

ARTS

entertainment



Rivers' Madness Comes To S.B.

By JONATHAN ALBURGER

Despite her claims that she's ugly, overweight, without charm or sex appeal, and despite her insistence that she is neither famous nor wealthy, the chubby little girl from New York, Joan Molinsky, is making it big on the comedy circuit these days. In addition to a string of "one-night stands" across the country, she's writing a second book, doing 10 weeks of Carson's *Tonight Shows*, playing Vegas and Atlantic City, and considering film projects and a Broadway show.

Rivers stops off in Santa Barbara at the County Bowl Saturday at 7:30 p.m. for one of those one-night stand concerts so she can talk ... and talk, and talk. She talked on the *Tonight Show* this week, she talked while co-hosting the *Emmys* this past Sunday, and she talked to the *Nexus* last week about her life, her career, and "show business" nowadays.

Most people are familiar with her R-rated routines, her signature expressions, and her rapid-fire delivery, but most people probably don't realize that Rivers is a Phi Beta Kappa graduate from Barnard in English literature and philosophy with an itch to become a Shakespearean tragic heroine. Also little-known are her years of performing in New York strip joints, night clubs and Chicago's Second City improv group, and later years of writing for *Candid Camera*, *Tonight Show*, and her own conception *That Show*. She co-wrote a Broadway play, *Fun City*, with her husband, producer Edgar Rosenberg.

During the interview, Rivers' famous playful manner and verbal manipulations turned the conversation into a kind of vaudeville "Q & A" act, and, just like any one of her audience members, I played the role of straight man. Anything you feed her is fair game and liable to be turned into a joke.

Nexus: What kind of childhood roots lie beneath such a lean and hungrily ambitious woman whose craft is finally budding before the public eye?

Rivers: I had a very good childhood — but obviously I was chubby so everything was very unhappy for me. Looking back, you realize I had lovely parents and a good home life and a very solid home. You know what I'm saying? But I was a fat pig, so I'm sure that affects you. Oh, bow wow.

Nexus: How did you develop your own particular style?

Rivers: It just developed. You know, you just start talking 17 years ago and I haven't stopped since. It just happens, you know, the more you're on stage, the more you evolve. It's like a painter, you just, it just, it's a very fluid thing. I'll listen to my records from, say, five years ago — a tape rather — and it's very different from now. So you assume five years from now I'll be very different again.

Nexus: Critics of your album said, 'Oh, she's just downright



Joan Rivers

nasty'...

Rivers: ...Oh, they're stupid idiots...

Nexus: ...'And what's so funny about someone who's nothing but nasty about people?' How do you respond to that?

Rivers: They're the same people who three years ago were literally kissing my feet. You know? What happens is you move up the scale and people now feel, 'Oh, bigger target, bigger target.' You know what I'm saying? And it makes me laugh when you haven't changed the material...

Nexus: Why do they do that?

Rivers: Umm, because you're a bigger target and I think it's much more interesting to read negative than positive. But it's a very few. I mean, I would rather read an article saying Barbra Streisand is a bitch than hear she's a wonderful mother and a fine Jew. I'm not going to go out and buy that article.

Nexus: Where do you draw the line between a funny line and a hurtful insult?

Rivers: The audience.

Nexus: Meaning what?

Rivers: The audience. If we laugh, then it's funny. I'm not out to hurt anybody. I mean, I do maybe 10 percent of my act is on (sic) personalities. *Maybe* 10 percent. And the rest is so autobiographical, you know. I say much worse things about myself. I'm my first target — my gawd, I'm certainly my first target.

Nexus: Does that justify it, though?

Rivers: I couldn't care if it justifies it or not. I'm here to amuse people, not to justify anything, you know? Go ask Robin Williams if he justified talking about his penis on stage. Ask Bette Midler if she justifies being really bitchy on stage? You know what I'm saying? We're funny. Go ask Richard Pryor. I mean, we're funny.

Nexus: How did your exclusive guest host for Johnny deal come about?

Rivers: I was the only one who didn't try to make him.

Nexus: That came too quickly after my question.

Rivers: That's how it happened. They said, 'Who won't try to get him into bed? Obviously, Joan Rivers.'

Nexus: Sign her up!

Rivers: Sign that bitch up!

Nexus: Is that exciting for you?

Rivers: Oh, it's wonderful. I'm so excited.

Nexus: Nightclubs are one thing, but when you're coming to the County Bowl and the people in the last row can barely see you, how are you supposed to interact with the audience?

Rivers: As long as the audience ... is up close, then you just talk to the first row and spread it backward.

Nexus: See, money buys you position.

Rivers: No, money buys you embarrassment. Please don't sit in the first row from me unless you want to be spoken to. Every once in a while there's somebody in the front row and so you say 'married or single?' and they go, 'I don't want to talk to you' and you go, 'Why then in God's name are you in the front row?'

Nexus: They want it!

Rivers: They want it — it's very S & M.

Nexus: What is it like to be a female in a business — comedy — dominated by men?

Rivers: Oh, it's wonderful because you're the only one around. They make you very special, but also I'm at the point now where they don't think, 'Comedy — woman or male,' they think, 'Comedy — funny.'

Nexus: How much of your material is your own and how much is written for you?

Rivers: I buy eight percent. Ninety-four percent certainly is mine. Ninety-five percent is certainly... But if somebody writes me a wonderful joke, I'd be an ass not to buy it. Then you're a fool. I mean, it's one less joke you have to sit at home and think of. So I'm always reading material and I'm always trying to buy jokes...

Nexus: When you come to Santa Barbara, are you going to sound like your album or are you going to give us something new?

Rivers: No. Comedy changes very, very slowly. Rodney's album — I was amazed there were jokes in there I remember from 14 years ago. No, my album now is about one-third of the act. It's been evolving since I did the album; but your act evolves, it's like a living thing. Also, there are certain things I want to cut out and they don't want you to cut it out. I stopped doing Elizabeth Taylor, they got very upset. I stopped doing Heidi Abromowitz jokes and people at the end of the show during my bow would go, 'What about Heidi?' And so you say, 'Oh, shit, I'm sorry.' And the gynecologist thing, I got notes before the show, people saying, 'Please I brought a friend of mine tonight, you must do the gynecologist.' So a lot of things you almost have to do. It's like Tony Bennett, if he doesn't sing 'San Francisco,' I'm going to be angry.

A swirl of controversy has broken out around Rivers lately because of the nature and questionable taste of some of her barbs aimed at celebrities and well-known figures, such as her recent assessment of James Watt during Sunday's *Emmy* telecast, calling him "an idiot." Foremost in the insult file are Rivers fat jokes directed at Elizabeth Taylor.

Nexus: Do both of you know that it's all for fun? Does she really get angry?

Rivers: I love Liz ... I don't think she has the time. I don't think she hears half the remarks because she's busy chewing!

Nexus: Come on, be straight with me.

Rivers: I think it's very good for her, and she is very, very good for me.

Nexus: So how does it feel to be so famous and wealthy...

Rivers: ... I'll let you know when it happens. *Nothing* has changed. I get up in the morning and I do my work and I work all day, and I see my daughter, and I go to work at night. *Nothing* has changed.

Nexus: But you're in the fast lane.

Rivers: I better be in the fast lane. Unfortunately, though, I'm on a skateboard.

Nexus: To what do you attribute your sudden rise?

Rivers: I don't know. Something clicked. I think the *Saturday Night Live* generation grew up and are very bright and very hip and took to me immediately. It started with *Rabbit Test* five years ago. We took it around to colleges and they'd say, 'You're so funny, you think like I think.'

Nexus: If you didn't have those wheels, though, what would happen to you?

Rivers: Oh, they'd kill me. It's very tough. They make you very tough in this business. There's no honor and there's no such thing as a gentlemen's agreement and *nobody* keeps their word.

Nexus: So you have to get everything in writing.

Rivers: Everything in writing! Right now, my daughter Melissa, in writing. You want to go to camp? Sign this paper!

Nexus: How much time do you have to devote to your family?

Rivers: A great deal. I just make it my business.

Joan Rivers, great dramatic Shakespearean actress, author and mother, but currently employed as stand-up comedienne (and making a killing), will make it her business to come to the County Bowl Saturday. Everyone with a sense of humor and a tough hide is invited.

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Nexus Arts & Entertainment

Editor: Hugh Haggerty

On the Cover:

"Passages," an oil painting by Gary Brown. (Used by permission.) This work is part of the current exhibit in the UCSB Art Gallery reviewed on Page 3A.

Photo:
Catherine O'Mara

Staff This Issue:
Jonathan Alburger, Wendy Britton, Dan Flynn, Robin Gadient, Johnny Graham, Walt Meyers and Rone Williams

TUBEular Concert At the Arlington

By WENDY BRITTON

Totally TUBEular!

That's what fans were saying Friday, Sept. 23, when the Tubes themselves finally appeared on the stage at the Arlington Theater. Having never really been into the Tubes, I was dumbfounded and delighted by the antics of these famed performers, as are most newcomers to the Tubes sect.

Fee Waybill, who is as crazy as his name would lead one to believe, does all of the vocals for the group and performs the lunatic stage antics the band is famous for. Founding member Michael Cotton, who is in charge of special effects and synthesizer, claims he's just "doing all the stuff that makes it what it looks like."

Between rhythmist Prairie Prince throwing his drumsticks and Waybill hitting baseballs to them, the crowd enjoyed dancing girls and multiple costume changes as well as tunes from such albums as *The Completion Backward Principle* and the most recent Tubes L.P., *Outside Inside* which currently broke into Billboard's Top 20 album chart.

Guitarists Rick Anderson, Bill Spooner and Roger Steen put on top-notch performances starting with dramatic wardrobe changes during their opener "Out of the Business."

Much of the Tubes' stage show, largely developed in San Francisco, has been recently renovated and new ideas added to the elaborate set built by friends of the band members. From three-piece business suits worn by all the musicians to a loin cloth or G-string worn by Waybill, the show was interesting, to say the least.

Two dancers chased Waybill around the stage in everything from studded, black leather collars to Victorian hoop gowns.

The routines got crazier as the night went on. Warming up with the early stripping of business suits to finish with platform shoes and white wigs paraded by Waybill during "White Punks On Dope," the visual stimulation never let up.

The Arlington held a full crowd, who cheered them back first for their latest "She's a Beauty," with the circus set from the video at the rear of the stage and last for their ever-popular "Talk To Ya Later," which brought the whole house to its feet. The Tubes create a refreshing break in the run-of-the-mill rock concerts today. Fans left the Arlington exhilarated with memories of bizarre costumes, silly stage antics and strains of good music.

Warming up for the Tubes were the Med-Flies and stagnant Translator. The first band, the Med-Flies, got the crowd slightly stirred and should have been the only warm-up.

The energetic lead singer of the Med-Flies did acrobatics that would amaze even a trapeze artist. However, the music didn't fare quite as well. Better performers than Translator, the Med-Flies' music seemed much better compared to that of their following act.



Fee Waybill of the Tubes

Three L.A. Bands Tear It Up

By HUGH HAGGERTY

How often does a double bill like this blow through Santa Barbara? The fact that X and the Blasters barely sold out their Sunday night show at the Arlington goes to suggest that maybe people are taking X for granted ... Are they playing too many gigs? Are music fans losing their passion for high-powered rock and roll? Maybe nobody wants to listen to such speculation. If you saw this show, you probably sweated a lot and had a great time. If you missed it, you missed out.

Adventurous Attractions managed to include another promising Los Angeles band in the line-up in the Untouchables. The fave band of L.A. mods played a mean set of ska, reggae and upbeat dance rock. Their fervor for great music should make their *soon-come* debut album a big seller. Particularly outstanding in their set was an original dedicated to Robert Nesta Marley. "Hey, Bob Marley. Did you talk to Jah? Tell me what you saw." For their encore, they performed a sizzling version of the old Monkees tune, "(I'm Not Your) Stepping Stone. The song is a standard from the band's early days.

After a short break, the Blasters exploded with an old Jerry Lee Lewis tune off their live E.P. They churned out an hour-plus from their three releases with the momentum of a locomotive. Phil Alvin's contagious ear-to-ear grin combined with brother Dave's rockabilly licks inspired many fans to shake a knee or two. Despite Phil's insistence that "Everybody likes Bo Diddley," their rendition of "I Love You So" for an encore didn't quite satisfy the audience. X Bassist John Doe joined them for round two with the rollicking "Justine."

It took the inspiration of X's music for the audience to overcome the intimidation of the Arlington's "no dancing in the aisles" policy. It's nice to be near the stage and if you can hack being with a hundred other people who also want to be near the stage, good for you. Witnessing X's stage presence up close might be well-worth bearing the hot and stuffy atmosphere and elbows in the ribs for some.

Faculty Exhibit Makes The Grade

By ROBIN GADIENT

The University Art Museum is located in the Art Building on the west side of Storke Plaza. If you haven't been there yet this quarter, you should go over and see the current exhibition — a biennial Art Department faculty show. It is a valuable opportunity for students to see what the art faculty members have been producing recently.

The more abstract of the two canvasses suggests an image of muted optical sound waves. Perhaps the colors in this painting only seem muted in contrast to the psychedelic florescent colors in the more figurative painting "Passage," a human projectile flailing in a vortex.

Two sets of very different photos in the show include Linda Girvin's bizarre, provocative and barely identifiable images that look more synthetic than "real" and Richard Ross' elegant locales: a series of outdoor seats make one wonder where Ross takes his vacations.

Irma Cavat's "Prayers", a breezy oil painting, Bruce McCurdy's subtle etching "Inside Passage", Sheldon Kaganoff's clay, wood and steel "Gesture of Balance," and William Rohrbach's delicate color drawing "Butterfly Flight" are some of the many works of art featured in this show that will make you think ... or if you are already tired of thinking (this is only the first week of classes) the art might make you feel good, too.

A group show can be a lot more interesting than a solo exhibition. If you like visual word games see Graham Budgett's numerous kitschy icons, and Steven Cortright's dyslexia photos — or if you prefer cowboys and indians there is Llyn Foulke's gun-toting "Made in Hollywood" and Michael Arntz' native American totems made of fiberglass. Whether you like abstract collage (Guy Williams' brightly painted paper cut-outs) or figurative sculpture (Marc Lancelot's explicitly sexual "Tee Vie Totem" and Richard Aber's no head but lots of red "Construct No. 12"), there is something here for everyone. Well, almost.

Two big oil paintings, both by Gary Brown, are quite



After watching Dave Alvin kick around the stage, Billy Zoom is somewhat of a let-down — even kind of irritating. Never taking his smug grin off his face, he rarely moves his feet around but what makes this guy so fun is watching him and wondering how he manages to never look at his hands playing those insane chords and leads. I have never once seen Billy Zoom look at his hands, have you?

Picking out the outstanding material from a repertoire of four albums, John Doe and Exene Cervenka captured most of the attention with their power-vocals and dissonant harmonies. They made a celebration of the evening by coming out for three encores. John Doe quipped at the last something we'd all like to hear more often: "You want it? We'll do it."

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Blues Fest In Ojai Was A Blast

By DAN FLYNN

In a benefit for the Ojai Arts Center, the first annual "Bowlful of Blues" was held Sunday evening in Ojai's beautiful Libbey Park. In addition to the nationally known headliners (Eddie "Cleanhead" Vinson, Pee Wee Crayton, and Margie Evans), the line-up included a couple of local standouts: The Bombers and Tom Ball and Kenny Sultan. With over a thousand people filling the small bowl to capacity, there is little doubt that a similar show will be planned for next year.

A quiet town of only 7,000 people, Ojai gave the event an old-time, church picnic ambience. People brought in their own ice-chests and blankets, and there were also booths selling fried chicken and sweet potato pie. The Mayor even got up and gave a welcoming speech, and with everyone feeling warm and relaxed in this fine environment, the show began with just the right music: Tom Ball and Kenny Sultan.

Ball's warm singing and wailing harp and Sultan's crisp guitar picking have been fixtures on the Santa Barbara nightclub scene for several years, and the pair's 45 minute set of country blues, ragtime, and folk music fit in perfectly with the natural surroundings. Their "goodtime" repertoire of standard and originals immediately won over the crowd, and the duo earned a standing ovation.

The Bombers gave a set of their danceable R&B that might not be true to the blues tradition, but it sure is a lot of fun. After a short dinner break, The Bombers came back out as the back-up for the headliners, beginning with Margie Evans. Margie used to be a gospel singer, and her effervescent personality and inspired singing gave the show a bit of revival enthusiasm.

Pee Wee Crayton is one of the forefathers of rock and roll — he was playing electric blues guitar when Elvis was just learning to tie his shoes. Sporting a small pony tail, Crayton's set was highlighted by a rocking rendition of one of his best known songs, "Barefootin," as well as a poignant, solo version of the Ray Charles standard, "Georgia."

Sunday's headliner, Eddie "Cleanhead" Vinson, is a giant in jazz and blues. At 68 years of age, Vinson has been playing professionally for over 50 years with the likes of "Cannonball" Adderly and Count Basie. A fine tenor sax player, Vinson also has the voice of a blues shouter, and his wry humor quickly endeared him to the crowd. For example, in "Cleanhead Blues" he poked fun at his hairless scalp:

*When it comes to getting' summer
I get such a pretty tan
You can hear all the women holler
Where can I find that Cleanhead man?*

Also, like Evans and Crayton, Vinson commented on what an outstanding group The Bombers were. Indeed, one could scarcely tell that this was the first time The Bombers had backed these people.

The grand finale was an all-star jam on Muddy Waters' "Got My Mojo Working." Hats off to the Ojai Arts Center for providing a thoroughly enjoyable evening of fine blues talent. The audience as well as the performers had a great time, and next year should be even better.

Great Big Country

Big Country's debut, *The Crossing*, is part of the newest invasion of U.K. acts onto American shores. The success of the guitar-oriented Irish band U2, seems to have sparked a wave of releases by artists who reject the recent synth-pop trend in favor of more traditional instrumentation. These acts (The Alarm and Aztec Camera to name some others), possess considerable uniqueness and cleverness which raise them above simple head-banging heavy metal.

While debut LP's often only hint at an artist's potential both musically and lyrically, Big Country has achieved a remarkable level of artistic maturity on this first effort.

Veteran producer Steve Lillywhite accentuates the bagpipe sounding E-bow which gives the record a distinctly Celtic feel similar to Dexy's Midnight Runners. Guitars, however, are the sonic focus of the album and the hard edge they provide matches the songs' thematic intensity.

Although the songwriting lacks the consistency of vision that comes from experience, several songs on *The Crossing* aspire to the lofty "rock 'n roll can change lives" aims of heavyweights like Springsteen or Townshend. Stuart Adamson, in "In a Big Country," sings, *I thought that pain and truth were things that really mattered.*

You can't stay here with every dream you ever had shattered.

The point of his plea to the character in the song is the same



Big Country

as Springsteen's to "Mary" in *Thunder Road*: *Show a little faith, there's magic in the night...*

This is a town for losers and I'm pullin out of here to win.

By attacking social issues rather than overtly political ones, Big Country is able to reach a wider audience and still be culturally relevant. This is the mark of truly great song writers (Bono Hewson of U2 should take note).

Before Big Country ascends to the heights of superstars, however, they should loosen up and remember they're playing rock 'n roll. Too often on *The Crossing* a military sound detracts from the songs and overrides any attempt at humor the band might have attempted. But this is nit-picking. Any band that can help push Duran Duran or Thomas Dolby off the playlists of A.O.R. is to be commended.

—Walt Meyers

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Stevie Ray Vaughan

Stevie Ray Vaughan, a gangly 28-year-old guitarist from Texas, is one of the most promising artists to surface this year. His recording debut on David Bowie's *Let's Dance* album was a major reason for that record's punch, and Vaughn's first LP, a sizzling blues/rock workout called *Texas Flood*, could signal his ascension as a guitar hero the equal of Jimi Hendrix, Eric Clapton, and Pete Townshend.

Having played the Texas club circuit since age 13, Vaughn's reputation spread throughout the music industry. Texas blues guitarists Alber Collins and Johnny Copeland invited him to jam with them, the Rolling Stones requested a private audition, and veteran R&B producer Jerry Wexler secured Vaughn a slot at the 1982 Montreux Jazz Festival. David Bowie was in the audience at Montreux, and was so impressed with Vaughn's guitar pyrotechnics that he came backstage for a post-show chat. This led to the invitation to play on the *Let's Dance* LP, and subsequently to Vaughn's own recording contract.

On *Texas Flood*, Vaughn and his back-up Double Trouble (bassist Tommy Shannon and drummer Chris "Whipper" Layton) display a hard-nosed, muscular style of Texas blues. Although Vaughn has a great, tobacco-strained voice and writes some decent lyrics, the highlight of this record is his lashing Fender guitar playing. In his style one can hear a meld of Jimi Hendrix, Albert Collins, Albert King and others. Vaughn executes his licks with the authority of a much older musician. The exemplary sound mix also gives the music a "live" feel.

"Love Struck Baby" kicks off the album in a rollicking, Chuck Berry spirit, with Layton's fine Texas-shuffle drumming adding an energizing touch to an ageless rock and roll song structure. "Pride and Joy" follows with similar gusto before Stevie brings it all down with the title cut, a blistering slow blues. Vaughn uses some tremolo to

good affect on this number, and, unlike similar tunes that you might have heard, doesn't indulge in endless guitar solos.

"Tell Me" and "I'm Crying" are feisty 12-bar blues, and "Mary Had a Little Lamb" boasts one of the most infectious roadhouse hooks that I've heard in many moons. "Dirty Pool" (great title!) is the album's other slow, bluesy, gut-wrencher.

The LP also contains three instrumentals: "Testify," a bull-doing hard-rocker; "Rude Mood," a Southern fried boogie; and "Lenny," a gentle guitar showcase dedicated to Vaughn's wife.

As a live performer Vaughn reportedly burns down the house with his unorthodox playing techniques and flashy electronic guitar effects. In any event, there is a new kid in the white blues neighborhood, and with a guitar hotter than the Houston sun, he just might become the next king of the mountain.

— Dan Flynn

Norman Allen's Critical Disaster

It's understandable that some of the locals would like to be able to boast about a Santa Barbara band making it big. What I don't understand is how someone could say Norman Allen is the band that will do it. They've been gigging around Santa Barbara since '78 and while the beat goes on, vital signs of a hit record are sorely lacking in their debut L.P., *Critical Seconds*.

The Santa Barbara music scene is, for the most part, a vacuous wasteland. I doubt that many serious night-clubbers would notice if all the bands (except for a couple) in the area suddenly decided to call themselves The Generics. If you wonder why local bands never get reviewed here, it's because they would all sound the same. Let's try an experiment:

(The Rave, Norman Allen, The Pups, The Tan, etc.) played last night at (insert your favorite nightclub here) and kept the dance floor packed with some really catchy tunes...

Norman Allen's new album is as faceless as the above. It's too bad that the lyric sheet forces us to associate their sappy lyrics ("I am standing B4U, 4U2C") with a snapshot of their happy mugs. This record sounds like pub music from five years ago. (Remember the Knack? The Rubinoos?) Any originality this band may have just doesn't come through. The mix is nice and clean letting those perfect fifth harmonies shine like another drop in the ocean of Beatles-inspired bands.

What really irks me is that some crazed fan (or maybe Norman Allen themselves) had the audacity to paint those obnoxious blue heartbeats all over the UCSB campus. What does it all mean? Well, if Norman Allen really took their "Local Politics" seriously, they would have titled their album, "Never Mind Bullock's, Here's Norman Allen."

— Hugh Haggerty

X Is Having Much More Fun

More Fun in the New World is a gem of irony that should outsell any of X's previous albums. We find X branching out into *different* territory (rather than new), but it adds a needed spice of variety to their sound. You can hear their familiar knock-em-dead approach on this L.P., but there's also a strong folk music feel in some of the songs and on "True Love, Pt.2," they stick down a nice soul groove. "True Love, Pt.1," starts out like an easy listening number only to have Billy Zoom tear it up with a guitar lead bordering on heavy-metal.

In the grand X tradition, the lyrics are outstanding. "The New World" gives old President "what's his name" a stab. "We're Having Much More Fun" is the aftermath of what

(Please turn to pg.8A, col.3)



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KOYAANISQATSI

LIFE OUT OF BALANCE

By JOHNNY GRAHAM

A rocket moves slowly away from the surface of the earth then explodes in a delirium of fractured technology ... but why?

People spin off of an escalator as fast as hot dogs are made at the factory ... but why? According to the Hopi Indians and filmmaker Godfrey Reggio, the reason is *koyaanisqatsi* — a life out of balance. *Koyaanisqatsi* is also more than a word or a concept, it is the name of a film without any talking parts or famous faces. It has only images and music (intriguingly scored by Philip Glass). Together they work to transcend dimension and present our world to us as an alien, as science fiction. It shows us that there is no difference between the movement of a cloud or a river; both are as graceful or raging as the other. The definition lies in the angle from which it is looked at; as does the idea of a life out of balance. *Koyaanisqatsi* raises many questions. Principally, is this really all a life out of balance? Let's see.

We are watching an alienated film about an alienated culture. Many things are superficial to begin with. There are hardly any real-time camera speeds. The people do not communicate. They are as helpless as the sand being blown off a dune, as the grains being separated from the pack. Where is the touching? Where is the reason?

As one writes about this film one wonders whether they should review it — or just do it. The film is like this: it simply goes. It roams along the slow procession of time as water finds its personalities — liquid, gas and solid. It eliminates size. (Is that a crack on the sidewalk or the face of a desert?) It shows clouds raging like determined horses and rivers flowing softly along like molasses. And then technology comes. And with it comes bulldog tractors that piss and tear at the face of the earth, bisecting it down the middle. With it comes power lines that straddle the rock of the desert like giant steel men. How curiously anthropomorphic they are. What a vague shame we possess, creating giant monsters of ourselves to tame the planet we live on.

We see Earth sending parts away from itself in the form of rockets. We see the misrepresentation of E=mc squared. We see steel workers crushing geologic history back into itself, denying it and making it their own. And all the while the clouds are looking down from above with timeless patience because the gods see the world in slow motion. They also see it speeded up, or without dimension; or in any dimension they wish. The gods see the world as tired and worked as the cigarette-torn face of a gas station attendant.

And the faces ... they are self-conscious faces; faces that are scared and sad. But what ails them is hard to define. Could it be the shadow of the past? The ghost of the future? The hungry body of gutted, low rent housing? (What happens to a dream deferred, Langston Hughes? Does it explode?). All in all, though, we must bring ourselves back to an honest question: Is there really anything out of balance here?

On one level, or from one angle, this is how it has always been: a constant struggle of cogs grinding against one

(Please turn to pg.8A, col.1)

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'Stationmaster's Wife:' Fascoid Attitudes

By RONE WILLIAMS
I'm afraid that I have a couple of reservations about writing a review of a Fassbinder film. First, he seems to be every critic's darling and I find it difficult not to say something nasty just out of spite because he receives raves in *Time*. But, after all, it's not Fassbinder's fault that he's chic. Besides, one can't really hold a dead artist responsible for the company he keeps. Second, every time I take someone to one of the man's films I find myself fielding questions along the line of: "What have I ever done to you?" or "Who is this kraut asshole?"

Luckily, my worries as to this second problem were alleviated by *The Stationmaster's Wife*. The film is far and away the most accessible and least abrasive of the portion of Fassbinder's work that I've seen. This is the ideal introductory film for the uninitiate. I don't see it disappointing the cinephiles among us, either. Admittedly this is a Fassbinder without the usual helping of brutal complications, but the simplification, let's say streamlining, of issues and emotions suits me fine.

It would be too bad if all his films were this easy, which is not that easy, to read, absorb, and comprehend but one has 40 other films to turn to so one ought to be able to sit back and watch the show without worrying about it for once. The simplification I am speaking of consists most importantly of the delegation of the requisite truly loathsome acts and behavior to the representatives of authority, society or both. The main character are allowed to be pitiable and vaguely despicable.

The reason for the relative accessibility of this film lies, no doubt, in the fact that it is produced with a very different target audience than the usual art house denizens and intellectual malcontents scattered across the Western World. It was made in 1977 by German television from a 1931 novel by Oskar Maria Graf. for Herr and Frau and Fraulein Schmidt. As I understand it, Fassbinder was, more or less, a Marxist intellectual, so when his opportunity came, he made an effort to articulate the old "us and them," oppressor and oppressed set-up as clearly as possible without deviating from his own thematic and aesthetic base. He wouldn't have wanted to alienate people so that they miss the point or simply turn the knob, as people watching television would have been likely to do in the face of, say, *Merchant of the Four Seasons* or *Fox and his Friends*. But I wouldn't want to scare anyone off with all this talk of television. (Remember *Berlin Alexanderplatz*, that everyone was blabbing about this summer, was a TV series.) Fassbinder oversaw the feature editing himself (from 200 to 111 min.) with his eye on an international theatrical release. He had shot separate footage and developed an alternate structure for this version placing the emphasis on the Elisabeth Trissenaar title character rather than

Bolweiser. The release was delayed for five years due to legal, not qualitative, difficulties.

Briefly, *The Stationmaster's Wife*, follows the disintegration of the life of a powerless minor authority figure in a provincial town in a Bavaria of incipient fascism. Fassbinder has stated before that he attempts in his films to expose the "fascoid attitudes in daily life" but he usually does so without such direct references to political

fascism. Th infantile Bolwieser, played by Kurt Raab looking like a Peter Lorre impersonator, begins the film in bed with Trissenaar apparently for the first time, and goes relentlessly downhill from there. His wife has affairs, he is humiliated by the townspeople, he has legal difficulties concerning the defense of his wife's good name he believes desperately in, and he ends up alone and bereft: as he began, is Fassbinder's judgement. Now, his illusions have been stripped from him; as the director tries to strip our illusion concerning the society we live in so that by recognizing

the situation we can begin dealing with it however ineffectually. Nice, huh?

Enough of that depressing babble. The film looks great. Maybe Fassbinder felt that his technique had to be extremely obvious to be noticed at all on the TV screen? Whatever the reason, the film contains his most affably obvious technical virtuosity, especially in the seemingly choreographed movement of the actors complementing the sinuous, stalking camera of Michael Ballhaus. The glossy period art deco sets are easily appreciated as are their uses. Lead actor Raab (Please turn to pg.8A, col.1)

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Koyaanisqatsi...

(Continued from pg.6A) another nature and man are two of the cogs. Man is now upending thousands of years of nature; yet man is part of nature — part of its natural progression. So, what we are seeing (and living) is a life in balance — crazy at times, yes — but naturally so. The film wins its merits on awe-inspiring photography nonetheless, and the depiction of man's certain achievement to be able to maneuver thousands of

pounds of cars systematically without continual mishap.

Yet we can look at it the other way: Man digs up millions of tons of minerals and brings them to the city. Things become unbalanced. The city becomes weighted with elements displaced from their natural position on the planet. This can be considered a life out of balance. Yet as a film record Koyaanisqatsi catches man in only one of his evolutionary phases, but never forgets its purpose. In its last sequence, the film raises the inevitable question: Will the stage we've evolved to be able to take us away from our ghostly past and crazy present? Well...

Wife...

(Continued from pg.7A) performed his more familiar function as art director. Fassbinder is well known for his use of reflective surfaces and masking or blocking set pieces to fragment the frame, disorient the viewer, and separate the characters. Nowhere has he used these devices as extensively as in *The Stationmaster's Wife*. Peer Raben's music, ranging from '20s jazz, to eerie dissonance, to the often ironic use of lush sounding strings, is very good but rather imposing.

In other words, I'd say go see the film if you are at all interested. It is a good film, but I won't say you'll like it for sure. It might make you feel a little uncomfortable but that is part of the objective of the director and all his co-workers.

The Stationmaster's Wife will screen this Sunday evening at 7:30 p.m. in Campbell Hall. Tickets are \$2/\$2.50

A rocket takes off in a normal fashion. It soars with strength and an apparent vigor for the future; but then, unexpectedly and quite abruptly, it blows apart. As it spirals helplessly in circles, the elements of nature attack it. The closer we look we see that the fire spurting around is coming from within — from within the burning wreckage of technology. And as it pummels through the friction of a once blue sky, it returns to its beginnings — Mother Earth: The land where cobwebs are spun back and forth in the sky, waiting for the Day of Purification.

Koyaanisqatsi concludes its engagement at the Arlington October 6. The film will also be presented at the Magic Lantern from Sept. 30 to Oct. 6. Call theaters for showtimes.



(Continued from pg.5A) happens to someone who gets out of Los Angeles. "Painting the Town Blue" contains a brilliant word play: *Roses are red, violence is too. Everyone knows I'm painting the town blue.* The social commentary rages in other songs like "Drunk In My Past" and "Hot House." *The whole world loves a sad song they don't have to sing.*

"I Must Not Think Bad Thoughts" is a folksy song which broods on the notion that life isn't fair and hey, that's a bad thought. The song rambles from moaning about where our taxes are ill-spent to wondering why other Los Angeles bands like the Flesh Eaters and DOA never get played on the U.S. radio while English bands make a killing.

"Breathless" is the great one you've heard on the radio about lust at first sight. "I See Red" is about lust at first sight and every sight thereafter. "Breathless" cracks me up because it uses every old X hook in the book.

— Hugh Haggerty

Attractions

The College of Creative Studies (CCS) is holding a faculty exhibition at the UCSB CCS Gallery from October 3 through October 14. The reception will be held Tuesday, October 4 from 5 to 7 p.m. If you thought the Art Dept. faculty exhibition was great, don't miss this one!

Giselle, a full-length ballet in two acts will be presented at the Arlington Theatre tomorrow night at 8 p.m. The ballet stars Haydeh Tchangizian (Iran's former Prima Ballerina) and the Santa Barbara Ballet. Directed by Tamara Usher, this is a full-scale production of England's Royal Ballet version. Tickets are \$12.50, \$10.50 and \$8.50 and are available at the Arlington Theatre Ticket Agency at 1317 State St.

The Santa Barbara Dance Alliance presents Choreographer's Showcase '83 at the Lobero Theatre opening tomorrow night at 8 p.m. On Saturday, October 1, there will be a matinee at 2:30 p.m. as well as an evening performance at 8 p.m. For tickets and further information call the Lobero at 963-0761.

El Teatro Do La Esperanza will again present Club Liberacion at La Casa De La Raza tomorrow night from 8 p.m. to 1 a.m. Club Liberacion will again showcase the exciting salsa music of Anisa and Canela. Tickets are \$5 at the door. Put on your red shoes and dance!

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First planning and organizing meeting scheduled for Wed., Oct. 5 between 6-7:30 p.m. in UCen 2272. For further information contact Nailah Malik in the Program Board office.

SECURITY COMMITTEE

Any students interested in working as Security/Ushers for the upcoming concerts during the 83-84 year, come to a short meeting on Fri., Sept. 30 at 3:30 p.m. in front of the Storke Plaza offices. If unable to attend please contact Jeff Davis in the Program Board office.

LECTURE COMMITTEE

Any students interested in helping to present speakers, conferences and debates should get involved with the Lecture Committee. For further information contact Jim Haber in the Program Board office. Ideas and energy are wanted!

CONCERT COMMITTEE

Any students interested in working on the Concert Committee come to the first meeting tonight at 6 p.m. in Girvetz 1108. Please note that this is not a meeting for those who are interested in Security/Ushering.

TONIGHT AT THE PUB

The Noise Boys will be appearing tonight at 8:30 p.m. at the Pub. This marks the first in a series of Thursday night showcases at the Pub that will be held this year. Be There!

The Program Board is a subdivision of the Associated Students whose primary goal is to bring free or minimal cost events to the UCSB campus. The areas of programming include concerts, lectures, UCen events, cultural events and special events.

The Concert Committee promotes shows of their own and works in conjunction with promotion companies to bring a diverse selection of music from accoustical to rock to new wave.

The Lecture Committee works to bring international, national and local speakers to the campus to talk on a wide variety of subjects.

The UCen Committee is responsible for events in and around the UCen, such as Thursday Pub Night and Comedy Night.

The Cultural Committee works with special cultural groups to bring specific cultural activities to the campus.

The Special Events Committee caters to the special interests which the students have in a way that is different from the other committees.

The Security Committee and the Production Committee handle the security and production at most events.

And finally, the Publicity Committee which is responsible for getting events publicized and general public relations for the Program Board. With this short introduction, the Program Board is looking for energetic and talented students to staff these committees. Those interested please fill out the following form and return it to the Program Board office on the third floor of the UCen, room 3167.

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