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Adolescent Culture & Nuclear War



JERRY BAUER, 1985

David Brin, whose rise to the top ranks of the science fiction field has been meteoric (his first novel was published only five years ago, and his second, *Startide Rising*, won both the Hugo and Nebula awards), was at Andromeda Bookshop in Santa Barbara last Saturday discussing and signing his latest novel, *The Postman*. Shortly before the event, Brin gave the Nexus an exclusive interview. Brin was engaging, articulate, and sincere as he discussed his concerns and his career.

Brin feels that we are a maturing society: "We're the first civilization since ancient Ireland ... whose principal heroes are entertainers; all other civilizations have had warriors as their principal heroes. And I think it's a sign that we're changing from being frightened children to being adolescents. We have an adolescent culture, and I think that's good, even though I disapprove of the whole entertainer obsession. I think it's ridiculous, even though I'm profiting from it."

"I think we're the first civilization to see a chance of becoming adults... that's why we're obsessed with change and self-improvement. You can see this in our own lives... But it's also true as a society: look at how we criticize ourselves non-stop... This is one of the reasons why I'm very hopeful... As soon as this country goes complacent, then

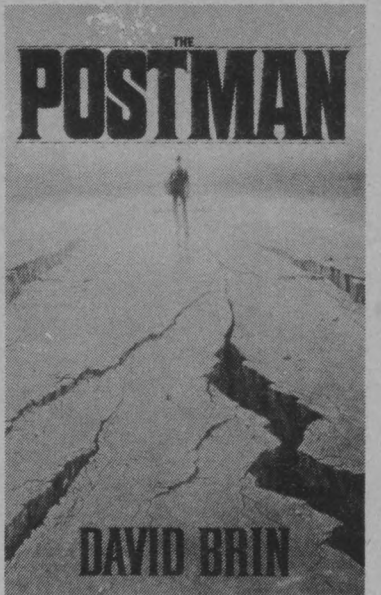
I'll be really, really upset."

"The reason why ... we really could become grown-ups ... is that we have some idea of the laws of nature... People as a whole may admire writers and entertainers, but I know that if I really could have pulled it off, I would much rather have been a really great scientist, because those are the people who are making this century."

"The scientists and the engineers are the ones who are producing the huge surplus that enables ... the middlemen, the advertisers, the lawyers — and the entertainers — to get rich... Why do you think we spend five times as much on cosmetics in this country as on space? — because there's a huge surplus and it's not being directed ... as much towards research and the future as it might be... People have got to become aware that this surplus is living on borrowed time."

As might be expected of one who holds a doctorate in astrophysics and has been a consultant to NASA, he is an avid space proselytizer. He says, "When the surplus runs out, then it'll be too late to go into space for those resources because people will be scratching for it. So we only have about twenty years to get out into space and get access to the (resources). If you melt down one one-kilometer-across asteroid (and there are millions of them) you'd get ten times the worldwide steel production, 100 times worldwide gold and silver production and up to 1000 times worldwide platinum production — materials for which we are beholden to such wonderful countries as South Africa and the Soviet Union. It seems like a logical decision, ... but nobody has the guts to say it's time to bite the bullet. If they do they're punished."

"Carter tried to warn people about it, but he was so boring... I think it's because of his 'Dad complex' ... (that) he did something no other president had ever done: he chided us, shaking his finger at us on nationwide TV. No other president has ever had the nerve to do such a thing, and we punished him for it. We said, 'Fuck you, dad — I'm going



to go live with grandpa...'. An adolescent people don't want to be lectured to."

"So there are good things and bad things about this adolescent age we're in. The good thing is how we're constantly criticizing ourselves. The bad thing is (that) it's very hard for us to focus on what needs to be done ... look at tax reform, look at the attitudes towards research... For all its faults, the American belief system has two major pillars... Tolerance and suspicion of authority run through all of our myths."

"Nuclear holocaust is unlikely," he says, "but I wrote a book (*The Postman*) on it ... for several reasons. First off, I thought of a story that needed to be told. I thought of a mythic element — the idea of the postman, whom everybody spits on today, as a symbol ... of how good we had it... They would remember the decency of a world that almost made it. *The Postman* is a novel of hope and perseverance."

This is only his fourth book, and the publisher is sending him on a nationwide tour. "I've been rather lucky," Brin says. *Sundiver*, his first novel "was the first thing I'd ever finished, the first thing I'd ever submitted, and the first publisher I ever submitted it to bought it." So singing the words of Jiminy Cricket, Brin quipped, "Fairy tales can come true, it can happen to you."

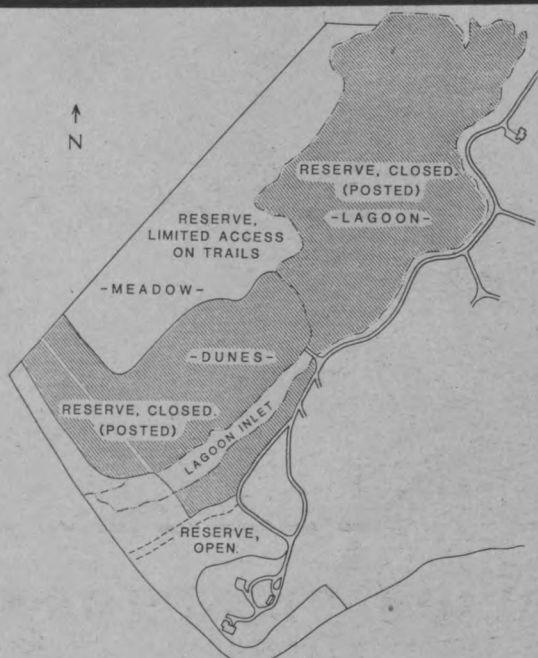
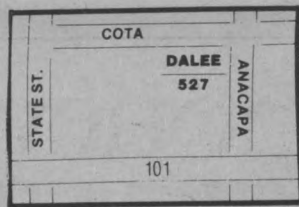
— Scott Lewis

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Located one mile west of the UCSB main campus on the coast, the reserve is posted at frequent intervals with orange signs, warning that trespassers are subject to arrest. The off-limits area includes the posted and fenced dune area and the adjacent lagoon. Resident caretakers oversee the reserve, assisting users and asking non-authorized people to leave. **FINES UP TO \$100 MAY BE ASSESSED TRESPASSERS BY THE UCSB CAMPUS POLICE.**

The beach dune areas to the immediate east and west of the reserve are open to the public. Limited public access also is allowed in the meadow west of the lagoon, on trails only.

The Coal Oil Point Reserve is part of the University of California's Natural Reserve System established in 1965 to protect samples of California's diverse ecological habitats in the natural state for teaching and research purposes. Comprising 117 acres, the reserve is used for research and field studies by students in biology, geology, natural history, anthropology and environmental studies. The reserve is the home or resting stop for several rare and endangered bird species, including the Black-Shouldered Kite, California Least Tern, and the Belding's Savannah Sparrow. Snowy Egrets, Great Egrets, Great Blue Herons and Black-Crowned Night Herons also frequent this area.

Class instruction and individual graduate or undergraduate research activities are encouraged by the Natural Reserve System, and applications for use of the Coal Oil Point Reserve should be made one week in advance of the intended visit. Contact Shirley Clarke at Ext. 4127 for more information.

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- Dr. Robert Kelly, Dept. of History, author of *Transformations: UC Santa Barbara 1909-1979*.

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(This week's guest: Dr. Walter Mead)



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□□□□□□□□□□ 'The Goat' at The Vic □□□□□□□□□□

Francois Perrin is not someone you'd call a lucky man. In fact, it really wouldn't be pretentious of me to say that bad luck follows him around — bumps into him, rather. Automatic doors close on him, he misses planes, falls in holes, etc. The French call it *la galere*, literally meaning the gallows. He brings it on himself at times, part clutz and somewhat naive, but the funny thing is he seems so used to it that nothing phases him.

Francois is the focus of *La Chevre* (*The Goat*), a delightful French comedy currently screening at the Victoria Street Theatre. He is a lowly accountant in a Parisian firm, sent to Mexico to look for his employer's missing daughter, Marie. His "assistant," Campana (Gerard Depardieu) is a detective who diligently began the search a month earlier with no success. What Francois doesn't know is that he was chosen for the task because he and Marie share a common trait — need I tell you what it is? The idea, however absurd it may sound, is in fact quite logical: if Marie's bad luck got her in a jam, maybe Francois, with the same lack of mana, will *glisse sur la meme peau de banane* (slip on the same banana peel).

Director Francis Veber's choice of actors is perfect — the hilarious scenarios seem written with the cast in mind. Pierre Richard, who plays Francois, is France's own Chevy Chase. If you've seen the famed *Grand Blond avec une Chaussure Noire* (the original *Tall Blond Man with One Black Shoe*), or any other of Richard's films, you'll know what I mean. He trips, bumps his head, and

generally just finds himself in outlandish positions better than anyone. At the same time Francois remains very likeable and witty, unlike the nerd prototype which is Jerry Lewis' style.

Depardieu is perhaps the better known of the two since he's been in more films (*The Last Metro* with Deneuve, *Danton*, etc.) and has even graced the cover of *Time* magazine. Expectedly, as Campana he plays a brutish kind of guy, with a large ego and muscles to back it. *Il fait un peu les gros bras, quoi*. Yet luckily, paired with Richard, he adds a lighter side to his role. They complement each other so well that the friendship that ensues between the two characters (despite Campana's

earlier reluctance, disbelief, and frustrations with Francois,) is perhaps the most believable (the only believable?) part of the story. It gives the film greater depth, and a better view of Depardieu's talent. If you missed them together in *Les Comperes*, you've got your second chance.

A bit far-fetched, a little on the low-key budget side, *La Chevre* provides some interesting twists and classic slapstick situations that only Pierre Richard can get himself into.

But do they find Marie, you ask? I'll leave that for you to find out. Providing unchallenging entertainment, pure fun, lotsa laughs, *des scenes rigolos* — whatever you want to call it, it's a film to see. Well, don't just trust me, check it out and (heh-heh) try your luck. Currently playing for a limited engagement at the Victoria Street Theatre (with subtitles).

— Karl Irving

LA CHEVRE



Women's Center Gallery

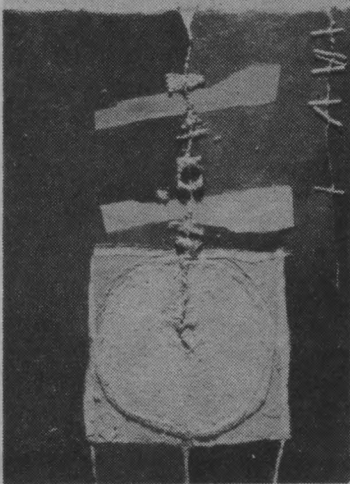
Mixed Media of Form & Texture

June Sekiguchi, a UCSB alumna, will return to campus to exhibit her recent works at the UCSB Women's Center Art Gallery in a show entitled, *Form and Texture*. This collection of mixed media paintings will run from Oct. 28 through Nov. 15 with an opening reception on Oct. 29 from 5 to 7 p.m. The public is invited to attend.

Sekiguchi has exhibited widely for the past five years in Santa Barbara and recently in Seattle, Washington.

The artist says her latest paintings are concerned with, "Working from my immediate environment. The materials incorporated and vital to the paintings are a result of my surroundings. The fact that there are textural elements worked into the paintings make them more interesting to look at."

The UCSB Women's Center Art Gallery hours are 8 a.m. to 5 p.m., Monday-Friday. Further information can be obtained by calling 961-3778.



JUNE SEKIGUCHI

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The Office of Planning and Construction, Facilities Management, has prepared a Supplemental Environmental Impact Report for a portion of the construction of the Faculty Housing Project located on West Campus.

Draft copies of this document are available from the Office of Planning and Construction, Bldg. 371, Facilities Management, UCSB, 93106.

Questions and written comments may be addressed to J. Beltranena, Assistant Campus Planner, at the above address. Telephone: 961-4359.

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THE FUN BOY THREE



THE LUNATICS HAVE TAKEN OVER THE ASYLUM. **FEB**

For those of you unacquainted with depressing figures in rock music today, let me introduce you to one who has been called the master, Terry Hall. Perhaps the most influential composer during the ska revival of the late seventies and early eighties, Terry led The Specials to the forefront of the movement and quick stardom with the fast-paced sound and catchy lyrics. But early on he became disillusioned with it all and began changing his style, first witnessed with the 12" "Ghost Town" — "Bands won't play no more/Too much fighting on the dance floor". Terry's changes disappointed fellow composer and keyboardist Jerry Dammers, now the leader of The Specials AKA. The Specials broke up, with Terry and two fellow members, Lynval Golding and Neville Staples, forming the Fun Boy 3. The English Beat stole the spotlight when ska hit its peak in the U.S.

The Specials AKA rested on the backburner for awhile, but led by Dammers and with a new singer, Stan Campbell, they managed to continue the spirit that originated the 2-Tone label and its ska bands — The Specials, Madness, and Selector. The concept that blacks and whites (and all other races) should live together in peace is abundant on their album *In the Studio* (1984). Their truly skankin' song "Free Nelson Mandela" has earned them new U.S. recognition due to the anti-apartheid movement.

Fun Boy 3, meanwhile, had lost the upswing dance beat of The Specials, opting instead for a slower, more ominous African beat, such as in their debut single "The Lunatics Have Taken Over the Asylum" (a political song). The band also took on melancholic guitar-based tunes, most notably "The Tunnel of Love," off the LP *Waiting* (produced by David Byrne of Talking Heads fame). With a satirical tango beat, Terry takes us on a ride showing us what love is really all about (which to him at the time meant a big deception): "There are 22 catches/when you strike your mat-

In The G

A 'Special' Evolution

ches/and get down on your knees in the Tunnel of Love."

He was obsessed with descriptions of life's many woes — love, crime, even Northern Ireland politics ("The More That I See (The Less I Believe)": "...But when petrol bombs fly/When cars overturn/When you see children cry/because their cities are burning/Who's going to show concern?"). Only in songs with Bananarama, whom Terry "discovered," do they show any interest in purely danceable tunes. Perhaps their most famous song was "Our Lips Are Sealed" (co-written by Terry), made popular by The Go-Gos version, although I much prefer their own. If you're interested, a new *Best of... Fun Boy 3* was recently released.

Terry's despair was too much for Neville and Lynval to handle, evidenced at their concert in L.A. in

time to concentrate on his music. Even the melancholy songs which dominate the album are given more life than sorrow, though Terry's attitude is more cynical now. This lends a perfect twist to his already masterful lyrics. After so much suffering, he seems to get the last laugh here. Take the song "Yours Sincerely": "I wanted to be sure that I could trust your smile/I should have realized it wasn't worth my while...Take your time with invitations/The look of love is not what it seems/Save yourself — you'll burn your fingers/if you fool around with half-baked dreams."

With "Castles in the Air," he just lets out a sigh, finally accepting things as they are. Beauty abounds on the album with newcomers Toby Lyons and Karl Shale adding some absolutely spine-tingling guitar licks — especially on the most charming, "Hammond Song," a tale of a lost love moving off with her new man.

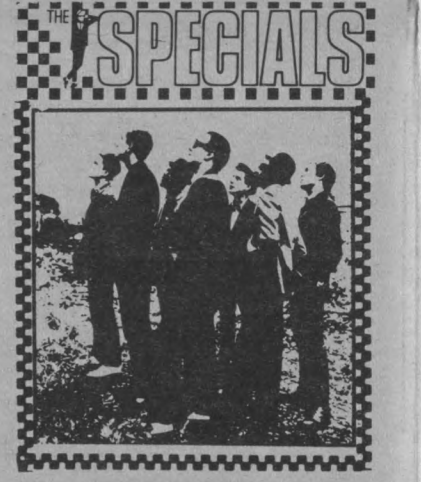
In concert, the beauty keeps the gloom at bay, even though Terry still insists on showing it. Crouched down with his microphone gazing wistfully up at the ceiling, smiling only when a fellow bandmember catches his eye, or when giving shy glances at his rose-giving adorers. It seemed only fitting that the girl next to me, tears in her eyes, would cry out "You're a doll, Terry!" Doll or not, the Colourfield, with their album *Virgins and Philistines* (produced by Echo and the Bunnymen Hugh Jones) have managed to capture the sad thoughts of Terry Hall, that eluded the Fun Boy 3, and put their genius to timeless melodies that they deserve.

— Karl Irving



1983. The two bounced back and forth across the stage, while Terry didn't move an inch. Looking very forlorn and tightly holding onto the microphone stand, Terry's dark sunglasses were glued in place. Fun Boy 3 broke up in the middle of that tour. In retrospect, it was no coincidence that they sang for their encore the most perfect cover I've heard of the Doors' "The End," further adding to the dark mystique of Terry's style.

Now, Terry has found himself a pair of friends who have acted as a crutch to pick up his mood somewhat; evidently for the better, if the debut album of *The Colourfield* is any indication. The style is more carefully researched and defined, giving the impression that Terry has had more



Strange Little Creatures

The Talking Heads' latest album *Little Creatures* grows on you. It may take a few extra plays before you like the album in its entirety. Somewhat slower than previous LP's, such as *More Songs About Buildings and Food*, and perhaps less upbeat, this new album is nevertheless interesting and whimsical. The cover is equally fanciful and painted by the Reverend Howard Finster of Georgia. The significance and interpretation are beyond me, but then the band's trademark has always been to make as little sense as possible.

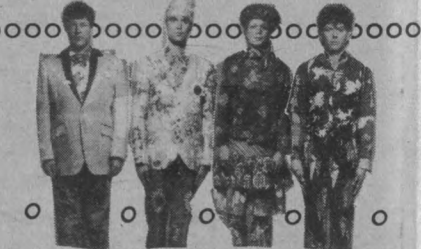
A catchy rhythm that defies trendiness (although it seems David Byrne has traded in his big suit for his version of the latest in floral brocade jackets) exists in most of the songs — only two, "Television Man" and "Give Me Back My Name," are unsuccessful. Despite some interesting percussion on "Television," it is short on musical content and is in several places, overly monotonous. The melody in "Give Me Back" is undetailed and seems to possess little organization.

"And She Was," on the other hand, has an attractive beat and is currently receiving the most airplay. Although there is some heavy use of the chorus, cliches are avoided and the song is basically enthusiastic. It is not a victim of AOR (Album Oriented Rock).

"The Lady Don't Mind" is another excellent song — a lively beat yet an overall slower pace give the piece a pleasant sense of being well-balanced but not boring. "Perfect World" has a slightly sensuous melody, while "Stay Up Late" on the B-side is interesting, funny and keeps a simple beat not unlike "Take Me To The River" (from



More Songs). The album is basically light-hearted but the band manages to get their social commentary across: "When the world crashes in, into my living room
 Television made me what I am
 People like to put the television down
 But we are just good friends"
 And the lyrics to "Stay Up Late" are amusing as well as simply different: "He's just. A little plaything."



Why not. Wake him up?
 Cute. Cute. Little baby.
 Little pee pee. Little toes...
 Baby, baby, please let me hold him.
 I wanna make him stay up all night."

The Talking Heads have been labeled as an intellectual band, along the lines of artists Brian Eno and Peter Gabriel, but *Little Creatures* is an example of how the band's art is at everyone's level. At the same time it is anything but ordinary. "Road To Nowhere" exemplifies their independent attitude.

Overall, it's another successful LP for the Talking Heads — not too bizarre, and you can't call it too pop. It's a good album with a healthy selection of first-rate songs constructed with refreshing lyrics and infectious melodies. *Creatures Of Love* is as close as you can get to a "title track" and seems to sum up their well-balanced accomplishment: "A man can drive a car
 And a woman can be a boss
 I'm a monkey and a flower
 I'm everything at once...
 We are creatures of love"

Maureen Fan

GROOVE

Stomping with Stevie

Aw, c'mon Lonnie! Was it something that I said?! After raving about Lonnie Mack last week, he had the absolute gall to get sick and cancel out of the show. Was this the start of something worse to come? Sudden horrors ran through my mind. Was Stevie sick too? Kidnapped? Was this a coverup? Where's the justice?!

Thankfully all my initial fears were put to rest when Stevie Ray Vaughan swaggered on stage in full splendor, cigarette deftly dangling from his lips and fingers flying at full solo. Now this is what I was here for! Dressed ever so sharply with sashes flowin', silver shinin' and even red velvet pants, Stevie and Double Trouble overcame a night of shaky sound mixing, faulty amps and a cadaver-like crowd to still make quite an impact.

You can have your Eddie Van Heflen (VAN HALEN! — whatever). I'm convinced. This man is the most amazing guitarist going today. Hefty laurels, definitely, to lay upon one still considered small-time in most music circles, but a single show is all that's required to make you a believer.

Last Wednesday night at the Arlington (that mecca of suspect acoustics and assigned seats), Stevie Ray Vaughan and Double Trouble turned in one very bluesy and involving show that effectively blew away the few misconceptions I had about Stevie's ability. Playing effortlessly, at times with eyes closed, one hand, or even behind his back, Stevie and his band ripped through a good 1 1/2 hour show highlighting

songs from the recent *Soul to Soul* and earlier *Texas Flood* LP's.

Accented by brief bits of improvisation, songs from *Soul to Soul* like "You'll Be Mine", "Let the Good Times Roll", and "Little Sister" were played to almost album-like perfection. The undeniable gem of the night, however, was "Voodoo Child", a Jimi Hendrix cover version from *Texas Flood*. Starting out slow while working up to a fever pitch, "Voodoo Child" culminated in a longwinded finale that would have made Jimi himself proud.

You'd think that the crowd would be up for all this action, Right? Wrong! I don't know what it is with Santa Barbara crowds, but the strange mixture of displaced bar singles, various "cowboys" and an occasional student or two were strangely quiet and unresponsive, invariably affecting Stevie's playing. Looking for clues and audience feedback that were non-existent, song endings tended to waver, with Stevie trying to fathom good ways to end.

Turning to a seemingly good method of getting audience attention, that of communicating with the audience, Stevie turned prophet mid-way through the show. Expressing simple but heartfelt views, Stevie urged the audience, in a warm Texas drawl, to "Hep people out," and to "pick people up steada knockin' em down, cuz when ya keep knockin' people down ya ain't gonna have nobody left."

Music is a medium, the best medium, to get a message across. Unfortunately, few were listening to



TOM REJZEK/NEXUS

Stevie or understood him. Stevie Ray Vaughan plays the type of music that he loves, that he grew up on. He plays it very well and it genuinely fits him, unlike the phony pop mongers who adopt a style or image only to abandon it the following year when it loses popularity. Stevie Ray Vaughan has a genuine purpose but is regrettably lacking the respect he deserves.

Called back for the inevitable encore, (Egads! Those really ARE bics flickering away out there) Stevie and his bassist responded by coming out to sit on the front stage soundboxes for the beautiful instrumental "Lenny", rewarding the audience with much more than they deserved. "Got me a buzz," Stevie said as he plugged in one more time. Yeah, Stevie, me too. Y'all come back now, ya hear?

Brent Anderson

Raucous Rockabilly Psychedelia

The Pontiac Brothers

Doll Hut
I can't quite put my finger on it but this band bears a striking resemblance to early Rolling Stones meets Poison 13 meets Green on Red, if you can imagine such a thing. To you, the reader, this may sound a trite too repulsive, but really it isn't that bad. In fact, it's pretty damn good.

Stemming from the notorious Fullerton basin, home of such god-head bands like Social Distortion and The Adolescents, The Pontiac Brothers' first piece of vinyl rocks like these guys are veterans, but in fact the Pontiac Brothers have only been in existence for about a year. Complete with its own great songs such as "Out In The Rain," "Whole Damn World" and my favorite song on the album "Keep the Promise," *Doll Hut* should move this quintet out of the minor leagues of Frontier Records and hopefully into the major

leagues.

As I said earlier, there is a resemblance to early Rolling Stones that lies within the vocals of Matt Simon. For some odd reason he



reminds me of Mick Jagger (back when he could sing, Lord only knows when that was) and Green On Red's Dan Stuart rolled into one. There's also a hint of Green On Red's trash

psychedelic mixed in with Poison 13's raucous rockabilly that comes together to form a rockin' and slightly polished album. Now don't go thinking that these guys are revivalists of any sort or even imitators, because they aren't. In fact their sound is strictly their own, a trait that goes with the Fullerton territory.

It's a miracle so many good bands are from Fullerton. Considering that Fullerton is located in the heart of WASP land, Orange County that is. Fullerton also happens to be the home of the notorious "Moral Majority" and "Parents Against Punks," but somehow, somehow, this town turns out some good bands, The Pontiac Brothers included. Well, let's just hope The Pontiac Brothers don't fail at their second effort, like most new bands do, except The Smiths. I guess that makes them charming men without a trendy stitch to wear.

— Cesar Padilla

★ single attraction ★★★★★

Section 25
"Crazy Wisdom"
"Looking for something is finding myself such crazy wisdom destroys my health"

It seems that with every release, Section 25's atmosphere lightens. *Crazy Wisdom*, the follow-up to last year's *Looking From a Hilltop* (Sec 25's third album) sheds another layer of the group's dismal skin. This song is downright danceable. The vocals are subdued and subordinate to the music. The synthesizer is beautifully uplifting coupled with the driving drumbeat are what count most here. Although the sound is much more upbeat, the lyrics are still somewhat depressing and paranoid.

"Peace is a Formula
Love is a war
I'm better off looking for a door to it all"

This Factory band started off with producer Martin Hannett and carried on the Joy Division tradition of the tortured and tormented sound. Since "Looking From a Hilltop", which marked the beginning of self-

production, the sound has become more musically than atmospherically oriented.

"Crazy Wisdom" is intelligent, sharp and a well-developed dance song. A perfect addition to most record collections.

Echo and the Bunnymen

"Bring on the Dancing Horses"
There are two people who I can positively state would never have anything but prodigious praise for Echo and the Bunnymen; Ian McColloch and myself. I admit it; the Bunnymen can do no wrong and this is the usual brilliance. After their over-a-year-long recess, I didn't know what to expect from this release. I definitely didn't expect flutes and harps. The song is a classic, an elaborate blend of lovely noises. Including flutes and harps. I can see myself walking on the beach and all of a sudden this sound pours out of the sky, Ian McColloch's lead and backup vocals raining down on me.
"First I'm gonna make it
Then I'm gonna break it
Til it falls apart

Hatin' all the fakin'
And shakin' while you're breakin'
My brittle heart"

The backup vocals are the most dramatic in this song: it might be more effective the other way around. "Bring on the Dancing Horses" is more produced (Laurie Latham does the honors) than Ocean Rain (which was more produced than Porcupines.) This is just about as produced (I don't want to say overproduced) as I'd like the Bunnymen to get. This single is a classic. If it's any indication of what new material will be like, I am eagerly awaiting the soon-to-be-released new album.

—Marjorie Extract



ECHO & THE BUNNYMEN
BRING ON THE DANCING HORSES

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Shacking Up with Larry

Throughout the years, there has been one constant in the everchanging nightclub scene around Santa Barbara, and that's the *Grass Shack* located on Dawson Ave., Goleta. For more than a decade, the Shack has provided an outlet for original bands, including the legendary Tearaways who once performed at the club every week for six months. Now bands like the Stingrays continue in the tradition, holding court every Wednesday night for their faithful fans.

The longevity of the Shack owes more to Larry, the gruff but friendly bartender who's familiar raspy voice often interrupts requests and upcoming dates.

The musicians never complain, in fact Larry's spontaneity is one reason why patrons return again and again. There's also a pool table, and a good selection of beer moderately priced, but remember, The Shack is a rock and roll bar, pure and simple, and it's one place where a dress code doesn't exist. —Joe Mock



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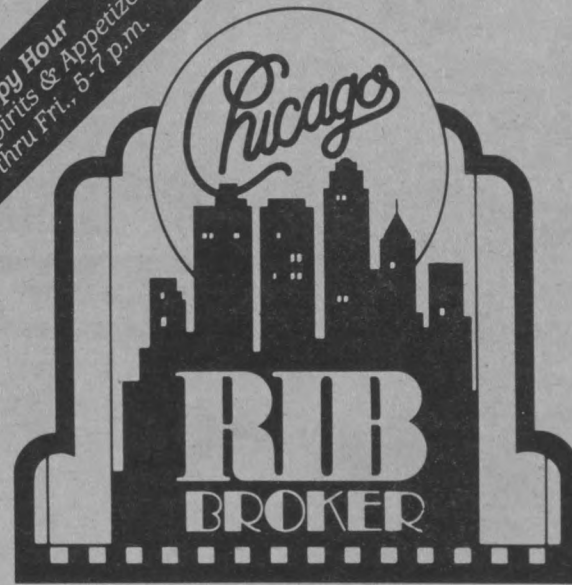
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Dreaming Sweet Simplicity

"People in Hell want ice," quips Patsy Cline (Jessica Lange), hillbilly singer in the late '50s who jumped to fame and fortune before meeting a tragic death in 1963. The gist of the message here is, essentially, people just don't always get what they want.

On the surface, Patsy seems to. She gets a new husband to replace the one who spent all his time building model ships, has children, achieves stardom, and even buys the house she's always wanted — complete with the yellow roses. Her dreams came true, but were they as sweet as they had seemed when she was dreaming them?

Faced with the inevitable ending, certain predictabilities in Patsy's life, and trying to avoid too many similarities to other country singer rags-to-riches stories (ie: "Coal Miner's Daughter"), scriptwriter Robert ("Alice Doesn't Live Here Anymore") Gretcher opts to focus on the complex marriage of Patsy to her friendly neighborhood fun-lovin',

beer drinkin', all-American guy, who, until meeting Patsy, liked "bumping uglies" as he calls it, with any girl he could get his hands on.

Named none other than Charlie Dick (Honest!), he falls in love with Patsy and her sweet voice, pure and simple, from the first time he sees her sing. Patsy, despite her feistiness and lack of naivete, seems to be attracted by Charlie's action-seeking spirit, inspiring new life in her as well. Despite the "Haven't I seen this before?" thoughts that come to mind when Charlie and Patsy first dance together to the old '50s tune "You Send Me" on the car radio, we see the first sign that there's a mutual magnetic attraction deep down that neither will be able to deny later.

But the pressure begins to mount. Patsy climbs the ladder of success leading to a cross-over onto the pop charts while remaining ever head-strong. Charlie gets drafted and faces the



SWEET DREAMS

rough times of army life, continues his never-ending search for a good time, and ends up a demolition derby driver. When they come together there is still an inkling of their hidden link, but it doesn't prevent the beating Charlie inflicts on Patsy in front of her child. Though Patsy wises up, the inexplicable attraction remains. One wonders if a repeat performance of the moonlit dance by (See Sweet Dreams, p.7A)

University Art Museum

Charting New Territory

Scapes, an original exhibition of contemporary paintings and related mixed media works by artists who concern themselves with the painting of views, will open at Santa Barbara's University Art Museum on Wednesday, Oct. 30. From 5 to 8 p.m. the previous evening, the Museum and University Art Affiliates will cosponsor a public preview for artists in the exhibition, museum supporters and the campus and Santa Barbara communities.

The group of visual experiences included in Scapes dislodges conventional notions of landscape yet honors that tradition by a reaffirmation of meaning in art. Symbolized by the re-invigoration of painting that began in the second half of the 1970s, the exhibition includes a number of American artists who began to turn art around a decade ago by reasserting a commitment to paint.

"Their pursuit of innovations and their lucidity and fascination with painting is responsible for a shift toward a more speculative and visionary sensibility," according to curator Phyllis Plous who organized the exhibition and wrote its

catalogue. "As significant landmark rather than passing novelty, the painting of views and states of mind — paintings as scapes — is working its way to the forefront of new art," she added.

The name and spirit of the Scapes project is a result of curatorial studio visits across the United States to contemporary artists whose paintings establish their origin in the intersection of personal and cultural necessity. They express themselves in landscapes, seascapes, urbanscapes, worksapes, mindscapes, even bodyscapes. "As an assimilation of public and private experience," noted Plous, "such paintings deal with environments, situations and spaces within the diverse facets of our cultural framework."

Fifteen artists will be represented in the exhibition by several works each. Included are several established artists such as Elizabeth Murray, David True, Charles Garabedian and Bill Jensen.

The University Art Museum, located in the Arts Building on the UCSB campus, is open to the public from 10 to 4 Tuesday through Saturday, 1 to 5 Sundays, and will be closed Mondays and Thanksgiving day. Admission is free.

Scapes will continue through Dec. 15 and will be accompanied by an illustrated catalogue.

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Wednesday,	October 30,	9:00 a.m.
Thursday,	October 31,	9:30 a.m.
Friday,	November 1,	1:00 p.m.
Monday,	November 4,	10:30 a.m.

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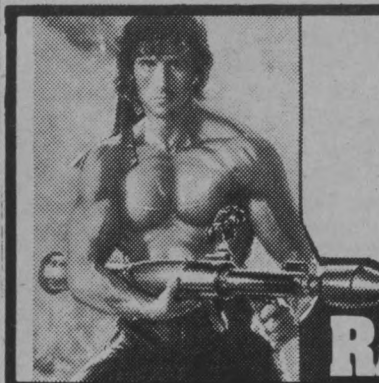
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RAMBO

King Bites the BULLET

When is there ever going to be a really good, really scary film based on one of Stephen King's books? This is the tenth film based on one of his works (the eleventh if you count *Creepshow*) and the third one he's written the screenplay for. *Silver Bullet* is only marginally better than last spring's release: *Stephen King's Cat's Eye*.

Silver Bullet, based on King's novelette *Cycle of the Werewolf*, concerns a series of killings in a small town. A handicapped boy finds out firsthand that the dead were victims of a local werewolf when he himself narrowly escapes an identical fate. The better part of the film consequently consists of the boy trying desperately to convince his Uncle Red that it is indeed a werewolf that has been murdering the local cast. Having discovered the dark secret, this helpless boy is next in line for the werewolf fate.

Unfortunately, *Bullet* is lacking in too many areas to be a really scary movie. For one thing, its special make-up effects and werewolves aren't that special. Both *An American Werewolf in London* and *The Howling* have more realistic transformations and more convincing werewolves. Granted, great 'n' gross effects do not necessarily equal a scary movie, but poor effects do equal a diminishment in a film's potential fright power. It is therefore wise that *Bullet* keeps its werewolf in the dark until its climax.

Bullet is also missing a lot of the humor that both *The Howling* and *American Werewolf* in particular have. This alone can say it all. *The Howling* uses ridiculously corny organ music when a werewolf is on the prowl. *American Werewolf* plays *Blue Moon* in its entirety during its main transformation sequence. *Silver Bullet* uses a bassy, minor keyed synthesizer when a werewolf is sneaking through the bushes, ready to pounce on an unsuspecting victim. Pretty standard, huh?

Bullet does have some redeeming features, however. The film's hero is a bright and pleasant handicapped boy name Marty Coslaw, nicely played by Corey Haim. It's refreshing to see a handicapped person play an important role in a film rather than give the part to another picture-perfect teenager. Gary Busey is also quite a character. Although the film isn't as funny as *The Howling* or *American Werewolf*, Busey (who has an uncanny resemblance to rough and tough Nick Nolte) supplies a generous amount of humor to the film.

Of particular interest is the relationship between Marty and his uncle. This is a nice touch to a genre of film that seldom bothers enhancing its characters, let alone their relationships. According to director Daniel Attias in an interview from a recent issue of *Fangoria* magazine: "The uncle became a far more important character in the film than in the original book."

On a four star scale, *Silver Bullet* rates a two and a half. Nothing seems to be holding back producer Dino De Laurentiis (*Cat's Eye*, *Silver Bullet*), however, from producing still more films with Stephen King's name on them. Hopefully at least one of the two King films currently in production will be truly frightening. These include *Overdrive*, based on the short story *Trucks* from *Night Shift*, in which King is finally making his directorial debut; and *Pet Sematary*, King's scariest book (next to *The Shining*), being directed by the master of horror movies: George A. Romero.

—Peter Bors

SWEET DREAMS

(Continued from p.3A)

the car radio might have happened had Patsy lived.

Jessica Lange in the star role gives an excellent performance of the simple, goal-oriented southern gal. Her acting is at its best when she's either spunky or filled with anxiety. The lip-synch Lange does to compliment the original recordings used on the soundtrack are, however, OK at best. Ed Harris, as Charlie, steals the show

as he adeptly shifts from cute and cuddly to the obstinate, edgy and volatile husband who sometimes just can't handle his wife's success. As in *The Right Stuff*, Harris plays the hick role to a "T". Ann Wedgeworth as Patsy's plain yet world-wise mother, also adds a wonderful touch to the already crafty script.

Both witty and intricate, charming and tragic, the film (directed by Czechoslovakian Karel Reisz) shows us the realities of stardom for Patsy Cline — the struggles, the road life, the studio — without bombarding us with an overdose of Patsy singing. The

brief glimpses we do get, including her performance at the Grand Ol' Opry, the Anaheim Stadium of country music, seem to serve more as monuments to Cline's careers than integral story points. *Sweet Dreams*, in general, offers a delightful story with a dynamic acting team. All too simple in

many respects, the film manages to rise above its pitfalls — sloppy editing in particular — even for those who tend to shy away from foot-stompin' music. I'm ready for a swing on the back porch myself....

—Karl Irving

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#2
GLENN CLOSE
JAGGED EDGE

5:30, 7:45, 10:00
#3
Glenn Close
Jeff Bridges
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A.S. PROGRAM BOARD

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Committees Cure The Blues

Do you wake up in the morning, roll out of bed listless and unenergized, only to wander aimlessly from class to class, monotonously scribbling notes in large lecture halls and small crowded classrooms? Do you sometimes feel that college life has boiled down to black coffee during the week and black label during the week-end? Do you know the library better than your own bedroom? If any of this describes you, don't despair — read on I've got great news.

Your opportunity for involvement, responsibility, planning and programming is here. A.S. Program Board has two committees with open spots. If you are interested in Film

and Video there is a meeting today from 4-5:15 in the Program Board office. The Film and Video committee will have a lot of fun putting together free sneak previews, videos in the Pub, and a new Warren Miller ski film.

For those who enjoy lectures and discussions (the ones that do not require textbooks or exams) keep in mind becoming a member of the Lectures committee. A meeting date and time will soon be announced. So cheer up and get some experience in a campus activity that you can be proud of. Let those great ideas and intentions out and get involved in A.S. Program Board. Your mom will be happy.

And The Winner Is...

Congratulations to Erica Jan for winning two tickets to the Oingo Boingo Dance Concert Saturday night. A.S. Program Board sponsored a free drawing and Erica's name was the lucky ticket picked at Activities Day last Wednesday. Have a great time and don't forget your dancing shoes. Congratulations again.

MHING is COMING

Metaphors of Time and Space

A Juried Student Show
Nov. 25-Dec. 4

The UCen Gallery and the A.S. Program Board invites all interested students to submit work (in all media) for consideration as part of its first juried student exhibition of the '85-'86 academic session. Works should loosely conform to the concept "Metaphors of Time in Space." Students may submit no more than two pieces. Each piece must be accompanied by an application form (available in the Program Board office, UCen 3167, after Nov. 1). Work can be submitted to the UCen Gallery Nov. 19-21 between 1 and 4 p.m.

PUB NIGHTS

TONITE COMBO-NATION

This popular local band has been playing the Santa Barbara scene for an admirable time now. Here is your chance to loosen up and ska.

OCT. 30 STING RAYS POP ART

A special Halloween treat. Two established local bands will be playing together on Wednesday night. So get your ghoulies ready.

NOV. 7 PRIME MOVERS

More prime time entertainment from A.S. Program Board. Dancing at its best.

NOV. 14 MARCELS AND THE INVADERS

You are in for a surprise with this group. Just when you thought it was safe to go out...

NOV. 21 JAH-B-ONE/PONTIACS

They are back by popular demand. Another awesome twosome. Up from L.A. with a bit or reggae and the blues.

LECTURES

OCT. 25 SHIRLEY CHISHOLM

A free public lecture in Campbell Hall at 8 pm. The first black woman to seek the nation's highest office; the presidency. She served 12 years as a congresswoman representing New York, she sat on the powerful House Rules Committee and the House Education and Labor Committee. A truly remarkable woman not to be missed.

NOV. 7 JEAN KILBORN

An expert in the field of advertising and its impact on society. She will be addressing the influence the media has on alcohol use and abuse.

NOV. 11 ALLEN GINSBERG

Almost a living legend, the poet's life is a chronology of counter-culture landmarks. Ginsberg is best known for his ground-breaking poetry.

NOV. 19 ELLEN GOODMAN

A Pulitzer Prize winning journalist who captivates readers with her fresh comments and penetrating insights into our lives.



OINGO BOINGO will be recorded live for L.A. radio by Westwood One this Saturday, Oct. 26 at 8 p.m. in Rob Gym. Tickets are still available for this Halloween dance concert at

the ticket office on the 3rd floor of the UCen. But hurry, they're going fast. \$12.50 for students and \$14.50 general admission.

Friday Concert Series With:



I.V. All Star Rhythm and Booze Review



We've only just begun... This year's A.S. Program Board and Miller presents the all new and original FRIDAY CONCERT SERIES. Our intent for this series is to provide a festive, mini-extravaganza for students throughout the quarter and the entire school year. Each Friday Concert Series will include two to three bands and eventually a variety of club and group activities. It all starts this Friday at the lagoon from 4-7. The first two bands to initiate the concert series are Miles-n-Miles, formerly known as Rupert Pupkin from Santa Barbara, and the I.V. All Star Rhythm and Booze Review. You may recognize a few of the I.V. All Stars because many of them were members of popular bands such as the once legendary Whip-

tones, Volcanoes and the Fish and the Seaweed.

You can look forward to three more Friday Concert Series this quarter, we will take a rain check over winter quarter and resume again in spring. The bands will vary in sound and style including pop, rock, blues, reggae and ska. All concerts are guaranteed to satisfy your listening ear, dancing feet, and especially your pocketbook. All of the mini-day-on-the-greens are FREE.

How and why did the Friday Concert Series get its start? There are a number of reasons. First of all, being students ourselves, the members of A.S. Program Board know what it feels like when Friday afternoon rolls around. This new series is a way for us to give students

an opportunity to wrap up their week by either kicking back and enjoying the tunes or kicking up their heels. The concerts are open to all, and everyone is encouraged to go. The more participation and enthusiasm shown by the students the better. Secondly, one of A.S. Program Board's goals is to provide quality and diverse entertainment for UCSB students. We feel the Friday Concert Series in conjunction with Miller is another way to provide that entertainment. After all, being in a beautiful college setting as UCSB is all the more reason to take advantage of our time here and our incredible campus.

ENJOY!