

Making contact with the "wildman" at the bottom of his psyche is the step that the 80s male has not yet taken

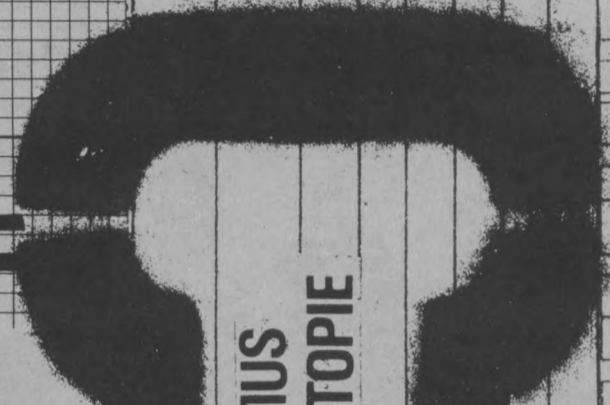
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Yes, Yes, See The UCSB Drama Production of 'No, No Nanette'

By M. T. HANSON

No one in their right mind could say 'no' to the UCSB drama department's production of *No, No, Nanette*. This musical is not only great fun, but it distinguishes itself by a cast of twenty-eight talented actors directed by drama professor, Judith Olauson.

No, No, Nanette begins in New York, at the home of Nanette's adopted parents,

Uncle Jimmy and Aunt Sue Smith. Sharon Perlmutter's set design was magnificently simple, with a double sweep staircase that enveloped the entire stage, and one indescribable couch. However, it was easy to believe we were watching the scene from an elaborately adorned New York penthouse.

As the comic maid, Connie Alex set a whimsical mood right away, and shortly

afterward the cast was singing and dancing their way through a rapidly thickening, ridiculous plot.

Jimmy, (Kevin Engellenner) a successful publisher of Bibles, (he's worth an undisputed 3/4 of a million), is the kind of guy who likes to "be happy." He's only happy if he can make others happy, and the best way to do that is to let them spend his money.

Jimmy's wife Sue (Sonja Holladay) is a bit frugal, but the "others" he finds turn out to be three unscrupulous vamps, each played to perfection by Tracy Burcham, Eileen Broderick, and Jo McElroy; these three girls gladly, though platonically, help Jimmy to "be happy" by accepting his financial assistance.

Meanwhile, Nanette, irresistibly played by Ann Patricio, is torn between her love for Tom, (Mark Miller) and her desire to raise a little hell before settling down to raise babies. Tom is set on the idea of marriage to Nanette, but Nanette wants to go to Atlantic City with her frolicsome flapper friends and have a little fun. In a series of miscalculations too confusing to mention, everyone ends up in Atlantic City, to their surprise and consternation. Nanette gets in trouble with her Aunt Sue, Jimmy's lawyer, Billy (Bruce Wheeler) is accused by his wife Lucille (Amy McEwen) of fooling around with the three shimmying, bellowing, bouncing vamps, Tom is mad at Nanette, and Jimmy just wants to be happy. Beginning to get the picture?

The singing and dancing were impressive, not to mention fun to watch, and the cast was full of surprises, from ukelele twanging muscle men who careened across the stage in a flutter



Photo by Christopher Glennon

Amy McEwen (Lucille) and Bruce Wheeler (Billy Early) of *No, No Nanette*.

of dance steps, to beach blanket bunnies, equipped with bouncing beach balls and colorful parasols. The costumes by Ann Bruice were fantastic, running the gamut from black tie tuxedos, frilly dresses, to the quintessential prep look. The orchestra played the hit melodies, "Tea for Two" and "I Want to be Happy," as well as other upbeat tunes, to the fine singing and dancing of the cast.

Choreographer Frank W. D. Ries adapted some of the original 1925 dance steps for this production, which is remarkable, considering that most of the cast had little dance experience; regardless, Ries had them tapping across the stage in vivid Astaire style.

The singing was very professional as well. Ann Patricio, Mark Miller, and Amy McEwen were especially gifted singers, and the rest of the cast also sung quite well.

The staging was another plus for the production — to move from a mansion in New York to a sea-side resort in Atlantic City in ten minutes is feat enough. The show, which boasts plenty of surprises and good dancing, will play tonight, Friday and Saturday at 8 p.m. The theater was packed, and since there is no late seating, make sure to get there early as *No, No, Nanette* is a UCSB winner, and most definitely a yes.

The Library Opens In Isla Vista!



The Untouchables get ready for lunch at The Library. MITCH VICINO/Nexus

Thanks to Bassman Productions, Isla Vista now has its own nightclub/restaurant. The grand opening of The Library happened last night with two great shows from the Untouchables.

The Library will be the second biggest nightspot in the Santa Barbara area and its choice location (6581 Pardall) in the heart of Isla Vista promises that it will be around for a while.

Besides booking top acts from Santa Barbara and outside groups such as the Untouchables who hail from L.A., The Library will be serving breakfast, lunch and dinner with a menu featuring a variety of great food. Bass Ale is on tap and they also have carafes of wine and over 15 bottled beers.

Upcoming events at The Library: Tonight, The Tan; Friday, The Young Adults; Saturday will have Combo-Nation. Next Wednesday, they will let loose their giant video screen and have a *Dynasty* Happy Hour at 10 p.m. On Thursday there's a rock of the '80s dance party and on Friday, they'll showcase the Pedestrians and the Cavaliers. Saturday will see the Colours and the Trend at The Library.

Do your cramming at the Library in Isla Vista.

Nexus Arts & Entertainment

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Thanks to Mitch Vicino and Pete Kelley for photos.

☆☆☆☆☆☆

On The Cover:

An original piece by Craig Dunham created especially for this issue.

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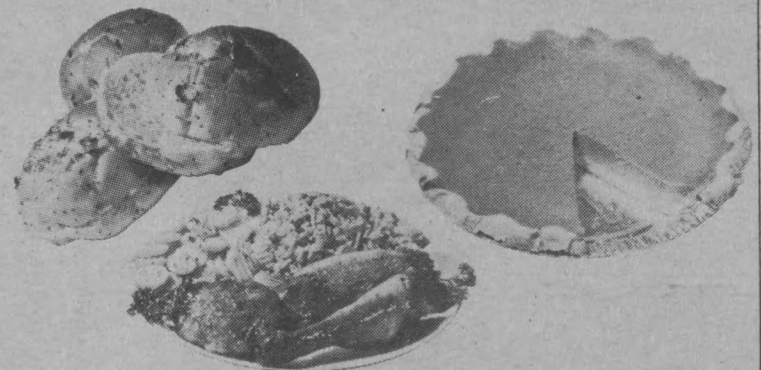
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By CRAIG DUNHAM



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NOW WHAT?

All-Star SF Writers Head Conference

By SCOTT LEWIS

Three of the world's outstanding writers of speculative fiction — Harlan Ellison, Frederik Pohl, and Robert Silverberg — will attend the free public conference "A Celebration of Imaginative Literature" March 3 from 9 a.m. to 1 p.m. in the UCen Pavilion.

Friday, March 2 at 7:30 (the night before the conference) in Chem 1179 there will be a free showing of *A Boy and His Dog*, based on Ellison's Nebula Award-winning story of the same

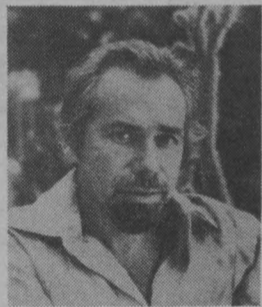


Harlan Ellison

Frank McConnell has organized and will moderate the conference, which is sponsored by the College of Letters and Sciences, Arts & Lectures, Film Studies, and the Department of English.

Each of the three writers is responsible for some of the best that speculative fiction has to offer. And here is a short guide to the authors and their best and most recent work:

Harlan Ellison is probably the best and the most unsettling short story writer working in imaginative fiction today. He has won seven and a half Hugos



Robert Silverberg

title. The conference itself is limited to the first 300 people to arrive and has the following planned schedule: 8:30 — doors open; 9 — conference begins; 9:30 — Harlan Ellison; 10:30 — Frederik Pohl; 11:30 — Robert Silverberg.

Following the gathering, all three writers will attend an autograph party from 3 to 6 p.m. at the Andromeda Bookshop.

UCSB Professor of English



Frederik Pohl

(more than anyone else) and three Nebulas; outside sf he has won an Edgar Award from the Mystery Writers of America, and he has thrice won awards from the Writers Guild for best original TV script (more than anyone else, again). All of his story collections are

excellent, but a number stand out. *Gentleman Junkie*, an early non-sf collection, had the honor of being the only paperback Dorothy Parker ever reviewed in *Esquire*, where she gave it a well-deserved rave. *Deathbird Stories* (Please turn to pg.6A, col.3)

So... you think you know all there is to know about beer? Well, The Pub is about to prove you wrong! On Friday March 2nd, the biggest Pub event of the quarter will take place. The Pub is pleased to present: The 3rd pseudo-annual BEER TASTING! For only \$6.00 you'll get 7 of the finest brews from around the world. A professional beer connoisseur will lead us through the total spectrum of beers, and answer your questions.

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The Band To Play At The Arlington

By CHRISTOPHER CROTON

Once a friend said to me "There is only one group great enough to be known simply as the Band." At the time I suspected him of being over-zealous, but soon I was convinced, or should I say converted. After seeing the movie "The Last Waltz" and clips of them backing Dylan on his apocalyptic U.K. tour in 1966, I was making similar statements about the Band. The group began in Canada as "the Hawks," performing with rocker Ronnie Hawkins. Despite their Canadian beginnings, the Band's music evokes a timeless feeling of America, as if the songs were passed on from another century.

The Band released their first album, "Music From Big Pink," in 1968. The release of the album "The Band" in 1969 brought the group its greatest success. The album included the classics "The Night They Drove Old Dixie Down" and "Up On Cripple Creek," and resulted in the groups appearance on the cover of Time.

As with other "revival groups," there is a major concern among fans who suspect the Band is only touring to make a quick buck. Since Robbie Robertson, the creative force of the group isn't touring, some feel the tour is already inappropriate. However Robertson is the only member of the group missing, as the four other members, Garth Hudson, Richard Manuel, Levon Helm, and Rick Danko remain. Whether the Band will be able to completely make up for the absence of Robertson, the groups lead guitarist and songwriter, is questionable. However, the Band have the ability to play a variety of instruments, and Helm has always been the vocalist.

The attitude of the Band toward the tour is summed up by Helm who says "If it works, great. And if it doesn't, why I'll just find me a honkey-tonk somewhere and set up my gear." Their good-times-for-all philosophy is reflected by Richard Manuel who says "I love my music more than ever. When I think about playing now, it's a privilege, not an obligation." The Band will be at the Arlington Theatre this Friday night at 8 P.M.

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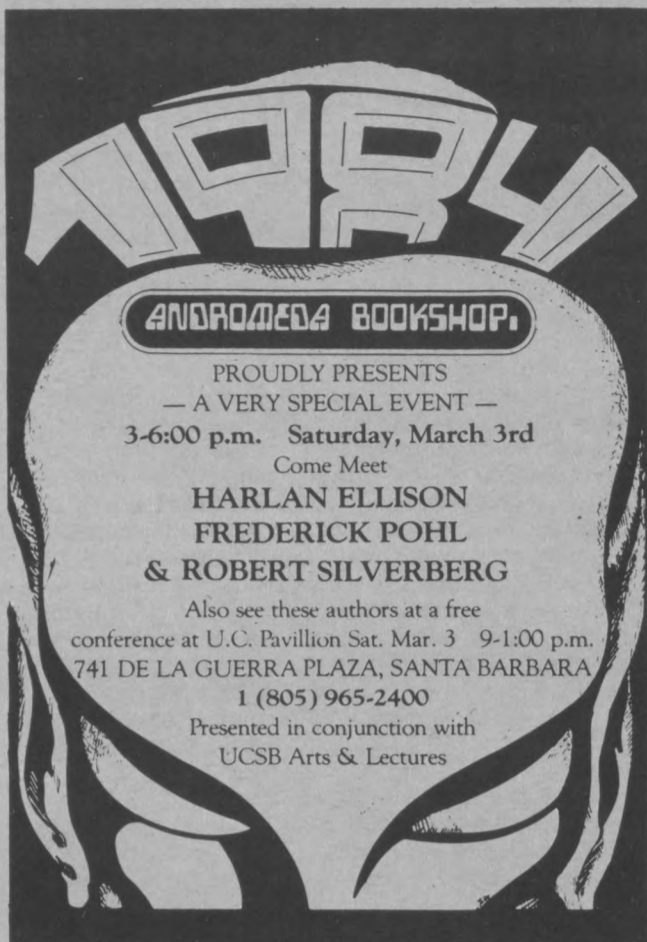
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★★★ THE ALARM — DECLARATION

By KEYVAN BEHNIA

In its last issue, N.M.E. (New Musical Express), one of Britain's most prominent weekly musical magazines, called the Alarm a "patent bunch of village idiots." Also, it ridiculed and dismissed an Alarm concert as "dodgy" and the frontman Mike Peters as "silly." The same week, *Melody Maker*, a rival magazine, hailed the new Alarm album as "A declaration of independence" and used the

words "inspiring" and "overwhelming" in describing the same concert that N.M.E. had so blatantly dismissed. Baffled by this great conflict among British critics, I had to fulfill my own task of reviewing their new album, "Declaration." It was also helpful that I had a chance to talk with bass player and songwriter Eddie MacDonald about the album and the Alarm during a phone interview.

The very first time that I played "Declaration" on my turntable a disturbing thought began to creep into the back of my head. Looking at all the reactionary music by all these safe, nice, and polite groups like Thompson Twins, Duran Duran, and A Flock Of Seagulls, I realized that by buying, listening, and supporting such groups we show a carefree and submissive pacifism that is only helpful to the ongoing upsurge of conservatism in western society. Yes, every Duran Duran album is an affirmative vote for Margaret Thatcher and Ronald Reagan.

In search of more vital music, my stare fell on the stack of The Clash albums which I own. But Joe Strummer is an old man now and it is unlikely that he would return to guide this new young generation even if he succeeds in reviving the energy and power of the summer of '77. In U2's *War L.P.*, one can see how Bono and Co. sold their early pure idealism to the commercial standards of the American Midwest. Gang Of Four are, for the most part, trapped in a pretentious self-indulgence that is reflective of their last two albums. And the new comers from Scotland, Big Country, are spiritually guiding, but they lack the raw power and energy to make their music socially relevant.

So perhaps it is this vacuum in the arena of political rock which makes the Alarm one of the most promising bands of 1984. By the same token, their new album *Declaration* is a stream of pure hope and idealism. The message and goal behind their music is simple yet almost unattainable. It was described by Eddie to be "to live life the way you think is right, not the way you have been told is right." These four men from the musically sterile city of Ryle in Wales clad in cowboy attire and with spiked hair would seem to have many obstacles in their way toward conveying their simple message of independence and individuality. But they let their music do the talking for them.

The album opens with two powerful, echoing sentences which constitute the title track "Declaration." This leads into "Marching On" which is a great opener for the album. Next, the invitation for



Mike Peters, Dave Sharp, Eddie MacDonald and Twist Of The Alarm.



Up With The Fall

By TORY MILLER

Listening to an album created by The Fall is like taking a wild romp through the mind of Mark E. Smith. As The Fall's lead vocalist and mastermind, Smith applies William S. Burroughs' cut up technique to his brain and rants about professional socialists and subcultures.

Perverted By Language, the Fall's latest album, is no exception to this tradition, and it proves to be one of Smith's best and most comprehensible grouses.

Besides the introduction of some new vocabulary to the English language, this album is just a small part of the Fall's experimentation with the instruments and styles of pop music. They stress the creation of a mood through the combination of Smith's ranting and raving while the band twangs and pounds around him.

Styles range from the folksy flavor of "Hotel Bloedel," to the song, "Garden," which sounds like a post punk adaptation of the melody of "George of the Jungle."

The Fall creates harsh and whimsical noise, theirs is not particularly romantic or seductive music. Smith's random observations linked together to form song lyrics make it difficult to immediately form clear images from what you think he's saying. It takes more than a few listening sessions to decipher a Fall album, but have a bleedin' guess! There are enough coherent phrases to link together so the incoherent parts remain a mystery without becoming an annoyance.

Smith's voice has a strange nasal quality that adds enough intrigue to keep you interested in his mental meanderings. I get the feeling that Smith thinks highly of it also when he says (quite clearly): "Winston Churchill had a spspspeech impediment, and look what he did."

This music was meant to be heard and appreciated by fellow travelers treading east and those of us who hate the pretentiousness of the British music invasion that's been creeping along and fluffing up since 1977. It goes against formula pop music that showcases personalities who could do better selling fashions, styling hair, or giving lessons on how to appear more androgynous. Say what you will about the glorious aesthetics of pop music. The Fall is still the white trash that talks back.

'The Ballad of Gregorio Cortez'

By ANDREA WOODWARD

Westerns, as a film genre, are not known for being true-to-life. The good guys must be as pure as the driven snow, and the bad guys are the devil incarnate. *The Ballad of Gregorio Cortez* breaks this rule.

It is a Western in that it tells a story of the American West some 50 years after Texas won its independence from Mexico. There ends the similarity with spaghetti westerns.

"The characters are not painted in black and white hats," said Edward Olmos, who plays Cortez in the film. "Texas Rangers are not stereotyped; Mexican-Americans are not stereotyped. They are allowed to come alive and breathe."

The Ballad of Gregorio Cortez tells the story of a real man, immortalized in a Spanish *corrida*, who outwitted a posse of 600 Texas Rangers before being caught and tried by an angry citizenry. Cortez is "a hero to Texans and to people who sing the *corrida*," Olmos explained. He added that Cortez was a great horseman, but "he was a common man, who became a victim, which made him a legend."

The script is based upon the research of Dr. Americo Paredes who later wrote the book *With The Pistol In His Hand* about the Cortez *Corrida*. Further information about Cortez came from a judge in Gonzales, Texas where Cortez was tried.

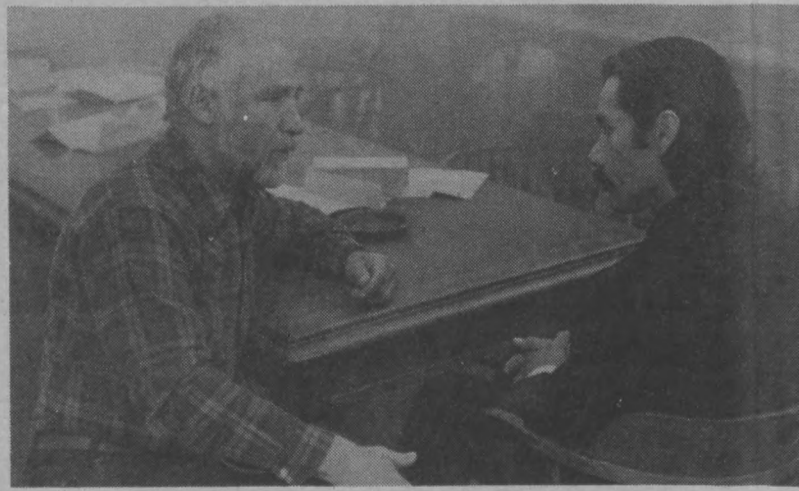
One of the film's strengths is that Cortez's story is viewed from different perspectives. Olmos, who also had a hand in producing, casting and scripting of *Gregorio Cortez*, said the film shows "how different people react using different portions of the mind — the angry mind, the fearful mind and the prejudgmental mind."

The film begins with the story the Texas Rangers heard when they started out after Cortez. As the film progresses one realizes why Cortez must run. This understanding of Cortez's situation is what moves people. Yet, the film becomes neither apologetic nor a mere sob story.

The most emotionally-loaded scene is in jail where Cortez explains to the interpreter what has happened to him. And the film's touch is still subtle. There is no heavy-handedness in treatment of the topic or characters which may be credited to Director Robert Young's light reins on the production. Olmos said Young, who had directed Olmos in *ALAMBRISTA!*, and others producing the film were "secure enough" to allow Olmos to move in. "They started asking my opinion and were secure enough to let me get involved in the production of the film," Olmos said.

Olmos's portrayal of Cortez is another of the film's strong points. Cortez is a character of many dimensions — the fearless hero, the protector of his family, the lawbreaker running from the law and, fundamentally, a human being. Olmos conveys all this in his Cortez.

Besides helping to write, cast and produce the film, Olmos composed the musical score with Michael Lewis. Finally, add film distribution to Olmos's list of credits. He and the production troupe



Director Robert Young with Edward James Olmos.

EXUS

ION ★★★★★★★★★★★★★★★★★★

ction in "Marching On" is confronted by the persistent inquiries of "Where Were You Hiding When The Storm Broke?", the last British single by the Alarm. Eddie takes over the vocals for "Third Light" which follows and the Alarm sound incredibly potent and fierce on this song. It is also a great statement against war and draft and is followed by "68 Guns" which can be an anthem for every youngster. As a matter of fact, almost all these songs are anthems of sorts. Eddie, in reply to if this is an intentional part of their songwriting, explained that their songs often tell a story about someone's own life or they address someone close by, in this way singing along with the song makes you feel as if you are living it.

The second side opens with "Shout To The Devil" which is basically about individualism. With the lyrics, SHOUT TO THE DEVIL SHOUT TO THE SKY SHOUT TO THE GOD ALMIGHTY HIGH PREACHER TEACHER

it's in the heart it's in the soul
look no further than your own backyard ...

The Alarm lay the responsibility of our fate in our own hands rather than looking up to a metaphysical abstract. I asked Eddie about the religious beliefs of the Alarm and he answered me with great poise that they are private and personal. "Blaze Of Glory" with its soothing harmonica and the rough edges of Dave Sharp's guitar and Nygel Twist's drums is my favorite song on the album. "It's funny now they shoot you down when your hands are held up high" cries Mike Peters at the opening of this song which turns out to be another anthem for self struggle and resistance. Eddie explained that "The Deceiver" for him portrayed the part of his inner self which is reluctant to take chances and is afraid of risks. It also could very well be about any second grade B-movie actor who toys with our lives and our future.

For a debut album Declaration is as good as any. But the Alarm falls short of a milestone because their stance is too ambiguous. Their lyrics often seem to only point to the problems rather than existing solutions. In this way their music, as Eddie pointed out, is only a "spark" to light the fuel within the listener. And as should be the case with every political band, the most convincing side of their music is their live performances. So if you miss this promising young band in their opening set for the Pretenders this Sunday at the Eecen, you'll probably miss the better part of the show.

Paternal Tensions in 'Harry And Son'



Paul Newman with Michael Brockman in Harry and Son.

By JONATHAN ALBURGER

Paul Newman has a sensitive eye for capturing the modern American family in crisis. Of course, no crisis is as critical as the family divided, and no division is as tragic as death. In his endeavor to write, direct and star in *Harry & Son*, Newman delivers a polished melodrama, even if he fails to elude all the insidious manipulations melodrama is prey to. As the chief surgeon, Newman is assured and smooth, cutting deep into tender tissue to reveal the heart of a father and son relationship. Only the final stitching leaves a few untidy scars.

Newman's Harry is a demolition crane operator laid off because a nerve condition ruins his eyes and causes the near fatality of a co-worker. Jobless and splenetic, Harry harps on his son, Howard (Robby Benson), to find a "real" job and give up surfing and flighty dreams of becoming a writer.

The tension caused by Harry's feelings of inadequacy gives rise to many humorous and fiery exchanges between father and son. Some of these, like the big confrontation of egos or Harry's request that Howie move out, are predictable, but Newman is both unaffected and gruffly lovable, and Benson is genuine and responsive, so the audience can identify with them. The relationship moves from cutely touching to somber to sweetly sad, and finally rests in the throat, lumped in balls of emotion — it's like swallowing a peanut butter sandwich. But like the best tearjerkers — *Kramer Vs. Kramer* and *Ordinary People* come to mind — we eat it up hungrily.

Newman makes a clever little game out of ping-ponging between Harry's world and Howie's world, showing the similarities and differences between two men cast from the same dye. both are strong-willed and demanding, and the only compromising comes when one tries to lift the other out of a rut of depression (Howie rents a beach house for his dad from his first paycheck

and sets up a blind date with a lascivious secretary who loves older men). It is a credit to Newman and Benson that their best moments are when they are together, dazzling the audience with the flash of their blue eyes.

Ronald Buck and Newman have penned an unpretentious script, filled with familiar character types and complications, but kept buoyant with its equally direct and witty dialogue. Newman as director visually captures Harry and Howie's world with variety and imagination: their little hovel among the urban steel giants and the wrecking work are visual metaphors for the reconciliation of the new with the old and the regeneration of the human cycle.

The film is well cast; Benson excels in the weighty

scenes, not overdoing his wispy, imploring little boy bug-eyed manner; ironically, only when he composes his prose at the typewriter does he exaggerate excitement and look like a buffoon at the keys. Newman is Newman is Newman, and here he's wonderful — far better than his overrated boozing, melancholy lawyer in *The Verdict*. He and Benson have a fine screen presence, playing against each other believably. Ellen Barkin elicits a few tears as Howie's moody love interest. And Joanne Woodward crops up once in a while as Barkin's

mom and Newman's salt-of-the-earth friend; Woodward seems to try too hard to be a character actress, although her final love negotiation with Harry is full of engrossing splendor. I guess it helps to be married.

There is no thrift of pathos in *Harry & Son*, yet Newman knows when to stop sensitivity before it turns sloshy, which makes the film more than just another document on the suffering of real people. *Harry & Son* is not profound, but it is tender and compassionate, playful yet earnest, and thoroughly entertaining.



Ellen Barkin, Robby Benson, and Ossie Davis in Harry And Son.

★★★★★★★★★★★★★★★★★★★★
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Cortez': A True Story



Edward James Olmos As Gregario Cortez.

are taking the film on the road in what he described as a "tedious battle." The film is not one which can be mass-distributed. (There are only 40 prints, for one thing.)

"It needs special handling. We need to be able to instill a sense of urgency in people to go and see it. It is not one of the films that will be around for months. It will be around for only 10 days in one place, but it is a 'must-see' film," Olmos said.

Although he called it an "entertaining film," Olmos said people who have seen the film react strongly, because "they go through many different feelings" during the film and leave "very thankful for being alive and for having seen the movie."

Olmos will be on hand, with other members of the production, when the film opens next Friday, Mar. 9 at the Victoria Street Theater. I second Olmos's notion that it is a "must-see" film.

AIR JAM 84

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Conference...

(Continued from pg.3A)

showcases Ellison at his most fascinating and disturbing. His two newest collections, *Strange Wine* and *Shatterday*, give recent glimpses of Ellison Wonderland.

Ellison is also a noted anthologist — his *Dangerous Visions* came out over fifteen years ago and still remains the best and most important original anthology of speculative fiction ever, followed by its sequel, *Again, Dangerous Visions* (The long-overdue final volume, *The Last Dangerous Visions*, remains one of the most-anticipated books in sf.). He no longer writes for TV, but when he did, he also penned two of the best books on TV: scathing, witty, and uncompromising, *The Glass Teat* and *The Other Glass Teat* remain classics of commentary on television.

In science fiction Frederik Pohl has done it all. Fan, editor of magazines and anthologies, top literary agent, and (of course) award-winning writer — he tells all about it in his candid and engaging autobiography, *The Way the Future Was*. Before Cyril Kornbluth's early death in the 50s, his frequent collaborations with Pohl resulted in several fine novels — most notably *The Space Merchants*, a satirical classic portraying a future wherein greedy advertisers control everything.

During the 70s and 80s Pohl's career has experienced a major resurgence as he has cut back on outside projects and concentrated more on his writing. He won a Nebula Award for *Man Plus*, an absorbing novel about a man, who in the process of being technologically transformed to adapt to Mars, begins to lose his humanity. Pohl's next novel, *Gateway*, was even better. This compelling book also won a Nebula, and a Hugo Award, to boot. Other recent works have kept up the high standard: *JEM* and *The Cool*

War are believable (and scary) novels of future politics and international conflict; *Beyond the Blue Event Horizon* is a worthy successor to *Gateway*; *Starburst* brightly examines a scientific expedition that gets used for political purposes; and his latest collection, *Midas World* examines a future Earth where the problem is not scarcity, but overabundance.

If it weren't for Isaac Asimov, Robert Silverberg would win a hypothetical award for most prolific writer, for he wrote more than 200 short stories and 70 novels before he turned 40. All this quantity is backed by very high quality, too. Up the Line is a strong novel of a young man who finds romance in Constantinople — many centuries in his past. Watch two men attain immortality in the powerful *The Book of Skulls*, but watch two of their friends die for this goal. In *Dying Inside*, Silverberg draws an intense and involving portrait of David Selig, who is loosing his power to read others' thoughts.



Andrew Roosevelt, Molly Zahner, Janie Chapman and Doug Richardson of The Shakespeareans.

UCSB Shakespeareans Present 'Comedy of Errors'

By HUGH HAGGERTY

This month, Santa Barbara will have come the closest it's ever come to having its own Shakespeare Festival. After the Ensemble Theatre Project's *Midsummer Night's Dream* and the Royal Shakespeare Company's *Twelfth Night* comes the UCSB Shakespeareans' production of *The Comedy of Errors*.

The Shakespeareans originally grew out of an academic English department production of *The Merchant of Venice* directed and taught by Professor Homer Swander back in the spring of 1982. Charged with the impetus of that experience, several members of the class decided to put on a production of *Macbeth* for no other reason than the learning experience of transferring Shakespeare's characters from the page to the stage for an appreciative audience. In the process, they hope to achieve a closer understanding of Shakespeare in producing one of his plays. They hope the Shakespeareans will become a long tradition here.

Terry Ross, who portrayed Lady Macbeth in the Spring '83 production of *Macbeth*, is directing the current production of *The Comedy of Errors*. Ross went to England (Please turn to pg.7A, col.1)



When X hit the stage last Friday night, the crowd crashed the barricade and another exciting show was on the way. They opened with "We're Having Much More Fun" and came to a stormy ending with "Wild Thing" Potent 8 from New Jersey opened the concert.

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Nuremburg events continue with a lecture by Elaine Tennant on the "Der Theurerdank and the Self-Imaging of Maximilian I," Friday at 4 p.m. in Arts room 1426. Alfred Karnein will give a lecture titled, "Nuremburg and Hans Sachs: the Difficulties of being a Poet in a Late Medieval City," Monday at 4 p.m. in Arts room 1426. Christian Anderson will lecture on "Polemical Prints in Reformation Nuremburg" Wednesday at 4 p.m. also in Arts room 1426.

Classical guitarist Tom Sheeley will give a concert on Monday, at 8 p.m. in Music Room 1145. Admission is \$2 at the door with proceeds to the Music Scholarship Fund.

A "Tchaikovsky Spectacular" will feature 13-year-old violin prodigy Robert Chen with the Master Symphony Orchestra and the Ventura County Master Chorale, Saturday at 8 p.m.

'Comedy' ...

(Continued from pg. 6A) last summer with Professor Swander's Theatre In England class and there saw the Royal Shakespeare Company do this play as the Keystone Kops. After deciding she wanted to come back and direct a play herself, she chose this one because "I wanted to do something that the cast could have a lot of fun with. *Macbeth* got to be pretty depressing after a while," she said.

Ross and the cast hope to show the universality of Shakespeare. Operating on a shoestring budget which mostly went toward lighting costs and a few props, there is no set and the costumes were put together from sweat suits. "We've also added elements of the past so it puts the play in a neutral time zone," Ross said. "The few props and barren stage are suggestive of the conditions in which Shakespeare's own theater company performed," she added.

The Shakespearians have been working long nights this past quarter and some call them crazy for spending so much time on something they aren't getting any units for. The dedication alone of this lot of students should be enough to earn the support of the community.

The Comedy of Errors opens tonight at 8 p.m. Other performances are scheduled for Friday and Sunday of next week. Tickets are only \$1. For more information, call 965-5790.

Wrapping up this month-long "Shakespeare Festival" will be UCSD's visiting production of *Love's Labour's Lost* in the Studio Theatre on March 3 and 4. For ticket information on this show, call 961-3535.

at the Arlington Theater. For ticket information call 965-5362.

"The Awesome Sound," a jazz group directed by Lisa Nash, will give a free concert March 9 at 8 p.m. in Lotte Lehmann Concert Hall.

A new exhibition opens at the Santa Barbara Contemporary Arts Forum on Sunday, from 4 p.m. to 6 p.m. The paintings, drawings, and constructions of Sam Erenberg will be on view through April 8.

The University Symphony

***** Attractions *****

Orchestra, conducted by Serge Zehnacker, will present the winners of the annual "Concerto Night" auditions in a program to be presented on Saturday, at 8 p.m. in Lotte Lehmann Concert Hall. There will be a \$3 admission at the door to benefit the Music Scholarship Fund.

Student Chamber Music Recitals will be presented on Tuesday and Wednesday, March 6, 7, at 8 p.m. in Lotte Lehmann Concert Hall. The programs include Brahms' "String Sextet in G Major, Op. 36" and "Trio in E-flat

Major, Op. 40, for French Horn, Violin and Piano;" Alan Rawsthorne's "Sonatine for Flute, Oboe and Piano," Beethoven's "String Trio in C minor, Op. 9 No. 3," "Sonata in D Major, Op. 12, No. 1 for Violin and Piano" and "Sonata in A Major, Op. 69 for Violin, Cello and Piano," Hindemith's "Sonata in E for Violin and Piano" and Mozart's "Quartet in C Major, K. 465."

Jean-Pierre Rampal, the French master of the flute, known as "The Flute King" will make a special concert

appearance in Santa Barbara on Tuesday, at 8 p.m. at the Arlington Theater as part of the current Masterseries season. He will be accompanied on piano by his long time collaborator, John Steele-Ritter. For ticket information call the Lobero Theatre at 963-0761.

The UCSB Percussion Ensemble, directed by Douglas Owens, will present a free concert tonight at 8 p.m. in Lotte Lehmann Concert Hall. Diverse compositions ranging from duets for mallet percussion instruments to a large improvisation with all the members of the group will be featured.

Flutist Gary Woodward will be featured in a UCSB Faculty Artist Recital on Friday at 8 p.m. in music room 1145. There will be a \$2 admission at the door to benefit the Music Scholarship Fund.

Student Chamber Music Ensemble gives two different programs on Tuesday and Wednesday, at 8 p.m. in Lotte Lehmann Concert Hall. Admission is free.

The Brass Choir directed by Glenn Lutz and Andrew Malloy will perform Thursday at 8 p.m. in Music Room 1145.

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The rock and roll event of the quarter takes place this Friday night at 7:30 in Campbell Hall. We are proud to announce the 13 bands that will be performing for you:

The doors will open at 7:00, so come early to get a good seat. Admission is a mere 50c, so don't miss out!!!

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 Madonna
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DUE TO ELECTRICAL PROBLEMS IN UCEN

The Winter Quarter Pub shows are closed due to lack of electricity in UCen II. However, A.S. Program Board and Miller High Life will continue to bring you the best of local bands, plus other surprises, next quarter beginning March 29. Remember, the weekend starts Thursday nights at the Pub!



SUN DAY EXTRAVAGANZA MEETING

Thursday, 5:30 pm • UCen 3165

ATTENTION ALL CULTURAL GROUPS:

Please confirm the weeks you have chosen to hold your culture weeks with Cheryl, A.S. Cultural Events Chair, by Monday, March 5 (961-3536).

Only Twelve Weeks Until MAY 20

WILL YOU BE READY?

FINAL FRIDAY — FREE FLICK



At Campbell Hall on the last school night of Winter Quarter, March 9 at 8:00 p.m. A.S. Program Board Special Events Committee presents a free movie, "Police Academy," a Ladd "The Right Stuff" Company release. A no-holds barred comedy, it chronicles what happens when the mayor of a prominent American city decides to abandon all restriction when it comes to eligibility for joining the police department, including age, sex, race, weight, height or educational background.

Tickets to this free film can be picked up in front of the UCen during dead week. Stop by the UCen on your way to the textbooks and get your free tickets.

The results are both unpredictable and uproarious. The floodgates are opened to a flock of recruits whose motives for enrolling are as questionable as their fitness for the job.

It's not a crime to enjoy the last night of school this quarter — come enjoy a free MOVIE. When "Police Academy" is "booked" into Campbell Hall March 9 at 8 pm the charges from the students are likely to be: assault and battery on the audience funny bone, prolonged use of the laughter choke hold, inciting to riotous response (BofA) and mass impersonation of police officers.

If that thought is not to be taken seriously, neither is anything else in this inventive, free-wheeling and totally arresting comedy, starring a line-up of talent recruited to protect and serve the cause of sheer entertainment.

"Police Academy" stars Steve Guttenberg ("The Boys from Brazil," "Diner" and "The Day After") as Carey Mahoney, a parking lot attendant whose retaliatory treatment of an obstreperous customer results in his facing prison.

Fortunately, because Mahoney's father was a policeman, he is provided with an alternative — go to the Police Academy and become a cop himself.

There he and all the other recruits bear the brunt of resentment, contempt and disgust of the established force, particularly those police officers assigned as instructors, whose task it is to whip the new police force into shape.