



inside:

Picasso

On Golden Pond

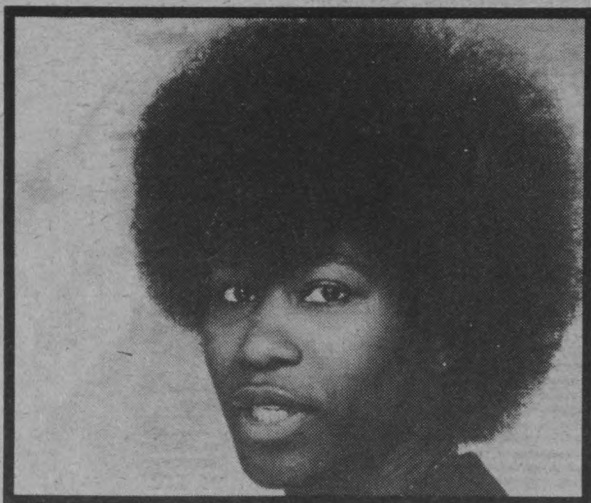
TECOLOTE VISIONE

ARTS

entertainment

Editor,
Jonathan Alburger

Armatrading at Arlington: GLORIOUS!



By JONATHAN
ALBURGER

With a dazzling display of charisma and musical talent, Joan Armatrading won over the capacity crowd Tuesday evening at the Arlington Performing Arts Center. Armatrading's show proved that there is always a demand for classy acts, a fact which was reinforced by her double encore and triple standing ovations.

Backed by a tight quintet, Armatrading alternated during the hour and a half performance between up, danceable tunes and slower,

sentimental favorites. About a third of the show's material came from her latest album, *Walk Under Ladders*; the remainder was comprised of highlights from her other seven vinyls.

A British lady who has made significant contemporary musical contributions, Armatrading's music is original, personal, and enormously appealing. For years, she has been acclaimed by the critics, but unfortunately ignored by the general public; few of her albums have sold well. But if Tuesday's concert is any

indication, her place in the American recording scene should now be cemented. Simply ask her supporters who attending the show.

The *New York Times* called her "the best unknown pop star in the business." Indeed, her fiercely-protected individual style has prevented her from

the movies

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being easily categorized into a musical genre. This songwriter-singer-guitarist produces work which she labels as "modern," sadly missing from typical AM programming.

Her compositions are filled with emotion and inventiveness, and her return engagement in Santa Barbara (she first appeared in 1977) was a celebration of this self-taught brilliance. She mesmerized with her genuineness, her smile, the way she moved on stage, and her ease in reaching out to the audience. The evening was intimate: Armatrading was graceful, warm, generous.

The highlight of the concert was her heart-felt number from *Ladders*, "The Weakness In Me," a testimony about torn emotions over having one lover but being lured by another: "Are you so strong/Or is all the weakness in me?" She commanded the stage with vocal strength not often seen and the crowd reciprocated by rising in adulation.

32 years old this year, Armatrading was born in the West Indies, but grew up in Birmingham, England where she decided to write her own songs, having been influenced by Marianne Faithful, among others. At age 22, she cut her first album, *Whatever's For Us*.

I, for one, can only wait with eager anticipation to see her musical growth, to see her return here again.

Warming up the stage before Armatrading's bow was a five-member jazz fusion group from Portland, Oregon, The Robert Cray Band. Energetic and assured, the group played an engaging set. The evening was a total success.

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ON GOLDEN POND: FONDA FAMILY FLICK

By JANE MUSSER

On *Golden Pond*, starring three of the most respected people in the movie industry, Henry and Jane Fonda and Katherine Hepburn, is quite simply a wonderful film. It is a movie that demonstrates much respect: respect for the sensitive issue of aging, respect for the sensitive relationship between a grown woman and her parents, respect for the loving relationship between two people who have shared the last 50 years of their lives. Most of all, *On Golden Pond* demonstrates respect for movie audiences because it doesn't rely on any of the usual Hollywood tricks to sell itself. There is no sex, no violence, no saccharine sweet conclusion, only honest emotions expressed about both the frailty and the strength of human relationships.

The story is about an elderly couple, Ethel and Norman Thayer, (Hepburn and Fonda), who are spending their summer, as they have for years, in their cabin on Golden Pond. They are joined briefly by their adult daughter, Chelsea (Jane Fonda), her boyfriend Bill (Dabney Coleman), and his 13-year-old son Billy (Doug McKeon). Chelsea and Bill leave on a European vacation and Billy is left with the Thayers for a month.

Ethel is everybody's idea of the perfect grandmother — slightly feisty, aging gracefully, very loving — and the relationship between Billy and she quickly becomes one of mutual affection. Norman is, however, everybody's idea of what grandfathers really are — feisty to the point of being downright caustic, hard to

reach, seemingly unyielding, aging angrily — and his relationship with Billy develops very slowly.

On *Golden Pond* is a film about relationships, and the ones given the most attention in the media, if not actually in the film itself, are those between Chelsea and her father and between Chelsea and her mother. It seems in both cases that the feelings implicit in the actors' behind-the-scenes relationships play a major part in their on-the-screen relationships.

This works perfectly for Jane and her father. All the real life (and much publicized) emotions the two feel for each other, the awe with which daughter regards father, the tension the two reportedly feel, and the love they both have so much difficulty expressing, come through and work perfectly



because the real relationship seems much the same as the screen relationship.

Unfortunately, the real relationship between Jane and Hepburn also seems to be portrayed on screen and in this case it is wrong. For the feelings between Chelsea and her mother are supposed to be in obvious contrast to those between father and daughter. Openly warm, genuinely affectionate, that is what mother and daughter

(Please turn to p.4, col.3)

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DESTRI: Half-Hearted

By JAY DE DAPPER

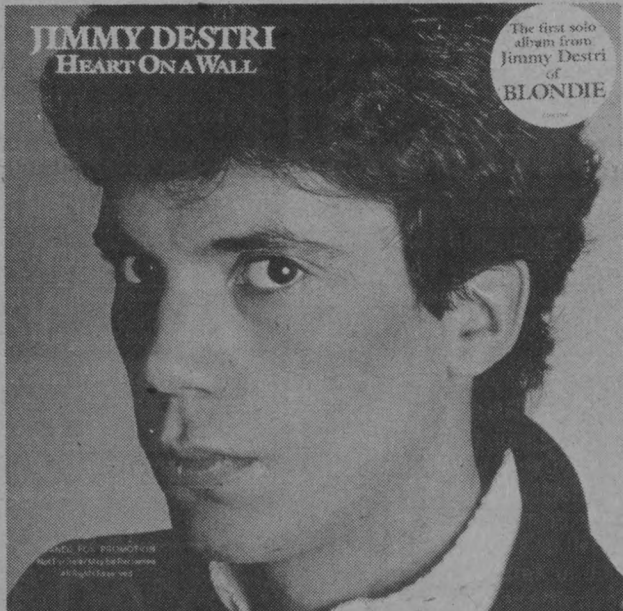
According to his record company, Jimmy Destri is one of a "select, visionary group who constantly walk a tightrope between daring innovation and unadulterated mass popularity." Well, maybe, but I think not. In case you aren't familiar with the

Then there's the paranoia-filled "Don't Look Around," a catchy little ditty that sounds very familiar. That's probably because of the amazing similarity the main riff has to the Stones' "Under My Thumb." "Living in Your Heart" sounds like George Harrison attempting to go Roxy Music

the center. But producer Michael Kamen seems to ignore any possibility of doing something new and creative with this set-up. Debbie Harry does some intriguing backing vocals on a couple of songs and ex-Todd Rundgren Utopian John Siegler completes the very tight and competent rhythm section with some strong bass fills. Still, there isn't anything at all special about this album.

One song does stand out. Destri's answer to his own "Accidents Never Happen," is a humorous look at the other side of the coin: "I don't play with the numbers/ And I don't step on lines/ Accidents won't

(Please turn to p.5, col.3)



musician I speak of, Destri is Blondie's keyboardist. Oh, of course. Yes, Jimmy now has his first solo album out and I'm sure the recording industry is holding its collective breath to see how this baby does.

Heart On a Wall is actually not that bad an album. It has its moments, however sparse they may be. For instance the primarily instrumental "Little Metal Drummer," is an interesting, if not terribly inspired tune featuring Blondie's Clem Burke on, yes, you guessed it, drums.

in style and it's just about as successful. "Bad Dreams," the lead track is one of the more straightforward tunes on the album. It probably is the lead track because the album seems to improve after this hackneyed attempt at trying to sound like a new wave band.

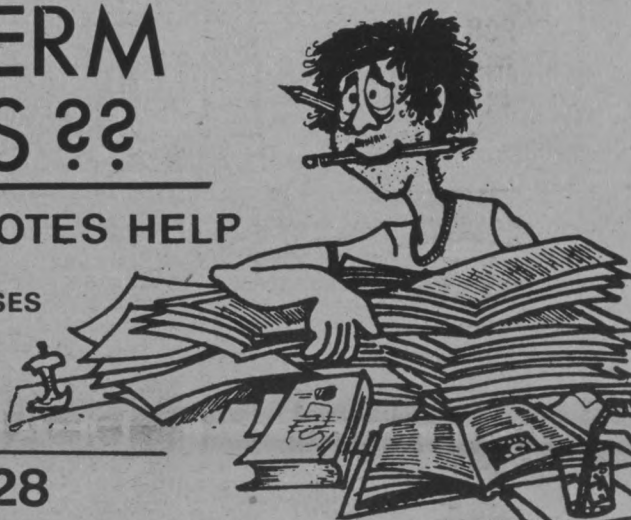
There are several interesting things about this album, though — don't get me wrong. There are at least three guitar tracks on every tune: Carlos Alomar's on the right channel, Tommy Morrongiello's on the left channel, and Earl Slick's in

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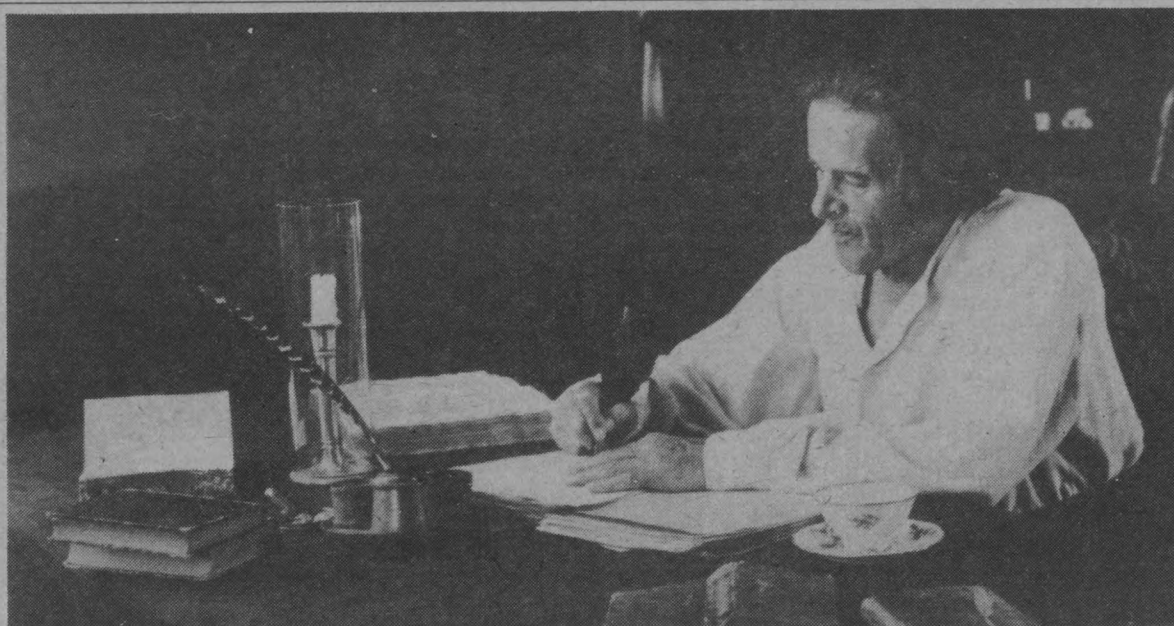
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'Roads of Exile' Exhilarating Film

By CHERYL ROSENSTEIN

French films, it seems, have a special gift for blending intimacy with intensity in a way few American filmmakers have been able to duplicate. With *The Roads of Exile*, Swiss director Claude Goretta has presented yet another challenge to his American contemporaries.

Originally released in 1978, *The Roads of Exile* is a lushly photographed, eloquent account of the last feverish years of the Swiss-born philosopher Jean-Jacques Rousseau, whose ideas were greatly inspirational to the leaders of the French Revolution. Goretta provides us with a poignant, in-depth look at the life and times of one of the most important minds of the eighteenth century and one of the fathers of nineteenth century revolution and romanticism.

The film spans the years in which Rousseau was banished from France, Switzerland, and England, among other European countries. The philosopher is realistically portrayed by Francois Simon as a flesh and blood character — brilliant, idealistic, self-centered, uncompromising and dependent. He is attacked on all sides: by the atheist philosophers Voltaire and Diderot because he professes to believe in God; by the Catholic Church for denouncing its religious dogmas; and by the people, who, pressured by their leaders, fought him. Goretta artistically reveals Rousseau's inner turmoil and depth, from the serenity and joyfulness depicted in a series of flashbacks of his youth, to the anger, frustration and paranoia he suffers in his later years.

The Roads of Exile is an affecting film, always vivid; the scenery is as often symbolic as it is poetic. Rousseau's love for nature and peaceful existence is mirrored in the expert lens of photographer Philippe Rousselot in a manner reminiscent of Roman Polanski's more recent film, *Tess*.

Although the dialogue is in French with English subtitles, *The Roads of Exile* loses nothing in the translation. Its messages — Rousseau's messages — are powerfully stated:

What matters above all are faith and love
 Man is born free, and everywhere in chains...

It takes Goretta a while to get the messages across — the film is just a hair under three hours in length — but *The Roads of Exile* is a special experience, and the messages are worth hearing and relevant even today.

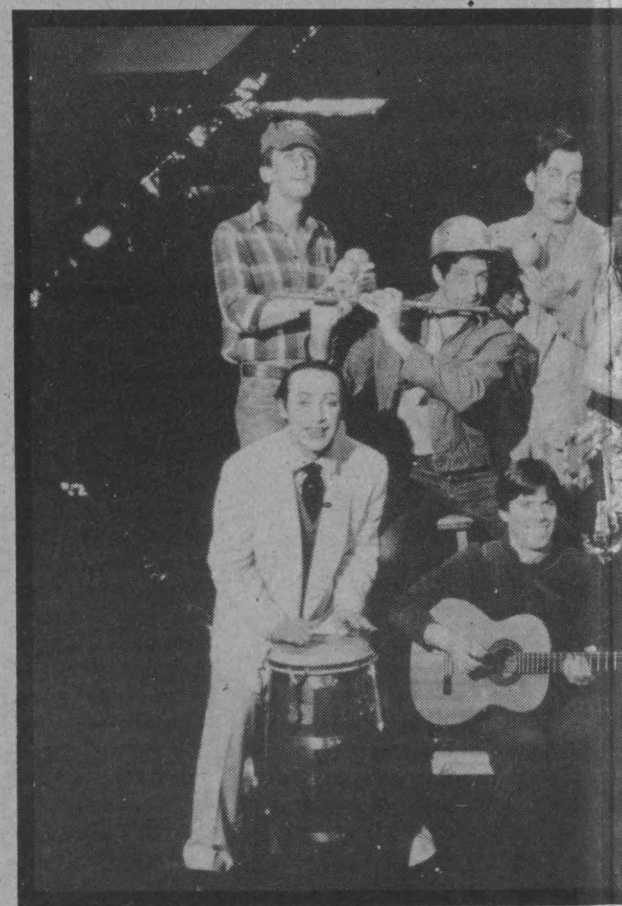
El Teatro & Provisional

By LORA BURNETT

After viewing a rehearsal of *The Tecolote Visions*, an up-and-coming Arts and Lectures event, I am not only more aware of the nature of modern theater, but also realize the important commitments involved. I was enlightened by members of the two drama companies performing in Campbell Hall, Jan. 30.

Billed as a "Hilarious bilingual collaborative production," *The Tecolote Visions* may be viewed as an event. The concept of joining two culturally diverse companies and producing a play is not a new idea. But, this has not been done for 50 years. I was made well aware of this fact by Barry Oppen, of the L.A. based Provisional Theater, and Jose G. Saucedo of Santa Barbara's own El Teatro de la Esperanza. It is these two groups who are joining together to produce *Tecolote Visions*.

"This is not so new in American theater, but has not been done since the 1930s, as far as we know of," Saucedo pointed out. "We've taken two different professional ensembles, with a history of



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FONDAS' POND...

(Continued from p.3)

try to express. Unfortunately there seems to be considerable distance between Jane and Kate. Perhaps Fonda feels as much awe toward Hepburn, a truly exceptional actress who has left a considerable mark in American theater and film, as she does toward her father. Whatever the reason, Fonda and Fonda are completely convincing as father and daughter. Hepburn and Fonda are much less so as mother and daughter, giving the film its only fundamental weakness.

For the most part, the acting is exceptional in *On Golden Pond*. I got the feeling that all the actors were portraying characters that were very much like themselves. Credit belongs

to either inspired typecasting, or inspired performances. I suspect it is a combination of the two. The best performance in this film is delivered by the wonderfully talented Henry Fonda, an actor who brings incredible life to his cranky character. Hepburn is warm and vital and very believable.

Aside from "the big three," McKeon deserves special recognition as a talented newcomer, and Coleman (the nasty boss in *Nine to Five*) is good in one of the few performances in which he doesn't portray the heavy.

This is a film that restores my faith in Hollywood, proving that touching films can be made without relying on artificial sweeteners.

A program of scenes from musical theater and opera will be presented by the UCSB Opera Workshop on Saturday, Jan. 30 at 8 p.m. and Sunday, Jan. 31 at 2 p.m. in Lotte Lehmann Concert Hall. Admission is free.

continual work, and combined them," Oppen nodded as Saucedo spoke.

We sat in a corner of the rehearsal hall as the actors warmed up all around us. Saucedo continued, "We are two different groups but we use the same art form for the same purpose: social change."

El Teatro has been in the Santa Barbara area for 11 years, and began here on the UCSB campus. Their primary purposes are to reach a community of people who do not have access to theater and to produce plays that bilingually express concerns in these communities.

Saucedo is one of approximately eight members who work collectively to write, direct and perform these plays. Saucedo was chosen to direct this particular production by the other members.

"We try to do away with locked-in roles and tap into the talents of the members," Saucedo said. This effort of collectivity is not foreign to the theater community. Oppen explained that Provisional Theater also works in much the same fashion, so "everybody has the potential to do everything."

This belief is expressed by the other members of Provisional and El Teatro. After speaking to actresses from the two groups, I was impressed by their conviction to the collective method.

Cricket Parmalee, who plays *The Skunk*, a creature who teaches the Human characters lessons in life, spoke of her confidence in the dual venture. "This is a funny and imaginative play about what it is like to be alive today. The two groups working together — well, we've taken two different everythings and combined them into a new and separate thing." Cricket's pride in the project read in her smile, apparent throughout the interview.

Anna Olivarez has been with El Teatro for two of his 11 years. She has been involved in Chicano theater in L.A. and Texas and is no stranger to the purpose of El Teatro.

"Chicano theater is an effective tool of consciousness raising," Olivarez said, "and this is a challenge to work with another group."

Book Bound

CRISTGAU'S ROCKERY REVIEWED

By JIM REEVES

The idea seems simple: a collection of record reviews covering the "collectable" rock albums of the seventies, compiled by Robert Christgau, the rock music editor of the Village Voice and dean of American rock critics.

But *Christgau's Record Guide* usefulness as a reference is severely limited by the author's own tastes and biases. The omission of certain albums and groups from the guide is fairly common while some of

Christgau's judgements are sure to be questioned by the average rock fan. While *Christgau's Record Guide* will be appreciated by people with open tastes, the book can not be recommended as general rock reference guide.

The reviews in the guide were taken from Christgau's original "Consumer Guides" that appeared in the Village Voice, Cream Magazine and Newsday, beginning in late 1969. The idea behind these short reviews which are never longer than a

paragraph is to cover the maximum number of mainstream bands like Queen will be less than But even with reviews in such a capsule form, the Christgau's *Queen*: 11

CHRISTGAU'S RECORD GUIDE

**ROCK ALBUMS
of the '70s**

Reviewed and Graded
by Village Voice Critic

ROBERT CHRISTGAU

with his selection of the
best records from the '50s to the '80s

resulting complication is a large number of albums and bands had to be omitted. This, plus the fact that the guide only covers albums that came out in the seventies, Christgau's book is less useful in comparison to other critical rock like *The Rolling Stone Record Magazine*.

Also, be forewarned that Christgau has a typical critic's tastes, praising new wave and experimental bands while panning or ignoring commercially successful performers. With his grading scale ranging from A+ to E-, Christgau gives A+s to such obvious choices as *The Rolling Stones' Exile On Main Street*, along with more obscure albums like Randy Newman's *12 Songs*, both New York Dolls LPs and Eno's *Another Green World*. On the other end of spectrum, Christgau gives low grades for bands like Black Sabbath, Emerson, Lake and Palmer, and Return to Forever, while refusing to grade albums by bands as diverse as AC/DC, Gentle Giant, Chuck Mangione and

"Wimpoid royaloid heayoid android void. C-."

Being outspoken is a good trait for any critic and Christgau certainly doesn't compromise his taste. But even some of his judgements for bands he likes are questionable: not too many Rolling Stones fans would rate *Black and Blue* over *It's Only Rock 'n Roll*, but Christgau gives the former an "A-" and the latter a "B."

Since he only reviews one album for such bands as Hawkwind, Humble Pie, T. Rex and Kenny Rodgers, there's no way to compare these artists' work the way *The Rolling Stone Record Guide* does.

It's Christgau's point that "if it's rock and included (in the guide), my implicit advice is to forget it." So unless one's tastes are similar to Christgau's, the reader will have little use for this guide. The task of writing the guide was a tremendous job for one person, but since *Christgau's Record Guide* is the opinion of just one critic, the shortcomings are too obvious.

DESTRI CONT'D...

(Continued from p.3)
happen/ Cause I'm a lucky guy." "Numbers Don't Count (on me)" is a good blend of good-time rock and roll licks with the pervasive beat of new wave. Although there is a striking resemblance to Tom Petty's "Century City," the tune is distinctly different. Unfortunately, this cannot be said for the rest of the album. Much of the material is a vain attempt at trying to be Bowie-ish without corresponding talent. That don't work chums.

Heart On A Wall falls into that huge void of nameless, faceless music that comes

out each week under the guise of "new." There is very little new or fresh with Destri's first solo project. In fact, it is almost stale in its use of old chord changes and riffs from the heyday of rock. When Destri's label said he is part of a visionary group, I wondered who they were talking about. They listed, reasonably enough, "Lennon, Bowie, Steely Dan, Elvis Costello, and, yes, Blondie." Blondie? *Heart On A Wall* can be favorably compared to Blondie; but none of the others. Yes, Jimmy Destri has just released a new album on par with Blondie's best — and that's not saying a whole lot.

The UCSB Department of Music will present British mezzo-soprano Sarah Walker and pianist Graham Johnson in a benefit recital for the Archive for Recorded Music on Thursday, Feb. 4 at 8 p.m. in Lotte Lehmann Concert Hall. Admission is \$5 for the general public and \$2.50 for students.

onal: Bilingual Theater

We are sharing from the two cultures but are heading towards the same thing."

I was constantly reminded of the unique nature of *The Tecolote Visions* throughout my visit to the rehearsal. Both Saucedo and Oppen spoke highly of each other's group and the thrill of the venture.

"We are making a statement by working together," Saucedo commented. Agreement seems to be a very important aspect of the two companies work.

Both agreed that they wanted the audience to become involved in the play and understand the message that it was trying to make.

"This play does not make the audience a foreign element. We involve everyone," Oppen said. "This is a magical, fantastical event. Even the fantasies are or will live."

And speaking of fantasies, I asked the two partners why some of the characters are animals.

Oppen explained, "This play is about escape, and whether it is an



alternative to living in the real world. The human characters are escaping to the desert where they live with the animals. The animals teach them lessons. They make the humans reenact their lives, and the animals participate in that reenactment."

I was able to witness a sample of El Teatro/Provisional fantasy, as well as a lively song practice. The songs were easy to follow and I found myself enthused by the lively melodies. The performers each added to the discussion of changes in songs.

Olivarez and Parmalee, so serious a short time before, became animated as they took on their individual characters. Parmalee became the alert, perk skunk, while Olivarez transformed into a stately, wise owl.

The dialogue was surprisingly easy to follow, even though it is bilingual. Oppen had earlier pointed out that the script is both in Spanish and English, yet never repeats itself:

"If you only speak English you will understand what is taking place and if you speak only Spanish, what is going on is well understood. Someone who speaks both will not be bored."

Upon hearing of the bilingual style of the play, I was uncertain as to how entertaining it could be. After witnessing the style in which this was done, I am optimistic about the product of these rehearsals. Sentences are Spanish, English and both. When one character says a line in one language, another responds in the other. I always understood what the play was saying even though I do not speak Spanish. In addition, the acting is performed so that the dialogue is not of the utmost importance to understanding what is being said.

Saucedo and Oppen stressed the play is "not something you fall asleep in." I do not doubt the sincerity of this point; however, the only way to discover the truth of the statement is to see the play.

As I walked out the door of the rehearsal hall, Oppen pulled me aside to add one last bit of information: "What we want to stress the most is that this play is an event. It's new. It's exciting. Tell people this."

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—Pablo Picasso

By LISA LEFF

When the most famous artist of the 20th Century made this observation, little did he know that it would one day apply just as appropriately to another art form bearing his name. "Picasso!", presented by the Valerie Huston Dance Theatre last weekend and continuing Jan. 29-31 at the Lobero Theatre, was as innovative as the works which inspired it. While the connection between the inspiration and the choreographic interpretations was not always easily recognized, a definitive understanding is not necessary to enjoy the program.

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"Picasso"!

The four choreographers — Robin Ferry, Marina Harris, Valerie Huston and Marc Wilde — said they began their collaborative effort by envisioning "a group of dancers finding themselves amidst the surroundings of Picasso's studio." The scenario for the program reflected this concept as the stage was decorated with mock Picasso canvases. A life-sized stuffed doll, representing the artist himself and incorporated into certain pieces, added to the dramatic atmosphere.

The program was neither wholly interpretive, biographical or historical, but rather a combination of the three. Some dances, including "Les Demoiselles D'Avignon," "Woman Sitting in a Chair," and "The Ghosts of Guernica," illustrated specific paintings. These work-motivated pieces were quite effective; it seemed as if the audience was actually watching Picasso's creations come to life. The dancers exhibited an enormous amount of energy in accurately portraying their characters, thus achieving a level of credibility around the illusions.

Other dances, such as "The Disastrous Marriage of Pablo Picasso to the Ballerina Olga Koklova," and "Beach" recreated important events in Picasso's life. Imagination played an important part in the delivery of the pieces entitled "Dinner with Pablo" and "Goodbye, Picasso" because these were not done with particular references in mind. After viewing the pieces that centered around the artist (who, by the way, made frequent appearances through



either the rag doll or a dancer), one gets a good sense of who Pablo Picasso, artist and man, really was. For example, during "Dinner with Pablo," the audience witnesses a room full of playful but unruly guests and the response of their creative host.

A witty narrative about the artist, provided in a characterization of Picasso's friend, Gertrude Stein, also helped breed familiarity. Stein's frequent insight and presence throughout the performance, which spanned a wide range of emotions from light-hearted humor, to violent anger, to grave seriousness, contributed significant continuity. An effective balance between the dance and drama was therefore maintained.

The different props, whether costumes or the shapes executed by the dancers' bodies, were synonymous with Picasso's style of art known as "cubism." The way the chiffon and silk costumes flowed accentuated the fantasy-like mood of the program. Distorted masks were often used, and these added more character and dimension to the dances. Similarly, the Spanish music by Manuel de Falla showed what careful consideration was given to paying an adequate tribute to the Spanish Picasso.

The production was supported in part with grants from the National Endowment for the Arts, the California Arts Council, and the City of Santa Barbara; however, with national cutbacks to humanities-related projects

discouraging the kind of creativity used in "Picasso," people should take advantage of the limited opportunity to see something different (from anything that Santa Barbara has had) in the way of dance.

Tickets are \$5.50 and \$7.50 and are available at the Lobero Theatre. For more information call the Lobero or 962-6266.

Record Wreck: Worst of '81

(Last week, Nexus Arts/Entertainment listed the top 10 films and music of 1981. In addition, the worst films of the year were enumerated, but due to space limitations, we were unable to print a humorous piece looking back at the worst musical achievements of '81. Here now, critic Jim Reeves presents his choices for the music not to be remembered.)

By JIM REEVES

It seems like doing a list of the "worst" of anything is little more than cynicism for ego's sake. It's a greater challenge to make a list of the ten best albums of 1981 than the worst since the good ones tend to stand out from the general slop.

Since there were literally thousands of lousy efforts that came out last year, it wouldn't be fair to include albums that have already been panned into oblivion. Leif Garrett's *My Movie Of You* is a prime example. All of the albums on this list have either been more popular than they should have been or so poor that I don't think I could bear hearing them one more time. I won't be too hurt if you love these albums; just read my reasoning and rethink your position.

1. *Sandinista* — The Clash: The best thing about this record is that it's a three record set for the price of two; too bad there isn't enough passable material to fill an EP. Remakes, shoddy

production and two albums of senseless dub reggae make *Sandinista* as excessive as any heavy metal ever was. Punk was supposed to get back to basics while growth in *Sandinista's* direction will lead The Clash to terminal pretentiousness. This is the only album I've ever fallen asleep listening to for the first time.

2. *Tonight I'm Yours* — Rod Stewart: Stewie's recent efforts have been following the same pattern: Commercial single, popular covers, an "out-drinking-with-the-boys" rocker and a few maudlin tear-jerkers. But Stewart has watered down the formula going from the hunger growler of a decade ago to the pompous Hollywood star of today living off the gullibility of his fans.

3. *Circle of Love* — Steve Miller Band: If it took four years to produce these sixties' tinged throwaways, just think what we have to look forward to in 1985: a 36 minute song titled "Wimp Town."

4. *Koo Koo* — Debbie Harry: The blonde from Blondie is slumming, and this album is comparable to the "punk" her band has been producing lately. *Koo Koo* lacks "soul," a quality that can't be copied commercially in the way Harry has accomplished her success.

5. *The Fox* — Elton John: Some people believe that Elton John began his demise when he told an interviewer that he was bisexual; I think the problem is that he hasn't written a decent song since "The Bitch Is Back". This collection of soapy pop tunes lacks vitality and is truly rock bottom.

6. *New Traditionalists* — Devo: This album demonstrates that the spud boys have milked the concept of devolution too much in the search of the perfect homogenic pop-punk sound. In a few years, Devo spud hats will be in as much demand as Bay City Roller scarves are today.

7. *For Those About To Rock (We Salute You)* — AC/DC: Look, the band is only playing two cuts off this album on its current tour while their management is trying to stop the release of the concert film *Let There Be Rock*, starring the late Bon Scott. Obviously, Angus and the boys know that this is a collection of half-baked teenage anthems and overt sexism paired with extreme heavy metal bombast which lacks the wit and originality of their earlier work, or they wouldn't try as hard to bury Scott's efforts without a trace.

8. *Almost Blue* — Elvis Costello: Critics calling this a failed experiment are far too lenient. This obnoxious

piece of hackwork, consisting entirely of cover versions, is going to do as much for country music, and rock and roll, as 93 KHJ.

9. *Urban Chipmunk* — The Chipmunks: Rumor has it that Alvin and his brothers will soon release *Chipmunk Skinhead*, featuring "World Up My Ass", "Holiday in Cambodia" and "Six Pack." It will go gold faster than its predecessor and hit number one on the charts.

10. *Sucking in the Seventies* (tie) *Changes Two* — David Bowie: The Rolling Stones: These "greatest hits" albums contain outtakes, remakes, and general sludge. Both of these artists are dumping damaged goods. Don't be another suckered statistic.

Honorable Mentions: Just about every greatest hits collection that came out last year but especially ones by the Beach Boys, Pink Floyd, Blondie, Chicago, the Doobie Brothers, Queen, Barbra Streisand, and naseam.

There's nothing like recycled garbage.

Lowlights in 1981: Emmylou Harris had a coal mine in Elkhorn City, Ky. named after her; Rod Stewart was sued for two million dollars over a film based on "The Killing of Georgie"; both Prince and Iggy Pop were booed off stage opening for the Stones; REO Speedwagon finally broke through; KTYD went "AOR"; Rolling Stone continued to print biased and inane record reviews; and a bill was introduced in Congress to proclaim Jan. 8 national Elvis Presley day. Just like the year: "When he was good, he was very, very good; but when he was bad, he was horrid."

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EVENTUALITIES



Maya Angelou will come to campus Monday, Feb. 1 at 8 p.m. in Campbell Hall. The author, poet, and actress will appear as part of the inauguration of Black History Month. Admission will be \$2 for students and \$3 for general public.

Crystal Eyes, a new surfing film by Yuri Farrant, will screen tonight at 7 and 9 p.m. at the Magic Lantern Theater in Isla Vista. The feature will also play Jan. 29 and 30 at S.B. Museum of Natural History, at 7 and 9 p.m. in Fleischmann Aud.

The King's Singers, a versatile six-member British vocal ensemble known for their many and diverse musical talents, will appear in UCSB's Campbell Hall Friday, Feb. 5 at 8 p.m. Their concert, which is sponsored by Arts and Lectures, will feature a wide range of a cappella musical selections, including sixteenth and seventeenth century English madrigals, secular and sacred songs of the German Renaissance, and Lithuanian folksong texts set by Antonin Dvorak, as well as a specially commissioned work by Gian-Carlo Menotti and "pieces from the lighter side of the King's Singers' repertoire."

The Ensemble Theatre Project presents D.H. Lawrence's *The Fox*, a suspenseful and electrifying thriller. "The Fox" plays Thursday, Friday, and Saturday evening at 8 p.m., Feb. 4 through March 6, at 914 Santa Barbara Street. Discounts for students, seniors, and groups. For ticket information, call 962-8606, or the Lobero Box Office at 963-0761.



A Pavlova Celebration will grace the Arlington Performing Arts Center stage Sat., Jan. 30 at 8 p.m. Special student discount tickets are available for this event. Call 966-4566 for info.

Belgium: Land of Two Peoples, a new feature-length color travel-documentary film, will be narrated in person by its producer, Kathleen Dusek, as part of the on-going Explorama series. The film will have two showings only in Santa Barbara, at 2:30 p.m. and 8:15 p.m., Tuesday, Feb. 2, at the Lobero Theatre.

On Friday evening, Jan. 29 television/film/comedy star Martin Mull, alias Barth Gimble of now-defunct comedy satire show "Fernwood, Tonite," will return to Santa Barbara along with rock star Joe Walsh and the Hollywood Rock 'n' Roll Revue to perform a benefit concert at the Arlington Theatre for the Pacific Alliance and The Water For Life Project. The proceeds from the concert will be channeled into a variety of environmental projects ranging from the improvement of our water systems to the anti-nuclear movement.



A special bonus concert has been added to the Arlington Celebrity Series on Saturday evening, Feb. 6 at 8 p.m., when the famed vocalist Cleo Laine and her husband John Dankworth with his band will appear onstage at the Arlington Theatre.

Tickets for the event are available (\$8.50, \$10.50 and \$12.50) at the Ticket Bureau in the Arlington in Santa Barbara with phone charge at 966-4566.

A FILM BY YURI FARRANT

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JAN 29-30 (Fri & Sat)
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A.S. PROGRAM BOARD

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Editor:
Lillian
Sedlak

Tania Maria 'Brazilliance'

(There will be a ticket giveaway for Tania Maria tonight in the UCen Catalyst during the UCen Showcase from 8:30 to 11 p.m. Come see some free music by the Burning J's and maybe win some free tickets!)

By Steven Hooper

Tomorrow night A.S. Program Board is presenting another class musical performer, Tania Maria, in concert in Campbell Hall at 8 p.m. This remarkable jazz artist is a fantastic pianist and vocalist who is of international fame.

The following are excerpts from an interview with Tania Maria over the phone from New York City.

Q: When and why did you move to New York City?

A: I moved there five months ago because I think that Europe is losing its energy and its interest. (Tania Maria was born and

raised in Brazil, but spent the last seven years in Paris.)

Q: How do American audiences compare to European audiences?

A: Since applause in Europe appears to be more polite than spontaneous, I rather enjoy the liveliness and warmth of American audiences.

Q: How would you describe your music?

A: I can't describe or label my music after a main trend. My music is based on Brazilian folk music, but I want it to be more than that. I want it to be international. That's why I moved abroad.

Q: What would you say has influenced your music?

A: As a child, I was brought up with Brazilian music. I don't like to be classified and refuse to subscribe to any particular kind of music. This attitude originates from my long practice of music



Campbell Hall, Jan. 29

which started when I was seven years old.

When I was 16, I discovered American jazz with Nat King Cole. I decided then that when I grew up, that was what I wanted to play.

Q: What languages do you sing in?

A: I never sing in French because I think French doesn't suit my music.

Q: When is your next album due out?

A: My new album is due out next week (yes, that statement is current) and is titled *Taurus*, my zodiac sign.

Tania Maria is a fabulous live performer who provides a stage personality that puts total energy upfront, swaying dramatically at the piano and dancing in her seat. Her incisive piano excursions and her motivating rhythms with catchy melodies combine with a broad range of vocals to create some really powerful and captivating jazz. For those interested, her first album is titled *Piquante*. Her band members include bassist Rob Fisher, drummer Vince Lateano, and Pancho Sanchez on congas and timbales. Fourplay will be opening

Today, 12 p.m.

Be Your Own Boss

By Rosanne State

Two years ago David Wieger and Tony Coulson were college graduates looking for a way to support themselves. However, both wanted more from work than just a livelihood. The two friends set their sights on jobs which would allow them to be independent and creative. In addition to earning money, both wanted work hours. Most importantly, each sought an exciting and pride-worthy occupation.

Making the rounds of the ordinary job market, neither found exactly what he was looking for. So, dissatisfied with what the status quo had to offer, Wieger and Coulson decided to go their own way. Intrigued by the idea of starting a breakfast-in-bed catering service, the two created the Silk Pajamas Breakfast Company.

David Wieger and Tony Coulson will be on campus Thursday, Jan. 28. During an information noontime discussion, the two entrepreneurs will speak on starting a small business. Their talk will center on both the practical and emotional aspects of getting a personal venture off the ground. Information about publicity and financing will be provided along with insights into the psychological demands of a business project.

To better share their knowledge and enthusiasm, the Silk Pajamas owners encourage audience members to bring their own ideas to the lecture. During the second part of their presentation, the two hope to brainstorm with those present about potential businesses. Bring lunch, we'll serve coffee. Noon, UCen 2292, Thursday, Jan. 28.

Brando Film Series

Wednesdays
Winter Quarter 1982
6:30 & 9:30 p.m.

Ticket Prices:

\$1.50 UCSB Undergrad or \$10 series ticket
\$2 Other or \$12 series ticket

January 27
February 3
February 10
February 17

THE WILD ONE
THE GODFATHER
SAYONARA
STREETCAR NAMED
DESIRE
THE CHASE
LAST TANGO IN PARIS

All films will be shown in Chemistry Building 1179 unless otherwise noted on day of show.

NOTE: UCSB Undergrads must show their reg. card for I.D. for the discounted tickets.

Brando

The Godfather

"The Godfather" starring Marlon Brando will be shown next Wednesday in Chem 1179 at 6:30 and 9 p.m. Tickets are \$1.50 for students and \$2 to the general public.

"The Godfather" is the fourth Brando movie presented this quarter by the A.S. Program Board's Film Committee. This great series of Marlon Brando's screen personifications continues each Wednesday night through March 3. Series tickets are still available at a reduced price.

Brando won an Oscar for his performance in "The Godfather" and you have an opportunity to see why, Wednesday, Feb. 3. "The Godfather" is a chilling portrait of a Sicilian family's rise and fall from power in America and features Brando as well as Al Pacino, Robert Duvall, James Caan and Diane Keaton.

Don't miss this fantastic film directed by Francis Ford Coppola. See it and other great Brando films — every Wednesday night.



If you missed the Burning J's in Storke Plaza last quarter, you can catch them tonight in the UCen Catalyst at 8:30 for FREE.

Bad Films

By Deva Sedlak

A.S. Program Board will be presenting a marathon night of BAD FILMS Feb. 6 at 8 p.m. in Campbell Hall. These films are so unique you will want to stay for every one, and there are plenty to see.

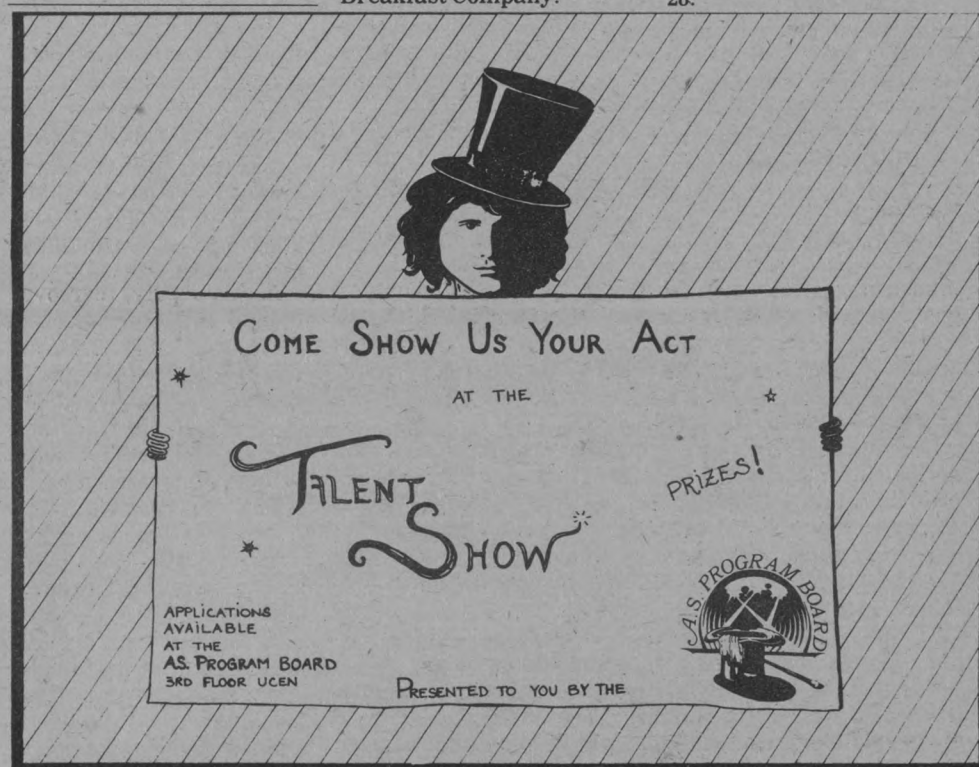
Tickets are only \$3 and include all seven movies. The event is sure to be a night of wild excitement for you and all your friends, you'll laugh and cry as you experience "The Nixon Speech," you'll be terrified by "Dracula's Dog," and you'll experience chaos and utter confusion with "War Gods."

That's not all! The thrill continues with "The Viking Women and Their Voyage to the Waters of the Great Sea Serpent." It all takes place "in the days when the world was young, before the gods had abandoned the race of man."

That's not all! "Teenage Caveman" will also be featured. A very young Robert Vaughn in animal skins epitomizes the curious conjunction of the serious and the ridiculous.

See all these great films Saturday, Feb. 6 at 8 p.m. in Campbell Hall.

Don't forget the ticket giveaway tonight!



UCen Talent Show

UCen Activities is planning its second annual talent show to be held at the UCen Pub on Feb. 23. This gives you plenty of time to put your best act together on your own or with a friend. We are looking for talent of

all kinds; musical, comical and original. Prizes will be awarded for the most talented, the most original, and special "Pub prizes." Acts should be between 3 and 10 minutes. Don't hesitate!

You can pick up an application for the talent show at the A.S. Program Board office, third floor, UCen. For further information, call 961-3536 between 1 and 2 p.m. on Tuesdays and Thursdays.

Pretenders

Tickets to the Pretenders concert Feb. 19 at the UCSB Events Center are on sale now at the A.S. Ticket office on the third floor of the UCen, Morninglory Music, Turning Point and the Ticket Bureau on State Street. Tickets are \$9 and \$10 and are going fast so get yours now for the hottest concert of the year. (Unless The Who decide to tour!)

Cultural Meeting

There will be a Cultural Events Committee meeting next Wednesday, Jan. 3 at 3 p.m. in UCen 2272. All cultural group representatives should attend as well as those interested in programming Cultural Events.

Thanks

A.S. Program Board would like to take this opportunity to thank all those over-worked volunteers who have helped to make our programs a success. Thanks to all the committee members, ushers, security, production, publicity and other support personnel for their time and energy. The Psychedelic Conference,

Babylon Warriors, Laserium, Brando Films, and other events would not happen without the help of many volunteers. Thanks also to those who attend and support our programs. We do it for you, and you can help! Just come on up to the Program Board office, UCen 3167 and get involved with programming

CSD Miniseries

Johnny Got His Gun

A.S. Program Board and the Coalition to Stop the Draft are presenting (for the second year) a film mini-series dealing with the effects of war and conflict on the human mind.

Their first offering is JOHNNY GOT HIS GUN,

winner of three awards at Cannes.

The CSD miniseries will be Monday nights at the UCen Pavilion, room A, starting Feb. 1. Showtimes are 6:30 and 9 p.m.