

ARTS

entertainment

This Weekend:

Music From
the Silk Route ...

...And From
George Thorogood



inside:

Peter Gabriel

The Tempest

Bonnie Raitt

Episteme

Editor: Barbara Postman

Dale Bozzio Reveals True Self

By BETH GLAZER

Next in line for Wendy O. William's dubious crown as queen of the "judge me on my body not my talent" school of music is Dale Bozzio of Missing Persons. Friday night you could have seen an R-rated strip tease and heard fairly good dance music all for the price of one ticket. I was surprised when they opened with "Mental Hopscotch," a KROQ most requested song of the year and a big dance club hit, and it didn't get the crowd dancing. Following their strong opening, they played a new number, and another big hit, "Words." This really got the audience going, helped by Dale taking off her plastic jacket revealing something revealing underneath.

Dale, an ex-Playboy bunny, is the wild looking centerpiece of the band. Her choice of "clothing," two half-black, half-clear plastic cups and tight black pants made it hard to believe that this group wants to be judged on their music alone. She looked like a stripper out of a bad 1950's space movie. Her shimmies and gyrations showed off her body, and perhaps the older men which filled out the mostly high school audience got the show they hoped for.

The rest of the set was new songs, until the encore. I had hoped to avoid hearing their first big hit, "I Like Boys,"

a piece of danceable fluff, but Dale performed it with the charm of a nine-year-old as their first encore. It did, however, get the crowd dancing, and the second number, "Destination Unknown," got them into the aisles. Missing Persons left an appreciative audience.

Her very versatile voice was displayed nicely in songs like "Windows" and "Right Now." In these songs she toned down the overused Nina Hagen-like screeches. Her wild vocals coupled with drummer Terry Bozzio's unusual rhythms gave the music the charm it had. I was sorry they relied so heavily on synthesizers. (Two people playing two synthesizers.) They could have produced an interesting and less faceless sound without the overbearing and anonymous synthesizer sound. Indeed, in "U.S. Drag" and "Walking in L.A.," an extra man on bass and only one synthesizer produced a much more striking and harder-edged sound.

Towards the end of the show, Terry took the focus away from his wife Dale with his frantic drumming. His energy carried the momentum of the set along when I got tired of watching Dale's body. His drums were set up in front of the stage, recognizing his showmanship and talent with the instrument.



An interesting situation developed during "No Way Out" when Dale's microphone went out and she was forced to improvise. It was the first time during the set the band actually seemed to look at each other and communicate. They shared microphones, laughed, and worked around the unheard vocals. As Terry thanked us for bearing with the technical problems, I had to thank the problems silently for letting us see the

personality of the performers. They promised to come back, and I hope when they do they are booked into a place with room to dance.

The opening band, the Santa Barbara-based Pups, put in a competent set of bland new wave-ish rock. They were well received by the audience, especially by four girls behind me who screamed as if the Beatles had put in a surprise appearance.

Raitt: Out For A Good Time

By JANE MUSSER

Bonnie Raitt has a one-track mind: she wants to have a good time, nothing else matters. She's not at all concerned with flashy stage shows, complicated musical arrangements, or fancy fast-footing. She goes on stage because she enjoys being there. And her good time becomes a good time for everyone else involved, as it did for her band and her audience at the Arlington Saturday night.

Raitt has been in the music business for a long time, and her sound has moved from tough country blues to the light pop sound of her last two albums, *The Glow* and *Green Light*. As her sound has become more mainstream, she has become increasingly popular, an increase that for many performers means a different kind of attitude on stage. When bands are struggling to make a name for themselves, they often perform with tremendous energy and warmth, reaching out to the audience and, consequently, reducing the distance between themselves and the audience. After all, they aren't playing for fans that already love them — they have some convincing to do. But once a group has established itself, the tendency too often is to hold back on the energy output in concert. Why knock themselves out for fans that love them regardless?

Apparently no one has told Raitt that if her audience doesn't have a great time watching her perform, they'll probably still buy her records. She was more than generous with her energy, warmth and fun Saturday, giving so much that she effectively closed the distance between herself and the audience without having to take a physical step in our direction.

Raitt and her five-member Bump Band opened the show with one of the best rock and roll songs from her 1979 *The Glow*, "You're Gonna Get What's Coming," then moved into a couple earlier songs. Although the numbers were good selections, they weren't played with the kind of enthusiasm they should have been. The band was a little off, and Raitt seemed unsure of herself. The uncertainties, fortunately, didn't last for long. Moving into the fourth song, the title track from *Green Light*, the pace picked up considerably. The band came together, their energy level rose and Raitt relaxed and got down to the business at hand: having fun.

Raitt was almost as good at delivering casual chit-chat and snappy one-liners between songs as she was at the songs themselves. After getting over her opening jitters, she seemed completely at ease on stage. Technical difficulties that caused a brief delay were less an embarrassment than an opportunity for Raitt to be funny. "What'd I used to do at times like this?," she asked as a technician fiddled with her guitar. "Oh, yeah, I used to drink." The fun she was having was obviously shared by her band. Both the saxophonist and the lead guitarist contributed considerable energy, as well as outstanding playing, to the show.

The songs from *Green Light* were the emphasis of the concert, but Raitt did include some of her older favorites: country/blues tales of lost, cheating and stolen love. She had planned to do two songs accompanied only by an acoustic guitar, but a problem with the guitar's hook-up forced her to use an electric one instead. Though the acoustic sound would have been more effective, Raitt pulled off the numbers with considerable style. One of the songs, "Love Has No Pride," was made famous by Linda Ronstadt, whose lush voice and production made the song beautiful to listen to. Raitt, with a very average voice compared to Ronstadt's and accompanied only by one guitar, gave the song a stark emotional power. She transformed it from beautiful to bittersweet and moving.

Raitt is just as strong a guitar player as she is a singer, which brings up an interesting point. Though it has become increasingly acceptable and common for women to front rock and roll bands as singers, women who play instruments remain something of a novelty. Even when they're rather mediocre musicians, it is, for some reason, impressive that they try. Gosh, not only are the Go-Go's talented songwriters, not only are they cute and bouncy, but they can play music, too. Chrissie Hynde and Joan Jett are, believe it or not, more than tough rock and roll singers: they're tough GUITAR PLAYERS, as well. Martha Davis

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Complicated Anthony Davis

By ANDREA WOODWARD

I have a theory that the amount of time one waits for an event to begin is inversely proportional to the amount of enjoyment derived from the event.

That theory proved true for the Episteme concert last Thursday night in Lotte Lehmann Hall. The members of the Anthony Davis Octet which make up Episteme had "rushed down from San Francisco" to give the concert and were busy showering for half an hour later than the concert was scheduled to begin. A few members of the audience gave up and left the theater before the performance began a little after nine o'clock. It seemed that those who stayed were not quite up to the level of concentration that Episteme's blend of jazz, classical and Balinese music requires.

The music is extremely complicated. In a later interview, Davis explained that in the composition of the music, he was attempting to create a "full sound," using all the instruments most of the time. What Davis called "creating texture collectively," I would call discordant sound, especially the group's second piece, "Still Waters."

The first piece, "Why Number Two" (Shadow Dance), started off at a rather frantic pace, as if there were movement in every direction but no progress being made. However, the bright spots in this number were xylophonist Jay Hogard and drummer Pheeroan Ak Laff. All the members of the group are quite obviously very talented, skilled musicians. (Flutist James Newton performs solo and leads his own group.) But Hogard and Laff contribute the most easily appreciated sounds to the group. At one point, I found myself wishing that I could listen to the two of them and maybe Davis on the piano and cut out the rest of the extraneous noise which was distracting and grating at that late hour.

George Lewis on the trombone was unconventional, to say the least, but it sometimes seemed that he was more interested in experimenting with sound than making music. In "Still Waters," Lewis pulled his trombone apart and reassembled it in what seemed to be a random manner to make it emit a range of squeaks.

Lewis said, in an interview, however, that he is "getting into taking it (the trombone) apart and playing it as a bunch of tubes....The result is often good music."

Sometimes, rather than often, seems a more truthful description to me. "Still Waters" was so accurate a rendition of a barge floating through an African swamp that at one point I could hear the mosquitoes. (That was Lewis on one of his do-it-yourself instruments.)

But, the piece was a very long float down the still water. It lasted about half an hour. During that time, the music revved up to high speed and then abruptly calmed down again several times. Davis called it "the basic principles of tension and release." I called it tiresome before it was over. How many times can one go on a musical rollercoaster ride — following the music up and dropping at breakneck speed back down — at eleven o'clock at night?

I will say in faint praise of Episteme that I enjoyed the first piece and many parts of the group's other pieces, and would probably have enjoyed the whole performance a lot more if I had not had the annoying sense of being forced to concentrate on the demanding music at that hour.

Furthermore, I will add that I am a member of the generation raised on two minute and 53 second pop tunes, which then becomes my expectation for all music. I am aware that jazz and classical, Balinese, too, have their own standards, but I still expect a more conventional, more

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Mazursky's 'Tempest' Faithful to the Bard

By JONATHAN ALBURGER

The central theme of tragicomedy is that man loses in order to gain something greater; expanded, man dies in order to be reborn with greater wisdom. And if art is a reflection of life, then the finest art is that which mirrors man at his best in nature. Life can be described as a process of creating order and harmony out of disorder and conflict. Man is, further, fallible and easily tempted. He grasps, craves, lusts, creates and destroys. In the tradition of the perfectly crafted tragicomedy, man errs, is punished, is enlightened and redeemed, and is ultimately reunited with loved ones and reintegrated into society.

Those are the basic components of Shakespeare's 1611 masterpiece, *The Tempest*, and Paul Mazursky's 1982 loosely-adapted film, *Tempest*. The similarities in Mazursky's ambitious film take-off on Shakespeare's source material are more than obvious. The artistic results and success, however, are mixed.

Expectedly, Mazursky could not capture and translate to celuloïd the same literary grace and brilliance, nor the profound broodings, of Shakespeare's *Tempest*, which, for the playwright, helped to make the work one of his greatest and most universal, not to mention eloquent and moving.

...These our actors,

As I foretold you, were all spirits and

Are melted into air, into thin air;

And, like the baseless fabric of this vision,

The cloud-capped towers, the gorgeous palaces,

*The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep....*

The Tempest works on two levels, as a tragicomedy and as a romance. The play is laced with humor, music and magic. The characters are simple, though they have moments of deep introspection and dramatic complexity. Prospero is forsaken by his throne-usurping brother Antonio in a series of plot twists and switches which lead Prospero and his virtuous daughter Miranda to take residence on a paradisaical island somewhere in the Mediterranean. Aided by the sagaciousness and magic of Ariel, an "airy spirit," Prospero brings together the sinners of the play in a court of confessions and forgiveness.

Spiritual guardianship figures prominently as an equalizing force between man and his environmental elements. The play, moreover, addresses the issues of man's existential dilemma, his creative impulse, and the relation of art to nature.

Mazursky's film characters have been transformed in name and in history. Prospero is Phillip (John Cassavetes); Antonio is transexualized into Antonia (Cassavetes wife, Gena Rowlands) in one of the film's most intriguing switches; Ariel becomes Aretha (Susan Sarandon); Alonso is Alonzo (Vittorio Gassman); Caliban

civilizes measurably into Kalibanos (Raul Julia); Miranda (Molly Holland) stays the same; and Freddy (Sam Robards) is the contemporary Ferdinand.

The European Golden Age is now the capitalistic industrialism of high finance New York City. Broadway is the new artistic Mecca (the upper class cultural playground being defined succinctly by a stunning dissolve over "Elizabeth Taylor in *The Little Foxes*"), as well as one of the points of contention between the two protagonists in a battle over her artistic individualism versus his self-preserving desperatism.

Audiences have come to expect unusual, original works from Mazursky, including *Bob & Carol & Ted & Alice*, *Harry and Tonto*, *An Unmarried Woman*, and *Willie & Phil*. He has a dry sense of humor and an admirable ability to create empathetic characters. In *Tempest* he graphically conveys man in his element, in balance, in harmony. He is faithful to Shakespeare with Phillip's over-protectiveness of Miranda, the dancing and sexual reawakening of all the principals in the resolution. He reunites old pairs, and

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Amityville II: The Possession

By KEITH TOBIAS

In his usual grandiose style, Dino De Laurentis has brought us a mix of *E.T.*, *The Exorcist*, *Poltergeist* and just about every other horror film, all in one movie.

Amityville II: The Possession takes place before the arrival of the ill-fated Lutz family in the original *Amityville Horror*. The house is the same, complete with the eerie attic windows which shine like eyes and draw the attention of anyone within walking distance. The basement trapdoor is still there too, filled with the ghosts of the Indian burial ground upon which the house was built. The similarities to the original film end here.

Enter the All-American family, complete with the overbearing, slobby, and generally ignorant father, played by Burt Young (Talia Shire's brother in the *Rocky* series). No matter how strange the happenings in the house become, Young continues to blame them on his children. When paint brushes write on the walls and the bookcases start falling in a scene more than reminiscent of some in *E.T.*, Young beats his preschool son, who probably cannot even read, let alone paint on

the walls in script lettering. The other members of the family are quicker to recognize the presence of some other force in the house. Rutanya Alda, as the deeply religious mother, begins to wonder when blood red water runs out of her kitchen faucet, but her doubts end when she has a close encounter with an invisible being in the basement. Alda decides a good blessing will cure all evils, and recruits the help of the local priest, played by James Olson.

On his first attempt at the house blessing, Olson finds himself turned away by Young, not exactly your everyday churchgoer. Olson, upon returning to his car, finds his prayer book shredded and decides that maybe there's a little more to this house than meets the eye.

Jack Magner and Diane Franklin (from *The Last American Virgin*) play Young's teenage children. They enjoy a questionably close relationship which becomes questionably more close as time goes on.

Manger becomes the film's central figure as the forces choose him as the one to embody. In a scene rivaling the transformation

sequence in *An American Werewolf in London*, Magner becomes possessed by some "other" force and alternates between a bewildered teenager and a demon-like creature. As his actions become more controlled, and he turns a deeper shade of purple, the family becomes so emotionally torn by all the supernatural goings-on that they miss the mental and physical changes taking place in Manger, an extremely fatal error on their part.

Olson returns to the house to complete his blessing, but when the staff he uses to disperse the holy water starts spewing blood, he decides an exorcism is more in order. In his attempt to get the church to sanction an exorcism, Olson finds himself fighting with a monsignor who more closely resembles a Mafia godfather than a man of the cloth.

Here it becomes unclear as to whether De Laurentis really wanted to make a prequel to *The Amityville Horror*, or a remake of *The Exorcist*. After all, it has been almost a decade since Linda Blair thrilled America with her greenness.

Music plays a large part in any horror film and Lalo Schifrin has done an ex-

cellent job on *Amityville II*. The high-pitched chants add to the suspense and leave a chill down your spine as you leave the theater.

The major problem with the film is that it really has nothing to do with *Amityville*. It would be an excellent haunted house thriller if not for the exorcism half. Or, it would be a decent exorcism film if not for the haunted house half. One of the most intriguing aspects of the original film was that it was based on real people and their true-to-life experiences, documented by news stories and eyewitness accounts. That intrigue is missing in *Amityville II*, leaving the audience wondering whether any of this really happened or if it is just a nice little horror story to leave you sleepless at night. Unfortunately, without the true-to-life aura, *Amityville II* gets lost in the mire of horror films.





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Fiddler's Convention A Celebration of Tradition

By CHERYL ROSENSTEIN

Each fall for the past seven or eight years, the baseball diamond at UCSB has undergone an unusual transformation to become a different sort of playing field. Sunday was no exception, as hundreds of people gathered from places far and wide to attend the 11th Annual Old-Time Fiddlers' Convention.

Diversity and tradition were the bywords of this year's convention. Although the event generally is renowned for attracting country-style folk musicians from all over the United States, this year's showcase was particularly noteworthy because of its effort to highlight different styles of musicianship. Contestants appeared from around the globe as well as from around the nation.

Andy Gross, a banjo player from Switzerland, was one such contestant. A born music lover, Andy began as a young entrepreneur in his home country arranging European tours for American bands "for the fun of it." Andy had wanted to learn something about United States politics and culture for some time, and his contact with Americans spurred his interest. Eventually he and his girlfriend made their way to Santa Barbara for an eight-month stay. An old friend of Andy's, well-known musician Tom Paley of the New York City Ramblers, had taught him a few banjo licks (picking sequences) some years before, and Andy liked it so much he decided to stick with it. Being on stage at the Fiddlers' Convention appeared to be as much of a treat for Andy as it was for the audience.

Of course, the convention attracts folks from around the corner as well as from around the country. Carl Maganoz of Isla Vista did a first in convention history, at least as far as Master of Ceremonies D.K. Wilgus could remember. Donning some specially-designed, heavy-duty, downright noisy footwear, Carl combined two of his numerous talents



Photos by Howard M. Katz

In the course of 11 years, the Old-Time Fiddlers' Convention has become as much of a tradition as the age-old traditions on which it is based. But one of the grandest things about the Fiddlers' Convention is that it propagates traditions of its own — among them, the fact that the convention itself has always been a family affair. "That's one of the finer things about the convention," boasted Wilgus. "And the best thing is, our family of old-time music lovers just keeps growin' bigger and bigger."



— clog dancing and spoon-playing. The result was a prize-winning, knee-slapping, foot-stamping rhythmic success. A former UCSB student and employee, Carl rounds out his musical abilities by playing accordeon, piano and penny whistle as well.

Other participants from the good ol' U.S. of A. included Donald Auckland of Enseadas, Ed Lowe of North Carolina, Joel Bluestein of Washington, D.C., and Hilda Wenner, a banjo instructor at Santa Barbara City College who, among other activities, helped to coordinate this year's event.

"Traditionality was much stronger this year than it was last year," noted contest judge Eleanor Long, whose particular area of expertise is old-time singing. "There was a lot more singing done in the traditional style, without instrumental accompaniment; I think that's good. You can do well or you can bomb...but it's the authenticity that counts."

Tradition is a big word to the folks who run and participate in the convention. Pete Feldman, who founded it 11 years ago and is still coordinating the event each year, has a deep fondness for the traditional. So does most every musician who takes part in the annual festivities. The Fiddlers' Convention is steeped in tradition. What we now identify as "American" folk music is the great grandchild of folk tunes which originated many years ago in the backwoods of such countries as Ireland, Africa, England and Newfoundland. The mixture of these sounds we hear today is the product of the great melting pot our nation has always been — not of one people or origin, but of many peoples and many origins.



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Eventualities

Faculty Exhibition 1982 will be at the UCSB College of Creative Studies gallery through Oct. 22. The show will feature works by 12 faculty artists. The gallery is open Monday through Friday, 8 a.m. to 5 p.m.

Music and Dance of the Silk Route will be presented Friday, Oct. 8 at 8 p.m. in Campbell Hall. The show is presented by the Asia Society and UCSB Arts & Lectures. For tickets and information, call the Arts & Lectures Ticket Office, 961-3535.

George Thorogood and the Destroyers appear Friday night, Oct. 8 at 8 p.m. at the Arlington Theatre. For tickets and information, call the Santa Barbara Ticket Bureau, 965-5181.

An Evening of Gospel Music and Enchantment will be presented by the UCSB Black Students Union on Saturday, Oct. 9 at 7:30 p.m. in Campbell Hall. Marilyn Gossey-Houston will be the mistress of ceremonies and the program will feature the Reverend Xavier Carter of Los Angeles and the Sharpe Chorale Ensemble. Tickets are \$5 general admission and a special discount of \$3.75 for groups of 10 or more. For Further information call 685-7076 or 685-6921.

28/82, a half-hour preview of KCET, channel 28's fall programming will air Saturday, Oct. 9 at 7 p.m. and will be rebroadcast Sunday, Oct. 10 at 6:30 p.m. Robert Hays, star of *Airplane* and the just-completed *Airplane II - The Sequel* will host and narrate the program.



Dr. Strangelove will show Sunday, Oct. 10 at 7:30 p.m. in Campbell Hall as part of the series "World Reflections: Politics in Film." The film stars Peter Sellers in three different roles, in addition to George C. Scott, Sterling Hayden and Slim Pickens. It is directed by Stanley Kubrick, and is a rare blend of satire and hilarity on nuclear politics. The series is sponsored by UCSB Arts & Lectures. For tickets and information, call 961-3535.

Carmen will be performed by the Santa Barbara Ballet this weekend at the Lobero Theatre. Performances are Friday and Saturday at 8 p.m. and Sunday at 2 p.m. For tickets and information, call the theater at 963-0761.

Zippy the Pinhead's creator, Bill Griffith, will be at the Andromeda Bookshop, 741 De La Guerra Plaza, Sunday, Oct. 10 at noon. Griffith will sign copies of his latest book of cartoon strips, *Zippy: Nation of Pinheads*.

The Romance of Vienna will open the 20th annual Explorama film series on Tuesday, Oct. 12 at 2:30 and 8:15 p.m. at the Lobero Theatre. For tickets and information on the series of travel adventure films, call the theater at 963-0761.

Elephant Man opens the Alhecama Productions' Garvin Series Thursday, Oct. 14 at 8 p.m. in Santa Barbara City College's Garvin Theatre. It will run through Oct. 30. For tickets and information, call 963-0761.

Randy Meisner, formerly with the Eagles, will perform in Campbell Hall on Saturday, Oct. 16 at 7:30 p.m. Opening the show will be The Pups. Tickets are on sale at the A.S. Ticket Office, Morninglory Music and all the usual outlets. The show is presented by Bassman Productions.

A Musical Night in Old Vienna opens the Arlington Celebrity Series Friday, Oct. 22 at 8 p.m. at the Arlington Theater. The program will feature highlights from "The Merry Widow," "The Gypsy Baron," and "The Countess Maritza," as well as waltzes and Strauss favorites. For tickets, call 963-3686.

The Quartetto Beethoven Di Roma will perform Wednesday, Oct. 13 at 8 p.m. in Campbell Hall. The program is presented by UCSB Arts & Lectures and will feature Mozart's Quartet in E-flat major, K. 493; "Disegni per



archi" by Italian composer Luciano Chailly; and Faure's Quartet in C minor, Op. 15. For tickets and information on the 1982-83 Concert Series, call the Arts & Lectures Ticket Office, 961-3535.

Toad the Mime, otherwise known as Toni Attel, will be in Santa Barbara Oct. 23 and 24 at the Lobby/Gallery Theater. She will teach master classes in mime and comedy from 10 a.m. to 4 p.m. both days, and will give a performance the evening of the 23rd at 8 p.m. The performance will feature all class members. For tickets and information on the classes, call the theater at 963-0806.

Of Mice and Men continues its run at the Old Alchama Theater. The Ensemble Theatre Project production runs through Oct. 30. For tickets and information, call 962-8606.

Surf Film Premieres Here Next Week

Storm Riders, the new surfing adventure film, features what *Surfing Magazine* calls "a blitzkrieg of high voltage surfing," as well as windsurfers becoming airborne as they jump from monster waves. It premieres Oct. 12 and 13 at the Victoria Street Theatre and Oct. 14 at the Magic Lantern.

How do you make a classic surfing adventure film? *Storm Rider's* water photographer Jack McCoy answered, "First of all gain the support of the cream of today's best surfers. Not just the top professional com-

petitors, but also those adventurous surfers who will do anything and go anywhere for an uncrowded wave." In *Storm Riders*, those surfers include Wayne Lynch, Gerry Lopez, Tommy Carrol, Mark Richards, and many others.

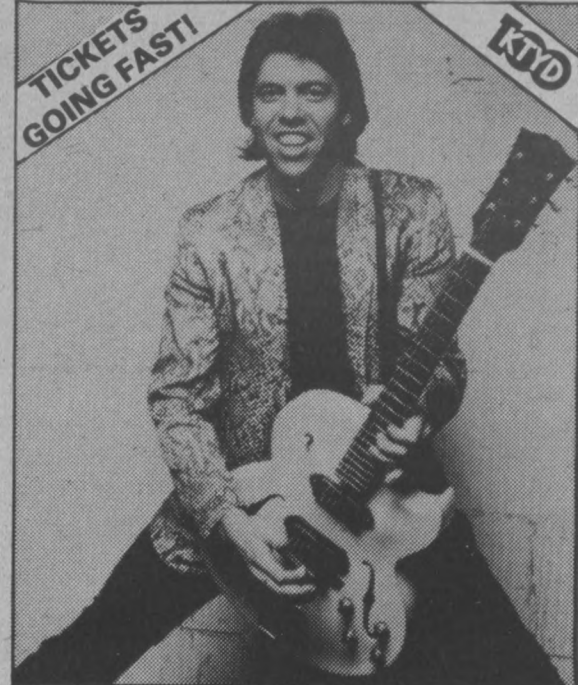
"Next," Jack continued, "make sure tour credit cards are paid up so you can get out there for two years and cover over 70 locations on five continents." Over a quarter of million dollars was spent to produce *Storm Riders* (a huge budget by surf movie standards). Jack, (Please turn to pg.7, col.1)

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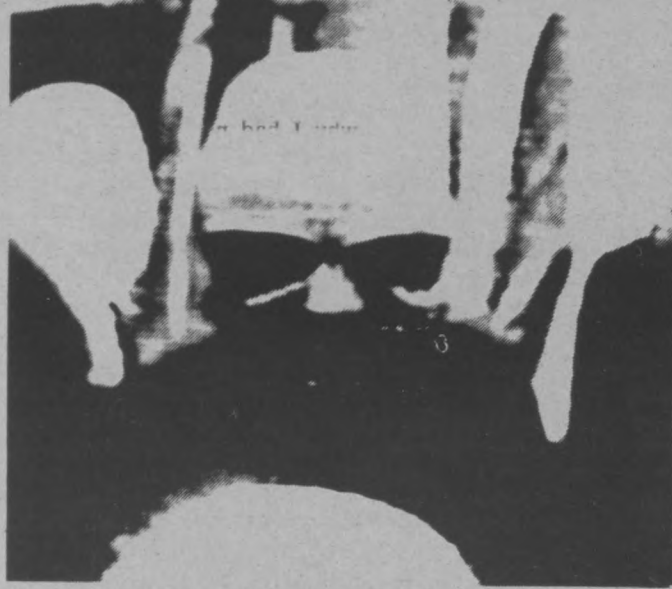
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peter gabriel



Gabriel Goes Through Changes

By BILL SHINBROT

Peter Gabriel has remained one of popular music's least categorizable figures since his departure from Genesis in 1975. His work reveals an uneasiness in continuity, and his latest effort, *Security*, follows his tradition of exploration.

This work is a clear representation of change for Gabriel; a change in production, in record labels, and even in title (all of his previous albums are entitled simply *Peter Gabriel*). Present in the new album are elements of a strikingly forceful rhythm track; the elimination of cymbals; and the integration of complex drum solos into primitive rhythms, reminiscent of his previous album. The emphasis on most of the tracks, however, is on synthesizer technique and vocal domination. The album opens with a synthesized rhythm, followed by a melodic outcry from Gabriel.

As is usually the case in Gabriel's work, the lyrical intensity is enough to make the vocal track alone worth listening to. Gabriel's familiar, scratchy voice prints images that are brightly colored by the backing melodies.

"The Rhythm of the Heat" is a vision of primitive ritual, further emphasized by the use of a series of Ghanaian drums. That, as well as "I have the Touch," "Kiss of Life," and "Shock the Monkey," (which are receiving quite a bit of airplay), all utilize the intriguing rhythm technique that popularized "Games Without Frontiers," Gabriel's hit single from a previous album. Yet in these songs, the melodies are more accessible, thanks to the combination of more harmonious synthesizer arrangements and Gabriel's flexibility as a vocalist.

"San Jacinto" possesses a mechanical repetition similar to that found in Robert Fripp's earlier solo work. This comes as no surprise, considering that Fripp and Gabriel have collaborated on numerous projects.

In the remaining songs, Gabriel's powerful voice dominates the melodies, making them soulful and giving them extraordinary depth.

As a whole, *Security* comes across as another experiment for Peter Gabriel, in which the results are not necessarily cohesive but are nevertheless significant.

the movies



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Five soloists will play on authentic ancient Chinese instruments: the *pipa*, a four-stringed, pear-shaped lute, particularly famous for its musical rendition of historical battles; the *rewapu*, a seven-stringed instrument from Xinjiang; the *kumuzi*, a three-stringed instrument of the Kergez people; the *guanzi*, a wind instrument; and the *lusheng*, a reed instrument which is played while the instrumentalist dances. At least one of these instruments, the *pipa*, dates back to the 2nd century B.C. and another, the *kumuzi*, is played in most unusual ways: on the player's shoulder, against his face and upside down. In between the very exciting musical renditions, two dancers, one from Inner Mongolia and one from Xinjiang, will perform the traditional, exotic dances of those regions. In the "Bowl Dance" from Inner Mongolia, the dancer executes acrobatic feats while balancing bowls on her head, while the dancer from Xinjiang improvises dances which combine both languorous and virtuosic movements. All performers will appear in authentic costumes of the regions from which they hail. This troupe is unique in that it focuses on the minority of peoples in China.

For more information, call A&L at 961-3535.

Bill Cirone
for County Superintendent of Schools

Storm Riders

(Continued from pg. 5) along with partners Dick Hoole and David Lourie, traveled through the exotic jungles of Sumatra, Java, and Bali, to the blistering desert of Outback Australia, and to the coastlines of Africa and Hawaii. Many locations have never before been seen on film.

At times filming *Storm Riders* was a frightening experience. "I'd put my head under the water and see half a dozen reef sharks," Jack recalled. "It's just something you learn to deal with." And sometimes,



it was exhilarating, as when wild dolphins joined the surfers to ride waves, then swam into the shallows to be petted and fed.

Notable in *Storm Riders* is

Tempest

(Continued from pg. 3) couples some new ones as well on the mysteriously alluring Aegean island. Paradise is not lost.

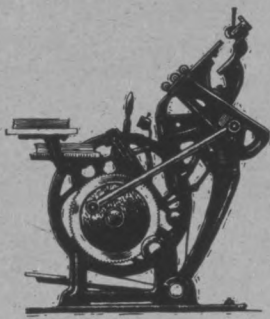
But Mazursky is also choppy — occasionally brilliant, often just interesting, but for too much of this two and a half hour movie, he drags his characters through laborious conversational exchanges in which we can tell even the actors are uneasy. Cassavetes and Rowlands are gifted actors, but in *Tempest*, Cassavetes plays the angry and depressed father with an unsettling psychotic detachment that tends to work against his characterization; and Rowlands, while she always has her moments, seems content to be little more than a strategically placed icon.

It is significant to point out that Mazursky does express, through Phillip, the

Shakespearean notion of a momentous creative capacity being locked up in nature and it is only when man penetrates her walls and learns her secrets that he will be able to use the magnificent forces of nature to his benefit. Sarandon as Aretha is the perceptive, free spirit who almost subconsciously opens the splendors of nature to Phillip. Only after he accepts himself and releases Miranda to make a life of her own is he able to return to the cloud-capped towers of New York.

the soundtrack. The Doors supply the theme music with "Riders on the Storm." The rest of the music is provided by the best Australian bands, including Little River Band, Split Enz, Men at Work, The Church, and many more. "Music is the emotion of the film," Jack said.

Showtimes are 7 & 9 p.m. Advance tickets are available at Surf 'n Wear. The show is sponsored by KTYD.



Anthony Davis

(Continued from pg. 2) commercial, I suppose, sound. I didn't expect to go to a concert and hear a total of four pieces.

But, Lewis explained that Episteme is not a group of "commercial" artists. The group is "liberated from thinking of ourselves as commercial musicians. We are creating an art music," as other musicians will when "labels are lost." Lewis expects to see large commercial recording labels become a thing of the past.

Besides being non-commercial, the group resents being labeled as a jazz band. Davis said he never uses "jazz" to describe his music. He said that his "whole life has been devoted to the Afro-American tradition," which includes jazz, but the word itself is "divisive."

"It divides music into black and white camps. I am more interested in developing my music with a sense of freedom," Davis said.

In their music, the group attempts to resolve the inherent conflict between notated music and improvisation. Lewis explained that improv is still structured, because improv is

found within the composition. "It shares the property of structure in the technique," Lewis added.

Lewis also said that improv and composition become "terms that we simply throw around. I'm more interested in melding them in my own mind."

After hearing Lewis,

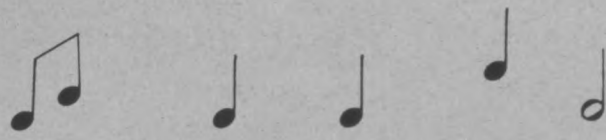
Davis and Newton discuss Episteme, I understood

more about their style and why I had not enjoyed the concert more. The pieces

that had appealed to me had been the more conventional jazz pieces while the group's emphasis had been on the unconventional.

TONI ATTELL

"TOAD THE MIME" will be at the Lobby Gallery Theater for 2 days of master classes in mime & comedy. For info: (805) 963-0806 • Fee: \$40 (all day)



Bonnie

(Continued from pg. 2) of the Motels picks up, wow, a guitar for a couple of her songs. But no one says much about Raitt's superior playing. As with any good male singer/player, it's just kind of accepted and expected that she's good at it.

Raitt answered her three encores with three of her best songs: "Keep This Heart In Mind" and "Me and The Boys" from *Green Light* and "I Thank You" from *The Glow*. Though it wasn't until the end of the show that she got everyone to their feet, her contagious good humor had reached her audience long before.

Local country/blues players Tom Ball and Kenny Sultan opened the show with their usual easy-going, funny style.

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A.S. PROGRAM BOARD

Editor: James Watts

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A.S. Lectures

Nuclear Threat Increases

By Adam Wolpert

The issue of nuclear war and atomic radiation is raised more and more often. As the global political situation grows ever more precarious and nuclear proliferation continues troubling questions which before were pushed aside now have taken a central position in the national and international political form. When we address the nuclear question, we address unrest in the Middle East, Central America and other developing countries, military spending, and the world economy, radiation as a toxic presence in our

society, east/west relations, and energy alternatives. It has become an integral part of all political analysis and a pressing topic of discussion for all interest groups. Proposition 12, the nuclear freeze initiative, has brought together people from all walks of life and has been met with enthusiasm and committed support.

A.S. Program Board Lectures and A.S. Student Lobby are sponsoring a series on the nuclear issue. The first lecture was last Tuesday. The next scheduled lecture will occur on Oct. 20 at 8 p.m. Norman Solomon will show a film and give a

talk entitled "Killing Our Own: The Disaster of America's Experience with Atomic Radiation." Solomon, an investigative reporter, journalist and author has been carefully examining the issue of radiation for a number of years. He has studied the long term and short term effects of exposure to radiation and is currently involved in the Utah Down Wind Case. Solomon will discuss the history of America's experience with radiation and its effects.

For further information about these and other lectures, call 961-3536.

Publicity Workers Needed

By Patti Garon

That's right. Sometime, somewhere, you are probably going to have to do more than write APA style papers to earn a living. "So" (you ask yourself), "Where can I get the experience?" "The A.S. Program Board Publicity Committee, of course." "Of course, the Publicity Committee, why didn't I think... what the hell

is the A.S. Program Board Publicity Committee?"

The committee was formed to unify the widely diversified Program Board. Although there are many different committees, (Lectures, Concerts, UCen Activities, Special Events, Cultural, Films, etc.), they all have one thing in common, and that is the fact of needing to get word out on all

of the exciting things that are happening.

There will be a general committee meeting at UCen 2272, Thursday, Oct. 7 at 3 p.m. (This includes all of you who dropped by Program Board Office and asked for information about publicity). For more information, come by the Program Board Office, or call 961-3536.



UCen Pub

Arms Race Rock Tonight

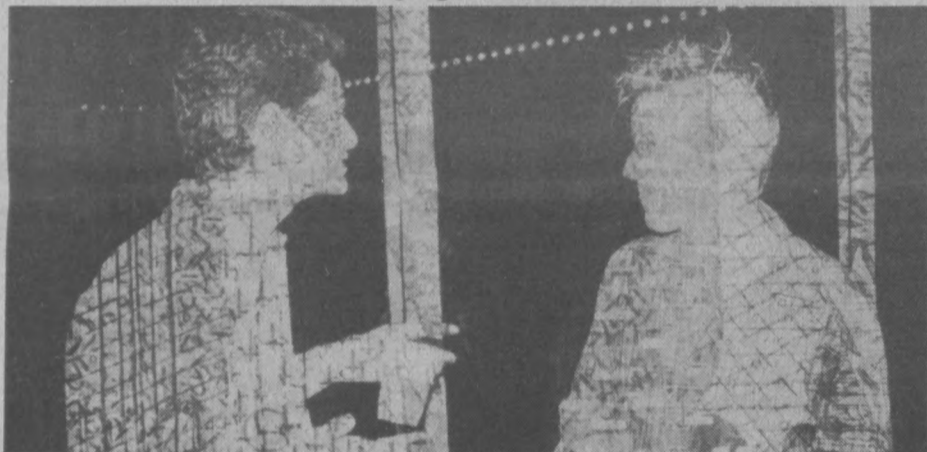
By James Watts

Lots of folks these days are beginning to wake up. They're realizing that the possibility of a nuclear attack is steadily increasing. But, a large percentage of these folks suppress their outcries against the national situation by sweeping their emotions under the bourgeois rug in their TV room. Other folks are exploding at the other end of the spectrum. They attempt to warn the public through various outlets of expression. The artists paint with fiery brush strokes

while the musicians cry out with bursts of enthusiasm. One group of musicians that fall into the latter category is the Loyal Defense Workers.

The members write songs that rebel against the risky and ignorant military spending splurge created by the cold hand of Ronald Reagan. The Loyal Defense Workers is comprised of a unique group of UCSB graduates that recently reaffirmed with a new upbeat sound that reeks of rebellion. As you can see from the photograph, the

band takes their stand seriously. The band personnel includes: Sybil Defense — lead vocalist and rhythm guitar player (Fighter Pilot); Agent Orange — percussion (intelligence and espionage specialist); Gus P. Grunt — lead guitar, bass and vocals (Turbo Fan and Rocket Engine Installation); Nerman Thykes — 12 string guitar, bass guitar, vocals (design engineer). Look at the photograph, guess who's who. If you'd rather catch their message, you'd better be at the Pub tonight at 8:30.



Photographer Kevin Margulies combines Julian Goldwhite, Mark Maxwell and their art work to form his own unique creation.

UCen Art Gallery Opening

By Brad Hargrave

The UCen Art Gallery kicked off its first exhibition Tuesday night, featuring the works of undergraduate artists Julian Goldwhite and Mark Maxwell. The show is a successful blend of two artists' different styles and personalities and is definitely worth seeing.

Goldwhite's lithography and drawing make effective use of varying shades of black and white. A few of the lithographs are particularly interesting in the contrast developed when a stationary

figure is placed in an active environment. All of his works are untitled (as are Maxwell's). Because of this one gets a sense that Goldwhite, in particular, is simply experimenting with form and shadow, which detracts somewhat from the piece's credibility as a thought provoking subject.

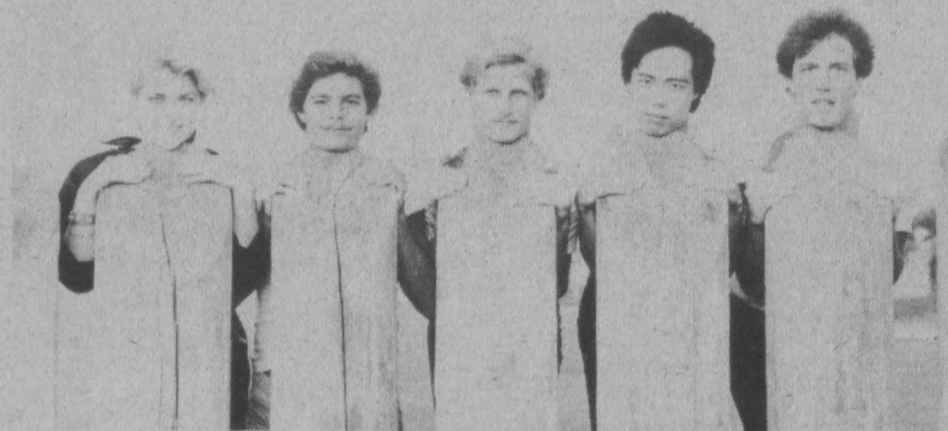
In Maxwell's paintings, he builds a lattice work of hot colors and geometric patterns, often over a subject — the effect produced being similar to glimpsing a familiar face in a noisy and

crowded room.

The artistic appeal of the art exhibition Tuesday night was rivaled somewhat by the reception itself, particularly when both artists displayed their musical imaginations with a double concerto for guitar and Casio pocket synthesizer.

Maxwell and Goldwhite's show runs for another two weeks.

The gallery is open Monday through Friday from 10 a.m.-4 p.m. Stop by and see their show, and stay posted for those yet to come.



The Generics from left to right, Edie Robertson, Shun Suzuki, Ed Liguornik, Adam Roach.



Triik, made up for former Jetsuns members will be appearing on Wednesday, Oct. 15 in Storke Plaza. The show will begin at noon.

A.S. Program Board News

Board Positions Open!

The A.S. Program Board is looking for two qualified students to fill vacant positions on the Board; Films Chairperson and Special Events Chairperson. Job descriptions and applications available in the Program Board Office, third floor of the UCen. Applications are due on Oct. 11 at 5 p.m.

Security/Ushers

Experience is useful but not necessary. All students interested should attend the first informational meeting TONIGHT in UCen 2272 at 7 p.m.

Concerts Committee

There will be a Concerts Committee today at 5 p.m. in UCen Pavilion Room A.

Cultural Committees

There will be a Cultural Committee meeting Tuesday, Oct. 12 at 5 p.m. in UCen 2292. We need new committee members to help us with activity planning. Get Involved!

Special Events Committee

Interested in non-musical programming in the University Center? Committee members are needed to program comedy, tournaments and other special events in The Pub. For more information contact Kim at the Program Board Office (third floor UCen) or call 961-3536. Your input is greatly needed.

The UCen Art Gallery

The UCen Art Gallery will be featuring paintings, drawings, and lithographs by Julian Goldwhite and Mark Maxwell. The show will run through Oct. 16. Gallery hours are 10 a.m.-4 p.m. Monday-Friday.

Pub

Generics Saturday

By Kim Summerfield

Back by popular demand, The Generics will be performing in the UCen II Catalyst (a.k.a. The Pub) on Saturday, Oct. 9 at 8:30 p.m. for one show only. The Generics, recently performed at the Storke Plaza Dance to a crowd of over 1,000 people.

There will be a cover charge of \$2.50 for this special show. Tickets will go on sale at 7 p.m. at the door. For more information call 961-3536.