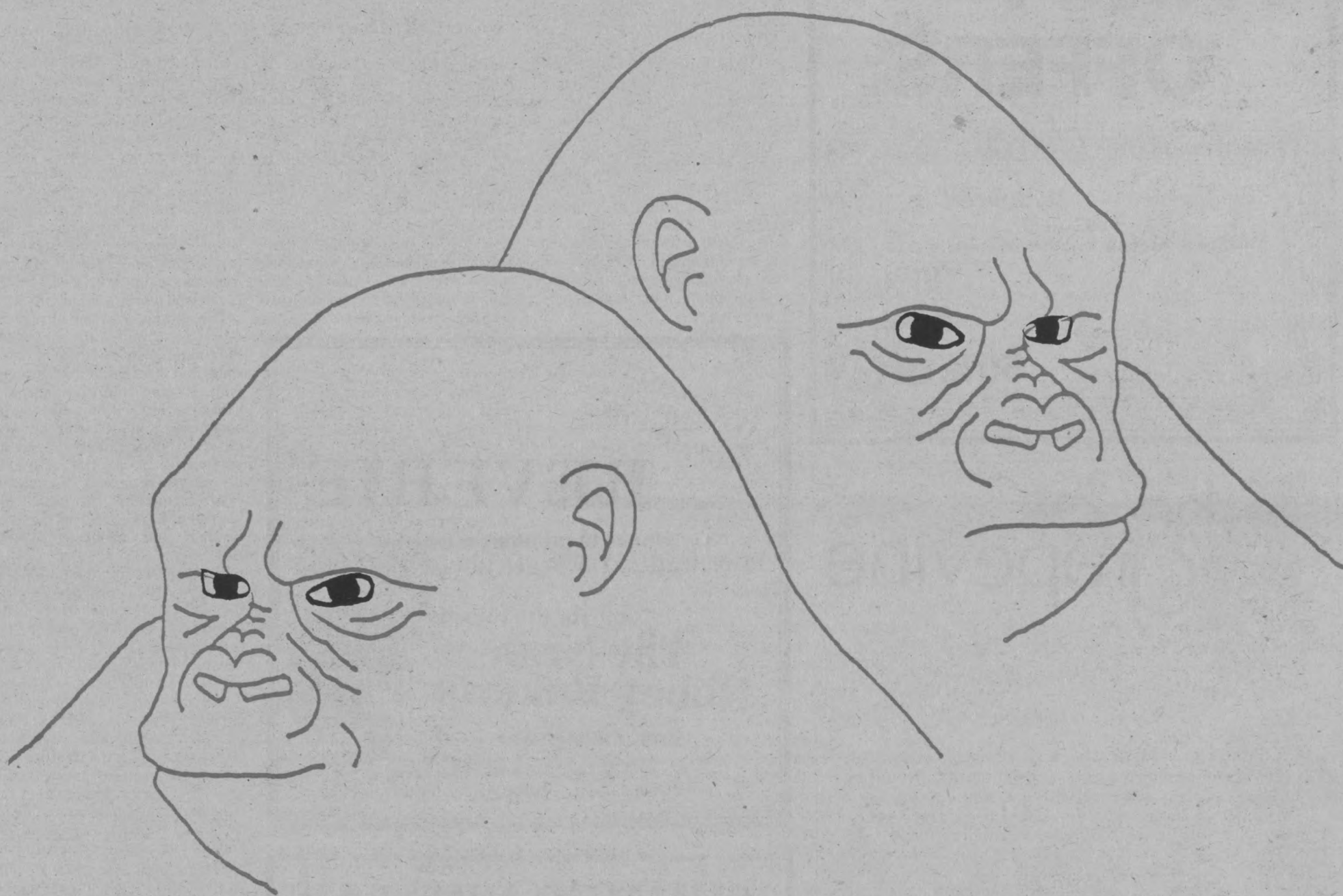


GORILLA

REPERTORY

THEATRE



'Truth in Humor'

By LISA CARLSON

Alternative theatre sprang not from its own head but from the unfulfilled expectations of elite and commercial theatre and the inordinate boredom of middle-class life; not merely to entertain, rather to educate; not merely to educate, to be an example; not merely to be an example, to create an opposition; not merely to create an opposition, rather to change to reproduction of self for more than the privileged.

—R.G. Davis
The San Francisco
Mime Troupe:
The First Ten Years

Once upon a time there lived a smiling co-ed who had travelled to Isla Vista from a land where people saw logic in the syllogism, "Derelicts sit on park benches. Derelicts get arrested. Remove the park benches and derelicts won't get arrested."

One day this rosy and wide-eyed young girl wandered into

a fresh, green park where an extraordinary event occurred. On a make-shift stage a group of people dressed in black seemed to be participating in some sort of theatre. Never having seen any form of drama other than her high school's annual production of *Oklahoma!*, our heroine tip-toed closer to be sure she wasn't mistaken.

"It seems to me, Colonel Dixon, that if I have to pay my workers, you certainly ought to be paying yours," said a Yankee from the northern area of the stage.

"What d'ya mean pay muh workers? They *are* muh workers," replied the gentlemen from the southern area.

Devastated and appalled, the Yankee clutched his hand to his heart. "You mean you *own* human beings? That's a violation of federal rights."

"You butting into my business? That's a violation of state rights, and if you don't stop we're gonna leave the union."

"You wouldn't dare."

"Oh, yes, ah would."

"Oh, no, you wouldn't."

"Oh, yes, ah would."

"Oh, no, you wouldn't."

"Oh, yes, ah would."

Huddling his team together, the Yankee cried, "Rally round the flag, boys! Protect the Union!"

Colonel Dixon attempted the same: "Rally round the flag, boys. Preserve state rights." But the colonel made a

bad investment: touchdown and an extra point for the Yankees.

Strangely drawn to this humorous scenario, the happy student found herself chuckling openly. But more than that, a unique phenomenon occurred within her brain: ominous voices began whispering two previously unconnected words. "Economy. War," they repeated louder and louder until the sound became so overbearing that she was forced (oh, horror of horrors!) to think. At this moment she started to tremble—her back hunched; her arms grew hairy; her upper lip protruded. Yes, dear friends, our heroine became a gorilla.

In one form or another, the Gorilla Theatre of Isla Vista has been performing its special style of drama for enthusiastic converts since 1973. The group grew out of Das Institut, a living collective which housed radical sociologists and teachers. The institute, which was evicted by a fraternity three years ago, was a type of alternative community center: a place where people who felt restricted by the established forms of communication could come and express themselves.

The theatre evolved around a scattered set of original skits spurred into creation by topical community events. The above paraphrased excerpt is from "Buycentennial." Billed as "a fifteen minute history of the United States performed by four men and a stuffed gorilla," the piece was

(Please turn to p. 4A, col. 1)

MUSIC

Paul Winter Consort Comes From Behind

By DAVID PETRY

Paul Winter's mixture of a holistic, ecological and global music was highly successful last week in a pair of concerts at Fleischmann Auditorium in the Santa Barbara Natural History Museum. Winter's musical background includes playing to and with wolves, whales, and eagles.

The Winter Consort, a fluctuating group of excellent musicians, has traveled to Africa and South America bringing back strains of tribal rhythms and melodies.

Winter's background is closely united with the acoustic jazz group

Oregon. Also relying on acoustic instrumentation, the Consort had the tendency to be a little esoteric, tedious and repetitious. But weaving the acoustic and earthy instrumentations together with the integrity of ecology itself, the night rose above those moments of tedium.

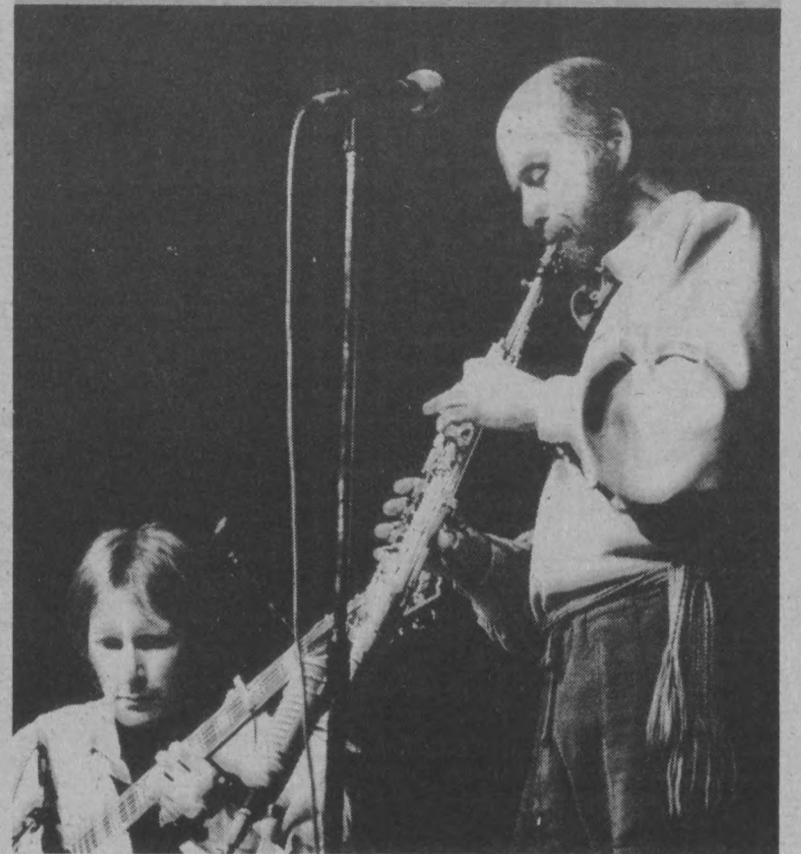
The long-winded repetition occurred only in the first set, and only in two pieces. The band opened with one of these, and finally brought it around to an exciting end. The piece was transformed from a slow, non-melodic, modern jazz composition into a rousing percussion display that had the audience joining in.

That piece was, in a way, a reflection of the whole concert. The first set was slower, with Winter utilizing no voices except that of a whale song, and the music was low-key. The second set picked up the pace with more moving rhythmic pieces, most of which included the voices of the five-piece consort.

From a new album entitled, "Calling," which is expected in August, the Consort played "Lullaby from the Great Mother Whale for the Baby Seal Pups." It was similar to Winter's successful composition, "Ocean Child," a mixture of jazz with whale song. The rest of the first set was instrumental with a long guitar and percussion solo and an improvisational piece that arose "from the space of Santa Barbara." It portrayed Santa Barbara's space as rather scattered and definitely improvised.

The highlight of the first set was a very long, beautiful cello solo by Eugene Friezen that covered all ends of the musical spectrum, changing tones and feelings as if by a light switch.

Opening the second set, percussionist Ted Moore and oboe and English hornist Nancy Rumble performed a duet on assorted percussion instruments and a wood flute. It was after this number that the concert gelled, with the Consort playing with more intensity and direction, and playing more recent songs.



Winter and friends blended the music of man and beast.

Jim Scott, guitarist, sang "A Song for the Earth" which he composed last March at the yearly Consort retreat to the Baja Gray Whale feeding grounds. The lyrics reflected the ecological awareness that embodies the group, "The sea is where all life begins...If she dies nothing will survive."

Before the next song, "Wolf Eyes", Paul Winter noted that we learned how to hunt by watching the wolves, which had had 30 million years before us to learn and perfect their methods. "After

we learned from them," he said, "we became competitors with them and then, naturally, we started calling them names."

He went on to explain that in Brazil there is a word, *sodaji*, which means "glad to be feeling," and this is why a wolf howls or a whale sings. Backed by a tape of a wolf cry, Winter urged the audience to howl along as he reached the end of the sad piece. For a full two minutes the hall was filled with the eerie, loud howling of humanity.

The closing number, from the *Common Ground* album, called "Midnight," was a Guinean tribal song that had the audience clapping, singing and dancing. The Consort left their usual instruments and all took up percussion instruments, moving perfectly from the melodic saxophone, oboe and cello to the crisp drumming. The people answered to Winter's call of the wild, singing and howling without reservation.

The Consort left the stage and came back immediately to thunderous applause. The encore number was what Winter called the Consort's theme song, "Icarus." It ended the concert on a rhythmic yet quiet tone.

Blending all the elements of harmony and life and all their interrelationships into an evening of music, the Winter Consort was successful, intensely arousing and offering a great deal of food for thought. Rather than reminding us of natural habitats and creatures, and of the powerful realm of ecology, as so many environmental groups and songs do, the Winter Consort plays from within the realm, shedding light on the whole experience of life and living for all beings.

Arts and Leisure, the entertainment supplement to the Daily Nexus, is printed every Thursday during the school year. The Arts Editor encourages letters of opinion, fact, outrage, moral indignation or complete unintelligibility. Type them, triple spaced, and bring them to the Nexus office under Storke Tower, or mail them to:

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Making Your Own

by Ralph Auf der Heide

There was once a time when nearly every household baked its own bread, and made beer, wine and cordials. In those generally self-sufficient days the task of producing these good things was complicated and involved a great deal of preparation and effort. Fortunately, techniques for making beer and wine have improved, as have the materials and equipment. Now we can, for example, make five gallons of full-flavored beer of quality that would ordinarily cost about a dollar a bottle by using a tin of Mountmellich Irish malt, the yeast furnished with those malts, 1½ pounds of corn sugar and

some simple equipment. The total cost for ingredients for this great beer is in the range of 20¢ per bottle.

For wines, the cost is somewhat higher, but using the most expensive concentrate — a Cabernet Sauvignon — the amount comes to approximately \$1.20 a bottle — and when was the last time that you were able to buy a good Cabernet for less than \$5.00 a bottle!

Beer can be enjoyed about 6 weeks after a batch is started. Wine requires longer aging, but when made from concentrates it can be consumed in from 3 to 6 months, with white wines requiring less time than reds.

To give us an idea of how many people read these articles, please bring this one along the next time you come to the Wine Cask and we will accept it for a 20% discount on your purchase.

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Music

Pianist ROBERT BLACK will give a lecture/open rehearsal with Joan Smith and Ronald Copes on Schoenberg's "Phantasy." on Monday, May 19 at 3 p.m. The event is free.

Frank Collura, Music Director of the SANTA BARBARA SYMPHONY ORCHESTRA, will hold auditions for local musicians for the 1980-81 season on Sunday, June 8 at Abravanel Hall, Music Academy of the West. Prospective candidates should call the Symphony Office, 965-6596 to request an audition.

The SANTA BARBARA YOUTH SYMPHONY will perform in De La Guerra Plaza on Friday, May 16 at noon. They will be directed by Elise Unruh.

Also tomorrow through Sunday will be Puccini's "SUOR ANGELICA" and Mozart's "THE IMPRESAIO" at the Garvin Theatre on the SBCC campus. The show is produced by the SBCC Adult Education Opera workshop, and is directed by Elizabeth Layton. Admission is \$3.

The LENNON SISTERS will be at the Arlington Theatre Saturday, May 17 at 8 p.m. Tickets are available at the Ticket Bureau.

The First United Methodist Church is offering a CONTEMPORARY LITURGICAL MUSIC CONCERT on Sunday, May 18 at 3 p.m. Music will be performed by Phil McLendon, Paul Blank and others.

HAYWIRE will be at Hobe Baker's through this weekend.

The SBCC CAMERATA CHORUS CONCERT will present the final choral concert of the season, featuring "The Testament of Freedom," a setting of four passages from the writings of Thomas Jefferson for choir and orchestra Randall Thompson. The concert will be in the Garvin Theatre. Admission is \$2 general, \$1 student.

Film

NAYAK, directed by Satyajit Ray, is the next film in the Arts and Lectures Indian series. The film screens tonight at 7:30 p.m. in Campbell Hall.

Tomorrow at noon is LISTEN TO THE MOUNTAINS and LIFE CLIMB for 50 cents in Buchanan 1910.

EAST OF EDEN, a 1955 film directed by Elia Kazan, will be shown in the museum's auditorium on Friday, May 16 at 7:30 p.m.; Saturday, May 17 at 7:30 p.m.; and Sunday, May 18 at 1:30 and 7:30 p.m. The donation is \$1.

Swashbuckling is the theme of two films being shown at the Kris Sugich Auditorium at the montessori Center School. The films are SEAHAWK, a Michael Curtiz/Errol Flynn pirate movie, and CYRANO DE BERGEGAC, with Jose Ferrer in his Oscar-winning role.

THE TIN DRUM, this year's Oscar winner for Best Foreign Film, will open at the Riveira tomorrow night. Charles Champlin of the Los Angeles Times has said that "The Tin Drum is almost everything anybody could ask a film to be."

Jean Renoir's DIARY OF A CHAMBERMAID, the next film in the Renoir Retrospective, will be shown Sunday, May 18 at 7:30 p.m. in Campbell Hall. The film stars Dame Judith Anderson, Burgess Meredith and Paulette Goddard. Admission is \$2 general, \$1.50 students.

The A.S. Program Board will present GODSPELL as part of its Broadway musicals series. The film will be shown in the UCen II Pavilion at 6 and 9 p.m. on Sunday, May 18. Admission is \$1.50.

Attractions



For the second time in the CAL Performing Arts 1979-80 Program season, a play by noted South African playwright, Athol Fugard will be presented Thursday, May 15, at 8 p.m. in UCSB's Campbell Hall. Mr. Fugard's first play of the season was staged in November 1979 and titled *Sizwe Bansi is Dead*. It was enthusiastically received by the Santa Barbara audience.

The May 15th performance will be of Fugard's *Boesman and Lena*, a story about two people, neither black nor white in South Africa's caste system, who come from nowhere and have nowhere to go. Boesman—brash, desperate, abusing—and Lena—submissive and lost—live out their lives together in a loveless tragedy.

The play's action takes place by the River Swartskaps where they have come to dig for shrimp. Here at the edge of their world, they encounter an old African, Kaffir, a man barely alive in both spirit and flesh. He has a secret they each must learn, yet they can not speak his language nor he, theirs. It is up to Michelle Thompson as Lena, Billy Hutton as Boesman, an Stanley E. Williams as the old African to unfold this secret and thus the source, the hope and the beauty of this extraordinary production.

The performance is directed by Zakes Mokae who played the old African in the original Circle in the Square production in New York, 1970.

Art

Part II of SEQUENCE PHOTOGRAPHY will be on view in the Santa Barbara Museum of Art until June 1. Sequence is an exhibit presenting specific usages of sequencing, thus expanding the portrait. Using as many as 20 separate images, the artists in this installation explore the autobiographical or biographical representation of a person.

Stage

Tom Key's PILGRIM, an adaptation of John Bunyan's "Pilgrim's Progress," will be presented Saturday, May 17 at the Calvary Way Christian Fellowship in Goleta. The Christian Theatre Arts group is directed by Robert Pickett.

The Pacific Conservatory of Performing Arts is presenting THE JOURNEY twice daily in Santa Maria. Playing at 2 and 8 p.m., the show is written and directed by Laird Williamson.

BOESMAN AND LENA, by Athol Fugard, will be in Campbell Hall tonight. Tickets are \$5 and \$3.—The production, by the Oakland Ensemble Theatre, is directed by Zakes Mokae.

The UCSB Department of Dramatic Art will present TAKEN IN MARRIAGE by Thomas Babe on scattered dates tonight through May 24. The production is directed by Charles Bazaldua. Tickets are \$2.50 and \$2.

Print

TRUE QUOTES by Ike McGuillicuddy is, or will be when it is released in June, a collection of foot-in-mouth humor that gives everyone what they want: a chance to laugh at other people. The book is a collection of quotes of the most embarrassing kind, accompanied by none to flattering photos. Example: John F. Kennedy on Nixon — "He's a cheap bastard, and that's all there is to it."

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COVER STORY

Wonderful — More Crazyies in Isla Vista

(Continued from front page)
written in 1976 to coincide with the arrival of the Freedom Train in Santa Barbara.

In the fall of that same year, Gorilla member Patty Laney became the third victim of a local rapist. The tragic murders of these victims led to the creation of the Coalition to Stop Violence Against Women. The theatre, now joined with another group known as Free Theatre, wrote "Personal Fouls," an anti-rape play, which was first performed at a benefit for the Coalition.

The group worked sporadically for awhile. Production stopped for two months in the spring of 1977 when a car accident left three of the members injured. That summer they were kicked out of a garden festival for singing an anti-Catholic song in front of a booth of Italian women. Eventually, however, the group developed a more encompassing commitment. They obtained a CETA grant for a theatre project through the Isla Vista Recreation and Parks District, and have since performed such scripted works as "Trojan Women," "The Lady's Not for Burning," "Firebugs," and "Birdbath."

But the essence of the theatre does not lie in its ability to present

traditional drama, but rather in the subtle "guerrilla" tactics it uses to establish a forum for communication. "Truth in Humor" is the motto of the group. "You can stand on a table and shout your opinions," says member John Walker, "but you'll only succeed in alienating people, so why even talk?"

Walker believes that using humor not only relaxes people and opens them up, but that it provides an effective contrast to serious social statements and emphasizes their importance. It is the theatre's commitment to meaningful expression which has resulted in its popular repertory of original works. Besides "Buycentennial" and "Personal Fouls," are the oft-returning productions of "Undertones," a women's play, and "Human Error," an anti-nuclear juggling piece.

Anyone who has ever experienced a Gorilla presentation knows that the group is anything but alienating. In fact, Isla Vista street theatre is much more accessible to people than twenty-dollar-a-ticket productions performed at the standard theatrical houses. The Gorillas are aiming at a more vibrant, representative audience. As Gorilla Jeff Walsh so aptly states, "It is theatre for people who don't think they want to



Jon Zuber, John Walker and Tony Kortick as sperm in "Is There Life After Sex?"

see it." Walsh goes on to explain that a goal of the group is to educate while preventing people from despairing: it is a way of channeling one's energy.

This energy need not be politically oriented. Isla Vista theatre is exactly what it says: theatre. Not restricting itself to activism, the group offers an alternative to the conventional practices of dramatic institutions. It stresses collectivism and a sense of community. Stan Hoffman, one of the earliest members, sees the theatre in terms of group participation as opposed to a showcase for individual skills.

Hoffman finds frustration in traditional theatre's hierarchical structure and competitiveness: "It is more important to go out and do theatre, to take it seriously, explore it and learn skills through the interaction of the group, than to simply study it for the shine and glamour."

As a medium of communication, the Gorilla Repertory Theatre of

Isla Vista, along with its various guises (i.e. the Juggling Fuels, the Fabulous Stromboli Family, and the Isla Vista Community Theatre) has begun to expand its horizons to what Walsh terms a "world community." In December, some members studied clown theatre in Mexico, while others worked on a Family Planning Awareness Project funded by a grant from the

classes, sororities and fraternities, and campus events.

At the moment, most of the theatre's energies are being directed towards its upcoming trip to Europe. The group will leave for Germany on May 19th to attend the annual Free Theatre Festival sponsored by BMW and the city of Munich. The Gorillas will spend sixteen days at the festival, along with groups from Italy, England, France, and other parts of the United States. They also have tentative plans to perform in Amsterdam and Great Britain, but prefer to remain open to any opportunities which emerge on the trip.

Mexico and Europe have opened the theatre to a policy of flexibility rather than planning: instead of waiting for an audience, the theatre goes out and finds one. This openness includes a willingness to admit new talent, and anyone who is interested in participating is welcome to contact the theatre.

As the world opens up for the Gorillas, one thing remains evident: no matter how much they change and grow, they will not lose sight of their ideals. Continuing to offer a democratic alternative to traditional theatre, the Gorilla Repertory Theatre of Isla Vista will serve the community and its own social conscience. Through humor, art, and ensemble, the Gorillas will educate their often apathetic but most respected audience, endearing the people to them with their precious message of hope through action.

"It is theatre for people who don't think they want to see it."

—Jeff Walsh

State Office of Family Planning. The grant was obtained with the help of David Hoskinson, administrator of the Isla Vista Open Door Medical Clinic, and entailed a videotaped production of the Gorilla's own "Is There Life After Sex?" Under the grant, the production has been performed live for high school birth control

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VINYL EXAMS



Empty Glass
Pete Townshend
(Atco)

by PATTI RICHARD

Who says that an "old dog" can't come up with some new tricks? *Empty Glass*, Pete Townshend's latest work recorded apart from the aegis of The Who, deftly reverses the old adage. In the past, the legendary guitarist and songwriter's non-Who efforts (1972 solo LP, *Who Came First*, and 1977 co-project with Ronnie Lane, *Rough Mix*) have given him the artistic freedom to make musical statements often too personal or reflective to be credibly fronted by powerhouse Who vocalist Roger Daltrey.

Yet, this wasn't necessarily Townshend's motivation behind putting *Empty Glass* on vinyl. Having recruited Sex Pistols and Pretenders' producer Chris Thomas, rather than using himself or usual Who-producer Glyn Johns, the result is an adventurous work which consistently attempts to be sophisticated, fast-paced, and above all, contemporary in its diversity.

Thus are the sentiments of "And I Moved" (at least lyrically one of Townshend's standard expressions of devotion to ascended Indian master Meher Baba) couched behind a driving disco (!) beat — yet this piece is nicely highlighted by Who sideman John Rabbit Bundnek's galloping and resounding piano accompaniment, making it quite listenable nevertheless. Similarly does a seemingly tender love song like "A Little is Enough" receive a frantic and bombastic synthesizer backing a la Todd Rundgren. Especially giving *Empty Glass* that "current feel" is side one's opener "Rough Boys," dedicated in part to the now-defunct Sex Pistols and featuring a fast loud beat and alternately screaming/slurred vocals punctuated by some quick biting guitar licks, all supposedly geared to allow Townshend to compete with that "new-wave" sound.

Empty Glass's variety continues with the light-hearted work song, "Keep On Working," complete with faintly operatic touches recalling "Guitar and Pen" from the Who LP, *Who Are You*. There's also the energetic "Gonna Get Ya," perhaps Townshend's most successful R&B-flavored composition ever, as well as the straightforward-jam "Cat's in the Cupboard," somewhat reminiscent of *Rough Mix's* title track. Particular mention, however, must surely go to *Empty Glass's* real gem, "Jools and Jim," perhaps the most blistering musical volley ever leveled at the rock press (sample lyrics: *Typewriter tappers/You're all just crappers/You listen to love with your intellect.*)

Of course, Townshend hasn't stopped writing the obligatory more quiet and reflective tunes. "I Am an Animal" carries this "tradition" forward, relating how one copes with sensitivity in a hostile world (*I am a vegetable/I get my body badly pulled/I'm rooted to the spot/Nothing will rearrange me*). On a similar tone is the title cut, "Empty Glass," in which Townshend reaffirms his need for his spiritual teacher's continuing inspiration: *My life's a mess I wait for you to pass/I stand here at the bar, I hold an empty glass.*

Superficially, it might seem as if on *Empty Glass* Pete Townshend has traded his inspiring, let's-change-the-world musical attitudes for lighter, more contemporary diversions. Yet, maybe this time around he's taking a much-deserved rest and following some of his own advice from the song "Empty Glass": *Don't worry smile and dance/You just can't work life out/Don't let down moods entrance you/Take the wine and shout.*



Straight Life
Art Pepper
(Galaxy)

Above all, Art Pepper is an honest man. But in truth there is always both beauty and pain, a dichotomy which threatens to split apart those who search for it. *Straight Life* is the soul of a man who has never quit "working like a slave to create like a God."

The ideas come out in energetic squirts from his alto sax; a raw splash of a chaotic avant garde phrase or wispy cool vibrato flicks, everything held together in pointillistic continuity.

The ballad "Nature Boy" shows him at his most reflective, the crystal-like existence of his art hovering above his head like a halo, but at the same time threatening to crumble to dust at any second. The title cut is an uptempo stinger that shows Pepper hasn't lost a step since his 1956 recording of the tune. His supple phrases and sensitive variation of dynamics bounce around the changes with ease. And to have a hustling rhythm section of Tommy Flanagan, Red Mitchell, and Billy Higgins is pure gravy.

Art Pepper's life has been full of ups and downs, periods of drug addiction and doubt, but *Straight Life* is one of his moments of achievement.

—Isidro Yanez



Women and Children First
Van Halen
(Warner)

Jimi Hendrix played his guitar with his teeth. Edward Van Halen sounds like he plays his axe on his

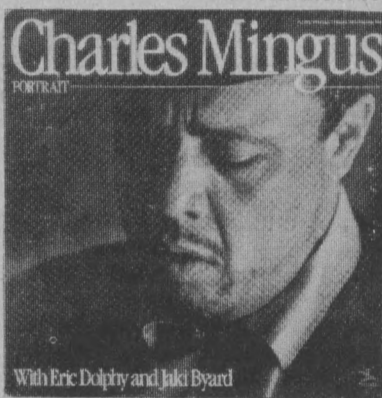
face. But maybe that's what has made him good enough to be named Best New Guitarist in 1978 by the readers of *Guitar Player Magazine*. Van Halen's churning style is again the dominant force on the band's third album, *Women and Children First*, which is probably their best effort to date. For churning heavy metal rock, *Women and Children First* is your choice.

Take "Everybody Wants Some" for example. From the ominous bass-drum introduction, Edward Van Halen comes in with his power chords and singer David Lee Roth rambles on about getting some leg. Some of his comments in the song are a bit stupid and there are parts in the song where he sounds like he's being castrated, but such B.S. shows that the band isn't taking itself seriously, which is something you can't do in heavy metal.

And the band gets melodic, with "In a Simple Rhyme" and an acoustic blues track titled "Could This be Magic?"

If you liked *Van Halen I* pick it up and destroy your hearing. You'll enjoy doing so.

—Jim Reeves



Portrait
Charles Mingus
(Prestige)

This double album re-issue of two live performances by en-

sembles led by the late bassist/pianist/composer Charles Mingus should not be passed up by anyone who considers himself to be a serious listener of serious music. This is an important album not only for historical reasons, but also for pure emotional intensity—particularly when Mingus is teamed up with the late reedman Eric Dolphy.

Johnny Coles and Clifford Jordan on trumpet and tenor sax for the first disc, recorded in the Spring of 1964, play very tastefully; Jordan reaches some highly passionate moments. Lonnie Hillyer and Charles McPherson turned in spirited performances as the front line of the second album. It is, however, the other four musicians working with each other that makes the album important.

Jaki Byard exhibits a felt-knowledge of the jazz tradition ranging from Jelly Roll Morton to Cecil Taylor, expressing a myriad of emotions. The ever-present Danny Richmond further demonstrates his analogous role as the musical Radar O'Reilly of Charles Mingus, an alter ego of Mingus, a part of Mingus.

In the end it is the technical virtuosity and intense emotional passion of Dolphy and Mingus which makes this a necessary recording of music. Hearing these individuals' ability to share themselves with each other makes the two album set a welcome relief to the dominant forms of interaction which surround us in the world today.

—Rick Clarke

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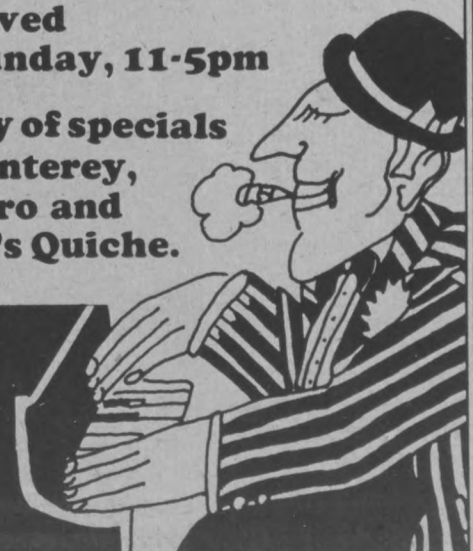
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MUSIC

You Know, You Shoulda Been There

By ISIDRO YANEZ

Bebopish bluegrass? Country disco? Classical funk? These may sound absurd, but if you add a veil of southern rock to these labels you might get some idea of what the Dixie Dregs sound like. But those people who were lucky enough to hear them at Campbell Hall May 7 know that they are actually in none of these categories, yet truly in all of them.

The Dregg is a band of musical paradoxes; their tunes are marked by simple complexity, structured freedom, everchanging constants, and the whole existing within the part. Musical idioms are layered and criss-crossed to build skyscrapers of sound so that anybody can hear whatever they want, when they want. "We think that there are different musical levels that people can appreciate," says composer and leader Steve

Morse. "We want to reach everybody... We want to have some technically accomplished things that musicians or intense listeners would understand. But we also have enough of a basic "good" form so that anybody can get into it."

And judging by the crowd response, everybody did get into it. It's easy to see why with their raw charm and sophisticated coolness. Without the use of vocals or horns, the Dixie Dregs rely on incredibly creative writing by Morse, that excels in shifting mood and textures. Hearing the metamorphosis of a tune like "I'm Freaking Out" is sheer poetry.

It starts out with science fiction laser sounds played with church solemnity in homage to the chrysalized theme. An awakening twist leads to a solo grand piano interlude by T. Lavitz, hinting at

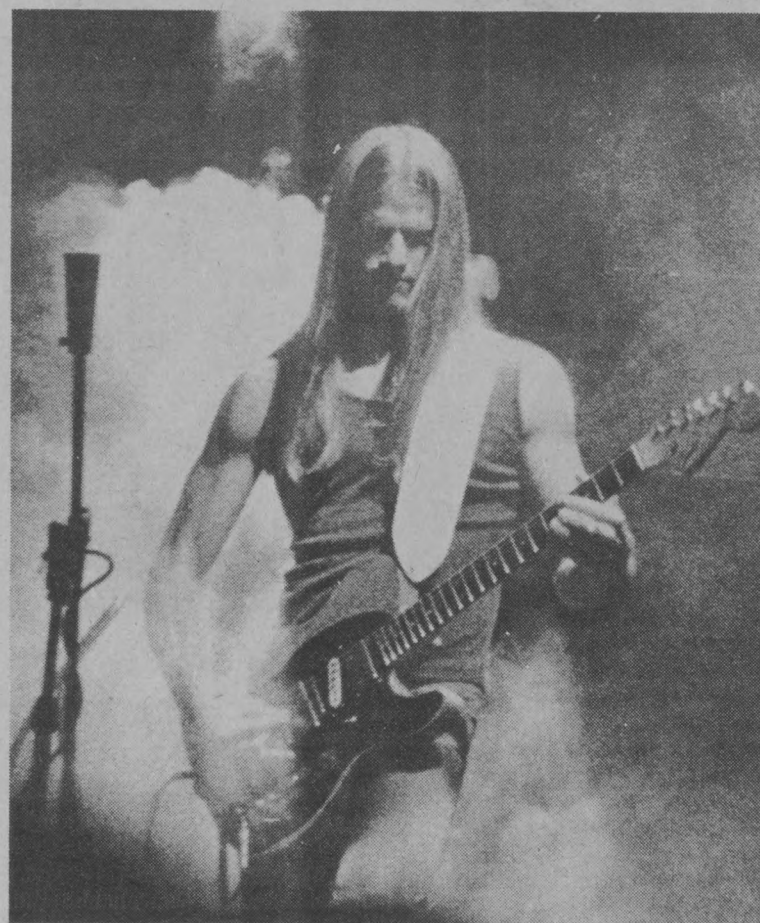
the things to come. Then a sudden squirm into an uptempo swinging modal seque marked by crisp pentatonic motifs, opening the cocooned theme just a little bit more. Soon comes a dissonant crashing, and out of its ugliness comes the fragments of melodic beauty into light, at first rhythms plopping falteringly, then more steadily until the theme is exposed and its wings are unfolded in a driving duet between guitar and violin. It takes flight in a polyrhythmed funk that darts and dodges into counterpointed variations, followed by a soaring exultant guitar solo by Morse. After descending through several modulating passages, it comes to rest on the end of its journey in triumph.

"Our writing is complex to avoid boredom for the audience," Morse goes on to say. "We really care a lot about the audience. We want to keep the show moving all the time. Rather than have a real boring 'jam' sort of thing." Bassist Andy West adds, "When we've opened for heavy metal rock bands, even though our music is a lot more complicated, we still go over great...because of our energy. There's no discrimination just because we all studied theory and composition...that's why we always felt we could win people over just doing what we do."

And they can do anything. From the pastoral English folk overtones of "Old World," a duet between guitar and violin done in neo-Baroque, the phrases playfully biting each other's tails, to the primal screams of guitar set in time warped zones in rhythm in "Cruise patrol." Complex ensemble passages are played with a tightness and precision that is scary.

But there is always a feeling of urgency and jubilation in their playing, a Cheshire cat grin lurking underneath all this seriousness. The basic "good" form that allows you to enjoy the music.

Whether that form is hoedown or



Will the Dregs ever emerge from obscurity?

boogie-woogie rock, the power of the individual soloists always stand out. Allen Sloan makes his violin squeal with delight as he chisels his solos out on breakneck bluegrass numbers. But he can also make it cry plaintively on soft moody pieces like "What If." Still, the outstanding solo of the concert went to Steve Morse in another one of those humming bluegrass moments. With cleanly-picked dominoed eighths he sent every note tumbling into the next one with a logical succession that made the crowd jump to their feet in applause. If this sounds like a fairy tale, well, you just had to be there, all the way to the double encore ending to know that the Dixie Dregs have music magic.

But will they live happily ever after? What's the next step for a band that obviously deserves a lot more attention than it has gotten? "If we cut a single, it will be a single of our music," said Morse. "It won't be a sellout production number designed to entertain the housewives of America on their way to the supermarket. I think that people can appreciate a short song of ours, but I don't know if the business people will believe that or not."

The business people better believe it, because the Dixie Dregs have all the elements to become one of the top bands of the '80s, a period when there should be marked increase in "Dreg" addiction.

UCSB Dive Club Presents



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Department of Dramatic Art Events

Marriage Opens Tonight

"Traditional values, in particular those on marriage, are the issues presented in 'Taken in Marriage,'" according to director Charles Bazaldua.

"Taken in Marriage" is being presented by the UCSB Department of Dramatic Art at 8 p.m. tonight and May 16, 21, 23, and on Saturdays, May 17 and 24, at 5 p.m. and 8:30 p.m. in the UCSB Studio Theatre. Bazaldua chose the play because he saw it as a good vehicle for the student actresses to develop their talents and because he sees the play as a contemporary statement which treats issues, like the institution of marriage, both comically and candidly.

The play also expresses various views on contemporary women and points out that traditional values are not necessarily right just because they are traditional.

The play, by Thomas Babe, centers around Annie and the interaction between her, her sister, her mother, her aunt, and a nostalgia buff singer. The five women have come together for a wedding rehearsal in the basement of a Vermont church. As their patience runs thin because the male members of the wedding party have not arrived, the characters unveil some of the hostilities they have about each other and society.

In rehearsals, Bazaldua explained that he and the cast found that they adopted a personal point of view or approach to the characters. The actresses felt they can relate to their roles, through the roots of their own personal

experiences, and in addition, they have discussed two current novels. These books are *My Mother, Myself* by Nancy Friday, and *Sister* by Elizabeth Fishel. Their choice of these works was to further develop an understanding of different mother-daughter and sister-sister relationships. Bazaldua noted that the mother is not a grandmother type but well-groomed and aware of modern times. The aunt, though actually in her sixties is also portrayed with a very young attitude, almost that of "swinger."

Annie is struggling with the issue of her own identity as well as the issue of her marriage and undergoes significant changes in the play. Her sister, who has been married five times, is significant



not as the voice against marriage but as a voice indicating that marriage is not necessarily an escape from loneliness.



Cate Pickavance plays Andrea and toasts the bride-to-be (Megan Tainer) in "Taken in Marriage" which opens tonight in the Studio Theatre. Photo by Patrick Siefe

Medieval Atmosphere Created for Premiere

UCSB designers are recapturing a medieval atmosphere for the world premiere of Robert Potter's "The Vision of Children," which the Department of Dramatic Art will present at 8 p.m., May 22 to 24 and May 29 to 31 in the Main Theater.

L.K. Strasburg is scenic designer for this original drama, set in the fortified Provençal city of Belcaire in Southern France. The lighting design is by David Malcolm, and the period costumes are designed by Gail La March. Marc Ream has composed an original musical score, based on medieval folk and religious music, and the love songs of the troubadours.

"The Vision of Children," directed by Michael L. Greenwald, depicts one of history's first examples of a youth movement — the Children's Crusade of 1212, in which thousands of European youths gathered together and set off for the Holy Land. Playwright Potter, a UCSB faculty member, focuses on the effect of the high-spirited idealistic children have on the citizens of Belcaire. Within the medieval time frame, Potter, using contemporary language, deals with modern and universal issues.

The scenic design for "The Vision of Children," faculty member Strasburg reveals, is inspired by the painting "La Passione" by the Flemish artist Hans Memling and the details of existing medieval castles, including the famed fortress of Carcassonne, in Southern France.

Lighting designer David Malcolm explains his design concept for "The Vision of Children" as basically "realistic with some stylistic, ritualized effects that border on the abstract." He is creating brilliant sunrises to open each scene and the stylized tableaux to close them. The castle's many alcoves and passages allow numerous different and interesting light sources.

Marc Ream, a prize-winning young composer who recently received his Ph.D. from UCSB and is presently a lecturer in the College of Creative Studies, has composed the original score for "The Vision of Children."

Medieval music is one of Dr. Ream's particular interests, but he notes that his compositions have "a medieval flavor but are written from a 20th century viewpoint." The score, composed to the playwright's lyrics, is based on the authentic music of 13th century Provence. Ream's instrumentation includes recorders, percussion, psaltery, kortol, lute, organ and viol.

Costume designer Gail La March, a senior dramatic art design student relates, "As an undergraduate, I feel very honored to be designing for this show."

La March has softened the pre-Gothic style of the play's period. There are no pointed sleeves or hats that are associated with fairy tales. The designer explains, "All the characters are realistic, believable people with human frailties."

FILM

Buffalo Chips

By MICHELLE TOGUT

Sometime in the late '60s (perhaps earlier), the journalistic world took a turn for the weird (the really weird) with the introduction of "gonzo" journalism.

Not that gonzo journalism is weird because it is too disjointed to make sense; rather, it is a response to a strange time, an attempt to get to the guts of the matter at hand, to reveal its deeper, seamier implications.

Originator and most famous practitioner of this unusual journalistic bent is Hunter S. Thompson, immortalized by Gary Trudeau in *Doonesbury* as the character Duke and well-known in his own right for his pieces in *Rolling Stone* and his "Fear and Loathing" books.

Now Thompson's drugged, dazed and totally crazed existence has been captured on celluloid by Universal Pictures in *Where the Buffalo Roam*. Where they do roam is, no doubt, the cavernous, inner recesses of Thompson's mind, but the question arises as to how accurately the movie captures their ventures.

At the beginning of the film, we find our hero (cosmically portrayed by Bill Murray), sitting at his typewriter, chugging Wild Turkey as if it were iced tea, and wondering how he can possibly write the story of his marvelous misadventures with his sometime attorney Lazlo (Peter Boyle) as they try to lead drugged yet righteous lives during the "Age of Nixon."

And misadventures they are. Twists in the plot are many but essentially it boils down to Thompson's encounters with Lazlo at three different points in time. The first is when Lazlo, in the course of defending some of the youth of America arrested on marijuana charges, runs head on into the obstinate wall of American justice and lands in jail for contempt of court. All the while, our hero watches and tells the story for *Blast* magazine, a small, struggling radical rag.

Lazlo, after his release from prison, becomes a revolutionary and subsequently meets up with Thompson when the latter is covering the 1972 Superbowl (Dallas vs. Miami) and the 1972 presidential campaign (Nixon vs. McGovern) for now thriving *Blast*. The former attorney, now a drug-crazed radical, hopes to induce Thompson to join his merry band of revolutionary revellers.

O.K., so maybe the plot is a bit far-fetched and obscure. Maybe Lazlo is a figment of Thompson's drugged-out imagination. And maybe Thompson, Lazlo and others they meet up with are caricatures rather than characters (somewhat reminiscent of *National Lampoon's Animal House*) but these flaws do not prevent the movie from being, at times, outrageously amusing.

Unfortunately, they do prevent the film from reaching the potential it had to be more than just another National Lampoonistic farce. Thompson's antics when he is higher than high on some illegal chemical substance or other are the highlights of the film; but the film never really does more than hint at the reasons Thompson and Lazlo have turned to such



Bill Murray as Hunter S. Thompson, in trouble as usual, and drinking intravenously.

heavy drug use. The only moment which really touches upon this is a brilliant scene in which Thompson meets Richard Nixon in a public restroom and engages him in conversation.

Also, Thompson's ramblings as he attempts to write his stories (under the influence, of course) show a darker, more serious humor, a humor which gives an acute commentary on the events which surround him — events like the Vietnam War, the failure of the American judicial system and the demagoguery of the "Age of Nixon." Basically, the film could have been much more than it was

if it truly concentrated on the works and life of Thompson rather than going gung-ho for the Duke image of the *Doonesbury* cartoon strip.

Thompson's writings show that he was not the bumbling idiot of the film, but rather a man with a perception of his era, a perception he evoked by the original style of his work. But *Buffalo* does not explore this. Instead it leaves one wondering how a man who has taken so many drugs for so long could have a mind that was anything more than melted jello. And that is a shame.

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"No, they haven't heard of The Pogo in Iowa," Ann said with her feet flying up in the air.

A.S. Program Board

PAGE 8A



Who is David Grisman and What Does He Plink?

By JIM REEVES

As those of you who witnessed last Wednesday's Dixie Dreg's concert will agree, the small confines of Campbell Hall are better to view those up-and-coming jazz-rockers.

And now, to my delight, the A.S. Program Board, radio station KTYD and Stephen Cloud are proud to announce the Saturday, May 17 appearance of the David Grisman Quintet in Campbell Hall at 8 p.m.

Tickets are priced at the realistic level of \$6.50 for undergraduates and \$7.50 for everyone else and are on sale now at the A.S. Ticket Office, Morningglory, Ticket Express and Turning Point.

David Grisman, by the way, just happens to be one of the foremost mandolinists in the world. Through his career Grisman has recorded and jammed with such bozos as James Taylor, Bonnie Raitt, Linda Ronstadt and some acid-head named Jerry Garcia who Grisman played with in a band called Old and in the Way. He later recorded with Garcia and the Grateful Dead. The Quintet's 1978 album, titled *The David Grisman Quintet* was named Best Album in the Jazz category as well as being

nominated in five other categories including Best Group of the Year.

Add to this the Number 16 slot on Billboard's Jazz chart for the band's 1979 release, "Hot Dawg," and you've got a damn impressive list of accomplishments for David Grisman, his mandolin and his Dawg music.

But what in the hell is Dawg

'Words like jazz, rock-fusion, or crossover bluegrass don't really mean anything. I'd just as soon call it Dawg Music after a nickname I've been stuck with than to refer to it as anything else'

music?

Well, first of all, an examination of the content of the Quintet is necessary to understand the Dawg concept. After the main mandolinist (the 34 year old Grisman) follows

guitarist Tony Rice who is known as the "best flatpicking bluegrass guitarist in the world."

Next is Darol Anger who plays violin and mandolin and is a veteran victor of bluegrass fiddle contests, Todd Philips on the upright bass and Mike Marshall on the mandolin and violin.

Note that there are no drummers, electric guitarists, or even electric instruments in the David Grisman Quintet. Because such instruments are over-powering to the softness of the mandolin, they do not fit in with the concept of Dawg music, due to its acoustic nature. So don't worry about stuffing cotton in your ears; Dawg music, being acoustical ain't that loud.

But what does Grisman have to say about Dawg music? Well, as he puts it, "words like jazz, rock-fusion or crossover bluegrass don't really mean anything. I'd just as soon call it 'Dawg Music,' after a nickname I've been stuck with than to refer to it as anything else."

Or as the press package tells me to describe Dawg Music: "an electric blend of jazz, swing and classical orchestral parts lightly seasoned with a country-bluegrass flavor..." A bit-too sensational but



The David Grisman quintet will be playing their jazz-rock-bluegrass fusion music with mandolins, a violin, a guitar and a bass in Campbell Hall this Saturday night.

tasty description.

However, such sensationalism is not confined to company hypesters. New York Times critic Ken Emerson opened his review of a Grisman concert with this line: "Plinking away at the speed of sound, David Grisman is the Paganini of the mandolin." The *Village Voice's* description of Dawg Music is "it's a potpourri, yet highly refined, like one of those \$400 Chinese soups in which esoteric ingredients are added to a basic stock. The considerations are

flavor, texture, and compatibility."

Not to be out-done, *Downbeat* magazine called Grisman's music "so relaxed and delightful that at first the superb talents of individual members fly by on dancing wings."

What else can be said other than if you miss this one after the Dregs ya got no taste! After this lesson in Dawgology, I hope everyone can see our label of quality. And remember, as Phil says, "every seat in Campbell is a good one."

Feature

In Our Midst

By RANDY KORAL

This is the second in a series of A.S. Program Board profiles

Steve Macfadyen is known around campus as the A.S. Concerts chairperson for the A.S. Concerts Committee. He has had this job since Tracy Gershon abdicated a few months ago. But Steve is known for being a lot of other things too. He used to be the leader of the A.S. Concerts crew. his crew members have fond memories of his shouted commands, full of affectionate profanities, directed at them for hours on end:

"Sweat would drip from his moustache," one person who worked with Steve remembers. "He would make us feel proud to be a part of his crew... This man is a living legend."

Yes, it would seem that we have a legend in our midst. In order to clear up some of the mystery and misconceptions that have arisen around him since he came to Santa Barbara, I have contacted some of the people that know him and here's what I came up with. This is your life, Steve Macfadyen.

He came into the world on February 8, 1955 at St. John's hospital in Santa Monica. His parents had a house in Malibu wit a few nice acres of land and that is where he grew up. At the time he was born, his father was manager of the neighborhood little league and he made sure that he took Stevie (wrapped in a blanket) to all the games. Maybe someday he would be a big leaguer.

When he was old enough, he spent time around the house gelding farm animals. Steve was an intelligent child and this seemed to his family like a useful outlet for his energies. But soon he was gelding the neighbor's farm animals. When he gelded one of the neighbors, it was time to find something else for Steve to do.

Steve was enrolled in kindergarten. In the classroom, he was very good. But on the playground, he was very bad. "I once chased a girl named Jennifer and pulled her dress up," he once told me confidentially. "The yard duty saw me and they benched me for a week."

By the time Steve got to junior high school, he was a changed boy. "He would never get in trouble," reminisces old acquaintance Julia Watkins. "He would never do anything wrong. I was a brat. I was always doing something wrong. He was always doing it right."

"He was a goody two shoes. The obnoxious kind." "His mom used to make 'theme birthday parties' for him," says another friend. "You know, they would all be dressed up like cowboys with hats and holsters and guns. Steve's was a real gun and he tried to kill two relatives who wouldn't bring him presents."

At Santa Monica High School, where Steve was eventually bussed, he was the closest thing to The All-American Boy the faculty had seen in years. Except he wasn't on the football team. It seems he was too busy playing clarinet in a band with 'the weirdest guys in the school.' I'm not sure if he was still a Boy Scout at this time or not.

In addition to working at a grocery store, playing in the band, doing all his homework, and washing behind his ears, he was on the audio-visual committee at his school.

Combining his experience on the audio-visual crew and the merit badges he earned as a Boy Scout, Steve decided he could be an effective stage manager. He went on the road with Les McCann for three years. He has worked in the studio with Herb Alpert. He hums "Tijuana Taxi" in the shower.

And now, today, Steve is the chairperson of the A.S. Concerts committee. The last American hero. And, like all heroes, he means different things to different people.

"He is much taller than I am," exclaims A.S. President Tibby Rothman.

"At least Steve's consistent: Basically, he either hates you or ignores you," Jim Reeves says. But what does Steve think of Jim? "To me, he's damn cordial," Jim goes on. "For instance, last quarter he mooned me at leg council and this quarter, when I asked him if I had to kiss his ass to work a show, he obliged me by pulling down his pants in front of the concerts committee."

So there you have it. The story of Steve Macfadyen. He may be loud, he may be legend, but he's a nice guy too.

Comedian Robin Tyler With Zany Jokes

By CAROLYN BOWDEN

"I think the Democrats and Republicans should change their national emblem...to a prophylactic: it stands for inflation, halts production, protects a bunch of pricks, and gives a false sense of security when one is being screwed."

Robin Tyler

It's statements like these that get Robin Tyler's audiences, nation-wide, falling out of their seats with laughter. This Friday night at 9 p.m. in UCen II, UCSB will have the chance to see the antics, wit and social satire of this zany lady.

When Tyler last performed in Santa Barbara, at Baudelaire's two years ago, critic Karen Devan had good things to say in the *Santa Barbara News-Press* about the show:

"Last night at the 'No on 6' benefit, comic Robin Tyler slayed, felled, and brought her audience gently back to Earth during a smashing one and a half hour performance... She had the knack of hitting you with a shocker, making you laugh, and then leaving something to chew on when you walk out the door. She was a delightful experience."

In 1970, when Robin was half of the comedy team of "Harrison and Tyler," she once helped her partner invade the Rams-Oakland Raiders game to demand more sports scholarships for women in front of 65,000 people.



The Hills Are Alive...

By PATTI T.

Recently, we had a screening of the ever-popular *Sound Of Music* as part of our Broadway Musicals Film Series. The response was excellent. We were forced to cancel the 9 p.m. showing of that film and the phone rang off the hook all week from people voicing their disappointment at missing this joyful musical.

Well, in answer to all those demands, we're bringing *The Sound Of Music* back for everyone to see once again. We've obtained a beautiful, Cinemascope print to be showing in Campbell Hall on Tuesday, May 20. Showtimes will be at 6 and 9 p.m. Ticket prices are once again \$1.50.

To wind up our Broadway Musicals Film Series in the UCen II Pavilion, we are proud to present *Godspell*. Billed as "The Gospel According to Today," *Godspell* is truly and extraordinary experience.

This jubilant film version of the smashingly successful stage musical boasts not only an outstanding score, but all the visual sparkle one could ask for. This is a passion play of the gospel according to St. Matthew, updated to modern New York with very inventive results. The disciples and their clown-like leader wander all over New York, more or less unfolding the parables and the proverbs of the New Testament, everywhere from the electronic Accutron sign in Times Square to the top of the new World Trade Center.

For everyone who cherishes such exuberant, joyful, musical extravaganzas, this is not a film to be missed. *Godspell* will be showing at 6 and 9 p.m. in the UCen II Pavilion, with ticket prices \$1.50.

The A.S. Films Committee also wishes to extend its apologies to all those attending the 9 p.m. showing of *Fiddler On The Roof* for the technical difficulties experienced during that screening. Your patience and understanding was truly appreciated by everyone on the Committee, and makes such unforeseen problems much easier to deal with. Our thanks for turning an apparent disaster into a "minor" difficulty.

Also, Don't Miss...

Tomorrow night, nationally-known poet Nikki Giovanni will be in UCen II at 7 p.m. to read her nationally-known poetry. She became a political activist in the '60s, while attending Fisk University, and had her first book published in 1967. Although many of her early poems are clearly militant, they express many universal themes besides. Ad-

mission is \$1.

On Saturday, May 24, classical guitarist Manuel Barrueco will appear in concert in Campbell Hall at 8 p.m. Making his debut some years back at Carnegie Recital Hall, Barrueco has gone on to become one of the finest classical guitarists in the world. Don't miss him.



Nikki Giovanni