Refreshments will be served and donations appreciated. In conjunction, there will be a dance in the Old Gym with "Ogie Yocha," a Japanese rock/reggae band starting at 8 p.m. There is a \$3 donation requested for the dance which will go directly to those struggling in Big Mountain. So get out there and support a tradition of culture.

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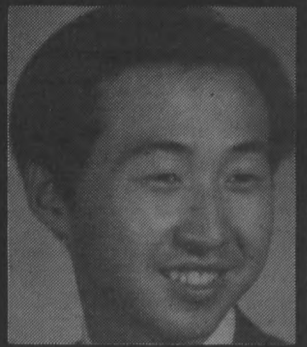
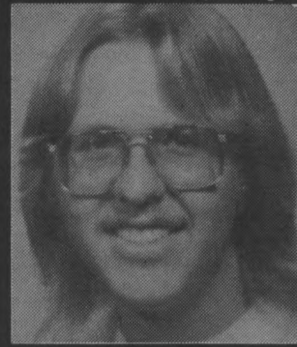
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20th Annual Tournee of Animation

Victoria Street Theater Has It

By Kent Silveira  
Arts Writer

"Animation ... You used to go to a movie and see a cartoon. Now you attend a film and see some animation."  
George Carlin, "Drawing On My Mind"

The 20th Annual Tournee of Animation is coming to town, and as the above quote suggests, this isn't just another bunch of Rainbow Brite episodes strung together and put on a screen for the bubble-gum brigade. The Tournee of Animation is a compendium of award-winning animated shorts from all over the world. It does not mean only cartoon style drawings (a la Disney, although that type of animation is certainly represented here), but it includes any type of filming that contains frame by frame control of the images being presented (thank-you FLMST 107). In short, this means that the features involve everything from pixilation to computer-generated imagery. The range of story material presented is also only limited by the imaginations of those involved.

Leading off the tournee is the slick and visually stunning fable from New Zealand about an unlikely trio, *The Frog, The Dog, and The Devil*. This story, though rather difficult to figure out, is a marvel just to sit back and admire for its painstaking use of color and lighting effects, along with its very fluid style of motion control. One of the 1986 Academy Award nominees for best animated short, it's not hard to understand why.

What is hard to understand is why *A Greek Tragedy*, from Belgium, won the Academy Award for '86. While its premise of a trio of caryatids deciding they'd rather not stand around all day is cute, the quality of animation involved is nothing spectacular or unique. Aside from the "Monty Pythonish" overdub of voices, there isn't really anything strikingly funny about the piece either.

The last Academy Award nominee to be shown at the tournee was the computer animated *Luxo Jr.* from Pixar (formerly a division of Lucasfilm). While the computer-generated imagery is dazzling, this short is a cut above the rest in that it gives us a main character with personality and life, even though it is an appliance. The only way I could give a description of the feel of this film is to imagine what Calvin (of "Calvin and Hobbes" fame) would be like if he were a desk lamp instead of a 6-year old boy. Kind of scary, huh? Also in the tournee is another Pixar entry similar in concept but far more somber in tone entitled *Red's Dream*.

One interesting piece was a compendium of what 20 animators from four countries would do if they had a shot at designing that little countdown of numbers you always see at the beginning of the late show (the numbers in the circles with the second hand revolving around them). *Gravity* from Hungary is a very bizarre recounting of what really happened to those apples you always see on the ground beneath the tree.

Another entry from Hungary is the latest in the claymation adventures of Augusta entitled *Augusta Feeds Her Child*. Gerber started to look really good after seeing what this mother cooked up for her child. The other claymation short is from the USSR called *Break*. This short gives us an interesting ringside seat for a fight with surprising geo-political overtones.

Two of the best of the bunch are from Italy. *Plus One, Minus One* is a hilarious update on Frank Capra's *It's A Wonderful Life*, however, this time around things aren't so wonderful. *Baeus* from well-known Italian director Bruno Bozzetto makes



A scene from "Your Face" (USA)

masterfully funny use of music with movement to bring to life a bug who has fallen in love with a young lady of the human persuasion. This comic romp features more twist endings than a month of "Twilight Zone" episodes.

Set in *Motion* by Jane Aaron (who did the earlier film *Traveling Light*) is a bright and entertaining look at what one can accomplish with nothing more than some household appliances and furnishings along with paper and cloth bands running all over everything. *Garbage In, Garbage Out* is another innovative, if slightly disgusting, piece of animation which suddenly turns into more than it would seem about three fourths of the way through. *Success* from Hungary and *Carnival* from Great Britain seem to be well thought out "artsy" bits that were to me highly forgettable.

One interesting thing to note about this tournee in particular was the lack of narrative or dialogue in most of the pieces. The only time I can recall truly hearing a voice was George Carlin narrating *Drawing On My Mind* (WARNING: language in this segment is not for the kids). *Drawing On My Mind* is an attempt to visually present a Carlin monologue using cartoon characters which had me chuckling out loud a few times.

Another point of interest, especially to those who think of these things as being just for the kids, is that many of these shorts deal with very mature themes (yes that's right, even sex). An entry from Great Britain entitled *Girl's Night Out* evidences this more than adequately.

Saving the two best for last, *Snookles* is a great short for everyone who ever wanted Gargamel to finally get his smurf stew and has been justly hailed as the "Bambi Meets Godzilla" of the eighties (Nuff said!) And Walt Disney has jumped on the computer animation bandwagon with a classic retelling of the prince saves princess from fiery dragon storyline they call *Oilspot and Lipstick*. This time around though, our hero and heroine are a couple of "junkyard dogs" that have to be seen to be believed.

All in all, this set is not quite as much fun as last February's *Animation Celebration* but there are enough gems contained within it to make it well worth your while. It does make a great change of pace from your average Hollywood movie which is usually filled with a bunch of humans who can, after all, become quite boring.

The 20th International Tournee of Animation will play for one week only (Oct. 16-22) at the Victoria Street Theatre, 33 West Victoria St. in downtown Santa Barbara. AE



A scene from "Gravity" (Budapest)

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Those A & L Films Keep Going....

# A Smiling Lamb from Israel

(Editor's Note: The Smile of the Lamb from Israel, the fourth film in Arts and Lectures' New Directions in Film series will screen this Sunday, Oct. 18 at 8 p.m.)

By Jesse Engdahl  
Contributor

The Smile of the Lamb seems on the surface to be a basic anti-war movie. Director Shimon Dotan's adaption of David Grossman's novel of the same name soon proves to be more insightful than condemning, as the horror and confusion of human violence is narrowed to an examination of the relationships of a few friends. Within this arena we can clearly see the dilemmas of decency and dominance which allow this movie to function on several interconnected levels: as a drama about the Middle East situation, a more encompassing political allegory, a tale of human sacrifice, and a love story in the most subtle and honest form.

Israeli Army Colonel Moshe Katzman arrives in a West Bank village as the newly appointed Military Governor, his friend and fellow Polish expatriate Dr. Uri Lanendo in tow. Katzman had been apprehensive about his new post, so he had traveled to Italy to discuss the matter with Uri and together they had formulated a plan for a fair and impartial rule that included Uri's joining the administration. As Uri is introducing them to the townspeople, his speech is interrupted by the screams of an apparent madman. This first dissent from the Arab population gets an already tired reaction from all the soldiers except Uri, who shows his individuality by taking a real interest in Hilmi, whose outburst was caused by his son having left him to join the PLO.

The reality of military rule is brought to the forefront in an act by Katzman; during an attack on the Colonel and his men a donkey is hit by rebel fire, Katzman brings the dead animal to rot in the same square where Uri had introduced them, swearing to leave the donkey until the villagers turn over the ambushing guerrillas.

The friendship between Hilmi and the doctor reveals Uri's fascination with the eccentric sage, who once married dishonored women for a living and then found truth in his love for a son that was not his own. Sending off the mother, Hilmi tried to keep his perfect family of two isolated from the confusion of the war, but his son soon grew to feel that "it is time we fight" and left for the PLO. The irony is evident as Hilmi explains that the war cannot be won



Confusion and contradiction in Israel's "The Smile of the Lamb."

by violence, not because violence is wrong but because the opponent is too strong.

All of Uri's relationships are similar because the doctor is drawn to strong, independent, and radically faulted people who use his goodness as a buffer for their own actions. Katzman will try to use Uri as a moral base, then lock him away to effectively subdue his own feeling of responsibility to the people he governs, the people only Uri listens to.

Hilmi decides to take Uri hostage and demand the removal of all Israeli troops from the West Bank. Uri knows this outrageous ransom will never be met, but he admires Hilmi's intentions, a dark mirror to his earlier hope for Katzman's aspirations, and helps by delivering the ultimatum to his countrymen. While this may finally be a vengeful act for the doctor, there is also a hope of humiliation against the man who "was my only friend."

Such illustration of the confusion and contradictions in these relationships is what makes *The Smile of the Lamb* such a superior movie, one free of the simplistic solutions that too often come with examinations of moral confrontation. Watching the doctor deal with his friends as an ideal of goodness, wanting always to help by exposing weakness and rejecting failure makes him both the best and the worst catalyst for ensuing problems. Such righteousness in those situations may warrant revenge against his immovable self-denial, but his final siding finds him casting his lot with, appropriately, a man who admits to having lost all reason to live and thus all reason. Uri will back his own claims to consistency, and be lost to an imperfect world that could never tolerate such an angel.  $\infty$

## Way Stranger Than Fiction

Haven't seen it yet, eh? As part of A & L's American Adventures film series, we can all go see David Byrne's homage to the ordinary *True Stories* of modern American life tonight at 8. He collected stories from tabloids and has set them all in Virgil, Texas, where everything seems to be perfectly normal. As usual, though, things are not as they seem to be, and the inhabitants of Virgil turn out to be a lovably quirky bunch set against the austere Texas landscape.

The long released sound-

track written by demi-god Byrne with original music by Talking Heads is reason enough alone to go see the film to get songs like "Wild Wild Life," "Radio Head" and "Love for Sale," contextualized from the writer's perspective. David Byrne's characteristic bewildered sincerity is the foundation of his role as narrator in the film and the foundation of the film's utter charm.

"I'm trying to make a movie that is closer to what real life is like," Byrne says,

"but a little bit skewed.... The film is about liking things, appreciating them, an appreciation of people and things." In this age of fashionable depression, what could be better, or more revolutionary, if you're into that sort of thing?

Instead of making a feature length rock video or a traditional musical, Byrne strove to and succeeded in "interweaving images, sound, voices and music... instead of (using) narrative to ground the viewer."



David Byrne hears some "True Stories" at dinner with the civic leader of Virgil, Texas.



**Celebrates Thursday!**

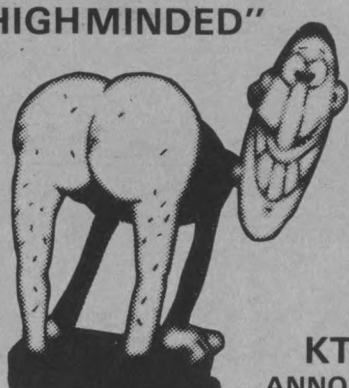
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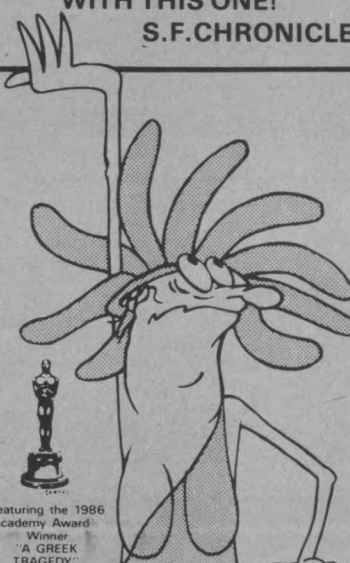
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<p><b>ARLINGTON</b> 1217 State St. S.B. 966-9382</p> <p><b>BORN IN EAST L.A.</b> 7:15, Sun 3:30 &amp; 7:15; Thur 5:15 <b>DRAGNET (R)</b> 9:00, Sun 1:30, 5:15, &amp; 9; Thur 7:00 Thur Late Show 9 pm (separate admission required) Fri &amp; Sat "Gallagher"</p> <p><b>GRANADA</b> 1218 State St. S.B. 963-1671</p> <p>1. <b>BEST SELLER (R)</b> 5:30, 8, 10:25; Sat &amp; Sun also 12:30, 3 2. <b>FATAL ATTRACTION (R)</b> 5, 7:35, 10:05; Sat &amp; Sun also 12, 2:30 3. <b>LIKE FATHER, LIKE SON (PG13)</b> 5:40, 8, 10:10; Sat &amp; Sun also 1:10, 3:20</p> <p><b>CINEMA</b> 6000 Hollister Ave., Goleta 967-9447</p> <p>1. <b>THREE O'CLOCK HIGH (PG13)</b> 6, 8, 9:45; Sat &amp; Sun also 12:45, 2:30, 4:15 2. <b>FATAL ATTRACTION (R)</b> 5:15, 7:45, 10; Sat &amp; Sun also 12:45, 3</p>	<p><b>GOLETA</b> 320 S. Kellogg Ave., Goleta 663-2286</p> <p><b>MAN ON FIRE (R)</b> 7:30, 9:30; Sat &amp; Sun 1:45, 3:35, 5:25</p> <p><b>FIESTA FOUR</b> 918 State St., S.B. 963-0781</p> <p>1. <b>NO WAY OUT</b> 7:30; Sat &amp; Sun also 3:05 <b>THE PRINCIPAL (R)</b> 5:15, 9:45; Sat &amp; Sun also 1:00 2. <b>SOMEONE TO WATCH OVER ME (R)</b> 5:30, 7:45, 10; Sat &amp; Sun also 1, 3:15 3. <b>PICKUP ARTIST (PG13)</b> 6, 8, 10; Sat &amp; Sun also 2, 4 4. <b>PRINCESS BRIDE (PG)</b> 5:30, 7:30, 9:30; Sat &amp; Sun also 1:30, 3:30 Friday night at midnight "Rocky Horror"</p> <p><b>RIVIERA</b> 2044 Alameda Padre Serra, S.B. 966-6188</p> <p><b>MATEWAN (PG13)</b> 6:45, 9:10; Sat &amp; Sun also 1:50, 4:10</p>	<p><b>MISSION</b> 618 State St. S.B. 962-8616</p> <p><b>LAMBERTO QUINTERO</b> 6:30, 10; Sat &amp; Dom 3:10 tambien <b>CAMINO AL INFIERNO</b> 8:15; Sat &amp; Dom 1:30, 4:50 tambien</p> <p><b>FAIRVIEW</b> 231 N. Fairview, Goleta 967-6744</p> <p>1. <b>NEAR DARK (R)</b> 7:45, 9:45; Sat &amp; Sun also 1:45, 3:45, 5:45 2. <b>BIG SHOTS</b> 7:30; Sat &amp; Sun also 3:15 <b>DIRTY DANCING (PG13)</b> 9:30; Sat &amp; Sun also 1:15, 5:15</p> <p><b>PLAZA DE ORO</b> 348 Hitchcock Way, S.B. 962-4838</p> <p>1. <b>WOLF AT THE DOOR</b> 5:30, 7:30, 9:30; Sat &amp; Sun also 1:30, 3:30 2. <b>SURRENDER (PG)</b> 5:30, 7:40, 9:45; Sat &amp; Sun also 1:20, 3:25</p> <p><b>SWAP MEET</b> EVERY SUNDAY 7AM TO 4 PM WEDNESDAY EVENING 4:30 TO 10 PM 907 S. KELLUGG, GOLETA 964-9050</p>



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It's a Movie Review

Another Princess Gets Married Off

By Kent Silveira  
 Arts Writer

What kind of fairy tale kills off the hero (twice!), marries off the heroine to the bad guy and lets him keep the castle and wealth, but still manages to have a happy ending? It's not a fractured fairy tale from the

Bullwinkle show, but it's darn close. Director Rob Reiner has taken the satirical wit of his cult classic *This Is Spinal Tap* and combined it with the touching storytelling elements of his recent hit *Stand By Me* to come up with *The Princess Bride*.

As in his previous films, Reiner is not so much con-

cerned with plot as he is with how the story is told. Reiner uses a framing sequence similar to *Stand By Me* in order to both set the stage for the film and provide a dramatic (and hilarious) narration for the action: this time, a young boy is home sick from school and his kindly, although slightly quirky, grandfather (played

wonderfully to the hilt by Peter Falk) comes to cheer him up by reading him the tale of the "Princess Bride."

The traditional overlapping narration fades into the image of the fantasy world the story is creating, but this time around the boy gets to interject observations of his own whenever the audience least expects it.

The fairy tale itself deals with a young common girl named Buttercup, who has been chosen to wed the not-such-a-nice guy King Humperdink (played cunningly well by Chris Sarandon of *Fright Night* fame). Poor Buttercup does not care if she marries the king because she lost her true love, Westley, years ago when he was butchered by the merciless Pirate Roberts. The good Buttercup is, however, spirited away by an evil Cililian and his not so evil compatriots in an effort to start a war between King Humperdink's country and a rival kingdom. But, to almost no one's surprise, they are tracked down by a mysterious man in a black mask. Who he is and what he wants are not too hard for the audience to guess, but even this is merely the beginning of Buttercup's adventures. The various subplots include: a Spaniard who has hunted 20 years for the eleven-fingered man who killed his father, an ancient miracle man (Billy Crystal in a hilarious cameo) who's been out of business for a while, and schemes within schemes that spell dire consequences for Buttercup and her friends. It would be unfair to go into further detail because many of the movie's funniest moments are intricately tied into the storyline.

Reiner once again managed to take some light-hearted characters and interject some honest-to-goodness heartstopping suspense without bogging the movie down or making it seem in any way "uneven." (Remember the train track sequence from *Stand By Me*?) Reiner has remained one of but a handful of directors who can create a balance of warmth, drama, suspense and comedy in his films and make them work. In fact, he seems to be getting better at it all the time.

If it is beginning to sound like I have found no fault with this film, it's because I haven't. I'm sure the same people who criticized the G-rated final scene of *Stand By Me* will likewise find the final moments of *The Princess Bride* too sugary-sweet for their tastes, but that's their loss. *The Princess Bride* is humorous, heartwarming and even slightly intelligent entertainment that I can honestly say the whole family will enjoy. Besides, I always was a sucker for a happy ending. A



Robin Wright and Cary Elwes live a fairy tale in "The Princess Bride."

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It's a Book Review

# A Woman, A Scientist

*Editor's Note: This review of Evelyn Fox Keller's book is in conjunction with her free public lecture "The Sex-Gender-Nature-Science System" scheduled for noon tomorrow in Engineering II, room 1401.*

**By Adrian M. Wenner**  
Contributor

**A FEELING FOR THE ORGANISM: THE LIFE AND WORK OF BARBARA MCCLINTOCK.** Evelyn Fox Keller. W.H. Freeman and Co., San Francisco, 1983. 235 pp. (\$8.95 in paper)

The award of a Nobel Prize to Barbara McClintock for her work in cytogenetics surprised a great many biologists. Very likely that award did not surprise Evelyn Fox Keller, who had just published her biography of McClintock's life. Keller's book was surprising on another account. Philosophers normally write about the process of science using examples from the distant past. Keller wrote about McClintock, who is alive and still productive.

Evelyn Fox Keller in fact has written a fascinating account of McClintock's career. Altogether, about a third of the volume deals with experiments in cytogenetics and their significance, about a third deals with the personal experiences of McClintock, and the remaining third, as I read it, constitutes Keller's views about the philosophy of science (refreshing views compared to many.) The three topics are intermingled throughout, but it is an easy matter to skip over some of the more difficult material.

True creativity in science does not arise out of any adherence to standard formulas about how science should operate. (The standard and highly touted "scientific method" is actually apparently a myth.) Rather, the most creative scientists somehow develop perceptions which others cannot immediately appreciate and manage to see relationships in totally new ways. McClintock was such a person, and Keller makes that point nicely. In her preface, Keller relied on a quotation from Marcus Rhoades, which described McClintock's approach:

*"One of the remarkable things about Barbara McClintock's surpassingly beautiful investigations is that they came solely from her own labors. Without technical help of any kind, she has by virtue of her boundless energy, her complete*



Cytogeneticist Barbara McClintock

*devotion to science, her originality and ingenuity, and her quick and high intelligence made a series of significant discoveries unparalleled in the history of cytogenetics."*

With that as a start, Keller describes McClintock's career. While the genetic experiments Keller discusses may be beyond the average student's comprehension, just as important to the book are Keller's and McClintock's philosophy of science and Keller's account of the great cytogeneticist's personal experiences as a woman breaking into the male-dominated world of science during the 1930s and 1940s.

As an example of difficulties encountered, in 1931 "a proper faculty appointment was out of the question" for McClintock, despite the fact that "she had abundantly proved her worth and had won the respect, support, and affection of many of her colleagues at Cornell." As Keller further indicated, "Not until 1947 did Cornell appoint its first woman assistant professor in a field other than home economics." McClintock had to make do with "either no visible means of support" or with what is known today as "soft money" (awards and short term grants) during virtually all of her career.

Throughout the book, one can gain a fine appreciation about what science is really about, as against what common public perception might be. Discovering new phenomena and interpretation are not sufficient, however, if one is to succeed in science; in that regard Keller wrote:

*"A new idea, a new conception, is born in the privacy of one man's or one woman's dreams. But for that conception to become part of the body of scientific theory, it must be acknowledged by the society of which the individual is a member.... But sometimes that interaction miscarries, and an estrangement occurs between individual and (scientific) community. Usually, in such a case, the scientist loses credibility. But should that not happen, or, even better, should it happen and then be reversed, we have a special opportunity to understand the meaning of dissent in science."*

The Barbara McClintock episode is one such case of fortunate reversal, as Keller concluded:

*"If Barbara McClintock's story illustrates the fallibility of science, it also bears witness to the health of the scientific enterprise.*

Most of all, however, I was caught up by Keller's vivid description of McClintock's dogged persistence in her attempts to understand the biology of the organism. It is clear that her persistence stemmed primarily from a sincere desire to know what was happening in nature without regard to standard dogma. Keller wrote about McClintock's positive attitude:

*"She is confident that nature is on the side of scientists like herself.... Now, the necessary next step seems to be the re-incorporation of the naturalist's approach — an approach that does not press nature with leading questions but dwells patiently in the variety and complexity of organisms."*

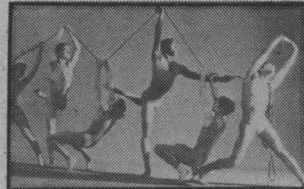
This little volume can be read with benefit by anyone and is well worth the price. With a little help on the biology, it can be an even more rewarding experience.

Adrian M. Wenner is a professor of natural history in the department of biological sciences. *Æ*

## Posin Dance

The Kathryn Posin Dance Company returns to UCSB this Sunday night to perform the high-intensity, very technical, complexly layered work of the company's founder. Posin is a steadfast native New Yorker, but has fallen "in love in a very perverted way with L.A.'s glamorous ambience, with its decadent search for beauty. I saw it at 42nd Street done over in the tropics," she said. She now teaches two-thirds time at UCLA and her ambivalent love affair with Los Angeles has culminated in an ambitious new work, "Hurts Too Much to Stop."

The company will be performing in Rob Gym 1420, which should create an atmosphere quite different than the usually stuffy theater experience, and it's only \$5. Be there at 7 p.m. and catch something completely different.



## Yon Fair....

"The Green Fields of America" is the name of an old Irish reel, the title of a most eloquent song of Irish emigration, and the name of one of the finest performing groups in existence. Now that's good. The group celebrates the persistence of traditional Irish music and dance in the New World. They're at UCSB next Tuesday, Oct. 20 at 8 p.m. in Campbell Hall, so all you Irish-Anglophiles and other international types get your tickets now.

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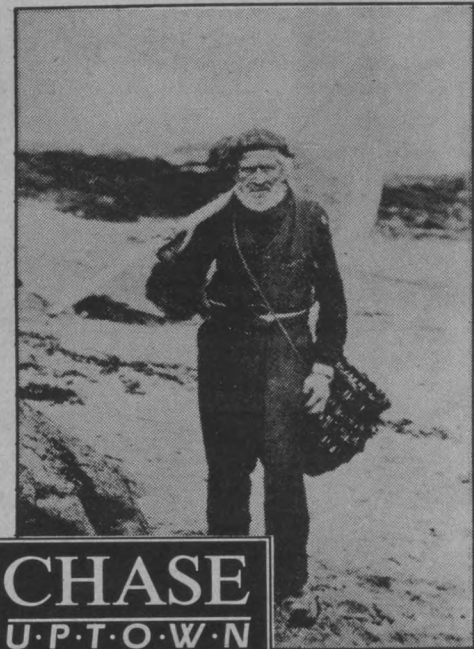
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## For Fun and Groovy Folks

For fun, for a good cause and for the hippest hot tips in men's fashion, Gary Paul will present a Fall Passage fashion show benefit to die over this Saturday night at the Vercal Building with proceeds going to set up self-esteem programs in conjunction with Santa Barbara's Children's Protective Services Agency. The show begins at 9 p.m. but the doors open at 7:30 to allow ample time for those attending to partake of the complementary champagne, hors d'oeuvres by The Wine Cask, the works by local artists which will be on display and the cool New York warehouse ambience before the show actually begins. No host wine and beer will be provided for

those so inclined.

This is no ordinary showing of men's clothing. Both men and women will model the clothes and the conventional runway has been replaced with a stage to accommodate the innovative choreography of the show's executive producer, Alex Munoz. The fashion dancing will be set to contemporary and avant-garde music and promises to be the biggest and best of its sort. Afterwards, a DJ will take over so guests can shake their own booties 'til all ungodly hours at this party to end all parties.

Limited tickets are available for a mere \$15 (remember the kids less fortunate than you...) at Morninglory Music,

Arlington Ticket Agency, Voosh (1129 State St.) and at the Gary Paul store. After going south on 101, turn right off the Salsipuedes exit and make another right about 50 yards down the road, you won't be able to miss it and you shouldn't.



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