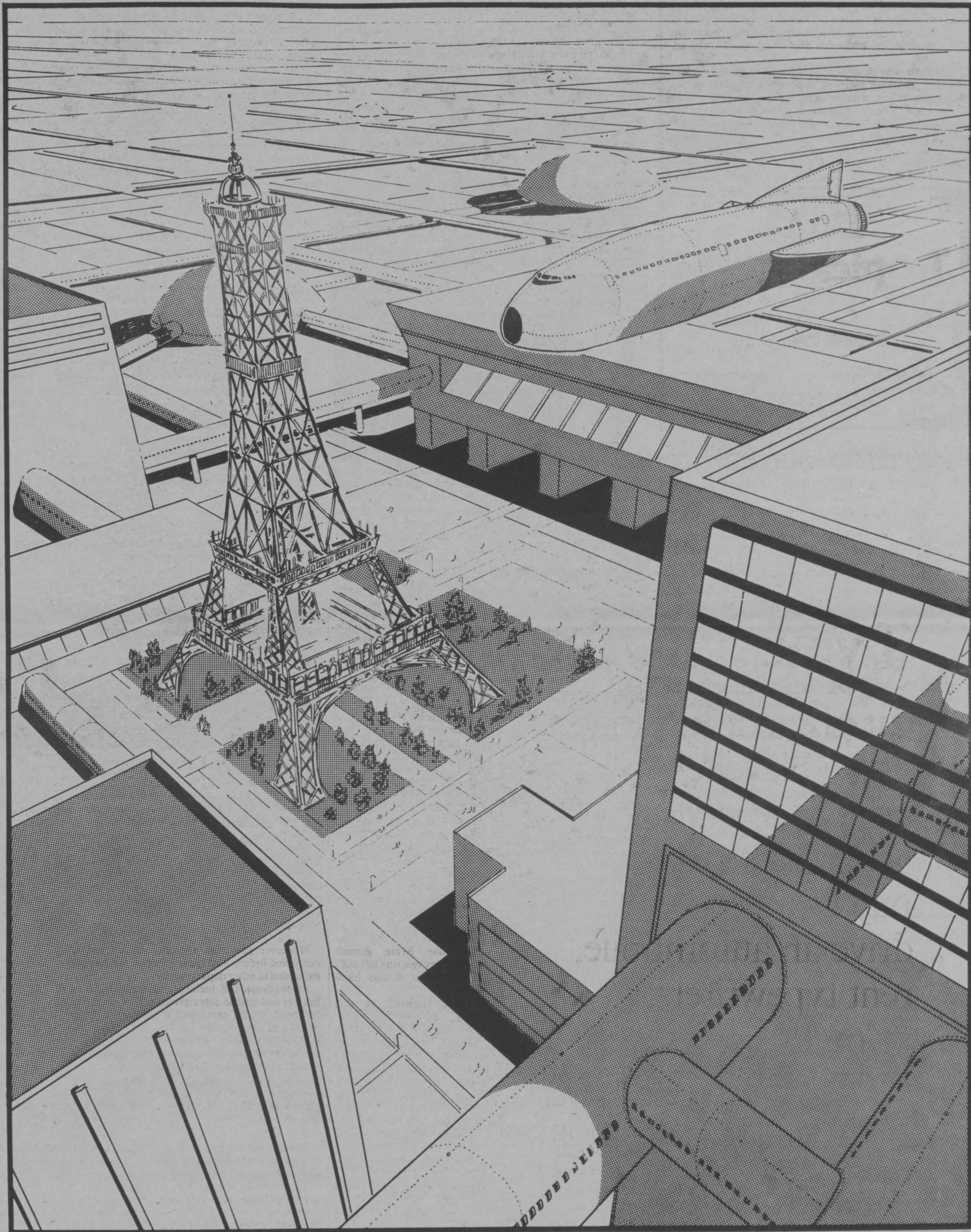


# Entertainment



Cover by Mike Ames

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(Page 4)

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**Mrozek's Emigres Opens Tonight**

By JONATHAN ALBURGER

The Odd Couple goes foreign? Well, not quite. Instead of Felix and Oscar, we get AA and XX in Polish playwright Slawomir Mrozek's social allegory *Emigres*, which will have its West Coast premiere here on campus, tonight in the Studio Theater.

Although set in an extremely naturalistic style, *Emigres* has a strong undertone of the absurd and of the tragic. The play ponders the metaphysical questions of human existence; for example, given that all persons want to achieve "unity and understanding," then "what is it that keeps us from getting it?" Director Richard Homan says the two men in the play metaphorically, in microcosm, act out that which keeps the whole human race apart. This is why they are unnamed in the play, distinguished in print or conversation only as AA and XX.

Cast member Rich Perloff tried to elucidate the symbolic

money so that when he goes back to his wife and children he'll be able to provide for them in a way they have not been accustomed to. He's a dolt, an oaf and a miser. Enough money will never come. The actor, Bob Robinson, described his character:

"It's a very complicated script. The intentions are really twisted and buried and you cannot tell what these people are doing from a surface reading; however, once you get all this complicated stuff, you still have to make my character a complete simpleton. You have this doublethink quality of looking for a completely simple character who barely has any intellectual power at all; however, he has all these cunning little motivations that grow out of his kind of common horse sense.

"Whenever I find a problem with his character — I can't quite get what he's after — I always find I'm trying to give him too much credit as having any kind of brain. He doesn't. I always find I have to make it much simpler."

At isolated moments in the play, however, it is made clear that XX is not such a cretin, he isn't as dumb as he appears.

In a precarious world, the men are forced to realize that there is safety in holding on to what little spiritual and corporeal intersection there may be between them. "Disillusionment would probably destroy both of these people if they didn't," Perloff said. They are secure with the "dreams" they entertain at the beginning of the play.

So they keep up the facade of dreams, kidding themselves that the apex of their existence is just within reach. It's the same as the rationalization we all try to incorporate into our cognitive assessment of why our lives are such flops.

AA becomes, increasingly, a phoney, a pseudo-intellectual. "We've staged him to appear the most ineffectual when he's waxing most political," Perloff commented.

"Both characters are pathetic to the point of absurdity, they are a mess," Robinson reflected. "These are two wrecks of human beings. Their situation is completely hopeless. They think they have all the answers, but "their solutions are torn apart."

All plays have a conflict, in dramatic terms, and the major conflict of *Emigres*, according to Homan, lies in the abrasion of grating temperaments, "when the tradeoff wears a little thin."

"I'm convinced, as AA," Perloff mused, "that what I have to say to him is of tremendous importance. I cannot possibly understand why he wouldn't want to know these things. As far as I'm concerned, he would be staring at me with his mouth open, just pulling in these pearls of wisdom. Well, he doesn't see it that way, of course."

"He's a fool!" Robinson decried AA from XX's perspective. But he's also "a companion. I depend on him for company and I like the fact that he's around. He insults me all the time... I don't understand what he's saying all the time, yet the fact that he can help me save money and he's



Bob Robinson and Rich Perloff in "Emigres"

significance of AA and XX, saying it was "a conscious effort on the part of the playwright not to distinguish them by anything so individual as a name because one of the main premises of this show is that people are very much alike. The sort of things that people fight about and tend to disagree about are not really that important. That becomes clear from a lot of the actions in the play."

"The contemporary Polish drama has a sensibility all its own," Homan said. Having also directed one of Rozewicz' (also Polish) plays, Homan has become familiar with modern Polish expression. "This sensibility these playwrights have in common comes from living in a totalitarian situation where you can be punished for what you say."

In Orwellian terms, *Emigres* is demarcated by many moments of "doublethink," Homan stated. The characters say one thing, but mean two "mutually exclusive things at the same time. It's talking in paradox. You learn to think and talk that way when you have to be very guarded about your speech."

All action centers on the two men, one an intellectual of sorts and a political exile, the other a construction worker on a visa. Alienated from their native land, they find commonality through language in a foreign country.

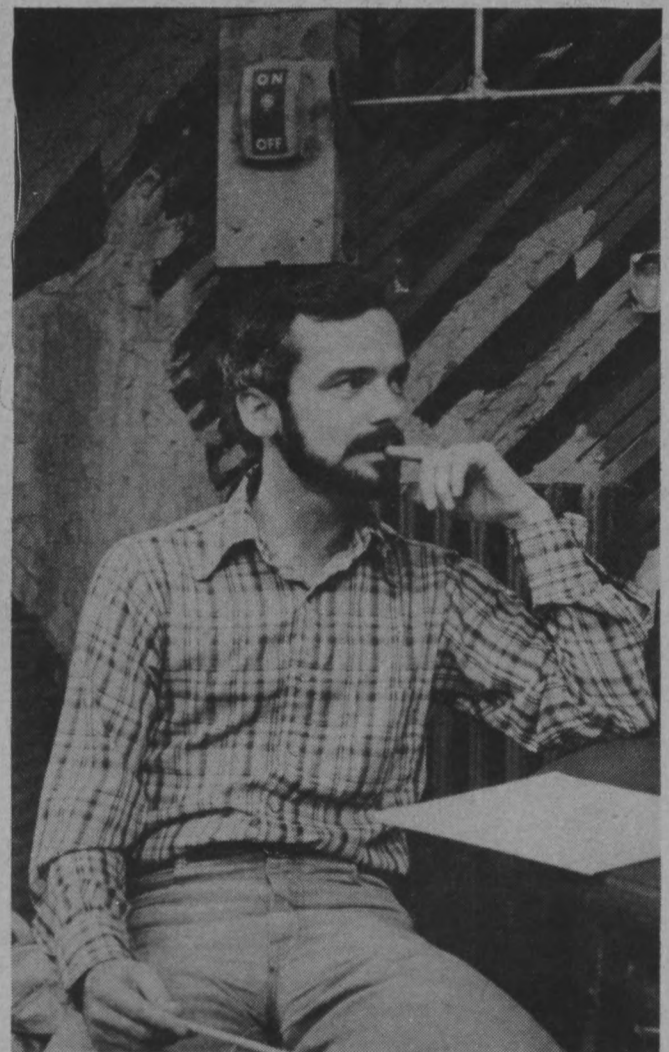
Perloff is a senior acting student who recently auditioned for and was accepted to the dramatic arts graduate program at the University of Wisconsin. 700 auditioned nationally, but only 30 were accepted. In *Emigres* he portrays AA, a man who left his country voluntarily, but probably one step ahead of the governmental authorities. When he arrives in the new, unnamed country, he takes up residence in a dingy, delapidated, little hovel which he shares with XX.

The play, although ostensibly political, really deals with the interplay of personalities we call a relationship. Mrozek's statement on life is not quite so simple, however, because, according to Perloff, he shows how people cannot get together even on the basic human interaction level.

There is a sense of irony and futility in the resolution of the play. In essence, the resolution conveys that there is no resolution to be had between people; there is no understanding and universal tolerance. If a relationship between two persons — a dyad — cannot gain fruition or reach a higher spiritual plateau, then there sure as hell can't be any peace and harmony in the social and political realm. Beckett, Pinter, Ionesco, and Albee have made this point all too well.

"AA — so he would tell you — is there to write this great book," Perloff explained. AA does not consider himself a political activist, but his intention is to write a "great liberating treatise" which would unshackle all the politically oppressed who happened to read it.

XX is a man who is driven by his tunnel vision of the future. In the foreign country, he hopes to earn enough



"Emigres" Director Richard Homan

someone to talk to outweighs the fact that he insults me periodically."

AA does a lot of "clinical prodding, molding of XX in play," Perloff said. XX becomes a specimen at AA's analytical disposal, the subject for his expose on the oppressed lower class.

Thus, Mrozek's vision of the human condition is one of slavery and imprisonment, where "liberation" is only an intangible concept. The frailty of Man's spirit keeps him running on the treadmill to oblivion.

*Emigres* plays tonight, tomorrow and May 13-15 at 8 p.m. and May 9 and 16 at 5 p.m. and 8:30 p.m. in the UCSB Studio Theater. Ticket information is available from the Arts & Lectures ticket office or call 961-3535.

filmfilmfilmfilm

## Atlantic City: People, Places In Transition

by Sandy Robertson

Several years ago, Atlantic City in New Jersey voted to legalize gambling casinos in an attempt to rejuvenate a failing resort-based economy. Since that time, the city has embarked on a campaign to clean up the old Boardwalk, trading sleazy old beachfront buildings for shiny new computerized Las Vegas-style gambling palaces. This restoration has been partially successful; Atlantic City has cut into the East-coast convention market as more tourist's dollars are spent on hotels, restaurants, card tables and prostitutes. The film *Atlantic City* is about five people caught up in this transition of new and old, creation and destruction, youth and old age.

Whether Director Louis Malle chose to make a film about Atlantic City and then created five characters to interact within that milieu, or whether he chose to make a film about five specific people and then decided to place them within the changing world of Atlantic City, is difficult to say with certainty. But this only confirms the genius of his film; the personal and documentary elements are so well-integrated that one cannot imagine the story of these people without Malle's personal vision of Atlantic City. Malle's characters react to the changing world around them and act upon it;

they are neither villains nor heroes, neither losers nor winners.

Grace (Kate Reid) came to Atlantic City fifty years ago as a contestant in a Betty Grable lookalike pageant and has never left. "I met some boys," she said, "so I stayed. We had fun." Now she lives in a one-room world, reigning over her subjects: a French poodle and a companion named Lou.

Lou (Burt Lancaster) had longtime ambitions to rise in the gangster world and he revels in stories of mob connections and nostalgic reminiscences of the good old days — parties, bootleg booze and illegal gambling. "You should have seen the Atlantic Ocean in those days," he tells Dave, a newcomer from Saskatchewan. Now Lou is a numbers runner, collecting quarters and dollars from the poor folk who have not yet been evicted from their crumbling homes near the Boardwalk.

Dave (Robert Joy) arrives in town in the opening scenes of the film with Chrissie (Holis McLaren) to visit his ex-wife. He deals stolen drugs, but that's a rough business, and he doesn't last very long in Atlantic City. In a bizarre chase scene located within a slow-moving parking elevator, Dave confronts another drug dealer. It does not go well for Dave.

Sally (Susan Sarandon) is the pivotal character in this drama. She has come to Atlantic City to escape Dave and to train as a dealer in a gambling casino. Much of the story is seen through her perspective, as she attempts to reconcile (or at least to balance) life in the modern world. Sally is a multi-dimensional character whose actions, like the others in the story, are unpredictable and yet wholly believable.

Each of the characters must cope with a particular aspect of his/her past: Lou feels shame for acting with cowardice and not protecting a woman many years ago, Sally keeps losing her jobs because of Dave's shady deals, Chrissie wants to return to Moose Jaw, Saskatchewan to bear her child. The unpredictable plot twists of *Atlantic City* weave the past and present together in a manner unparalleled by most modern dramas. The characters must deal with their pasts before they can construct their futures, much like the visual landscape of Atlantic City on which they live and move.

The film is filled with visually compelling shots and imagery. From the opening scenes, which include such oddities as a giant blue elephant on the outskirts of the city, a hand slowly slicing a lemon in close-up, and the rotund



Burt Lancaster stars as an aging hood in Louis Malle's "Atlantic City."

body of Grace ensconced in bed with her poodle, to the final wrap-up of the various strands of the story, the film is a visual orgy with no extraneous elements. Particularly beautiful is the scene in which an old hotel is demolished, crumbling in slow motion, falling inward as if the entire core had rotted away years ago.

*Atlantic City* is one of those rare films that are astoundingly beautiful, structurally interesting (the oppositions of old and new evidenced in every possible manner), and highly entertaining at all times.

# Vinyl Exams



## Dance Craze Various Artists (Chrysalis)

The soundtrack from the movie *Dance Craze*, now showing in Los Angeles, is as much a surprise as it is a pleasure to hear. And listening to the album is as great a motivator to see the film as any kind of publicity can be. If the quality and performances on the record are any indication of the film's characteristics, it will glean the sort of reviews awarded *The Decline of Western Civilization*, and deservedly so. This live album features the music of the prime ska bands in the world today, including the English Beat, Bad Manners, Madness, the Selecter, the Bodysnatchers and the Specials. This is an excellent collection of the best of British ska, many songs of which are better versions than the studio versions.

Dominating the show with performances of "Concrete Jungle," "Mirror in the Bathroom," and the rousing "Nite Klub" are The English Beat and the Specials, with Madness turning in equally fine renditions of "One Step Beyond" and "Night Boat to Cairo." However, the Selecter is disappointing;

seeming to give a lackluster effort, although they do sing their "Too Much Pressure" to a crowd's delight.

—Oren Aviv



## Dirty Deeds Done Dirt Cheap AC/DC (Atlantic)

With the success of last year's *Back in Black*, AC/DC is now easily the best heavy metal band in the world. But with fame often comes the sell out and that's what *Dirty Deeds Done Dirt Cheap* is. Originally the band's second album, it was not released in the U.S. for two reasons, both of which soon become apparent of the listener. The first is the song titles, which range from "Big Balls" to "Love at First Feel," and lyrics which are too blatantly and stupidly sexually explicit. The second is the sparse Vanda and Young production which makes the songs dense and even more repetitious than the band's latest work.

With the Hipgnosis cover of the 1976 British import, *Dirty Deeds...* is only for the hard core AC/DC fan who probably has the import already. "Problem Child," the album's best cut, is on

the U.S. version of *Let There Be Rock* and the only other tracks that are any good, the title cut and "Rocker", sound like out-takes compared to the band's later work. Wait until Angus and the boys put out something new unless you're having complete AC/DC withdrawals.

Jim Reeves



## Flowers of Romance Public Image Ltd. (Warner Bros.)

Public Image Ltd. doesn't make pretty music; they tear down a musical figure into a basic rhythm and build music and noise up on it. When they are successful, which unfortunately isn't very often, they can be perversely captivating. When not, P.I.L. sounds dull, unfocused and uninspired.

*Flowers of Romance*, P.I.L.'s third album, finds them again breaking new ground, but the growth and maturation is not as great as that which occurred between *First Issue* and *Second Edition*. On *Flowers*, John Lydon and Co. simply strip the dub-reggae rhythms of *Second Edition* into powerful, tribal drum patterns. The often sparse

drumming and the lack of an identifiable rhythmic focus makes much of the album sound like fragments rather than whole songs.

The absence of former bassist Jah Wobble is most notable. Wobble's richly textured bass lines were the backbone of P.I.L.'s old sound, holding together Lydon and Keith Levene's often disjointed compositions, giving them rhythmic unity. On *Flowers* Wobble is supplanted feebly by occasional electronic effects but for the most part the absence of a bass guitar leaves a rhythmic hole in the music, and the songs ultimately come off as unfocused exercises in tedious noisemaking.

P.I.L. is without a doubt the most innovative band in rock music today. Several songs on the new album are as powerful as anything in their repertoire. Lydon (a.k.a. Johnny Rotten of the Sex Pistols) and Levene (an original member of the Clash) have made a remarkable metamorphosis from rank amateurs into genuine artists. However, their approach on *Flowers of Romance* is simply too overwhelming. They seem to be trying so hard to be bizarre that they are self-defeating. With every new release, P.I.L. makes a brave attempt to progress into realms of music where no one else dares go. I give them credit for that much. *Flowers of Romance* is an often bitter taste of rock music at the cutting edge — and beyond.

—C. Ponce de Leon

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# The Actual Symposium: Change And

by Jane Margolies

On the weekend of May 8-10 1981, the Santa Barbara Contemporary Arts Forum will present "The Actual Symposium: Change and Persistence in Creativity and Culture," a series of slide presentations, lectures and panel discussions.

According to Cheryl Bowers, UCSB painting teacher and co-coordinator of the event, the symposium is being made possible from grants from the National Endowment for the Arts, and, as outlined in a news bulletin, "will bring together

distinguished individuals from various fields to engage in a series of dialogues on the nature of creativity in each of their fields."

The participants in the symposium include, in Bowers' terms, "creative human beings." Jose Arguelles, artist, art historian and professor of studio art at the University of Denver at Colorado; Niccolo Caderni, National Science Foundation research physicist at the Institute for Theoretical Physics, UCSB; Leslie Labowitz, a performance

artist and co-founder of *Adriadne, A Social Art Network*, which is an association of women in the arts, media, politics, professional and community organizations; Richard Hecht, assistant professor in the College of Religious Studies at UCSB; Michael Moerman, professor of anthropology at UCLA; Chick Strand, an independent filmmaker; and Gene Youngblood, an author and lecturer specializing in film, video-art and the electronics communications revolution. Bowers said

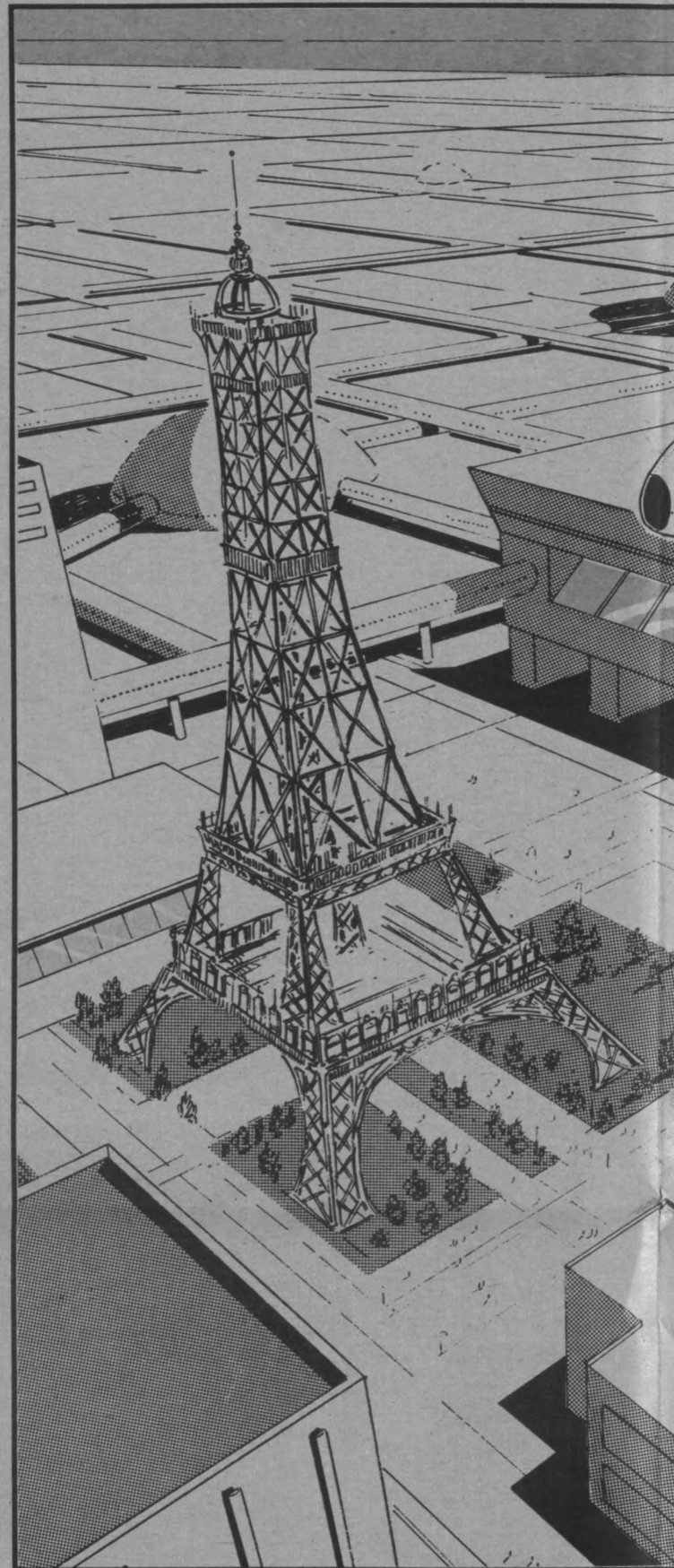
about these panel members, "They are, in themselves, creative human beings; every single one of them is a creative thinker. By virtue of being a thinker and an inventor and trying to think in new directions, they are creative humans."

Arguelles, who Bowers labels a "very dynamic human being," will serve as moderator for the event and will give a slide presentation discussing "art history as he sees it and its relationship to creativity and twentieth century science."

All the participants were asked to submit a synopsis giving information about themselves and their intended topics of discussion which were sent to each of the other panel members. In these synopses, Caderni indicated that he would speak about how "modern theories of the origin and evolution of the universe have created new conceptual as well as purely technical problems for theoretical physicists," while Labowitz said she would focus on a book by Brugh Joy "to contrast the influence of the collective state of consciousness upon the individual via mass media to the effects of individual transformation upon socio-political, cultural and spiritual change in society as a whole."

"A workshop on discovering and delineating the artistry found in common place talk" will be the core of Moerman's presentation, and "why we must create a new culture so that creativity, culture and life can persist" in light of "Electronics Revolution" will be the core of Youngblood's. While the synopses give an idea of the topics of discussion, the exact content of these presentations is uncertain because of their spontaneous nature of presentation.

Hecht, whose main body of research is Jewish History and archaic architectural history, explained that his topic would be the "symbolic nature of space." Drawing on the symposium's theme of change and persistence in creativity and culture, he explained, "what I want to do is compare and contrast the symbolism of space in the ancient Aztec capital of Tenochtitlan, the ancient capital of Cambodia at Angkor Wat, the symbolism of Jerusalem for Moslems, Christians, Jews and the sculpture of a man called Charles Simonds. In drawing this contrast, what I would like to indicate is that the great revolution in human life was not in paleolithic or



neolithic time when humans learned the technology of fire, but rather when they stood erect and by virtue of standing erect were able to organize the space around them, and that this organization of space has continued as a facet of human creativity." Summarizing, he outlined that he intends "to show the continuity and persistence in architectural representations from Mexico City, Tenochtitlan, Angkor Wat, Jerusalem and this very significant American artist Charles Simonds." Simonds' sculpture, expounded Hecht, represents the "mythic narrative of the little people

passing through our city unseen by us." A slide show will accompany this presentation.

Hecht projected that the discussion in which he will participate on Saturday morning entitled "The Persistent Fluctuation between Mythos and Logos and Cultural Identity" would center around the interchange between mythos and logos. Predicting the nature of this spontaneous talk, he offered, "These two terms — mythos, which usually translates as myth, and logos — meaning word — represent, in my opinion, the two poles of human thought; some people might think that logos reaches

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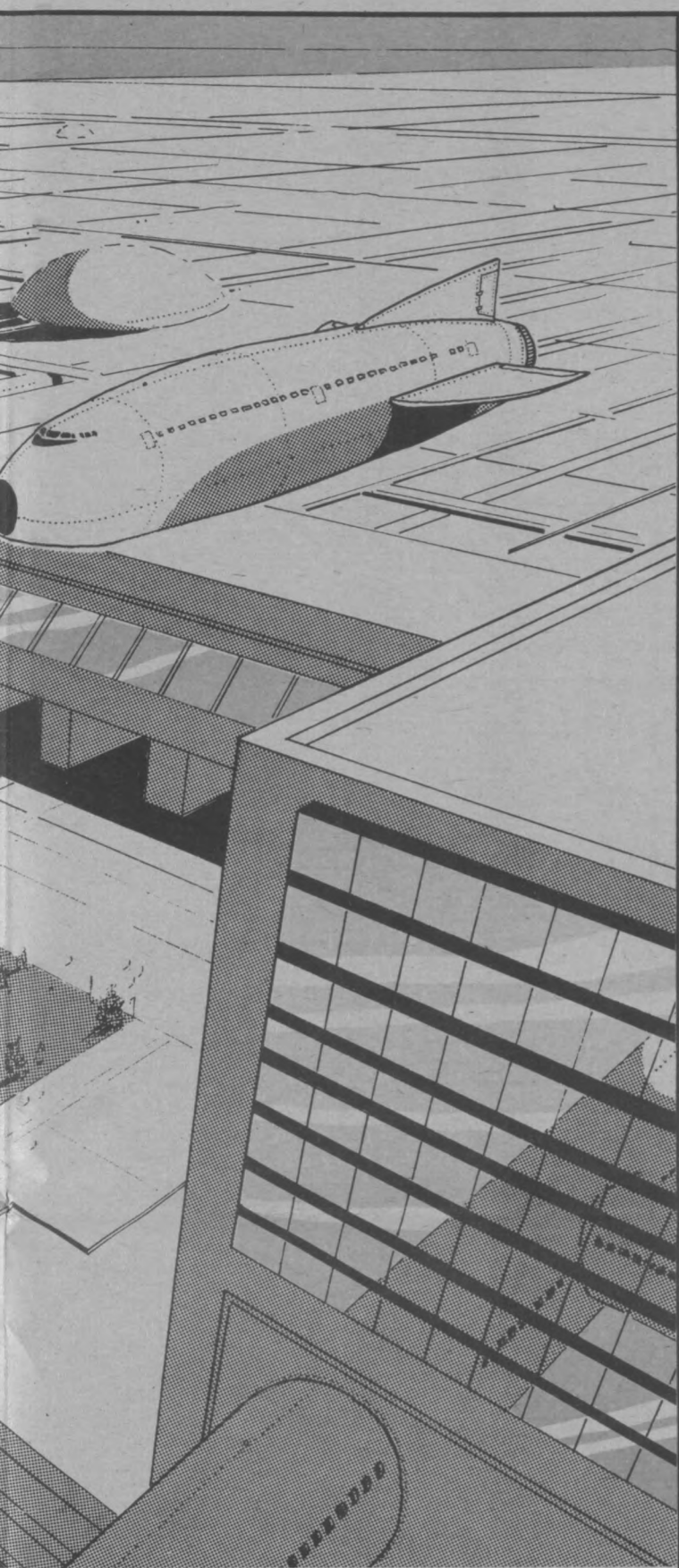
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# Persistence In Creativity And Culture



Hall. The first panel discussion will occur on Saturday at 10 a.m. in Fleischmann Auditorium as will the percussion solo by Fred C. Stoffel on Sunday at 2:30 p.m. In addition, Rita Yokoi, painter-sculptor from Los Angeles, will display her work in the outdoor amphitheater on both Saturday and Sunday.

The motivating idea behind the symposium, explained Bowers, was "that at the outset of the twentieth century, there was a great deal of positivism and (we were) very hopeful; at last humanity was going to be set free by industrialization and be set free by all our technology, free to become potentially as human as we could, intellectually and creatively... (but) now, at the end of the twentieth century, we have a great deal of technological problems and we are exiting the century with a very definite, different attitude from that (with) which we entered: we've grown up a lot; we're a lot more mature and the world is considerably smaller." Because of this change in attitude, the event's coordinators thought it would be interesting to expose the "perceptions of our situation in backgrounds and topical orientations.

Bowers' inspiration for the symposium stemmed from her fascination with a book by Hermann Hesse in which Hesse "talks about people who are really experts, or the most advanced in their fields, coming together and trying to form the most esthetic situation from their knowledge that they could possibly form." Bowers confessed that she "always loved that idea" and aspired to share in a tantamount situation.

The title, "The Actual Symposium," as Bowers explained, was conceived by one of her co-coordinators, Sam Erenberg, and was purposefully chosen.

"When we originally thought of it (the symposium), we were thinking of doing a symposium in the Greek sense where you sit around and you talk and eat and drink, which is the definition of a symposium. Very relaxed, we wanted it to be not panel discussions, we were trying to find a different form and that's why we used symposium. And the 'actual' because, again, we hoped this wouldn't be just a canned talk. Many of these people are teachers and we didn't want them to just get up and give their lecture. We wanted them to think on the spur of the moment and

hopefully, because they're all coming from different areas, it would be some very definite kind of spontaneous, creative interaction. This is why we used the word actual, because it comes from action, meaning spontaneous."

While Bowers related that the idea to conduct a symposium had been "thrown around here (the Santa Barbara Contemporary Forum) for the last three to four years," it was not until two years ago when the painter Erenberg joined the Board of the Contemporary

Arts Forum and expressed a desire to do a symposium, that the plans materialized. She explained that up until that point, the board "wanted to get more single artists to do individual presentations" as opposed to an interdisciplinary event such as the symposium.

Following the evolution of the event, Bowers said that the first year of planning was "sort of hit and miss" as neither she nor Erenberg had ever organized anything like a symposium before. Assisted in their efforts by a committee for the sym-

posium, and especially Bill Andersen and Elena Siff, who, Bowers said, "were working very hard to help us," the coordinators almost abandoned their plans after having been refused an NEA grant the first time they applied. Upon finally receiving the grant, Bowers recalled that the "first year we spent just sitting around and philosophizing a lot; talking a great deal about why we wanted it to happen, what we needed to see, what we wanted to hear, what kinds of people would like to (Please turn to p.6, col.6)

scientific thought while mythos represents religious thought." How the two continue to reciprocally complement one another and how one continues to be a source of creativity for the other, will dominate the discussion.

The schedule of events includes, as enumerated by Bowers, "a presentation of opening remarks from 8-10 p.m. on Friday night where each person will discuss what he or she is thinking." This event will take place in Fleischmann Auditorium. She added that there would be four discussion events, one musical performance and two slide lec-

tures. The discussion events include another panel discussion entitled, "Revelation and Discovery in Human Life, Survival and Creativity" Saturday at 2 p.m. in Fleischmann Auditorium, a presentation by Michael Moerman at 4 p.m. in Farrand Hall the same day, closing remarks on Sunday at 11 a.m. in Fleischmann Auditorium and a film and discussion by Chick Strand at 1 p.m. on Sunday in the same room. The slide lectures, presented by Gene Youngblood and Jose Arguelles, will take place on Saturday at 1 p.m. and on Sunday at 10 a.m., respectively, both in Farrand

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# ETP Presents O'Morrison's Ladyhouse Blues

by Rich Perloff

Kevin O'Morrison's *Ladyhouse Blues*, a current drama about feminine strength and solidarity, will open tomorrow at Santa Barbara's Trinity Episcopal Church, the latest production of the local Ensemble Theatre Project.

The Ensemble, which scored a widespread critical success with their recent production of Harold Pinter's *The Birthday Party*, has once again drawn on the resources of both the university and the community-at-large to assemble

the cast and crew of *Ladyhouse*.

O'Morrison's play, first presented as a dramatic reading in 1976, will be directed by Joseph Hanreddy, who has either acted in or directed a number of the Ensemble's projects. Hanreddy also designed the set for the show and, in case you've missed all of ETP's previous work, it must be said that they do marvelously imaginative things within the tight confines of their playing space.

The show is being

costumed by Claire-Marie Verheyen, who is the chief costumer here at UCSB. Also from the university is actress Cheryl-Ann Wilson, who will play the role of Eylie Madden.

The cast of five women includes Wilson, Laurette Hailey as Dot, Jerri Lee Young as Helen, Lois Yaroshefsky as Terry and Kathleen Kornich in the central role of Liz, the mother and controlling force of the Madden family.

The play is set in 1919 St. Louis and draws heavily on the general post-war mood of

the country at the time. The Madden family, having moved to the big city from the Ozark Mountains only a few years earlier, waits patiently for the return of Bud, the only son in the clan, from the Navy. The play deals with the growth and maturation of the four girls (aged 16-24), their relationship with Liz, and explores the "blood is thicker than water" theme from the female point of view.

The play smacks, however faintly, of Chekhovian philosophy: the merits of

work, both as a demonstration of one's patriotism and as a means for putting misery out of one's mind, play an important role in the show's development. According to Wilson, "The relationship between the characters is the main focus in the play, as opposed to the action," which also is a dramatic device which Chekhov utilized with great success.

"Each girl draws off her (Mama)," says Wilson, "and the play is about what each one comes away with. What happens to the family

is emotionally traumatic; it's important to Mama, and she is important to the girls. It's her determination that they have to go on that drives them all forward."

Of having moved from the familiar surroundings of UCSB productions to a situation in which none of the cast members had worked together previously, Wilson said, "Everybody has a good rapport, which is helpful, since we didn't know each other before. It's a nice tight cast in every way." Of her director, Wilson commented, "Joe is very patient. He has his own ideas, but he lets his actors have the opportunity to explore what they feel and think."

The Ensemble Theatre Project has been working with a very potent formula: quality scripts staged by talented and energetic theatre artists. Running Thursday, Friday and Saturday nights through June 13, *Ladyhouse Blues* should turn out to be another successful venture for ETP.

## Movie Entertainment Guide

Santa Barbara-Goleta

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SPECIAL TWI-LITE PRICES! Every Wed.-Sun. all showings before 6 p.m. ADULTS \$2.00, CHILD \$1.50. All Twi-Lite tickets must be used before 6 p.m. subject to seating availability (except Riviera and Drive-ins)

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## Actual...

(Continued from page 5)  
hear from." Her only regret at the present is that they were unable to get a genetic engineer.

Their current efforts include applying for another NEA grant so that they can "write it (the symposium) up as a historical document" upon its termination. Money from the tickets will be used for this purpose as well.

The Santa Barbara Contemporary Arts Forum expects a good turnout for the weekend as publicity has been sent all over the United States, and especially to San Francisco and Los Angeles. Since the museum seats only 450 people, Bowers recommends that people buy tickets in advance so that they will be assured a seat.

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# EVENTUALITIES

## Thursday, May 7

The UCSB Department of Dramatic Arts production of Polish Playwright Slawomir Mrozek's *Emigres*, directed by Richard Homan, opens tonight at 8 p.m. in the Studio Theatre (see Jonathan Alburger's article on page 2). *Emigres* will play at 8 p.m. on May 7, 8, 13, 14 and 15, and at 5 and 8:30 p.m. on May 9 and 16. Tickets are available at the Arts and Lectures Ticket Office.

The 1920 Mary Pickford classic *Suds*, directed by John Francis Dillon, screens tonight at 7:30 p.m. in Campbell Hall. Presented by the unshakeable Committee on Arts and Lectures, *Suds* stars Pickford as a dreary little drudge working in a basement French hand laundry. She is given all the menial jobs and her only bright moments come when she dreams of the handsome gentlemen who came in one day with a shirt for laundering etc., etc., etc.

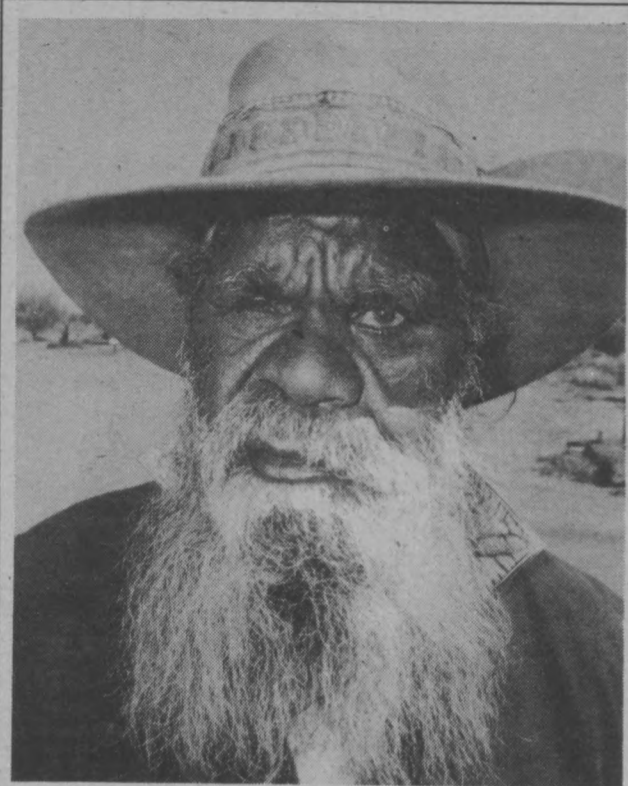
## Friday, May 8

The Alhema Players production of the musical *Once Upon a Mattress* concludes its run with two final performances tonight and tomorrow night at 8:30 p.m. in the Garvin Theatre of the SBCC West Campus. Tickets are \$4.50; for more information call 965-5935.

"M\*A\*S\*H" creator Larry Gelbert's new farce *Sly Fox* continues its run at 8 p.m. tonight at the Garden Street Theatre (corner of Garden and Cota) and will play every Friday and Saturday night through May 30. Gelbert's *Sly Fox* is based on Ben Johnson's classic "Volpone;" for ticket information call 966-6620.

The Ensemble Theater Project's production of Kevin O'Morrison's *Ladyhouse Blues* opens tonight at 8 p.m. at the Trinity Episcopal church (corner of Micheltorena and State in S.B.) and will run Thursday, Friday and Saturday nights through June 13 (see Rich Perloff's article on the production on page 6). Tickets are available at the Lobero Box Office; for more information call 963-0761.

The Beatles Concert Film Festival, featuring two hours of rare films of the Fab Four in concert, will be screened tonight at 7 and 9:30 p.m. in Campbell Hall. Sponsored by the UCSB Ski Team, there will also be a special Beatles collector's items and memorabilia display presented by Morninglory Music. Tickets are \$3.50 general, \$3 students.



*Australia in the '80s*, a new feature-length color travel-adventure documentary film, will be screened next Tuesday, May 12, at 8:15 p.m. at the Lobero Theatre. The final event of the current Explorama series, *Australia in the '80s* producer Ken Armstrong will appear in person to do the live narration. Reserved seat tickets are now on sale at the Lobero Box Office; for more information call 963-0761.

## Saturday, May 9

North Carolina's blues/rock slide guitarist *Karen Hart* performs tonight at Borsodi's Coffeehouse in Isla Vista.

The *Festival of Animation 1981* opens tonight at 7 and 9:30 p.m. in Campbell Hall. Sponsored by Mike and Spike, OCB and A.S. Program Board, this year's festival promises to be one of the best, featuring Ferenc Rofusz's Academy Award-winning "The Fly" and Academy Award nominee "History of the World in Three minutes Flat" by Michael Mills. Tickets are \$4 at the box office; for program information call 961-2377.

## Sunday, May 10

Today is *Mother's Day*. What are you doing about it, you negligent offspring?

The *Festival of Animation 1981* continues with performances today at 2, 7 and 9:30 p.m. in Campbell Hall. Tickets are \$4 at the door.

Alain Resnais' 1974 *Stavisky* screens tonight at 7:30 p.m. in the posh Chemistry 1179 Theatre. Presented by the Committee on Arts and Lectures, *Stavisky* is a recounting of the climactic last days in the career of Stavisky (Jean-Paul Belmondo), a conman turned international financier, whose ruin results in political scandal and his own mysterious death. Admission is \$1.50 students, \$1.75 faculty and staff, \$2 general.

Pianist *Anne Albuquerque* will perform works by Bach, Mozart and Schumann in her junior recital at 4 p.m. in Room 1145 of the Music Building.

## Monday, May 11

An exhibition of paintings by *Pakie Carleton* opens today from 4 to 7 p.m. in the College of Creative Studies Gallery and runs through May 16. Gallery hours are 9 to 5 p.m. Monday through Friday, and Saturday from 1 to 5 p.m.

The Committee on Arts and Lectures, in conjunction with Black Culture Week, presents an evening with *Comedian/Political Activist Dick Gregory*, at 8 p.m. in Campbell Hall. Tickets are \$2 students, \$3 general, and are available at the Arts and Lectures ticket office.

## PSYCHO

Friday, May 8

Physics 1610

6, 8:15, 10:30 pm

\$1.50

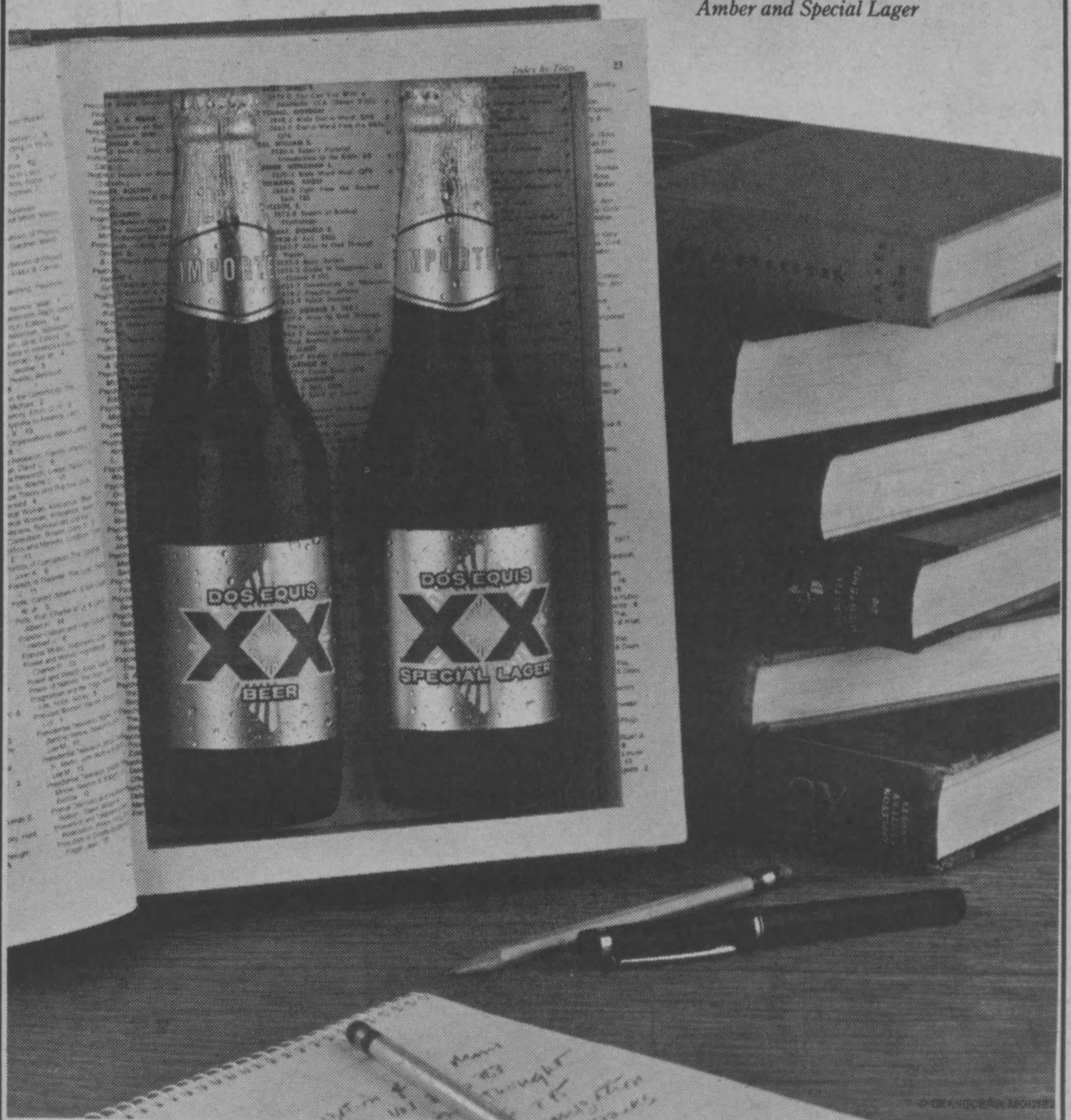
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## EMIGRES

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# A.S. PROGRAM BOARD

**Tonight, 8:30**

## The JETSUNS Return to UCSB

The Jetsuns, the band not the cartoon, will be performing their second UCen II show tonight at 8:30 p.m. Make Thursday the most popular party night of the week and come prepared to have a good time. You're probably asking yourself, "Why should I go see a band tonight, when I have a midterm tomorrow?" Because they're a tight group that plays

fun, danceable music. Besides, says Jetsun drummer, Elroy, "Our music is rumored to improve your study skills. By the end of the show your knowledge — in any subject — could improve! So leave your books and wallet (it's free) at home, put on your dancin' shoes, and come on over to the UCen tonight at 8:30 p.m.

**Jazz / R & B / Fusion**

## Hiroshima Concert In Campbell Hall

(No, this is not a film.) Hiroshima is an exciting, revolutionary band who happens to be one of the top acts in the jazz/R&B/fusion field. On Sunday, May 17, they will bring their magical music to Campbell Hall for one show at 8 p.m., and you really shouldn't miss it. Their distinctive, individual sound incorporates rock and R&B elements, jazz textures, instrumental tracks and vocal performances. The use of ancient Japanese instruments have also become part of the band's unique sound. Their self-titled debut album was a breakthrough on all charts, selling extraordinarily well for a first record. This prompted a great deal of media attention and as a result, *Hiroshima* appeared in New York and Los Angeles, at the Playboy Jazz Festival, on *The Tonight Show*. Their second LP, *Odori*, (which means dance), builds on the artistic achievement and commercial success of the first album and truly reflects the growth of the band through the idea that everything is principled on change.

Hiroshima is a nine-piece band consisting primarily of third-

generation Japanese-Americans whose music represents a real "cultural fusion." They combine their Asian heritage with diverse aspects of California culture resulting in what has been called "the music of the future." The idea for the band grew out of a partnership between Dan Kuramoto, the leader and woodwind player, and June Okida Kuramoto who plays the koto (a 13-string traditional instrument) and shamisen (a lute-like instrument). They began collaborating on music for koto and flute and this, in essence, was the start of Hiroshima. The latest addition to the band is Johnny Mori on taiko ("a drum originally used to get troops together; now its popular use is at festivals for dancing accompanied by incredibly severe drinking") and other assorted Asian percussion instruments. Peter Hata, originally on bass, left the band to study guitar and composition and rejoined to emerge as a principal writer and as an exciting guitarist. Vocalist and percussionist, Jess Acuna, caught the eye (really, the ears) of Kenny Loggins, who showed an



The JETSUNS are (from left to right) Joy Furnari, Mike Farr, Greg Brallier, Kevin Silk, Drew Jones, and Tim Reece. Don't miss their UCen II concert appearance tonight. Free admission.

interest in producing him while Jess was still in high school. He did background vocals for Herb Alpert and Bobbie Humphries before joining Hiroshima. His female counterpart in the vocal area is Teri Kusamoto, a unique stylist who has been a featured vocalist on television shows for ABC and PBS. Rounding out the band are drummer Danny Yamaoto, Dane Matsumura on bass and Richard Matthews on keyboards.

Formed in 1974, Hiroshima quickly gained the reputation as one of the hottest unsigned bands in California. They got airplay on stations in San Francisco and Berkeley and when the music reached a point where all the members felt they were ready, they signed with Arista. The result has been a genuinely original musical — and cultural — force.

Hiroshima will be appearing in Campbell Hall on Sunday evening, May 17 for one show you won't want to miss. Tickets are on sale at the A.S. Box Office, Morninglory, Turning Point, and Ticket Bureau. Prices are \$6.50 for students and \$7.50 for everyone else.

## 'Gimme the butter'

## 'Last Tango In Paris'

Rarely is a film constructed in a manner which offers an enlightening and even frightening view of human nature and emotions. *Last Tango in Paris*, made in 1972 by Bernardo Bertolucci, is such a film. It investigates the responses of an individual to the death of a loved one. This film is as much a chronicle of the stages of mourning as it is a document on self-abasing relationships in the modern world.

The story concerns Paul (Marlon Brando), an American emigre in Paris, who tries to pick up the pieces of his life after his wife's inexplicable suicide. Paul's path of purging and renewal involves an affair with Jeanne (Maria Schneider), a young Fren-

chwoman who is engaged to be married. The film takes place over a period of a few days in which they meet several times in an empty flat. Paul insists that there be no communication between them except sex, yet Jeanne repeatedly refers to her childhood, her impending marriage, and life outside of the apartment. But it is Paul who finally breaks the silence, ending the relationship that was at best transient, and at worst totally degrading.

*Last Tango in Paris* is a film about interpersonal communication. When all the protests about its violence and eroticism are silenced, *Last Tango in Paris* will be treasured as a haunting vision of the human psyche.

## Calendar

Thursday, May 7  
Showcase: JETSUNS  
7:00 & 9:30 p.m.  
Campbell Hall, \$4.00

Saturday, May 9  
Animation Film Festival  
7:00 & 9:30 p.m.  
Campbell Hall, \$4.00

Wednesday, May 13  
*Last Tango in Paris*  
7:00 & 9:30 p.m.  
UCen Pavilion, \$1.50/\$2.00

Thursday, May 14  
Showcase: Skylight  
8:30, UCen 2 Catalyst, free

## Backgammon

The A.S. Backgammon Tournament is May 16. It would be greatly appreciated if you would sign up in the Program Board office ahead of time, so that we can have a rough estimate of the number of participants. If you can't make it to the third floor of the UCen to sign up ahead of time, walk-ons are welcome. Everyone show up at the UCen II across from the Deli on May 16. Be there by 10 a.m. with your \$3 cash in hand. That's May 16, you may be the lucky cash winner.

## Film Series

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## LAST TANGO IN PARIS



Marlon Brando  
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DIRECTED BY BERNARDO BERTOLUCCI

\$1.50 students  
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WEDNESDAY, MAY 13  
UCen Pavillion  
7:00 & 9:30

Sponsored by A.S. Program Board



Thursday  
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free

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