

"El Furedis," Montecito, 1896-1905. Drawing by Ernest Peixotto.

## The Creation of a New Spain in America



## Lindley Plays Enthusiastic Sets

By PETER LEFEVRE

Imagine taking a class that lasts for a year. At the end of this year you take one test. For an hour and 50 minutes you sweat and grind over blue book after blue book. You finish, and as you pick up your notebook in your cramped and swollen writing hand, the teacher asks you to take it all over again. With a sense of bewildered awe, you take your seat and start at the beginning.

Imagine standing under baking stage lights and pounding out an hour and 50 minutes of music that has taken years of bleeding fingernails and blistered skin to make. You stop, rest for a bit and begin again.

David Lindley took longer than expected to start his second set, but judging from the crowd's reaction, it didn't matter much. The wait was helped a little by the opening act, Don Lange. Don played a set of original acoustic guitar tunes that the crowd patiently listened to. In fact, they even joined in on the last song, sort of. Comparing the two, though, is like following peanut butter with caviar. The last time a Campbell Hall audience was in that much of a mood to rock and roll was at the George Thorogood show last year, and acoustic numbers were not what the crowd was there for either.

From the opening bars of the Everly Brothers "Bye Bye Love," it was obvious that the performer and the audience were in synch, one ready to play, the other ready to ex-

perience. The group has such a light-hearted approach in playing such danceable songs that it was really hard not to have a good time. Using music from their only two albums, Lindley and El Rayo-X (Jorge Calderon on bass, Bernie Larsen on guitar and keyboards, and Ian Stewart on skins) went through each number enthusiastically, as if the song were not just a pop melody but a theme open to experiment. Songs that last four minutes on the albums stretched out to 10 and 12 minutes. It was a shame the hall wasn't more filled. (It wasn't full for Thorogood either.)

After rolling through such intriguing numbers as "Brother John," a song dedicated to John Belushi, and "Something's Got a Hold on Me," a harmonic dream, the band went into a Egyptian style intro to "Mercury Blues," and the set was done. Lindley, wearing a headband with Japanese letters inscribed on it, bowed politely and left. A huge round of applause followed him and after a suitable pause, the band came back on and played a rather odd choice for an encore, "Rock it With I." Finally after playing for what had amounted to nearly four hours that evening, the band left the stage for the night. After the show, Lindley was unwilling to talk about anything but monster movies and sushi, but did mention that he was pleased with the set. Watching the audience coming out of the hall, drenched and smiling, it seems they were too.



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## Trocks More Than a Drag Show

By CHERYL ROSENSTEIN

An audience is not generally inclined to laugh when presented with the somber grace associated with the art of ballet. Yet even the most refined members of the crowd that filled Campbell Hall last Wednesday night shared in the smiles, snickers, giggles and guffaws during the Arts and Lectures-sponsored performance of *Les Ballets Trockadero de Monte Carlo*.

The Trocks, 11 men in toe shoes and tutus, are famous for their ballet "en travesti." But *Les Ballets Trockadero* is much more than a mere drag show. Rather, these hairy, muscular ballerinas are a superb company of dancers who really know their art — and they prove it with their remarkable displays of ability even as they consistently succeed in destroying one great ballet classic after another.

The Trocks' opener, their signature performance of *Swan Lake, Act II* was a case in point. The lovely ballerina who danced the part of the swan-maiden Odette, Tamara Boumdiyeva (alias Sanson Candelaria) looked more like a coy but clumsy duck than a graceful, queenly swan. Nonetheless, she and the other swans in the flock — Eva Isomichka (Ison Buenavista), Agrippina Proboskovna (Roy Fialkow), Yurika Sakitumi (Anthony Rubara), Margaret Lowin-Octeyn D.B.E. (Tory Dobrin), Anastasia Romanoff (Shannon Robbins) and Ludmila Beulemova (Lance Marcione) — were as proficient at point dancing, jetes and arm-flapping as any female ballerina. In fact, had it not been for their deliberate awkwardness, overwhelming lack of petiteness and their hairy underarms, one might almost think they were female dancers.

The other numbers on the program — *Spring Waters* (noted for its "ability to convince the audience that they are at home watching the Olympics on television"), *The Lamentations of Jane Eyre*, *Pas de Quatre*,

*The Dying Swan*, and *Yes Virginia, Another Piano Ballet* also provided the players with ample opportunities for parodying ballet conventions, and they never let a chance slip by. *The Lamentations of Jane Eyre* was anything but graceful. A relatively recent work, it gave the Trocks a chance to raise the art of slapstick to new heights.

*Pas de Quatre* poked fun at the famed rivalry between four well-known prima ballerinas, Mmes. Grahn, Grisis, Cerrito and Taglioni. In their solos as well as "ad ensemble" they subtly (and sometimes not-so-subtly) attempted to steal the show from one another by means of some of the most extraordinary use of technique and finesse. Particularly amusing in this piece was the performance of Mme. Grahn, whose many years, although fairly concealed in her actual dancing, were made blatantly obvious by her terrible limp whenever she crossed the stage.

As interpreted by Ludmila Beulemova, Mme. Pavlova's *Dying Swan* wasn't so much dying as she was molting. The Trocks' "terminal fowl" delivered a most touching and memorable performance — made all the more memorable by the tailfeathers she left strewn all over the stage floor.

The evening's fun was brought to a close with *Yes Virginia, Another Piano Ballet* — a gentle put-down of Jerome Robbins' 1969 piano ballet, *Dances at a Gathering*. The piece succeeded in its goal of humanizing the classical ballet dancer and his milieu; in fact, it was so successful, it managed to somehow completely dethrone the aristocracy of ballet. Still, one could not help but laugh when the Girl in Orange, in her attempt to land lightly in the arms of the equally flirtatious Boy in Brick, landed instead with a loud thump to find herself straddling the piano in a most ungainly fashion. All was in jest, anyway, and *Yes Virginia* turned out to be a very fine finale for a delightful evening.

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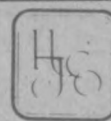
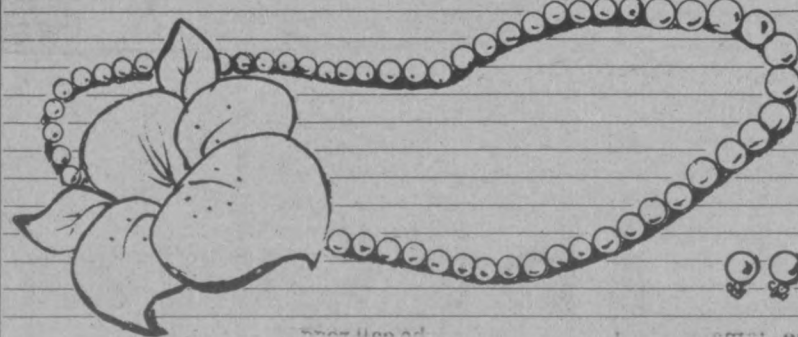
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## Santa Barbara Architecture

# Museum Celebrates Bicentennial

By CATIE LOTT

In celebration of Santa Barbara's bicentennial, the University Art Museum is hosting an exhibition entitled, *Santa Barbara: The Creation of a New Spain in America*.

Organized by David Gebhard, professor of Architectural History at UCSB, the show is designed as a walk through the architectural history of Santa Barbara. Beginning at the turn of the century when the Hispanic theme was prevalent to the area, we see through the use of pictures, drafts, and drawings by the original architects, how Santa Barbara has maintained this same design right up to the Spanish-styled Burger King on upper State Street.

The concern for keeping with the Hispanic tradition of Santa Barbara took hold in the late 1800s when efforts began, according to Gebhard, "...to enhance the Hispanic atmosphere of the city by holding onto that which existed, but also to encourage the design of new buildings to reflect this inheritance."

One of the first Plans and Planting Committees, as well as the Architectural Advisory Committee, were soon formed, and by the 1920s drawings of an envisioned downtown State Street done entirely in a Spanish mode were being submitted by firms from Los Angeles and the surrounding areas.

These future projections are on display at the exhibition, and although no single design was chosen, we see the great similarities in the red tiled roofs, stucco, and low two-story buildings of present day Santa Barbara.

The determination of the community and general agreement over keeping with the city's architectural history is evident in several contests the Plans and Planting Committee initiated. The first competition in 1919 centered on designing a new court house. All the winning drawings are on display at the museum, and eventually a variation of the second place model was chosen as today's building. Several years later the committee went so far as to organize a contest in designing gasoline service stations.

Because Santa Barbara was so advanced in their theories of city planning, when the 1925 earthquake occurred, Gebhard states it was, "...from the point of view of Santa Barbara as the New Spain, a god-sent event." The designs and plans as well as committees to institute them were already available, and so construction in the Hispanic tradition began immediately.

Some of the most beautiful works of the exhibit surround this period of reconstruction in the 1920s, and were drawn by draftsman Lulah Maria Riggs, who is still a resident of the Santa Barbara area today. Her beautiful drawings and colorful style help overshadow some of the dry technical architectural works of the show, and are well worth viewing.



"Ocean Front of Santa Barbara, Looking West," pencil on vellum paper by Lulah Maria Riggs, 1922.

Continuing on from the '20s, the exhibition deals with not only the downtown area, but private residences and landscaping as well. The Hispanic motif is always present, up through and including the final exhibit, the new wing of the Santa Barbara Museum of Art which is presently under construction.

In a time period where so often the notion of "progress" takes precedence over saving remnants of the past, Santa Barbara has remained to a large extent outside the realm of modernization. Unlike Los Angeles, where, according to Dr. David Farmer, director of the museum, "all the old funky buildings have given way to anonymous steel and glass," Santa Barbara, as evident in the exhibition's numerous drawings, plans and future building projections, has and will remain true to its historic past.

The show runs through Dec. 12. The museum is open 10 a.m. to 4 p.m., Tuesday through Saturday, and 1 to 5 p.m. on Sundays and holidays.

## Rebel Rocker Discusses L.A. Reggae Festival

By HUGH HAGGERTY

This weekend, Los Angeles will be hosting an event which reggae enthusiasts and all those curious about reggae should not miss. Mayor Tom Bradley and the City Council have proclaimed Saturday, Nov. 20 as Reggae Day in Los Angeles and recognize the 2nd Annual L.A. Reggae Festival as a celebration of this occasion.

The festival will take place from 12 noon to 12 midnight at the Hollywood Palladium, 6215 Sunset Blvd. If you've never been to the Palladium before, it has a huge skank (dance) floor and an excellent stage set-up so all can see. (If you're short, there's a balcony too.) Headlining the show will be the Mighty Diamonds and Eek a Mouse from Jamaica. Both acts are featured on the *Reggae Sunsplash '81* record. Also rumored to appear is Judy Mowatt, former back-up singer for Bob Marley, who will be playing in Santa Barbara on Sunday at the El Paseo Restaurant with Mistk at 7:30 and 9 p.m.

Also performing will be a host of Los Angeles-based reggae bands including Blue Riddim, Rebel Rockers, Rastafarians, Babylon Warriors, Ital Roots, Ron Miller and The Skanksters (who performed at UCSB's Day on the Green last spring). Between acts, D.J.s will be toasting to rub-a-dub style reggae. Jamaican food, Red Stripe Beer and Rastafarian paraphernalia will be for sale.

The lead singer of the Rebel Rockers, who have been playing in rock-reggae in the L.A. area for a few years now, spoke to the Nexus about the show.

here reads "...a marathon of music and inity..." Could you explain 'inity'?

Debra: It means unity...often Rastas will take a word like unity and put 'I' in front of it relating it to the Rasta concept of I and I (note: I and I is the concept of unity with the self, 'I', and Jah, 'I Am').

N: Have you seen a big growth in the reggae audience in the past few years?

D: Oh, yeah, there's been a growth; it hasn't been as rapid as I'd like it to be...Right now, it's kind of clique type audience but it has been growing slowly and the fact that it is growing steadily makes us (the band) happy and we're glad that the band's purpose (and all reggae) isn't wasted.

N: Have you been approached by record people?

D: Yeah, a lot! We haven't signed anything yet, though...we're kind of sifting through everything until we find a deal that would be the most beneficial to us...You know how a lot of the music and the bands get commercialized and ripped off. We're going to wait a year or two and if we don't find something that's satisfactory to us, we'll probably try and put something out on our own...Besides, in that time, the band will have grown and in that time we'll be that much better...

N: What do you have to say about critics who call reggae 'escapist and backward'?

D: I really don't pay that much attention to critics; a lot of critics, I think, don't know what's going on in certain types of music and they'll hook on to anything just so they can get their column out...Anyway, there's escapism in just

lot of rock and other modern types of music have many escapist elements...and even reggae has a bit of escapist qualities in it; there's not just the political aspect, there's also the rub-a-dub love type stuff and dance stuff...Our band, we try to critique ourselves a lot on what we're doing and what we stand for. We have a song that goes 'when the feeling is right, the people will unite...' In that song, we're saying that a lot of people just by getting together and having a good time can be a political statement against all the negative things in the world.

Do yourself a favor and see this show. Dance your heart away and fill your culture-cup to the brim. Tickets are \$13 in advance and \$15 on the day of the show.

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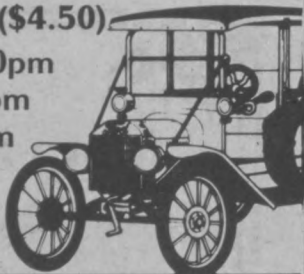
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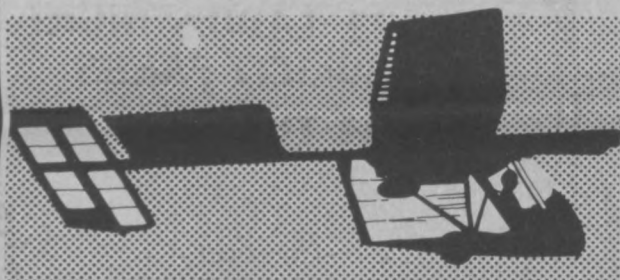
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a new one-act by Susan Potter

directed by Margaret Solow

Old Little Theatre, UCSB  
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## Drama Around Town 'Talley's Folly' First Class Production

By KATHERINE D. ZIMBERT

Downtown Santa Barbara can hardly be considered a cultural melting pot, but it is a beautiful place which has tiny jewels of culture embedded between its scenic drives and red tile and stucco buildings. One of these jewels is the Ensemble Theater Project which now resides in the Old Alhecama Theater on Santa Barbara Street.

ETP's production of Lanford Wilson's *Talley's Folly* is one of the best things they have ever done. Those who have admired their productions in the past will love it, and those who are cynical about Santa Barbara's offerings in the fine arts will be delighted to find first-class theater here. *Talley's Folly*, directed by Joseph Hanreddy, is a two-person play that lasts a little over 90 minutes. Within that short time the audience members are no longer observers, but participants. One does not merely feel for the characters on stage, but feels with them.

The story takes place in an old Victorian folly, which, in the words of the playwright, is a boathouse that should have been a gazebo. Thanks to set designer William Groener, it looks like one. It is amazing to see what a set designer can create within that small raked stage space in the ETP's theater. This is Groener's first design for ETP, and he has fared as well as other designers have in the past; extremely well. The boathouse is a rickety but lovely shambles reminiscent of old torn Victorian lace. It has seen better days but it retains its charm. With the effective lighting by John B. Forbes, the setting is complete for Wilson's absolutely magnificent Pulitzer Prize-winning play.

The audience is invited to participate in the play from the beginning when Matt Friedman, played superbly by Eric Spahr, starts talking to the audience in an attempt to prepare them for what is to come. To say anything more about how the play begins would ruin its surprise, however, so I will merely point out that Spahr, who has already proven himself a fine serious actor, establishes himself as an expert comedian as well.

The character he plays is also a comedian, but Spahr goes deeper than making Matt just funny; he gives a complete rendering of the complex personality of a humorist; he reveals the soul beneath. In one of his speeches, Spahr describes people as eggs who are afraid to get close to one another for fear of cracking their shells. Those shells are crucial to an individual's survival but they are also a means of preventing love.

*Talley's Folly* is a romantic comedy, but it is also the story of two people who have an intense fear of cracking their shells, and admitting to each other that they are in love.

Matt's shell is his fast-flowing wit and his big-city sophistication. With the lines that Wilson has given Matt, it would be impossible for any actor not to be funny, and

Spahr is very funny. What makes his performance wonderful, however, is his ability to convey the emotional blocking process underlying the frantic explosions of jokes. When Matt finally does bare his soul to Sally (Jerri Lee Young), his intensity comes as no surprise because it is that same energy which was previously being channeled into his sharp wit.

The first glimpse Spahr gives the audience of Matt's serious side is after Sally expresses her horror at his Hitler imitations. Spahr suddenly drops his clown act and says gravely, "you should only know." Matt knows that Sally can never truly understand what it must be like to be a European Jew in 1944 anymore than he can comprehend her short-sighted "hick" family. The way Spahr delivers that line sends a chill of recognition through the audience; his Matt has a past and it is a painful one, too. There is more between these two people than a shell; there is also a cultural gap which serves as a means with which to make fun of each other.

While Spahr's portrayal of Matt reveals many layers of personality, Young's characterization of Sally is more secretive. The reasons why Sally behaves the way she does are more submerged in Young's portrayal. Her Sally is almost unreachable, hiding behind her grouchy, old maid image. Even when she stammers her way through denying her affections for Matt, it is obvious that she is hiding her true feelings. What is not clear, however, is whether or not she will later be able to face up to



Eric Spahr and Jerri Lee Young

them. When Matt, exasperated, throws up his hands and yelled, "eggs! eggs! eggs!" the audience laughs, but wonders if he would be able to penetrate Sally's shell. Unlike Matt, Sally holds her feelings in rather than channeling them elsewhere. She has repressed her romantic core, and this is apparent in Young's rigid, almost schoolgirl stance. She uses the Ozark accent, called for in the script, as a means to almost growl out her more caustic lines; she gives Sally a tough coating.

When Sally finally does break down and tells Matt her reasons for being so reticent, Young's contained emotion bursts out of her in one staggering tearful sentence. The audience cannot help but be moved as well, because Young's emotion reaches everybody in the theater. This poignant moment doesn't last long, however, and the outcome of it is the play's delightful ending. The only sadness one could possibly feel would be due to the fact that the ETP's magnificent performance had come to an end, and Spahr and Young did not come out for another curtain call.

*Talley's Folly* runs through Dec. 18. See it, please.

## Greek Drama To be Performed

Senior directing student Claire Aldridge's productions of Eurides' *Hippolytus* will be performed this Saturday at 11 and 2 p.m. and Sunday at 2 p.m. in the Music Bowl near Lotte Lehman Hall. This production is unique in that it is an attempt to create authentic Greek drama outdoors in the small and intimate music bowl.

The ancient Greeks performed in large arenas and because of this they wore exaggerated costumes which

could be seen by those seated in the very back. In the Music Bowl, distance is not a problem but the costume and makeup designs of the actors will be based upon the theatrical conventions of ancient Greece.

This is the first time anyone has attempted to stage a Greek play here outside for a long time. *Hippolytus* promises to be an interesting and worthwhile experience. Admission is free.

## Tragic Farce At Borsodi's

*The Accidental Death of an Anarchist*, a modern "tragic farce" written by Dario Fo, will be presented twice this weekend at Borsodi's Coffeehouse in Isla Vista. This hilarious two-act play is based on a true story concerning the police murder of an Italian anarchist being interrogated about a bombing, actually set by fascists, in 1969.

Rather than dramatizing the events, this play satirizes them by depicting an anarchist infiltrating police headquarters and using

comic mimicry to expose the coverup of the murder. The role of the anarchist is played with manic gusto by Jeffrey Walsh, who is a radical political activist in real life.

A production of the I.V. Gorilla Theater, *The Accidental Death of an Anarchist* will be performed on Saturday, Nov. 20 at 9 p.m., and on Sunday, Nov. 21 at 2 p.m. Childcare will be provided for the Sunday matinee. For more information call 968-2414.

## Two One-Acts to Play

The UCSB presentation of "2 on Stage," which plays at 8 p.m. tonight through Saturday in the Old Little Theater, is being directed by David Holmes and Margaret Solow. Both directors are students with plans to direct professionally when they graduate and leave UCSB.

Holmes is directing *Ravenswood*, a one-act comedy by Terrence McNally, which was a hit off-Broadway in 1974 and transferred to Broadway. Holmes previously directed a one-act play at UCSB last May entitled *In a Cold Hotel*. Early in 1972, he organized a community theater in the Napa Valley where he directed five productions from Albee's *The Sandbox* to an adaptation of Dicken's *A Christmas Carol*.

Torn between an acting profession and a directing profession, Holmes moved to Santa Rosa where he concentrated on acting. The end result of this move was a paid position as a performer for a Melodrama and Vaudeville Theater in 1979.

Holmes moved to Santa Barbara in 1981 to complete his formal education and training at UCSB. He is a dramatic

arts major emphasizing in directing and plans to direct professionally as well as teach dramatic arts at the high school level.

Solow is directing *A Vigil of Bees*, written by Susan Potter and winner of last year's Sherrill C. Corwin Metropolitan Theaters' award for best one-act play. She directed *Chamber Music* at UCSB last spring and also directed four other plays at a summer camp while working as the dramatic arts specialist.

She has been studying directing at UCSB since last year. Before studying directing, her interests were mainly in acting and art. Solow has appeared in many productions and worked as a graphic artist and photographer.

She enjoys working in theater and hopes to broaden her directing skills into film and video. In addition to directing *A Vigil of Bees*, she is working on campus as an intern in Television Production. Her future plans include professionally directing for both film and theater.

Tickets for "2 on Stage" are available from the Arts and Lectures Ticket Office, 961-3535.



## Jarrico Meets Challenge

By JULIE DESNICK

Writing a historical play is a special challenge to a playwright. He must keep to the facts, while creating dramatic interest and coherence.

In his play *Leonardo*, which premiered at UCSB last week, Paul Jarrico meets this challenge excellently. He succeeds in capturing the minds and hearts of the audience, while being faithful to history. There is a note in the program from Jarrico explaining that the play is historically accurate, though not historically true. "There is no such thing as historical truth," he writes. "There are scenes in my play that cannot possibly be documented. There are no scenes, however, that are inconsistent with the documents that do exist," he explains.



Robert Egan and Laura Wernette

The first act of the play set the stage for the drama in the second act. We are introduced to the main characters of the play. The charming Machiavelli, who serves as the narrator for the play, speaks directly to the audience at times. John Harrop, looked and acted the part marvelously. Then there is the cruel and tyrannical Cesare Borgia, played strongly by David Barker. And finally, Leonardo Da Vinci, "the universal man," played by Robert Egan.

The background to the story is unfolded. The time and place is Renaissance Italy. With the help of slides projected on a screen, the warring going on within Italy is explained. Here, it would have been helpful if there was a note in the program giving a summary of the politics; unless you were familiar with Italian history, this was difficult to follow.

We also learn of the questions and conflicts being faced by Leonardo. He is attempting to live his life solely by reason and to repress his emotions. His only interest is to learn and produce as much as he can. Thus he decides to align himself with the unscrupulous Borgia, even though he is out to conquer his native Florence, Leonardo's homeland.

The Renaissance costumes in the play are very beautiful and authentic, and the ingenious way the scenes are created with small shifts in the scenery, along with the use of slides projected on a screen, works well.

In the second half of the play, what seems like dead history comes to life. We witness the cruel mentality of the warmongers and get a feeling of what life must have been like at that time. The usually reserved Leonardo has an emotional outburst. In the end, he leaves the service of Borgia and concludes that the ends and means cannot be separated.

One leaves the play moved and full of questions. Leonardo's part presence was meek next to Machiavelli and Borgia. Apparently this was done intentionally because he was trying to repress his emotions. But would a man of such brilliance not be passionate? Are passion and emotion the same thing? Who was the real Leonardo? Should the scientist be able to explore whatever he wants to, despite how his discoveries may be used? What place does emotion have for the scientist?

The play will continue to run Nov. 17-20. Tickets may be purchased through Arts and Lectures Ticket Office, 961-3535.

## Social Historian

The mixed media works of Jeffrey Vallance will be on display at the University Art Museum from Nov. 3 to Dec. 12. The works of this 27-year-old artist originate from sources formed early in life, and their West Gallery exhibition will examine part of the evolution and use of contemporary culture found in his art.

Born in Torrance, California in 1955, Jeffrey Vallance grew up in an artistic environment, being influenced by his mother and grandfather, who are both

artists. In the work of the younger Vallance, the viewer will recognize elements of naive, cultivated primitivism, sophistication, perverse social cynicism and a trenchant wit.

This is art that has the look of folk art. It includes painstakingly detailed paintings, drawings and constructions which consistently maintain a childlike spirit. Despite the earnest, adolescent look of Vallance's pieces, this is provocative art. Not unlike a

## 'Hasty Heart' Awfully Sad

"Sorrow is born in the hasty heart."  
—The playwright

By JONATHAN ALBURGER

Anxious to experience another production of *The Hasty Heart*, having caught the good Los Angeles revival in May, which starred Gregory Harrison, Kurt Russell and Lisa Eichhorn, I was quickly and painfully reminded of how true John Patrick's contrived little Scottish proverb was. Alhecama Productions' opening night of Pope Freeman's Santa Barbara *Hasty Heart* was awfully sad.

Lacking good actors is always a problem. But Freeman's usually meticulous direction — his eye for detail, movement and timing — was grievously absent. Not a total loss, though, as the play still has its skeletal remains of likeable, if not terribly complex characters, and often witty one-liners.

Written on board a troop transport in 1943 during his return trip from Cairo to the United States, Patrick wrote his eventual Broadway hit on scrap paper and toilet tissue — longhand. Its New York stint lasted nearly five years before Warner Brothers scooped it up and turned it into a Ronald Reagan vehicle. John Lund and Richard Basehart starred in the original Broadway production.

Patrick went on to pen *The Teahouse of the August Moon*, and screen works such as the best forgotten *Charlie Chan at the Racetrack*, and, much later, *High Society*, *Love Is A Many Splendored Thing*, and *Three Coins in the Fountain*.

*Hasty Heart* is partly autobiographical (as, I suppose, is anything a person writes), dramatizing Patrick's experience as a "Yank" ambulance driver who, while recovering from malaria in Burma, befriends a tenaciously, almost nastily, independent Scot who is slowly going blind (kidney malfunction in *Heart*). Haunted and inspired by this memory, Patrick wrote *The Hasty Heart* around the author's aforementioned proverb.

The play is also only partly successful. It evokes a period of time — the later days of WWII — isolates and suspends it. Reinforced by six men held hostage by their own ailments in a temporary British jungle convalescent ward, the confinement of the play conveys the senselessness and abyss of war. Here lie the significant elements of the play. Men in close proximity, ripped from their wives and families, transported to a strange land and sickened by vertiginous diseases and broken body parts, must overcome feelings of alienation and loneliness; there is sanity and light only in each other's somewhat strained company. The necessity of human interaction assumes the shape of a surrogate family, defined by role and age, perpetuated by humor and love.

Despite the infrastructure, and the unities of time, space and action, the plot and dialogue are thin. The irascible Scot, Lachlen, is described, "To know him is to loathe him." The sister, Margaret, who cares for the men and who falls most inexplicably in love with the dying Lachlen, explains her emotions, "Surely there is pity in every woman's love." It is important to constantly remind oneself of the date *Hasty Heart* was written when confronted with its barrage of simple reversals and gender jokes (needle-point and crochet hooks), and the numerous laughs never elicited from the Scot's exaggerated accent (America is the land of "Mickey Moose").

Lachlen was played with conviction by UCSB-graduate Anthony Kortick who is perfect vocally; however, the man is marginally anorexic and barely five feet tall which means believability as a rugged outdoorsman was diminished when he craned uncomfortably to kiss his leading lady. Laura Anne Tunberg was pert and efficient as Sister Margaret, but her bird-chirp delivery became monotonous; she tended to ignore character development in favor of on-the-lip expression of immediate emotion. Stuttering, southern Yank was given energy by Tim Laurie, but he failed to be either consistent or convincing, his accent passing through London and New York before settling in Georgia; he distracted with his play-acting tendencies.

Bruce McBurney as Tommy, the fat-but-happy stereotype, did the best he could with his part in an embarrassing wardrobe. He was reduced to little more than quick repartee about his weight (which is central to his visual appeal but which unfortunately is nonexistent). He wore body padding which creased in all the wrong places, making him look like a living pillow instead of an obese cook. Blossom (David West) is a mean African stereotype whose compensating kindness is pivotal to Lachlen's later reappraisal of the value of friendship and life.

Casey Harding was awkward as the older, colorless colonel. Michael Collins fared the best in his snug role as Digger, the soldier from "down under."

Worst of all were those moments when lines were thrown away to the audience, or slapstick was created when the lightly humorous was needed. Director Freeman must have been on a tight rehearsal schedule, or had to work with last minute replacements, or had suffered from a debilitating bout with pneumonia or... something. These Santa Barbara regulars have done dynamic, more disciplined work; I know they have it in themselves to far exceed the anemia of *The Hasty Heart*.

social and cultural historian, he puts his own life and dreams, and the world's political and social events, out there in front of us. Many of Vallance's works grow out of a use of contemporary media, advertising and the U.S. mail. Some of his most incisive work involves writing letters to public figures — Hubert Humphrey, Richard Nixon, Strom Thurmond, Connie

Chung, etc. They usually assume he is a child and respond with excuses, autographs, photographs, neckties and whatever else he requests.

Vallance, as artist, has been described by one critic as someone "who approaches everything with wonder and renders all absurd."

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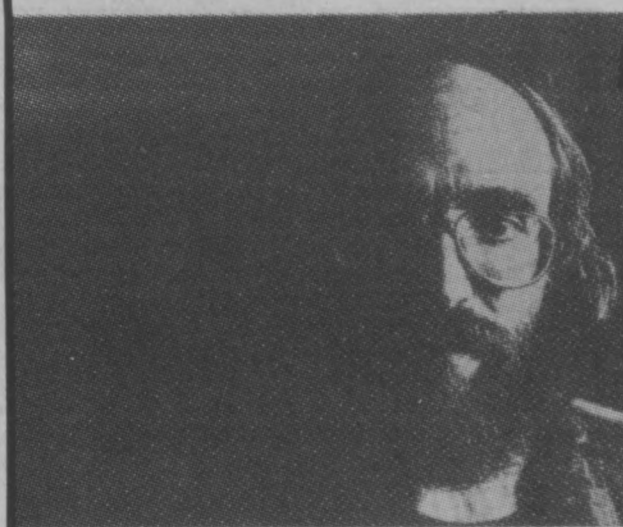
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# Off-Key Sounds of New Music Ensemble

By SCOTT BROWN

The New York New Music Ensemble managed to turn me into a new music fan with the climax of their stay here at UCSB. Their performance Saturday night was one of truly ambitious exuberance.

The ensemble was in residence in the Music Department Nov. 11-13, gave a free lecture on new music and techniques and capped it all off with a splendid informality in their Saturday concert. They gradually charmed and cajoled everyone into giving their different sound a good hard listen before passing it all off as just "noise." And, at least with me, they succeeded.

The key to their success was forewarning. In their lectures, they discussed the music, explained why they liked playing the new type of music and some of the difficulties involved in playing it, and they were kind enough to illustrate their points by playing parts of the pieces performed in the concert program. This allowed one to know

what to expect from the evening that was ahead. By this careful "warming up," they were able to illustrate the beauty in the music that may have been missed without previous knowledge of it and thereby made the concert a memorable experience rather than an easily forgettable one of screeches and unpleasantness.

The program consisted of six pieces, the last of which was a commission by the ensemble entitled *New York Notes*. The composer, Charles Wuorinen, always writes his commissioned work to reflect the group that performs it, thus *New York Notes* reflects the New York New Music Ensemble. The piece itself was an arresting portrayal of life in New York, confronting the listener with all the sounds and impressions of the city.

Despite the initial nervousness of the players and the cripplingly loud tape accompaniment to the rather experimental first piece, the evening quickly got rolling. The second piece, a distinctly Stravinsky piano trio for four

hands, was delicately and gently presented by Alan Feinberg and Robert Black, conductor of the ensemble. A march introduces the trio, which is the original version of Stravinsky's *Three pieces for String Quartet*.

*Private Game* was a duet between cellist Eric Bartlett and clarinetist Jean Kopperud, the latter presenting an entrancingly intricate solo in the following piece by Ingolf Dahl. This piece, entitled *Concerto a tre*, captured a bustling pastorate of high mesas and curvaceous mountain roads, divided by a slow thoughtful exploration of twilight. It has a distinctly Californian appeal to it with its Disneyesque styles. The bursting virtuosity of the performers and the soloists displayed during this piece seemed to sum up the overall attitude of the ensemble.

After the intermission, flutist Jayn Rosenfeld and percussionist Daniel Druckman embarked on a dreamy jazz number with an improvisational section. The flute was accompanied with a vibraphone, giving the piece its faraway feel.

*New York Notes* ended the evening by throwing one deep into the strange off-key world of the new musician. It was by this time that I'd realized I really like this stuff. No longer was the music "weird, unlistenable," but actually enjoyable. I think the New York Music Ensemble has done a fine service to both those who have loved this music for a while and to those who have never been terribly interested in it.

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## Eventualities

Watercolor paintings by Betty Field-Haley will be on display at the New York Bagel Factory in Isla Vista through Monday. Field-Haley, formerly a graduate student at UCSB, has painted watercolors of local scenes, such as the beaches, and the University Greenhouse.

Talley's Folly, a play by Lanford Wilson, runs through Dec. 18 at the Old Alhacama Theatre, 914 Santa Barbara St. For information on this Ensemble Theatre Project production, call 962-8606. (See review on page 4A.)



The Tin Drum

The Tin Drum, Volker Schlöndorff's film version of Gunter Grass' novel, will screen Nov. 21 in Campbell Hall at 7:30 p.m. The film, which won the Academy Award for Best Foreign Film, is part of the Politics in Film series. For tickets and information, call the Arts and Lectures Ticket Office, 961-3535.

The UCSB Opera Workshop will present an evening of scenes from opera and musical theater on Monday, Nov. 22 at 8 p.m. in Lotte Lehmann Concert Hall. The free program will include selections from *A Little Night Music*, *The Marriage of Figaro*, *The Consul*, *Carousel*, *The Fantasticks*, *Mame*, *Guys and Dolls*, *They're Playing Our Song* and *You're a Good Man, Charlie Brown*.

Todd Rundgren and Utopia perform Saturday, Nov. 20 at 8 p.m. in the Arlington Theatre. Tickets for this Rock'n Chair Production are available at the Ticket Bureau, Turning Point Records, Morninglory Records and all the usual tri-county outlets. For more information call 965-5374 or 965-5181.

## At the S.B. Art Museum

Several new exhibits have opened at the Santa Barbara Museum of Art.

American art from the museum's permanent collection will be featured in a two-part exhibition entitled *The Artist's America* on view through July, 1983.

The first segment includes works of the early 20th century to 1945 and will draw from the Preston Morton Collection, other gifts to the museum and loans from private collectors. Beginning with the works of several Americans who either studied abroad, such as William Merritt Chase, or who were strongly influenced by European styles at the turn of the century, the selection will trace the growing independence of American artists from American Impressionism through the indigenous movements of the Ash Can and American Scene painters.

*Building for the Future: The Expansion and Renovation of the Santa Barbara Museum of Art* provides a fascinating glimpse of the history of the museum building and the exciting new plans for its future. The exhibition, which includes photographs, renderings, architectural drawings, and a three-dimensional model will be on view through July 1983.

The exhibition illustrates the museum's progress from its

The Coffeehouse Musicians' Club will meet Friday, Nov. 19 in the Cafe Interim (Bldg. 434, behind the Housing Office), from 8 p.m. to midnight. Live, acoustic music will be performed by scheduled musicians, with 10-minute spots available for non-scheduled musicians who wish to play. Refreshments will be provided. Admission is free, though donations will be accepted to cover costs. All musicians and music lovers are welcome. For more information on the club, call president Randy Dodd, 685-8093.

The Hasty Heart, a play by John Patrick, continues its run at the Lobero Theater through Sunday. For ticket information, call 963-0761. The show is an Alhacama Production. (See review on page 5A.)

Leonardo, a new play by Paul Jarrico, continues through this weekend at the UCSB Main Theatre. For tickets and information, call the Arts and Lectures Ticket Office, 961-3535. (See review on page 5A.)

Music in Italy at the Time of Leonardo da Vinci will be presented by UCSB's Cappella Cordina and Musica Antiqua, both directed by John Nadas, on Sunday, Nov. 21 at 8 p.m. in Lotte Lehmann Concert Hall. Admission is free.

Submittals are now being accepted for the Early Universe Award, a \$1,000 prize for the best science fiction story written by a U.C. undergraduate. Mail stories to "The Early Universe Award," English Department, UCSB, 93106. For contest rules, contact the department.

Snowonder, the new ski film by Warren Miller, screens tonight at the Arlington Theatre at 7 and 9 p.m. and on Monday, Nov. 22 in Campbell Hall at 7 and 9 p.m. Advance tickets are available at all ski shops and at Leopold's Records.

The Los Angeles Reggae Festival is Saturday, Nov. 20 at the Hollywood Palladium. For a preview of this Adventurous Attractions production, see page 3A.

Paul Collins' Beat and 20/20 will perform a dance concert at the Goleta Valley Community Center Friday, Nov. 19 at 8 p.m. The Tearaways will open the show. The concert is a Bassman Production.

origins as a U.S. post office and its 1941 conversion to an art museum, to its present expansion and renovation. Special emphasis is placed on the Alice Keck Park Wing, now under construction.

*Early American Art: Selections from the Permanent Collection* will be on view through Jan. 23, 1983.

Folk art selections from the museum's collection as well as a few contemporary examples of the folk art ideal, will be displayed in this intallation which includes portraits, still life painting, furniture and sculpture. Of special interest is the well-known "Buffalo Hunter," a snow scene by Grandma Moses entitled "Topsy and Toddle," and a large pair of carved carousel animals.

Early portrait painting in American was done by untrained artists called "limners." These artists responded to the basic styles set by their European counterparts, but the results they achieved were often static poses, gestures, and flat patterned details. The portraits included in the show demonstrate in varying degrees the provincial character of early portraiture in this country.

The museum is located at 1130 State St. and is open 11 a.m. to 5 p.m. Tuesday through Saturday, and Sundays noon to 5 p.m.

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# A. S. PROGRAM BOARD

Editor:  
James Watts

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## N.Y. Production of 'Home'

The Cultural and Special Event Committee are bringing the New York stage production of "Home" to Campbell Hall on Thursday, Nov. 18 at 8 p.m. A unique play by a former North Carolina farm boy, burst onto Broadway. The winner of immediate rave reviews, within weeks, "Home" also garnered nominations for two Tony Awards and the Outer Circle Critics Citation for Best Show of the Year. Now, for its 1982-83 season, Daedalus Productions of New York is proud to present the national tour of this acclaimed black play.

Written by actor Samm-Art Williams, "Home" spotlights a young black man, born and raised in Cross Roads, North Carolina. Cephus Miles is a bright, playful character who loves his simple life — the field work of his grandfather's farm lightened by the kick of moonshine and rip-roaring Saturday night fish fries. But, on the verge of manhood, he suffers hard losses — his girl, his family's land, and finally his freedom. Quoting the Commandments, he is hauled off to prison for refusing to fight in Vietnam.

On his release, Cephus runs north to the big city for nights of glitter and high times. But the life he lives there — with welfare hand-outs and street corner drug dealers — fills him with a longing for home. So he pulls himself up and takes the long bus ride back to North Carolina where he finds a startling surprise. A gift of deep loving and friendship, it proves to Cephus that the "on vacation" God he used to pray to "has finally come back from Miami."

Fast paced and funny, "Home" is sharply attuned to the wit and songs of its people. Through Cephus Miles and his rambunctious tall tales, we meet a slew of vivid characters — from the slick jiving hustlers and welfare bureaucrats of the city to the folks down home — like Black Sarah the Conjure Woman, the fake Indian Ole Chief, and One Arm Ike who lost it from the elbow down trying to steal one of

Sydney Joe Murphy's prize hogs.

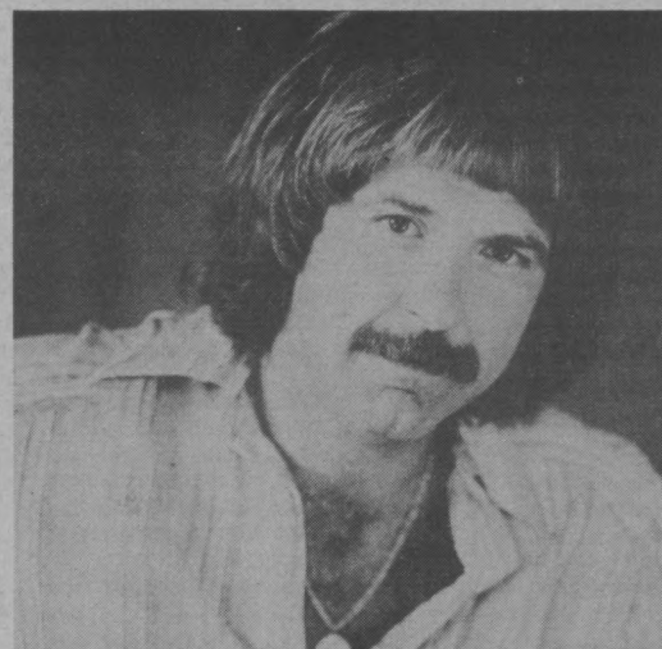
Though joyously entertaining, "Home" is more than just a series of memorable scenes. For it powerfully portrays the dangers in denying our roots. But most important, in its warm-hearted tribute to one man's courage, "Home" celebrates the will to survive and triumph which is the most vital part of the human spirit.

Hailed by *The New York Times* for its "love, passion and purpose," "Home" received nominations for two Tony Awards and the Outer Circle Critics Citation for Best Play of the Year. But its greatest honor came in the fall of 1980 when "Home" won the Audelco Award for the highest achievement in the craft of black playwriting and theater production.

The national tour of "Home" is presented by Daedalus Productions, one of America's foremost touring companies. For the past 10 years, audiences nationwide have applauded its presentations of "Dracula," the comedy hit "Vainities," the musicals "Godspell" and "Pipin" and the Broadway thriller "Sleuth." Most recently, Daedalus closed its triumphant year-long national tour of the renowned black play "For Colored Girls..." Well known for performance excellence, the company's work has received consistent praise, a response summed up by Rutgers University when that institution hailed Daedalus as "one of the best theater companies we've ever seen."

Admission is \$7 general and \$6 for students. Tickets can be purchased at Morninglory Music, Turning Point Records, Santa Barbara Ticket Bureau, Ticketron, and A.S. Ticket Office. For more information, call 961-2064.

Don't miss this exciting New York stage production, tonight at 8 p.m. in Campbell Hall. Tickets will also be available at the door.



Acoustic Artist Don Lange will be appearing in the Pub Tuesday night at 8:30 p.m. Don opened the show last week for David Lindley.



Mark Goldman's "Jesus Heals"; a hand colored photo with band-aids and coins.

## "Buffalo Bill and Jelly Fish"

By James Watts

A rather responsive group of art enthusiasts gathered in the UCen Art Gallery on Tuesday to celebrate the opening of featured artists Ann Reynolds and Mark Goldman.

Anne Reynolds' ceramic vessels cause subtle changes in one's sense of balance. Her wheel thrown pieces have been designed with oblong openings and slightly off center ridges. The unique shades of pink and grey earth tones were created by a process known as dung firing. "The variations on the dung fired pots are somewhat haphazard, when I open the kiln it's just like Christmas," Reynolds exclaimed with a sense of excitement. "Of course, I can control some of the highlights by adding seaweed to the kiln," Reynolds said. "The salt content in the seaweed adds a slight enlightening tinge to her vessels. When observing this woman's work, one might inherit the feeling of oceanic surroundings. The group of vessels entitled "out of context" looks like spiny urchins surrounded by

jelly fish tentacles. Reynolds said that a recent trip to Santa Cruz Island prompted her to create some of the marine inhabitants. Another work that was conceptualized on the Santa Cruz excursion is a mixed media formation. The object, created out of ceramic pieces and sea oats, is almost too busy. It looks somewhat characteristic of Mr. Goldman's work.

Mark Goldman combines humor and tragedy to create nervous energy. A perfect example of this can be felt when experiencing his colored photograph (with nickels, pennies and Band-aids) entitled *Jesus Heals*. The subject of the photograph is a house of worship with the large letters spelling "Jesus Heals" centered above black wrought iron gates. Plastered across the sky above the building are Goldman's Band-aids, outlined in color, formed in the shape... of crosses. The drinking fountain that rests on the edge of the building reads "Holy Water." Goldman says sometimes he

feels the need to lightly color his photographs and at other times more detailed attention must be given. His heavily colored "July 4th in Silver Plume, Colorado" is nice; it captures that "way out in the sticks" atmosphere. But, there is a slight overdose of color here. Mark goes a little overboard; he exaggerates what could have been a subtle spark of color. The problem with coloring black and whites is over coloring. Kodak already makes Kodacolor. Goldman's mixed media effort is his best contribution to the show.

Anyone's artwork that pays a tribute to Buffalo Bill with a toy horse, plastic Indians, matchbox cars and a highlighted green and yellow road sign directing summer tourists to a view of our legend's gravesite, has to be worth seeing.

The current UCen Art Gallery exhibition will continue through Nov. 27. Gallery hours are Monday through Friday, 10 a.m.-4 p.m., and Saturday 10 a.m.-2 p.m.

## UCen Pavilion

### Arab-Israeli Viewpoints

A Middle East debate will be held on Monday, Nov. 22 at 8 p.m., in the UCen Pavilion. This event will provide the first opportunity on campus to hear Arab and Israeli viewpoints side by side, following the recent crisis in Lebanon.

Dr. Arye Carmon, a visiting scholar at UCLA and a tenured professor in history and education at Ben-Gurion University in Israel will represent the Israeli outlook. He has developed programs in his native country focusing on the Holocaust, alternative education, and human rights in the emerging society of Israel.

Dr. Mahmoud Ibrahim — a visiting professor at UCSB where he teaches a course in Islamic history — will present the Palestinian perspective. Dr. Ibrahim is

currently a scholar at the Center for Near-Eastern Studies at UCLA.

In addition to these distinguished speakers, a guest panel composed of faculty and student activists will be present on stage to ask questions following the speaker's opening statements. Dr. Robert O. Collins, a history professor at UCSB with extensive knowledge on the history of the Sudan, will act as moderator.

A.S. Program Board, the Radical Education Action Project, the Committee in Solidarity with Palestinians and Lebanese, and Coalition of Zionists have all co-sponsored the event. This rare opportunity to hear both sides simultaneously will be of benefit to anyone who desires greater insight into the difficult Middle East question.

## UCen

### Poetry Reading Tuesday

Swap Meet

And the first thing I bought  
was a bear full of honey  
wildflower  
Thirty for the rug  
thirty for the other rug  
I fumbled with the nail I pulled  
from the first one  
little kids and a bike rack  
senior with Mexican shoes  
plants, tools, food  
I passed them by.  
My weakness was finally  
leather suit cases  
worn from years in attics  
and a free one from

the original owner of my rug  
from him  
I could have bought it cheaper but  
he sold it to the guy I bought it from  
I bought it for nine  
he sold it for seven  
I'm sitting on it typing  
enjoying it

Michael F. Barnett

Michael Barnett is currently an undergraduate art student at UCSB. He will be giving a free poetry reading Tuesday, Nov. 23 from 3-5 p.m. in UCen 2284. Coffee and discussion will follow. This program is sponsored by program Board Lectures.



Me First will be appearing tonight in the Pub at 8:30 p.m. Admission is free.