

ARTS
entertainment



inside:

Previews of Upcoming Shows

Performers Show Promise Despite Failings

By EVE DUTTON

America's success story has always been the tale of rags to riches. For theatrical artists it is the story of the artist who rises from anonymity to fame in one night. But what these dreams leave out is the long, hard struggle full of dedication, triumphs and disasters. No artist reaches the top without a gradual and difficult climb upward. Then one day the talent is recognized and the world stands up to applaud. American Ballet Theatre II provides the middle step in this climb for professional young dancers.

Formed by Richard Englund in 1972 under its former name, Ballet Repertory Company, ABT II provides the first professional experience for many of the country's most talented dancers. The company itself advertises shows as "a chance to see the stars of tomorrow today."

But despite all of its good intentions and pre-performance warning that ABT II dancers are not "the stars of today," I was disappointed with Saturday evening's performance in Campbell Hall.

The dancers may be young and inexperienced in performing professionally on stage, but they are still well-trained artists who are supposed to be some of the most talented of their age. Unfortunately, this talent did not shine through very often. What did appear was a nervous group of dancers who seemed to be performing at a school recital. This is not to say the entire evening was a fiasco but there were times when I cringed with embarrassment for those on stage.

The initial signs of trouble were seen within 15 minutes after the curtain opened. To begin with, the opening ballet, "Tribute," was a slow uninteresting piece which should have been left out entirely. To add to this, the dancing in

this neo-classic ballet was even less inspiring. Andrew Needhammer, the lead male, ran through his steps as though in rehearsal, barely lifting himself off the ground. To me, the joy of watching men dance is the strength and agility that vitalizes both the dancers and audience. But Needhammer's height and strength were absent, leaving me with an image of a stiff young beginner just learning the routine.

Contrary to Needhammer, however, his partner, Dana Stockpole had more power than she needed. So much at times that it seemed she would sweep Needhammer off his feet and send him spinning. There is no doubt that Stockpole was the highlight of this piece.

Following "Tribute" were the two best ballets in this four-part program. First, "Diary," performed by Dawn Caccamo and Christophe Caballero, revealed segments from the lives of two lovers. Rather than using the regular instrumental music, "Diary" was performed to a series of songs by composer and vocalist, Judith Lander. In the beginning the soft singing seemed rather sappy, especially with the abstract, modern-jazz dance movements, but soon I was enchanted by the relationship between the singing and the dancing. One without the other would never have related the desired experience. At times Caccamo looked a bit off balance but both she and Turjoman created an interesting intimate piece.

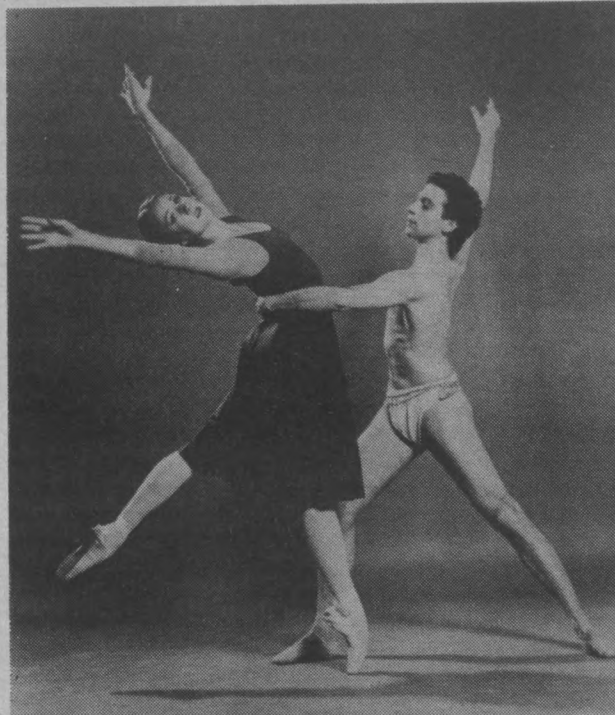
After "Diary" came the highlight of the evening. Complete with classical, colorful costumes, "Pas Des Dees" and its dancers stole the show. A romantic lithograph of 1846 was the inspiration for Robert Joffrey when he choreographed this ballet in 1954. As the curtains part, the dancers are seen in the pose of this famous lithograph as *Le Judgement de Paris*. Each variation shows off the qualities made famous by the quartet of great 19th century dancers: the languorous Grahn, the daring Cerrito, and the floating Taflioni — all supported by the gallant St. Leon. The air of competition among the three ballerinas superbly echoed the delicate rivalry which actually existed among these celebrated romantic dancers.

All three women danced excellently, with all the finesse needed to become stars in their competitive field. Especially entertaining were the ballerinas ability to communicate their irritations with a simple raise of the eye or flick of the hand. John Turjoman, dancing the part of M. St. Leon, was wonderful. Not only did he create the image of a nonchalant Don Juan who had each woman on a string, but his dancing was the best of all the males.

After such an entertaining ballet it would be hard for any following act. Such was the case for Caccamo, Turjoman and company in "Grand Pas: Raymonda." The artists danced well in this classical piece from Marius Petipa's full

length "Raymonda," but the steps were never meshed with the important character drama which this ballet encompasses. The Hungarian folk dance and courtly elegance were gone. Instead the ballet was performed as mere step, making it impossible for the audience to engage themselves in the celebration.

Undoubtedly ABT II is a stepping stone for aspiring



ABT's 'passage'

dancers. Because of its status, small mistakes are more than understandable but Saturday's program was not the quality which I hope touring companies to have, no matter what the age. However, I do believe that the company is a talented group of dancers with much promise. Perhaps if the company held on to its dancers longer, rather than turning them out to "real work," the wrinkles could be ironed out and ABT II would be as brilliant a company as the stars of today.

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K.O. PRODUCTIONS

'Dragon Soup' Entertains Audiences and Palates

By EVE DUTTON

If you've ever considered working in the restaurant business or even if you just enjoy gourmet delicacies, Kimberley Snow has the play for you. A former chef herself, Snow has captured all the frenzy and chaos

mushroom pate, dragon soup and chocolate truffles as interpreted by the highly acclaimed Mandalay Restaurant.

Although Snow has written for several magazines, published a cookbook, and now teaches English at

to be left out. "The restaurant this is modeled after, late at night, had a particularly explicit sexual feeling.... I had to clean up restaurant life but there is a whole lot still very bawdy."

The bawdiness of the play may have been one reason that Snow's first choice restaurant declined to host the production. According to Snow the play's cocaine deal was inappropriate for the restaurant's image. So Snow went to the Mandalay. Now she is very pleased that things worked out as they did.

"The Mandalay tends to be more experimental and sophisticated than most of the other local establishments," she said.

Featuring a cast of local talent representing the staff of a San Francisco restaurant dedicated to nouvelle cuisine, the play has been co-directed by Robert Landy, of New York, and Glenda Shaw, of Australia and England. With such experienced directors Snow said there have been very few problems with the show.

Surprisingly enough, most of the flaws to be worked out are in the cooking. The recipes used were written by Snow herself and some are actually prepared in the play (the food served to the audience is prepared in the kitchen), so the playwright wants to make sure that everything is done absolutely according to her recipes.

With the combination of food and theater some would be tempted to call this show another Santa Barbara dinner theater. But Snow insists that her production has no similarity to dinner (Please turn to pg.10A, col.5)



Sugar de Mar cuts it up in the kitchen.

prevalent in the restaurant business in her latest comedy, *Dragon Soup and Other Intense Sensations*, along with treating audiences to delectable treats.

Opening this Saturday at the Mandalay Restaurant in Santa Barbara, this sensual and vivacious comedy should entertain the most discerning of audiences and palates. The play is billed as "an original comedy about a restaurant in a restaurant with food and song," but spectators should expect more than that. To begin with, the chef talks to food and dragons, the salad chef plots to take over the kitchen, and a restaurant critic gets the meal of his life. On top of all that, there will be tantalizing tastes of Snow's

UCSB, writing and producing a play is a first for her. "I was sucked into the whole thing," she said explaining how she got started. "I was only responsible for writing one act but the other act was never written.... In 1979, I finally started to work. Even though it's my first play, the characters just came out when I started typing. Once I got it written I had to see if it works as a play," she said.

Reproducing the chaos of restaurant life for a comedy was never a question in Snow's mind. To her there was no better subject than the one she knew "inside and out." "There is a feeling which exists no where else and I knew I just had to catch it," Snow stated. But some of the atmosphere had

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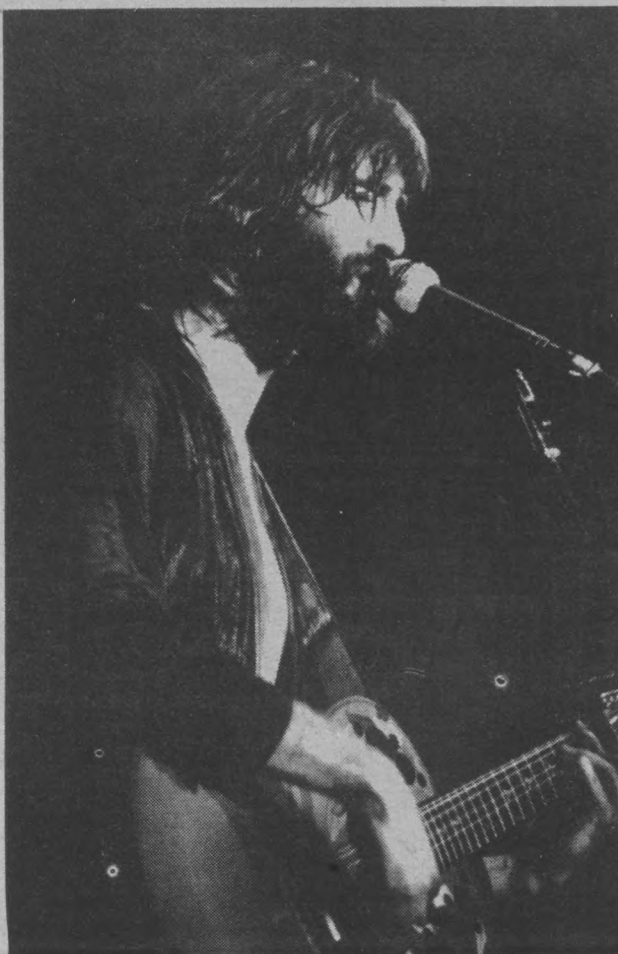
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Loggins Concert to Be Filmed Here

Next week, UCSB students will have a unique opportunity to be on TV with their favorite rock star. Home Box Office will be on-campus to tape two Kenny Loggins concerts in the Events Center.

Wednesday and Thursday nights, March 2 and 3, Kenny will take the stage and present one of his lively shows. If next week's shows are anything like Kenny's past performances, they promise to be nights you will never forget. Kenny is known for playing every song you'd want to hear, from his golden oldies from his partnership with Jim Messina to his latest hits.

Kenny has changed his style a lot since his days with Messina, and most feel it was a change for the better. No longer is he the mellow balladeer in khaki slacks, but has become a slick, energetic rock star in bright red spandex pants. He has remained versatile, however, still slowing



Kenny Loggins. Photo by Steve Barth.

down for numbers such as "House at Pooh Corner," while jumping and gyrating during his Grammy-award-winning "I'm Alright." At least once, he became a bit too energetic, falling off the stage into the pit and breaking his arm. It is hoped this accident will not affect his playing ability.

Last fall, Kenny sold out the County Bowl, and next week, those who missed him will have the chance to experience one of his shows. Those die-hard fans who saw him before will get to see him again.

There are still good seats available for both shows, which begin at 8 p.m. Tickets are \$12.50 and can be purchased at the A.S. ticket office and all the usual tri-county outlets. The show is brought to you by A.S. Program Board and Avalon Attractions.

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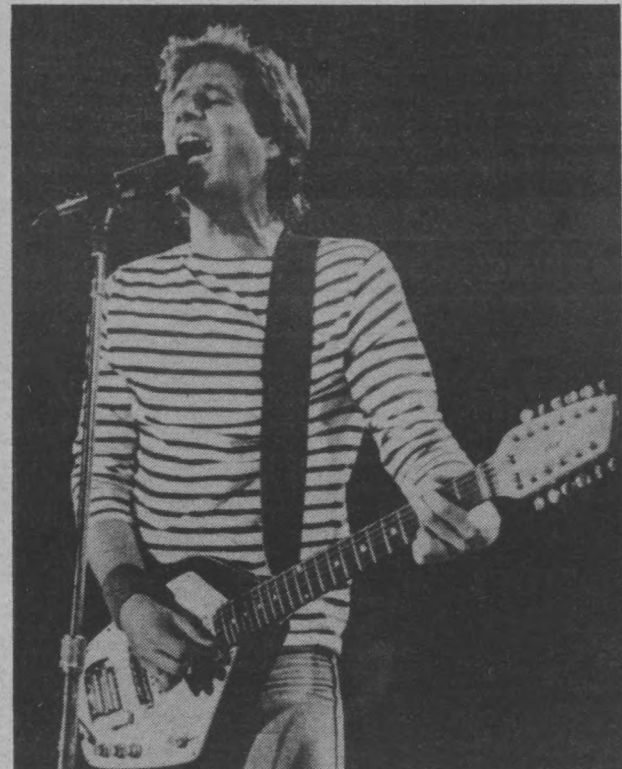
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Greg Kihn Band Hits the Stage

Greg Kihn, the Bay Area rocker, will appear at the Arlington Theatre Friday night, Feb. 25 at 8 p.m. Opening the show will be Felony and Oxo.

Kihn, who has had a prolific recording career, has always been a regular attraction at the Keystone clubs up north, and with the success of his past few albums, has done extensive touring throughout California. It is the Keystone Family who is bringing him to Santa Barbara.

Kihn is an interesting musician because while he is an



Greg Kihn. Photo by Greg Harris.

excellent songwriter, he does not hesitate to cover other musicians' songs, both on his albums and in his live performances. In fact, some of his biggest hits have been written by other people. Bruce Springsteen's "Rendezvous" and "For You" and Jonathan Richman's "Roadrunner" have provided Kihn with hits in the past.

His own excellent composing skills are illustrated in such memorable tunes as "Testify," "The Break-up Song" and "Jeopardy," the hit off his new album, *Kihnspiracy*.

While Kihn's albums provide much entertainment, they are outshined by his live performances. His band, most notably drummer Larry Lynch and bassist Steve Wright, is incredibly tight and powerful. Both men help out on vocals, especially on that great '60s tune, "For Your Love."

Kihn, of course, is the star of the show, though he never takes advantage of his position. It is obvious that his band is not just for background, but is an integral part of the show. Kihn's amazing guitar work and versatile vocals really shine in concert.

Tomorrow night's show promises to be a great one. It will be interesting to see Felony, who currently has a huge hit, "The Fanatic." Good seats are still available at all the usual ticket outlets.

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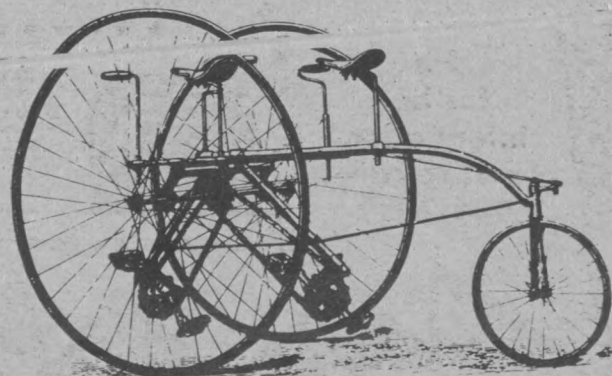
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I.V. Band Offers Stimulating and Original Music

By JAY DE DAPPER

There is one experience no one, especially those of us lucky enough to be college students, should ever miss. That experience is seeing a band play in the kitchen of a small apartment. Isla Vista is perhaps one of the best places to live if one hopes to gain this experience. While there are many, some would rightfully say too many, bands in I.V., most merely cover current pop material. Those that do take on the "challenge" of originality are at best technically capable, at worst musically autistic. There are precious few bands, however, that are at all stimulating. The White Fronts are one of these few.

The White Fronts, consisting of Dave Costanza, Phil Smoot, Ann Speroni, Todd Barker and Bill Brooks, derive their name from that bastion of the sixties' discount store movement — White Front. Of course with the demise of that fine store some years ago, it was felt that the tradition must be honored in some way. This is the result. The band (and maybe the store) may not be the best technically, but they are fiercely creative. While most of the tunes are played with two guitars, bass, drums and various percussion, there are liberal doses of trumpet, organ and practically anything else that will make noise. At a recent gig the band welcomed an electric cello "on stage" for several tunes. This diversity lends itself well to many types of music and predictably the band's music runs the gamut from reggae to the blues. Anything is fair game. What they do with these

various styles is to take parts and forge them into a sound that is very danceable. This is their strength.

The White Fronts sound in many ways like some of the new L.A. psychedelic bands, especially in the dual guitar work. Dave, Phil and Bill all play, each with his own unique style. Perhaps the most striking is Phil's. His playing is very clean, especially during his solo breaks. Bill and Dave both have their own abilities that make for some exciting interplay. A lot of the sound seems to have descended from bands like the Buffalo Springfield and the Byrds. Todd's drumming is very strong and straight ahead; it complements the sometimes chaotic playing of the others.

Ann plays a respectable bass, but her forte is her singing, which is powerful and melodic. Unfortunately, her forte is the band's weakness — she sings lead infrequently and her backing vocals are often drowned out by the other's not-so-great crooning. Admittedly this all stems from a lack of decent equipment. The band is unable to hear itself and this makes rough to sing in key. Still, the need for a strong lead vocalist is apparent.

The thing I've skated around here is that they are fun. Maybe we are in the midst of a fad in which bands that are fun and danceable are considered good. The White Fronts are really not a part of this possible fad, though. They are five musicians who are much more talented than they seem to realize. Together they generate a lot of energy and they have a good time. These feelings are transferred very ef-



The White Fronts

fectively to the audience simply because they are genuine.

Very few bands write original material, let alone fresh, innovative stuff. The White Fronts are the type of band that proudly refuse to cover tunes in ways that sound like a radio. This is where their strength lies and is why they are one of the best local bands to emerge in some time.

So the moral here is: The next time you are cruising I.V. parties on a Saturday night, don't stop at the party where the band is playing Missing Persons tunes (the original is bad enough) — find the White Fronts and dance!

Eccentric Guitarist Kottke to Play

"I've been called a virtuoso and I've been compared to a bucket of warm spit. I reject these points of view." Those are the words of eccentric guitar master Leo Kottke. Kottke will be playing in Santa Barbara next week so the audience can decide for themselves what Kottke really is.

Judging by the numerous awards Kottke has received, most people would not compare him to warm spit. He is a five-time winner in the annual reader's poll for *Guitar Player* magazine's Best Acoustic Guitarist; winner of a German Grammy Award for Best Instrumentalist; and recipient of the 1978 Italian Press Award for Best Instrumentalist. In other words, this guy can play the guitar.

Kottke's acoustic guitar work and his songs reflect his midwestern background as well as his transient childhood. Born in Georgia,

the 37-year-old Kottke lived in California, Michigan, Wyoming, Oklahoma and Virginia, and presently makes his home in Min-

netonka, Minnesota amidst the peanut silos.

"Every couple of years we moved somewhere else and that was really exciting,"



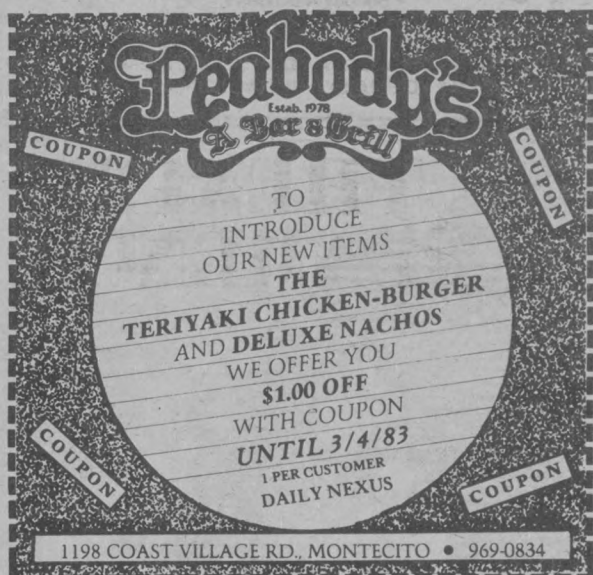
Leo Kottke

Kottke says. "But when I got older, I realized I'd never really moved in anywhere. That feeling is easy to bring out of a guitar."

Kottke has more than a dozen albums, each proving his superb musical skills, but still, no one knows quite how to describe his music.

"I'm an oddity. No one has ever known what to call me....If they try they always come up with 'this fellow' or 'this guy' or 'he has the unassuming look of a Minneapolis family man in his early '30s, but he plays guitar,'" Kottke comments. "It's like trying to describe the guy who works behind the drugstore counter."

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



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'Frances' Depicts Tragedy of A

By JONATHAN ALBURGER

It seems that when Hollywood sets out to make a picture about its own kind, they pull out all the plugs. Nothing is more dramatic — melodramatic — than a craftily contrived glitterland flick about the rushing rise and tragic fall of an actor or actress. Over the years, we have had glimpses into the land of the overstuffed casting couches, the polished Rolls Royces, and the plastic smiles: *Sunset Boulevard*, *The Oscar*, *All About Eve*, *A Star Is Born* (three times), *Gable and Lombard*, *Opening Night*, and even *Mommie Dearest*.

The above dwell on the density of emotions manifesting out of a life steeped in drink and dilapidation, broken dreams and sunken hopes, frustration and gross invasion of privacy. In most of these cinematic cases, the focus is on the decay and downfall of a glamorous heroine. Although it was produced in Germany, Fassbinder's *Veronika Voss* epitomizes this thematic genre — the kineticism of being at the height of stardom counterpoised with the long-dragging descent into a per-

sonal and professional abyss. Thrust into a world of users and victims, the Hollywood star in the course of her life becomes exhausted by demands and pressures from producers, directors, publicity agents, and the fickle public.

If there is anything odd or eccentric about the celebrity, then the potential for a narrative of tragedy becomes that much greater, often to the point of taking on societal implications.

Stylistically, movies of this admittedly loose genre are not particularly well-written or produced, with the obvious exception of *All About Eve*; however, what they lack in originality and artistry, they make up twofold in energy and glossiness. Hollywood horror stories are engaging because they are fantastic junk food, like their "literary" counterpart, the dime-store gothic romance. Montgomery Clift, Marilyn Monroe, Jean Seberg and Frances Farmer are exemplary. They have all the necessary personality traits — strong and intelligent, sensitive and misunderstood — and the most necessary ingredient, the

untimely or undignified slip into oblivion.

For all these reasons, but mostly for the brilliance of its two female lead performances, *Frances* is one of 1982's top 10 films. Understandably, Jessica Lange, in the title role, and Kim Stanley, as her emotionally tortured and quietly domineering mother, have been nominated for Academy Awards as best actresses in featured and supporting roles, respectively.

Frances is a study in human dignity and suffering, with obvious social indictments on the Hollywood star system, the production companies, the American judicial system, and the state of psychiatry in society that does not know — least of all back in the '30s and '40s — how to deal with individuality versus mental illness.

Jane Fonda was once very interested in the project, as was Goldie Hawn. Tuesday of this week, Susan Blakely

portrayed Farmer in a television movie.

But now with hindsight, it is impossible to imagine a more appropriate actress, or even a better performance than that of Jessica Lange.



Rolling Stones Become Predictable

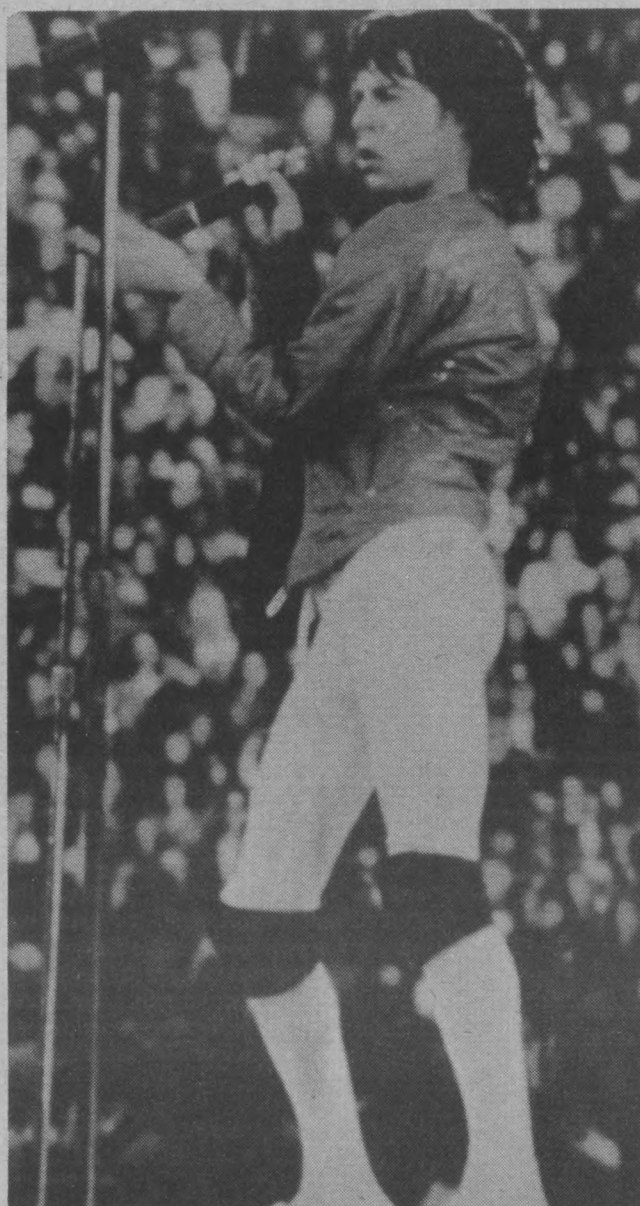
By PETER LEFEVRE

Some people rest on their laurels. The Rolling Stones live on them. *Let's Spend the Night Together* is an accurate portrait of one of the last bastions of head-busting rock and roll, the Rolling Stones, on what has been heralded over and over as their last tour. Whether it is that impressive of a movie, or whether the Stones ought to be continuing at all, are considerations that leave the success of the film in doubt.

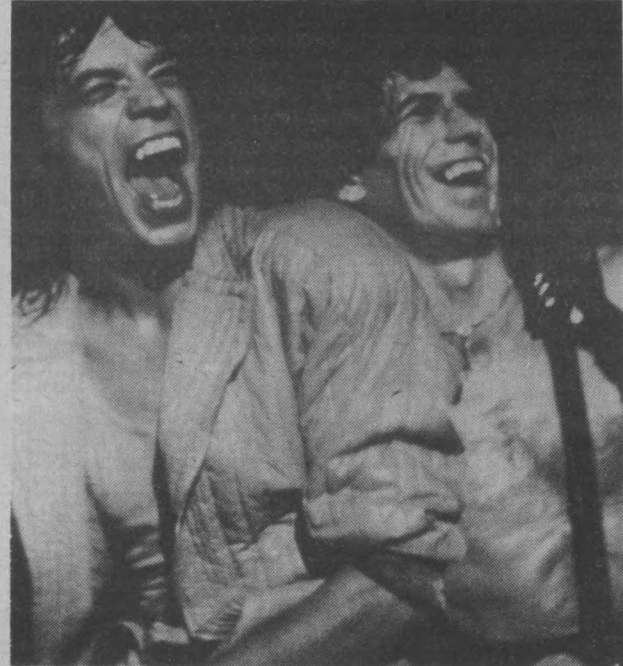
Watching and listening to the barrage of light and sound leaves one with a sense of *deja vu*. It's like seeing the same stage play with the same characters for the tenth time. Only the costumes have changed. While it's true that it may be entertaining, there comes a time where enough is enough. There aren't any more variations on the theme; nothing happens during the concert that hasn't happened before. Mick Jagger jumps around, Keith Richards grins and plays, Ron Wood mugs, Charlie Watts keeps perfect time, and Bill Wyman stands still. The Rolling Stones have finally become predictable. They're as safe as the Beatles.

This is too bad because their music is so good. In a world of hopelessly over-produced mush like REO Speedwagon and Toto, the sparse and brutal punch of the Stones never sounds stale. Yet, it seems as if the group has forgotten that themselves, relying on the flashy and spectacular sets and the big hits to carry them through.

In an earlier concert film, *Ladies and Gentlemen, the Rolling Stones*, Jagger and Co. at least had the time to slow down and do an excruciatingly drawn out rendition of



Mick strikes a pose.



Mick and Keith yuck it up.

"Midnight Rambler." High points such as this are absent from the slam-bang song list of this tour. "Time is on my Side" is as slow as it gets, and even this is sparked up by the editing in of footage of the song being done in the exact same tempo 15 years earlier, and also scenes of Buddhist monks setting fire to themselves. These cuts seem to be included for nostalgia's sake, but they are out of place.

There is precious little of what goes on behind the scenes. Though in interviews Mick has said that he wanted to avoid that sort of thing because it was cliché, there really haven't been that many movies that have included much backstage life, and the scenes included in this movie reveal nothing that hasn't been seen before.

The years on the road are showing, too. Mick forgets lyrics to "Shattered" and "Tumbling Dice," and poor Charlie Watts is balding.

Hal Ashby is best known as the immensely talented director of *Harold and Maude*, *Shampoo*, *Being There* and several other excellent movies, but he makes few contributions to the direction of this one. It is plain to see that he takes the role of someone who is filming a documentary, and his creative input is very limited indeed.

There are some good moments. "She's so Cold" positively burns through the celluloid, and "Let It Bleed" is another song that gets a wonderful burst of energy. For a band that has spent 20 years together touring, some impressive athletics are accomplished. Ron Wood looks as if he is having the most fun onstage. Whether he is stealing cigarettes from Keith, running around the set in circles, or popping balloons, he's having a great time. It's also a kick to see the group finally break two long-standing traditions at once, by playing "Satisfaction" as an encore.

The film offers two things: a chance to see the show if you missed it, and the chance to see it up close without getting squashed. But if you want to hear the Stones at their best in front of an audience, this isn't the way.

of Actress Ahead of Her Time

a Before sparking the interest and trust of producer Jonathan is *Elephant Man* Sanger and re director Graeme Clifford, a Lange had attempted un- of successfully to interest several studios in making a film of



Frances Farmer's life; Lange's struggle to get an admirable project made by respectable persons, mirrors Farmers real life combats to be taken seriously and get lifted out of a series of horrendous B movies.

Farmer was fiercely independent and unique. She dressed as she liked and she was outspoken; she was dangerously ahead of her own time.

At age 16, Farmer, naive yet assertive and full of self-esteem and confidence, won a prize for writing a fiery essay on the death of God. She seemed to take the feisty and intelligent parts of her mother's personality. Lillian Farmer, however, was a publicity-hungry anti-Communist front porch activist, frustrated by her lack of accomplishment and haunted by the nagging feelings that she would never make her mark on society and be remembered, an impetus that catapults young Frances to national attention for her essay and

lands her a scholarship to come to Hollywood and get a screen test. Lillian had a tough job on her hands: Frances wore pants, smoked cigars, cursed freely, and openly expressed her disdain toward all the hypocrites, bigots and fools around her; Frances held high personal and professional standards, and she possessed a kind and understanding heart, which made her appear arrogant and difficult. She dared to question authority.

By age 21, she was contracted at over \$200,000 a year because of the success of Howard Hawk's *Come and Get It*. By age 25, she made theater history with Clifford Odets' *Golden Boy*. She had a serious love affair with Odets, who kicked her out of his life after he became famous. By this time, Frances angered the Hollywood powers by showing a preference for the Big Apple and, later, she expressed a preference to leave show business entirely. She was forced and coerced by associates and her mother to return to the studios. By age 28, she became decidedly apathetic toward acting and took an

unfortunate liking to booze.

Trouble begins and quickly intensifies. Frances constantly shows up late for shooting, tells the company to f--- off, cold-cocks a snippy hairdresser on the set, and resists an arrest later when police officers abridge her civil rights and bust into her apartment. She is declared unfit to return to work by a hostile criminal court judge, assigned to a sanitarium where she is placed under the satanic "care" of a psychiatrist who gives her insulin shock therapy. Outraged, Frances erupts, escaped with the aid of a long time friend, played by Sam Shepherd. She is released into her mother's custody, who commits her twice to the rat-infested, overcrowded Washington State asylum. Just over 30 years old, Frances has withstood the mad barrage of personal catastrophies in the madhouse — disease, gang rapes, experimental treatments. In 1948, resisting institutional attempts to crush her body and spirit, she is given a transorbital lobotomy which anesthetizes her to life.

(Please turn to pg.10A, col.5)

'Jimmy Dean, Jimmy Dean'

Actresses Give Superb Performances

By PETER LEFEVRE

It's been said that a good actor should be able to make an audience cry by reading from the phone book. By this standard, the entire cast of *Come Back to the Five and Dime Jimmy Dean, Jimmy Dean* ought to be given special Oscars; their costumes should be enshrined in the Smithsonian Institute, and rose petals should be thrown upon the ground in front of them for the rest of their lives.

It's truly amazing what phenomenal accomplishments are made by the performers, considering the unrelentingly insipid dialogue and the clumsy structure of the script. Karen Black is stunning. From the second she walks onscreen to the second she leaves, one is awed. Magic is nearly impossible to describe, but when it's there, it's there, and it's there. This is easily one of her finest performances.

In her film debut, Cher proves to be a fiercely determined, but naturally inspired actress. Gone are the sequins and in their place, a waitress uniform. Gone is the silly and overhyped singer. In her place is a woman with a sense of craft and endless class. Sandy Dennis, while not as attractive as the others, is just as effective an actress. She is easily the best choice for her role.

The plot centers around a Woolworth's drugstore in a small town about 50 miles from where *Giant* was filmed. Flashing back to the distant and not-so-distant past, we discover that for

the last 20 years, Mona (Sandy Dennis) has been proclaiming herself to be the one chosen from amongst the millions to be the bearer of the son of James Dean.

Whether this is true or not is the first item on the agenda of the 20th reunion of a particularly devoted group of smalltown Texas teenagers that call themselves the Disciples of James Dean. While this is not a probable or even interesting story line, the conviction with which the cast fulfill their roles overcomes the overused ideas in the writing.

Robert Altman has a reputation for showing the American Dream at its most bizarre moments. *MASH*, *Health*, *Nashville* and *A Perfect Romance* were all splendidly outrageous views of America gone haywire. In this film, he works overtime bringing a uniquely western style to the screen while shaping the style with as confused, tragic and wonderful people as one could hope to find anywhere. His shots echo the past as the play from which the movie was adapted could never do.

The script calls for rather capricious weather, in which it rains when something terrible is being revealed, and it shines when everyone is happy. When it might go from a roaring storm to 115 degrees in the shade within the course of a monologue, the reality of the world could be questioned. Altman transcends this obvious drawback by

making the weather eerie and other-worldly. The mystery behind the weather puts emphasis upon what is being said rather than emphasizing the blatant symbolism.

A terrible problem with Ed Graczyk's script is the embarrassing way that certain character revelations are made. Facts about the characters are revealed minutes after an average moviegoer might discover them. While another director might ignore such a useless detail, Altman confronts those awkward moments in the script and gives dignity to them. By challenging his actresses, the strength inside of them dares any reproach.

This film comes in a wave of ensemble pieces of late, and seems especially tied to the adaptation for the screen of another play, *That Championship Season*. Both are 20-year reunions, and both are inundated with locker-room talk. It is when the disciples start to loosen up that the script is at its most effective. It is clear that these women know each other well, and once they get into the beer and whiskey, there are no holds barred.

The soundtrack, entirely by the McGuire Sisters, is a beautiful throwback to bubble gum and three-part harmony. When Karen Black is lip synchronizing to the jukebox, one is completely taken in by the charisma generated by her and the rest of the cast. Aside from a few klunker lines, the film is enchanting.

'Brimstone': Sweet and Sour Sting

By JONATHAN ALBURGER

From the opening moments when the film's titles come floating out of a gargyle's mouth like a perversion of one of those Disneyland rides for little kids, *Brimstone and Treacle* distinguishes itself as a highly unusual, intensely engaging, witty and imaginative film.

Without being allegorical or symbolically heavyhanded, director Richard Loncraine and scriptor Dennis Potter take the audience on a ride into the realm of dreams and nightmares, oscillating between the grimly macabre and the innocuously playful.

Brimstone and Treacle is a dark fairytale, imbued with a mesmerizing ambiguity, both thematically and

stylistically, and a jarring ambivalence wrought out of religious hypocrisy and psychosexual contemplations. As its title suggests (brimstone is sulphur and treacle is a sweet remedy), there is considerable interplay of harsh, seemingly corrosive and evil elements and the flip side — rejuvenation, restoration and salvation.

Sting (of the British group, the Police, who also makes a cameo appearance in the near-classic *Quadrophenia*) stars as Martin Taylor, a mysterious, impenetrable, childish and handsome Mephistophelean character who moves through life by slipping his way into London families, finding their weaknesses and exploiting their trustfulness and various ignorances. Sting

finds ideal victims with the stolid Bates family, who reside in a outlying middle class area of a strangely forever-autumn London.

They are lonely and stressed, hiding sexual guilt and suppressing an array of inhibitions and desires. The Bates (realized perfectly by Denholm Elliott and Joan Plowright) have a crippled, spastic daughter Patty (Suzanna Hamilton), a victim of physical and emotional casualties. Sting poses as an old art school friend who at one point allegedly was madly in love with Patty and engaged to be married. Sting gets on the good side of Mrs. Bates — he cooks and cleans, plays confidant and babysitter and calls her "mumsy." Mr. Bates is coldly skeptical about the mysterious house

guest. The plotline is linear enough, but it is the movement of events that is most interesting. By the close of the film, Sting has brought to the surface the inner fears and family dilemmas so carefully guarded in a blanket of typical English hush-hush. Patty is cured, Mrs. Bates is released, Mr. Bates is punished, and the family is reunited.

The audience is fed visual clues and narrative hints about Sting/Taylor, but the movie is never trite or predictable. Is he a fallen angel or an inadvertent, miracle worker? There are too many crazy little nicks in his characters to ever establish a clear definition, which is why the film — colorful and energetic and wry — is so appealing.

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Master Cellist to Join L.A. Chamber Orchestra

One of the superstars of the music world joins the Los Angeles Chamber Orchestra in a sensational evening of music Friday, Feb. 25 at 8 p.m. in Campbell Hall. Cellist Yo-Yo Ma teams with Conductor/Music Director Gerard Schwarz and one of America's finest Chamber Orchestras to perform Hayden's Cello Concerto in C major, Ravel's "Le Tombeau de Couperin," Bartok's Music for Strings, Percussion and Celeste plus works by Kennan and Hanson complete the program.

He gave his first public recital at the age of 5. By the time he was 19, critics were comparing the young cellist to such masters as

Rostropovich and Casals. At 26, Yo-Yo Ma is a legend, considered by Isaac Stern to be "one of the greatest instrumental talents alive."

Born in Paris in 1955, of Chinese parents, Ma began his cello studies with his father at the age of four and gave his first public recital at the age of six. Later, he studied with Janos Scholz and in 1962 he entered the Juilliard School and began his studies with Leonard Rose; he graduated from Harvard University. His instrument is an Italian Goffriller made in Venice in 1722. It previously belonged to Pierre Fournier and was the instrument he played through the 1960s and with which he made many of his

recordings.

In 1978 Ma won the coveted Avery Fisher Prize and has since become acclaimed worldwide. This international career is best explained with this quote from one critic: "He is really astonishing — a combination of the restrained and aristocratic approach of Fournier, with the warmth and the sense of total commitment to the music that Casals was able to convey in his best days." He has appeared with major orchestras throughout the world, including the New York Philharmonic, Chicago Symphony, Berlin Philharmonic, London Symphony and the Israel Philharmonic, and has

played with such eminent conductors as Herbert von Karahan, Zubin Mehta, Andre Previn, Claudio Abbado and Seiji Ozawa. His national and international tours include solo recitals as well as chamber music appearances with such artists as Leonard Rose, Pinchas Zukerman, Yehudi Menuhin and, most recently, his outstanding collaborations with Emanuel Ax.

One of the most sought-after artists in the world, Yo-Yo Ma played nine times in New York alone last season. Highlights of 1981-82 season included appearances with such orchestras as the London Symphony, Berlin Philharmonic, Pittsburgh Symphony, Cleveland Orchestra and Montreal Symphony, and a tour of Israel and Japan. During the summer of 1982, Ma appeared with the festivals of Mostly Mozart, Blossom, Ravinia and Spoleto in South Carolina.

A debut recording for Deutsche Grammophon with the Berlin Philharmonic under Herbert von Karajan was the first of many. Under his exclusive CBS Masterworks contract, Ma recorded concertos by Hayden, Saint-Saens, Lalo,



Yo-Yo Ma

Beethoven Sonatas for Piano and Cello (Volume I) with Emanuel Ax and his own transcriptions of the Paganini/Kreisler Violin Caprices. Plans for the future include such works as the Complete Bach Cello Suites (solo) and Suites for Gamba and Harpsichord, the concertos of Boccherini,

J.C. Bach (violin/cello), Shostakovich and Kabalevsky and, on RCA, the Brahms Sonatas for Piano and Cello with Emanuel Ax.

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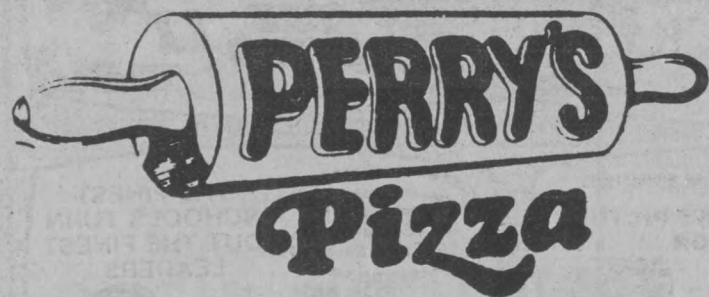
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First-Rate Quartet to Perform Chamber Music

"A first-rate quartet, one that will play an important role in chamber music circles in years to come," (Montreal) The Melos Quartet, Stuttgart will perform in Campbell Hall Tues March 1 at 8 p.m. Sponsored by the UCSB Arts and Lectures program the quartet's program includes Beethoven's Quartet in A major, Op. 18, No. 5; Ravel's Quartet in F major; and Hindemith's Quartet No. 4, Op. 32.

The composition of the six quartets of Op. 18 was begun in 1798, six years after Beethoven arrived in Vienna, hoping to receive, in the words of his patron count Waldstein, "Mozart's spirit from Hayden's hands." Of these six works, the Quartet in A, Op. 18, No. 5, one of three works the Melos quartet will perform, is perhaps the most closely modeled on the work of Mozart. Specifically, Beethoven is known to have studied carefully Mozart's Quartet in A, K. 464, and to have exclaimed to Carl Czerny concerning this composition, "That's what I call a work! In it, Mozart (told) the world: 'Look what I could do if you were ready for it!'"

The second piece to be performed by the quartet is Ravel's Quartet in F Major. When it received its premiere performance, one of France's greatest composers, Claude Debussy, were among those passing judgment on the work. It is Debussy, at this time Ravel's closest friend, whose opinion has stood the test of time. Upon hearing Ravel's quartet for the first time, Debussy

urged his friend and fellow "impressionist," "in the name of the gods of music and of my own, do not change one thing in your quartet." In fact, Ravel's single composition for this medium bears a striking resemblance to Debussy's sole work for four string instruments.

In the words of H.H. Stuckenschmidt, "all the themes and all the motives used in the four movements grow out of a common seed and are elaborated by a phenomenal variety of changes in perspective and lighting."

Last on the program is Hindemith's Quartet No. 4, Op. 32. In 1923, Paul Hindemith was at the crossroads of his career. During the turbulent years immediately following the end of World War I, Hindemith had established a reputation as the enfant terrible of German music. In such works as the Klaviersuite and the Kammermusik No. 1, Hindemith had joined such contemporary figures as Stravinsky, Krenek and Milhaud in the experimental integration of jazz into "serious" music. Even worse, from the point of view of respectable musical conservatism, Hindemith had chosen for his earliest operas "provocatively obscene libretti" by such notorious literary figures as Oskar Kokoscha, Franz Blei and August Stramm. However, as Hans F. Redlich has pointed out, Hindemith was "a veritable musical Jekyll and Hyde" at this early stage of his career. Especially in his first three string

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

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Realistic Irish Drama Presented by UCSB Thespians

By GRETA WEDUL

Being carried back to another place and time while watching a play provokes thought. The UCSB Department of Dramatic Art took a full house back to Ireland during their most recent success, Sean O'Casey's *Shadow of a Gunman*. Realistic reenactment by a talented cast kept the audience thinking.

The Studio Theatre realistically revealed what Ireland held for 1920 countrymen. Visually dreary and convincingly drab, the set's patched walls displayed tenement living conditions perfectly. Surprisingly, the dismal setting gave way to a feeling of optimism created with positive attitudes by all the performers.

It seemed incredible that people living much less comfortably than even the average student could possess such optimism. These peasants seemed content carrying on their modest lifestyle without excess disruption by the authorities.

Many of the actors dedicated themselves to developing credible characters. Kurt Braunreiter put much thought into his portrayal of Donal Davoren, a good-natured fellow supposed by neighbors to be a fleeing gunman. Though in reality he is a poet, wearing pants as patched as the set's walls, the idea of him fleeing from the authorities appeals to

Minnie Powell.

A courageous lass, Minnie rushes into Donal's room just as he frantically tries to hide a sack of bombs. With authorities searching the tenement, Minnie insists on stashing the goods in her own room.

Donal relents, Minnie is arrested and the audience feels that there is no justice. Lisa Kleinberg creates a brave, independent Minnie Powell.

The words "Donal, Minnie" typed side-by-side at Minnie's request on Donal's typewriter prove that the

two share feelings for each other. When Minnie is shot dead after her arrest, the note is found in the breast pocket of her coat. Donal feels responsible for Minnie's death. He, too, has been shot — by feelings of cowardly guilt. Those two words will forever be next to his heart as well.

The note is discovered by the Grigsons, an elderly couple played letter-perfect by Todd Barker and Christine Stevens.

Shadow of a Gunman, which plays through this weekend, shows the viewer

the lifestyle in Dublin during the '20s. Tenement living in those days tested the Irish people. The play tells a story with loyalty as the central theme.

The most enjoyable moments were during the first act. Though the second act had a few cumbersome sections, overall, the production was a smoothly-run success.

The company consisted of individuals loyal to a production that was polished and professional.

For ticket information, call 961-3535.



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Mime Show to be Presented

The Department of Dramatic Art brings the art of mime to the UCSB campus with the presentation of *Mimania* March 3-5 at 8 p.m. in the UCSB Main Theatre.

Mimania, conceived and directed by David Barker, will be a presentation of mime, movement and mask work. According to Barker, the show will be a "potpourri of mime forms" exploring both traditional and experimental styles.

Barker, a lecturer in stage movement and mime at UCSB, has established himself as an accomplished actor and mime. As a member of the Claude Kipnis Mime Theatre, he toured the United States performing at many major universities, as well as with the Buffalo Philharmonic and Omaha Symphony. Clad in his traditional white-face, he has done promotional work for PBS, Western Electric, Union Carbide and others. His solo show, *Out of*

My Mime, was a great success throughout the Northeast.

Although mime has always been one of the most fundamental of theatre arts, rich with tradition, the art form is represented today by a variety of diverse artists. A wide spectrum of styles has emerged to include the classical French white-face work of Marcel Marceau, the colorful antics of Shields and Yarnell, and the zany masked creatures of Mummenschanz. Barker stated that in *Mimania* he and his company of 16, will "re-establish the traditions of the art as well as investigate new paths."

The art of mime is a demanding one. According to one source, "Mime is the art of telling a story...without resorting to words." For many, this would be impossible. Yet, the mime is able to break the bonds of silence using only his or her body to excite the emotions and imaginations of the audience.

A mime show is special in that the audience must participate in creating the scenery, costumes, and especially the personality for the character before them. Thus, the UCSB Department of Dramatic Art invites the public to explore what director Barker describes as "several humorous and poignant themes" through the universal language of mime. For further information, contact the Arts and Lectures Ticket Office, 961-3535.

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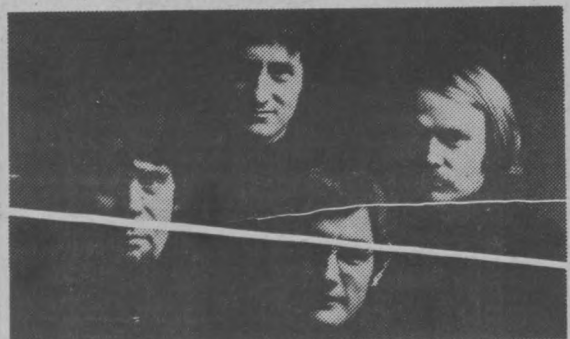
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Ravel Quartet in F Major.

Tuesday, March 1

UCSB Campbell Hall — 8 PM

Reserved Seats: \$10.00/\$8.00/\$6.00
UCSB Students: \$8.00/\$6.00/\$4.00
Tickets/Charge By Phone: 961-3535
Presented by UCSB Arts & Lectures.



Melos Quartet

(Continued from pg.8A)

quartets, elements of iconoclastic modernism coexist with a nostalgic post-romanticism which was Hindemith's heritage from Brahms and Reger. Hindemith's Fourth String Quartet, Op. 32 (1923), has revealed itself to be a pivotal work. In this composition, the orientation of much of Hindemith's later work becomes fully apparent for the first time. Although the term "neoclassical" has been applied, rather misleadingly, to this prominent trend in twentieth-century compositional practice, Hindemith's Fourth String Quartet leans much more heavily on the baroque era, and specifically the music of J.S. Bach.

It is possible to view the Fourth Quartet's reworking of traditional styles as one of many currents in the thinking of a youthfully adventurous and fertile musical experimenter.

For information and tickets call the UCSB Arts and Lectures Ticket Office at 961-3535, Monday through Friday 8 a.m. — 5 p.m.



Leo Kottke

(Continued from pg.5A)

developed a receptive, loyal following, which has allowed him to take his two 12-string guitars regularly to stages throughout the world, including Australia, Europe and the U.S. And it has helped him to escape many of the commercial pressures that often plague unique artists.

Most of Kottke's albums feature his own solo, instrumental compositions, although a few usually have lyrics. He also does some cover versions of tunes by artists ranging from Buddy Holly to Ry Cooder. And on rare occasions he has

worked with a rhythm section.

As renowned bassist Buell Neidlinger notes, Kottke's works reflect "the same old shit in a different way."

Kottke himself admits that he is a rather peculiar musician. "I'm very eccentric because I'm self-taught. I've got that sort of tunnel vision from not being very educated," he says, adding that he's just a "solo, eccentric musician."

You can catch Kottke's unique and appealing style on Thursday, March 3 at the Victoria Street Theater. Shows are at 7:30 and 9:30 p.m.

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Philharmonic To Perform

A March 3 concert by the 97-piece Helsinki Philharmonic Orchestra represents the latest community Arts Music Association presentation of an internationally renowned ensemble in the 1982-83 season. The Arlington Theatre performance will feature compositions by Sibelius and Rachmaninoff.

The Helsinki Philharmonic Orchestra's Santa Barbara appearance is part of a United States tour celebrating the ensemble's 100th anniversary. Founded in 1882, the orchestra was led by conductor Robert Kajanus through five decades of artistic growth and expanding international reputation. The orchestra, currently under the leadership of Music Director and Conductor Okko Kamu, maintains a steady schedule of concerts in Finland and abroad, summer festivals, state ceremonies and recordings. The orchestra first toured the United States in 1968 and has earned two Finnish Broadcasting Company "Record of the Year" prizes since 1973.

It is fitting that the Santa Barbara program features works by Jean Sibelius, as the Helsinki Philharmonic enjoyed an early reputation as the first performer of many of his compositions. The tone poem *Finlandia* (1889) portrays the impressions of an exile on return to his native land. Because Sibelius was considered a hero by his countrymen, *Finlandia* is closely identified with Finnish nationalism.

Sibelius' Symphony No. 2 in D major, first performed in 1902, has also been regarded by many music historians as a politically motivated, "patriotic" symphony extolling the Finn's triumphant spirit.

The program will also include Sergei Rachmaninoff's Piano Concerto No. 2 in C minor. The Russian composer's work came after years of severe depression which followed the critical failure of his Symphony No. 1. Rachmaninoff dedicated the composition to the psychiatrist whose treatment lifted his depression and restored his creativity.

Frances

(Continued from pg.7A)

The cast of *Frances* is

nothing short of exceptional, particularly Shepherd and Stanley, and Lange who brings to the screen all the societal/personal paradoxes, sad ironies, and compounded torments and agonies embodied in the nightmarish life of Frances

Farmer.

The film itself is overwhelmingly depressing with its unrelenting emotional attack, leaving the audience drained long after the curtain falls. But *Frances* is lavishly produced, tightly crafted and beautifully photographed.

'Dragon Soup'

(Continued from pg.3A)

theater. "The whole concept is different," she said. "To me dinner theater means it is automatically going to be bad. Standard food is not gourmet food."

In addition, Snow pointed

out that dinner theaters separate the meal and the play while she has attempted to combine the two into one evening of sensory fun.

For ticket information and reservation call the Mandalay Restaurant at 965-5497.

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Contemporary American Drawings

An original exhibition of drawings, *A Heritage Renewed*, stretching from artists Alfred Leslie, Wayne Thiebaud and R.B. Kitaj to Robert Longo and David Hockney will be on view March 2 through April 17 at the University Art Museum. Dating from 1972 to the present, the 80 works in the exhibition reveal the compulsion to reinvent a contemporary approach to representational art.

The exhibition, organized by the museum's curator Phyllis Plous with the assistance of Eileen Guggenheim, lecturer at Princeton University, will show the finished drawing techniques of more than a score of contemporary American draftsmen.

Other artists included are Akira Arita, William Bailey,

William Beckman, Vija Celmins, Robert Cottingham, Rackstraw Downes, Martha Mayer Erlebacher, Gregory Gillespie, D.J. Hall, David Ligare, John Mandel, Jody Mussoff, John Nava, Gregory Paquette, Sandra Mendelsohn Rubin, Ronald Sherr and James Valerio.

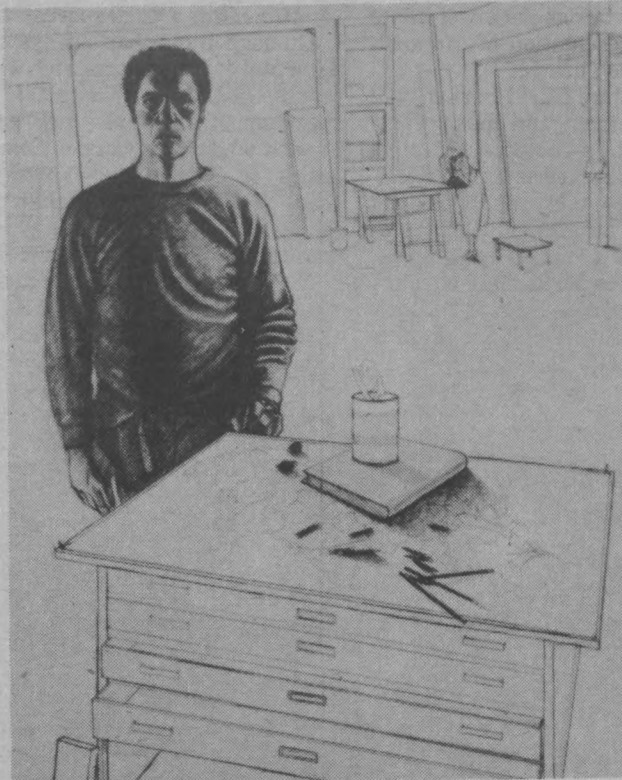
Several of the artists will be present at a public reception to be held from 5-7 p.m., the previous evening, Tuesday, March 1, sponsored by the museum and the Art Affiliates.

A Heritage Renewed's purpose is two-fold: first, to document the fresh immediacy and intellectual power in contemporary draftsmanship and, second, to emphasize the recent shift in interest on the part of artists and the public from

abstraction to representation. The exhibition will cover a range of subject matter from landscape, figure, and portraiture to genre and still life.

For the public, *A Heritage Renewed* marks one of the first opportunities to view an exhibition devoted to drawings based on a dynamic synthesis that stresses the flatness of modernism with representational subject matter and traditional techniques of draftsmanship. One of the surprises of the last 20 years has been the renewal of representational art as an alternative to late modernism. Although museums have recently presented a broad sweep of realist painting, the fundamental process of draftsmanship, as it occurs in this generation, has not, until now, received similar attention or critical recognition.

The only consistency found among these artists is their determination to represent, with vitality, acute perception, and an edited accuracy, what is observable in immediate experience. There is no unitary point of



Self Portrait of the Artist in his Studio, 1979, by Alfred Leslie.

view on how or what to represent, nor is there a coherent set of principles and styles among their drawings. Most of the work involves linear description of

the figurative, the realistic and the representational. There are psychological, mythical, conceptual and political elements in the works as well.

◆◆◆Eventualities◆◆◆

Marco Polo and the Prince Timur, an adventure-filled tale for young audiences, will be presented by the UCSB Department of Dramatic Art Feb. 26 and March 5. Performances are at 11 a.m. and 2 p.m. in the Main Theatre.

Johnny Appleseed, an original musical entertainment for young people, will be performed by the UCSB Department of Music's Opera Theatre on two Saturdays, Feb. 26 and March 5 at 11 a.m. and 2 p.m. in Lotte Lehmann Concert Hall.

A Word Event will be presented by the Santa Barbara Writers' Consortium Saturday, Feb. 26 at 2 p.m. at the Victoria Street Theater. Words of poetry, prose and song will be presented in the oral tradition.

Auditions for *The Rhyme of the Ancient Mariner* will be held Sunday, Feb. 27 at 6 p.m. at the Santa Barbara Ballet Theater, 122 E. Arrellaga. For more information, call 966-8365 or 962-7472.

Stalker, a science fiction film by Tarkovsky which features a tortuous expedition into "The Zone" — a forbidden wasteland filled with incomprehensible phenomena — will be shown Sunday, Feb. 27 at 7:30 p.m. in Campbell Hall as part of the New Directions in Film series.



Stalker

The Music of Claudio Monteverdi and His Contemporaries will be presented by UCSB's early music ensembles, Cappella Cordina and Musica Antiqua, Sunday, Feb. 27 at 8 p.m. in Lotte Lehmann Concert Hall. Admission is free.

Theatre Flamenco of San Francisco will perform an evening of exuberant rhythms and drama of Spanish dance Friday, March 4 at 8 p.m. in Campbell Hall. They will also give a lecture-demonstration that afternoon at 4 p.m. in Campbell Hall. For tickets and information, call the Arts and Lecture Ticket Office, 961-3535.

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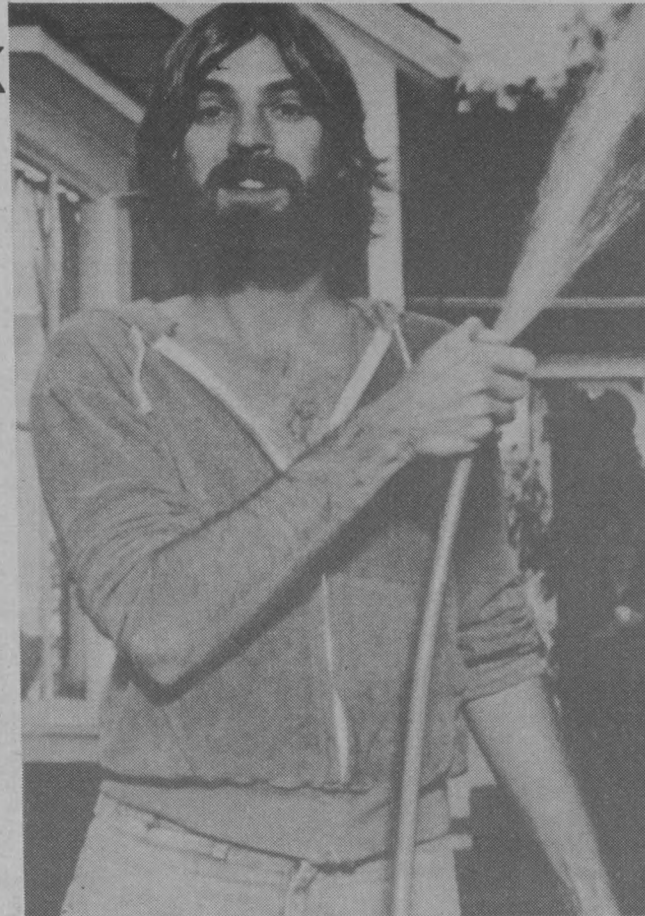
"The Harder They Come," featuring Jimmy Cliff, will be playing in Physics 1610 on March 2 at 8 p.m. Tickets are \$2 students and \$2.50 general admission.

Live Laser Rock



Laserium is coming to Campbell Hall, Monday, Feb. 28. This unique laser light show will be shown at 6, 7:30 9:30 and 11:30 p.m. The screening of four shows along with very reasonable ticket rates of \$3.50 students and \$4.50 general admission makes this show a feasible entertainment endeavor for all.

Laserium takes today's best music and combines it with cosmic laser images to achieve unprecedented auditory and visual experiences. Monday's show will include music from the Police, the Rolling Stones, the Who, Elvis Costello, Joan Jett, Led Zeppelin, R.E.O. Speedwagon, the Go-Gos and the Doors. Indeed, laser images and music transport the senses into time and space. Through the mind's eye, a vision of the picture emerges... Tomorrow's entertainment medium is here today.



Good seats are still available for the HBO-Kenny Loggins concerts on March 2 and 3 at 8 p.m. in the Events Center. Admission is \$12.50 and tickets can be purchased in all the usual locations.

UCen Gallery

A Reflection of Emotions



Senior art students Myunghe Chung and Sylvia Allen are displaying some of their artwork in the UCen Art Gallery through March 4. The combination of the artwork created by these women results in a complimentary atmosphere. Upon entering the UCen Gallery one is likely to experience a unified feeling. Sylvia's ceramic vessels and Myunghe's paintings compliment rather than compete with each other.

The ceramic pieces exhibited by Sylvia are created out of her desire for spontaneity. In order to express this sense of spontaneity, Sylvia utilizes both dung firing and raku. With these two types of firing, the artist somewhat limits her control over the eventual outcome of the tones and hues that characterize her vessels. "I enjoy the spontaneous effect created by raku and dung firing; however, I still have a certain amount of control through the use of brush strokes which highlight the surfaces of my vessels," Sylvia explained. A perfect

example of this somewhat limited control is characteristic of the raku pieces "Woman Middle" and "Child Hand." The rich dark earth tones, which are the result of raku firing, are set off by sparkling turquoise highlights created by glazed brush strokes. Sylvia's most impressive contributions to the show are her porcelain thrown vessels. Sylvia remarks, "Porcelain is relatively difficult to work with because it cracks easy and is somewhat more temperamental than clay containing grains of sand." "Harmony," made of dung fired porcelain is clearly representative of Sylvia's National ability. The gray misty qualities reminded me of the opening passage of Ken Kesey's "Sometimes A Great Notion." "Metalic at first, seen from the highway down through the trees, like an aluminum rainbow, like a slice of alloy moon."

The artwork by Myunghe is no less intriguing. Myunghe's paintings and drawings are created out of a full on explosion of expression. This woman's compositions range from subtle shades of pink and blue which convey a lonely isolated feeling to outbursts of red and yellow that transmit an unusual sense of warmth. Myunghe explains "My paintings are simply products of my emotions; however, one need not be familiar with the personal reasons which prompt me to create particular compositions in order to experience the expression within my work." "First Imagination," Myunghe's first paintings can be described as exciting. When one views this acrylic composition, a rush of childhood hyperactivity runs throughout the veins. The quick spontaneous brush strokes which characterize "First Imagination" seem to be the result of Myunghe's enthusiastic attitude toward her newly discovered means of expression.

Several of Myunghe's pastels are also highly representative of the inner child-like energy. For instance, "Spring Dream" resembles a thousand butterflies escaping from a jar that recently had the lid removed. Myunghe also has two large abstract oil paintings on display. These compositions are somewhat confusing, not as a result of their lack recognizable subject matter, but rather in attribution to the use of subtle cool colors. "Pathos" and "Milky Way Fortress" seem to be the result of the emotion associated with serenity or bliss.

The current exhibition of Sylvia and Myunghe differs from previous shows because these women are not trying to make social statements concerning political or economic themes. They are simply using their artwork as a device to express the reflection of their emotions.

Comics Wanted

Do you possess a unique sense of humor? Due to the success of the recent comedy acts at the Pub, A.S. Program Board Special Events Committee has decided to create an amateur comedy night. If you are interested in doing a five or 10 minute act in the Pub, please stop by and leave your name and number in the A.S. Program Board office on the third floor of the UCen. The act that receives the best response will be chosen to open for The Screaming Memes.

Gallery

Director Opening

A.S. Program Board is looking for a new Art Gallery Director for Spring quarter 1983. If interested, please pick up an application on the third floor of the UCen and return to A.S. Program Board care of Randi Troyan. Deadline for applications is March 3 at 5 p.m.

A.S. Activities

Committees Open

Program Board has a lot of committees that need your help! All of our programmers, concerts, special events, cultural events, lectures, UCen activities, and films have opportunities for you to get involved this quarter. We also have, publicity, security and production coordinators who work with the chairpeople and commissioner to make sure that all of our events run smoothly. If any of these areas sound interesting to you, come to our office, third floor of the UCen and find out what you can do to help bring events to our campus.

Listed below are all of the Program Board members' office hours. In addition to the chairpeople, we have two Reps-at-Large who work with all of the committees and two Leg Council Reps who are our liaison to Leg Council and deal with our bylaws, etc. The Program Board Commissioner oversees all of the workings and runs the weekly meetings. All of these people work to find out the students' interests and brings programs to UCSB that everyone can enjoy.

Connie Curran, Commissioner — Monday 3-5 p.m., Tuesday 1-2 p.m., Wednesday 3-4 p.m. and Thursday 1-2 p.m.

Marnyce McKell, Cultural — Monday 9 a.m.-12 p.m., Tuesday 11:30 a.m.-12:30 p.m., Wednesday 11 a.m.-noon.

Holly Gold, Films — Monday and Wednesday 9:30-11 a.m.

Adam Wolpert, Lectures — Monday and Wednesday 9:30 a.m.-noon, Friday by appointment.

Patti Garon, Publicity — Monday, 4-5 p.m., Tuesday and Thursday 10 a.m.-noon.

Erika Logan, Special Events — Monday 2-4 p.m., Tuesday 2-4 p.m., Thursday 10 a.m.-noon.

Kim Summerfield, UCen Activities — Tuesday and Thursday 10:30 a.m.-2 p.m.

Rob Wiegner, Security — Monday and Wednesday 3-5 p.m.

Sharon Kishner, Rep-at-large — Monday 3:30-4:30 p.m., Tuesday and Thursday 9-11 a.m.

David Dial, Production/Equipment — Tuesday 9 a.m.-1 p.m., Wednesday 1-3 p.m.



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