The Creation of a New Spain in America
Lindsey Plays Enthusiastic Sets

By PETER LEFEFRE

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 that book after that 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 pouting out an hour and 30 minutes of music that has taken years of bleeding fingernails and blistered skin to make. Yes, stop, rest for a bit and begin again.

David Lindsey 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 year, and acoustic numbers were not what the crowd was there for either.

Imagine staking under baking stage lights and pounding out an hour and 30 minutes of music that has taken years of bleeding fingernails and blistered skin to make. Yes, stop, rest for a bit and begin again.

Watching the audience coming out of the hall, drenched and smiling, it seems they were too.

Minn's Chili Cream of Tomato Chowder

Cream of Broccoli Split Pea Cheese
Homemade Soups
DAILY soup to go too!

Korean Tofu Herb Tomato Vegetable
Mom's Chili Cream of Tomato Clam Chowder
DUWANEE'S
Restaurant & Salad Bar
888 Embarcadero del Norte

Bassman Productions & present

Trots More Than a Drag Show

By CHERYL ROSENSTEIN

An audience generally inclined to laugh when presented with the sumer 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 groans during the Arts and Lectures-sponsored performance of Les Ballets Trockadero de Monte Carlo. The Trocks' 12 ins in toe shoes and tutus, are famous for their ballet "en travest." 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 1 was a case in point. The lovely ballerina who danced the part of the swan maiden Odette, Tamarra Boundyeye (alias Sanon Candela) looked more like a coy but clumsy duck than a graceful, quizzical swan. Nonetheless, she and the other swans in the flock — Eva Isenhotta (Iona Buenavista), Agrippina Proskovna (Roy Fialkow), Yurika Sakitumi (Anthony Babara), Margaret Lowin-Octayn D.B.E. (Terry Duker), Anastasia Romanoff (Shannon Robbins) and Ludmina Beulemova (Lance Marcone) — were so proficient at point dancing, jetes and arm-flapping as any female ballerina. In fact, it had not been for their deliberate awkwardness, overwhelming lack of petiteness and their hairy underarms, one might almost think they were young female dancers.

The other numbers on the program — Spring Waters (coined 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 Bullet — 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 Ludmina Beulemova, Mme. Pavlova's "Dying Swan" wasn't as much dying as she was melting. The Trocks' "terminal fowl" delivered a most touching and memorable performance — made all the more memorable by the falterings she left strewn all over the stage floor.

The evening's fun was brought to a close with Yes Virginia, Another Piano Bullet — a gentle rip-off of Jerome Robbins' 1969 piano ballet, Source at a Guttering. 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 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 Girl in Black, was 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 Ludmina Beulemova, Mme. Pavlova's "Dying Swan" wasn't as much dying as she was melting. The Trocks' "terminal fowl" delivered a most touching and memorable performance — made all the more memorable by the falterings she left strewn all over the stage floor.

The evening's fun was brought to a close with Yes Virginia, Another Piano Bullet — a gentle rip-off of Jerome Robbins' 1969 piano ballet, Source at a Guttering. 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 Girl in Black, was 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 Ludmina Beulemova, Mme. Pavlova's "Dying Swan" wasn't as much dying as she was melting. The Trocks' "terminal fowl" delivered a most touching and memorable performance — made all the more memorable by the falterings she left strewn all over the stage floor.

The evening's fun was brought to a close with Yes Virginia, Another Piano Bullet — a gentle rip-off of Jerome Robbins' 1969 piano ballet, Source at a Guttering. 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 Girl in Black, was 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.
Santa Barbara Architecture Museum Celebrates Bicentennial

By CATHELLOT

In celebration of Santa Barbara’s bicentennial, the University Art Museum is hosting an exhibition entitled, “Santa Barbara: The Creative Span in a Mergency.” Organized by David Gebhard, professor of Architectural History and Landscape Architecture, the exhibition was designed as a walk through the architectural history of Santa Barbara. Beginning at the turn of the century when the Hispanic theme was prevalent in the area, the exhibition traces the growth of the city’s buildings, from the Spanish-styled Burger King on upper State Street. The concern for keeping 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 building homes, which existed, but also to encourage the design of new buildings to reflect this heritage.

One of the first Plans and Planting Committees, as well as the Architectural Advisory Committee, were formed in 1919, and 1926 drawings of an envisioned ex-urban development of State Street done entirely in a Spanish style mode, were submitted by firms from Los Angeles and the surrounding areas.

These future projections are on display at the exhibition, and another one, where the similarity is in the red tiled roofs, stucco, and low-two story buildings of a people, are also displayed in the exhibition. The determination of the community and general agreement with keeping the city’s architectural history is evident in several contexts the Plans and Planting Committee initiated. The first competition in 1919 centered on designing the new court house. All the winning drawings are on display at the museum, and eventually a variation of the second place model was chosen. Several years later the committee went so far as to organize a contest in designing gasoline service stations.

Bicentennial Celebrations in Santa Barbara

The lead singer of the Rebel Rockers, who have been playing rocksteady in the L.A. area for a few years now, spoke at the Nexus about the show:

NEXUS: The advertisement here reads “…a marathon of music and unity... Could you explain ‘unity’?

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 with the whole world.”

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

D: Oh, yeah, there’s been a growth of it. Been as rapid as I’d like it to be...Right now, it’s kind of a type audience but it has been growing slowly and if 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 sorting 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 look into banding together and put something on our own...Besides, in that time, the band will have grown and the Green Grocer has much better...

N: What do you have to say about critics who call reggae “dumb and hard”?

D: I really don’t paly that much attention to criticism; 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 now, so they can get their column out...Anyway, there’s an exception to just about any musical form.
Fluvier Bar & Eatery
Offers a Wide Selection of Homemade Items Prepared with Love, Freshly Baked Daily Quiche ($4.50), $2 UCSB students. Available at the door only.

Bar & Eatery
Friday 11 am-11 pm
September 12–December 18
914 SANTA BARBARA STREET

A public lecture by the father of human powered flight

Paul MacCreary

Monday, November 22
UCSB Chemistry Auditorium 1179
Recipient of the 1982 Lindbergh Award and selected inventor of the year and engineer of the year. His work on solar powered flight with the Gossamer Condor, Albatross, and Penguin. Tickets: $2.50 general admission / $2 UCSB students. Available at the door only.

UCSB Arts & Lectures (961-3535).

November 17
UCSB Dramatic Arts presents

Pyramus and Thisbe
A tragic farce

By Rubens Eugene F. M. de Crespigny

Dramaturgical Production of the UCSB Dramatic Arts presents Pyramus and Thisbe. The two first acts of the play are presented on November 17th and the third act on November 18th. Tickets for the UCSB Dramatic Arts presentation can be purchased from the UCSB Arts & Lectures Office, 961-3535.

The Accidental Death of an Anarchist

A production of the I.V. Thirteen Theater. The Accidental Death of an Anarchist will be performed on Thursday, November 19th, at 8 p.m. on the UCSB campus. The production is directed by Margaret Solow and features a cast of UCSB students. Tickets for the performance can be purchased from the UCSB Arts & Lectures Office, 961-3535.

Two One-Acts to Play

The UCSB presentation of "I on Stage," which plays at 8 p.m. from November 17th through November 19th, is being directed by David Holmes and Margaret Solow. Both directors are students with plans to direct professionally when they graduate. Holmes is directing Vesuvius, a one-act comedy by Terrence McNally, which will be performed on November 17th and 18th. The play is based on the true events of the eruption of Mount Vesuvius in 79 A.D. Tickets for the performance can be purchased from the UCSB Arts & Lectures Office, 961-3535.

The Accidental Death of an Anarchist

A production of the I.V. Thirteen Theater. The Accidental Death of an Anarchist will be performed on Thursday, November 19th, at 8 p.m. on the UCSB campus. The production is directed by Margaret Solow and features a cast of UCSB students. Tickets for the performance can be purchased from the UCSB Arts & Lectures Office, 961-3535.

Two One-Acts to Play

The UCSB presentation of "I on Stage," which plays at 8 p.m. from November 17th through November 19th, is being directed by David Holmes and Margaret Solow. Both directors are students with plans to direct professionally when they graduate. Holmes is directing Vesuvius, a one-act comedy by Terrence McNally, which will be performed on November 17th and 18th. The play is based on the true events of the eruption of Mount Vesuvius in 79 A.D. Tickets for the performance can be purchased from the UCSB Arts & Lectures Office, 961-3535.

Tickets for the UCSB Dramatic Arts production of Pyramus and Thisbe can be purchased from the UCSB Arts & Lectures Office, 961-3535.
Jarrico Meets Challenge
By JULIE DENNICK
Writing a historical play is a special challenge to a playwright. He must keep in mind, for 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. "There is no such thing as historical truth," he writes. "There are scenes in my play that cannot possibly be documented. There are events in my play that are inconsistent with the documents that do exist," he explains.

Robert Egàn and Laura Wernette
The first act of the play set the stage for the drama in the subsequent two acts. The main character 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 cruelty and tyrannical Cesare Borgia, played strongly by David Barker. And finally, Leonardo Da Vinci, "the universal man," played by Robert Egàn. 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, if you were unfamiliar 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 separate from Rennaissance 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, if you were unfamiliar with Italian history. This was difficult to follow.

The second half of the play, which 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 the Borgias.

Jarrico's works grow out of his own passion for 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 separate from Renaissance Italy.

This is art that has the look and feel of the period. The program says that the audience will recognize "the element of naivete, the childlike spirit. Despite the absence of scenes, however, that are inconsistent with the document which construe them, many of Vallance's works grow out of a rate of contemporary art, a rate of visual appeal but which unfortunately is nonexistent. He were 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 Lachlan's later reappraisal of the value of friendship and life. Casey Harding was awkward as the older, colorless grandfaather, who are both in his art. "Barric "he is a child and respond with excuses, autographs, photographs, neckties and whatever else he can requisition." Vallance, as artist, has always had a knack for repressing his emotions. His only interest is to learn and produce as much as he can. Thus he decides to separate from Renaissance Italy.

The Hasty Heart
By JONATHAN ALBRECHT
"Hurry is born in the hasty heart."

"This playwright has experienced 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 controversial, Scottish provoking The Albecama Productions' opening night of Pope Freeman's Santa Barbara Hasty Heart vibrantly and brilliantly...

Lacking good actors is always a problem. But Freeman's usually meticulous direction — his eye for detail, movement and timing — was generally absent. Not the least, though, as the play still has its skeletal remains of like, if not entirely convincing, characters and often one-liners.

Directed on a troop transport in 1943 during his return trip from Cairo to the United States, Patrick wrote his eventual Broadway hit on an old draft paper and canteen longhand. His New York stint lasted nearly five years before Warner Brothers scopped it up and turned it into a weak Reno, a sequel to the original Broadway production.

The Hasty Heart is the story of August Moon, and screen works such as the best forgotten Charlie Chan at the Raccoon 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 everything a person writes), dramatizing Patrick's experience as a "Yank" ambulance driver who, while recovering from malaria in Belfr, befriended a tenaciously, almost nastily, independent Scot who is slowly losing his mind (kidney malfunction in Heart). It was inspired by this memory, Patrick wrote The Hasty Heart around the author's aforementioned proved.

The play is also only partly successful. It evokes a period of time — the later days of WW II — and suspends it. Reinforced by six men held hostage by their own ailments in a temporary British jungle convenant ward, the commitment of the play conveys the senselessness and absurdity of war. Here is the significant elements of the play. Man in close proximity, rigged from their voices and families, transported to a strange land and sickened by veritgious diseases and broken body parts, must overcome feelings of alienation and loneliness. There is beauty 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 need and love.

Despite the infrastructure, and the utilites of line, space and action, the plot remains a drag. The irreligious Scot, Lachlan, is described, "To know him is to loathe him..."
The sister, Margaret, who cares for the man and who must inexplicably in love with the dying Lachlan, explains her emotions, "Surely there is pity in every woman's love." It is important to constantly remind people of the elements of the story. The Hasty Heart was written when confronted with his barrage of simple reversals and gender jokes (needle and crook hooks), and the numerous laughs never escape from the scene. From the scene's exaggerated accent (America is the land of "Mickey Mouse")

Lachlan was played with conviction by UCSB graduate Anthony Kortich who is in perfect vocal. However, his delivery is marginally overexcited and barely five feet tall which means believable as a rugged outdoorsman. He was also thoroughly unconvincing in his forlornness and Madeleine's recruiting him to come with him to do the "work" the drama. He was excruciatingly weak in the second act. He was reduced to little more than a dimwit. His role was essentially a glorified participant, a role which the playwright had assigned to the character.

"A COMFORTABLE CONCERT/VICTORIA STREET THEATER PRODUCTION
SOLO PIANO CONCERT
33 WEST VICTORIA STREET, SANTA BARBARA
Thu 18 THE RAVE
Fri 19 THE NEWS
Sat 20 THE NEWS
Thu 23 LADIES' NIGHT
Wed 24 THE NEWS
No Cover
Tues, Wed, Thurs
17 State Street
963-666

George Winston

JUMP TO THE BEAT
5 DAYS A WEEK

THURSDAY, NOVEMBER 18, 1962
5A

THURSDAY, NOVEMBER 18, 1962
54

RESERVED SEATS $2.50
ORDINARY $1.50

NO HOST BAR

A COMFORTABLE CONCERT/VICTORIA STREET THEATER PRODUCTION

THE VICTORIA STREET THEATER
33 WEST VICTORIA STREET, SANTA BARBARA

DECEMBER 2, 1962 7:30 P.M.

FESTIVAL SONGS OF THE WEST

TICKETS AT: TREETOP, LEOPLIOURS AND CHEAP THRILLS FOR INFORMATION: TEL. 963-6661

NO HOST BAR

A COMFORTABLE CONCERT/VICTORIA STREET THEATER PRODUCTION

THE VICTORIA STREET THEATER
33 WEST VICTORIA STREET, SANTA BARBARA
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 off with a splendid informality in their Saturday concert. They gradually charmed and captivated 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 lecture, they 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 "warmup" one was able to appreciate the beauty in the music that may have been missed without previous knowledge. The ensemble thereby made the concert a memorable experience rather than an easily forgettable one of streetcars and supersonics.

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 clattering 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 Feldberg 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 piece. This ensemble, entitled A trio, captured a bustling pasture of high mesas and curious 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 theensa displayed during this piece seemed to sum up the overall attitude of the ensemble.

After the intermission, Javier Janssen and percussionist Dan Druckman embarked on a dreamy jazz Roads, divided by a slow thoughtful exploration of twilight, and clarinetist Jean Kopperud, the latter presenting an entrancingly intricate solo in the piece. This ensemble, entitled A trio, captured a bustling pasture of high mesas and curious mountain roads, divided by a slow thoughtful exploration of twilight.

After the intermission, Javier Janssen and percussionist Dan Druckman embarked on a dreamy jazz Roads, divided by a slow thoughtful exploration of twilight, and clarinetist Jean Kopperud, the latter presenting an entrancingly intricate solo in the piece. This ensemble, entitled A trio, captured a bustling pasture of high mesas and curious mountain roads, divided by a slow thoughtful exploration of twilight.

After the intermission, Javier Janssen and percussionist Dan Druckman embarked on a dreamy jazz Roads, divided by a slow thoughtful exploration of twilight, and clarinetist Jean Kopperud, the latter presenting an entrancingly intricate solo in the piece. This ensemble, entitled A trio, captured a bustling pasture of high mesas and curious mountain roads, divided by a slow thoughtful exploration of twilight.

After the intermission, Javier Janssen and percussionist Dan Druckman embarked on a dreamy jazz Roads, divided by a slow thoughtful exploration of twilight, and clarinetist Jean Kopperud, the latter presenting an entrancingly intricate solo in the piece. This ensemble, entitled A trio, captured a bustling pasture of high mesas and curious mountain roads, divided by a slow thoughtful exploration of twilight.
Watercolor paintings by Betty Field-Haley will be on display at the New York Bagel Factory in Isla Vista Thursday 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 ABCa Theatre, 311 East Barbara St. For information on this Ensemble Theatre Project production, call 962-8606. (See review on page 4A.)

The tin Drum, Volker Schlondorff’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 ticket and information, call the Arts and Lectures Ticket Office, 961-3332.

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, They’re Playing Our Song and The Hasty Heart, a play by John Patrick, continues its run at the Lottero Theater through Sunday. For ticket information, call 960-6725. The show is an Alhecama Production. (See review on page 1A.)

The CONSUL, a new play by Paul Jarrico, continues throughout this weekend at the UCSB Main Theatre. For tickets and information, call the Arts and Lectures Ticket Office, 961-3332. (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 7 p.m. in Lotte Lehmann Concert Hall. Admission is free.

Talley’s Folly is part of the Politics in Film series. For information, call 962-8606. (See review on page 4A.)

25% OFF all MOVIE POSTERS (limited supply)

Direct Yourself to 965-2400

Josie's Texas Cafe
965 Embarcadero del Norte, Isla Vista 968-3356

The Tin Drum
Volker Schlondorff’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 ticket and information, call the Arts and Lectures Ticket Office, 961-3332.

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, They’re Playing Our Song.

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 7 p.m. in Lotte Lehmann Concert Hall. Admission is free.

Talley’s Folly is part of the Politics in Film series. For information, call 962-8606. (See review on page 4A.)

25% OFF all MOVIE POSTERS (limited supply)

Direct Yourself to 965-2400
The Cultural and Special Event Committee are bringing the New York stage production, "Home," to Campbell Hall on Thursday, Nov. 18 at 8 p.m. A unique play by a renowned black playwright, it offers instant access to the larger culture and seeks to celebrate the will to survive and triumph which is the most vital part of the human spirit. "Oh Water," Sydney Joe Murphy's prize hogs.

Through 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 courageous stand, "Home" celebrates the will to survive and triumph which holds 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 15 years, audiences nationwide have applauded its presentations of "Dracula," the comedy hit "Vashti," the musicals "Godspell" and "Pippin" and the Broadway thriller "South." Most recently, Daedalus completed 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 Morning Glory Music, Turning Point Records, Santa Barbara Ticket Bureau, Ticketron, and A.S. Ticket Office. For more information, call 961-5864.

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.

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 for Arab and Israeli viewpoints to side-by-side, following the recent crisis in Lebanon.

Dr. Arye Carmen, 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 UCSD 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 G. Collins, a history professor at UCSC 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 Zinotts 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

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

Anyone's artwork that pays a tribute to Buffalo Bill with a toy horse, planet Indians, matchbox cars and a highlighted green and yellow roads directed 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 to Friday, 10 a.m.-4 p.m., and Saturday 10 a.m.-2 p.m.