



Seems Like Old Times: A Get-Together At The Arlington

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Inside: Dave Alvin Interview

ETP's Production of 'Cuckoo's Nest' Deemed A Success

By ANDREA WOODWARD

It is pretty ambitious for a local theater group to put on a play, based upon a critically-acclaimed novel, which had already been produced by some of the finest professional casts in the country, as well as made into an Academy award-winning movie. "Bravo!" is what one would say about the Ensemble Theater Company's production of *One Flew Over the Cuckoo's Nest* which opened last Friday night. ETP's rendition of *Cuckoo's Nest* was not without hitches, but the now-familiar characters of Ken Kesey's novel truly came alive with Dale Wasserman's script on the small-but-creatively-constructed set of the old Alhecama Theater. Although the ETP may not have professional status in terms of paying all the cast Actor's Guild salaries, as Publicity Director Lucy O'Brien said, they are professional in the way they approach theater.

It was definitely the actors, particularly well-suited for their roles, who gave the play its professional sparkle. Outstanding among an exceptional cast was Marlene (Egan) Walker as Nurse Ratched, the head nurse of the institution where Kesey's protagonist R.P. MacMurphy (Louis Dula) was interned as a "psychopath."

MacMurphy would have us believe that he was only locked up in the nuthouse to escape the county's work farm where he had been an inmate. MacMurphy enters the institution only to take it over by becoming the "head bull goose looney." "Nurse Ratshit" fights to maintain her reign of the institution and will permit no abrogation of "ward policy." When MacMurphy realizes that he could be confined forever if Ratched never judges him competent for life outside the cuckoo's nest, he nearly toes the line. But he cannot take the easy way out of the institution, because his model of rebellion is too important in the healing of his compatriots.

In the beginning of the play, the actors seemed a bit stiff, as if they were just becoming accustomed to their roles. The interchange between Harding (Matthew Mark Morgan) and MacMurphy when MacMurphy tries to take over the role of "head bull goose looney" fell a little flat which was disappointing, because the lines about voting for Eisenhower are some of the funniest in the play.

The pace picked up, however, when Murphy became a member of the institution. In the "pecking party" scene, the actors realized their roles. Walker, who had been a perfectly nasty Nurse Ratched from the beginning, opened up Harding's wound, his fear of homosexuality, and lead the others in tearing into him in a sadistic form of group therapy. Her tone of voice was perfect — that of a *petite fonctionnaire* whose only satisfaction in life lies in making those in her power miserable.

Morgan's portrayal of the affected, intellectual Harding added much to the production. Harding's lines are stiff to the point of being stilted, Morgan explained, but Harding still came across as human, even likeable. "Harding is like any other character. You love and hate the shit. In fact, you like him in spite of himself," Morgan said.

Morgan defined Harding's problem as "being afraid to sleep with his wife. He is not afraid that he's homosexual. He's just afraid to sleep with his wife." Morgan added that the distinction is important, because "if he were homosexual, he wouldn't be ever be cured" and would never be able to leave the institution as MacMurphy convinced him to do.

Dula, who has performed in other ETP productions including *Twelfth Night* and *Of Mice And Men*, certainly looked the part of MacMurphy, down to the tattoos. He sounded like MacMurphy with the slightly-offbalance whinny at the end of his jokes on Nurse Ratched. He bounded about the stage with the energy of MacMurphy. Dula was MacMurphy, not Jack Nicholson's movie MacMurphy, but his own man.

(Please turn to pg.14A, col.4)

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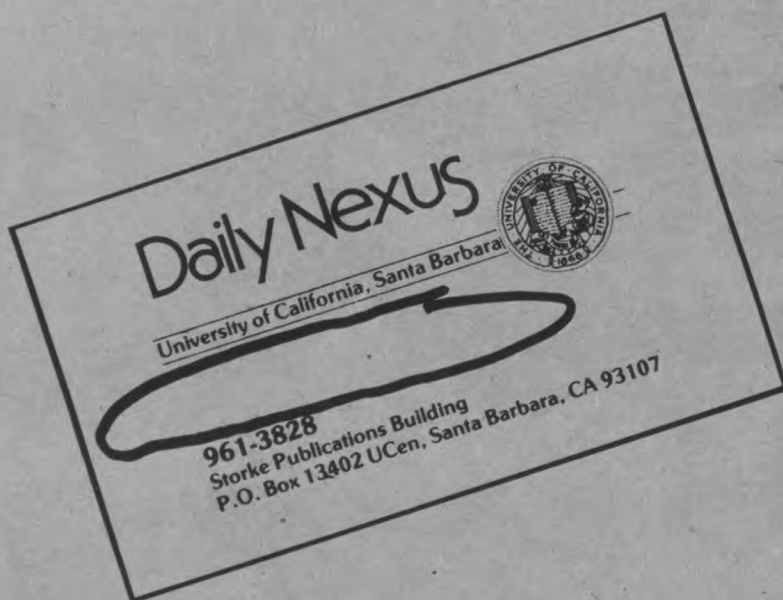
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John Sayles' 'Baby It's You' Is Distant And Shallow

By ROBIN STEVENS
The message was the music throughout much of John Sayles' film, *Baby It's You*, and in this movie the lack of dialogue created an annoying atmosphere by tantalizing the viewer with a lack of information. Passable performances by Rosanna Arquette and Vincent Spano added some luster, however the meat of the movie seems to have been left either on the cutting room floor or somewhere in the imagination of the screen writer.

Perhaps the most aggravating aspect of the film, stemming from the lack of dialogue was an undeveloped relationship between the two main characters, not so much on the screen, but in the minds of the viewers. The two not so immediately believable characters, Sheik and Jill, meet in the halls of a high school. Sheik (called so after a form of protection, "a rubber: Trojan, Sheik," he explained) pursues Jill, a teenager caught up in the idea of seeing her name in spotlights as a famous actress, and the two establish a tentative relationship. From this point on, the relationship blooms, or at least that is the impression the viewer is given. But each time the two seem about to have some meaningful discussion, or learn something about each other, the sixties style music begins again and the sub-

stance is left to the imagination.

The film *Flashdance*, which had little dialogue and lots of music, was saved (for some) by the energy of the creation itself and, intrinsic in that energy, the cinematography — the deft

It is too difficult to adjust to the emotional insight one receives after an hour and a half of being deprived.

combinations of angles and colors. This film, however, did not have that power and there again lost some points. The angles were often poorly chosen and cliché; a sequence in which Sheik and Jill skipped school and went to the Jersey shore contained a scene which has been shot from the same point of view countless times. The scene stands out because it was some of the best cinematography in the entire film.

Towards the end of the movie, for about fifteen minutes, the viewers get a little insight into the minds and the feelings of Jill and Sheik. Sheik, who had left his

hood's existence in Trenton for Miami, a spot he thinks is heaven on earth because Frank Sinatra (Sheik's idol) began his career there, held a job washing dishes and lip syncing with juke box two nights a week. When a real singer is hired for the nightclub where he is employed, his frustrated dreams come to a head and he lashes out in anger at those around him, including Jill. He travels to New York, where Jill is attending Sarah Lawrence Women's College and upon arriving and finding her absent from her room, he gives vent to his feelings by ripping apart her room. At this point the difference between the two in maturity levels becomes apparent. Jill, in the meanwhile, is struggling to maintain the growth she has gained through the exploration of values and ideals one so often encounters when moving away from home and high school and into a university setting. When she comes to her room and finds Sheik there, after not seeing him for a very long time, sitting in the midst of the mess he has created, she breaks down. The two get into an argument and let loose the feelings and broken hopes that the two of them have. The scene is strong, but it doesn't save the movie. It is too difficult to adjust to the emotional insight one receives after an hour and a half of being deprived.

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Theatre Artists Group Will Revive Albee Production

Theatre Artists Group (TAG), UCSB's resident theatre company, has announced a September revival of Edward Albee's Pulitzer Prize play, *A Delicate Balance*. Following a highly successful summer run with sold-out performances every night, the TAG production will re-open at the UCSB Studio Theatre tonight and run for four consecutive performances, closing Sunday, Sept. 25.

A Delicate Balance, which established Albee as a major American playwright, tells the story of Agnes and Tobias, a wealthy retired couple who, in the course of 48 hours, deal with successive crises involving an alcoholic sister, the failure of their daughter's fourth marriage, and the arrival of their best friends, who announce that they are moving in because they are too frightened to stay home. In the process, the play explores the strengths, failures



Judith Olauson as Claire in *A Delicate Balance*

and responsibilities of author's marvelous, complex, probing dialogue in terms that are both dramatic and funny.

The TAG *Delicate Balance* features four members of the UCSB drama faculty —

Stanley Glenn, Ann Ames, Judith Olauson and Patricia Bower — as well as two experienced Santa Barbara actors, Charles de l'Arbre and Perie Longo. Bob Barber, reviewing for the *News Press*, remarks, "The

and responsibilities of author's marvelous, complex, probing dialogue in terms that are both dramatic and funny. The production is directed by Robert Egan.

All four performances — Thursday, Friday, Saturday and Sunday (September 22-25) — will be at 8 p.m. in the UCSB Studio Theatre, Snidecor Hall. Tickets and further information can be obtained by calling Arts and Lectures, 961-2525.

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Dave Alvin Interview

By HUGH HAGGERTY

The Blasters will be appearing with X this Sunday night at the Arlington Theatre. Their music incorporates many strains of American music — from rural blues, to rockabilly to R & B. Though comparisons are often drawn between The Blasters and such legendary rock bands as The Band and Creedence Clearwater Revival, The Blasters' music is fiercely contemporary and uniquely their own.

The Blasters' lead guitarist and songwriter spoke with the Nexus about this show they're doing with X.

Nexus: How has this tour been going for you?

Dave: Well, Santa Barbara is the last gig we've got lined up. We did San Diego and Riverside and we're going to play L.A. real soon. We were going to play in Bakersfield with Black Flag but they...uh, kinda' chickened out on that one.

Nexus: Have you got an L.P. ready to release?

Dave: No, we're doing this because us and X (sic) haven't played together in a long time. In the old days, you know in Los Angeles we used to do gigs together all the time. They're our best friends and we just never play together anymore and so John (Doe) and I decided to play some gigs together and their new album is coming out this week and we're just helping them out on this tour on their California dates.



Dave Alvin: lead guitarist and songwriter

Nexus: Slash Records is better known for their new music. What was their motivation to sign a revival band like yourselves?

Dave: Because we're good. (laughs) The musical tastes of the people over at Slash are kind of eclectic, you know. They've got some other bands that are playing old styles of music like Rank and File and Green On Red.

Nexus: Your last album, *Non Fiction* seems to border on being blatantly political like "Jubilee Train" and "Boomtown." Would you ever write a blatant protest song?

Dave: I don't see that happening. To me, people in the United States seem to turn off these days to something blatantly political. An exception would be the Clash...they're selling a lot of records but me, I like to be more subtle about stuff

— like "Jubilee Train" is almost a little too protesty. That's probably the most political type song we'll do. I'd rather write songs that are more about social things which is kind of what I aimed for in *Non Fiction*.

Nexus: A few critics say the production on your albums prevents you from getting the success you guys deserve. Are you happy with the job you've been doing?

Dave: You're talking about Chris Atkinson (*L.A. Times*). Yes and no. I mean you know we've done it ourselves. We never really found a producer that we felt comfortable with and this next album that we're going to start working on pretty soon — we're going to have a producer. We don't know who it is yet. You know you could say the same thing about X's albums. The production's kinda' rough. You could say that about anybody. Sure, that could be a reason why we haven't hit it big and plus there's the fact that...uh, I don't want to get into what I think is the real reason why so I won't. (laughs)

Nexus: Okay. A friend of mine said he saw — I think it was you, Exene and John Doe open for John Cale down at the Golden Bear and you guys were playing old folk tunes. Can we expect any of that at Sunday's show?

Dave: No, that's a little thing we had going called The Knitters — kind of a take-off on an old folk band. There were songs you know, that I wanted to do that I couldn't do with the Blasters and songs that Exene and John wanted to do that they couldn't do with X and so it was kind of a just a thing we were doing for fun. Actually, that show that we opened for John Cale was the only one that we got paid for. Usually we would play for charities and fundraisers — help 'em raise money. We did one for American Indians and....gosh, I don't know how many others.

Nexus: Sounds great. Are you looking forward to this show up here? You know about the Arlington, don't you? They're pretty strict on people dancing in the aisles and stuff.

Dave: Yeah, it'll be a good show. Last year, we played at the Lobero Theater up there and I guess it got out of hand and I think we were the last rock band to play there. It's kind of funny, you know 'cuz bands like X and Black Flag have a lot of trouble getting gigs sometimes because of dancing in the aisles and kids getting rowdy — a lot of theaters don't want that stuff. Hopefully, it'll be pretty cool and people will be able to dance around.

Nexus: Okay, thanks a lot and on behalf of Santa Barbara, we're looking forward to the show.

Look for a review of the concert and X's new album in next week's Entertainment section.



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The following are the regulations for pedestrian, bicycle, motorized bicycle, and skateboard or rollerskate travel on the UCSB campus. The authority for these is Section 21113 (f) of the California Vehicle Code, which states:

"(f) A public agency, including, but not limited to, the Board of Regents of the University of California and the Trustees of California State Universities and Colleges, may adopt rules or regulations to restrict, or specify conditions for, the use of bicycles, motorized bicycles, skateboards, and roller skates on public property under the jurisdiction of that agency."

Definition of Terms

Bicycle: The term bicycle means a device upon which any person may ride, propelled by human power through a belt, chain, or gears, and having either two (2) or three (3) wheels of fourteen (14) inches or more in diameter, in tandem or tricycle arrangement, (21200 CVC).

Motorized Bicycle: A "motorized bicycle" is any two (2) or three (3) wheeled device having fully operative pedals for propulsion by human power, or having no pedals if powered solely by electrical energy, and an automatic power and is capable of propelling the device at a maximum speed of not more than thirty (30) miles per hour on level ground, (406 CVC). Vehicles commonly known as "mopeds" which meet the above requirements shall be referred to as motorized bicycles from here on.

Bikeway: A bikeway is a route designed for travel by bicycles only. This designation is indicated by signs, painted markings and/or the blue painted surface of such a path.

Walkway: A walkway is a route utilized primarily for pedestrian travel. Any surface not deemed bikeway or roadway shall be considered a "walkway."

Reasonable: "Reasonable" shall mean: not extreme or excessive, as defined in Webster's Collegiate Dictionary. Excessive shall mean: exceeding the usual, proper, or normal, also as in Webster's.

Regulations are as follows:

.001) Unsafe speed: No person shall ride a bicycle on a bikeway at a speed greater than is reasonable having due regard for the flow of existing traffic, weather, visibility, and the surface and width of the walkway.

a) No person shall ride a bicycle on a bikeway at such a slow speed as to impede or block the normal and reasonable flow of traffic.

.002) Distance between bicycles: Having due regard for speed, traffic, and condition of roadway, a reasonable distance shall be maintained between bicyclists and between bicyclists and other vehicles.

.003) Keep to the right: A bicyclist shall stay in the right lane when on a designated bikeway. On any bikeway a bicyclist shall avoid weaving as s/he rides. When ready to pass or change direction of travel in any way, the bicyclist must check for other bicycles, pedestrians, and vehicles that could be affected by this change and notify them by the use of hand signals or other means as to the intent to change direction.

.004) Pedestrians, skateboarders, and rollerskaters on bikeways: The bicyclist has the right-of-way on a bikeway. However, bicyclists shall yield to pedestrians attempting to cross the bikeway.

a) Persons walking bicycles or motorized bicycles shall be considered pedestrians. As such they shall be subject to all regulations pursuant to pedestrians.

b) Pedestrians shall keep to cement walkways and shall avoid walking on roadways or bikeways except to cross at designated crosswalks.

c) Skateboarders and rollerskaters shall be considered pedestrians. As such they shall ride only on uncrowded walkways at a safe speed. Skateboards and rollerskates shall not be ridden on roadways or bikeways.

d) The provisions of this section shall not relieve the bicyclist from the duty to exercise due caution for the safety of any pedestrian on a bikeway.

.005) Use of walkway adjacent to bikeway: When a bikeway appropriate to the bicyclist's direction of travel is established, the bicyclist must ride in that bikeway. An adjacent walkway may not be used by a bicyclist.

.006) Yield to emergency vehicles: All bicyclists and pedestrians shall move to the side of the road, bikeway, or walkway and yield right-of-way to any emergency vehicle having either flashing red lights and/or siren on.

.007) Throwing object(s) from a bicycle: No object shall be thrown from a moving or stationary bicycle.

.008) Dogs on bikeways: No dog shall be allowed on a bikeway. The dog is subject to impound and the owner is subject to a fine in order to obtain release of the animal.

.009) Reasonable speed on an occupied walkway: If there are a reasonable number of pedestrians on a walkway such that a high rate of speed by a bicyclist would endanger their physical well-being, a bicyclist traveling on a walkway shall approximate the speed of

pedestrian travel or a reasonable speed close to that.

.010) Pedestrian right-of-way: Pedestrians have the right-of-way on a walkway.

.011) Motorists on bikeways: A motorist cannot drive on a bikeway at any time. Permission to do so in exceptional cases can be obtained from the University Police Department with the signed approval of the Chief.

a) Emergency vehicles shall be exempt.

b) The driver of a motorized bicycle shall be considered a motorist when the motor of the bicycle is engaged. As a motorist the driver of a motorized bicycle may drive on four lane, divided highways.

c) When the motor of a motorized bicycle is disengaged the driver shall be considered a bicyclist. As a bicyclist the driver may ride in any area on campus where bicycle riding is permitted. As a bicyclist the driver shall obey all regulations that apply to bicyclists.

.012) Bicyclists must obey vehicle laws: Every person riding a bicycle is required to obey the same traffic regulations as the driver of an automobile. This includes obeying all stop signs, yield signs, red lights, and other traffic signals specific to this campus.

.013) Bicycles on four lane, divided highways: Bicycle riding on campus is prohibited on any four lane, divided highway.

.014) Riding in a prohibited area: Bicycles may not be ridden in areas which are marked for pedestrian use only. Bicyclists must walk their bicycles through these areas.

.015) Lights and other equipment: Bicycle equipment shall comply with the California State Vehicle Code. A light shall be used when a bicyclist is traveling at night.

.016) No person shall operate a bicycle upon any bikeway riding other than upon or astride a permanent and regular seat attached thereto. No operator shall allow a person riding as a passenger, and no person shall ride as a passenger on any bikeway, walkway, roadway, or highway other than upon or astride a separate seat attached thereto.

Parking Regulations

.017) Bicycles shall be left, parked, or stored on the University campus only in areas specifically designated by the presence of racks or other devices designed for bicycle parking, or when designated by the posting of signs indicating the space as a bicycle parking area. When racks are full, bikes shall be parked in an orderly manner off the ends of racks within the bicycle parking area. When no racks, devices, or signs designate an area to be for bicycle parking, a bicycle may be parked or stored as long as such parking or storing is in conformance with other sections of this chapter.

.018) No bicycle shall be parked, stored, or left in any area where signs are posted indicating that bicycle parking is prohibited.

.019) No person shall park, store or leave a bicycle in such a manner as to cause said bicycle to block or otherwise impede normal entrance to or exit from any building on campus.

a) No bicycle shall be parked, stored, or left within six feet of an entrance or exit unless a bicycle rack or parking device or marked bicycle spaces are provided within that distance, in which case, the bicycle must be parked in the designated bicycle area.

b) No bicycle shall be parked, stored, or left standing on any access or egress ramp.

.020) No bicycle shall be parked, stored, or left so as to interfere with or impede the normal movement of wheel chairs or bicycles upon ramps installed for the purpose of assisting the movement of handicapped persons or bicyclists.

.021) No bicycle shall be parked, stored, or left in any of the locations described in the following subsections:

a) MAIN LIBRARY ENTRANCES; to wit, any sidewalk, pathway, bridge, or area constituting an entrance or exit for the main library, west or east doors, except where such parking is permitted and designated by the placement of racks or devices or signs indicating the area as a bicycle parking area.

b) ROBERTSON GYMNASIUM; to wit, any sidewalk, pathway, or area within the perimeters of the Robertson Gymnasium and its auxiliary wings, except where such parking is permitted and designated by the placement of parking racks or devices or signs indicating the existence of a bicycle parking area.

c) ELLISON, PHELPS, AND BUCHANAN HALLS COMPLEX AND PATIO AREAS; to wit, any sidewalk, pathway, or area constituting an entrance or exit for the Ellison, Phelps, and Buchanan Halls complex, or any sidewalk, pathway, or area within the perimeters of said complex, including a distance of twenty-five (25) feet

from all buildings in said complex, except in areas where such parking is permitted by the presence of bicycle racks, or other devices or signs indicating the area as a bike parking area.

.022) No bicycle shall be parked, stored, or left on any lawn or landscaped area except in those areas designated as bicycle parking areas by the presence of racks, devices, or signs which indicated the area a bicycle parking area.

.023) No bicycle shall be chained or otherwise locked or attached to any handrail, tree, shrubbery, door, sign post, lamp, telephone pole, or other object not maintained or designated for the purpose of securing bicycles.

a) Whenever any bicycle is found to be in violation of this section, any University Police Officer, Bicycle Officer, or other person authorized by the Chief of Police may remove the securing mechanism using whatever reasonable measures are necessary to complete such removal for the purpose of impounding the bicycle. Any University Police official authorized to so remove and impound a bicycle in this manner, and the University, shall not be liable to the owner of the bicycle for the cost of repair or replacement of such securing device.

.024) No bicycle shall be parked, stored, or left in any lobby, hallway or room of any building unless said area is specifically designated for bicycle parking. Designated areas must be in accordance with all federal, state, and local fire and safety regulations. This section is not intended to prohibit the storing or parking of a bicycle in any area by any person's office or residence.

.025) Any University Police Officer, Bicycle Officer, or other person authorized specifically by the Chief of Police may move, relocate, or impound any bicycle which is:

a) Blocking or otherwise impeding traffic in any street, highway, roadway, path or sidewalk.

b) Blocking or impeding normal entrance to or exit from any building on the University.

c) Parked in violation of any of the sections of this chapter.

d) Appears to be abandoned.

e) Has been reported stolen to a law enforcement agency.

.026) Any bicycle impounded pursuant to any section of this chapter shall be stored in a secure facility designated for such purpose by the Chief of Police. A twelve dollar (\$12.00) fee shall be charged to the owner prior to the release of any impounded bicycle. Any bicycle being released must have a valid license. Fees collected pursuant to this section shall be retained by the Police Department for use in bicycle support programs and bicycle-related matters.

Licensing of Bicycles:

.027) To operate a bicycle on campus, it must be licensed with a California State Bicycle License, which may be obtained at the University Police Department from the Community Service Organization at their office or at special tables set up at the beginning of each Quarter at an advertised location. The license fee will be six dollars (\$6.00). Registration is valid for a period of up to three years expiring on December 31, of the third year.

A license decal will be provided and placed on the frame below the seat of the bicycle. Removal, destruction, or alteration of the decal before the date of expiration is forbidden.

Upon change of ownership, or destruction of a licensed bicycle, the owner shall notify the University Police in writing. The license is transferable upon sale of the bicycle.

An identifying mark will be stamped into the underside of the crank with the owner's permission. This stamp ("SBC") will identify the bicycle as previously registered if the decal is ever lost or removed. All state law enforcement agencies shall be notified of this identifying mark; removal is against the law.

The owner's name, permanent address, bicycle description, serial number and license number shall be recorded. If a serial number cannot be found on the frame, one consisting of the license number shall be stamped into the frame. Removal or alteration of a serial number is a violation of section 537 (e) of the Penal Code.

Valid California Bicycle licenses from other agencies will be accepted by the University Police Department. It is recommended that owners re-register with the University Police Department in order to assure that current information is available in the event of theft.

Violation of any of these regulations is an infraction as provided for in the California Vehicle Code.

If any portion of these regulations is declared unconstitutional, the remaining portions shall remain in full force and effect.

August 24, 1983

Something (Else) To Do On Saturday: Bowl Full of Blues

The Ojai Valley Art Center will present "Bowl Full of Blues" this Saturday, Sept. 24 from 4 to 10 p.m. at the Festivals Bowl in Libbey Park in Ojai, famous for being the location for the Ojai Jazz and Classical festivals.

The first annual "Bowl Full of Blues" is a six hour concert in the classical blues tradition. Proceeds benefit the Ojai Art Center, a non-profit community facility founded in 1936 to promote free expression by integrating all artistic disciplines on a local level.

The performers include Eddie "Cleanhead" Vinson, a saxophonist and vocalist of international renown. He also fiddles around in jazz styles and was a major influence on John Coltrane.

The L.A. Weekly calls Pee Wee Crayton "one of the finest blues guitarist alive."

Margie Evans, a powerhouse vocalist with gospel roots, also known for her performances with Johnny Otis, will also perform.

Local boys, Tom Ball and Kenny Sultan will be there. Santa Barbara News & Review calls their music "some of the most authentic hard-driving, technically advanced blues-rooted music anywhere."

The nine-piece band, the Bombers will play their early '50s style Rhythm & Blues.

The "Bowl Full of Blues" menu will be barbecued chicken, baked beans, salad, steamed greens and garlic butter, homemade biscuits, corn on the cob, and squash pie.

You can get a full meal or a la carte at good prices.

There will also be stands featuring historical blues memorabilia, including printed songbooks for almost all top artists in the classical blues tradition.

Tickets are seven dollars for the whole show and will be available at the gate at 1 p.m. with the gate opening at 3 p.m. For further information, call the Ojai Art Center at 646-0117.



Tom Ball and Kenny Sultan



See the review of Elvis Costello (seen here with Bruce Thomas) on page 10A.

SEPTEMBER (What's Left)

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Arts & Lectures Fall Events

A M O V I N G E X P E R I E N C E

Ever wonder where your Registration Fees go? Some of that money you pay the Regents every quarter helps support Arts & Lectures, the campus organization that brings UCSB high quality performing arts and entertainment events, the best foreign and American films, and lectures by leaders in the arts, sciences and humanities. A&L brings to life what you learn in the classroom.

In return for your Registration Fees, A&L offers single event and series ticket discounts to UCSB students. For performing arts events, students usually get two dollars off any seat in the house. You can see *Pericles* or the Sequoia String Quartet for as little as \$4.00 — and many other events are only \$3.00 — no more than a first-run movie! If you buy a series package, the discount is even greater.

EVENTS FROM A TO Z

Presenting two events as wildly different as the San Francisco Mime Troupe (a zany political theater company) and Musica Antiqua Koln (Germany's premier Baroque ensemble) illustrates the A-to-Z and soup-to-nuts diversity of A&L's 1983-84 calendar. Many of the events this season are Santa Barbara premieres, others are returning favorites from past seasons.

The eight series offered this year give audiences a broad perspective on the contemporary performing arts. While most of the series group events within a particular art form — dance, theater, music — two of the series sample various art forms.

"Musical Offerings" brings you a comprehensive selection of music events at a savings of as much as \$21.00. Among the nine concerts are the Sequoia String Quartet (featured frequently on KUSC radio), pianist Andre-Michel Schub (winner of the most recent Van Cliburn Competition), and the Los Angeles Chamber Orchestra (scheduled to play all six of Bach's *Brandenburg Concertos* in December).

"On the Road" brings terrific professional theater companies from San

Francisco, New York and London. The repertoire of John Houseman's The Acting Company shows the enormous range and flexibility of these actors; they will perform Shakespeare's *Pericles* back-to-back with *The Cradle Will Rock*, an American depression-era musical satire. Audiences also look forward to the return of the Actors from the Royal Shakespeare Company in

Five dance events comprise "On the Move": Laura Dean Dancers and Musicians, Lar Lubovitch Dance Company, Oberlin Dance Collective, AMAN Folk Ensemble, and the sell-out smash hit Jazz Tap Ensemble.

The tremendous popularity of performers like Jazz Tap led to the creation of "By

the performing arts. If you order tickets for five or more events in the season, you will receive a ten percent discount on your entire order. "Choose-Your-Own-Series" allows additional flexibility; not only can you choose all your favorites, you can order any number of tickets for each event.

FOREIGN FILM ATTRACTIONS

Once again A&L has compiled a fascinating overview of contemporary international cinema in the "New Directions in Film" series, which includes seven Santa Barbara premieres, playing every Sunday night through Fall quarter.

The series opens on Sunday, September 25 with the Taviani brothers' *The Night of the Shooting Stars* (Italy, 1982), a view of the last days of World War II told 40 years later by a woman who was six years old at the time.

The new films sample the current cinemas of Germany, Spain, the Soviet Union, France and Poland. Of particular interest are Jeanne Dielman, Chantal Akerman's story of a compulsively organized Belgian widow, and *The Stationmaster's Wife*, a satirical tale of lust and the bureaucracy by the late Rainier Werner Fassbinder.

Film series tickets, sold in advance and at the door of the first show, offer big discounts to students — almost 50 per cent over single ticket prices — cutting the cost of a show to about one dollar. Film series planned for later in the year are "Science Fiction" (Winter quarter) and "Gotta Sing, Gotta Dance" (Spring Quarter).

All series tickets, event information and single tickets are available at the A&L Ticket Office in Building 402 behind Campbell Hall. The ticket office is open from 9:00 a.m. to 5:00 p.m., Monday through Friday, or call 961-3535 to charge your tickets by phone.

This page was provided by and paid for by Arts & Lectures.



LAURA DEAN DANCERS AND MUSICIANS — COMING OCTOBER 12.

February.

"Discoveries," a new series this year, spotlights brilliant young musicians who are already recognized as concert greats of the future. Los Angeles pianist Jeffrey Kahane opens this series on October 27, offering Santa Barbarans their first chance to hear the winner of the recent Artur Schnabel Competition.

Popular Demand," a series of three best-loved events of recent seasons. As well as Jazz Tap, "By Popular Demand" brings back AMAN Folk Ensemble and the Actors from the Royal Shakespeare Company.

Offering ultimate flexibility for saving money with series subscriptions is "Choose-Your-Own-Series," a special series created by you and tailored to your personal taste in



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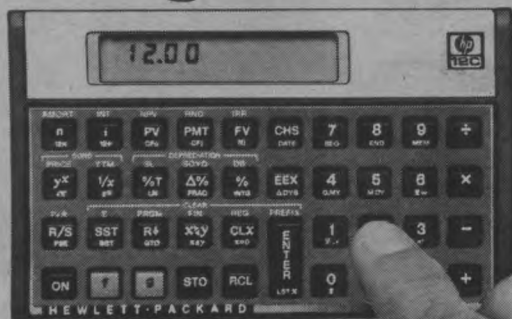
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The Tubes Tomorrow Night

The fabulous Tubes will be performing tomorrow night with Translator and Med-fly beginning at 8 p.m. at the Arlington Theater.

The Tubes' commitment to musical excellence has afforded them the escape hatch from being slotted into one boring category. Their shows have broken the taste barrier and the national debt and because they are who they are, they'll be around ten years from now doing what will be radically chic fifteen years from now.

Even if you're not a Tubes fanatic, there's probably few people in America today who don't know of the Tubes, Quay Lewd or can't sing at least one line of "White Punks On Dope." Even with all this, it's taken them seven albums to finally crack *Billboard's* Top Ten singles chart with "She's A Beauty" and the Top 20 L.P. charts with *Outside Inside*, produced by David Foster.

They weren't all born in Arizona, but somehow they all ended up in the same place at the same time. They were all willing to sell members of their respective families to buy musical instruments, but because their parents had good hearts and sharp minds, they made sure their children didn't have to take it to that extreme. Fee Waybill got into the band because he was the only one with a car that could drag the instruments to the gigs.

It wasn't till later on that they realized he could sing.

The band schlepped around Arizona for a spell when drummer Prairie Prince and keyboardist Michael Cotten decided to attend the San Francisco Art Institute where Prince had been offered a scholarship. Friends since kindergarten, Prince and Cotten are artists in the true sense of the word. They painted all those records that you see on the A & M records headquarters in Hollywood as well as four murals in the Chemical Bank building at Rockefeller Center in New York and the five-story set at the Budokan Theatre in Tokyo. They design the Tubes sets, costumes, props and album covers.

Whatever America throws at the Tubes, they throw it right back in the face. At a gig in St. Paul, city officials threatened to kick them out of town when pressured by

"Mothers Against the Tubes". When those mothers paraded outside the theater where the band was to perform, the Tubes sent their female dancers into the picket lines dressed as parents, complete with signs stating, "No Titties For the Twin Cities." Meanwhile, the boys in the band were across the street taping the event for inclusion in their show.

After leaving A & M Records, Capitol signed them and released *The Completion Backward Principle*. This album afforded them their first entry in *Billboard's* album and singles charts. The single, "I Don't Wanna Wail Anymore,"

sung by guitarist Bill Spooner hit 32 and the album peaked at 34.

Here they are in 1983 with a new album, *Outside Inside* which guest stars "anyone who happened to walk into the studio during that time." Aside from their latest hit single, "She's A Beauty," the L.P. contains outstanding Tubes music. Songs like "Out of the Business," "Tip of My Tongue" (this one is blatantly to the point), "Theme Park" (another chapter in the continuing story of Tubes World) and "Monkey Time" (a duet with the Motels' Martha Davis which will be the next single), this release is just what you'd expect.

The Tubes are the only theatrical road show in rock'n'roll today, but more importantly they have the diverse talent to deserve the rave reviews they are

receiving. They exude the class of musicianship as well as the style of humor that have consistently made the Tubes one of the bands that makes music the ultimate entertainment release. See the show!



The Tubes



Elvis Costello & The Attractions

By HUGH HAGGERTY

The "angry young man" in Elvis Costello is all but extinct only but then he has no reason to be angry anymore. Finally getting his long-deserved hit single in "Everyday I Write the Book," from an album outselling any of its predecessors, the sweetness of success is fanning critical and popular raves like wildfire. His barroom brawls and 55 minute concerts are long forgotten but his lashing wit is thankfully intact. (Witness his comments on *Rolling Stone* in last week's L.A. Times.) His show last Saturday at the County Bowl proved to be a grand celebration of his stormy six year career. Unfortunately, I missed the opening band, Aztec Camera.

Costello really seems to like Santa Barbara. He opened the show with a solo performance of a new ballad he had written which happened to be an exclusive treat for us.

None of his other Southern California shows included this song. From there, the Attractions came out with the TKO Horns and Afrodiziak (his two back-up singers) and they powered their way through "Let Them All Talk" off of *Punch the Clock*.

The pacing of this concert was much like that of last year's *Imperial Bedroom* tour. He would alternate the lively rockers with slower material keeping the audience constantly dancing up and sitting down. If he wanted to, he could keep the audience in a frenzy by performing all of his party music straight through but his ballads are the kind that give you shivers and goosebumps and I had no complaints.

Always progressing musically, Elvis had rearranged much of his older material to include the horn section and the back-up singers. His timing and utilization of dramatic pauses and musical interludes was also impeccable. The Attractions have to be one of the finest bands in the business. Steve Nave on keyboards, Bruce Thomas on bass and Pete Thomas on drums all play their instruments with a professional touch not often found in pop music.

(Please turn to pg.14A, col.4)

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The Night of the Shooting Stars
A Film by PAOLO & VITTORIO TAVIANI



Sunday, September 25
UCSB Campbell Hall / 7:30 PM
UCSB Arts & Lectures (961-3535)

Some More Schlock from Asia

By TED COSTAS

After hearing a few songs off of Asia's new album, *Alpha*, on the radio, I had a hard time persuading myself to sit down and give the whole album a good listen. About half way through the first side, my parents walked in my room. Before I even had a chance to ask what they thought of the music my father said, "Sounds like a Gold record," followed by mother saying, "This is a very nice song, Teddy." I then casually escorted them out of the room, put up my "Do not disturb" sign, and locked the door. Before I had a chance to collect my thoughts, I realized that they were absolutely right. Every single song is "nice," and *Alpha* will undoubtedly be a Gold record.

The album contains ten tracks of trite, cliché-ridden and pretentious songs: everything the public loves to gobble up.

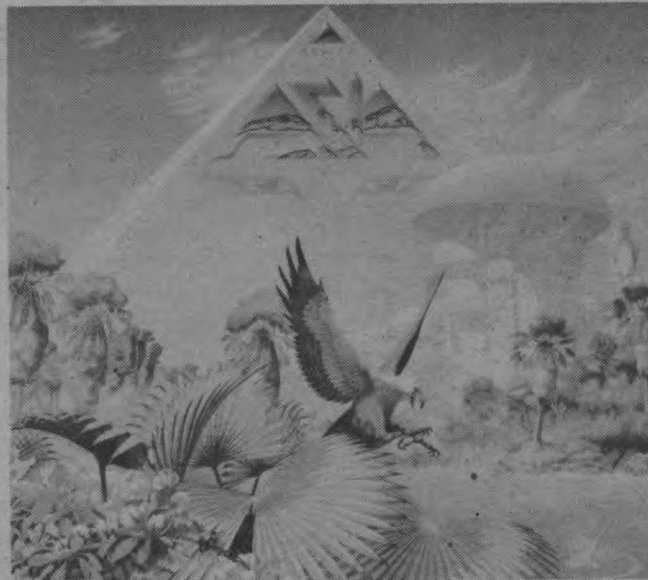
When Asia formed their band, almost two years ago, the music world was shocked. Never before had so much talent been poured into a new band. The mere mention of the members' highly respected names had their world tour sold out completely. All this was even before their first album had been released. When the album eventually came out, the shock to the public was even greater than before. Rather than putting their talent to good use, Steve Howe, Carl Palmer,

Geoff Downes, and John Wetton broke no new ground with Asia, and instead, sold themselves out to commercial, money making, pop music. *Alpha*, their second album is even more commercial than the first, if that can be imagined.

The album cover warns prospective listeners what they might be getting into if they decide to buy it. An unnecessarily gaudy drawing by one of the most ostentatious artists in the business, Roger Dean, reflects the album's slushy music. The opening song, "Don't Cry," the album's single, is a good pop song. Other than the trite prelude to the song, which should have been left out, "Don't Cry" is a perfect example of a great commercial pop song. Stop listening here, because the rest of the album goes straight downhill. The other nine songs are all weak, and overdone, that would only be appealing to an adolescent going through puberty.

Almost every song is a musical cliché that tries to hit the 13 year-old where he lives. For example, "Never In A Million Years" is about a guy who would never leave his girl in a million years. "Eye to Eye" tells of a couple who no longer see eye to eye. "The Last to Know" is about a guy who is the first to date this girl, but the last to know about her

(Please turn to pg.14A, col.4)



'New Directions In Film'...

(Continued from pg.2A)

Sweet Hours is Spanish director Carlos Saura's autobiographical film about childhood, told through Juan, the Playwright/protagonist who writes a play about his own childhood and calls it *Sweet Hours*. Pauline Kael described the film as a "graceful, measured, Freudian-fantasy game, with Juan slipping in and out of the actors' reconstructions and his own memories." The film glides through its Oedipal conflicts and the inevitable recognition of repressed desires with a lightness and ease that avoids getting bogged down in rhetoric. Saura is known for *Blood Wedding* and *Cria*; this, his most recent film, plays Sunday, Oct. 23.

Sayat Nova, or *The color of Pomegranates* as its American release is called, was made in the Soviet Union in 1969, shelved until 1973, and finally, after a clandestine print reached Paris in 1977, shown in New York in 1980. Its director, Sergi Paradjanov, spent much of that time in a labor camp in Ukraine — for alleged crimes and fabricated charges that, by varying accounts, included homosexuality, trafficking in art objects, and "incitement to suicide." The *Color of Pomegranates* is the story of an 18th century Armenian troubadour; the film depicts the poet's life in a series of linked tableaux, a "surreal icon-comic-to-life," stated critic Elliot Stein. Paradjanov's film will play on Sunday, Oct. 30.

Although highly praised for her filmmaking, particularly in feminist and avant-garde circles, Chantal Akerman's work is rarely seen in America. Now, her 1975 release *Jeanne Dielman* is reaching art houses around the country and comes to Campbell Hall on Sunday Nov. 13.

It is the story of a compulsive Belgian widow who spends her days keeping things neat and tidy, and her late afternoons entertaining men (for money). The film's full title is *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*, reflecting both its unusual length (198 min.) and its central character, a woman who paces and organizes her life with

excruciating care. But when something in this precious world goes awry, Jeanne Dielman's carefully woven life comes apart, thread by thread. "If you only see one supposedly 'difficult' movie — ach, make that only one movie — this year, see *Jeanne Dielman*," wrote J. Hoberman in the *Village Voice*.

"New Directions in Film" includes one Polish film this year: the Moscow Film Festival Grand Prize winner *Camera Buff*, directed by Krzysztof Kieslowski. A hilarious story about an innocent young man who discovers filmmaking, *Camera Buff* chronicles the growing problems associated with the documentary art: personal privacy, truth and the many obsessions of artistic creation. Filip, the factory clerk, buys an 8mm movie camera to record his infant daughter's antics. He is soon obsessed with the camera, filming a factory celebration, an incriminating work on mismanagement — in short, he becomes the town documentarian. He photographs everything that moves. He discovers hi-angle shots when his wife won't let him bring the camera downstairs. He ends up arguing film aesthetics and attempting to define truth. Throughout the film, Kieslowski pokes fun (with serious intent) at the critical establishment and the political economy of socialist filmmaking. *Camera Buff* shows on Sunday, Nov. 20.

The series ends on Thanksgiving weekend with *An Unfinished Piece for Player Piano*, a new work by Nikita Mikhalkov (the director of *A Slave For Love* and *Oblomov*). Loosely based on Anton Chekhov's earliest play (*Platonov*), it has been suggested that the film "at times out-Antons the original," or is "perhaps even closer to Chekhov than Chekhov was." It follows the leisurely pace of its subjects, Russian aristocrats spending a warm summer day in the country — people who, if they listened, would hear the not-so-distant rumblings of revolution. Mikhalkov's *Player Piano* plays on Nov. 27.

New EIKI 16mm projectors have been installed in Campbell Hall, promising quality reproduction of the images.

Series tickets are now on sale at the Arts and Lectures Ticket Office for "New Directions In Film," at 45 percent savings, or they can be purchased at the door of the first show. All shows are in the UCSB Campbell Hall on Sunday nights at 7:30. Call 961-3535 for a free brochure or to charge series tickets by phone.

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Scottish Music From Silly Wizard

Silly Wizard, a Scottish band, will play a concert of traditional Scottish music on Tuesday, September 27, at 7:30 p.m. in the Chaparral High School auditorium, 414 E. Ojai Avenue, Ojai.

Silly Wizard is known for both lively dance music that sets audience's feet to tapping and lovely songs that touch hearts with feeling. They won many loyal fans when they appeared in Ojai in 1981 and 1982.

Andy Stewart, the lead singer and banjo player writes many of their songs as well as drawing from a vast repertoire of traditional ballads learned from his family. His dry Scottish wit makes audiences laugh when he explains songs that are sometimes two hundred years old and full of Scots English.

Phil Cunningham plays accordion and plays it so fast that listeners can scarcely believe their eyes and ears. When Silly Wizard plays a set of reels it is Phil's exuberant accordion that carries the melody. He also plays the tin whistle.

Martin Hadden backs up all the music with his gentle bass and keyboard playing. Gordon Jones lends rhythm support with his guitar and the bodhran (an Irish drum) and helps out with the vocals.

Silly Wizard has delighted audiences all the from Alaska to Spain with their great music and droll wit. They have released three albums which have won critical acclaim.

If you love traditional Scottish music, don't miss Silly Wizard's concert in Ojai. Admission is \$5.50. Information and reservations are available by calling 646-5163.



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Dance Music: Haysi Fantayzee

By MIKE ALVARADO

Battle Hymns for Children Singing, the premiere album by the British group Haysi Fantayzee, is a unique journey into the world of ska. Avid ska fans might be annoyed at the band's sound because it seems like a pop version aimed at "teenyboppers" and young children. If so, then the album is appropriately titled.

But if their smashing success in the United Kingdom, Germany, and Australia is any indication of their marketability, then the American audience will be sold on this group.

Most of the tracks on the album are heavy in the percussion department and quite danceable, but the two main vocalists combine to give the band its unique sound.

Kate Garner, an ex-model whose enticing photo on the cover may be enough in itself to make it a million seller, has a voice that is both soothing and provocative. Jeremiah Healy's voice sounds more like shouting than singing but in an intriguing way.

The lyrics are also intriguing. "John Wayne is Big Leggy" pokes fun at the mystical image some people



have of John Wayne with lyrics such as "He knows what's right, and he knows that God is with him 'cos he's white." The song is complete with a touch of square dance rhythm to it.

The song "More Money" makes a mockery of today's obsessively consumer society.

From the slower songs like "I Lost My Dodi", "More Money", and "Chizoola" to faster songs like "Jimmy Jive Jive", the album is very inductive to dancing.

Not all the songs on the

album can be even loosely classified as ska. The first track on the album, "Shiny Shiny", is a catchy sing-songy tune that seems destined to tear up the pop charts. This song benefits from its exposure on various pay and commercial television video shows.

This being their premiere album on RCA, the group will be touring the United States in the future to promote it. If you have an open ear for music and appreciate the unusual, don't miss them if they happen to tour the area.

Asia's 'Alpha'...

(Continued from pg.12A)

The thing that really puts *Alpha* below the previous Asia album, which is no winner itself, is that all the songs were written entirely by the keyboardist, Geoff Downes, and the singer, John Wetton, the two least talented members of the band. Guitarist Steve Howe, and drummer Carl Palmer, who were the only bright spots on the first album, are virtually absent on *Alpha*.

The album is absolutely flooded with keyboards. One has to listen very closely to distinguish the guitar from one of the many ambiguous keyboard tracks. The vocals are not as clean as on the first album, and are ear-straining on many of the songs. The drumming is a mixture of intricate beats which are completely unappreciated due to the triteness of the songs. It's sad, but the only good thing about this album is that it

makes the first Asia album seem great.

Asia's *Alpha* is just another tragedy in the world of music: a band with so much promise, producing so much trash. In the case of Asia, they've had enough respect, and now they want money. Where are all the Joe Strummers and Pete Townshends when you need them? I'll tell you one thing, they certainly are not at home listening to Asia's new album, *Alpha*!

'Cuckoo's Nest'...

(Continued from pg.3A)

The other supporting characters performed admirably. Billy Bibbit (Bobby Kornhandler) stuttered quite authentically in his role as the momma's boy who can't cut the umbilical cord. Cheswick (Ed Romine) and Martini (Richard Howes) both seemed as if they were better locked up, too.

The effect of Chief Bromden (Michael McNab) talking to his dead father was nil. Perhaps it was due to the almost-too-intimate

closeness of the theater. Maybe we were just too close to where the Chief was supposed to be communicating with the dead. Maybe he just didn't come across as mystic enough. Anyway, what the Chief's muteness and telepathic communication with his father had added to the novel simply did not do anything for this play. I simply felt a little sorry for McNab having to stand out in the middle of the spotlighted stage looking out into space while his recorded voice talked in slightly broken English. Nonetheless, McNab was good, and he was certainly "big enough" for the part.

Although some of the effects were not terribly ef-

fective, like the Chief's mysticism, what the crew was able to do with the small stage — both the set and blocking — was nothing short of incredible. There was no sense of the actually cramped size of the set, which included an authentic-looking nurses' station overlooking the patients' day room, when the characters moved. There was no unnecessary movement on stage, and, yet, it was engaging.

What the well-designed set, well-staged blocking and sparkling cast of *One Flew Over the Cuckoo's Nest* add up to is a delightful evening of nearly-professional theater right here in Santa Barbara.

Elvis Costello...

(Continued from pg.10A)

Accenting the music, the lighting seemed like it came straight from a TV variety show; you know; where the guest performer comes out to sing his/her latest hit song amidst these funky backdrops that are supposed to set the "mood." Likewise, Costello had these giant slats and was projecting green, soft orange, polka-dotted red and waterfall whites onto them giving his songs an added punch.

He had a few surprises for the audience. He performed a quick version of the English Beat song, "Stand Down Margaret," following his stirring performance of "Shipbuilding" and also did a great rendition of the Motown hit, "The Bells."

For his first encore, he did "TKO" and "Charm School" from the new album. The audience cried out for more. He came out again and did "I Can't Stand Up For Falling Down."

He couldn't leave until he had performed "Pump It Up" and sure enough, the crowd roared loud enough and Costello came out for a third encore for a last-chance-to-dance-and-go-crazy version of that song.

Pickle Family Circus Is Here

The Lobero Theatre Foundation will bring the Pickle Family Circus back to Santa Barbara's Dwight Murphy Field on September 24 & 25. Jugglers, acrobats, clowns and a circus band will perform in shows at noon and 3:00 p.m. under the "no top."

The old-fashioned circus midway is open from 10:00 a.m. to 5:00 p.m. Admission is free. The midway booths that ring Dwight Murphy Field are operated by local arts and service organizations.

The Pickle Family Circus is the first presentation in "Child's Play," a new theatrical series of children's entertainment. Santa Barbara Children's Theater and Outdoors Illusions Theater, two groups involved in "Child's Play," will provide free children's theatre on the circus midway.

The Pickle Family Circus is presented by and as a benefit for the Lobero Theatre Foundation. The circus is sponsored in part by the California Arts Council and by the National Endowment for the Arts. For further information, please call the Lobero Theatre at 963-0761.

'Welcome:' From The Music Dept.

The UCSB department of music will present a free "Welcome" Concert on Sunday, September 25 at 8 p.m. in Lotte Lehmann Concert Hall.

A varied program features choral works presented by the Schubertians, sonatas by Handel and Mozart presented by violinist Dawn Dover and pianist Kary Kramer, and the UCSB Opera Theater production of William Walton's "A Facade Cabaret."

Director Carl Zytowski has devised and staged this production of "A Facade Cabaret." The cast includes Margery MacKay, Zytowski, Christopher Glennon, Tricia Schon, Sally Bently, Phoebe Pinney, Kathrine Lore Varnes, Kurt Berentsen, Michele Mulidor, Jeffrey Faustmann, Reveka Evangalia Mavrovities, Jesus Calmenero and Bruce Wheeler. The orchestra, conducted by Peter Racine Fricker, includes Angela Schmidt, flute; Sandra McPherson, clarinet; Ron Miller, alto saxophone; Ray Witbeck, trumpet; Douglas Ovens, percussion and Geoffrey Rutkowski, cello.

Town & Gown Music Series at the S.B. Public Library

The Town and Gown Music Series resumes its monthly recitals on Sunday, Oct. 2 at 2 p.m. in the Faulkner Gallery of the Santa Barbara Public Library. The free series is jointly sponsored by the UCSB Music Affiliates and the department of music.

The program includes Beethoven's "Trio, Op. 11" and Robert Muczynski's "Fantasy Trio" performed by the Tashio ensemble with cellist Susan Autrey, clarinetist Katherine Powers and pianist Verna Abe, and Mozart's "Flute Quartet, K.V. 285" with flutist Linda Lamkin, violinist Jennifer Graves, violist Tom Turner and cellist Jackie Greenshield.

Subsequent recitals will feature various types of musical performance, including soloists and chamber groups from the areas of strings, piano, woodwinds, brass, and voice, as well as programs of early music and scenes from opera and musical theater.



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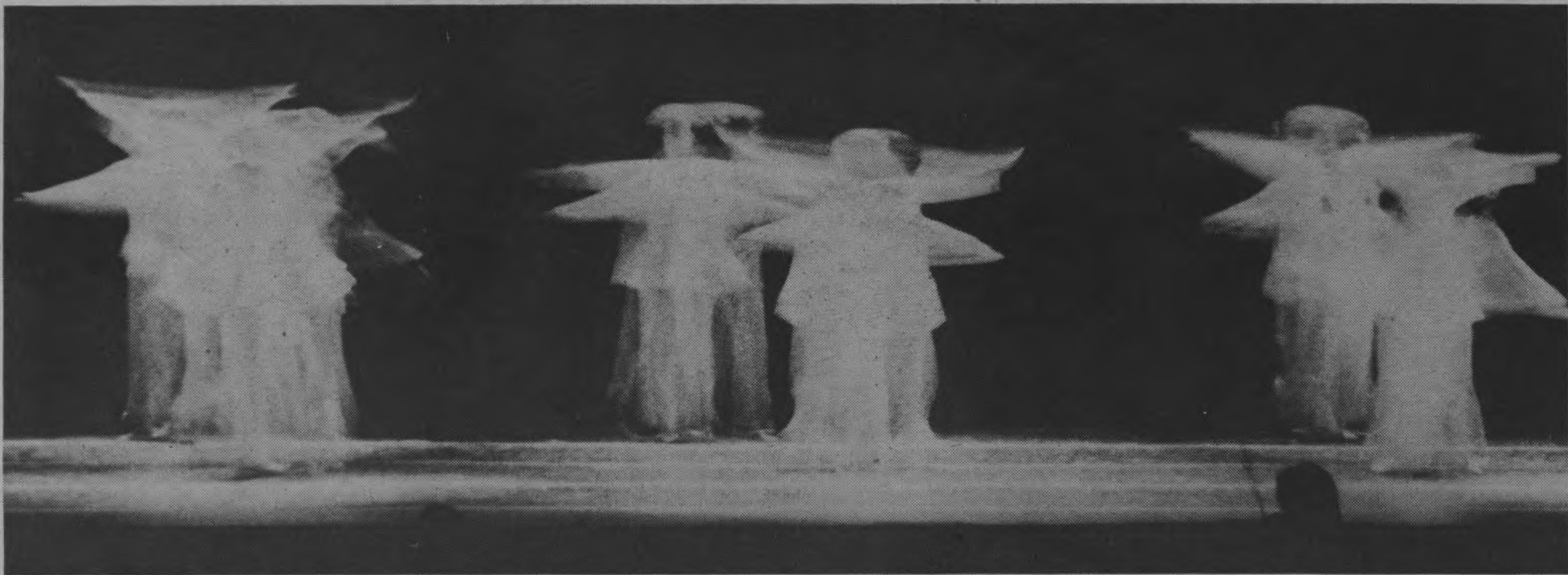
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Single Tickets: \$9.00/\$7.50/\$6.00 UCSB Students: \$7.00/\$5.50/\$4.00
- Saturday, October 22

Musica Antiqua Köln
- On the program for these award-winning Deutsche Grammophon recording artists, Germany's premier Baroque ensemble, will be three works each by Telemann and Vivaldi. "Musica Antiqua has been carving a name for itself in the field of authentic Baroque instruments, and very quickly." (*S.F. Chronicle*)
Single Tickets: \$8.00/\$6.50/\$5.00 UCSB Students: \$6.00/\$4.50/\$3.00
- Thursday, October 27

Jeffrey Kahane, pianist
- Winner of this year's Artur Rubinstein Piano Competition, the Los Angeles pianist opens the "Discoveries" series with works by Mozart, Chopin, Schurman and Albeniz. "At this point, one thing is obvious — Jeffrey Kahane's career is definitely on the ascent." (*Ovation magazine*)
Single Tickets: \$6.50/\$5.00 UCSB Students: \$4.50/\$3.00 Lotte Lehmann Concert Hall
- Wednesday, November 2

Sequoia String Quartet
- Known in Southern California as the resident ensemble of CalArts and frequently featured on KUSC radio, the quartet will play works by Beethoven and Schubert, and a new work by Paul Chihara. "Their technical competence is so complete they never need to emphasize it." (*L.A. Times*)
Single Tickets: \$9.00/\$7.50/\$6.00 UCSB Students \$7.00/\$5.50/\$4.00
- Sat., Nov. 5 and Sun., Nov. 6

John Houseman's The Acting Company
- The company will perform a wild and outrageous updated version of Shakespeare's rarely-seen *Pericles* (Saturday, November 5) and John Houseman's production of *The Cradle Will Rock* (Sunday, November 6), a depression-era political satire by Marc Blitzstein. "The company is deep in talent." (*New York Times*)
Single Tickets: \$10.00/\$8.00/\$6.00 UCSB Students: \$8.00/\$6.00/\$4.00
- Saturday, November 19

AMAN Folk Ensemble
- AMAN performs international ethnic dance with colorful costumes and rousing music. "The viewer thinks he must be watching 15 or 20 ethnic dance groups in an international festival instead of a single company of enthusiastic, dedicated, and wonderfully talented Americans." (*Saturday Review*)
Single Tickets: \$10.00/\$8.00/\$6.00 UCSB Students: \$8.00/\$6.00/\$4.00
- Thursday, December 1

Los Angeles Chamber Orchestra
- The Los Angeles Chamber Orchestra opens the holiday season with all six of Bach's magnificent *Brandenburg Concertos*, a program that was a sell-out here in 1981. "The Californians display in all they do a special welcome quality: that of enthusiasm. They seem to play for the love of it." (*London Sunday Times*)
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