

ARTS

entertainment



**Theatre Flamenco
of San Francisco
arrives in
Santa Barbara**



Abstract Paintings at Museum

The Heroic Generation: American Abstract Expressionist Painting from the Sarah Campbell Blaffer Foundation will be on view at the Santa Barbara Museum of Art through March 20.

The exhibition features paintings by artists who lived and worked in New York and who derived a new style of artistic expression in the late 1940's. Both the original founders of the movement — which has become known as abstract expressionism, or "action painting" — and their younger followers are included in the Blaffer Collection.

Represented are figures who were influenced by surrealism, but are considered transitional to abstract painting such as Andre Masson, Arshile Gorky and Matta. Of the first generation of the "New York School," the Blaffer Collection exhibits works by William Bazotes, Philip Guston, Hans Hofmann, Franz Kline, Robert Motherwell, Willem de Kooning, Jackson Pollock, Lee Krasner, Mark Rothko, Clyfford Still and others.

Those artists who were younger and followed in the stylistic footsteps of the founders of abstract painting in America have been termed the "Second Generation" of abstract expressionism. Such painters in the Blaffer Collection include Sam Francis, Robert Goodnough, and outstanding female artists Helen Frankenthaler, Grace Hartigan and Joan Mitchell.

Sarah Campbell Blaffer must be considered somewhat of a legend herself. She was heiress to two major oil fortunes; her father William T. Campbell, formed the original partnership that became the Texas Company (later Texaco), and her husband Robert Lee Blaffer, was one of the founders of Humble Oil, predecessor to Exxon. By the time of her death in 1975 at the age of 91, Sarah Campbell Blaffer had donated such works as a Renoir still life, a Franz Hals portrait and a Cezanne Portrait of Madame Cezanne to the Houston Museum of Fine Arts. Typically, she did not overlook her hometown of Lampassas, where she placed one of her most important gifts, a 16th-century Tintoretto masterpiece, in a small country church.

Also currently on view at the museum is *The Artist's America: Part II*, a survey of 19th-century landscape in art. Scenes of the unspoiled countryside from Connecticut to California contrast with natural wonders such as Niagara Falls and Yosemite's Watkins Glen — that goal of intrepid artists who endured considerable inconvenience to record America's newly discovered wonders.

A small group of portraits, still lifes and genre scenes add to the rich panorama of history that form an artist's view of America. Artists whose work will be on view include Albert Bierstadt, James Hope, Christopher Cranch, William Keth, Ernest Narjot, Severin Roesen and James Peale, among others.

The museum is open Tuesday through Saturday, 11-5 and Sunday 12-5. For more information, call 963-4364.

800-Pound Woman Comes to Campus

If you've passed through the courtyard behind the Women's Center complex lately, the chances are good that you've noticed a strong new presence there. This "presence" is embodied in the form of *Woman*, an approximately 800-pound, five-foot high ceramic woman, created by UCSB Art Studio student, Lynda S. Murray.

Murray conceived of the idea for her woman sculpture in the winter of 1981, for her lower division ceramics class. She proposed a sculpture of an abstracted, squatting woman, to be set in the courtyard of a fictitious women's center. She made a 5-inch high model of a woman following this conception and received an A- in

the course.

During a later trip to the Los Angeles County Museum of Art, Murray was impressed by the life-sized terra-cotta figures of men and horses from Emperor Chin's army, in the "Great Bronze Age of China" show. That spring, she proposed to sculpt a bigger-than-life-size woman in her independent studies course.

Murray said that, although big women are not conventionally celebrated, she has always admired big women and liked to draw them. The matriarchal-type woman, Murray has found, often possesses admirable qualities of strength, tenderness and endurance.

Murray was frustrated in her first attempt to actualize

her image of placing the sculpted woman in the courtyard of a women's center. She presented her proposal to the UCSB Women's Center and to the surrounding offices, but found that interest in moving the sculpture to the area was low.

Her *Woman* remained in the Atrium ceramic and sculpture parking lot, until Margaret Annschild, current UCSB Women's Center director, chanced to stroll in that direction one lunch hour; Annschild took an unfamiliar path, which happened to lead to the Atrium, and discovered Murray and her *Woman*. Annschild inquired about the sculpture and introductions were exchanged. Annschild

agreed with Murray that an area near the Women's Center would make a fine setting for the sculpture. The necessary permission for the transfer of the sculpture was secured, and *Woman* was forklifted into place. Murray has since given the original five-inch model of *Woman* to her 12-year-old daughter. "She's earned it," Murray said. "She had to give up a lot of time with her mother, and be understanding when I'd come home exhausted and covered with clay."

Murray says that, although she is not sure why, her *Woman* has proved to be a controversial creation, sometimes evoking negative feedback. Nonetheless, she feels that criticism and (Please turn to pg.10A, col.3)

Museum Displays Acquisitions

From ancient Near East to contemporary Los Angeles — the University Art Museum is presenting a selection of recent acquisitions in the South Gallery through April 17.

The new acquisitions include both gifts and purchases and are broadly representative of the museum's major collecting areas: Ethnic (African and Pre-Columbian), Middle-Eastern, European Old Master, Oriental, Modern, Contemporary and Photography.

Grace H. Dreyfus, whose fine collection has long occupied its own gallery in the museum, recently gave a group of complementary objects, including both ancient Middle-Eastern and Peruvian. In the same area, Mrs. Bernadette Miller has donated a spectacular Veracruz green-stone yoke, AD 600-900, and two fine African pieces.

The growing ethnic arts collection was considerably enriched by a gift of over 90 objects from Kenya, donated by Mr. and Mrs. Joseph R. Ciaramella. Only a selection of this important group, ranging from ornament to large-scale effigies, can be shown at this time

because of space limitations.

The European master tradition is represented by an ornament print by Theodore De Bry, a Flemish 16th-century artist; a sanguine drawing by the 17th-century German Johann Matthias Weyer; and pen and ink sketches by the English neo-classicists Henry Singleton and John Flaxman. Margaret Mallory donated the Weyer, and the others were acquired by museum purchase. A major Italian Baroque painting, attributed to Elisabetta Sirani, and donated by Gary Gallup, was exhibited in February and March in the front gallery.

A handsome 19th-century Japanese teapot, given by Mrs. Ruth Kriegel, adds depth to a small group of oriental ceramics.

A splendid example of 1920s poster design, a museum purchase, advertises *Voglio Nerissimo* (African Revels), illustrated with the image of a fantastic African mask.

Most of the new acquisitions are in the important area of post-war art. Joining the growing collection of modern sculpture are works by Vasa, a gift of Mrs. Ruth Kriegel; *Curling Hybrid* and

a page of studies by Richard Hunt, donated by Beatrice Kollinger; *Musical Sculpture No. 20* by Francois and Bernard Baschet, offered by Carl Steele; and *Wood No. 5 B E* by Kazuo Kadonaga, whose work was the subject of an exhibition in the museum last year. Masimi Teraoka donated the latter work.

Don Suggs presented the museum his own drawing, *Untitled, No. 1* after its inclusion in the exhibition *Figuration* last year.

Enriching the museum's photography collection are examples by Kenji Nakahashi (purchase) and J.B. Englander, (gift of the L.D. Johnson Foundation). Mrs. Paul Lienau's gift of plates from Eadweard Muybridge's pioneering *Animal Locomotion* was exhibited in January.

This exhibition continues a program of showing aspects and highlighting recent additions to the permanent collection, which now numbers over 3,200 objects.

Museum hours are 10-4 Tuesday through Saturday, and 1-5 Sundays and holidays.

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Editor:
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Theatre Flamenco of San Francisco



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Dancers to Bring Spanish Culture to UCSB

By CATHERINE BOWMAN

Imagine the sounds of emotion — love, death, happiness, or grief. Add the captivating presence of Spanish dancers dressed in a multitude of colors, a classical guitarist, a talented pianist, and you have artist Adela Clara and her Theatre Flamenco.

Presenting a variety of Spanish dances, Theatre Flamenco will perform Friday evening in Campbell Hall, as well as offer a free lecture/demonstration this afternoon on the unique and exotic history of Spanish dance.

Calling the seven-member, San Francisco-based troupe "a 16-year experiment," Clara started her company in the Bay Area in 1966 after moving from "the theater center" of New York and discovering that the West Coast was far from being a thriving metropolis for Spanish dancers. Combining dance with poetry and the influence of her own Latin heritage, Clara — artistic director and chief choreographer of the troupe — has created a highly respected company with an exciting repertoire reflective of both modern and traditional Spanish cultural dances.

"Spain is such a rich country for dance," Clara said, noting that "each region has its own form." Perhaps the most popular and flamboyant of these is flamenco, a dance which originated in southern Spain. Colored by Moorish, Spanish Gypsy, and Hebraic influences, this passionate, dramatic dance is characterized by clicking castanets and stamping heels.

Both the movement of the upper body and the dancer's footwork (*zapateado*) are an essential part of the flamenco performance. The extra movements of the hand, Clara said, "embellish the movement" of the dancer, reflecting an Oriental influence. Like other forms of Spanish dance, the powerful spirit of flamenco dance is inseparable from the accompanying music. In the colorful Tablao Flamenco, for instance, dancers and musicians improvise within the music structure.

The dancers do not perform to written music, Clara explained, but instead improvise within a structure of "rhythmic patterns," hundreds of years old. "The singer can improvise in and out of that structure," Clara added, noting that the collaboration between musicians, singers and dancers is what makes the performance so exciting.

'Betrayal'

Pinter Play Examines Love Triangle

The U.C. Irvine production of Harold Pinter's *Betrayal*, which will be performed March 7 and 8 at 8 p.m. in the UCSB Main Theatre, is being directed by Robert Cohen.

Cohen, who is currently chair of the Department of Drama at UCI, is well known for his teaching, writing, and professional directing. He teaches at the Warren Robertson Workshop in New York City and recently directed *Macbeth* at the Colorado Shakespeare Festival. His publications include "Acting Power," "Acting Professionally," and (co-authored with John Harrop) "Creative Play Direction."

"*Betrayal* is quite rare," Cohen notes. "The play may be even unique in the contemporary theater in that it is both a commercial success and yet true grist for the critical mills; virtually every journal of dramatic analysis has a *Betrayal* article this year, extraordinary for a play but five years old."

Some of *Betrayal*'s fascination comes from its reversed structure — the play begins in 1977 and ends in 1968 — but there is nothing terrifically unusual about



"You are not following the guitarist. The guitarist is following you," she said, adding that the solo performances of each dancer in the Tablao Flamenco reflect "the individual artist's emotional development."

In contrast to the zealous style of flamenco is the Escuela Bolera, considered by most to be the most difficult Spanish dance to perform. Developed out of court dances of the 17th, 18th and 19th centuries, Escuela Bolera "employs ballet techniques and castanets," Clara said. "You have to be

very free with your technique," she explained, noting that it takes years for a dancer to perfect the technique and master the difficult coordination necessary. "It's such an individualistic art form; (it) gives you an opportunity to say something about yourself."

Theatre Flamenco will also perform examples of two other dance forms: the jota, an energetic, regional dance of Northern Spain, and exquisitely rendered neo-classic dances of the 20th century. Unlike flamenco, both forms are performed in soft shoes, again employing ballet techniques.

"The more ballet you have, the better," Clara said, noting that "a lot of basic ballet training" is involved in the maturation of the Spanish dancer. Unlike ballet, however, where a dancer's stage life is limited, Clara said that the life of a Spanish dancer is somewhat longer. "The demands are different," she said, explaining that an older dancer's performance is marked by a special talent that evolves with maturation as a dancer. The audience likes to see the contrast between the young and old interpretation, she added.

When asked if American audiences differed from those in other countries, Clara said that Spanish-speaking audiences react much differently. "It's an immediate, spontaneous reaction...it's like watching an opera," Clara said, because the audience understands the lyrics of the emotional music. Non-Spanish-speaking audiences will enjoy the performance in a different manner, Clara said. Regardless of the language, she noted, flamenco is "an art form people can identify with...it's an emotional thing."

"People will see a nice cross-section of what Spanish dance really is," Clara said, speaking of Friday's performance, and encouraged all interested to attend the afternoon lecture/demonstration ("painless educating,"

that. Nor is there anything unusual about the play's subject, which is a love triangle between two men and a woman; indeed, this is probably the most common dramatic subject in the history of drama.

"The uniqueness of

play, not a gesture, even, that avoids its subject. *Betrayal* positively irradiates the triangle, and disintegrates its spirit.

"I have never known a more moral play, strictly speaking; certainly not in the contemporary theater.

allow ourselves great righteousness in dealing with the hypocrisies of statesmen, and the misdeeds of the mighty. We are more indulgent with ourselves. Pinter does not indulge. In this sparse play, fraught with perfect observation and acute detail, he reckons consequences unerringly. The play does not preach in any way, but it reveals what might be an eternal pattern, and it reveals it without making excuses or bad jokes. And as we touch the pattern, we are inevitably drawn into it."

The production, which is being sponsored by the UCSB Department of Dramatic Art, is part of an ongoing touring project of the southern U.C. campuses. *Betrayal* was performed first at UCI's Village Theatre before touring. It is performed by graduate and undergraduate students from UCI. Ticket information is available by calling the Arts & Lectures Ticket Office, 961-3535.



Andrew Philpot, Kristina Lankford and Kevin Skousen

Betrayal, according to Cohen, "is that it deals with its subject not with explosive theatricality nor rib-splitting humor, but with absolutely relentless penetration. There is not a word in this

This play makes me think of York and Chester; it is almost medieval in its clear-sighted reckoning with petty and catastrophic deception."

Cohen feels that, "We all

Clara said), which will be held at 4 p.m. today in Campbell Hall.

For tickets for Friday's 8 p.m. performance and more information, call the Arts and Lectures ticket office at 961-3535.



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Operetta Transfers Well

By JANE MUSSER

Is it possible that a film with absolutely no sex beyond a couple swift kisses; bloodless, beautifully choreographed and completely unrealistic fight scenes; and dialogue that consists almost entirely of songs from an 1879 operetta could be any fun? Unlikely. Is it conceivable that a film released in 1983 and not produced by Walt Disney, but nonetheless rated "G," could be entertaining? Hard to imagine. Is there a chance that anyone would be interested in a film with a guaranteed happy ending for all? Doubtful.

With all that going against it, how does *The Pirates of Penzance* pull it off? The film is fun and captivating. Overflowing with silly charm, it is a delight to see and hear. *Pirates* is based on the thoroughly un-1983 Gilbert and Sullivan operetta first produced in 1879. That's the first reason the film is such a wonderful success. Gilbert and Sullivan are unbeatable for tongue-in-cheek fun. Anyone familiar with their works knows what to expect from a Gilbert and Sullivan production — light-hearted frolicking with dashing heroes, pretty and clever heroines, and an assortment of endearing and bumbling characters who tend to get in the way of whatever the heroes and heroines are trying to accomplish. Complicated plot twists are inevitable, as is an ending that leaves everyone living happily ever after.

And then there are the songs — filled with irresistibly clever verbal and musical puns that have listeners torn between laughing at what has just been sung, and listening to what is coming next.

With all that going for it, it would be just like Hollywood to screw things up. However, Hollywood, in this case represented by producer Joseph Papp and director/screenwriter Wilford Leach, thankfully doesn't botch this one. The film's production seems to have been undertaken with a clear sense of the operetta's strengths and

weaknesses. The overpowering strength of *Pirates* is its fun; the potentially overpowering weakness is its completely unrealistic plot and setting. But the filmmakers use the sense of unreality, of everything happening not only in a different time, but also in a different world, to enhance the movie's playfulness. "Natural" landscapes of seacliffs and rugged shoreline are obviously constructed of paint and styrofoam; real cows are painted unreal cow colors; buildings don't try to disguise the fact that they are nothing more than two-dimensional fronts. The effect is a fantasy-like atmosphere — a world created for the carrying out of this one wild story, essential for its occurrence, but nonexistent beyond the story's boundaries.

The story of *Pirates*, with all the expected unexpected Gilbert and Sullivan twists, centers on Fredric (Rex Smith), who was indentured to the pirates of Penzance as a young boy, under the agreement that he would be freed on his 21st birthday. The film opens on that day, as Fredrick takes his leave from the pirates, vowing that though he loves them all as individuals, he hates what they do for a living and, since he is no longer one of them, it will be his duty as a law-abiding citizen to destroy them.

The departed Fredrick and the pirate ship, lead by Pirate King Kevin Kline, land on the same seaside, and run into the giggly, flirtatious and coyly man-hungry daughters of the resident Major-General (George Rose). Fredric is captivated by the loveliest and most level-headed of the daughters, Mabel (Linda Ronstadt), and she is equally taken in by him.

In the meantime, the pirates are ready to have their way with the far-from reluctant daughters, when the Major-General arrives on the scene, and, in an effort to spare himself the agony of losing his entire family, tells the pirates (for these are, of course, kind-hearted pirates) that

(Please turn to pg.10A, col.3)



Angela Lansbury, Linda Ronstadt, George Rose, Rex Smith and Kevin Kline

'Lovesick' Needs A Good Cure

By JONATHAN ALBURGER

Writer-director Marshall Brickman seems to be lost without the creative genius of writer-director Woody Allen leading the way. Together they approached greatness in a very playful way with *Sleeper*; five years later, they created an instant classic with the brilliant *Annie Hall*, for which Brickman won an Oscar for his intelligent, inspired and very funny original screenplay.

A couple of years later, Brickman decided to take a stab at directing, so he went solo with *Simon*, a film which abounds with good intentions and witty, comical scenes; however, as a whole, the film could be easily brushed into the overcrowded hit-and-miss, promising filmmaker category.

Now that *Lovesick* has arrived on the movie theater circuit, there is no second guessing about just how full that



hit-and-miss chamber pot is. *Lovesick*, for all its promises to deliver cleverness and charm, really goes nowhere because it never gets off the runway. It's got engines, but no fuel. Except for punctuating moments of invention and some visual slapstick, *Lovesick's* delivery is pretty limp.

You get the idea.

Dudley Moore is Dr. Saul Bejamin, a prominent Manhattan psychiatrist who has an unusual preoccupation with Freudian-based psychoanalysis — e.g., hanging in his office is a portrait of the pioneer shrink. Moore fakes his character to the point of embarrassment; he seems detached, distracted by something other than the salubrious good looks and little girl charm of Chloe Allen (played by Elizabeth McGovern who knocked a nation over with her spoiled, impishly irresistible performance in *Ragtime*), a precocious, somewhat confused and dangerously young playwright about to make her literary debut on Broadway.

I suppose the days of *Arthur* and *Foul Play*, and in particular the maturity seen in *10*, are over because Moore blocks any chance for significant audience empathy. No longer do shortness and nasal overendowment suffice for a good comedy. Moore is capable of more; he needs — deserves — a better script.

Although the film repeatedly states that she is very beautiful and able to steal any man's heart with only a suggestive glance, McGovern seems too young and weak to play such a role as this. Her bright, sapphire eyes and round, buttery facial features make her into more of a high school girl undergoing post-cheerleader blues than a highly talented theater writer entering into showbiz and undergoing anxiety attacks.

Together, Moore and McGovern's chemistry is not quite right, and even apart they don't seem able to spark any great scenes, or sustain character interest. Their scripted personalities are too one-dimensional and boring.

If *Lovesick* is trying to say that psychoanalysis should not be considered a science, but an art, then it fails. Alec Guinness pops up every now and then as dear Dr. Sigmund, the ghost-moderator who makes semi-witty asides and presents advice to Moore on how to operate his love life. Guinness, too, suffers under a mediocre script, but he is the best thing about the film. In one particularly memorable scene when Moore first makes love with McGovern, the camera dollies away from the bed to show Guinness who proceeds to swivel around toward the camera as a soft light comes on from overhead and then he delivers an Alistair Cook-Masterpiece Theatre type of low-toned commentary on man as a sexual animal.

Beyond the few, isolated scenes and bit parts (a female patient who is trying to define her life according to roles — "am I 'mother'; am I 'wife'; am I 'travel agent'?"'), *Lovesick* is all potential, and little pay off.

African Film Examines Revolt

By CYNDRY ROTOLO

On the surface the African film *Ceddo* may seem very simple and perplexing to many American audiences. This Senegalese film, the last in the Arts and Lectures Film series was created by Senegalese novelist and director, Ousmane Sembene.

It will be screened Sunday, March 6 at 7:30 p.m. in



Campbell Hall.

Crude and at times even brutal, *Ceddo* deals with the politics, religions and living conditions of Senegal, West Africa, using violent scenes laden with symbolism. The central themes of the film, set in the 19th century, are the kidnapping of a princess and the political takeover of the village by a religious leader. Many of the scenes of the story symbolize the taboo topics of supportive African involvement in the provision of slaves for the Western

(Please turn to pg.10A, col.6)

A HISTORY OF HATE: An Expose of Ethnic Hatred in America

Mar. 3 "Bad Moon Rising," a documentary, explores the renewed activity of the Ku Klux Klan. Lecture by Albert Lindemann, History professor. NORTH HALL 1006 7:30 pm

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Gibson, Weaver Live Dangerously in 1965: A Very Good 'Year'

By JONATHAN ALBURGER

Like being unaware that you are dreaming and feeling helplessly uprooted by the stormy vortex of a nightmare, visiting a strange, foreign country can be a frightening, vertiginous experience. There are barriers of culture and language, and differences in geography, human physicality, experience, diet, and especially political



Gibson and Weaver lock glances.

ideology. With dangers — real or imagined, it makes no difference — lurking around every corner, each move becomes a calculated risk. If ever a corny phrase were truly relevant: there's no place like home, there's no place like home....

Australian director Peter Weir uses all these components in his film *The Year of Living Dangerously*, but the grim reality of western man being grafted into a politically tumultuous, economically austere, and culturally mysterious eastern country cannot be altered by a couple of magical clicks of the heels.

The upheaval and intrigue of Indonesia in 1965 serves as the dramatic backdrop for *The Year of Living Dangerously*, a thoroughly interesting and engaging, if not totally satisfying, film which compellingly documents life in the capital city of Jakarta, a hotbed of poverty and oppression. *The Year of Living Dangerously* also entertains with a fine director's mesmerizing style and craft — it is visually stunning and cleverly constructed.

Chaos and squalor prevalent during the final weeks of

President Sukarno's (a self-proclaimed "God-King") regime casts dark shadows across the story of an Australian journalist sent into Jakarta to familiarize himself with the political oscillations and broadcast his findings. Jakarta is a virtual third world microcosm. Ironically enough, it was Sukarno himself who developed the phrase, "The Year of Living Dangerously," which he equated to a plan to pacify Malaysia. Sukarno's fate was eventually galvanized by his actions: as Leftist and Rightist forces entered into a bloody civil war, the entire Indonesia archipelago was left in anarchic turmoil. Geopolitics of the Pacific were in precarious disarray as the Communist faction came closer and closer to fulfilling the "domino theory," while Moslems and Indonesian nationalists drifted away from the Sukarno ideology.

Mel Gibson (*Gallipoli* and *The Road Warrior*) portrays Guy Hamilton, ambitious and anxious reporter, who is taken into confidence and given important contacts by Billy Kwan (played brilliantly by Broadway actress Linda Hunt, in a stroke of casting genius and inspiration), a peculiar, dwarfishly distorted Chinese-Australian cameraman/photographer who has a good and trusting feeling about Hamilton. Billy becomes pivotal to the plot — and indeed is the real star of the film — as he introduces Guy to Jill Bryant (Sigourney Weaver), a British attache due to return soon to London. Billy acts as a go-between and counselor in the romance which ensues between Guy and Jill; Billy is friend and, most significantly, he is alter ego to Guy, modulating Guy's actions and influencing his thoughts with the wisdom and experience gained from living in Jakarta both at the heart as resident and on the periphery as photojournalist.

Through Billy, Guy learns the central Hindu-based native lore of the sacred puppet shadow play in which opposing sides (male-female, left-right, good-evil, etc.) battle toward a balance of powers and a harmony of existence. The puppet play is presented as a visual motif, in obvious and subtle ways, and it gains thematic dimension in its metaphorical interplay in the narrative: Guy and Jill, Sukarno and Billy, foreigners and Indonesians, British and Australians, English-influenced culture and Eastern culture, wealth and poverty, reality and media distortion, hate and love, and love and lust. In "puppet" terms, Guy Hamilton is a shadow prince "clouded by desire" (to be successful, to be sexual, to be with Jill), Jill Bryant is a

shadow princess "noble, proud and headstrong," and Billy Kwan is the pupper master, the stick holder who determines destiny and strikes balance. Moreover, the dwarf in the shadow play serves the prince. In Billy's words to Guy: "The unseen is all around us...I'll be your eyes."

Weir and assistant writers David Williamson (who collaborated with Weir on *Gallipoli*) and C.J. Koch (author



Guy Hamilton and Billy Kwan fight for their story.

of the 1978 source novel of the same title) use the mystical imagery and the metaphysical principles to counterpoint the flaws of the characters. Jill and Guy are dynamic personalities, both proud and physically attractive, but overwhelmed by sexual desire; Jill acts against her better judgement by beginning a relationship when she knows that she will be leaving in less than 10 days and, later, she funnels top secret information to Guy about the arrival of arms, which indicates the onset of civil war. He scoops the (Please turn to pg.10A, col.1)

'Moonlighting' Shines Bright

By JONATHAN ALBURGER

The best dramatic films of political proportion are those which can capture both the human, individual conflicts and the social, institutional crises. Directors such as Costa-Gavras, Volker Schlöndorff, Andrzej Wajda and Jerzy Skolimowski have successfully created corrosive indictments of world events — films layered with irony and ambiguity, suffering and humor, and warning.

In their push to bring critically acclaimed foreign and small films to Santa Barbara audiences, Metropolitan Theatres is opening Skolimowski's 1982 *Moonlighting* tomorrow at the Magic Lantern in Isla Vista. It should not be overlooked.

Moonlighting isolates the period of December 1981 when Poland was brought to a political boil by the flames of a *coup d'etat* which lead to national oppression and international anxiety, fear and confusion. "Solidarity" became a household word, transcendentally.

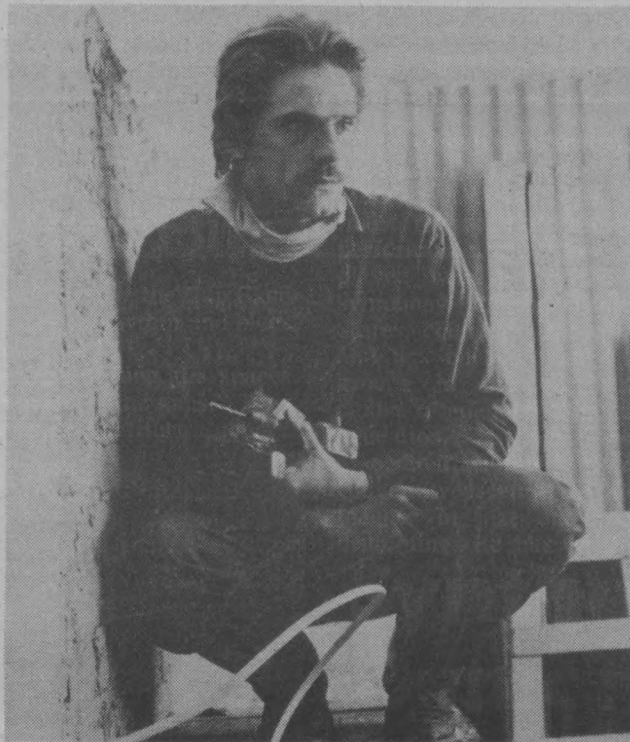
Skolimowski's film is a tight, enjoyable parable which reflects the situation simply, but not simplistically. There is a universality of impact born out of the Polish director's microcosm-as-metaphor approach to filmmaking, which is why *Moonlighting*, so unassuming and undemanding to watch, is important politically and aesthetically. It informs as well as entertains with a mature understanding into human psychology and emotion.

Nowak (Jeremy Irons of *French Lieutenant's Woman* and *Brideshead Revisited*) is the only English-speaking member of a group of four workers sent from Poland to London to remodel a townhouse for a wealthy

compatriot. Nowak is an able and kind foreman who, in order to bond his workers together, withholds information about the military coup and the concomitant, ongoing civil strife.

This manipulation of facts to create a benevolent, however false, reality for his laborers is only the beginning of a network of lies, schemes and deceptions Nowak finds himself unintentionally taking part in. Upon arriving at the airport, he lies to the British immigration officials about why the group is in London since, without work permits, no one is allowed to engage in business; they obtain 30-day visitor's visas. Later when long distance calls to Poland are no longer being connected, Nowak lies about calls from the "boss," friends and family.

Skolimowski thus draws his analogy between situational problems arising from work and living in London and the larger dynamic in Poland. Nowak is essentially good, but his dictatorial progression under strain is aligned with militarism and oppression overseas. The tendency toward tyranny is presented as almost a natural outgrowth of being rigidly responsible — having to deal with the demands of work and the necessity for



Jeremy Irons

recreation. Balance is necessary, but difficult to maintain in a hostile, precarious and alienating world.

Powerful parallels are evident elsewhere: in the dim London apartment environment as it is ripped and gutted in preparation for the remodeling; in the presentation of the city itself as grey and listless, cold and (Please turn to pg.10A, col.5)

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Mixed Results at Cotton Concert

By DAN FLYNN
James Cotton came to La Casa de la Raza in Santa Barbara last week, and the locals turned out in force to see this legendary master of contemporary Chicago blues.

Cotton, who has been playing harmonica for 40 of his 47 years, has a life story that reads like a folk tale. Given a harmonica at age seven, he quickly gained proficiency in the instrument by listening to his harmonica-playing mother and blues artists on the radio. Cotton says that he once played for his uncle on a store porch, and a half-hour later walked away with \$36. His uncle, a tractor driver who got paid \$18 a week, told Cotton to "get out of here" and helped the boy run away from home to meet the fabled harmonica virtuoso, Sonnyboy Williamson.

Convincing Williamson that he was a nine-year-old orphan, Cotton further honed his harmonica-playing skills with the help of the older musician. After spending eight years with Williamson, Cotton went on to play with such blues luminaries as Willie Nix, Howlin' Wolf,

B.B. King and Muddy Waters. He drew upon these various influences to start his own band in 1966, and the James Cotton Band has since garnered a reputation for delivering rollicking evenings of terrific blues music.

The band took the stage at 8:45 and rolled right into a couple of solid blues jams that had the audience hooting with approval. The lead guitarist delighted the crowd with his cocky, good-humored introductions and got the folks hollering as he brought out the star of the show, James Cotton.

Cotton stepped onstage dressed as if he had just been working on his car — blue jeans, faded t-shirt and an old denim jacket. Grinning, he announced, "I just want to let you know one thing — this ain't nothin' but a party." With that, he led the band in a variety of predominantly uptempo blues numbers, punctuating his fine harmonica playing with hand-waving flourishes and singing in a strong, keening fashion.

The first set was plagued, however by a couple of problems that slowly sapped

the audience's enthusiasm. First of all, the band was having such a good time onstage that they weren't concentrating hard enough on their performance. As a result, the music generally lacked inspiration. Secondly, the set was far too short — Cotton wasn't onstage more than a half-hour when he decided to take a break. The break lasted 45 minutes and, although Cotton graciously spent the time chatting with members of the audience, it badly hurt the show's momentum.

The second set began promisingly, though — the band came out with renewed energy and burned through a couple of fine soul/blues jams that segued into the B.B. King classic, "Rock Me Baby." Cotton was re-introduced at this time, and he gave a great, B.B. King-like treatment to the song, complete with humorous rap ("Now, let me speak to the ladies for a minute...") and suggestive hip shakes at the chorus. He followed that up with a rowdy version of "Caledonia," and the show began to look like the party that Cotton had promised.

Other highlights included

"Sonnyboy Williamson" (a "Green Onions"-like tribute to Cotton's former teacher), and a stomping version of Muddy Waters' "Mannish Boy" (Cotton had played on the original back in 1955). However, if the first part of the show was too short, they second half was a bit too long: some of the tunes were mediocre, and that added to the sloppy pacing of the first set, and caused many in the capacity crowd to leave La Casa before Cotton did.

All in all, it was something of an off night for James Cotton — even though the show had some great moments. While the friendly, unhurried manner of the show was appealing, Cotton took it too far, and the concert was not the roof-raising event that the audience had expected. One can't, however expect a band that tours 40 weeks a year to deliver 100 percent every night.

The Santa Barbara Blues Society's next concert March 14 will feature Johnny Copeland, recognized in many music circles as one of America's finest young blues guitarists.

Quartet Takes Music Seriously

By SCOTT BROWN
It was a dark and stormy night. The wind fled about forcefully outside, and the sky glowed with sullen flashes of lightning. The night was unforgiving, oppressive and serious. Indeed, it seemed the perfect evening for the Melos Quartet, Stuttgart, to perform the way they do: very seriously and with a certain sense of purpose.

The music in the program was not entirely in a serious, brooding mood, but it was performed in a very formal, intentional manner. The members of the group all wore tuxedos and accepted their applause as if they really didn't deserve it, sometimes looking as if they were wondering why the audience was applauding. They did channel their intentional approach into their music, however, performing with a subtle intensity that was quite impressive.

A traditional opening of a light quartet piece, in this case by Beethoven, quickly gave way to an equally traditional 20th century piece by Hindemith. The Beethoven quartet was from his early works, much in the style of Mozart, but evidence of Beethoven's later works was detectable.

As an encore, the group performed a section from Beethoven's later quartets (Op. 130), and the same characteristics evident in the earlier quartet came up again. The encore piece sounded very much like a first movement of one of Beethoven's symphonies speeded up a bit.

Most notably different was the "Quartet in F Major" by Ravel. This piece was heavily impressionistic, seeming a cross between Debussy and 20th century style. While it was very peaceful in spots, reminding one of birds in flight, it got very restless and confused in parts, giving it a neo-classical feel. As a matter of fact, when the piece first premiered there was a very large difference of opinion on the merits of the work; some thought it was ridiculous while others found it excellent and flawless. All four movements spring from a central theme that is present throughout the work. While I may not count as a true critic, I thought the piece was rather good.

This combination of serious pieces and intensity from the performers had the effect of captivating, almost intimidating, the audience. The group had an air of finality to it; the works were transformed into forceful statements to which no argument could be put. The audience could just sit and listen, as it had no choice. The whole experience was somewhat uncomfortable, yet intriguing. The result was a very strange but worthwhile evening.

The Melos Quartet has won praise as an outstanding ensemble all around the world. Although they tour extensively and enjoy playing several concerts in a row, they never perform the same pieces in two consecutive concerts. The group performs an extensive range of works from classical to contemporary composers. They have recorded numerous quartets and give about 120 concerts a year, averaging one concert every two days. Between these, they manage to rehearse extensively, at least two hours before each performance.

Team of Pianists Make S.B. Debut

The incomparable team of piano entertainers, Ferrante and Teicher, make their first appearance in this area on the Arlington Celebrity Series on Saturday evening, March 5 at 8 p.m. When interviewed during their recent appearance on the Palm Springs Celebrity Series (also sponsored by Metropolitan Theatres Corporation) they admitted to having performed at more than 3,000 concerts on 6,000 pianos around the world — adding up to a total of over 612 million musical notes.

This gifted team of musicians with a marvelous flair for comedy has been seen on every major television network many times, and they tour in excess of 100 cities to sold-out



Ferrante and Teicher

houses each season. Many critics use the word "sensational" in describing these artists who have recorded 109 albums, sold 22 million records and received 17 gold record awards. They first gained international acclaim for their United Artists recordings of "The Theme from the Apartment" and "Exodus."

Ferrante and Teicher, both of whom were child prodigies, met at the ages of six at Julliard School of Music in New York City, where they received their entire musical education — from Prep Center through its Graduate School. Each one taught musical theory there after graduating, and they made their first professional appearance together with the Toledo Symphony.

The concerts which Art Ferrante and Lou Teicher present are a mixture (a menu they call the program of popular favorites and humorous novelty numbers, punctuated with the classics. "Both musicians support and expand each other's ideas to create their amazing music," one critic wrote. "They have four arms, but only one mind. The flawlessly switch musical parts in mid-song... Their interpretations and articulations are as well-coordinated as their wardrobes."

The Washington Post reviewer wrote: "They move up and down the keyboard with ease and fluency, with coordination, nuance and complicated rhythms through each number... a rare kind of quality... they are superb!"

Whether Ferrante and Teicher are playing Debussy or movie theme music, or whether they are doing Bach or Bachrach, they have something for everyone in the audience. "Hearing them in person gives that special dimension to their music to which one could listen for hours," another critic noted, "and they are making a major contribution to the American musical scene."

For ticket information, phone 966-4566.



'Arizona Disease' Simple Yet Fun

By KATHLEEN RYAN
It's hot in the desert. It's barren. I think the heat and the lack of vegetation do something to humans. I think the heat warps the mind as it warps records. Take the Jr. Chemists or Les Seldoms for example. Both bands appear on a seven-inch EP on Subterranean Records.

The EP is called *Arizona Disease* (because both the Jr. Chemists and Les Seldoms come from Arizona). How two Arizona bands got to Berkeley (where Subterranean is based) I'll never know.

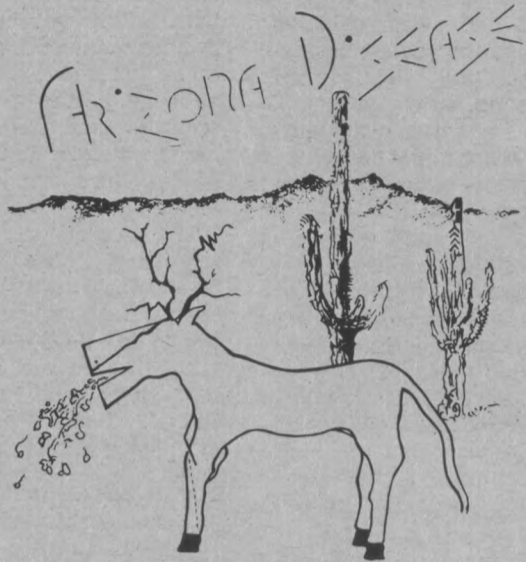
Both bands feature a minimal sound. The Jr. Chemists play with guitar and drums; Les Seldoms has bass, guitar and drums. Vocals, typically, are flat, often sounding like a little kid is trying to sing the song.

This music is stupid, but it contains a spirit of fun. It is straightforward and unassuming. The Jr. Chemists and Les Seldoms capture the true meaning of punk rock — not the thrash energy that is so evident in punk today, but the idea that anyone can pick up an instrument and play in a band. The Jr. Chemists and Les

Seldoms could be your neighbors. Or members of your family.

The lyrics are typically simple. In the Jr. Chemists' opening song, "Building a Fort," lead singer Dawn Kelly sings about, naturally, building a fort. "Bring a

bit of gender confusion in that old child's game, "It's a boy, oh, no, it's a girl." Another song talks about "bizzy" worms. Mike Cornelius on guitar and Brendan De Vallance on drums keep the music minimal.



blanket, bring a sheet, have your mom pack something to eat," she says. The lyrics are written from a child's perspective, and are sung in a flat childish voice. "Spooky Cooties" deals with

Les Seldoms, made up of Christopher (drums and vocals), Michael D (bass), and Jeff F (guitar) play music which is equally minimal. The lyrics aren't much more profound than

the Jr. Chemists'. In "Native Americans," Christopher sings, "Gee I'm getting hungry. Can I have some French fries?" The chorus of the song is "Native Americans" repeated four times. To vary things, each "Native American" is sung in a different voice. On "Stop," Les Seldoms' other song on the EP, everything comes to a stop. Traffic stops, the clock stops, songs stop. Every time the word "Stop" is sung, the music stops. The song ends, of course, on the word "stop."

If you're the tupe of person who doesn't appreciate childish self-portraits of the band on the inner sleeve of the record (the Jr. Chemists feature the portraits; Les Seldoms feature a house, sun and tree), if you don't laugh at dumb jokes, and if you think all music should have depth, substance, and, above all, meaning, than this EP probably isn't for you. However, if you think that music can be stupid and fun without losing any of its artistic qualities, then check out *Arizona Disease*.

Lee Ritenour Makes Move From Jazz to Pop Music

By DAN GURSKY

I have to admit that I was a bit skeptical from the start about seeing Lee Ritenour because when artists such as Ritenour (and George Benson, Stanley Clarke) try to move away from jazz and fusion into more commercial, accessible pop music, the results tend to be rather mediocre.

And sure enough, Ritenour largely lived up to these fears last week in Campbell Hall, proving that he is wasting his time playing spineless vocal tunes that lack any real substance. Ritenour would be a lot braver heading into more of a jazz or fusion vein. He probably wouldn't make as much money, to be sure, but he would do the musical world a great service to leave pop songwriting to bands like Foreigner and Journey — there's already too much of that music polluting the commercial airwaves.

But I have to admit that I definitely seemed to be in the



Tim Weisberg

minority of the crowd, most of whom seemed quite pleased with Ritenour's music despite a 45-minute wait outside in the drizzling rain before the show.

There were some enjoyable parts to Ritenour's 90-minute set, particularly the lively, upbeat instrumental songs. But, slick vocal tunes, such as "Is it You?" and "Keep it Alive," were plagued by lead singer Eric Tagg's pseudo-pop star efforts and lame lyrics. And Tagg has to take some responsibility because he co-wrote most of the vocal songs along with Ritenour.

"Malibu," off Ritenour's new album, *Rit 2*, was a nice, mellow jazz piece with Ritenour on acoustic guitar. And "The Captain's Journey," the title cut to his first solo album, was a pretty good fusion tune, featuring some fast



Lee Ritenour

playing by Ritenour and bassist Nathan East.

But here, as with many fusion tunes, the emphasis was sometimes on speed for the sake of flashiness rather than for the sake of a better song. Drummer Harvey Mason cranked out a lively solo but he, too, seemed to rely on fast playing to make up for a lack of original musical ideas.

It seems that Ritenour is not sure what sort of music he really wants to play. Sometimes he played jazz-funk tunes, and although his half Black, half White band was pretty funky at times, they just don't compare to Black groups like Earth, Wind and Fire.

Other times, Ritenour seemed to think he was a guitar hero in a heavy metal band, possibly shown by the sparkling silver shoes he wore. There's no doubt that Ritenour is a fine technical player but his guitar playing was usually very heavy and lacked much-needed subtlety.

And at his worst, Ritenour seemed content to play top-40 oriented pop songs that can be compared to melted ice cream, as a friend put it.

Maybe I was missing something but I just didn't enjoy much of Ritenour's show. It's a real shame that he is wasting his obvious talents on basically unoriginal, commercial songwriting when he could instead be moving into more innovative areas like Pat Metheny is doing.

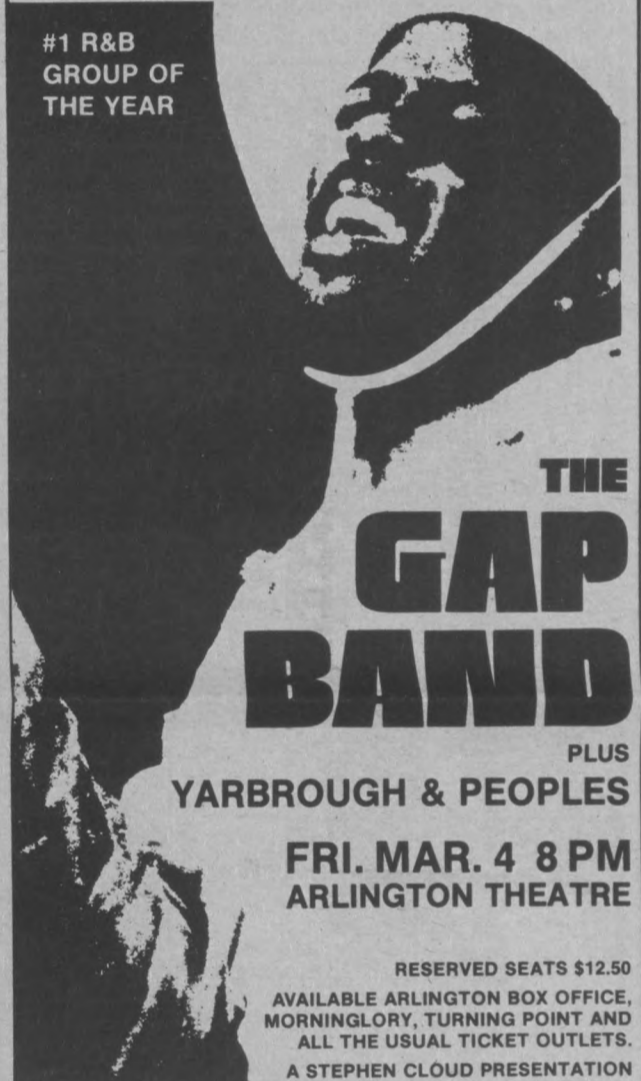
Flautist Tim Weisberg opened the show with a very enjoyable 45-minute set of mellow jazz. Dressed in shorts, a flowered shirt and bright red tennies, Weisberg looked like he could have stepped right off the streets of Santa Barbara. And the combination of flute, guitar and keyboards, along with some use of a rhythm machine, produced some

(Please turn to pg.10A, col.1)

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Award-Winning Pianist to Play

Emanuel Ax, internationally acclaimed as one of the finest young pianists of his generation, will be performing the fifth concert in the new Masterseries season on Sunday, March 13 at 8 p.m. at the Santa Barbara High School Performing Arts Center, 700 East Anapamu Street.

The upcoming recital will feature the Beethoven Sonata No. 15 in D Major, Op. 28 ("Pastoral"); the Brahms Piano Pieces, Op. 118; and a selection of pieces by Chopin to include the Ballade in F Minor, Op. 52, 3 Mazurkas to be selected at performance time, and the Andante Spianato and Grande Polonaise, Op. 22.

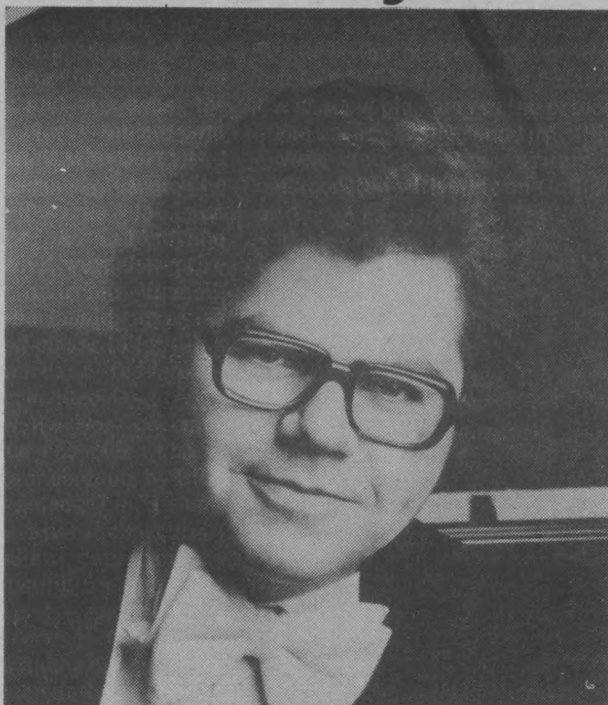
Since winning the first Arthur Rubinstein International Piano Competition in 1974, Ax has recorded 10 albums for RCA Records, with which he maintains an exclusive recording contract. His all-Beethoven album was named by *Time* magazine as one of "the best five recordings on the year," while *Stereo Review* proclaimed his recording of the Dvorak Quintet, performed with the Cleveland Quartet, to be "Record of the Year." His other recordings include a Chopin album, a Ravel album, and a performance of Chopin's F Minor Concerto which garnered a Grammy nomination in addition to being named "Record of the Year" by *Stereo Review*.

Besides winning the Rubinstein competition, Ax has won several other of the most coveted awards in the classical music world including the Chopin competition in Warsaw, the Vienna da Motta in Lisbon, the Queen Elizabeth of Belgium prize and the Avery Fisher prize in 1979 which includes appearances with the New York Philharmonic, the Chamber Music Society of Lincoln Center, the Mostly Mozart Series, and the Great Performers Series in Avery Fisher Hall.

Born in 1949 in Lwow, Poland, Ax moved with his family to Winnepeg, Canada as a boy and began his piano studies at age seven. He subsequently spent four years at the Julliard School studying with Mieczyslaw Munz as well as attending and graduating from Columbia University in New York City.

Following his winning of the Rubinstein Competition, he spent some time in 1975 working and studying with the great Rubinstein to whom Ax has been often compared because of his Polish blood and his sensitive, poetic piano style in which technique is subjugated to the overall musical effect. In the case of Chopin, who was Polish, Ax seems especially to bring a Rubinstein-like sensitivity to the performance.

The critics have been very generous in their opinions of Emanuel Ax's talent. The *New York Post* concluded: "Emanuel Ax is a pianist blessed with such unflinching



Emanuel Ax

elegance and good taste that one often takes for granted his sterling technique, partly because he does not flaunt it as blatantly as many other young pianists often do." The *Chicago Tribune* called him "one of the more important artists of his generation," while the *New York Times* found him "a pianist with spectacular fingers and a distinct poetic gift." And just last season the *Boston Globe* topped the accolades by announcing that a joint recital with Ax and cellist Yo Yo Ma was "one of the great musical occasions of a lifetime."

Ax divides his performance schedule equally between solo piano repertoire with the great orchestras of America and Europe including the New York and Los Angeles Philharmonic Orchestras, the Chicago Symphony, the Cincinnati Orchestra, and the Philadelphia Orchestra; and between piano recitals in America, Europe, Latin America, and Japan including duo chamber music recitals with cellist Yo Yo Ma.

Tickets for the Emanuel Ax recital, as well as for the upcoming March 23 concert with James Galway and the New Irish Chamber Orchestra at the Arlington Theatre, are available at the Ticket Bureau of Santa Barbara, 1317 State Street, located at the Arlington Theatre. For information, call 965-5181.

Gap Band to Perform Rhythm & Blues Hits

Tomorrow night at the Arlington Theatre, the Gap Band will perform an evening of exciting pop/rhythm and blues music.

The Gap Band describes itself as "filling the spaces between musical forms, filling the holes, the gaps." They also fill the top chart slots with songs like "Burn Rubber"



The Gap Band

(a #1 R&B single as well as a pop hit), and "Yearnin'" (Top 10 R&B and Top 40 pop) from *The Gap Band III*, now a platinum album filling the spaces on their already crowded walls.

Their new album, *The Gap Band IV*, features everything from the uptempo, explosive "You Dropped the Bomb on Me," to the beautifully-wrought love song, "Season's No Reason to Change." Rife with vocal and instrumental thrills, the new album promises to reach and touch everybody with a total musical experience.

Opening the show will be Yarbough & Peoples. Tickets are available at the Ticket Bureau and all the usual tri-county outlets.

Musical Variety This Weekend

The UCSB Department of Music is presenting a variety of programs this weekend, all in Lotte Lehmann Concert Hall.

Tonight, The Brass Choir will perform a free concert at 8 p.m. The choir is directed by Glenn Lutz.

Johnny Appleseed, a new opera for young people, will be performed by the UCSB Opera Theatre at 11 a.m. and 2 p.m. Saturday, March 5. Admission is 75 cents at the door.

The musical entertainment, performed in the style of a 19th century vaudeville show, features melodies by Stephen Foster and texts and arrangements by Carl Zytowski.

Saturday evening, Serge Zehnacker will conduct the University Symphony Orchestra at 8 p.m. in a program which features Schumann's "Piano Concerto in a minor, Op. 54" with Helena Azevedo, Beethoven's "Piano Concerto No. 5 in E-flat Major" with Kary Kramer and Ravel's "Piano Concerto in G" with Rebecca Couchman. These students are winners of the 1982-83 "Concerto Night" auditions.

The UCSB Choruses, under the direction of Carl Zytowski, will give a free concert on Sunday, March 6 at 4 p.m.

The Schubertians, a male chamber choir, will perform William Byrd's "Ecce advenit" and Franz Schubert's "Naturgenuss" and "Trinkled."

The Women's Ensemble from the Collegiate Chorale will present the "Magnificat" by Ralph Vaughan Williams. The work was written in 1932 for the Three Choirs Festival at Worcester Cathedral, England.

The UCSB Men's Chorus will present Alum Hoddinott's "The Voyagers, Op. 75." Hoddinott is a well-known Welsh composer and head of the department of music at the University of Cardiff. "Voyagers" was commissioned by the famous Welsh Pendyrus Male Choir.

The UCSB Collegiate Chorale will perform Ralph Vaughan Williams' "Dona nobis pacem" (Give up peace). Although the work was written for performance by the Huddersfield Choral Society in 1936, the central movement, "Dirge for Two Veterans" to the text by Walt Whitman, was written during the First World War.

Guest Drummer With Jazz Band

The University Jazz Ensemble and Jazz Band, and is one of the most sought after drum set clinicians in international music education.

The program will include Toshiko Akiyoshi's "Tuning Up," Sammy Nestico's "That Warm Feeling" and "Magic Flea," Ron Miller's "El Gato Canoso," Don Menza's "Time Check," Mike Barone's "Mr. Humble," Roger Neumann's "On the Move," John Rodby's "Mr. C's Boogie," Bill Holman's "Sunshine Swing" and an arrangement by Jon Charles of "Saturday Night Special."

Shaughnessy is one of the finest big band drummers performing today. He has played with every major symphony in the United States, countless big bands and has backed numerous groups in the recording studios. Dedicated to music education, he has been associated with New York University as an artist and teacher in jazz and rock drumming. He has written

The University Jazz Program is under the direction of Lisa Nash.

Synthesizers Demonstrated

This Saturday, the public will have a unique opportunity to hear the newest in synthesizers demonstrated at Fancy Music, 744 State St.

Todd McKinney and Geoff Farr, from Oberheim Synthesizers, will be in the store from noon until around 5 p.m. to perform on three new products: a synthesized drum machine, an eight-voice synthesizer and a sequencer. The sequencer is a machine which is programmed to repeat a sequence of notes inputted into its memory. Together with the drum machine (which is programmed with actual drum sounds) and the voice synthesizer, some very interesting music can be created.

For all those who have always wondered how synthesizers work, but have never seen one, this demonstration/performance should not be missed. For more information, call Fancy Music, 963-3505.



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Eventualities

The Rhyme of the Ancient Mariner, a dramatic presentation of Samuel Coleridge's poem, will be presented by West Coast Performing Arts in cooperation with the Santa Barbara Ballet Theater March 19 and 20 in Campbell Hall. For tickets and information, call 966-8365 or 962-7472.

The Hawaiian Adventure, a color documentary film, will be screened Tuesday, March 22 at the Lobero Theatre. For tickets and information, call 963-0761. The film will have two showings, at 2:30 and 8:15 p.m.

The New Irish Chamber Orchestra, with flute soloist James Galway, will perform in the Arlington Theatre Wednesday, March 23, at 8 p.m. For tickets and information, call 965-5181.

Recent Color Photographs by R.H. Ross will be on view at the Santa Barbara Museum of Art March 4 through April 24.

Fiddler on the Roof opens this weekend at the Lobero Theatre. The play runs through March 12. For tickets and information, call 963-0761.

Mimania, a mime show conceived and directed by David Barker, plays tonight through Saturday at 8 p.m. in the UCSB Main Theatre. For tickets, call 961-3535.

Interconnections, a lecture-dance demonstration, will be given by Julie McLeod and dancers from the Dance Warehouse at the Santa Barbara Museum of Art Monday, March 7, at 7:30 p.m. The American abstract expressionism paintings on view at the museum provide a basis for a comparison to the innovations of contemporary choreographers Martha Graham, Jose Limon and Laura Dean. For more information, call the museum at 963-4364, ext. 58.

Marco Polo and the Prince Timur, an adventure-filled tale for young audiences, will be presented by the UCSB Department of Dramatic Art this Saturday at 11 a.m. and 2 p.m. in the Main Theatre.

The Ensemble Theatre Project's production of Twelfth Night has been extended an additional week through March 19 due to popular demand. Santa Barbara audiences have enjoyed this endearing, high-spirited comedy of passion and revel, deception and disguise, and have filled the 140-seats of the Old Alacama Theatre for the past month.

Twelfth Night plays weekends through Saturday, March 19 at 914 Santa Barbara St. Student priced tickets are available at all of the performances. Weekend performance tickets are slightly higher priced than weekday or matinee. Reservations are requested and can be made by calling the box office daily 1-5 p.m. and 1-8 p.m. on nights of the performance at 962-8606.

An evening of Middle Eastern music and dance will be presented at the Santa Barbara Museum of Art Tuesday, March 8 at 7:30 p.m. in conjunction with the museum's Turkish textile exhibition, *At the Edge of Asia: Five Centuries of Turkish Textiles*. For more information, call the museum at 963-4364.

The Petrified Forest opens March 17 at the Santa Barbara City College Studio Theater at 8 p.m. and runs through March 26. For tickets and information, call 965-0581, ext. 375.

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'Year of Living...'

(Continued from pg.5A)
other journalists, but jeopardizes his friendship with Billy and his intimate relationship with Jill.

And Billy, an analytical journal writer who keeps dossiers on all the people he cares about, is handicapped by his unending affection for Jill and his deep sense of hurt over the injustices by the ruling regime toward the hungry and sick. It is the tragedy of Billy's story that his very sagaciousness and sensitivity prompts him to assert: "I am a dead man." In condemning Sukarno, he has sealed his fate. In his last moments, Billy believes, incorrectly, that his final protest was registered; he dies grinning, but the cause gains nothing.

The end of the film seems anticlimactic in comparison with the death of Billy Kwan. On the day Jill is to leave Jakarta, Guy races anxiously from his small office to the airport with the realization that he is marked for assassination — without Jill, he will die among the squalor, miserable, certainly no better than any of the immobile,

Lee Ritenour

(Continued from pg.7A)
nice tunes that seemed appropriate for Santa Barbara. This is not surprising since Weisberg makes his home in the L.A. area.

Weisberg also did some interesting solo work, with the use of an echo machine, playing along with the echo in an impromptu composition. And, for my money, Weisberg's guitarist Todd Robinson is a more original guitar player than Ritenour. He played both acoustic and electric guitar, and showed that fast playing can be used tastefully to really add to a song.

The only problem with Weisberg's group was an excessive use of electronics and synthesizers, which can often detract from a song. But overall, Weisberg was the highlight of an otherwise disappointing evening.

terribly sad natives. Weir and Gibson convey the insurmountable sense of combined homesickness, claustrophobia, and desperation as Guy weaves his way through a series of human obstacles — a firing squad, military police assembling road blocks, and airport personnel who arbitrarily grant travel passes.

Cinematographer Russell Boyd, who created the eerie atmosphere in *Picnic at Hanging Rock*, *The Last Wave*, and *Gallipoli* lights and shoots the film with careful attention to tone and mood, visual constructs which heighten the romantic moments with sensual colors and warm light and set off the action/thriller scenes with dizzying angles and harsher light. We can feel the heat, taste the wetness, and experience the stress and anxiety.

Mel Gibson and Sigourney Weaver are excellent, delivering their best performances so far, although Weaver's role amounts in film time to little more than a supporting role. Although highly subjective, I had trouble believing her to be a creature of sensuality and wide desire; she is too often the solo actress, demanding that attention be paid to her, not them, which is why the principals' sexual chemistry was sometimes off — spark instead of flame. At least they looked good together.

The richness of *The Year of Living Dangerously* can be enjoyed on many levels, and I guarantee that the images and uniqueness of the film will stay with you long after the *Year* has ended.

800-Pound Woman

(Continued from pg.2A)
opposition are fairly inevitable when an artist displays her work, and she is glad for the opportunity to experience showing her art.

Annschild agrees with Murray that it is less important whether or not one loves a piece of artwork aesthetically as it is that students have the opportunity and experience of showing their artwork. This is an intrinsic part of learning, Annschild said, and in this way, *Murray's Woman* is an extension of the Women's Center Art Gallery.

Murray's plans for the future include attending graduate school, where she will continue to study and to experiment with art, and will also work on further developing her professionalism as an artist. She sees sculpture as remaining an important part of her future.

An opening reception will be held for Murray on April 15, from 5-6 p.m. in the Women's Center Art Gallery. Refreshments will be served. The reception will be open to the public.

For more information on the opening reception, phone the center at 961-3778.

'Pirates of Penzance'

(Continued from pg.4A)

he and his clan are all orphans. Not being mean enough to kidnap a group of orphans, the pirates retreat, but only far enough away to continue to be a threat to the Major-General and the nearby town.

Enter into this set-up a group of local constables, supposed to be lead by Fredrick to ward off the pirate threat, but each and every one a bumbling bundle of nerves. And, just to keeping things moving along, a revelation about Fredrick — he was born on a leap year and therefore is legally indentured to the pirates for another 60 years. The climactic chase scene is expertly choreographed slapstick at its best, and ends up with one of those happy endings that could only happen in a make-believe world created by Gilbert and Sullivan.

Besides bringing a sense of fun to the film, the men responsible for making *Pirates* were lucky enough to bring all the cast members from the multi-award winning Broadway production of the musical, with the exception of Ruth, portrayed in the movie by the wonderfully funny Angela Lansbury. Kline and Smith are the perfect balance between dark and light, portraying with tremendous energy the two comic and romantic heroes of *Pirates*. Ronstadt is an outstanding Mabel not so much for any acting talents she demonstrates (for nothing in the way of challenging, serious acting is required in *Pirates* — it is all singing, dancing and occasional overacting.), but on the basis of her voice alone. She reaches and sustains with incredible ease a beautiful soprano that her pop music career has barely hinted at. The character actors — Rose and Lansbury — are perfectly silly. And Head Constable Tony Azito deserves special mention for his dancing — the man seems to be made of rubber, capable of absolutely any and every kind of movement necessary for the silliest possible execution of his numbers.

Pirates is a film not to be missed for Gilbert and Sullivan fans. But anyone familiar with their work doesn't need convincing. It is those uninitiated into the joyful silliness at the heart of these masters, those who shy away from films that don't fit modern day standards of sex and violence, who really ought to make the effort to see *The Pirates of Penzance*. You will be amazed at how much fun an 1879 musical can be.

'Moonlighting'

(Continued from pg.5A)

dirty; and there are the confrontations — even occasional violent outbursts — resulting from nervous, pent-up energies of the men. The agitation and unrest within the house points up the fact that Polish Builders Union was one of the very few unions that did not join Solidarity.

Despite the frictions, there is freshness and spirit in the narrative as the men delight in going against Nowak's house rule forbidding smoking; Skolimowski finds dry humor in the awkwardness of performing small, but necessary, daily tasks such as cooking and finding entertainment; the men's jaw-dropping amazement over well-stocked supermarkets and department stores, from which Nowak steals food and supplies in order to make ends meet; and there are touching moments when the men demand the right to attend mass at Christmas and purchase wristwatches as gifts.

As the man who must complete a contract on budget and simultaneously deal with his workers' disgruntled frustrations, not to mention his own needs for stimulation and love, Irons, with his large and brown sad puppy-dog eyes, conveys a perfect blend of tension, anxiety, frustration, confusion and kindness. He gives an intelligent and restrained performance as Nowak, fighting interior battles as fiery and wrenching as those in his homeland.

Irons has a smooth antitheatricality about his demeanor and body language, and yet every little thought, conflict and torment is played out on his face as if it were a canvas for paints. There is not so much a handsomeness about Irons as there is sheer intensity — stored within every line, scar and nick on his visage is a wealth of experience and suffering. We get the sense of a character study film out of Iron's controlled portrayal, but *Moonlighting* is not attempting as much; this is just one of the many rewarding extra payoffs adding to the density of the film, and attesting to the talents of an actor and his director.

Skolimowski left his creative mark on the film in other ways, too. His screenplay — clean and without frills, linear and unified — won the top honor at last year's Cannes Film Festival. Skolimowski, a remarkable stylist, has given *Moonlighting* a quasi-documentary feel to it, as though we are watching non-actors in real situations — unpretentious and natural. The dialogue and camera work that does not draw attention to itself produce this *cinema verite* style.

Immersed as we become into the plight of four good men, by the end of the film we are emotionally empathetic but also very unsettled. We are left with a finished London flat, closed and locked and uninhabited. The men cart their belongings in shopping buggies to the airport for their return to Poland, believing that, naturally, everything had been smooth at home — until the very final shot: Nowak is attacked by his hitherto faithful followers, and the buggies roll unattended away from them into darkness.

Skolimowski is neither cold pessimist nor blind optimist. Fate has been fully unfolded, and as for the future, there lies a warning on the play of power over other people. From here, *Moonlighting* makes it clear that it is up to man to secure his destiny, find work, maintain significant channels of communication, and be happy.

African Film

(Continued from pg.4A)

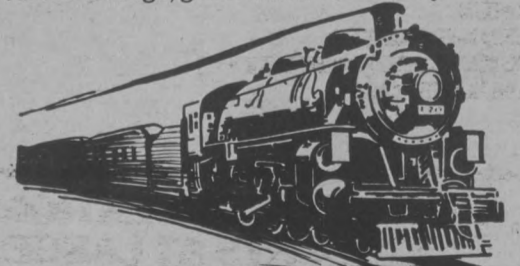
Hemisphere, the low status of women in Africa and the cruel and bloody takeover of political power by religious leaders in Africa.

The film is banned in Senegal because of the title which is spelled in a traditional way, while the government wants it spelled "Cedo" which is the Europeanized spelling. The word means the common people in a feudal society of royalty, slaves, warriors, historians and artisans. These Ceddo feel persecuted by the alliance between the royalty and the religious leaders who have been known to promote slavery and abuse of the peasants.

The Ceddo revolt and are struck down by the religious leaders' forces. After the "holy war," the Muslim leader takes over and forcibly converts the people to the harsh disciplines and rituals of the Islamic faith.

The cinematography of the film is mildly interesting, yet at times redundant. The background music adds to the dramatic and ritualistic ambience of the film.

Ceddo is powerful and created with poignancy as well as pride. At times ugly yet visually entrancing, *Ceddo* reveals the ironic and unjust forces still operating in Africa. If you think your life is rough, go see *Ceddo* this Sunday.



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Irregular Verbs

Book for Purists Preserves English Language

English Verbs: Every Irregular Conjugation
By Valerie Weisberg
1983, \$7.95, paperback

By RUTH LAFLEER

Do you cringe when someone says "the book costed \$10," or "I laid on the beach all day?"

Are you unsure about whether you dreamed or dreamt last night?

Well, for the English purists and those who feel insecure about the complexities of tense, mood and voice, help has arrived in the shape of a new book, modestly entitled *English Verbs: Every Irregular Conjugation*.

Written by Santa Barbara resident Valerie Weisberg, the book is almost simplistically easy to use, even for those who don't know a participle from a pronoun. Every possible conjugation of the approximately 340 verbs is written out in full, with all the auxiliaries, in neat, clear type. All you need to use the book is to know what you want to say, and it will tell you exactly how to say it.

Inspired by a handbook which helped her through the labyrinth of French verbs during her student days, Weisberg perceived the need

for a similar handbook of English verbs when she began teaching English as a second language. Although publishers told her that it could never be a financial success, Weisberg worked for five years to compile the book, only to have the publisher who had agreed to publish it back out at the last

To hunt out the irregular verbs, Weisberg read three dictionaries, making cards for each verb that she found. "I got terribly schizophrenic working on this book," Weisberg said. "I would think 'Did I get that verb?' and run right home to check my card files."

Not only are all the con-

the different tenses, moods and voices, and an appendix which gives examples of regular verbs, verbs that are regular but change a y to an i, and invariable verbs which never change no matter what the situation, such as put.

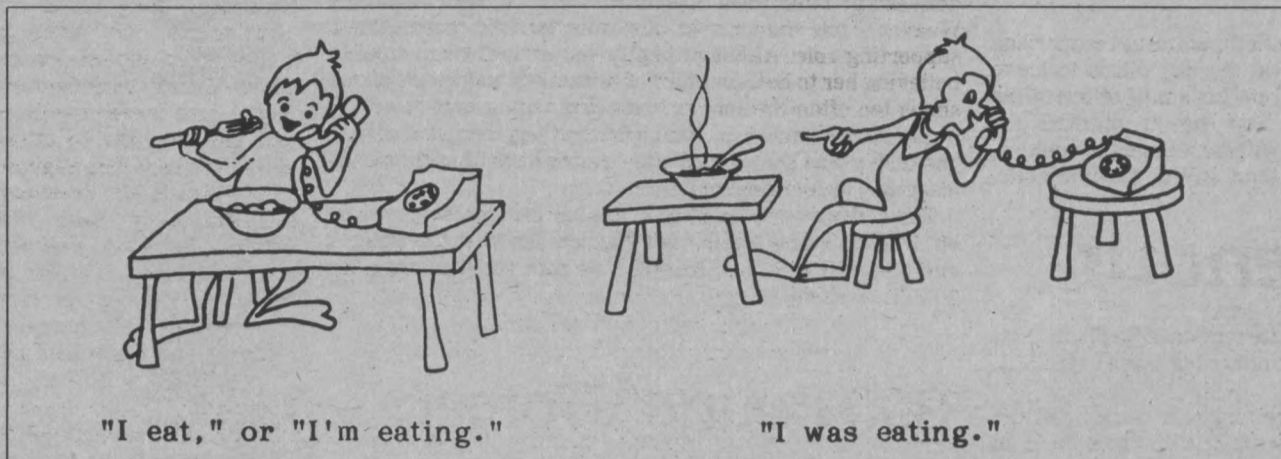
Weisberg hopes that the book will be useful to both

forms." She said, "It's really nice when you hear an immigrant speaking with impeccable grammar. They are restoring the language. They have learned the language correctly from the beginning, while they have been exposed to all kinds of sources, especially the

she said. "It's typical of language that it is becoming simpler. New verbs that are being added to the language are all regular, but I think we need to guard against regularization of historically irregular forms, otherwise when you pick up a work of classical literature, like Dickens or Hawthorne, you won't be able to understand it."

It is also part of Weisberg's philosophy that linguistic chaos is a factor in social chaos. "If people don't use language correctly, they can't communicate, which leads to frustration and violence," she said. "And if people allow themselves to drift apart linguistically, the society will become fragmented."

For those who feel that they could benefit from a little grammar in their lives, or for those whose roommate's language is like chalk on the blackboard, Weisberg's book is available in the UCen bookstore, and in the I.V. and Santa Barbara City College bookstores for \$7.95.



"I eat," or "I'm eating."

"I was eating."

Illustrations by Susie Bartz. From *English Verbs: Every Irregular Conjugation*.

minute. Undaunted, Weisberg published the book herself, and is now distributing it through local college bookstores, with hopes of expanding into the nationwide textbook market. The magnitude of the task Weisberg undertook is staggering, and the accomplishment is impressive.

jugations written out, but alternative usages are noted, (*dreamt* is the correct past tense of *dream* in England, but *dreamed* is acceptable in America), and verbs with the same irregular conjugation pattern are cross-referenced. There is an introduction which explains and defines

native and non-native speakers of English. "Some of my fellow ESL teachers have told me they are glad my book is finally published so they can use it in their classes," she said. "When people are learning the language, they want to learn it correctly, they don't want to learn slang and incorrect

media and popular songs, which are not presenting the language well." Weisberg occasionally waxes poetic on the subject of verbs and sees her book as a step toward preserving the historical beauty of irregular forms. "Americans are regularizing the language,"

Exene and Lydia Write Poetry

By BARBARA POSTMAN and JANE MUSSER

Some songwriters write better lyrics than they do music. Then they become poets. Exene Cervenka of X is like that. So is No-Wave Queen Lydia Lunch of Teenage Jesus and Eight-Eyed Spy. These two women have written a book of poetry, *Adulterers Anonymous*, that expresses their interesting outlook on life without the burden or the support of their music. Some poems are by Exene. Some are by Lydia. And some are by both. Exene's words are in one type style, Lydia's in another, which makes it very easy to tell who wrote which poem, or in the case of the collaborations, who wrote which word. But even if the typestyles weren't different, it wouldn't be hard to tell who was writing what. Exene uses graphic realism to be witty and tragic. Lydia uses symbolism to be evasive.

Recurring themes are men, religion, touring, throwing up, motels, bars, restaurants. These themes also characterize the lives of the poets. You can tell by their haggard, disheveled appearances and tragic verse that these women have had rough lives. A sample of Exene's best: my (gratefully) last night in seattle. we got railroaded into playing a greek restaurant lounge and the fucking people wouldn't pay us all our money because our set wasn't long enough a sold out house, seven minutes short of approximately sixty minutes. just because i fought with the bartender. he wouldn't give me a beer. now, how simple a task. and people kept asking stupid things like, "were you drunk last night or is that part of your act?" "i don't have an act and i wasn't drunk." One of Lydia's more extreme: ISOLATION DERBY ICON O CLASTIC NOTHING I AM WHAT I AM WHEN AND WHY NOT TO HAVE AND TO HOLE UP AND LOCK AWAY.

Exene has some insightful, politically-stinging commentary. She lashes out at TV, popular music, fascism and men. I can't be sure if she likes any of them. She writes:



ktell presents "elvis sings at his own funeral" and castro calls reagan hitler. one mistake leads to another. just like me and my mother. Most of her poetry does not rhyme, however, I suspect it is just luck that "another" ended the line before the line that ends in "mother", but rather is very stream-of-consciousness.

On the collaborations, the poems read as if the women were continually interrupting each other, not to add anything to what the other is saying, not to enhance or encourage a particular poetic feeling, but simply because — listening to the other — a thought suddenly occurred. Lydia will be plugging along on one of her flighty, metaphorical pieces, when out of the blue, Exene butts in and adds an

off-the-wall, completely vulgar remark. An example: I COULD ALMOST CRY LIKE TEARS OF BLOOD EVAPORATE AND LEAVE A RING. how dry i am

SOMETIMES TO TRUE THE MOMENT PASSES LIKE DAWN TO DUST LIKE RUST TO ASHES

This brings up what I think is one of the best things about this book of poetry. Though Exene and Lydia may, on the surface, be quite similar — both are really weird looking and acting music personalities — their writing is so different. The poems written separately are often good, but it is the verses where they interact that are the most fascinating. I wonder how they would sound set to music.



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A.S. Budget

Where Does The Money Go?

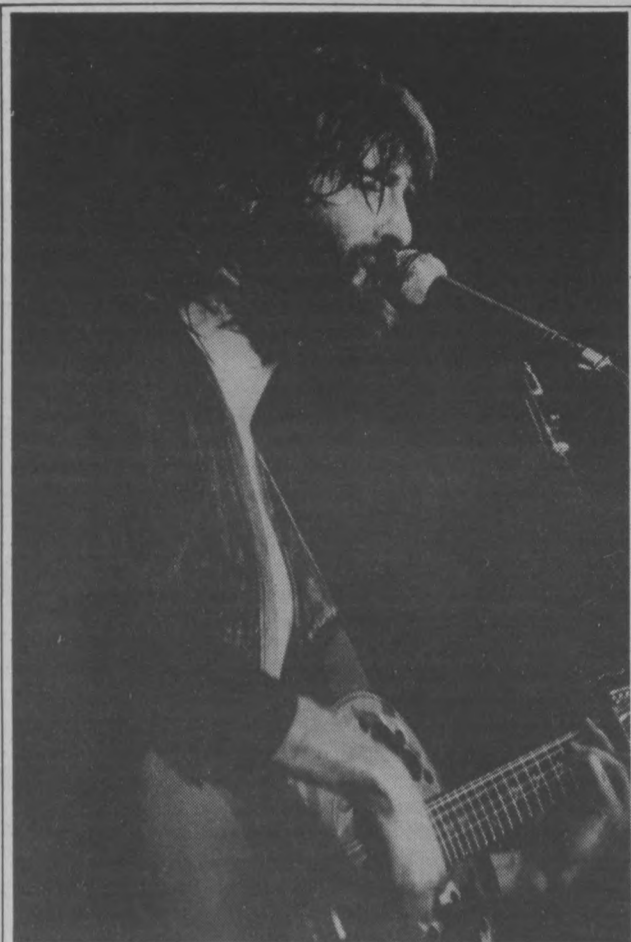
When you're making out that check for your reg fees, do you ever wonder where they end up? Well, the answer for \$14 of your reg fees is Associated Students. Associated Students — you know, the organization that underwrites A.S. Leg Council, A.S. Commission on the Status of Women, A.S. Accounting, Community Affairs Board, a host of campus organizations, and ...A.S. Program Board. Through a constitutional lock-in, A.S. Program Board receives \$2.30 of your reg fees every quarter.

And what does your \$2.30 go to when A.S. Program Board gets it? Well, think. What was the last A.S. Program Board event you went to? Perhaps you need to have your memory jarred a little. See if you can recognize and remember any of the good times you had at any of these events thus far in 1982-83:

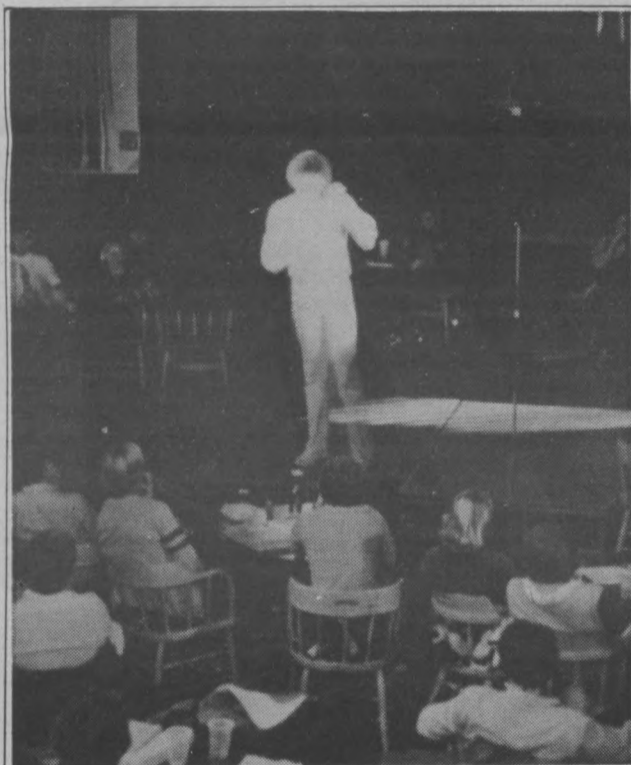
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| 11/12 David Lindley, Campbell Hall | 9/30 Norman Allan |
| 1/19 Neil Young | 10/7 Loyal Defense Workers |
| 2/12 Randy Hansen (Jimi Hendrix) | 10/14 The Tearaways |
| 2/23 Lee Ritenour/Tim Weisberg | 10/21 The Tan |
| 3/2, 3/3 Kenny Loggins | 10/28 60 Egos |
| 2/28 Laserock | 11/4 The Shades |
| | 11/11 The Generics |
| UCen Activities | 11/18 Me First |
| Tuesday Showcases/Pub | 1/6 Wink |
| 9/28 The Pontiacs | 1/13 The Rave |
| 10/5 Cache Valley Drifters | 1/20 Reckless Desire, This Kids |
| 10/12 Mojo | 1/27 The Consumers, The Dream Syndicate |
| 10/18 Found Objects | 2/3 The 60's |
| 10/26 Science Fiction | 2/17 Wavelength |
| 11/2 Double Trouble | <i>All of the UCen Activities above were presented at no cost to UCSB students. In addition, the following events were presented by UCen Activities:</i> |
| 11/9 Tom Ball & Kenny Sultan | 10/9 The Generics-UCen Catalyst |
| 11/23 Don Lange | 11/30 Bonnie Hayes & The Wild Combo |
| 1/4 Michael Frey | 11/3 Kodak Seminar |
| 1/11 UCSB Jazz Combo | And, of course, you will all remember the Storke Plaza Dance the first weekend back... |
| 1/18 Randy Sterling & Sharon Skyler | Cultural Events |
| 1/25 John Gates & Jeff Hunziker | 10/1 Anthony Davis |
| Wednesday Noon Concerts-Storke Plaza | 11/18 "Home," Campbell Hall |
| 9/29 Whiptones—10/6 60 Egos | 1/14 Martin Luther King |
| 10/13 Trik | |
| 10/20 Reckless Desire | |
| 11/1 The Nerve | |
| 11/17 The 60's | |
| 1/5 Sassie | |
| 1/12 First Strike | |
| 1/19 Primitive Blow | |
| 1/26 UCSB Jazz Ensemble | |

- Birthday Party, (free!) UCSB students.
- UCen Pub 10/5 Larry Agran
- 2/4 Gil Scott Heron, Campbell Hall 10/15 C.I.A. Lecture
- 2/18 The African Festival Films 10/20 Norman Solomon
- 2/18 "Personal Best" 11/16 Herbert Scoville, Jr.
- The "Question Authority" Film Series, Wednesdays, Jan. 12 through March 2: 11/3 George Wild
- "Triumph of the Will" 11/8 Elizabeth Janeway
- "Apocalypse Now" 11/11 Nuclear Convocation
- "The War at Home" 1/19 Kenneth Pelletier
- "Don't Bank on America" 2/8 Norman Cousins
- "The Plumber" 2/14 Annet Goodhart
- "The Bicycle Thief" 2/23 Tom Scheff
- "The Last Woman" 2/15 Mary Miss
- "The Rose Woman" 2/11, 2/12 World Community Conference
- "Ragtime" 1/27 Poetry of Today's Troubadours
- "The Harder They Come" Special Events
- 1/26 (co-sponsored with A.S. Concerts) "Decline of Western Civilization" and "Rudeboy" Campbell Hall Co-sponsored the German Film Series 1/24-28 College Bowl Tournament
- 2/5 College Bowl Regionals
- 2/14-2/19 Women's Health Week
- 2/1 Comedy Night-UCen Pub
- Bob Zany
- Jeff Gerbino
- 2/8 Bob Dubac
- Brandt Von Hoffman
- 2/22 Paul Provenza
- Joe Restivo
- All Special Events Activities were free to UCSB students.

Do you remember now? And if that wasn't all, we use the remaining money to cover additional expenses such as staff, telephones, supplies, equipment maintenance on the sound system, the Nexus News Page, duplicating costs, accounting services, and scads of other expenses that occur, such as publicity of all of the events we put on for the students. And all yours, the UCSB student, for a mere \$2.30! Such a deal!



Kenny Loggins will be appearing in the Events Center tonight at 8 p.m. Admission is \$12.50. Tickets are available at all the usual locations. Tonight's performance will be recorded live for HBO.



This face could be yours! Think you're funny? Then c'mon by the A.S. Program Board office and sign up to be a guest comedian in the Pub for Spring quarter.



The artwork of Myunghe Chung and Sylvia Allen will continue to be on display in the UCen Gallery throughout the weekend. Pictured above is a ceramic vessel created by Sylvia Allen.

Group Publicity Improvement Seminar

A.S. Program Board is sponsoring a publicity seminar for all campus organizations interested in getting the most publicity for their on-campus events, Wednesday, April 6, at 6:30 p.m. in Pavilion Room C. For further information and reservations, contact Patti Garon in the Program Board Office before Wednesday the 9th, (UCen 3167, x3536).

Lee Ritenour/Tim Weisberg Refunds

Anyone interested in obtaining a refund for the second Lee Ritenour/Tim Weisberg show should contact Denise in the A.S. Program Board. In order to receive a refund, each ticket holder must have a complete ticket. (Like, this means no mutilated stubs).

A.S. Films

Decide What You Want To See

In order to please the majority of UCSB students, A.S. Program Board Films Committee has decided to conduct a survey to find out which films are most popular on campus. All completed surveys should be returned to the information desk on the second floor of the UCen. Thanks for your cooperation. Please indicate 5 of your favorite films by placing a check in the available boxes.

- | | | | |
|-------------------------------------|--------------------------|--|--------------------------|
| —Arthur | <input type="checkbox"/> | —Julia | <input type="checkbox"/> |
| —Fun With Dick & Jane | <input type="checkbox"/> | —Alice's Restaurant | <input type="checkbox"/> |
| —Mommy Dearest | <input type="checkbox"/> | —Bambi | <input type="checkbox"/> |
| —Lenny | <input type="checkbox"/> | —Annie Hall | <input type="checkbox"/> |
| —Network | <input type="checkbox"/> | —Cabaret | <input type="checkbox"/> |
| —Coming Home | <input type="checkbox"/> | —Hair | <input type="checkbox"/> |
| —Casablanca | <input type="checkbox"/> | —Jesus Christ Superstar | <input type="checkbox"/> |
| —Bugs Bunny/Road Runner Movie | <input type="checkbox"/> | —Being There | <input type="checkbox"/> |
| —Rebel Without A Cause | <input type="checkbox"/> | —Eating Raoul | <input type="checkbox"/> |
| —Who's Afraid of V. Woolf | <input type="checkbox"/> | —The Elephant Man | <input type="checkbox"/> |
| —The Last Picture Show | <input type="checkbox"/> | —The Alphabet Grandmother | <input type="checkbox"/> |
| —The Front | <input type="checkbox"/> | —Four Friends/Breaking Away | <input type="checkbox"/> |
| —Montenegro | <input type="checkbox"/> | —Bedtime for Bonzo (Ronald Reagan) | <input type="checkbox"/> |
| —Reds | <input type="checkbox"/> | —Prince of the City | <input type="checkbox"/> |
| —Eraserhead | <input type="checkbox"/> | —Marathon Man | <input type="checkbox"/> |
| —Diner | <input type="checkbox"/> | | |



The Whiptones will be appearing in the Pub tonight at 8 p.m. Admission is free.