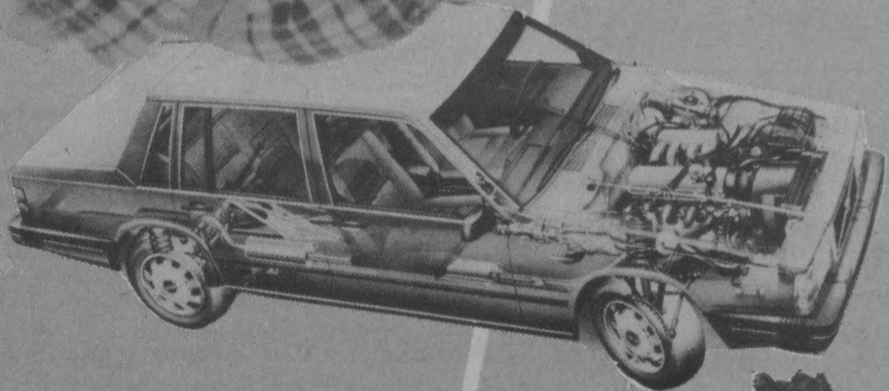


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# Bob Marley's Presence Felt at Legend Tour

It was impossible to know what to expect from the Wailers Legend Tour concert last Sunday night, but it far surpassed the hazy mental picture I had of the I-Threes singing Bob Marley songs while he looked on from a video screen. What actually did take place was a rippin' two and one-half hours of legendary Marley reggae, complete with a spectacular video of Bob himself, and a superlative performance by the Wailers, the I-Threes and Bob's teenage son Ziggy Marley.

The Wailers concert equalled much more than the sum of its parts. It was an inspiring journey into the heart and soul of a musical form that has dedicated itself to the emancipation of the oppressed and the uplifting of the discouraged. The sincerity and significance of their message provided the context for a celebration of reggae music and the accomplishments of Bob Marley's life. Basically, it was a serious good time.

With the I-Threes featured prominently and two vocalists switching off as the lead, the Wailers warmed up the crowd for the first 45 minutes with classic Marley tunes, played true to tradition. Rita Marley, Marcia Griffiths, and Judy Mowatt were dressed in colorful gold outfits and put on a show themselves, dancing, and interacting with the audience.

The Arlington was packed with an enthusiastic and appreciative crowd who never stopped skankin' to the pulsating beat of familiar songs. I'm sure a lot of them, as myself, have waited for a long time to see a live show of the most impressive collection of reggae music ever performed. Marley concerts were famous for their energy and personality, and



Bob Marley at the County Bowl four years ago.

the Wailers delivered with non-stop innovation, this time to a new, but just as eager generation of fans.

As the Wailers were introduced to the crowd they each left the stage, leaving only the I-Threes. Then began a Bob Marley video featuring a live performance of "No Woman, No Cry." As the I-Threes sang along with the video it became obvious why Marley concerts are so legendary and why he is considered the king of reggae music. His intensity and the force of his message had the audience overwhelmed. Simply put, it was a moving and unforgettable performance. Words are inadequate to describe the power of Marley's presence and his music.

After an intermission the Wailers returned, this time with Ziggy Marley singing "Lively Up Yourself." He pretty much stole the show at this point, belting out line

after line that reminded one of the master himself. Not only was Ziggy's voice and intensity impressive, but he also had the ability to captivate the audience, to focus their attention on the music and the group as a transcendental tour de force.

The I-Threes deserve special mention here because they were really the overriding element in the concert. Their superb voices and flawless performance have always been a major aspect of Wailers music, and with the absence of Bob their burden in holding up the group was tremendous. They said at the concert that there was a time when they felt they would never tour again. Their positive spirit clearly carried throughout the concert, and we can only hope they will continue to share their unique talent and inspiration with a confused, tired, and war-weary world.

The Wailers were very good as well, faithfully recreating the music and atmosphere that was so successful in introducing reggae music to people of all countries. Included in the two sets and an encore were "Stir It Up," "Africa Unite," "War" and "No More Trouble," "Crazy Baldheads," "Natural Mystic," "Exodus," "One Love," "Roots, Rock, Reggae," and Marley's ultimate dance number "Could You Be Loved." In addition Ziggy Marley performed a convincing version of "Redemption Song," playing acoustic guitar as the only accompaniment to his fine voice.

The I-Threes, Wailers, and Ziggy Marley have proven beyond a doubt that the legacy of Bob Marley lives on, and we can only hope they tour again and continue the tradition of one love reggae music.

— Laurence Iliff

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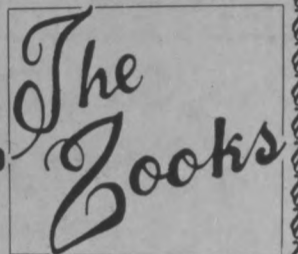
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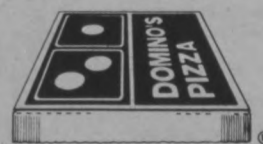
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Concert Review

# Lou Reed Brings New Sensations To The Arlington

Lou Reed, glad and big, sings and plays guitar for the rock'n'roll heart. He doesn't bad-mouth anybody anymore because it takes a real turd to get Reed mad these days ... A real turd is someone who: a) thinks "Street Hassle" is about getting asked for change when you're down-town, b) thinks you need more than two chords to make a good song, c) the next best thing to Billy Joel.

The wit belongs in a teflon saucepan cooking eggs on a wet morning while nursing a hangover, I know, but Reed's wit has gone the way of sunshine in an upside-down can of V-8 that I could've had. Now, bombastic imagery temporarily drained, what about the concert?

He's just doing his job now and there's nothing wrong with that. At his show at the Arlington last Saturday night,

Reed fulfilled every expectation and hammered it through with corporate volume, care of Sister Ray Enterprises. Seemingly oblivious to the excitement he and his band were creating, he sneered and stroked his guitar like a purring cat.

From the opening crash of "Sweet Jane," the band exuded an assurance that they were the hottest garage band on Earth. No need to smile, you're the coolest thing since blue jeans. Lead guitarist Robert Quine with his shiny bald head and sunglasses was the funnest to watch — just to see if he did anything that would make him un-cool. He didn't, even while playing leads lesser guitarists would climb amplifiers for. Bassist Fernando Saunders, just getting into the fretless fun of it all, had to grin once in a while. Young drummer Lenny Ferrari's eyes bugged out with every beat. Keyboardist Robert Wood? He's a poser and besides, I couldn't hear him.

Since he's been married, Lou Reed's music has taken a decidedly positive turn and this is the stuff he rightly focused on at the show. Love songs and simpleton songs — about the local arcade, about going for a motorcycle ride — are characteristic these days though those "Waves Of Fear" still toss him around sometimes. Many of the people at the show were experiencing Lou for the first time knowing him only by "I Love You Suzanne" and "My Red Joystick," and Reed knows this. He introduced "Walk On the Wild Side" as being the song that "supported me for ten



Lou Reed

years so I guess I should play it." "Street Hassle" was passed off as a song that was unfit for radio airplay and "Coney Island Baby" was just "another romantic ballad." Fine and dandy but some were definitely missing the super-sensitive, bitter Lou of bygone days who would make a whole audience swallow spit while he was talking. Most of those old classics were rearranged taking away the fragile edgy textures and turning them into blunt rock exercises.

His generous encore of four songs proves that he truly appreciates the renewed interest he's been getting and by golly, I'm glad the ol' rock'n'roll heart has a big smile on it these days. Meantime, I'll have to think some more about that V-8 image, that "Heroin," and whether I can get Sally to dance.



The Swimming Pool Q's opened the show with a strong set of tunes from their recent release on A&M Records. Atlanta, Georgia claims the Q's when they're not touring and like other Georgia bands (R.E.M., Love Tractor, and Pylon), they have an updated sound of hyper-American folk music. Heavy on perfect harmonies and guitar textures, they also add a psychedelic strain to their very melodic songs. Their stage show had good intensity for an up-and-coming band and they had the confidence to do some excellent extended jams with a couple of the faster songs.

I talked for a while with the band's leader/songwriter, Jeff Calder who showed a surprising amount of Southern hospitality for someone who had hardly heard of the Q's. No, he couldn't tell me where the band's name came from but he did tell of the band's six year struggle to make their name stick. Six years of being a club band... that's dedication. Anyway, the Q's will soon be back on the West Coast promoting their new album a bit more and they're looking out to play at The Pub (or other local venue) sometime next quarter so look forward to it.

— Hugh Haggerty

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Movie Review

## Freud Would Have Fun With 'Firstborn'

"No pain, no gain," says Sam to Jake as he drags him by the hair to find the bagfuls of coke he had hidden out in the rain somewhere. Although *Firstborn* offers a lot of pain, there is little else to be gained from this seemingly promising film. What may have been a touching story on the trials and treacheries of adolescence and the falling apart of the family unit turns into a formulaic Hollywood flick, relying on flimsy car chases, unnecessary violence and an all too predictable ending. It is like sitting through a 2 hour episode of "Family", although we are spared Kristy McNichol.

Perhaps *Firstborn* is such a disappointment because of the sudden alienation it takes after building a strong, sensitive story, rich in detail and amazingly true to life in its little humors and humiliations of a middle class white divorced family. Teri Garr is Teri Garr as the vulnerable and frayed mother Wendy whose pathetic lack of self confidence leads her and her two teenage boys into a disastrous relationship with Sam (played by Peter Weller). The struggle of the young boys who must grow up without any male role model is evident and effectively portrayed. Although 15-year-old Jake tries to assume the father figure of the house, little Brian is obviously misguided and becomes the school bully at the tender age of 11. The scenario is carefully set up just

enough for our emotions to be swayed when the Big Bad Wolf in cheap clothing arrives.

Peter Weller is at his creepiest in the role as Sam, the seemingly good-guy boyfriend who can talk mom into anything, like buying the kids a nice motorcycle. But what else is he talking her into? Where did he come from anyways? And gee, it's been a long time since anyone's checked underneath Mom's closet floorboards, what could be there now? Suspicions mount, but nobody listens to Jake's cries of Wolf until it's too late. As the film progresses Weller degenerates into a salivating wild-eyed coke fiend whose hysterical bouts of violence become extreme. It is at this point that everything else in *Firstborn* degenerates as well. Talented acting goes to waste in a poorly conceived ending, and many relevant questions that had been raised in the course of the film are either discarded or left hanging in the air like a bad stench. Perhaps the screenwriter gave the script to his 11 year old to finish. Or perhaps he stole it from "The A-Team".

The issue of violence is thoroughly examined in the beginning. Frustrations of a deteriorating family hit the kids hard and are vented through schoolyard fights and classroom brawls. The tension is apparent in Christopher Collet, who as Jake convincingly expresses his isolated anger in a more sensitive version of the teenage rebel. It is through his eyes that we experience the crisis, and we sympathize with his frustrations and helplessness.

It is when Sam starts taking pokes at the boys in the kitchen that things begin to get out of hand, and the resolution to the problem of self destructive anger and violence, just as it appears that a valuable lesson is about to drop from the sky or out of Jake's mouth, is More Violence. A slap for a slap, a kick for a kick, blood for blood. Well, what other way would you end a thrilling car chase scene? This is an easy way out that deceives the audience of their well deserved expectations of an ending that lives up to the rest of the film. There's no need to ruin the ending for you, it already ruins itself.

—Shirley Tatum

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Ensemble Theatre's Latest:

# 'Crimes of the Heart' Brings Comedy to Farce

"Babe, we've just got to learn how to get through these real bad days. I mean it's getting to be a thing in our family," Meg Magrath says to her sister Babe in *Crimes of the Heart* the latest comedy from Santa Barbara's Ensemble Theatre Project.

During these "bad days," the Magrath sisters, Lenny, Meg and Babe, who live in the small town of Hazlehurst, Mississippi, must deal with major events in their lives like their mother's suicide, one sister's waking up in the mental ward of the county hospital, and another sister's landing in jail with an accusation of murder as well as everyday catastrophes like a horse who is struck by lightning and children who eat their fingerpaints. When *Crimes of the Heart* begins, Babe is in jail charged with murdering her husband. This causes a great deal of tension between the sisters, who must also contend with their dying grandfather.

But don't let these events give you the impression that *Crimes of the Heart* is in any way tragic. The bizarre incidents in this play are more absurd than sad. Director Joseph Hanreddy treats these family crises in a matter-of-fact, almost morbid manner,



Craig English as Barnette Lloyd.

which effectively turns them into wickedly humorous farce. When her sisters ask Babe why she shot her husband, State Senator Zachery Botrelle, she earnestly replies, "I just didn't like his looks."

This won't satisfy Babe's lawyer Barnette Lloyd (Craig English) who questions her about the shooting with comic intensity. English radiates a sense of nervous energy, which he keeps visibly restrained beneath his big-city legal veneer. The result is pure farce, English paces around the stage, his eyes wild and hair ruffled up in tufts around his head while Babe recounts her domestic quarrel as she sits at the kitchen table and calmly makes lemonade.

Babe (Karyl Lynn Burns) is endearingly confused by the mess she has created. Although she discusses going to jail, she does not seem to understand what it entails and refers to prison as some sort of a vacation. "Jail is going to be a relief to me," she remarks as she picks up her saxophone. Burns portrayed the empty headed Babe to perfection. It was a difficult role to play and still maintain a degree of credibility with the audience. It was important for us to be able to both sympathize and laugh at Babe. Burns exuded a sense of ingenuous helplessness that made this possible. In fact, we find ourselves applauding her courage in taking the initiative to gain control of her life despite the violent means she uses to accomplish this.

Gaining this kind of personal control seems to be a major theme in *Crimes of the Heart*, which won the Pulitzer Prize for drama in 1981. During the course of the play, each sister manages to free herself from the internal restrictions that inhibit her from seeking what she desires in life. The play also studies the relationships between the three sisters. Both love and childhood jealousies surface in the stressful situation the women find themselves in.

So if we peel away the elements of farce, we can find a serious foundation buried beneath it. But it is not necessary to work this hard to enjoy *Crimes of the Heart*. It was very successful as a simple comedy whose only purpose is to entertain.

— Deborah Nestor

Gallery Review

## Richard Allen Morris Breaks Rules at CAF

The new exhibit in Santa Barbara's Contemporary Arts Forum pulls off some brilliant rule-breaking in its presentation of Richard Allen Morris, an artist who has been breaking rules for nearly thirty years.

In a single room, guest curator Mary Hicks and exhibition designer Paul Prince have made over 400 works available to the public. The pieces, ranging in size from several inches to several feet, are hung floor-to-ceiling and grouped according to subject. The initial impact is staggering, the final effect stunning.

Art critics have likened Morris' style to that of art brut and children's art both are apt comparisons, but should be used only as reference points and not allowed to place limitations on one's expectations. An avid reader and book collector, Morris is aware of and alludes to a broad historical base. Ambivalent toward much of what is commonly equated with "success," Morris cuts a fascinating figure in the midst of the whole art scene. The best description is one which has been used over and over again — he is "an artist's artist."

The group of portraits which cover one wall run through a wide gamut of moods and styles. Individuals like "Wilson" or "Ford" are treated as leering, jeering, good-natured caricatures. Many portraits are less frank, to the point of becoming quite abstract. Some of the finest are the oddly cropped silhouettes which employ riveting color and provide only the most subtle clues from which to read the

rest of the face.

Morris' guns are wonderful, and occupy another entire wall. Philosophically they are related to the circus clown's gun which discharges a banner proclaiming "BANG" or a bouquet of flowers when fired. The gun as a symbol of irrepressible power and violence is effectively disarmed, its tension dissipated through comedy. Assemblage lends itself well to this sort of punning. 1982's "Executive Model" comes complete with pen set and woodgrain contact paper. "Gun of Khan" from 1969 has black lacquer elements, oriental motif prints and a pelt of leopard print paper dangling from its side. An itty bitsy pistol shrouded entirely in white string is titled, amusingly, the "Great White."

Among the rest of the works displayed there is breathtaking diversity. Morris utilizes everything and anything he can get his hands on, to the point of actually creating new canvases from the ripped shards of old ones. Several small canvases are framed in sawed up yardsticks. Jigsaw puzzle pieces are layered to form small wall sculptures in bas-relief. Mary Hicks pointed out, "... to Richard Allen Morris, every material possesses a beauty exceeding origin or intent."

Contemporary Arts Forum is located at 7 W. De la Guerra St. The Morris exhibit runs through Nov. 25. For more information, call 966-5373.

— Lynette Coster

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## Quiet Charms of 'Les Petites Fugues'

Swiss director Yves Yersin's *Les Petites Fugues* (Little Escapes) is both a bittersweet confection about an old man cutting loose and discovering life, and a vivid depiction of rural French-Swiss life in the face of modern industrialization. At times we must force ourselves to have patience with the languorous pacing, and we can only smile indulgently at some of the broader gags. Nevertheless there is much at work here, if we can go unhurriedly.

The 1979 film is set on the Deperreux family farm in the French-speaking section of Switzerland. Pipe, an old farmhand who has worked for the family for 30 years, has saved up enough government pension money to buy a moped. He knows nothing about the machine. Like a teenage boy exploring a girl's body for the first time, Pipe explores and caresses the little bike with wonder and enchantment. After some predictable pratfalls Pipe learns to ride the bike and embarks on a series of adventures, as he tries to satisfy his yearnings to fly and to see the summit of the Matterhorn.

Pipe is not the only one searching for fulfillment. In the face of financial ruin Mr. and Mme. Deperreux resist modernizing the farm and cling to their old hopes for it. Their son, Alain, seeks to take it over and modernize it.

Josiane, the daughter, is bored and restless with life on the farm and feels burdened with her young, fatherless son. She lashes out at her family and takes a miserable solace in bedding Luigi, the Italian hired-hand. Everyone in the film is looking for the "little escapes" which will make the oppressive monotony of their daily lives more bearable.

The film manages to span the gap between the realities of life on the farm and Pipe's flights of fancy. Farm and family life are shown in painstaking detail by former documentary filmmaker Yersin, and it's hard to believe that these are all professional actors and not Swiss peasants caught by the camera unawares. *Les Petites Fugues* has a certain naivete that's easy to laugh at, but at the same time we can't help but be charmed by actor Michel Robin in the role of Pipe. And the Swiss countryside is breathtaking.

*Les Petites Fugues* is not for all tastes. It's like a Swiss music box: sweet, sad, not very exciting, but with a quiet charm.

The film shows this Sunday, Nov. 11, at 7:30 p.m. in Campbell Hall as part of Arts and Lectures' New Directions in Film series.

—Lynn Purl

## Victoria Street Theatre Goes Down Under in Aussie Film Fest

*Terra australis, terra incognita:* human civilization has only conquered the margin of this continent. Inside, the wilderness prevails, violent nature, prehistoric man and his mysterious rituals, and if city-man doesn't watch it, the pushed back outback, seemingly domesticated and controlled, is seen to claim its rights and take over again. This at least is how modern Australia is portrayed in three movies which opened the Victoria Street Theater's film-fest last weekend: Nicholas Roeg's *Walkabout*, and Peter Weir's *The Last Wave*. All three are studies in the supernatural. In *Walkabout* a nameless structural geologist takes his son and daughter for a picnic in the desert behind Adelaide. As they arrive he pulls out a revolver and tries to execute his kids, but they manage to take cover behind a rock and, through an act of telepathy, blow up the hideous VW, a black, coffin-like 1960s model which



Mel Gibson (on right) is featured in many of the Australian Films.

becomes the father's technograde. Roeg is not at all interested in logical motivation; it's rather: what you desire is what happens, which can, of course, be read as a metaphor for the principles of movie-making.

This is the children's departure for a mind-trip through the past of the Earth: the camera turns snakes and iguanas into prehistoric monsters and reveals geological structures (a metaphor for their father's mind) as the hostile threat of modern man's essential homelessness. The movie's crucial point is the kids' encounter with a young aborigine who is, of course, quite at home in this environment: he is able to read nature's hieroglyphs, and his language provides the magical formulas that serve to integrate his life as a hunter into a world in which, in his belief, every planet, object, animal, rock and even human being is inhabited by a spirit. This is Roeg's best move: from this point on, the language of the

camera equips industrial objects — a toy soldier, photographs in a deserted farm house and, most obviously, a portable radio — with a spiritual reference; that is, to be sure, ironic, but the statement is made. The aborigine leads the children back to civilization and at the end of the trip begins to court the girl (she must be about 16) with a tribal love-dance, complete with colored feathers, body paints, weapons and chanting. She is confused and rejects him; for the aborigine it is the first-ever experience of language failing to magically serve his existential needs — love-language fails to arrive, and the next morning the children (or children-nomore) find him hanging dead in a tree.

Cataclysm and Apocalypse have arrived in *The Last Wave*. A young lawyer (Richard Chamberlain) who assists four city-aborigines in a murder trial finds out that the area in which the killing took

place used to serve as a place of tribal sacrifice in those times before white man had ever arrived and before that city was ever built. His research takes him into witchcraft and sorcery and in a mysterious way turns out to be the research of man's primitive ape past. In what must be considered the most cinematographically masterful and scary descent into the tribal underworld underneath the modern city, the lawyer finds out about his personal and racial past (just wait until you see how); but the moment of revelation is also the cataclysmic end of the world.

The series continues beginning tomorrow with the following films: "In the future, cities will be deserts, roads will become battlefields and the hope of mankind will appear as a stranger." This is how the post-apocalyptic scenario of *The Road Warrior* (starring the irresistible Mel Gibson) opens; men as animals, cars as weapons and language as a remnant of a lost age. Gibson is also to be seen in *The Year of Living Dangerously*, a political-action movie set in Sukarno's Indonesia. The series is completed by *Breaker Morant*, *Gallipoli*, *Mad Max*, *We and the Never-Never*. Australian movies might be located as from Downunder, but they must be evaluated as far ahead. Call 965-1886 for schedule information.

—Matthias Rosenthal

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## Australian FILM FESTIVAL

15 days, 12 films



Nov. 9-10 (Fri.-Sat.)  
Two with Mel Gibson  
**THE YEAR OF LIVING DANGEROUSLY** at 7  
**THE BOUNTY** at 9:10

Nov. 11-12 (Sun.-Mon.)  
Nominated for 6 Australian Academy Awards:  
**We of the Never, Never** at 7  
first love at middle age:  
**LONELY HEARTS** at 9:20

VICTORIA ST. THEATER • 33 W. Victoria • 965-1886

MICHELOB Light



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**WARREN MILLER'S SKI Country**

THE ULTIMATE DOWNHILL ADVENTURE

**TUES., NOV. 13**  
CAMPBELL HALL  
to benefit the UCSB Ski Club  
**WED., NOV. 14**  
ARLINGTON THEATRE  
SHOWTIME 7 & 9 PM  
Tickets at Ski Shops & Morninglory

# Lewitzky at Campbell Hall

The Lewitzky Dance Company put on a powerful and innovative performance Saturday night at Campbell Hall. Based in L.A. and founded in 1966 by their director Bella Lewitzky, the quality of their dancing and choreography was comparable to the best modern dance from New York and it was refreshing to see a first-class modern dance company developed and based here in California. Lewitzky has been involved in many projects over the years promoting a wide variety of Arts.

The Lewitzky dancers showed wonderful energy, tremendous strength, and an unusually high sensitivity to each other in their work. Their movements ranged from stiff, mechanical, robot-like movements to soft, flexible, belly-dancer-like movements using isolated parts of their bodies, to electric leaps, and falls in which they bounced off the floor like rubber-balls. They also intertwined with each other to form unique shapes.

Yet one would probably not term Lewitzky's choreography as "beautiful" and clearly, she does not intend it to be so. However, the evening did leave a strong impact.

"Changes and Choices," the first piece of the evening, was danced to space-age computer-sounding music. The dancers

were dressed all in white and put brightly-colored bits of florescent clothing articles on and off during the piece. The work seemed highly abstract with little human feeling other than comical touches.

The first section of the piece entitled "Confines" consisted of four women dressed in slips and robes painfully struggling in a limited space. The sounds of babies and children's voices intermingled with the sound of a music box. The next part had men inside a fence-like structure dancing exuding the trugery of daily work. The last section of the piece had everyone together inside the fence-like structure moving together like the parts of a machine. Showing extraordinary interaction in their movement, they picked up the structure confining them and moved it around the stage while remaining enclosed.

Set to music by Stravinsky, the last piece was a bit more tame though the group continued dancing during the silent breaks in the movements of the piece. The desire to "make a statement" seemed the dominating theme Saturday night more than the intent to please or tell a story. Lewitzky's solid efforts are a great credit to the wide field of modern dance.

— Julie Desnick

## ☆☆☆☆☆☆ Attractions ☆☆☆☆☆☆☆

Warren Miller's *Ski Country*, the ultimate downhill adventure film, will be showing at UCSB's Campbell Hall on November 13 and at the Arlington Theatre on November 14. Showtimes are at 7 and 9 p.m., and tickets are available at Morning Glory Music and all ski shops.

Frank Herbert author of *Dune*, will make a rare Santa Barbara appearance on Saturday, November 17 from 2 to 5 p.m. at the Andromeda Bookshop, located

at 741 De La Guerra Plaza downtown. For more information call 965-2400.

Pianist Emanuel Ax and cellist Yo-Yo Ma will be appearing together at the Santa Barbara High School Auditorium, located at 700 E. Anapamu St. on November 15 at 8 p.m.. Tickets are available at the Lobero Box Office. Call 963-0761 for reservations.

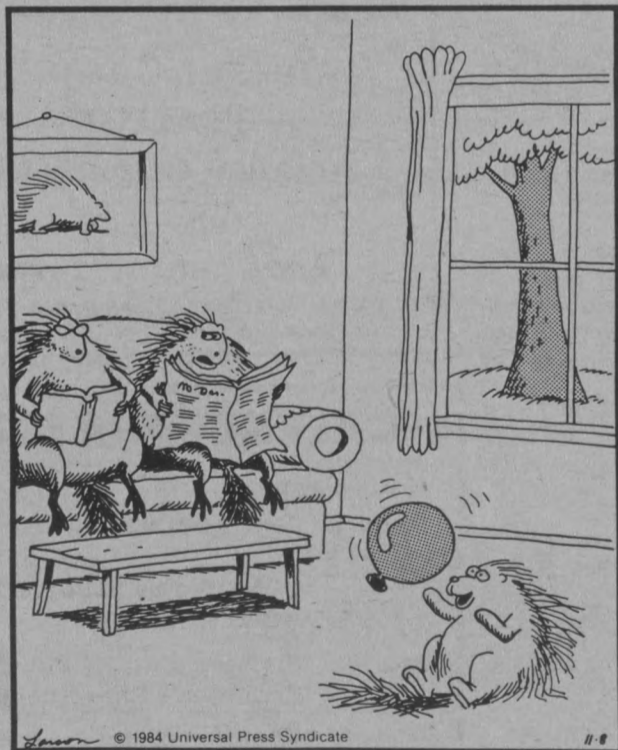
"Burning our drapes and dolls, say no more, hear no more, forget-me-not." This

Saturday night will be the last Web in the millenium of UCSB curios. Zimbabwe O'Murphy, the Web's god-head, has decided to retire the mildly famous alternative disco that gave the alternative-conscious crowd a place to go every other Saturday night. We at Arts and Entertainment are saddened by the Web's demise and shed moisture. O'Murphy assures us he will not be retiring and that we can look forward to more sublime projects next quarter. Be there.

# WOODSTOCK'S PIZZA PARLOR

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THE FAR SIDE By GARY LARSON



"Well, this shouldn't last too long."

**FREE SOFT DRINKS**

2 With Your Small Pizza  
4 With Your Large Pizza

OFFER EXPIRES NOV. 15, 1984

928 Embarcadero del Norte

**HOURS**  
LUNCH  
M-F  
11:30-2:30  
EVENINGS  
SUN-THURS  
4:30-1:00 AM  
FRI & SAT  
4:30-2:00 AM

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966-9382

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963-4408

**LIVE STAGE ENTERTAINMENT!**

6:15, 8:00, 9:45

PIERRE RICHARD GERARD DEPARDIEU  
A film by FRANCIS VEBER

**LES COMPÈRES** PG

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**GRANADA #1**  
1216 State Street  
963-8740

**Country** PG

JESSICA LANGE SAM SHEPARD

11/10 7 Brides for 7 Brothers

5:50, 7:50, 9:55

**ALL OF ME** PG

STEVE MARTIN LILY TOMLIN  
A UNIVERSAL RELEASE

6:10, 8:25, 10:35

**THE TERMINATOR (R)**

---

GIVE MY REGARDS TO **BROAD STREET** PG

Paul McCartney  
6:45, 9:15

**THIEF OF HEARTS** R

5:30, 9:45

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Bill Murray  
7:00, 9:45

**THE RAZOR'S EDGE** PG-13

**Irreconcilable Differences** PG

7:30

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965-6188

**RIVIERA**  
2044 Alameda Padre Serra  
Near Santa Barbara Mission

Charlie Chan Film Series  
Thursdays 6 pm

**SUPER SAMURAI FILM SERIES**  
FRIDAYS 6 pm

**DIANE KEATON**

**THE LITTLE DRUMMER GIRL** R

---

COMING SOON!  
Arlington Center

**Under the Volcano**

ALBERT FINNEY  
JACQUELINE BISSET  
ANTHONY ANDREWS  
A UNIVERSAL RELEASE R

One cannot live without love.

---

7:00, 9:20

**PLAZA #2**  
DE ORO  
349 S. Hitchcock Way  
682-4936

**A Soldier's Story** PG

A story you won't forget...

**SALLY FIELD** PG

**PLACES IN THE HEART**

7:10, 9:30

---

6:30, 9:15

**CINEMA #2**  
6050 Hollister Ave.  
967-9447

**AMADEUS** PG

...EVERYTHING YOU'VE HEARD IS TRUE

7:10

**TERROR IN THE AISLES** R

A Brian De Palma Film

**BODY DOUBLE** R

---

AN OFFICER AND A GENTLEMAN 7:00

**FIRSTBORN** PG-13

Jake didn't like his mother's new boyfriend.

5:00, 7:00, 9:10

**FAIRVIEW #2**  
251 N. Fairview  
967-0744

featuring Police Academy's Michael Winslow

**Love Lines** R

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8:25

**PSYCHO II** R

A UNIVERSAL OAK PICTURE

**SANTA BARBARA TWIN DRIVE-IN #2**  
907 S. Kellogg Ave.  
Goleta 964-9400

**Crimes of Passion** R

6:45, 10:30

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**TERROR IN THE AISLES** R

7:00, 10:20

**BODY DOUBLE** R

8:30

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**DRIVE-IN AIRPORT**  
Hollister and Fairview  
964-8377

**STREETS OF FIRE** PG

8:40

**Santa Barbara Drive-In Swap Meet**  
964-9050

**SUNDAY SWAP MEET**

907 S. Kellogg  
Goleta 964-9050

Sellers - Bring your new & used merchandise. Gates open 6 am  
Buyers - Find your greatest bargains

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7:00, 10:20

**ALL OF ME** PG

A UNIVERSAL RELEASE

# PERFORMANCES LARGER THAN LIFE BIG ART

The good news is that eight out of ten Big Art performances sold out this quarter. The bad news is also that eight out of ten Big Art performances sold out this quarter.

It's good news because hundreds of people had a chance to see professional touring performing artists like the Bella Lewitzky Dance Company, the Chamber Music Society of Lincoln Center, and Theatre Sans Fil. It's also good news because the better the response from the campus and community, the more Arts & Lectures can program exciting, adventurous events — the kind of performances that you won't see elsewhere — at bargain prices.

But it's bad news because lots of people won't get a chance to see the Emmanuel Wind Quintet in concert on November 13, and they won't get a chance to see the Oregon Shakespearean Festival's production of *The Taming of the Shrew*.

That's right — the bad news is that there are no more tickets available for the rest of A&L's Fall events. So buy your Winter Big Art tickets now, and avoid more bad news.



Oregon Shakespearean Festival's *The Taming of the Shrew*.

### BIG DISCOVERIES

Last year, Arts & Lectures inaugurated Discoveries, a series of concerts by emerging artists.

This year's Big Discoveries series opens on Tuesday, November 13 at 8 PM in Lotte Lehmann Concert Hall with the Emmanuel Wind Quintet and pianist Ursula Oppens.

The Boston-based quintet champions the music of this century and works closely with many contemporary composers, often commissioning new works for their repertoire. Consisting of flute, oboe, clarinet, bassoon and

French horn players, the ensemble's many accomplishments provide evidence of their excellent reputation: 1981 Naumburg Award winners; the quintet-in-residence at Boston Conservatory; and performance invitations at Lincoln Center in New York.

The quintet will play four works rarely heard on the concert circuit. The concert begins with Anton Webern's String Quartet (transcribed for wind quintet by Emmanuel horn player David Hoose) and John Harbison's Wind Quintet. After an intermission pianist Ursula Oppens will join the quintet for Tobias Picker's Serenade for Winds and Piano, and Francis Poulenc's Sextet for Piano and Winds.

Oppens and the Emmanuel Wind Quintet will be in residence November 12-13. On Monday, November 12 at 3 PM, Oppens will coach UCSB piano students in a Master Class in Music 1145. On Tuesday, November 13 at noon in the Santa Barbara Museum of Art Auditorium, the Emmanuel Wind Quintet will give a free mini-concert.

### THE CHIEFTAINS!

A special added attraction to next quarter's Big Art events is The Chieftains, Ireland's best-known traditional music ensemble. A&L presents The Chieftains in *one performance only*, on Tuesday, February 12 at 8 PM in Campbell Hall. Tickets will go on sale today.

During the past decade, The Chieftains successfully made the transition from a folk-music specialty band to an Irish cultural attraction with broad-based appeal. The sheer quality of their music, their vibrant improvisation, and their astonishing range of technical skills have made them favorites of musicians like Paul McCartney, Eric Clapton, Jerry Garcia, Sting, and Jackson Browne. They have performed on *Saturday Night Live*, and they played for Pope John Paul II and one million people in a Dublin park not long ago. So it's not hard to believe that The Chieftains are a band for all musical tastes — and an evening of rousing fun for everyone, whether the band is accompanying a symphony orchestra or kicking up their heels in a neighborhood pub.

For more information about tickets to The Chieftains, stop by the Arts & Lectures Ticket Office (Building 402 adjacent to Campbell Hall) or call 961-3535.

### CALENDAR

**"LES PETITES FUGUES"** film  
New Directions in Film series.  
Sunday, November 11 at 7:30 PM  
in Campbell Hall.

**MASTER CLASS** music  
Pianist Ursula Oppens coaches  
UCSB piano students. Monday,  
November 12 at 3 PM in Music  
1145.

**"REDISTRIBUTION AND THE WELFARE STATE"** lecture  
By Lars E. O. Svensson, Regents'  
Lecturer in Economics. Tuesday,  
November 13 at 3:30 PM in  
Girvetz 1004.

**"NEO YORK, THE PHENOMENON REPORTS"**  
discussion

In conjunction with the UCSB Art  
Museum show, critics and artists  
discuss the New York art scene.  
Tuesday, November 13 at 4 PM in  
the UCen Pavilion.

**"INTEGRATING ARMS CONTROL IN EUROPE"** lecture  
By Jonathan Dean, in the Perspectives on Global Peace and Security series. Wednesday, November 14 at 7:30 PM in the UCen Pavilion.

**"SHAKESPEARE'S FEMINISM OR CHAUVINISM: OUR VIEW OF HIS SHREW"**  
discussion

Is *The Taming of the Shrew* a sexist play? Thursday, November 15 at 4 PM in the Main Theater.

**"THE EYES, THE MOUTH"**  
film

New Directions in Film series.  
Sunday, November 18 at 7:30 PM  
in the Isla Vista Theater. (Note  
change of location.)

Any questions?  
Call 961-3535!



Emmanuel Wind Quintet

# A.S. PROGRAM BOARD

This page provided and paid for by A.S. Program Board

## Harman Band To Play The Pub



Tonight, the energetic band YOU DON'T WANT TO MISS! The James Harman band — FREE in The Pub, 8 p.m. Brought to you by A.S. Program Board.



### Student Volunteers Needed: Neo-York Preview Party

If you can't afford to be servile but want to be supportively involved, and meet some interesting people call Susan Dansky at 961-2936 regarding help for the Neo-York preview party Sat., Nov. 10, 7 p.m.

### USHERS

All Ushers who want to help with Thursday pub nights and upcoming concerts please call Peter Daly (961-3536) or come up to the Program Board office. Here's your chance to get more involved with A.S. Program Board and the Security Committee.

Amateur Comedians  
BE ALERT —  
Amateur Comedy Night  
coming up —  
Look here next week  
for details!

### CALENDAR of EVENTS

#### NOVEMBER

- Thurs. 8 James Harman Band in The Pub
- Fri. 9 UCSB Big Band in The Pub, 5-7 pm  
HOMECOMING
- Sat. 10 Preview party, 7 pm, NEO YORK,  
Report on a Phenomenon
- Tues. 13 Comedy Night — Alan Prophet,  
Barry Marder, Sue Dugan — 8:30  
pm
- Wed. & Thurs. 14-15 Undergrounds in Films  
5 pm, 1426 Arts, FREE
- Thurs. 15 The Basics in The Pub, 8 pm
- Fri. 16 UCSB Jazz Ensemble, The Pub, 5-7  
pm
- Tues. 20 Stephen Harvey, art consultant  
and music critic, 4 pm, Rm 136,  
CCS  
Film: *Wild Style* 8 pm, Isla Vista  
Theater, FREE