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'Seeing Red' Directors Visit UCSB

By ANDREA WOODWARD

Why spend four years interviewing 400 American communists? "We wanted to find a human texture to communism," said Julai Reichert about the making of the documentary *Seeing Red*. "We're trying to put you, us — the younger generation — in the shoes of the communists of the 1930s."

The film, which Reichert produced and directed with Jim Klein, screened for the first time in Santa Barbara last week for Dr. Richard Flacks' class on the Culture of Protest. Klein and Reichert accompanied the film that captures 15 rank and file C.P. members as real people, letting them tell their own story of their involvement in the party.

Reichert explained that they conceived the idea for the film after completing the film *Union Maids* in 1976. Klein and Reichert's curiosity was piqued when they learned that the three women union organizers were also former communist party members.

To find out more about the party, the two embarked upon what was to become a six-year project involving piles of archival material, miles of film and hours of fundraising. Somewhere in there they also had to find time to raise their five-year-old daughter Lela May.

Reichert and Klein found their answers about why these people had believed so fervently in the communist solution, and why later these same people felt betrayed by the party and many dropped out.

In the film, Dorothy Healey, who is now Vice-Chair of the Democratic Socialists after finally leaving the communist party in 1972, explained that party members were positive that they were on the brink of leading the nation to a socialist revolution. "There were simply no questions in your mind who you were and what you were and why you were..."

Reichert cited this failure to question as one of the reasons for the decline of the party. "They (the American Communists) modelled themselves after the Communist Party in the Soviet Union... for understandable reasons. After all, there was only one communist party in the world," Reichert said.

Reichert added that the Soviet model was a hierarchical movement and that "members were encouraged to follow blindly."

Senator Joseph McCarthy's anti-communist attacks in the 1950s contributed to the party's downfall, but the biggest blow was Soviet leader Krushchev's revelation in 1956 of the stalinist excesses.

Party members in the film tell how devastating it was to learn the truth about Stalin's purges. Still, none of the communists professed loyalty to the Soviet Union, and they laughed off questions about being asked to spy for the Soviet Union. They were seeking the American dream for all Americans — using a Soviet model.

Reichert maintained that while the party may have failed in its ultimate goal of a socialist revolution, the party members did not fail. The party's supreme organization advanced such causes as women's suffrage, Social Security and eight-hour working days, reforms we now take for granted.

Reichert and Klein said they wanted to bring out both positive and negative aspects of the party. For instance, party members who say today that they would never again put up with the discipline demanded by the party in the '30s also admit that they probably would never have accomplished what they did without it.

In looking at the party, Reichert said, "we felt we were a new generation — not in any way lined to the party of the '30s, the Old Left. We're taking a fresh look at the party. Much of ours is original research from a New Left perspective, so whether the film is pro-communist or anti-communist is not really to the point."

The point of the film, according to Reichert, is that the commitment of these people should inspire the rest of us to go out and do something worthwhile. I think the point is well made in the film.

For those of you who did not catch it last week, it will show May 11, 12 and 13 at 7 and 9 p.m. at the Victoria Street Theater.



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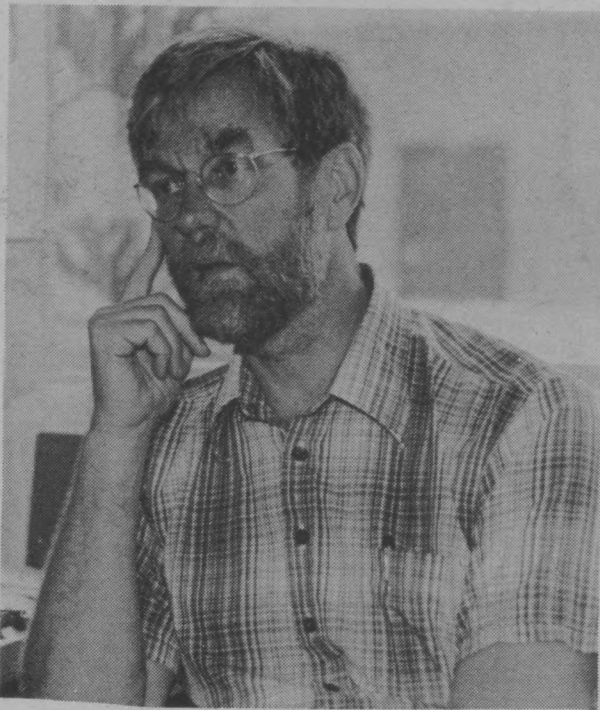
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UCSB EXTENSION

Interview

Art Museum Director Discusses Goals



By CHRISTOPHER CROTON

David Farmer is the director of the University Art Museum, located on the bottom floor of the Arts building. Farmer is a tall, bearded man who looks to be in his early '30's. His appearance is not that of the stereotypical austere and ancient museum director, but of a young professor.

Nexus: How did you come about being director of the Art Museum?

Farmer: I started out as an Art History Major and went on to graduate school in Art History. The summer of my first year in graduate school, I worked in a museum. Normally Art History leads you into academic work, at least it used to, but I liked working in a museum a lot. I was

at the North Carolina Museum of Art in Raleigh and I was in graduate school at Chapel Hill. I went on to further graduate work at Princeton and got a similar summer position in Hartford, Connecticut, and I decided that's just what I wanted to do. I started out as a curatorial assistant and then a curator and now I'm a director.

Nexus: Why were you attracted to Santa Barbara?

Farmer: I like the idea of working in a smaller museum. I'd been working a couple of fairly large museums before I came here. I also was particularly eager to come to a university museum.

Nexus: Is the new building going to expand the museum?

Farmer: We'll have about twice the exhibition space we have now, and much better facilities you won't see, such as storage area. Most universities have ten times the receiving area we have.

Nexus: How much did the new building cost?

Farmer: The building is budgeted at 5.3 million dollars. Eight (million dollars) is the figure in the capital proposal. In addition to the building itself, we want to build up some endowment. We have no endowment now.

Nexus: How do you go about raising funds?

Farmer: We have a development office on campus and we work with them. We have established a volunteer committee of about 12 people committed to the idea of a new facility for us.

Nexus: How do you go about putting on an exhibition?

Farmer: We are constantly being offered exhibitions — from other museums or other institutions. We take a few of these and it's easy because then you pay your money and you get a show. It's all done. We tend to organize a lot of our own exhibits, which is more work, but we feel that way we get exactly what we want.

Nexus: Do you have any upcoming exhibitions?

Farmer: We schedule our shows about two years in advance. This summer we are organizing our Olympic rowing exhibition. It will be partly historical and partly artistic.

Nexus: Does the museum have a permanent collection?

(Please turn to pg.5A, col.1)

Pee-Wee Invites Everyone To Party

By PETER LEFEVRE

Pee Wee Herman became a little kid when he grew up. He is one of the new school of comics: The attitude oriented group — those stylists who have stepped away from the straight ahead, Las Vegas lounge, Rodney Dangerfield type of one-liner delivery. Pee Wee has created a persona that seems to be frozen at ten years old. He is every little kid who has told the Purple Gorilla joke, who has a lifetime subscription to MAD magazine, who was the first on the block to have the complete Major Matt Mason set. This character grew out of improvisational games with the Los Angeles based troupe, The Groundlings, and while it's a fun idea to think that Pee Wee is always like that, that he wakes up and gets out his Super Ball, Silly Putty and Dart guns, he isn't. He is a real, live, normal person who is very busy with a show-biz career now. The Nexus had a chance to speak with him about his HBO special, his upcoming appearance on

Fairytale theater, and life amongst the grown-ups.

Nexus: What's new Pee Wee?

P.W.: Got a big show at the Arlington Friday.

Nexus: What's it going to be like?

P.W.: We'll have lots of stuff. Two movies. An underwater movie from Hawaii I made. A few jokes, toys, props. Some audience participation.

Nexus: How has this gone over before?

P.W.: Great! The audiences really enjoy it.

Nexus: How long has this tour been going on?

P.W.: I just started this one. I'll be doing the live show on the weekends until June. On the weekdays I'm in Los Angeles working on the script for the Pee Wee movie.

Nexus: What's it called?

P.W.: Pee Wee's Big Adventure. It's for Warner Brothers.

Nexus: You'd done movies before. You were in Cheech and Chong's Next Movie.

P.W.: I was in two of their movies. I was in the Blues

Brothers movie. I've been in about eight or nine. I was going to be in the next Cheech and Chong movie, but I was busy recording Pinocchio for Shelly Duval's fairy tale series on Showtime.

Nexus: What was it like working with Cheech and Chong?

P.W.: They improvise most of their material, and that's how I like to work so it was good. There'll be some improvisation in the show on Friday.

Nexus: Any other projects you're working on now?

P.W.: The guy who played Johnbee the Genie in my HBO special has a special of his own on Showtime this Saturday and I'm a guest star. It's called "The Paragon of Comedy." There's also going to be a Pee Wee album. The single "I Know You Are But What Am I?" is already getting played.

Nexus: When did you come up with the Pee Wee character? Did you just wake up one morning and say to yourself, "I wanna be

ten?"

P.W.: I came up with it about four years ago. It was like waking up to it. It wasn't planned or anything. He came out of The Groundlings. I was working with them for awhile, when I was living in Hollywood. Trying to make it as an actor.

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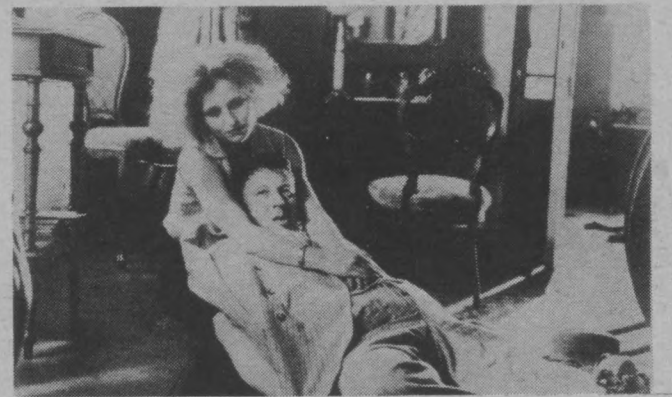
By JOHN GRAHAM

He hit her in the stomach twice. The first punch knocked her senseless to the floor; blood came out of her mouth. The second blow killed her. Newton's laws explained why her rib cage snapped the way it did. The landlady saw it all: the large man with the shaving brush, the small woman with the blood down her front. They put him away for four years.

The film is Rainer Werner Fassbinder's *Berlin Alexanderplatz*. The man is Franz Biberkopf, a wandering hulk of an individual — a cross between Wallace Beery and Alex Karras, with the tragedy of Rod Steiger and the pathos of an inner-city Gollum. The actor is Gunter Lamprecht: soft like a child and hard like a ballpeen hammer.

Taken from Alfred Doblin's book written in 1929, the late Fassbinder translated into film something that has fascinated him since he was 15 years old. Like the book, the expressionistic style of Doblin is painted by Fassbinder and his cinematographer Xaver Scharzenberger. There are fuzzy colors, sparking lights and a red haired lady dressed in blue buying green vegetables. They are all trapped in the dirty-watered paradise of the aquarium-like Berlin of 1929: depression, the post World War I falling job market, the rising Nazi party, and perverse erotica of Pre-World War II.

The film is 15 hours long, and was originally made for German television, a much bolder type of television than our own (It's also not flat-looking like American television). Because of the length, Fassbinder can follow Biberkopf through the complete actions of his day. If he is in a pub for



Eva (Hanna Schygulla) cradles a distraught Franz Biberkopf (Gunter Lamprecht) in Berlin Alexanderplatz.

20 minutes, then we see him there for 20 minutes. In the same liberty, if Biberkopf thinks for a moment, then we may hear and see him think for five minutes. There are a series of internal dialogues taken from the book, and the characters' lives are sketched in multi-levels: a rape on the

floor, the woman talking herself through it, Franz helping to keep himself sane, and the unimposing music dancing through the shadows. We, as the audience, are allowed to see all of it, and like the film's anti-hero, Everyman, Franz Biberkopf, we try to sort out the images and emotions that splash his way in an uncaring world.

Yet unlike the tragic Biberkopf, the film is more successful in its efforts to realize its own ambitions. Since Fassbinder died before he could cut it down for theatrical release, the film will stay 15 hours long. Maybe, if Erich Von Stroheim had died also, his nine and a half hour *Greed* would have stayed as he had intended it. Sometimes the dream and its vision live in different spheres; the director being the only one who inhabits both, and the audience being privy only to the outcome of the intention. Yet in some world of benevolent fortune, we are allowed to see *Berlin Alexanderplatz* as it was intended, presented before us in five, three hour parts over the next month at the Victoria Street Theater. Call 965-1886 for showtimes.



Franz sees Lina (Elisabeth Trissenaar) while in a bar with his friend Meck (Franz Buchreiser) in Fassbinders' 15-hour epic.

'Swing Shift' Away From This One

By B.J. ALLEN

World War II generated a dramatic change in the American working force. As millions of men and young boys went off to war, women were left to fill vacant job positions and aid in the production of military aircraft and weapons at home. *Swing Shift* depends on the turbulence and terror of this era in American history to make the hum-drum, predictable story of Jack and Kay Walsh interesting. Unfortunately, it doesn't work; even with an impressive host of screen talents.

Goldie Hawn stars as a Santa Monica wife, Kay Walsh. Poor Kay is left home when her husband Jack energetically volunteers to

help his country. Bored with her monotonous single life, Kay applies for an assembly line job at the MacBride Aircraft Company to assert her independence and at the same time contribute to the U.S. war effort. Hawn, who in earlier films such as *Foul Play* and *Seems Like Old Times* appeared as an air-headed yet likeable blonde, is a shallow, bland housewife in *Swing Shift* who isn't even cute when she tosses her golden curls. Achievement and advancement seems to happen all too quickly for our good girl Kay, and its rather hard to believe that this shy, sweet doll is soon to be directing the assembly of heavy metal aircraft. Worse yet is that Hawn's Kay doesn't even make us laugh.

Kurt Russell is Lucky, a worker at the aircraft plant and a night musician at the local club. Lucky is lucky. He gets to stay home because of a heart condition while the rest of the country is overseas fighting. We should feel sorry for Lucky; after all, he would also like to participate in all the rah-rah war effort abroad, but all we see is his infatuation with Kay, not the anguish of



Goldie Hawn and Kurt Russell have a fling in *Swing Shift*.

being turned down as an American soldier. Russell is attractive as the non-committal motorcyclist who charms all factory women and ultimately sweeps Kay off her feet. Still, he lacks the depth and emotion of his recent role in *Silkwood*.

Hazel, played by Christine Lahti, is a refreshing opposite to the sweet homemaker Kay. While Kay is regimented, loyal and conventional, Hazel is a brash, uninhibited street survivor. As the story develops, the co-workers build a friendship and end up not only sharing secrets, but

also the popular plant prince Lucky. What appears to be a valid reason to question the quality of a friendship, turns into a minor spat that is easily resolved.

The worst aspect of *Swing Shift* is that, despite all the personal conflicts and grievances, there is no character development. When the war ends, so do all Jack's and Kay's and Hazel's problems — in fact things in Santa Monica, California are better than ever before. Kay, who for a period of three years independently led co-workers (Please turn to pg.11A, col.1)

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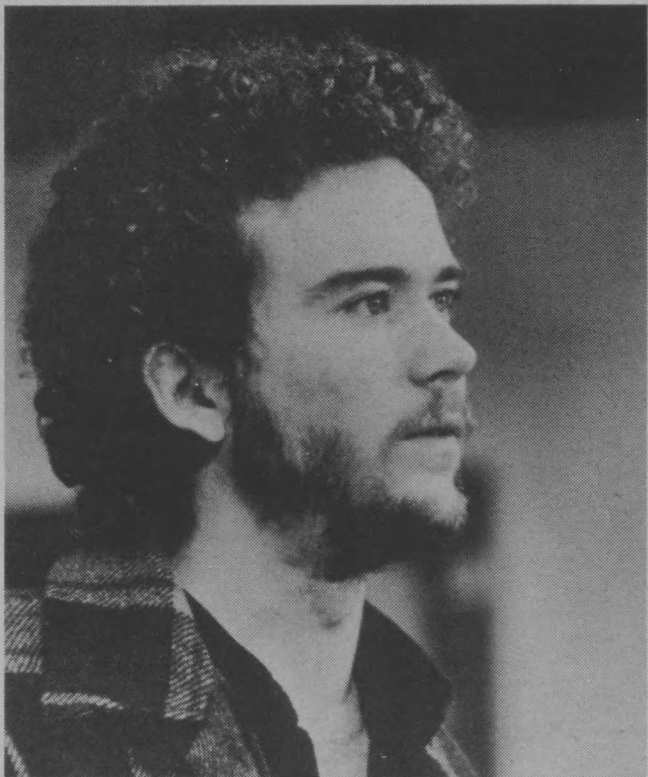
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'Iceman' Thaws For A Warming Movie

By JONATHAN ALBURGER

Over the past few years, we have seen a rash of movies illustrating man's fascination with his anthropomorphic roots. In films such as *Quest for Fire*, the answer to the long-standing "Who am I?" was answered in the form of amusing apes and cave people who romped around grunting and copulating at will. As those who saw *Quest for Fire* can attest, the film was a bomb — primordial humor at its very lowest.

The latest entry into this apes and cavemen, pseudo-cinema verite is a very engrossing and unpretentious film about the discovery and resuscitation of a perfectly preserved 40,000-year-old arctic dweller. Fred Schepisi's *Iceman* is distinguished from the other hair-and-grunt films because it succeeds in presenting plausible answers to provocative questions. As with his earlier *The Devil's Playground*, *The Chant of Jimmie Blacksmith*, and even *Barbarossa*, Schepisi makes acute observations on the ever-widening gap between the modern world and nature as it was — and should — be. His enthusiasm for the subject matter translates well cinematically, and his pictures are intelligent and well-crafted.



Timothy Hutton Stars In *Iceman*.

As the scientists in *Iceman*'s futuristic arctic laboratory setting discover (while weighing the biological versus the anthropological significances of their find), the Neanderthal man can teach people more about their mental and spiritual inheritances than any vivisection could possibly approach. And so we have the obvious battle between the surgically-minded cryobiologist (Lindsay Crouse) and the big-hearted anthropologist (Timothy Hutton), who clash on

matters of scientific ethics and humanistic morality. The rifts seem predictable, sometimes pedantic, but always felt. There are the required number of bitter exchanges between ideological camps — who should control the life of another being and at what point should one abandon one's efforts — yet there is resistance and dissent without pyrotechnics and twisted theatrics in writers Chip Proser and John Drimmer's script. Hutton and Crouse — man and woman, dark and light, humanistic and scientific — seem almost like types, but the actors' performances are sensitive and nicely understated.

What can a perfectly preserved Neanderthal offer cancer researchers? How about "freeze dried old folks living in Miami Beach," one cynical scientist asks. Hutton to the rescue: through his demonstration that "Charlie" (as his grunts sound) is an intelligent, approachable being. Charlie is observed in the artificial environment of a Polaris project's vivarium, which serves as a simulated wilderness, during which time Hutton and the Neanderthal come to terms of trust and friendship. At the climax of the film, Hutton takes Charlie out of the laboratory and seeks to free him in his native environment, yet both men are unaware of the full impact of their association with the modern world.

Iceman has the realism of a National Geographic special, but the heart and dramatics of a good tragedy. Even its artsy ending is satisfying, if a bit indulgent. John Lone deserves most of the credit for the believability of his endearing iceman; his portrayal knocks Hutton and Crouse's excellent performances right off the screen.

Art Museum Director...

(Continued from pg.3A)

Farmer: The museum owns about 3200 works of art, most of which you've never seen and you may never see unless we get a new building.

Nexus: When is the new museum supposed to be completed?

Farmer: That depends on how the money-raising goes. Ideally, the museum could be ready in three years and we would probably show most of our major works. We have an important collection of ethnological art. American Indian, Pre-Colombian, African; and no one has ever seen it.

Nexus: How do you feel about the relationship between student work and the art museum?

Farmer: I think that's a very important part of what a university museum does. We devote probably about as

much time as any university museum I know to showing student works. We have an annual undergraduate exhibition on June 1 and we have a show of graduate students coming up. We do not show special exhibitions of individual student work. We don't do that because we don't have the space or the time for it and there is a facility on campus for it.

Nexus: The priority of the museum is showing more than helping artists, right?

Farmer: Yes. It's important to make a distinction between a museum and a gallery. Most of the colleges in California have a gallery. A gallery is a space which is primarily there for changing exhibitions. A museum is a more permanent institution. It has changing exhibitions, but it also has a permanent

collection. A museum, in my opinion, has a more significant educational goal. We try to bulk our program so that it can potentially benefit everyone on campus. Not just the art students and faculty, but many other departments. We never do a show which in theory shouldn't be of interest to a fairly large range of people. We try to attract as wide an audience as possible. We're not here so much to be a forum for anybody who wants to show his own art as much as we are to show the best art possible and be a stimulant to a broader range of people. I think our student shows are great and there's an enormous response to that. If we showed nothing but student work, it would get tiresome very fast. The fact that there is another gallery at the College of

Creative Studies is wonderful. The more galleries, the more art that's being produced on campus, the better we all are.

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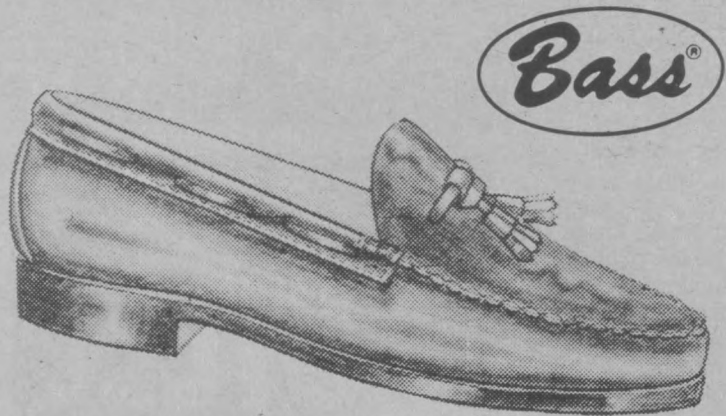
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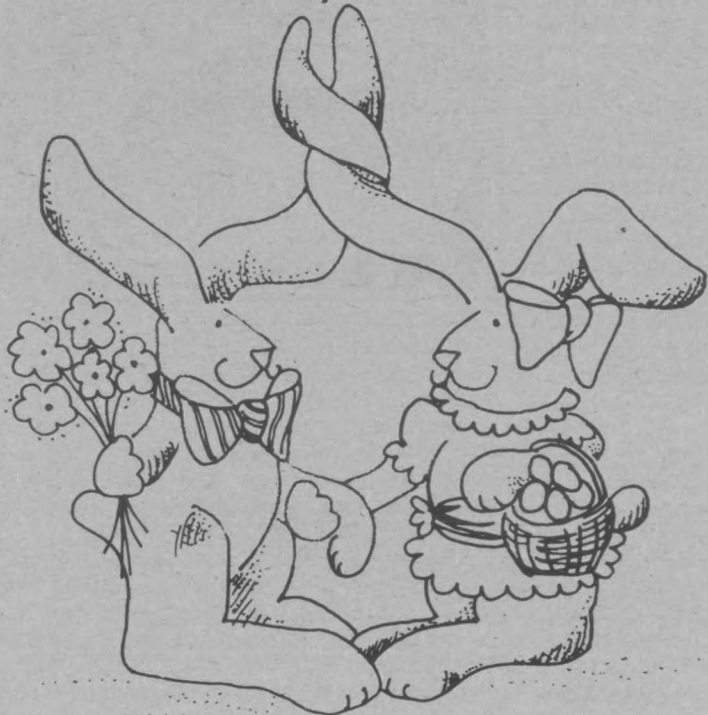
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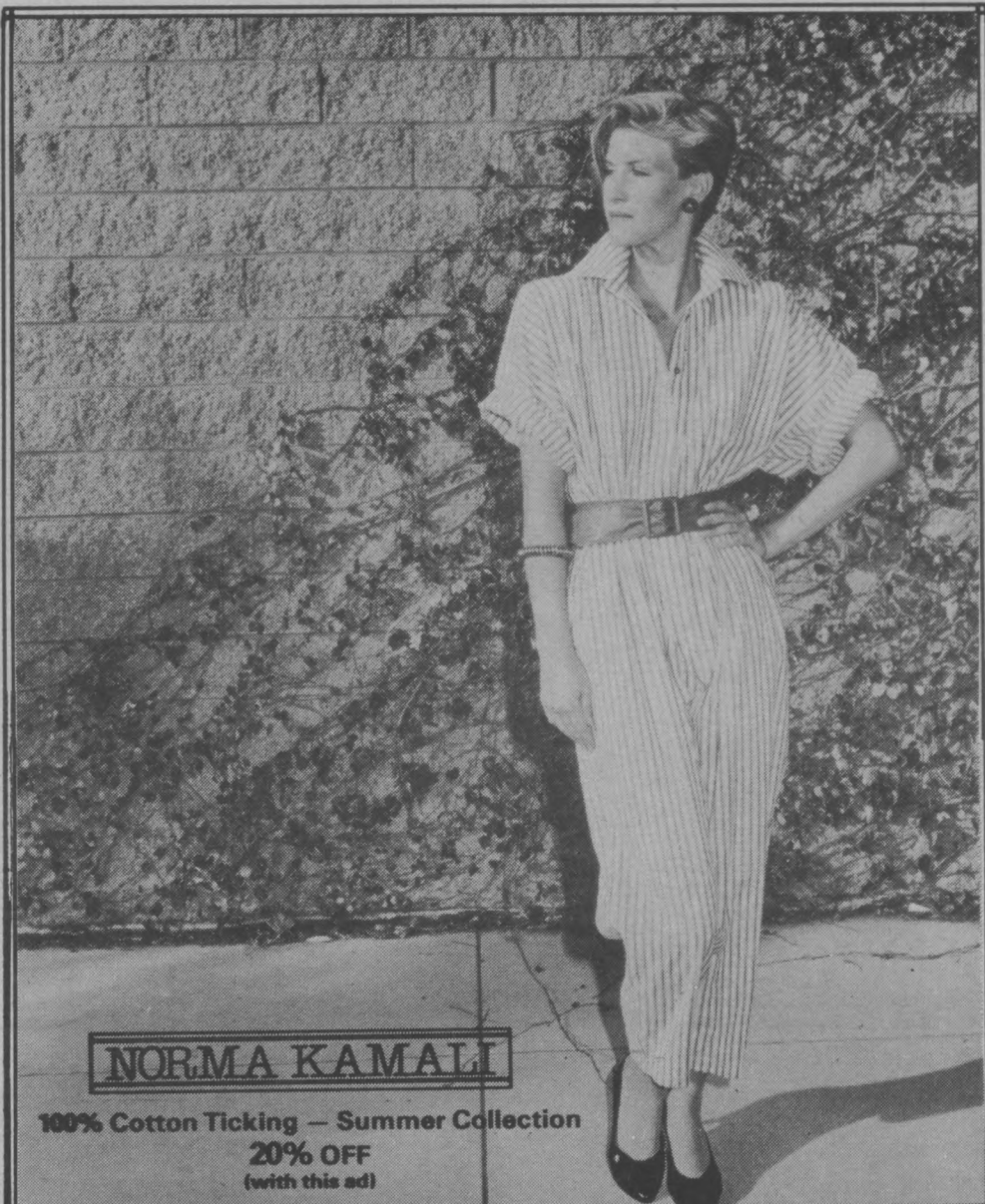
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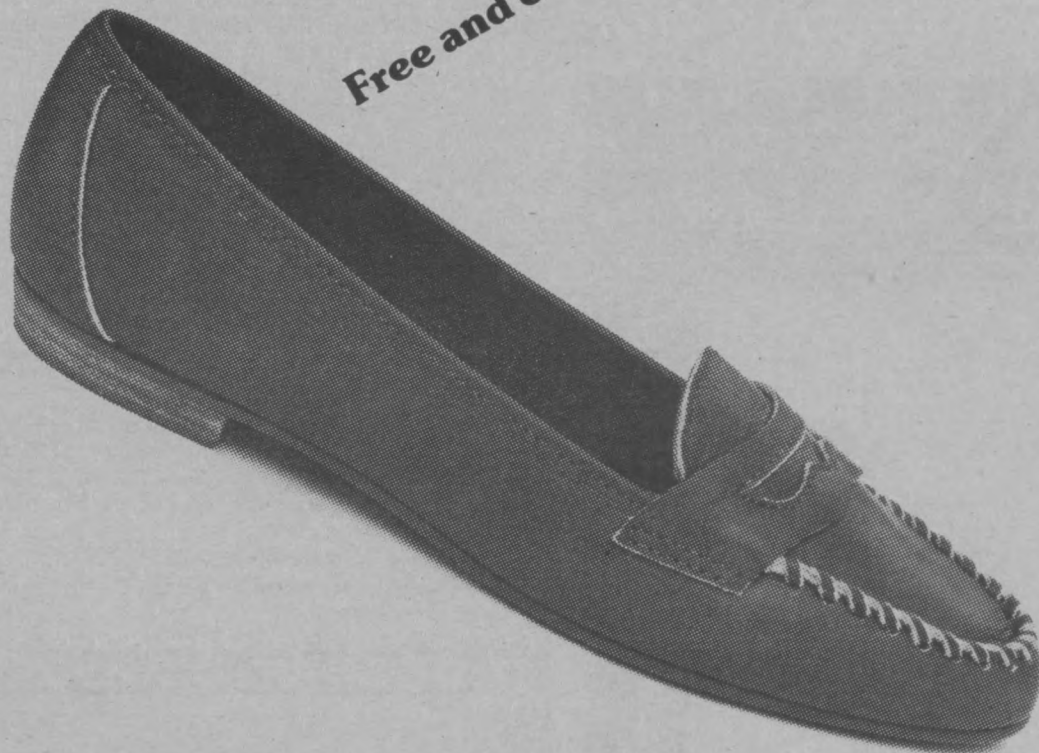
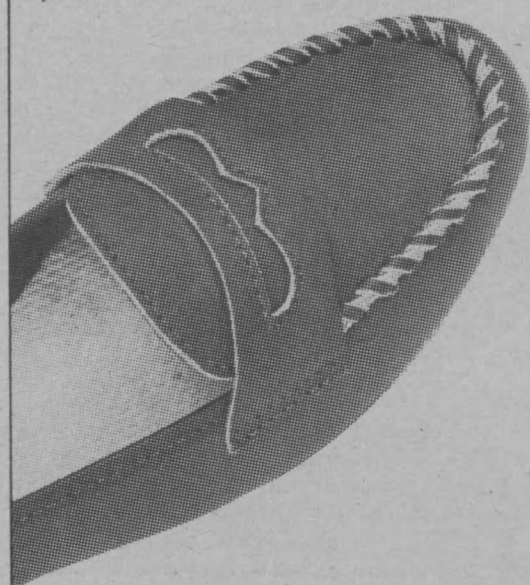
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REM Makes For A Good Reckoning

By JAY DE DAPPER

Murmur, REM's debut album, was one of last year's very best. The crisp guitar textures, coupled with the breathy sincerity of the vocal mixes, won over critics and public alike. In a word, REM became a standard.

Typically, when a band has set up such a distinctive sound on a successful debut, they are trapped both artistically and commercially. Big Country's latest single "Wonderland" clearly demonstrates that tenet. REM has fortunately refused to fall into such a trap.

Reckoning is REM's second effort and, by every account, surpasses *Murmur*. While *Murmur* was an excellent record, the songs at times seemed too similar. With *Reckoning*, REM has taken the honesty found on the EP (released in 1981) and fused it with the maturity only time can lend.

On *Reckoning* REM creates images, textures and feelings better than anyone. "Harborcoat" is wonderfully uplifting, filled with dual lead concurrent vocal lines (the guys sing different lines at once) overlaying a guitar line that indelibly marks the mind. The band works magic with interwoven melodies.

Melodies aside, it is the lyrics where REM ultimately shines. "So. Central Rain" is a captivating song in all respects. The lyrics here show the band's development:

*And you never called
I waited for your call
These rivers of suggestion
They're driving me away*

*The trees will bend
The cities wash away
The city on the river
Hails the girl without a dream*

Building like a Mark Knopfler classic, "So. Central Rain" comes to an exceptional, wrenching close. Unlike Knopfler's work, however, it isn't melodramatic. It is sincere.

If the 1980's have brought us anything, it is a willingness to accept elements of various musical styles incorporated into "rock." *Reckoning* owes as much to country music as it does to the Byrds (which owed a lot to country in their own right). This is most evident, and most successful, on



"(Don't Go Back to) Rockville." "Rockville" has all the trappings of a folksy country "don't leave me now" tear-jerker: honky-tonk piano, a strumming acoustic, and the perfect pleading chorus (repeated numerous times, of course) — "Don't go back to Rockville/And waste another year." The second verse is beautifully underscored with pedal steel fills that bring back Buffalo Springfield, Byrds and New Riders memories faster than a fat hooter.

Lest you think all is love, lost and found, with REM, "Little America" carries on the "Radio Free Europe"/"Moral Kiosk" idea. The lyrics in this song, as well as those in several others, are virtually incomprehensible, though. Yet that really points out what REM is all about. From the wildly complex cover art to the sometimes unknown lyrics, *Reckoning* is a puzzle.

This is what makes REM's second album so good. This record challenges you while inviting you in for a closer look. Like all good art, *Reckoning* conveys the artist's feelings while causing each observer to have an individual vision of what is seen or heard.

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The Smiths: Not Your Common Simpletons

By DAVID TURLEY

This is a great album, an important and original release. This needs to be said upfront because there are problems. The major problem is the image projected through the music.

The Smiths. It would be so easy to take their shrill romanticism too seriously. It would be equally simple to dismiss them as foppish and silly. That's the problem, and it's a hard one to tackle.

Morrisey is the band's mainspring — the lyrics are all his, as is the stage — and it is his voice that gives The Smiths their unique sound, their peculiar appeal. His beautiful voice (listen to "I Don't Owe You Anything") has a disarming effect at times, as the man himself said: "I like the idea of the male voice being quite vulnerable, of it being taken and slightly manipulated, rather than there being always this heavy machismo thing that just bores everybody. All men aren't like that anyway, so I just think it's time for a voice with a different slant on it." (Exit all jocks here.)

This new slant has a humorous angle and a witty edge that must be accepted if the album is to have the impact it's capable of. It's a throwaway, off-hand humour,

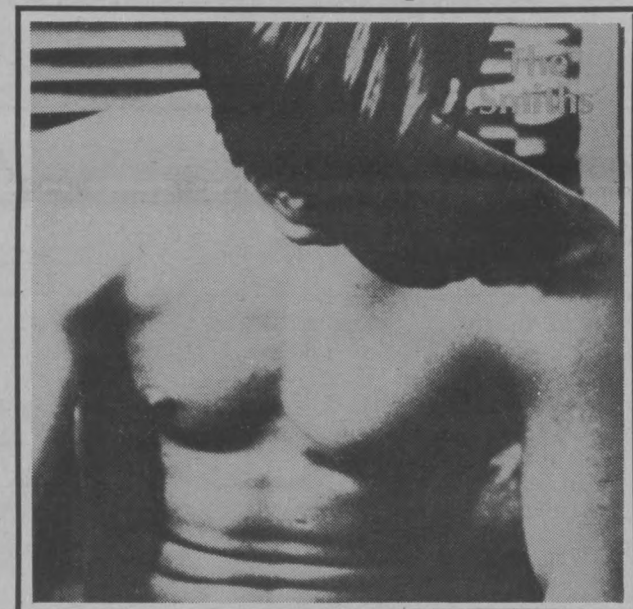
*Does the body rule the mind
or does the mind rule the body?
I dunno...*

If you can listen to this album without chuckling once then you are a lost cause.

The music is very simple, achingly simple at times. Different bands spring to mind (R.E.M., Bunneymen, Orange Juice) but none of them fit well. The Smiths have a refreshing sound: uncluttered and tempered; they get the intensity of their songs across without resorting to absurd guitar posturing and constant anguish (I'm thinking of U2 and Big Country here). The songs are crafted things; they have quality and imagination.

The three singles give the album its zest. "Hand In Glove" is a classic declaration; it shows The Alarm's empty noise up for what it is. "This Charming Man" zips along with its enigmatic little tale, about what? Go to the lyrics:

*Why pamper life's complexities
when the leather runs smooth
on the passenger seat?*



"What Difference Does It Make?" is a close cousin of "Hand In Glove" with a fierce devotion ("I'd leap in front of a flying bullet for you") but a resigned fate ("you have gone ... and I'm still fond of you").

The last song on the album, "Suffer Little Children," deserves to be singled out for close inspection. Being brought up in England, the song hits home. It's about the Moors Murders; an incident that lies like a dirty stain on the '60s. Kids were tortured and killed, and the whole thing was recorded on cassette for the "enjoyment" of the murderers: Myra Hindley and Ian Brady. It is still a volatile subject and the song is a brave and eerie one partly because of the myths that surround that actual event.

Morrisey drifts from the perspective of the murderers: Hindley wakes and Hindley says:
Wherever he has gone, I have gone
to the murdered children and their families, to a more objective voice,

*But fresh lilaced moorland fields
cannot hide the stolid stench of death.*
Serious stuff here. It's almost a taboo subject in a lot of ways. The inclusion of "Suffer Little Children" on the album changes the whole record; its dark and serious subject sets the other songs into a different perspective. It

(Please turn to pg.10A, col.6)

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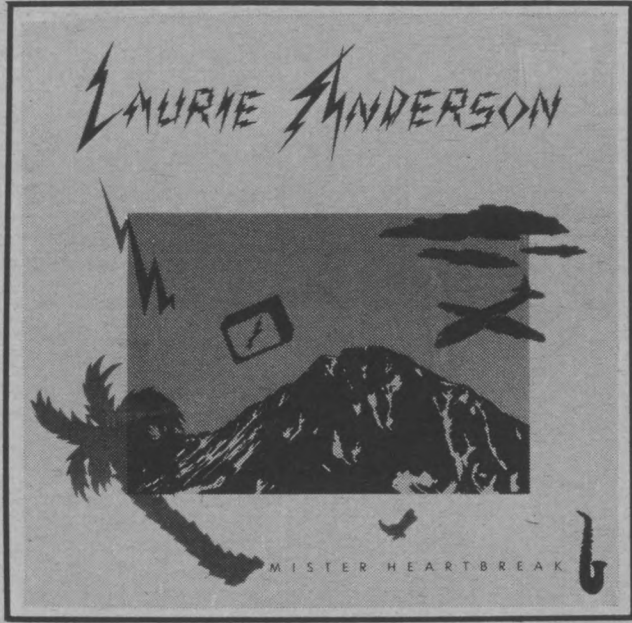
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Anderson Puts 'Mister Heartbreak' Together



By HUGH HAGGERTY

As performance art goes, Laurie Anderson presents quite a charismatic model. Part of the intrigue surrounding her is her ability to maintain that quality of being *avant-garde* (a term too abused these days, especially at cocktail parties) and at the same time being very popular. She works in different mediums related to media (video, graphics and music), and her exhibition at UCLA a couple of months ago was reportedly outstanding. Her attachment with the record industry is cause for worry though, as it gives rise to doubts as to whether she can maintain her artistic edge in the face of fame. An artist's involvement with mass-media opens a load of artsy discussion topics such as the difference between an art piece and a consumer product, art as big business, and the diabolical way media can turn the *avant-garde* into "Theatah Of The Apres-Garde."

Her second album for Warner Bros., *Mister Heartbreak* appeases all doubts for now. Her relative reserve, her far-out soundscaping and her big income doesn't warrant calling her a pop star yet, as she's still esoteric enough to be considered the real thing.

Anderson's recruits for this album reflect the respect she

gets in the new-music world. Helping out on *Mister Heartbreak* is the illustrious Peter Gabriel and bassist Bill Laswell, whose work with a studio outfit called Material has won a great deal of acclaim. Also on the record is Adrian Belew, Nile Rogers from Chic, Dolette McDonald and David Van Tieghem, who have worked with the Talking Heads, Phoebe Snow, and philosopher William S. Burroughs. With as many as eight musicians on a track, Anderson weaves usually beautiful, always intriguing music around her poetry — sometimes it seems the music is communicating more than the words.

It is an album full of subtleties. Indeed, from one standpoint it's nothing but a subtle fart stewing in selfish indulgences of voyeurism. The words "watch" and "see" pop up a number of times, but passing Anderson off as a voyeur doesn't quite work. As seen in the pair of pieces which frame the album, "Sharkey's Day" and "Sharkey's Night," Anderson puts together a number of meaningful opposites throughout the album — enlightenment and disillusionment, exterior self and interior self, love and ambition, the natural rational and the supernatural — into the context of imaginative storytelling. The result is an easily digestible, finely balanced artistic mesmerizer; it's as lovely as it is provocative.

She includes a couple of humorous self-references, dropping them in just the right spots. In "Kokoku," about a magical place probably somewhere in the mind, she opens with "I come very briefly to this place. I watch it move. I watch it shake." By the end of the song, the Eastern surreal music has affected her to the point where she joins her fantasy world: "Watch us move. Watch us shake. We're so pretty... We're so nice." After telling a suggestive story about a woman and a snake in "Langue D'Amour," she says, "And when I do my job, I am thinking about these things. Because when I do my job, that is what I think about. *Voici le langue d'amour...*"

In "Gravity's Angel" she seems to measure herself up to gonzo-author, Thomas Pynchon, to whom the song is dedicated: "You're a diplomat. You've got it all. Everybody loves you." Then later, "Send it up. Watch it rise. See it fall. Gravity's rainbow. Well, we were just laying there..." a nice allegory comparing her fame, life and genius with Pynchon's.

Laurie Anderson creates fine music for people who like artistic introspection, interpretation and evaluation. To like her records is to like marinated artichoke hearts; all it takes is good taste, a little money and a little boredom.

The Look: Musically Blind

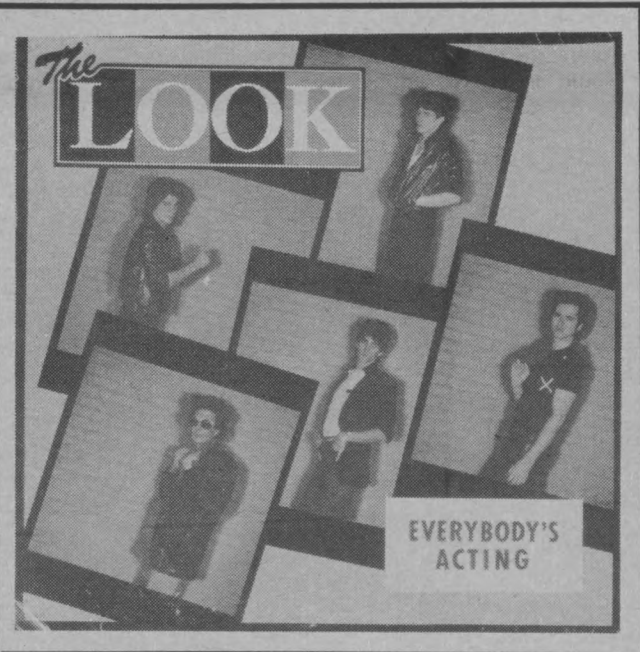
By JAY DE DAPPER

The formation of the Look six years ago was considered a major event in Detroit rock circles. So much for Detroit rock circles.

The Look represents the depths to which people can sink in the quest for the almighty buck. Rarely has a band this bad been committed to vinyl. For that, at least, we can be thankful.

It is a sad state of affairs when a talentless group of "musicians" band together and attempt to use the latest sound to take them to the top. The Look is a perfect example of a band that has undoubtedly run the gamut of musical styles. The result lies somewhere between Berlin, Loverboy and Duran Duran; music for people somewhere to the right of mindless.

As one might expect, every song is about women, lost love, found love, forgotten love, remembered love, *et cetera*. The creative energy involved here is about on par with the sexual energy of Constantine Chernenko — non-existent. The lyrics are wholly devoid of any emotion, let alone meaning: "I'm in my bed and I'm not asleep/I think of you and I start to weep."



While lyrics may show minds devoid of inspiration, the music shows beyond a shadow of a doubt that these boys learned to play at the Columbia School of Musicianship. They throw together bits and pieces from every imaginable source. Unfortunately, none of the pieces fit.

To their credit, the Look appear to be hard-working. They have a considerable following in and around

Detroit. They have dark circles under their eyes. Whether this is from cocaine or work is hard to say, but at least it makes them look like hard workers. Hard work certainly doesn't necessarily mean good music. I guess the title of this album sums it up best: *Everybody's Acting*. The Look are definitely acting — acting like musicians. Looks can be deceiving.

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Go-Go's Goo-Goo Ga-Ga

By JANE MUSSER

When the Go-Go's are good, they are very, very good. And they seem to be very, very good at just one thing: silly, fun, dance music. Their best tunes — all from their 1981 debut album *Beauty and the Beat* — will always be able to liven up a dying party. Songs like "Skidmarks On My Heart" and "We Got The Beat" are completely unpretentious, contagious fun. Yes, when they are good, they are very, very good. But when they are bad, they are ... *Talk Show* is the Go-Go's latest effort.

The album is very much in the lines of their 1982 *Vacation*. The songs are, by and large, no longer danceable, no longer unpretentious or silly, and no longer much fun. The group is taking itself much too seriously, and their seriousness is reflected most in their lyrics.

No one in the group is an outstanding lyricist, but somehow that just doesn't matter when you are bopping to the irresistible drum beat and chanting of "We got the beat/Everybody get on your feet/We know you can dance to the beat." Unfortunately, there is little to bop to on *Talk Show*, which can only mean one thing: that we are expected to actually listen to the lyrics. Try this selection, from the worst song on the album, "Forget That Day":

why'd you say you loved me
that day, that day
when you knew you wouldn't have me on
this day, this day
now you're fine, i'm not okay
and i can only stay away

i can only kneel and pray
try and try to forget that day
Ugh! And besides that, it's much too slow to dance to.

There are a couple bright spots on *Talk Show*: "Head Over Heels," the first single released, is fun and danceable and sounds like much of the Go-Go's other fun, danceable stuff. "Yes or No," written by Go-Go Jane Wiedlen and the always fun Mael brothers of Sparks, is good not because of its danceability but because of its goofy lyrics.

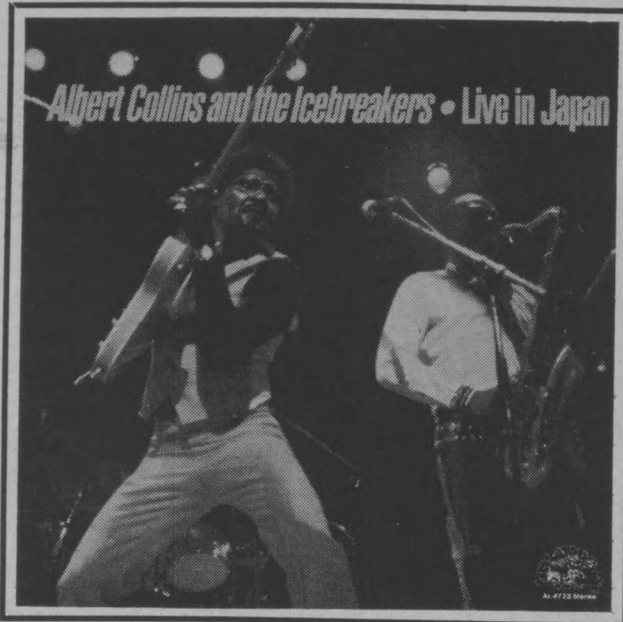
talk show *



But the two best news items from *Talk Show* are, first, that Gina Schock is still a great rock and roll drummer. It is her steady beat that seems to make or break many of the Go-Go's songs: if she can play it fast and strong, the song is generally fast and fun. Second, and even better news, is lead vocalist Belinda Carlisle. Far more than any of the other band members, she has improved tremendously since the group's first efforts. She has found new strengths, textures, richness. Nathan Lam, credited with "vocal direction" on the album sleeve, probably deserves some of the praise. It is Carlisle's efforts that make many of the mediocre cuts worth listening to.

But even a talented Schock and a terrific Carlisle don't make *Talk Show* a very good Go-Go's album. Considering their potential for fun and dance, perhaps the most serious and on-target criticism that can be leveled against their latest effort is this: it will never save a dying party.

Collins Adds New Color To Old Blues



By DAN FLYNN

In a musical style as rigid as the blues, a creative mind is needed to prevent stagnating predictability in the mostly 12-bar format. In this respect, Texan guitarist Albert Collins has carved out his niche with an icepick.

Shunning convention, Collins winds his strings to an unusual D minor tuning and clamps a capo more than halfway up the neck. He snaps the strings against the fretboard with fingernails that are as hard as steel picks, forcing out of his Telecaster notes that hit the listener like a blast of Arctic wind. His style has been dubbed the "Cool Sound," and though many have tried to duplicate Collins' "icepicking," none have succeeded.

"The Master of the Telecaster" has also surrounded himself with crack blues musicians, most notably sax man A.C. Reed. Although Reed is often identified as Albert's right-hand-man, A.C.'s gritty, soulful horn sparkles on dozens of rock and blues LPs, including his own solo work.

Albert thrives in live performance; with a 100-foot guitar cord trailing him, he often wanders into the audience or perhaps out onto the street, all the while rattling off incredible leads as the Icebreakers continue to blare from the bandstand. *Live in Japan* was recorded in 1982 and had been previously available by Japanese import. Blues fans can rejoice at its domestic arrival, for this is one of the finest blues records released in the 1980s.

The album is a sampler of everything Albert and the Icebreakers do well: screeching instrumental jams (such as the show-opening "Listen Here!," in which Albert hits the stage with an eye-bugging display of musicianship), humorous, world-weary lyrics ("If trouble was money," Albert croons in his sly Texas drawl, "I swear I'd be a millionaire"), a nod to funk (bassist Johnny B. Gayden gets down on "Skatin'"), and old standards ("Stormy Monday" clocks in at over nine minutes, but I'd be hard pressed to edit that by 20 seconds). Even A.C. Reed gets to sing a number, and if you aren't energized by his keen voice and honking sax on "Jealous Man," you'd better check your pulse.

Collins' solos spark and crackle with unpredictability, and it is a joy to hear the Icebreakers bravely maintain the rhythm when Albert spins off into several bars of manic icepicking. There are only a couple of flaws on the record: the grinding guitar climax on "All About My Girl" feels like a cheese-grater rubbing along the base of the skull; also, Collins strains his voice on the otherwise great "Tired Man."

I'm thankful that Albert Collins is keeping the blues a vibrant, challenging artform, and *Live in Japan* is a worthy addition to any record collection.

Mose Allison At La Casa De La Raza

Mose Allison, noted singer, songwriter and blues pianist, will appear Monday, April 23, at La Casa de la Raza.

Allison has been developing his inspirational piano and singing style for over 30 years. Says Pete Townsend of The Who, "The man's voice was heaven. So cool. So decisively hip, uncomplicated and spaced away...Mose was my man."

While Allison's style embraces jazz, the avant-garde, blues and swing, his tunes remain highly accessible. His lyrics on songs like "Parchman Farm" and "Everybody's Cryin' Mercy" reflect a wry sense of humor and sharp intellect. He has put out over 20 solo albums, and his tunes have been recorded by The Clash, The Who, The Yardbirds, Bonnie Raitt, and others.

Sponsored by the Santa Barbara Blues Society, the show will be held at La Casa de la Raza, 601 E. Montecito St. The concert starts at 8 p.m., and tickets can be purchased only at the door.

The Smiths...

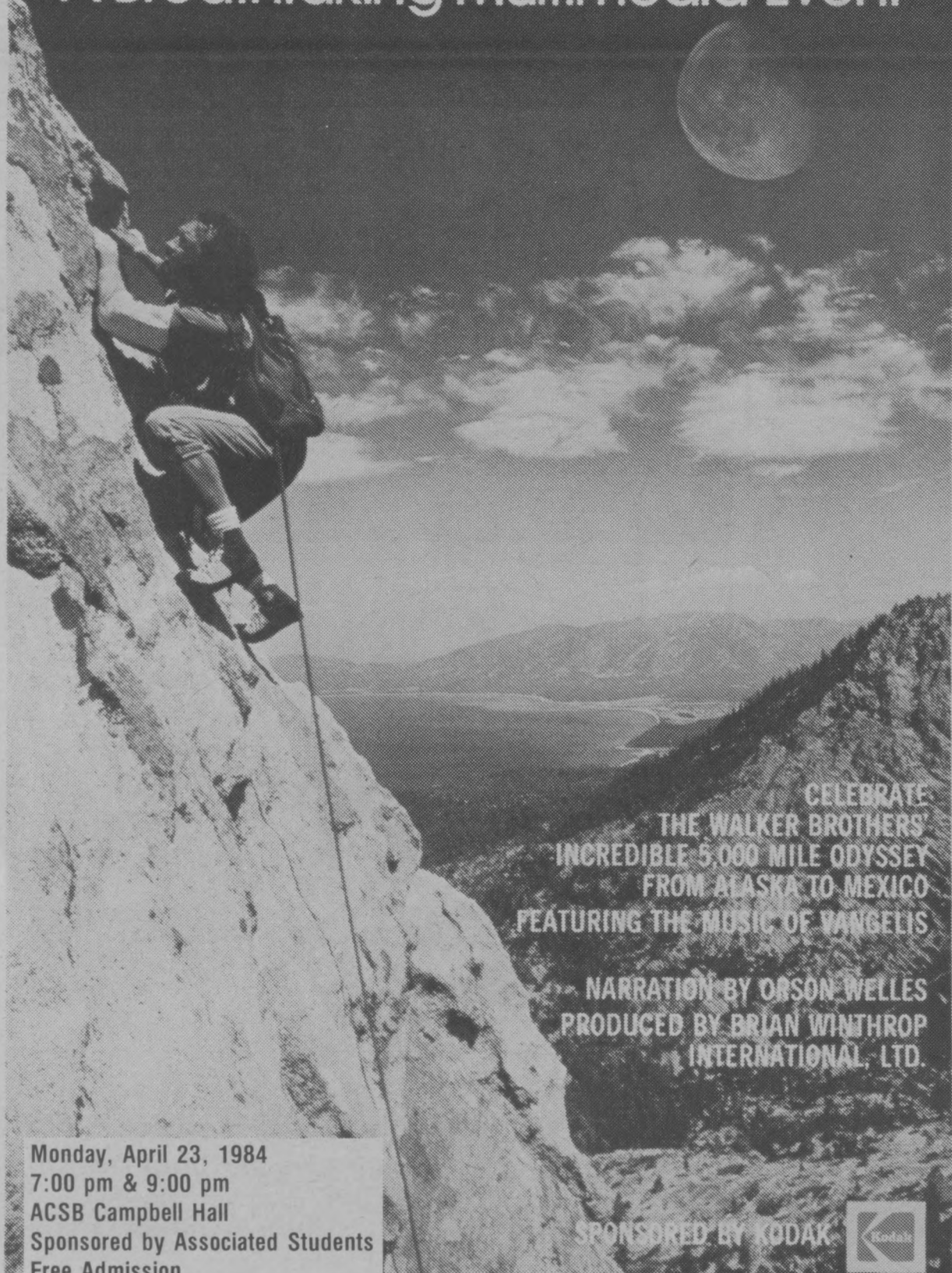
(Continued from pg.8A)

gives them more than the whimsical ring that could be read into them and creates a tension in the album that could be seen as the driving force of the band; the play between passion and the everyday, between literature and conversation.

So, *The Smiths*, a great album, a brave record — a deceptively simple album that, given the chance of a couple of weeks and an open mind, could make a lasting impression on anyone. Give it a try.

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A free lecture titled, "Turning Point: Women in Theater in the 1980s," will be given by Helen Krich Chinoy, Monday at noon in the UCen Pavilion.

David Doyle will star in *Never Too Late* at the Lobero Theatre, April 24 through 29, as the second play in the 1984 "Nights On Broadway" series. For information about *Never Too Late*, call the Lobero Theatre at 963-0761. Tickets sold for the cancelled *Relatively Speaking* will be honored for *Never Too Late*.

An Easter vespers program will be presented by the UCSB Opera Workshop and the UCSB Schubertians Sunday at 4 p.m. at St. Michael's and All Angels Church in Isla Vista, and at Trinity Episcopal Church in Santa Barbara on Sunday, April 29, also at 4 p.m.

The program will open with a group of unaccompanied sacred works sung by the Schubertians: "I give you a new commandment" by John Shepherd, "Magnificat" by John Traverter, "Four Little Prayers of St. Francis of Assisi" by Francis Poulenc and "Salve Regina"

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by Franz Schubert. The second half of the program will be devoted to the first performances of a new music drama for church performance, "The Play of the Three Marys at the Tomb," written by Carl Zytowski, director of the Opera Workshop.

Chanticleer, San Francisco's male a capella vocal ensemble, will perform in Campbell Hall on Tuesday, April 24 at 8 p.m., sponsored by UCSB Arts & Lectures. Their program for the upcoming concert spans seven centuries, from a fourteenth

century work by Francesco Landini to Igor Stravinsky's modern "Ave Maria" and Ralph Vaughan Williams' "Loch Lomond," a contemporary piece based on a gentle Scottish air. Of particular interest is a piece by California composer Allan Shearer entitled "Nude Descending a Staircase," based on the famous painting by Marcel Duchamp. For more information, call the Arts & Lectures Ticket Office at 961-3535.

A benefit concert will be presented Friday at 8 p.m. in

Lotte Lehmann Concert Hall. Performers will include pianists Emma Lou Diemer, Janice Trilck, Helena Azevedo, Scott Elshans, Elden Little and Katherine Sippel, and vocalists Margery MacKay, Katherine Arthur and Reveka Mavis. They will present works by Mozart, Chopin, Schumann, Verdi, Liszt, Brahms, Debussy and Fricker. Tickets are \$2 at the door.

UCSB Dance faculty members, Frank Reis and Delila Moseley, will be a featured duet during "Dance Night '84" at the Lobero Theater Saturday at 8 p.m.

Fred and Adele Astaire performed "White Heat" in 1931 and 53 years later, this reconstruction by Reis and Moseley will be danced in Santa Barbara. In addition to "White Heat," there will be seven other dance pieces presented during "Dance Night '84," by seven other dance organizations. The evening concert is a benefit for the Santa Barbara Arts Council Arts Festival 1984, and is a preview of the artistic activities that take place during the week of April 29 through May 5 in downtown Santa Barbara. For "Dance Night" ticket information, please call the Lobero Theater at 963-0761.

'Swing'...

(Continued from pg.4A) in the assembly of aircraft material — and at the same time ran an emotionally involved affair, only regresses to her original role as ideal wife and homemaker. Ho-hum. Jack easily forgives his wife for a three-year affair, and even Hazel's boyfriend, a shifty dance-hall operator, takes a turn-around and becomes a loyal, trustworthy sort. All rifts are worked out in the end as Lucky disappears to New Orleans to make things easier for the rest. What about all the emotional scars from the war? or even from the affairs at home? The film seems to avoid any statement about either World War II or infidelity except that the two are bad for Kay and Jack.

Swing Shift captures the mood of the forties. It was indeed an era of trauma as families were split apart, and women did adapt to the circumstances by taking on new and challenging roles. The backdrop is pregnant with conflict, yet the focus upon Jack and Kay Walshes' personal scenario makes for a tedious two-hour film.

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MOSCOW ON THE HUDSON **R**

#3

5 ACADEMY AWARDS
BEST PICTURE

Come to terms.
DEBRA WINGER
SHIRLEY MacLAINE

Terms of Endearment

A PARAMOUNT PICTURE

7:00 & 9:40

upstairs

GOLETA

Go for the fun of it!

#1 **CINEMA** #2

6050 Hollister Ave.
967-9447

7:30 9:35

His name is Elliott. He's 20-feet high, 40-feet long.

Walt Disney Productions
PETE'S DRAGON

© 1977 WALT DISNEY PRODUCTIONS

6:15, 8:15, 10:15

GOLDIE HAWN KURT RUSSELL

SWING SHIFT

When America marched off to war the women marched into the factory.

#1

5:30 7:45 10:00

MICHAEL DOUGLAS KATHLEEN TURNER

Romancing The Stone

#2

5:00, 7:00, 9:00

#1 **FAIRVIEW** #2

251 N. Fairview
967-0744

7:00

ACADEMY AWARD WINNER

MEL GIBSON *The Year of Living Dangerously* **R**

2 ACADEMY AWARDS

It'll steal your heart!

ROBERT DUVAL in **TENDER MERCIES** **R**

5:15 9:15

BUENA VISTA DISTRIBUTION CO. **PG**

#3

GREYSTOKE
— THE LEGEND OF —
TARZAN
LORD OF THE APES

An epic adventure of a man caught between two different worlds.

4:15 7:00 9:45

#4

5:20, 7:20, 9:20

POLICE ACADEMY

What an Institution!

R

ISLA VISTA

UP THE CREEK #1

Get set to get wet...at the funniest, raciest, wildest white-water raft race ever!

AN ORION PICTURES RELEASE

7:15 9:05

Where all your dreams come true

Where the Boys Are '84

7:15

#2

968-3356

MAGIC LANTERN

960 Embarcadero Del Norte

7:20

Private School
...for girls

A UNIVERSAL PICTURE **R**

ALL SEATS \$2.50

RICH SPRINGFIELD

HARD TO HOLD **PG**

9:00

965-6188

RIVIERA

2044 Alameda Padre Serra
Near Santa Barbara Mission

4 ACADEMY AWARDS

7:00

FANNY & ALEXANDER

A FILM BY INGMAR BERGMAN

EMBASSY PICTURES **R**

Tom Selleck is "LASSITER" **R**

MISSION THEATRE
618 State Street
962-8616

8:00, 9:55

THIS IS THE STORY OF A SMALL TOWN THAT LOST ITS DREAMS.

Footloose

7:55

A PARAMOUNT PICTURE **PG**

ALL SEATS \$2.75

DRIVE-INS

Where the Boys Are '84

8:40

#1 **SANTA BARBARA** #2

TWIN DRIVE-IN

907 S. Kellogg Ave.
Goleta 964-9400

8:35

See A Totally Spaced Adventure!

THE ICE PIRATES

MGM/UA **PG**

7:00

UP THE CREEK

7:05

Featuring RICK SPRINGFIELD'S hit single "LOVE SOMEBODY"

HARD TO HOLD **PG**

5:00 & 8:45

4 ACADEMY AWARDS

#1 **PLAZA** #2

349 S. Hitchcock Way
682-4936

How the future began.

THE RIGHT STUFF

7:00

5:00, 7:15, 9:30

He'll need more than a miracle to survive...he'll need a friend.

ICEMAN

A UNIVERSAL PICTURE **PG**

DRIVE-IN AIRPORT

Hollister and Fairview
964-8377

They Were All Drawn to "THE KEEP" **R**

8:45

7:00

FRIDAY THE 13TH
THE FINAL CHAPTER

R

EVERY SUNDAY!

Santa Barbara Drive-in Swap Meet
964-9050

7 a.m. to 4 p.m.

SPRINGTIME SALES

Santa Barbara Drive-In
907 S. Kellogg Ave., Goleta

For information 964-9050 after 7

SEE THE ACADEMY AWARDS WINNERS!
BEST PICTURE—"TERMS OF ENDEARMENT"

All Programs & Showtimes Subject To Change Without Notice

A.S. PROGRAM BOARD

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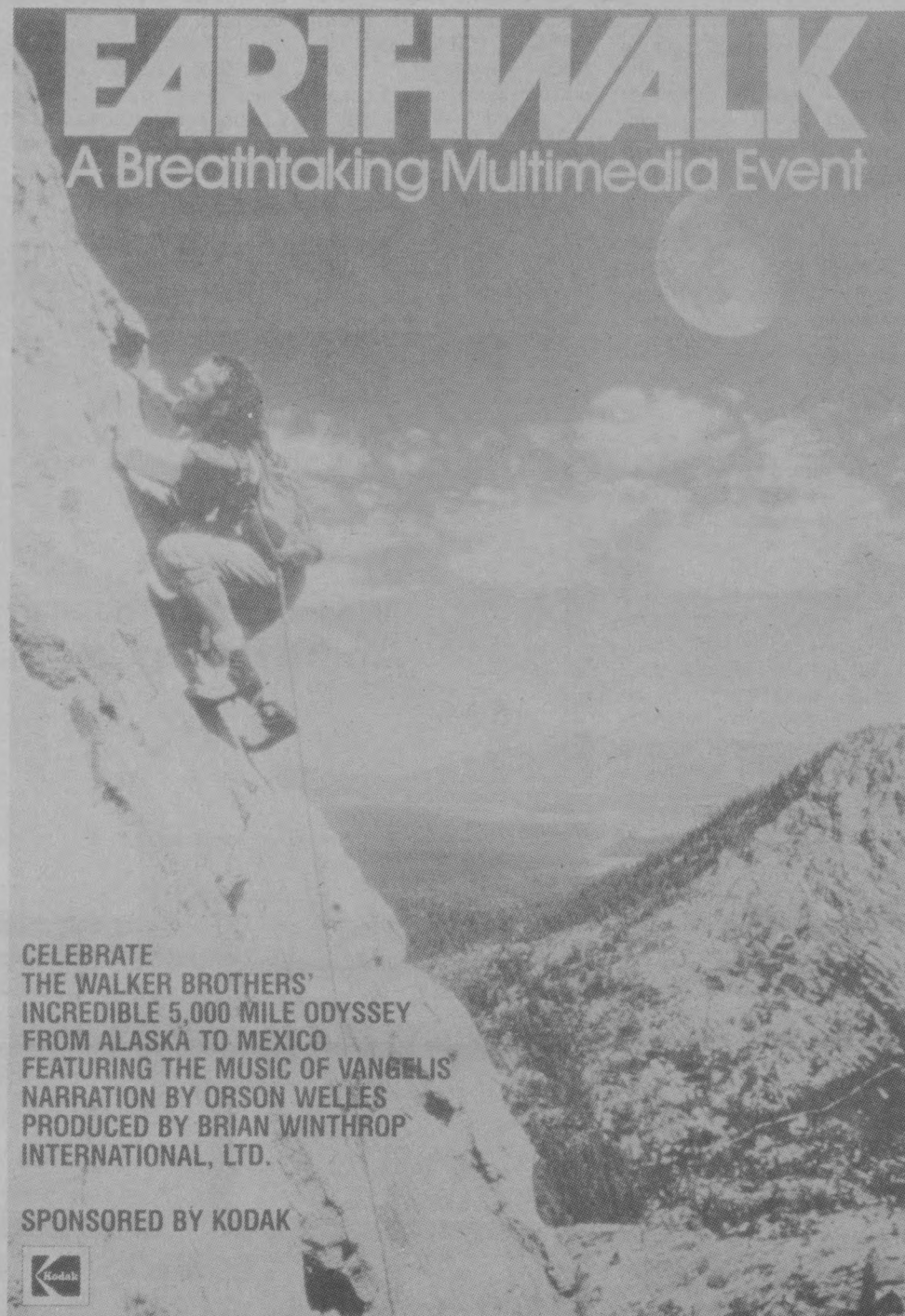
Spectacular Slide Show Presented In Campbell Hall

David and Phil Walker will present their spectacular slide show, "Earthwalk," in Campbell Hall on Monday, April 23 at 7:00 and 9:00 pm. Free tickets are available in the A.S. Ticket Office on the third floor of the UCen. You are encouraged to pick up tickets as early as possible because the number available is limited.

During the fourteen months from June 1974 to August 1975 these two brothers walked more than five thousand miles from the tip of Alaska to the Mexican border. Their trek was well documented, as the brothers shot countless color slides. The best of these have been compiled in a breathtaking multimedia production. Telling the story of this incredible walk is the voice of Orson Welles, complimented by musical passages from the works of Pink Floyd, the Alan Parsons Project, Jean-Luc Ponty and Vangelis. The production involves nine slide projectors, cued by computer-timed signals and showing on three screens.

Against the forces of nature in the far north, the Walker brothers' first attempt lasted only a week as they sank in the snow and were forced to return home. A month and a half later the brothers started out again. They followed the historic Yukon Telegraph Trail out of Alaska and into Canada, encountering among other troubles Grizzly Bears and a zero-visibility blizzard. They took canoes down through Puget Sound to Olympia, Washington. They climbed Mt. Ranier and other mountains in the Cascade Range on their way to Oregon, where they headed for the coast. Being the first to hike the length of a new trail following the shore involved swimming across the mouth of each of several rivers, and at one point being dangerously close to hypothermia. In California they headed inland and took the old John Muir Trail through the Sierras, where they did a lot of rock climbing to witness and photograph beautiful panoramic views. In stark contrast to their near freezing in Alaska was their crossing of California's southern deserts, another kind of very trying terrain. Arriving at the Mexican border they had finished an adventurous and fascinating journey, and were greeted by their parents.

Since then they have put together a stunning show documenting their trip. It lasts just under one hour and will be on campus in four days. Don't miss it!



CELEBRATE
THE WALKER BROTHERS'
INCREDIBLE 5,000 MILE ODYSSEY
FROM ALASKA TO MEXICO
FEATURING THE MUSIC OF VANGELIS
NARRATION BY ORSON WELLES
PRODUCED BY BRIAN WINTHROP
INTERNATIONAL, LTD.

SPONSORED BY KODAK



UC Santa Barbara
Monday, April 23, 1984
7 p.m. & 9 p.m., UCSB Campbell Hall
Sponsored by Associated Students
Free Admission

FREE JAZZ

The Bob Ledner Quartet
Friday, April 20, 6:00 pm in the Pub

Attention Culture Groups:

Brainstorm any ideas that your organization may want to contribute to the Sun-Day Extravaganza! Bring all ideas and suggestions to the cultural events meeting to be held next week (check APC boxes for more information).

James Harman Hits The Pub



THE JAMES HARMAN BAND

"If you can't dance to this stuff, you better check into a hospital." James Harman's words ring true as fans and critics alike continue to pack sold-out shows to hear the exciting, electric sound of Enigma recording artists, the James Harman Band. Their unique rocking blend of blues, r&b, and soul music puts crowds on their feet and keeps them dancing.

The James Harman Band is led by Alabama-born James Harman, a charismatic singer and harmonica player who mixes fast-paced humor with stunning vocals, soulful moves, and a riveting stage performance that has audiences clamoring for more.

The other "Dangerous Gentlemen" (as they like to be called) in the band include guitarist Hollywood Fats, whose dynamic, fluid playing style developed through years of playing with blues legends like Muddy Waters, Albert King, and John Lee Hooker. Kid Ramos on guitar, Willie J. Campbell on bass, and Stephen T. Hodges at the drum kit round out the band.

The group is not fond of musical labels, although Campbell said, "The best thing anybody ever called us was 'punk jazz.' That was great. Take Chicago blues, rural country blues, soul, r&b, a little swing, a touch of reggae sparkle, mix it all up and pour it into five glasses, and that's what we are."

"Thank You Baby," a mini-album with seven tracks, is the band's first recording since "This Band Just Won't Behave," a self-produced, four song EP, was released in 1981. The new record was produced by Jeff Eyrich (who also worked on the recent T-Bone Burnett and Plimsouls' LP), and he's managed to capture the essence of the band's live sound while making it safe to play on home stereos.

The James Harman Band is based in Los Angeles and has been working an average of twenty-six nights a month in the crowded Southern California music scene. Tonight they take time out of their busy L.A. schedule to play right here on campus at The Pub. The show is presented as part of the Miller Rock Series and, as always, is free. Don't miss it!

SUNDAY MAY 20th

Go ahead...Make Your Day!