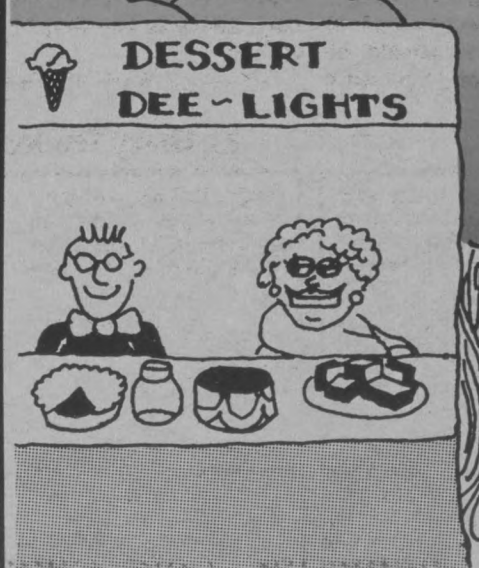


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On The Cover...

CULTURE, AESTHETICS: S.B. ARTS FEST.

Culture: enlightenment and excellence of taste, acquired by intellectual and aesthetic training; acquaintance with and taste in fine arts, humanities... (Webster)

By **JONATHAN ALBURGER**

Acting as an aegis for over 80 local art groups, the Santa Barbara Arts Council is sponsoring the Fourth Annual S.B. Arts Festival, which got off to a sluggish start Sunday and will continue through this Sunday with a potpourri of music, dance, applied arts, fine arts, and ... food.



What price culture?

The success of this year's festival — and that of any in the future — teeters on community consciousness and support; and with clear signals from various local, state, and federal agencies that funds will be cut back in keeping with Reagan's vision of a new America, it is even more painfully evident that the survival and growth of this conceptually significant event lies unsteadily in the lap of the private sector. With funds from the tax bed less available, monies must be collected from sources such as tickets, organizational donations and membership fees.

However, as long as man has his innate creative impulse and love of celebration, there may indeed be a future for contemporary artistry.

The above definition of "culture" indicates that it is a

ARTS
entertainment

Editor,
JONATHAN ALBURGER

Cover,
Catherine Bowman

term nebulous and ambiguous at best. Art and entertainment are highly subjective "aesthetics" and any qualitative assessment of a particular object's or event's excellence may be open to incendiary arguments. As the old cliché goes, "beauty is in the eye of the beholder," and taste ... is in the mouth. But that's why there are critics — to behold an event, taste its qualities, and then regurgitate for an audience a well-digested show.

Be Your Own Critic

Intensifying the support-your-local-artist fever this year has been the Santa Barbara City Bicentennial, which in itself has been something of a disappointment but which has added to the air of celebration, helping the public realize that there is a wealth of talent nestled in the laid-back, verdant terrain of Santa Barbara and a lot of it is being displayed this week for public inspection. Among the entrees on the festival menu for your consideration and consumption are:

— **Today:** Santa Barbara Filmmakers at the Victoria Street Theatre at 7:30 p.m. Music of a New Nature in the Fleischmann Auditorium, Museum of Natural History, at 8 p.m.

Short films to be screened in the S.B. Filmmakers II show will include: *Earthframes*, by Diane Benda, an abstract art made of color-coded images of the Earth from space; *In Quest of the Sun*, by Geg Huglin, a journey to a tropical paradise; *Moonmen From Detroit*, James Sturgeon, featuring Proctor and Ward in a hilarious hash of old wartime adventure-serial clichés; *Le Coq D'or*, Don Phillips, a fantasy set in Bangkok and Japan; *Reflections on a Theme*, David McCutchen, a continuous mural painting with animated mirror images; *Mother*, Tom Mathews, images of passion and irony set to Pink Floyd's "The Wall;" *Nellie's Playhouse*, Linda Armstrong, about an 81-year-old folk artist and her work and world; and *Solar Energy: Unlimited Power*, John Thomas, an award-winning look at the ingenious methods that have been devised to tap our only endless source of energy.

— **Friday:** Santa Barbara Youth Symphony at the Fleischmann, 7:30 p.m. "An Evening of Chamber Music" presented by the Music Academy of West, 8 p.m., in Fleischmann.

— **Saturday:** Acoustic jazz with Kei Akagi, airto and Flora Purim, at 8 p.m. in the Fleischmann Aud. CoxCable 2 at 8 p.m. with video-taped highlights of the festival week.

— **Sunday:** Pelin's original Latin jazz at 11 a.m., outside stage, Museum of Nat. Hist. Hot Club, 12:30, same location. Le P'tit Cabaret will present excerpts from their current show, *Butterflies Are Free*, Fleischmann, 2:15 p.m. Planetarium show, "A Festival of Stars," 5 p.m.

Through a grant from the County Commission, the fine arts exhibit will travel after the Arts Festival at the Museum of Natural History to three other county locations: the Firestone Winery in Santa Ynez, a Lompoc location to be selected by the Lompoc Art Association, and Allan Hancock College in Santa Maria.

Many other activities have been planned, so stop by the Museum of Natural History to get a complete listing. While there, take a look at the Indian Hall arts and craft exhibition ... and absorb a little Santa Barbara culture.

the movies mtc

966-4045 GRANADA 1216 State Street #1 QUEST OF FIRE #2 DEATH TRAP #3 ON GOLDEN POND	-R- -PG- -PG-	966-9382 ARLINGTON CENTER 1317 State Street RENTAL 4/16 RENTAL 4/20 MVICAR/QUADROPHENIA 4/17 RENTAL 4/21 PENNIES FROM HEAVEN/THE GANG'S ALL HERE 4/21	965-6188 RIVIERA Near Santa Barbara Mission Opposite E. Encanto Hotel
965-5792 FIESTA 1 916 State Street ROBIN HOOD FOOT LOOSE FOX	-R- -PG-	965-5792 FIESTA 2 916 State Street	965-5792 FIESTA 3 916 State Street
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967-9447 CINEMA 2 6050 Honister Ave YOU'LL BE GLAD YOU CAME! "PORKY'S" -R-	-R- -PG-	965-5792 FIESTA 3 916 State Street	965-5792 FIESTA 4 916 State Street
964-8377 AIRPORT Drive-In Honister and Fairview SOME KIND OF HERO -R- S.O.B. -R-	-R- -PG-	965-5792 FIESTA 3 916 State Street	965-5792 FIESTA 4 916 State Street
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On Film...

MONTENEGRO: LIBIDO KILLING

By RICHARD DULANEY

The line between artistic competence and meaningless banality is often blurred, and this confusion is highlighted by the Swedish film *Montenegro*. This cinematic enterprise shines at times, only to become lost at others in a quagmire of implausibility, disjointedness and absurdity.

The film is ostensibly concerned with a housewife approaching middle age (Susan Anspach) and her slide into insanity while trapped in a domestic environment. Her



relationship with her husband (Erland Josephson) is strained, partially because he is constantly away on business trips. When Anspach, intending to accompany her husband on the latest journey, is detained at the last moment by airport security, she meets a gypsy man (Todorovic) and his young female friend (Patricia Gelin). Capriciously, Anspach returns with them to Zanzi Bar, a group of abandoned warehouses that a large Bohemian community is squatting on. There she meets and spends the night with Montenegro (Per Oscarsson), a young man who works in a zoo. Amateurlishly juxtaposed with Anspach's escapades in Yugoslavia are scenes showing Josephson enjoying himself in a menage a trois arrangement with his psychiatrist and the shrink's secretary. When Anspach does rejoin her family, the film closes on a sardonic note: Anspach is merrily handing out pieces of fruit she's prepared — together the family is the picture of ideal domestic tranquility; however, a message is superimposed on the final image, informing us that the "fruit was poisoned."

Anspach's final act of poisoning her family was not the only quirk in her character. Before she went to Zanzi Bar she rebelled against the complacency of her disinterested husband by setting his bedsheets on fire. Similarly, she attempted to feed her children's new dog some poison in his milk (the basset hound merely walks away). Her life had become antiseptic and confining; she was anchored in an unfulfilling and unsatisfying way of life by her responsibilities to her children, her nominal relationship with her husband, and her pointless, time-filling social activities such as the Women's Club.

Dusan Makevejev combines his talents as director and screenwriter to make *Montenegro* an unusual film. The plot is developed through an almost Shakespearean series of coincidences, each one setting the stage for the next. When Anspach is released from a security questioning at the airport, she believes Josephson left on his plane without her, and therefore she goes off with the gypsies (actually, Josephson returned home to wait for her). By the end of her night spent at Zanzi Bar, Anspach is transformed from a demure, suburban housewife into a country singer at the gypsy nightclub.

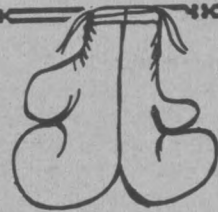
Interspersed throughout *Montenegro* are small wrinkles in the plot that range from the comically curious to the surrealistically absurd. When Anspach arrives at Zanzi Bar

with Todorovic and Gelin, they immediately take a fellow gypsy to the hospital because he has a knife sticking out of his forehead — the result of a poker game with his brother. When the group arrives at the hospital, Todorovic insists on taking a group photograph before the wounded man, who doesn't mind posing, is admitted for treatment. Meanwhile, Josephson returns home from the airport to find his father, fondly dubbed Buffalo Bill, an elderly man confined to a wheelchair, making women dance for him in accordance with his newspaper advertisement soliciting potential wives. Finally, while Anspach is waitressing at the predominantly male Zanzi Bar nightclub, Gelin does a dance that winds up with her on the floor being seduced by a remote control toy tank with an artificial phallus affixed to the main gun barrel.

The acting in *Montenegro* contributes to the film's disjointedness. The characters seem strangely alienated at times, robust in other places, and just going through the motions at yet other points. The film is marred by mangling sound work and editing, and the net effect is less than striking.

Montenegro is interesting, but certainly in no way engrossing or enriching.

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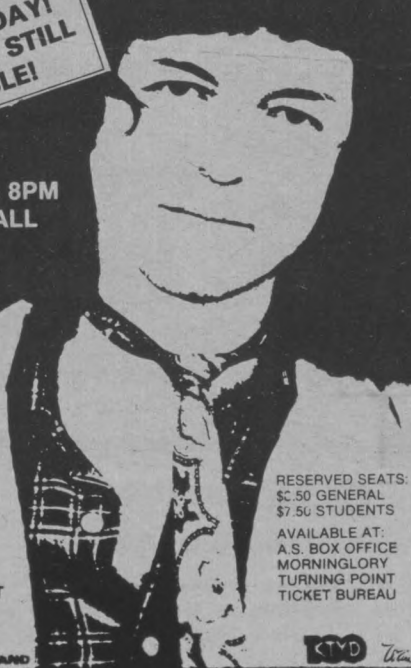
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CRUSADERS CONCERT: FAILED CONQUEST

By JOHN KRIST

Perhaps I'm just easily displeased, owing to a certain unrealistic expectation that things should always fulfill their potential — should always be as good as they can be. Then again, maybe I just think that a group of excellent musicians should be presented in a setting that allows them the full range of courtesy and professionalism they deserve and have every right to expect. Either way, there were things about Friday's Crusaders concert at the Arlington that annoyed the hell out of me.

It wasn't the performance of the group itself. The Crusaders (Wilton Felder on saxophone, Nesbert "Stix" Hooper on percussion, and Joe Sample on keyboards) treated the audience to a smooth, tight and enjoyable 90-minute set of their accessible brand of pop-jazz. Their music (only someone completely ignorant of the idiom could label the sounds they produce authentic "jazz") is easy to listen to, infectious and pleasant to the ear. Real jazz, however, is like bourbon: it takes a lot of getting used to and a bit of effort to swallow, but it warms up the insides like nothing else. The popularized form that the Crusaders play is more like Tab: bubbly, tasty, and very low in calories. It can't be faulted for this, though, because it doesn't really pretend to be anything else.

The trio forming the heart of the group — Hooper, Felder and Sample — owes a great deal to the jazz heritage from which this brand of music is descended. The emphasis during the performance was on the music, not the personalities of the people producing it — one important difference between jazz and pop music. While not standing at the microphone laying down the lead line or improvising, saxophonist Felder stepped back quietly and stood with arms casually crossed. Hooper, although with a nickname like "Stix" one might expect otherwise, avoided the theatrical flamboyance that never, ever makes up for mediocre ability (another unfortunate characteristic of so many of the bands producing "popular" music), concentrating instead on displaying his rather awesome dexterity and uncanny rhythmic sense. Sample spent much of the show facing the wings, but producing flowing and beautifully melodic improvisational licks. So far, so good.

Unfortunately, a significant few in the audience (and the audience is an important ingredient in any live show) was under the misapprehension that they were attending a concert by AC/DC or some equally trashy and tasteless group, and insisted on yelling "turn it up" in a mindless bellow anytime the music dwindled to a level of intimate and delicate rhapsody. The show started more than 30 minutes late, despite which fact late concertgoers were still wandering aimlessly about the theater like brain-damaged puppies well after the music had begun. This may sound trivial, but it's not: at the Hollywood Bowl it doesn't matter, but at the Arlington Theater any fool who can't make it to the show on time diminishes the enjoyment of those who do.

Other Pet Peeves Department: The Crusaders are not amateurs. They have a substantial number of well-produced albums under their collective belt, and many concert appearances. Despite this, and despite the presence of a professional (I use the term very loosely) sound crew equipped with enough sophisticated technology to send the sounds to the outer limits of fidelity, the one and only vocalist's mic bounced feedback off the walls everytime she turned around. The poor mixing buried the bass player in the depths of anonymity, and a luscious grand piano sounded like a child's plaything on all but the high portion of the register.

There were some exceptional bits, however. In one of the more impressive and memorable, Hooper, buried in a mammoth drum set that left him barely visible to the audience, gave free reign to his talents in a solo effort lasting several minutes, accompanied by weird and captivating multi-colored lighting effects that gave him the appearance of a percussive demon in a hallucination. Something Dante would have dreamed up if he'd been listening to vintage jazz recordings under the influence of LSD while composing the *Inferno*.

Sample, writer of some really moving ballads, seemed to possess more than the average human's complement of two hands and ten fingers when he indulged in his own solo piece. And Felder, tall and darkly stork-like, caressed sparse and eloquent statements from his horn when his turn arrived to play unaccompanied.

All in all, I'd have to say that I enjoyed the concert, but I would add that anyone who paid the rather outrageous admission price has the right to be disappointed by the unprofessional aspects of the show. Likewise, a group as talented and deserving of respect as the Crusaders has the right to resent the rude treatment they received at times. Santa Barbara concertgoers deserve high quality entertainment, but they must first show themselves worthy.

By SUSAN DILORETO

Rock and roll, which is as American as apple pie, developed through the influence and synthesis of many forms of American music. Exactly what are the roots of rock and roll which dramatically changed the lives of your average citizens? A person who enjoys the music in its present form might say Elvis Presley or Chuck Berry or Bill Hailey who did "Rock Around the Clock," but this is merely touching the tip of the iceberg. Submerged under that hard-to-penetrate surface can be found the true sources of rock's inspiration: blues, R&B and rockabilly.

These important predecessors of rock can be found at the residence of Greg Drust, a local disc jockey, in his modest collection of nearly 30,000 records. "My values are the music. I want to do this for the music, and I've been doing it for the music for so long that there's no doubt that I'm sincere."

Starting out in broadcasting at a tender age near his hometown of Milwaukee, Wis., Drust got involved with KCSB when he started out at this university in 1972. Drust proceeded from substituting on other people's shows to obtaining his own and eventually became general manager between 1978 and 1979. "I just continued to produce my radio shows and leave the management to some of the different folks, and that's what I'm doing now is 'Back at the Chicken Shack,' the same show basically that I've been doing here since 1972, and the 'Showers of Rain Blues Show', which I've been doing here since 1977."

Drust underwent more than his share of obstacles. "I started here when I was 17 in September of 1972. At the end of the second quarter that I was in school, I was involved in a car accident, which left me recovering for a year and a half, and it took my eyesight." Coming back then as a blind D.J., Drust was greatly aided by Steve Sellman, a member of the KCSB staff, who retrained him on the equipment and gave him a lot of moral support. When Greg came back to

A LITTLE LI

WINTER MUSIC

By JOHN KRIST

Paul Winter is not your run-of-the-mill musician. He does not speak vaguely of chord progressions, harmonic structures, or the influences great figures from the past have had in the formation of his own musical style. He does not, even when given the chance, dwell upon unique past accomplishments, such as being the first jazz musician invited to play at the White House, or having a recording of one of his works taken to the moon by astronauts and broadcast back to earth with the live television images of another planet.

What he does talk about is life, growth, and beauty in many forms, and the way in which he tries to reflect them all in the very special music he creates and performs.

Paul Winter and the Winter Consort will be in concert this Friday at UCSB's Campbell Hall for what has been advertised as "an evening of whole earth music." Reached in Salt Lake City where the Consort

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NEXUS: BOB DORR

school in the fall of 1974, things were obviously more difficult (such as obtaining his text books a quarter early so that he could have them taped, and making sure that he was guaranteed a place in each of the classes a quarter early).

Upon his graduation in 1979, Drust was voted top Speech/Communications graduate, received the Warren Schutt Memorial Award for the top graduating senior in all campus media, received an award from the National Recording for the Blind and was awarded a certificate from the Associated Students. Drust's college success was due to a tremendous time commitment.

Besides working at KCSB, Drust recently landed a job at KKIO in Santa Barbara, an automated country station which shuts down its automation machine to have him on weekday mornings from 6-9 a.m. "I try to mix it up that first hour, and the management gave me the freedom to do that. I can play a touch of rockabilly, it's more country-type

rockabilly or cajun, or some oldies." He also does the "Lonestar Radio Roundup" on Sunday afternoons, which contains vintage country music. But his most unusual show on KKIO, which precedes the Roundup on Sundays, is his "Polka Time" show. "I did it as a kind of lark, because I had the records and I liked it. I thought, you know, this is gonna be kind of funny, and to my surprise, it got really good response."

Although Drust spends most of his time in Santa Barbara, he doesn't hesitate to take the Greyhound down to Los Angeles if there's a good show going on. Through such adventures (a real rockabilly show is always an adventure) and through friends in the business, Greg has gotten to know some rockabilly maniacs like Ray Campi, Johnny Legend, Jack Waukeen Cochran and Billy Zoom (who is presently the guitarist for X). The amiability of these and several other musicians has been an extra motivation for Drust's career. "That's what really inspired me to do what I'm doing in music, and to learn more and dig deeper."

"I feel that if I'm not a musician, then it's my responsibility to make sure that people hear about good music, because it's so tight. That's really one of my goals. I would say my goal is really to bring an intelligent presentation to the radio audience. You know, like Gatemouth Brown has a great quote. He says, 'I'm not gonna play ignorant, filthy music,' and I'll say the same thing. I'm not gonna play this mass-produced, studio-schlocky, coral, stringy, symphonic, washed-over, whitewashed garbage. Okay, that's music but what's the intent of that? That's to make money for this major record label. They're aiming at the lowest common denominator. Because they're not into music, things like rockabilly have been squeezed out, and blues and traditional country, and all of these great styles of American folk-based music."

This deep regard for American music has led Greg Drust to do more for Santa Barbara than just letting it hear the music. In 1977, he and his friend Laszlo Kirali founded the Santa Barbara Blues Society, starting a new tradition of live blues shows which is stronger now than ever. Celebrating the Society's fifth anniversary this past March, blues enthusiasts flocked into La Casa De La Raza to see the irreplaceable blues team of Buddy Guy and Junior Wells.

"The blues guys and women had these ideas that were taken by the rock artists, and I wouldn't fault them for that. I'm glad they heard it and liked it, but the mass audience went crazy about what rock took from blues, the extension of blues. Most of the audience think that these rock groups wrote those blues songs, or that George Thorogood invented that way of playing the slide guitar, and that's not true. Most people take what they're fed by the media."

So what then is Drust's broader goal, when faced with the money-hungry music world of today? "To let people know that there is an entire new musical world out there beyond what the commercial media is willing to show them."

Drust isn't limiting his talents to just the Santa Barbara area. He plans to do radio shows of American folk-based music on a syndicated basis; and with his tremendous knowledge, enthusiasm and love of the music, there's no doubt he'll succeed.

IGHT MUSIC

SIC: LIFE, GROWTH, BEAUTY

was performing with the Mormon Tabernacle Choir, Winter facetiously described his style during a phone interview as "contemporary contrapuntal Connecticut country consort" music. Expanding on that, he characterized it variously as "living music at its best," and as "American music...there's a sense of freedom in it, of exploration, which is really an American characteristic. It celebrates the geography of America, which is a remarkable part of the earth."

The Consort's latest release, *Callings*, a double-album digital LP recorded in New York's Cathedral of St. John the Divine (according to Winter, playing there is "like singing in the world's largest shower"), is a suite of music that incorporates diverse sounds, such as compositions by Bach, Winter himself, and the recorded calls and cries of whales, dolphins, seals, otters and a polar bear. The blending of animal and human is one characteristic that separates Winter's music from any other form

and makes it difficult to categorize.

"The world is a smorgasbord of sounds, and so to become interested in the sounds of wolves is no different than hearing Charlie Parker and loving that, or loving the sound of a Bach violin sonata," Winter said. "It's simply another sublime expression from living things."

Tracing the progression of Winter's musical career is to follow the changes from being one of the first American musicians to bring bossa nova to the U.S. from South America, through a phase as simply a bandleader, concerned primarily with producing interesting sounds through the combinations of various instruments, to his current status as promoter of the fledgling musical careers of marine mammals. Winter commented on this transformation: "My music is expanding to include more of my own personal story. When I look back, it's simply the path of exploration of a particular musical seeker."

CIRCUS

The Chinese Magic Circus of Taiwan will be featured in the Arlington Celebrity Series for one performance only Saturday evening, May 1, at 8 p.m. The audience at Santa Barbara's Arlington Center for the Performing Arts will see 14 feats, created over 2,000 years ago.

Tickets for the performance range from \$7.50 to \$10.50 and are available at the ticket bureau in the Arlington, with phone charge by calling (805) 966-4566.

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PRIMATE: NO MONKEYING AROUND

Frederick Wiseman...



...And Primate Friend

By JONATHAN ALBURGER
Known for his seemingly detached, almost clinically cold cinema verite approach to documentary filmmaking, Frederick Wiseman has been the target of both generous praise and wrathful scorn for his visual treatises on American institutions. His quasi-dialectical approach used in questioning social and moral issues has given birth to many films now recognized as classic documentary examinations, such as *The Cool World* (the human condition in American ghettos), *Basic Training* (transitions of men in the army), *Law and Order* and *Juvenile Court* (police enforcement and the judicial system), among others.

Wiseman will appear on campus Wednesday, April 28, through the joint efforts of UCSB Arts and Lectures, the College of Creative Studies, and the Film Studies Department. He will discuss his career and his latest film, *Model*, in Broida Hall, room 1610 at 7:30 p.m. Tuesday, April 27, screenings of *Basic Training* and *Primate* (reviewed herewithin) will take place in the same location at 7 and 9 p.m., respectively.

Stylistically, Wiseman's films leave much to be desired; they have often been described as static, overdrawn, cold — unimaginative. This is partly due to the fact that Wiseman's genre is the documentary, and he opts to almost never supplement his provocative visuals with explanatory narratives, voiceovers or interviews. Consequently, films such as *Primate* decrease the viewer's emotional distance from the subject matter; intellectually, the viewer may be left confused, and didactically, the viewer gains little. While his technique is direct and disturbing, Wiseman's final statement on issues can be nebulous and contradictory.

Richard Schickel on

Wiseman: "No contemporary maker of films, whether for theatrical release or for television, engages my emotions so fully or consistently as Frederick Wiseman..."

Primate is a clear example of Wiseman's peculiar combination of presentational candor and profound question-raising about research ethics. At first a mildly interesting, harmless chronicle, but later a dramatic and corrosive expose, *Primate* (1974) pushes the audience from an ostensibly stark, scientific and safe tour of Yerkes Primate Research Center in Atlanta, Georgia, to a disquieting meditation on institution ethics, social scientism, and individual ideology.

"Gorillas are not nearly as sexy as chimps..."

Wiseman's probing camera takes the viewer on a no-holds journey through the biological confines of Yerkes' apedom (the "three great apes": gorillas, chimps, and orangutans). Frequently fascinating, but equally frustrating and frightening, the critters are prodded, needled, hacked, dissected, and vivisected all in the name of science — to quench man's thirst for knowledge and understanding, to elucidate the secrets of evolution. Excruciating close-ups are used to heighten emotional

effect as the viewer is asked to endure the sight of adorable primates copulating on electrical command, electro- and manual ejaculations, and a vivisection of a squirrel monkey whose head is later sliced and sectioned for microscopic inspection. Clinical callousness? For what purpose? What little narrative explanation there is is comprised of talk about artificial insemination, sexual and social receptivity, and the "divergence of man and ape through changes in gravitational centrality" to explain terrestrial locomotion. Hmmm; who is the film aimed at... and against?

A healthy dose of controversy arose out of this very point when the film was released in early 1975. Geoffrey Bourne, director of the Yerkes Center, charged Wiseman with distorting the experiments of his institution by graphically detailing these harrowing actions without concomitant explanations of purposes. Wiseman has countered, "A theme in almost all my films is that there is a gap between the formal ideology and actual practice, between the rules and the way they are applied." But the viewer is not given a clear set of rules, and how and why they are manipulated by the institutional scientists; therefore, Wiseman has lessened his credibility as a


dialectical documentary filmmaker.

A touch of Future Shock and a little Brave New World, *Primate* depicts behavioral and neurophysiological research in all its esoteric institutionalism, but the film gains its greatest impact through the intellectual and emotional residue it leaves with the viewer. The inherent social and scientific realities the film touches on are considerably more complicated than any implied ideology. What rights do animals have, and do man's rights take precedence even when it comes to manipulating and destroying other life? Perhaps the scariest question of all is, how will the scientific elite use this burgeoning wealth of psycho-physiological and genetic information? Beyond all the kneejerk fascination/repulsion the film elicits from the audience, there lies many serious considerations about man and what he might do with his power (knowledge).

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World Community



in the 21st Century Conference

APRIL 23rd and 24th, 1982
 UCSB UNIVERSITY CENTER II
 PAVILLION ROOM

Friday, April 23rd — 2 p.m.
 "The Influence of Present Political and Economic Conditions"
 Professor Fred Warner Neal
 International Economist Robert Theobald

Friday, April 23rd — 7 p.m.
 "Future Modes of Social and Political Change"
 Panel discussion moderated by Professor Walter Capps

Saturday, April 24th — 10 a.m.
 "The Role of Religion in a Global Society"
 Professor Nandini Iyer
 Professor Ninian Smart
 Venerable Reverend H. Ratanasara

Saturday, April 24th — 2 p.m.
 "The Shape and Structure of a Global Order"
 Professor John Friedmann
 Professor Harvey Perloff

Saturday, April 24th — 7 p.m.
 "Individual Action within a Global Society"
 Panel discussion moderated by Frank Kelly

For information call
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A. S. PROGRAM BOARD

Editor:
Lillian
Sedlak

This page provided and paid for by the A.S. Program Board



Campbell Concerts

Rodney
Crowell

Saturday
April 24
8 p.m.

Paul
Winter

Friday
April 23
8 p.m.



By Steve Hooper
Professional songwriter/producer/musician Rodney Crowell is coming to UCSB on Saturday, April 24. The show will be in Campbell Hall at 8 p.m. and is sure to be a fine performance by Crowell and his experienced band, The Cherry Bombs. Opening for them will be the famous acoustic trio, Riders in the Sky.

Rodney Crowell's influence in the music business is not restricted to his own recordings. He is an accomplished and respected songwriter, who has written numerous hit songs for country music stars Waylon Jennings and Emmylou Harris. Crowell got his start in Nashville and soon became a prominent songwriter. He wrote several songs which Emmylou recorded, and ended up touring with her band for two-and-one-half years before leaving to record his debut album, *Ain't Livin' Long Like This*. It was produced, performed, and mostly written by Crowell,

and established him as an innovator and talented musician.

After marrying Rosanne Cash, he produced her debut album *Right or Wrong*, a critical smash. With all that Crowell has done for numerous country music stars, you might think he would be satisfied with that. But he has produced two more albums, *But What Will the Neighbors Think*, and *Rodney Crowell*, both as good if not better than his first release. Praise of Crowell and his band comes from many fields of music as well as many music critics. His band, the Cherry Bombs, certainly does not lack talent either. The Cherry Bombs are veterans of the music scene, and many of them have toured or played with music greats such as Elvis Presley, Emmylou Harris, John Denver, Neil Diamond, and Pure Prairie League. They include bassist Emory Gordy Jr., drummer Larrie London,

keyboardist Tony Brown, and a host of top notch guitarists — Hank DeVito, Albert Lee, Vince Gill and Richard Bennett.

Appearing before Rodney Crowell and the Cherry Bombs will be Riders in the Sky. They are an affable group that have very expertly revived the old cowboy music of the forties, and are excellent harmonizers and instrumentalists. They are a very friendly, humorous, and enjoyable trio that delight crowds wherever they go. The band includes guitarist Doug Green, bassist Fred LaBour, and "the king of the cowboy fiddlers," Woody Paul Chrisman.

This is sure to be a unique and enjoyable show, so be sure to make plans to attend. Tickets are on sale now at the A.S. Box Office, Morninglory Music, Turning Point, and the Ticket Bureau. Prices are \$7.50 for students and \$8.50 general. See you there.

By Lori Frankenbush
Paul Winter, saxophonist, composer, and environmentalist, who has captivated Santa Barbara audiences on many occasions is coming back to delight us one again with his innovative music which aims to synthesize mans harmony with nature. Winter, along with his group the Winter Consort fuse the songs and calls of whales, wolves, eagles, sea lions, and many other animal "voices," with jazz and symphony laced with Brazilian and African influences. To experience his music, sometimes termed "Whole Earth Music" is a highly emotional occasion

with an appeal to all.

Using recorded "voices" of the animals, and sounds instrumentally approximated with an array of percussion instruments, he incorporates them in the center of the compositions and structures his music around them. Because of the near perfect acoustics, he does most of his recording and performing in the Cathedral of St. John the Divine in New York City. Winter has had many experiences talking to animals in the wild as well.

Through the voice of his saxophone, Winter has reported such experiences as calling whales to the surface, and having a duet

with a she-wolf in the California Sierra Nevadas.

These animals remind him of how wonderful it is to be alive. It is this feeling he tries foremost to convey in his music. In an article in the "Smithsonian Magazine," Winter describes some important functions of his music. He says, "If I'm able to convey to the indoor city people anything about the wonder of these wild creatures and about their plight — I think I'll do it with their sounds, because it's the closet thing to the spirit of those creatures that you can experience short of being with them."

Leadership Opportunity

'82-'83 Program Board

Are you looking for involvement with exciting people and a challenging job? Do you want to program events, not just attend them? Are you looking to display your talents in a leadership position? Then A.S. Program Board is the place for you!

Applications are being accepted until Friday April 23 for Chair positions on the Board. Information and applications can be obtained at the P.B. Office, UCen 3167.

All positions are open and experience is not necessary. We are looking for candidates that have energy and ideas to contribute to a growing board that strives to present any and all kinds of entertainment.

Positions open are two representatives-at-large, positions that allow the members to get involved in any aspect of programming that interest them. More specific areas include: Lectures, Films, Production, Security, Publicity,

Cultural, Commissioner, Concerts, Special Events, and UCen Activities.

Want to get involved? Now is your chance! Take charge of a position and take it to the limits you want to set. There is a small remuneration of \$250 per quarter, but you'll also gain leadership experience, feelings of achievement, and the pleasure of working with a group of diverse entertainment presenters to bring UCSB the best events possible.

In conjunction with the Cinco de Mayo celebration on May 5, the A.S. Program Board, in association with Radio Chicano and El Congreso, is presenting Tierra and Bobby Rodriguez in concert. The show will be on May 5 at 7:30 p.m. in Campbell Hall. Ticket prices are \$7.50 for students and \$8.50 general.



Norman Allan

Tonight, Norman Allan, a cornerstone in the Santa Barbara hierarchy of local original bands will be playing at the University Center Pub at 8 p.m. The quartet, once described in the Santa Barbara News and Review as combining "mass appeal and innovation" in their musical prowess, have been performing locally since 1979, at such infamous night clubs as the now defunct Fubar and Georges, the original punk/new wave night club of Santa Barbara,

as well as the Shack, Baudelaires, the Lobero and other night spots. Performing with such bands as X, the Vapors, the Naughty Sweeties, the Textones, the Angry Samoans and John Hiatt to name a few, their reputation has spread.

On the heels of their first record *First Aid*, a self-produced triumph on their own label, Normal Noise, the band has proceeded to enlarge their audience with tours of San Francisco and

Los Angeles, playing in several of the popular California night clubs. Earning praise from both critics and fans they have steadily built up a large and loyal following, spanning the entire California coast. Recently, Norman Allan was given a featured role in Video/Television special WAVES (a documentary of the local music scene) and have been spending the last two months recording a follow up album for their label.

World Community

Today and Saturday two full days of information and education will be presented in a conference discussing the World Community in the 21st Century, the UCen Pav.

Friday, 2 p.m. — Fred Neal, Influence of Present Conditions on the Future.

Friday, 7 p.m. — Future Modes of Social and Political Change.

Saturday, 10 a.m. — Global Society

Saturday, 2 p.m. — Global Order

Saturday, 7 p.m. — Individual Action

UCen Art Gallery

The UCen Art Gallery will be showing works of Dave Cooper and Brian Bebe through Friday. In honor of American Indian Culture week the gallery will be showing the works of local artists and loaned Indian Artifacts. Please come by and take a look. Beginning May 1 applications will be available for Fall '82 exhibitions. If you have any questions feel free to contact Randi Troyan at 685-4835.

Gong Show

The UCen Activities Committee is sponsoring a Gong Show and invites everyone to fill out the application at left and turn it in to the P.B. Office located in UCen 3167. Deadline May 5.

GONG SHOW APPLICATION FORM

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