

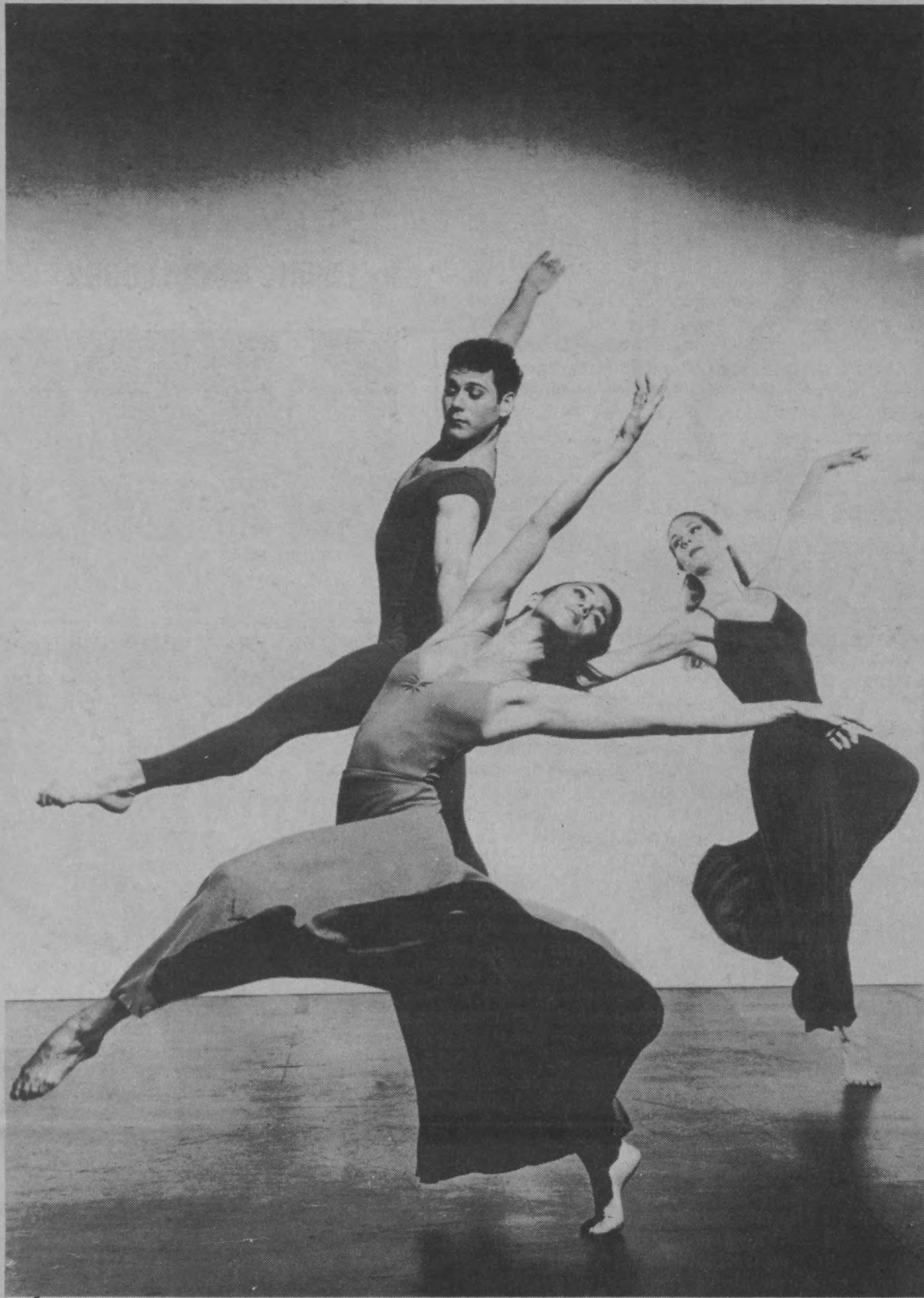
YOU'VE GOT TO FIGHT

ARTS

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FOR YOUR RIGHT...



Lar Lubovitch Dance Company

Lar Lubovitch Dance Company

A shining example of the new excitement in modern dance, the choreography of Lar Lubovitch breathes with passion and power — this dance is far from the artistic minimalism popular a few years ago. Ardently musical, playful and very sensuous, Lubovitch's dances are truly glorious — yet fun to watch. As one New York critic suggested, Lubovitch is now making "dance to bask in."

Lubovitch and his dynamic dancers will open Arts & Lectures' 30th anniversary season of performing arts on Tuesday, October 4 and Wednesday, October 5 at 8 PM in Campbell Hall. Tickets are on sale now.

While at UCSB Campbell Hall, the company will dance "Musette," set to music by Poulenc; a lyrical, balletic piece titled "A Brahms Symphony"; and "Concerto Six Twenty-Two," a Mozart piece filled with emotion and exquisite movement. At the heart of "Concerto Six Twenty-Two," Lar Lubovitch has created a deeply moving male duet, a surprising dance that reaches out to the audience with a power rarely matched in contemporary art.

Get dance series tickets now. Don't just settle for one evening of glorious dance — subscribe now and see Lar Lubovitch, Oakland Ballet and four more great companies for as little as \$33 (UCSB student prices).



Color Sam Spade, Win Free Movies

Today is your last chance to win free movie passes to A&L's FILM NOIR: WEB OF INTRIGUE, WORLD OF SHADOWS series opening tonight with **The Maltese Falcon**. Pick up your "colorization" contest form in front of the UCen at lunchtime, doodle up a storm, and then turn in your completed drawing no later than 1 PM today. Winners will be announced at Campbell Hall tonight.

September / October

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			29 The Maltese Falcon	30	1	2
3 Toni Bambara	4 Toni Bambara Lar Lubovitch Dance Co.	5 Toni Bambara Lar Lubovitch Dance Co.	6 Toni Bambara Double Indemnity	7	8	9



American Indian Dance Theatre

Warning: Hot Tickets

LIMITED SEATING

Don't miss what promises to be the debut highlight of the season: the extraordinary **American Indian Dance Theatre**, coming to Campbell Hall October 12 at 8 PM. Tickets are selling fast — very fast — so if you plan to attend this show, hustle on over to the A&L Ticket Office today and pick up your tickets. As always, you can avoid the rush and charge tickets by phone: 961-3535 (with a minimum order of \$10).



Toni Cade Bambara

Author Toni Cade Bambara in Residence

Esteemed writer of fiction, teacher and filmmaker, Toni Cade Bambara will participate in a week-long residency at UCSB, as an Interdisciplinary Humanities Center Visiting Scholar. She'll be lecturing on "Afro-American Literature in a Global Context" (Monday, October 3 at 8 PM in the UCen Pavilion); showing her film *The Bombing of Osage Avenue* and discussing her work as a filmmaker (Tuesday, October 4 at 4 PM in Girvetz 1004); holding a public reading of her works (Wednesday, October 5 at 8 PM in Lotte Lehmann Concert Hall); and discussing "The Independent Black Cinema Movement" (Thursday, October 6 at 4 PM in Girvetz 1004). All of these events are free and open to the public.

U C S B
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ARTS & LECTURES

GET UP STAND UP DON'T GIVE UP YOUR RIGHTS

an editorial:

This is an opinion.
This is an opinion developed by listening to some other opinions set forth in a meeting Monday night in the I.V. Theatre. How the other 50-plus rockers and music supporters found out about a meeting of the Isla Vista Federation that was to discuss a proposed ordinance to quiet I.V., I do not know. I saw a very small flyer in the Roma window that said something about this ordinance possibly banning live music in I.V.

ARTS reporter Jay Hinman suggested such a measure might be a part of our artistic future/death in this year's orientation issue. The point is, charges Brig Tratar of the I.V. Tenants Union, "If we hadn't been there, they would have drafted a proposal."

No, it wasn't a meeting of the permanent renters, owners and abused members of I.V. really wanted us to know about. But, and this will become a very important but in the future of our free lifestyles in I.V., this meeting brought out two very important facts.

1. The non-student populace of I.V., which I would unofficially estimate to be at about half of the total population, has very legitimate gripes about their current living status. They didn't invite you to piss on their lawn, play music they don't want to hear, especially if they are trying to raise children, and congest the street with irresponsible party behavior.

And there are many of you out there exhibiting a lot of irresponsible party behavior!

2. The second important outcome of the meeting was the show of strength of students, rockers and non-rockers alike, and some very vocal non-students on our side. It's not our fault if we live in the most densely populated square mile west of the Mississippi. We didn't invite the dicks who don't know where to pee to our parties. It's not our fault if we want to play or listen

to live music and that brings people wanted or unwanted to our parties. It's not our fault that people nightly crawl Del Playa looking for parties to crash. And it's not our fault if a very few (I'll leave out the name-calling I'd like to call all you fucking couch burners) from out of town or in town decide to impinge upon the freedoms of the rest of us.

It seems like a stalemate based on some conditions that seem pretty permanent at this time. Everyone has to find a way to co-exist in what has the potential to be and sometimes is one of the coolest places around. If you're at all concerned about this issue ... KNOW THIS: the permanent residents of Isla Vista are very organized and have a list of very legitimate "terrorist" acts that they're victims of. And just because they listened to the music supporters Monday night doesn't mean a restrictive ordinance won't be passed or proposed.

There is something we can do to protect live music in I.V. Because music really is the victim being attacked to solve a multi-sided problem. One man called it a "mating call" to outside party-goers. But that's not fair because there's nothing much greater in life than standing in front of an amplifier on high. But your neighbors have a right to know if you plan to throw a party. And you know all I.V. parties have the potential of uninvited guests.

Tell your neighbors if you're going to have a party — even if that party is spontaneous. And listen to your neighbors — they have the First Amendment behind them. Be responsible for the mess your party makes. This means on the streets. If you don't want an open party, which for purposes of crowd, noise and behavior control is the best thing to help this issue, tell people, "I'm sorry, this is a closed party." And ask your friends to back you up.

And don't be a DICK if you end up in a place where you're not wanted. Remember, you have the potential to ruin or save this place for everyone.

Be responsible for your friend's behavior if they're not being cooperative or respectful to other people's property. Sounds pretty juvenile? It is, and that's the point that's going to make or break this issue.

Remember, we're on probation for the individuals who don't account for their own behavior. Ten o'clock on weeknights and 12 o'clock on the weekends.

by LAURIE MCCULLOUGH



On the other side of drinks, dinner and a one night stand, lies a terrifying love story.

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NEWSPEW

Upcoming Stuff We Highly Recommend (and may have already mentioned....)

Leading off, tomorrow night the **County Bowl** brings us the legendary, classic and once-again hip sounds of **Santana**, out on their successful "reunion" tour. The Bowl's idyllic outdoor setting will be the perfect place to catch Carlos and Co. 7 p.m., with good seats still available at Morninglory Music, all Ticketmasters, and the Bowl box office.... Tonight, tomorrow and Saturday the **Drama Dept.** presents Harold Pinter's *The Hothouse*, Main Theatre, Snidecor Hall, 8 p.m..... Arts and Lectures begins its **Film Noir Series** tonight with the Bogie classic *The Maltese Falcon*, 8 p.m. in Campbell Hall, continuing next Thursday with *Double Indemnity*.... Takin' you down to ground zero is L.A.'s **Fishbone**, with Crucial DBC, also tonight, 7 p.m. at the rad **Grad** ... then Sunday the Grad strikes again with **Redd Kross**, L.A.'s thrif-glam outfit that is now much more than an image ... then Tuesday the Grad has **Club Dred**, with the eerie sounds of **Bamiki Bandula**.... The haunting music

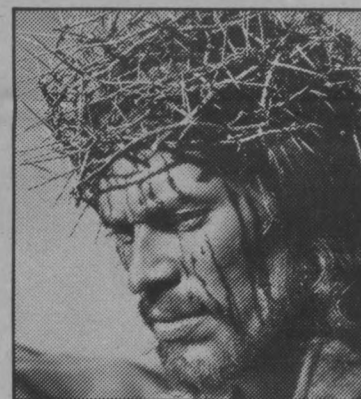
from Oliver Stone's *Salvador* were done by Salvadorian group **Yolocambra Ita**, who will be performing next week at the **Victoria St. Theatre**. The \$10.50 ticket includes the reception buffet and a photo exhibit by acclaimed *Newsweek* photog Kevin McKiernan, plus it's sponsored by the Central American relief agency COPA, so free food and a good cause can be had ... besides the psycho gynos, good movies are *Crossing Delancy*, a Jewish *Moonstruck* at the Fiesta Four; and the truly magical *Bagdad Cafe*, a movie that offers a wealth of emotional and material dividends from the practice of accepting, not rousting, those *others*, our fellow sapians who only appear so different (at the Goleta).... **Feeling left out?** Want to be in upcoming Upcomings? Call Jesse at 961-2691.... Besides information on what's coming, happening and hip, I need people who want to write articles, do layout, take pictures, show me their art, go out for coffee and plenty of other stuff; so if you want to work for A E, see practically anything you write printed 12,000 times, and get *paid* for it, come in the Nexus, under Storke Tower, and ask for Jesse or Laurie. We dare you.

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LAR LUBOVITCH DANCE CO. FEATURES UCSB ALUMNUS

an interview:

by DAWN MERMER

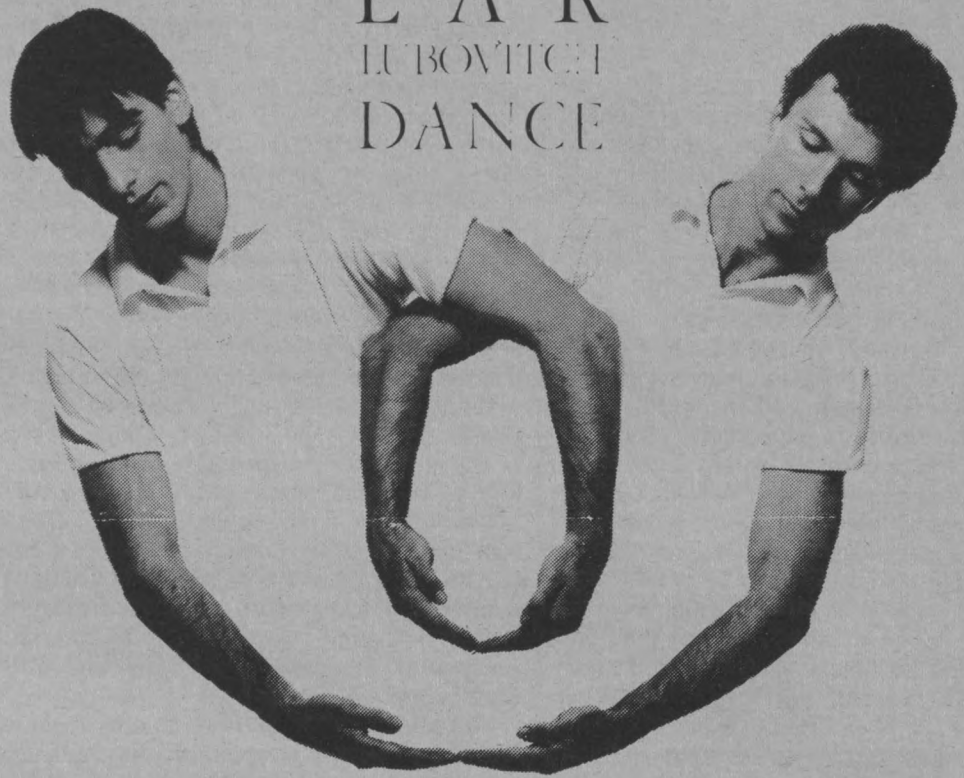
UCSB Arts Lectures' 1988-1989 Dance Series kicks in next week with the acclaimed Lar Lubovitch Dance Company. The dance company, which just celebrated its 20th anniversary, will perform on Tuesday, October 4, and Wednesday, October 5, at 8 p.m. in Campbell Hall.

The Lar Lubovitch Dance Company blends the unique with the unconventional to make up an exciting explosion of modern dance pieces. From beginning to end this New York-based company will keep you awed while your heart pounds from the pure thrill of physically being in such close vicinity to this sublime beauty. I have never seen anything so aesthetically pure in this art form for far too long. Perhaps it is because Lar Lubovitch does not tie himself down in his choreography to a certain dance technique, as many current dance studios and companies do. Lubovitch demands of his dancers to be flexible, not only in body but also in mind and spirit.

The best example of this flexibility can be found in Lubovitch's "Concerto 622," which, along with "Musette" and "A Brahms Symphony," will be performed in next week's concert. "Concerto 622" is a moving male duet — finally someone has realized the beauty of two males moving through space together — depicting the virtue of the male relationship, whatever form it may be. Former UCSB student Rick Michalek is a principle dancer in the Lar Lubovitch Dance Company and is one half of "Concerto 622"'s male

duet. He also has his own independent dance company, Thunderclap, which recently did a benefit for AIDS in Santa Cruz. Before Michalek flew off to do another performance somewhere around the world, ARTS caught up with him for an interview.

LAR
LUBOVITCH
DANCE



ARTS: The Lar Lubovitch Dance Company has been acclaimed to be one of the 10 best dance companies in the world. How is that kind of pressure on the dancers? Do you feel any competition?

Rick Michalek: We don't see it as pressure. No, there's no sense of competition at all. There's never a case of having to live up to that. No one ever says, 'Wait a minute. I thought you were in one of the 10 best.' People come to the theater and they've already paid the price of admission and they want to have a good night. But they're not, you know, comparing in their minds, 'Is this a better dance company than another dance company?'

And the fact is, it's belated praise. We have been one of the best dance companies, I think, for the past six or seven years, and it's been only the last two years that there's been this kind of acclaim. And it's sort of like, well, it's about time. So there was very, very little sense of pressure or 'can we live up to this?' at all? It feels very, very deserved from our point of view.

ARTS: Do you feel that way because maybe the choreography is more risk-taking? I don't want to say *avant garde*, because that might be a little far-reaching.

R.M.: It's not. It's actually not very *avant garde*. I think that (the Lubovitch Co.) is very accessible. It's very easy to enjoy. It's very, very musical. It has an awareness of lines. There are not that many positions that you can only call interesting. And even the interesting positions have some real quality of beauty to them or some kind of line to them. And so I don't think of (our work) in a real sense or concern of risk-taking in that sense. It's more that we know that it's very easy to like. And when the audience likes it, it just confirms our expectations.

Now there is, for example, in the duet in the "Concerto," there's a depth of feeling that's conveyed and the context is such that it might be considered risk-taking by some, but I think that the ultimate expression is hardly a risk. We're talking about human compassion and human support and human feeling. To be completely honest, I can't see anyone saying that's not a good thing. The fact that it's between two men in the duet concerto is something that every man has experienced in his life from the time they are a child. So I think the risk-taking is only for people who are looking to make an issue of it.

ARTS: What has your training been since you began to dance?

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by ADAM LIEBOWITZ

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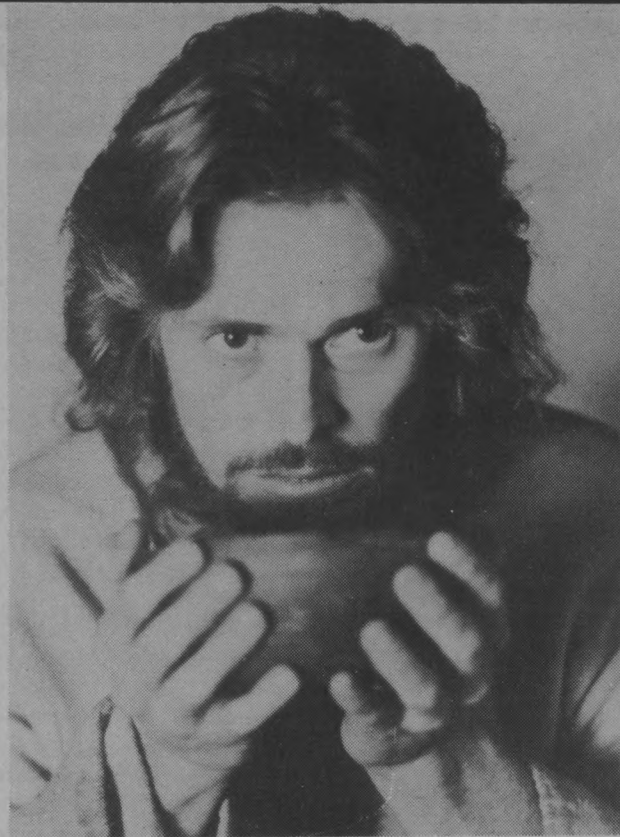
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There has been an awful lot of hoopla raised in the last few months about Martin Scorsese's *The Last Temptation of Christ*, mostly cries of blasphemy by devout Christians and rebuttals defending the film under the First Amendment. Now this diabolical work has blown into sleepy Santa Barbara bringing with it all of its surrounding aura of controversy and wickedness — maybe.

It has become difficult to judge *Temptation* on its own merits as the controversy mongers on both ends have swallowed the film up like a communion wafer. However, beyond all the shouting, Scorsese has created what may not be a great film, but is at least on its own merits an interesting one. Essentially, *Temptation* is a flawed work: it is too long by at least 20 minutes, the characterizations are often weak bordering on comical, and above all Scorsese's and screenwriter Paul Schrader's vision of the meaning of the story of Christ is not at all clear.

Yet regardless of its cinematic faults, the film is both haunting and (many would nail me to a cross for saying this) spiritually inspirational. *The Last Temptation of Christ* may not be the best in nearly 2,000 years of artistic interpretations of the life of Jesus, but it is one of the



are potential in the material. Certainly Willem Dafoe, who seems to have a mutant ability to create more facial expressions than normally human, brings a lot of passion to his portrayal of a Jesus caught in an internal struggle for identity. But the film's major lacking is the screenplay adaption by Paul Schrader, who is too busy being self-indulgent in expressing Jesus' anguish to offer any clear enough conclusion to his Nietzschean version of Jesus.

Oddly enough, the protests have made seeing *Temptation* more of an event than a mere moviegoing experience. Down at The Victoria Theater the protesters play their role of denouncing the film as sacrilegious while the audience acts out being the enlightened truth seeker; it all more or less resembles *The Rocky Horror Picture Show*. The irony of it all is that a film that devout Christians get so excited about denouncing has supplied them with one of the best open street forums for expressing their views. For the most part, the street talk is a lot of fun and is probably one of the few times you will see people actually having a conversation about something, which may in fact be the film's greatest accomplishment.

most striking modern ones. For Scorsese, who has stated that his Jesus is taken not from the Gospels but from the novel, both film and book are personal artistic works which are meant to at once give the audience a character in whom they can identify their own spiritual battles and who is symbolic of all mankind's struggle between flesh and spirit.

Scorsese's Jesus has doubts about his identity, about what role he should play in the world and in the most controversial sequence he is tempted with carnal desires. The most difficult temptation

offered to Christ is not lust but an offer to have sacrificed his divinity to live the life of a normal man. This last concept, of a human faulted Christ, is a far more disturbing image than a lecherous one. Devout Christians have already gone to arms over this violation of their Christ. But Scorsese has posed a serious question: In the world of flesh, how does one make the necessary choices in order to attain spiritual enlightenment?

It would be nice to say that Scorsese's adaption of the novel is pure in expressing some of the deeper meanings which

CONT FROM 4A

R.M.: Well, of course I think you know that I started at UCSB. I started with Alice Condodina and Michael Lopuzanski studying both ballet and modern. I started first just to take a ballet class at UCSB out of curiosity. I was studying philosophy and psychology, and I found just an instant affection and affinity for everything about dance. And so I never considered it (with my major) a possible employment (though) I did have a natural affinity for it (dance). I enjoyed it immensely. And when I actually took classes at UCSB and began to learn

about the lifestyle and the possible future of a dancer, well, then I was intrigued.

But unfortunately, there are certain limitations in any university and I was taking so many dance classes that I began to just put aside my academic work. And I felt that if I'm really this serious about this then I should go to a conservatory or I should go to New York. And I was offered a scholarship to the North Carolina School of the Arts and so I thought, 'This is my chance to intensely study dance and become a professional dancer.' All told, everyone was very supportive of going into a more serious venue. Not to say that you can't become a dancer in the time at UCSB. But I had no other dance training and I needed to intensify my work if I was to have any hope at all, and so I went on to the North Carolina School of the Arts. And there I took four classes a day.

I graduated with a BFA from there. And following my graduation I danced for a couple of years with North Carolina Dance Theater as a ballet dancer and as sort of their resident modern dancer. But the aesthetic became more than I really wanted to deal with. Ballet aesthetic is different than modern aesthetic and I was an older ballet

dancer in their eyes. I felt myself more and more drawn to the modern. I had the opportunity then to dance for Luis Falco in Milan, Italy. I had been to Italy already and I knew that I was going to do that. So I did that then I came back to New York and joined Lar's company. I've been five years with this company.

ARTS: Was it difficult training as a student then having to conform yourself to a company and their certain techniques and styles?

R.M.: Well, by dancing in the North Carolina Dance Theater, which was made up of a mixture at that time of just out-of-school students and some accomplished dancers, there was sort of a transition period where I then could learn some different styles. And I could concentrate on simply finishing my training and becoming a dancer. And that is really the goal of what anyone's first company is. You're really not at the point of learning styles or anything. You're basically just learning what it is to become a dancer and to dance professionally. Coming to Lar's company I had the same situation of discovering that there was so much suddenly involved. It wasn't something that you could just go and learn.


ARTS: The Lar Lubovitch Dance Company just celebrated its 20th an-

niversary. What directions do see the company moving and you moving within the company?

R.M.: Our company right now is riding the crest of a wave. It's had a terrific 20th anniversary season. Lar's been doing some fantastic choreography. I'm beginning to go ahead in my own life and I can foresee a time when I won't any longer be satisfied as simply a dancer. And everybody is going to come upon that at some point or another. However, relative to Lar's work, I can't imagine my dancing ever with anybody else. And relative to my production company (Thunderclap), I'm not really interested in dancing anymore. I love to choreograph. I enjoy making things and I also enjoy producing things. If the time comes when my time is so limited that I can't do both, whether it be choreography or producing or whatever, well I'll face that day. But I don't think about that right yet. It's definitely on the horizon. And at some point, particularly if the Lubovitch Company is as busy as it is this year, then it will have to become a consideration. That's also just a natural development in every dancer's life.

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DEAD RINGER



You will probably know David Cronenberg as the sci-fi horror director responsible for turning Jeff Goldblum from a mild-mannered "mad" scientist into *The Fly*. He turned your stomach to such a degree you wished they'd at least had a disclaimer at the popcorn stand, if not the door.

With *Dead Ringers*, Cronenberg offers us a movie that is the complete opposite on the gore level, but the next perfect step in horror. This is the least horrific yet most terrifying of his creations, a psychological masterpiece worthy of the too abused description *tour de force*.

This is the story of the Mantle twins, brothers so identical in appearance and opposite in personality that they can constitute one very smart, powerful and schizophrenic psyche. Jeremy Irons plays both brothers, two brilliant gynecologists running the foremost fertility clinic in Toronto. Beverly is the sensitive, shy and introverted researcher and clinician, while Elliot is the tough, confident lecturer who moves the brothers toward the top in the politics of medicine. The split screens are beautifully shot, and Irons' job is brilliant as you can tell whichever twin is up just by the look on his face.

Elliot and Beverly share their practice, their apartment, even their women. This "couple" is able to remain self-sufficient and highly productive until Claire



by JESSE ENGDALH

Niveau (Genevieve Bujold), a sensitive actress with a trifurcated cervix, enters their lives. The twins have been pulling the old switcheroo on the rest of the world so long that no experience is complete for them unless both participate. ("You haven't fucked her until you've told me about it," sneers Elliot.) But Bev can't help falling in love, and the delicate balance of the twins' relationship explodes into hatred, delusion, schizophrenia and drug addiction.

All of this may not sound horrifying, but it isn't long until we can easily identify the co-existence of the interdependent twins as the struggle within our own minds. We see that the sick contradictions of their life together are only exceeded by the chaos of their splitting and are left solutionless, the scariest situation of all.

Cronenberg has always known that our worst nightmares are the sickest. He understands our fearful fascination

with insects and innards, and the connections between violence, sexuality, biology and horror. His are the truly deep, insightful, suspenseful and sometimes even warm horror films, which in turn makes them the most terrifying. Yet in the past he didn't stand on this difference, but rather went way beyond the drive-in killers with the most explicit and incredible gore ever imagined. In *The Brood* a woman gives birth to a litter of slimy critters that kill anything they see; *Scanners* had the whole country talking about whether the head explosion scenes deserved an X-rating; and the process of Goldblum's transformation (deterioration) into an insect was the most graphic and excruciating many have ever viewed. (Watching him peel off his dead fingernails was like watching your own hands pick off that scab.)

Ringers spares the fantastic and instead

paints the most realistic horrors. The cold, blue and gray photography and settings show the modern, clinical, lifeless results of wealth and technology. Hauntingly slow music flows too evenly over each scene as our most vulnerable situations are played. We see the woman laid out on the operating table, feet in stirrups, as the omnipotent doctor stands over her spread legs dressed in a blood-red gown holding his metal instruments.

Worse is the situation created by the separation of the brothers. When the sensitive half tries to deny the other, he finds not only that love isn't a perfect solution, but that the rest of the world must be faced without the protection of his cruel and resilient side.

No, Elliot isn't the traditional evil twin; he is completely intertwined with the "good" half, both subjecting and subjected to destruction. The insect and the alien were simple biological evil, conscienceless killers that can't be reasoned with because they are already perfectly reasonable — like Richard Dreyfuss, as the scientist in *Jaws*, describes, "He swims, he eats, and he makes little sharks — that's it." Horror movies have always shown that we must face and destroy such evil or it will destroy us. Yet *Dead Ringers* painfully shows that such destruction lies within each of us, and that to end it we risk self-destruction. Pretty scary.

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