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MOTELS

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GERTRUDE!: Potential, 10; Production, 3

By RICHARD DULANEY

It is unfortunately characteristic of amateur theatrical enterprises that they promise far more than they can deliver. True, no one expects too much from community theater, but the tragedy is that a production usually has far more potential than is realized. *Gertrude!* wallows in mediocrity, typifying this predicament between aspiration and reality.

Gertrude Stein was a pioneering female author during the early part of this century whose lesbian relationship with Alice B. Toklas has stirred much controversy in literary circles to the present day. To sketch Stein's personal and professional development, playwright Victoria White, in concert with composer and lyricist Toni McCarty, have developed the musical *Gertrude!*

The play traces the indulgent but brilliant Stein (Kathleen Kornich) from her birthplace in Oakland to her home in Paris, where she meets Toklas (Toni McCarty); Stein, accompanied by Toklas, eventually returns to America as a celebrity. During the pair's adventures, they encounter such contemporary notables as Henri Matisse (Chris Korten), Pablo Picasso (Matthew Mark Campos) and Ernest Hemingway (Bruce Caudle).

The musical itself is craftily written, ranging from superb to fair; the production is quite another matter. White's dialogue is successfully ambitious, capturing both the intensity of Stein's personality and the sensitivity of her largely emotional relationship with Toklas. A discreet, almost pristine love song performed by Stein and Toklas, "Gathering Flowers," attests particularly well to this. The inclusion of Picasso and Hemingway, combined with costumes by Karen Monkman that are evocative of the era, lend the proper social and historical perspective to the show. But this complexity of design is not carried over to the play's musical element. While the lyrics are often witty, the music itself is simplistic and unassuming; it never departs from plain melody lines, even during the chorus numbers, much to the detriment of the show. In addition, even allowing for the limited stage space available, the choreography leaves much to be desired.

Gertrude! was further complicated during Monday's performance by production woes. Technical disturbances, such as inaccurate lighting cues and poor synchronization between the performers and the offstage musical ensemble, thoroughly defined the show as an amateur en-

deavor. These problems intensified the choppy nature of the show (which exists primarily because of the short vignettes *Gertrude!* employs; the scenes do not make up an integrated whole, but rather a disjointed potpourri).

The choice of venue (Trinity Episcopal Church) clearly limited the show from all production angles. The acoustics were poor, the sets minimal and devoid of innovation. The mimed scenes, in which Kornich and McCarty pretended to be on a plane or in a car, seemed contrived and were salvaged only by Kornich's intriguing expressions and gestures, as well as the flamboyance of her animated stage presence.

Aside from these technical dysfunctions the performances were mediocre at best, with the important exception of Kornich. She aptly embodied the overbearing stature, as well as the arrogant and pretentious nature of Stein. Kornich is endowed with a positive stage presence, and was often delightfully pompous and conceited — especially when she referred to herself in the third person: "This one is certainly a genius!" Unfortunately, Kornich's voice lost something in the transition from dialogue to musical numbers, as was the case with most of the cast. Both Toklas and, in his limited role as Hemingway, Caudle appeared sincere but not entirely convincing. Most of the rest of the cast suffered from a lack of professionalism, depriving *Gertrude!* of any real showstoppers as well as much of its aesthetic import.

At the heart of *Gertrude!* is the allegedly lesbian relationship between Stein and Toklas, and the show depicted this in a flattering light — never in a blatant or brazen fashion, but with tact, discretion and charm. The specifics of the relationship are left mysteriously undisclosed; only vague references are made on stage and physical proximity is rarely displayed. The pair's affinity also translates into their professional lives: the flamboyant Stein sleeps late, goes through extreme mood changes and creates her art in an attention-getting way; the timid, mousy Toklas types Stein's manuscripts, cooks her meals, is her constant companion — acting, in effect, as a buffer between Stein and the outside world. Naturally, this bond is occasionally strained, such as during Stein's brief fling with Hemingway, which eventually destroys itself and brings the two women closer together.

All told, *Gertrude!* certainly holds noble aspirations; its potential for true significance is strong. But the show was ultimately damaged and rendered nearly futile because of the amateurism that marks so many boldly inspired community theater endeavors.

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Traditional as well as contemporary American Indian Arts are on display this week in the UCen Art Gallery. Various American Indian tribes are represented in this exhibit of handcrafted basketry, bead and leather works, and jewelry at its finest. Also on display is a beautiful traditional Chippewa Dance Costume, collections of historical photographs, and contemporary paintings by local artists.

ARTS entertainment

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BUDO

By PHIL HEIPLE
Budo is a richly photographed travelogue through the martial arts of Japan as practiced there today.

The term "budo" means "martial ways," and is distinguished from "bugei" which means "martial arts." The bugei were combat systems organized around the perfection of weapons. The "bushi" or "samurai" were highly paid professional practitioners of the bugei who enjoyed high status and privileges in feudal Japan. With the transition to more peaceful and stable times, the bushi came to practice their arts not as a practical means for success on the battlefield, but as ways of life unto themselves. Borrowing practices from both Confucianism and Zen Buddhism, the bushi developed an aesthetic for the bugei. The ways of perfecting this aesthetic are collectively known as budo.

The film *Budo* covers six of these: kendo, the art of the sword; karate, the unarmed striking of vital points; judo, the art of grappling and



throwing one's opponent; aikido, a highly meditative, speeded-up art of throwing one's opponent; sumo, a sport version of combative wrestling; and naginata-do, the art of wielding a long-bladed halberdlike weapon, whose practitioners are female.

Each topic is taken in its turn. The primacy of kendo

is stressed, as all the other martial arts are subservient to the use of the sword. All aspects of kendo are portrayed, from the forging of the razor-sharp "katana" blade to the dance-like katas endlessly repeated for perfection in the weapon's use.

Juicy photography, including close-up and slow-

motion segments, is used throughout the film. A falling leaf is followed in its descent into a stream, heavily spliced in with scenes of an aikido grandmaster tossing about three men as if they were rag dolls. A cherry blossom is carefully studied, interspersed with karate experts practicing "tamishiwaza," the art of breaking — borads, bricks, bottles, and tiles. Sunsets, falling snow, calligraphy, temple statues, and kabuki theater are similarly used to highlight the artistic and spiritual goals of these martial artists. The scenes are narrated with breathless sincerity to underscore the spiritual beauty sought through these frequently cruel, ascetic, and self-sacrificing disciplines. Anyone who loves the martial arts of modern Japan will love this film.

But this film is not a documentary. It is an uncritical endorsement of the budo and, if judged by the standards of non-fiction, is ultimately dishonest. Totally left out is the savage class warfare that engendered the bugei. Propagandistically glossed is the bushi privilege of "kirisute gomen" ("killing and going away"),

the right of the samurai to kill any commoner on the spot for any real or imagined affront. Written out of the history of the budo is the active role that the Tokugawa government played in cultivating the aesthetic dimensions of the bugei, dimensions which, as the Tokugawa hoped, bled off unused warrior energies and kept them from becoming subversive.

Also unexamined are the claims of the martial artists that their training prepares them for the pains and disappointments of life. And

yet no amount of knuckle-hardening can prepare oneself for air pollution, unemployment, or nuclear holocaust. I've always wondered how many black belts there were in Hiroshima when the bomb hit.

Persons familiar with the history of the Japanese budo are liable to be put off by the conservative solipsism, didactic direction, and melodramatic narration of *Budo*. Unfamiliarity with the subject matter would be an asset for the enjoyment of this film.

CROWELL'S COUNTRY ROCK ROUND-UP

By JOHN SANDERS

Get out your cowboy boots, honey. We're goin' honky tonkin' tonight. Hoss, make sure the cattle are all back in the corral, can't afford to lose none of the little dogies while we's away whooping it up down at Campbell Hall."

"Wait a minute, pardner, you can't go honky tonkin' down at Campbell Hall. What in the world's got into you? You been drinking downstream from the herd again?"

Well, Campbell Hall may not be mistaken for Gilley's, but then you'd have a lot of trail dust in your eyes to mistake this city slicker for a real cowboy, even an urban one. But none of that mattered a cowgirl's broken heart last Saturday when Rodney Crowell and his Cherry Bombs hit the stage.

Rodney Crowell is currently on tour to promote his third album, titled simply *Rodney Crowell*. It, like his 1978 debut album *Aint Living Long Like This* and his 1980 follow up *But What Will the Neighbors Think*, show Crowell to be a strong country-rock songwriter. His songs deal with the typical contemporary cowboy dilemmas of broken hearts and being slightly out of place, and with being ill-at-ease in a world where being a cowboy has become more a dream than a reality.

What sets Crowell apart from a crowded country-rock field is the quality of his lyrics:

*The moments of pleasure never do last
They're gone like a suitcase full of your past
Long gone and in a hurry
Baby, I can't go through this again
I don't need to go down more than I've already been
Just like a wildfire, you're runnin' all over town*

*And as much as you burn me, baby
I should be ashes by now.*

"Ashes By Now."

His albums have featured guest appearances by Willie Nelson, Emmylou Harris, Dr. John and Nicolette Larson, to name only the best known. His sound is simple yet professional: a mix between rock and country with an occasional blues bent, reminiscent of early Presley.

Live, the Cherry Bombs offered a clear, professional sound. Especially appealing were lead guitarist Richard Bennet and the backing vocals of Vince Gill. While the band seemed a bit stiff at first, the strength of Crowell's material and the enthusiastic audience overcame much of what seemed like Crowell's shyness.

Rosanne Cash, Crowell's wife and the daughter of legendary Johnny Cash, joined Crowell on stage during an encore, singing first a solo, then backing Rodney on his excellent "Leaving Louisiana in the Broad Daylight."

Opening act Riders in the Sky is an amazing all-acoustic western group, playing a mixture of traditional cowboy tunes, like Gene Autry's "Back in the Saddle Again" and original compositions of the same ilk. They feature a stand-up bass, acoustic guitar and country fiddle. They combined quick wits with amazing musical skills — great intonation, outstanding instrumentals and wonderful in-harmony yodeling. If all that sounds like a rather bizarre combination, they might be the kind of band you have to see to appreciate. They kept up a steady stream of one-liners, sight gags and ad-libs that delighted the crowd almost as much as their "swing-era" western music.

Saturday's concert was a satisfying way to spend an evening for anybody with even a little latent cowboy or cowgirl in them.

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A NIGHT ON TOWN THAT ENDED

By JONATHAN ALBURGER

There's an old Pearl Bailey song, "Ease It Off Your Mind," which contains the line: "Like a prima donna, with a spotlight on her, you thought you were the whole show." Image making is an essential part of the success of any band — of any individual artist. Music and image have become inextricably intertwined. It probably will always be so. The hot musical attraction of the '80s seems to be the lady rocker: a tough, talented woman who's been around the world, who's balked the system and defied social norms, who's been hurt and toughened by family, friends, and, oh yes, by men; she can drink hard with the girls on her nights out, hold her own with the guys when it comes to love and fights, and when it comes to performing on stage, she lets loose with a torrent of raw emotion or a tease of restrained sensuality. Her songs and her actions employ a true-to-life combination of Love's hallmark qualities: agony and ecstasy. Enigmatic, emotional, yet engaging, she can keep the audience properly distanced somewhere between seduction and "don't fuck with me."

Two women come to mind when pondering this new woman rock rage: Chrissie Hynde of the Pretenders and Martha Davis of the Motels. Without going to the extremes of a pretentious prima donna like Pat Benatar or a vampy, campy tramp like Exene, Hynde and Davis are undeniably narcissistic yet remarkably gifted songwriters and singers; like their music, they are moody, pained, sophisticated and sexy.

Martha and her Motels entourage, along with Peter Case and his Plimsouls, checked into the Arlington Friday evening for an uneven double-bill show. The Plimsouls fulfilled the predominantly high school-age audience's expectations by pumping out raucous, bop-pable dance numbers with wild, winning pizzazz. While musically the Motels were tight and properly demanding, the audience seemed unable to connect largely due to Davis' inability to present her complete potential. The up-and-coming Plimsouls may be typical, but they don't promise more than a mind-disengaging great time, which they delivered. Davis pens her notes and lyrics with punch-and-sensitivity, earning her respect in her field. She has gathered a following of curious, adulating fans who are intrigued by her stage personality — her erotic antics, her saxsexual routine with Marty Jourard, her reach-out/pull-back relationship with the audience. Unfortunately for the group (the theater was but three-fourths sold) Friday, Davis failed to do more than give quick sparks when the group wanted fireworks.

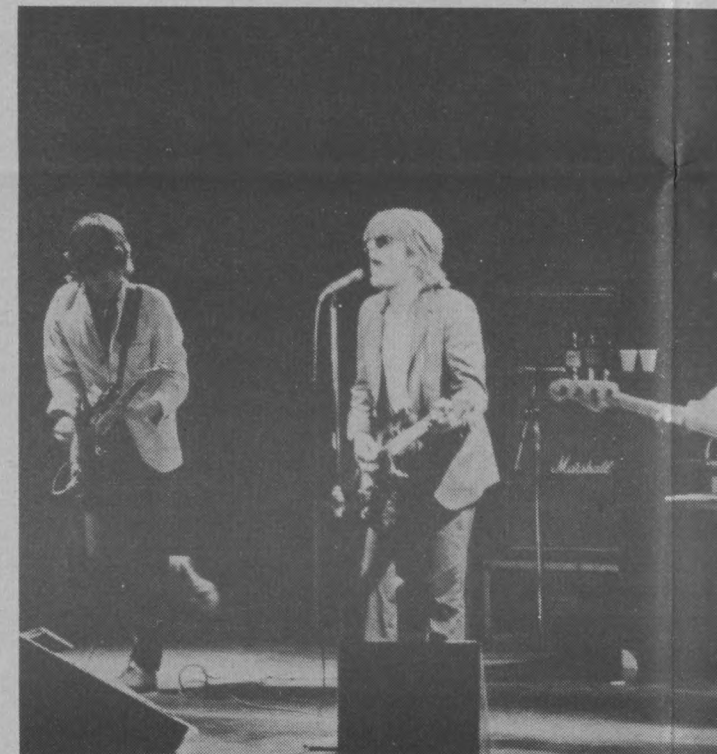
A performance with depth should engage both the physical and the emotional, which the Motels can do. Friday, Davis feigned more than she felt — a problem touring engenders upon artists — so she seemed to merely be going through the motions. When her cue came to slink to the floor in a suggestive manner and place herself and her mic at the throat of Jourard's saxophone, she merely dropped and positioned. When she reached the musical climax of her lament songs "Only the Lonely" and "Take the L," her mock orgasm gesturing and strokes came off heavy handed, like well-rehearsed routines. Whatever became of spontaneity and impulse? With her filled-out polyester slacks, rayon scarf, war paint and question about how many surfers there were in the audience, Davis seemed more an aging stewardess than an enticing redefiner of rock and roll. Frump rock? Admittedly, she has an appealing chameleonlike quality to her face which defies pinpointing age and expresses emotion easily. Vocally, I really like her widely textured deliveries (her "Oh!"s during "So L.A." offered substantial redemption) which were the saving grace for Davis and the highlight of the Motels' barely-an-hour stint on stage.

Lead guitarist Tim McGovern, Jourard, bassist Michael Goodroe, and drummer Brian Glasscock are professional instrumentalists whose competence and smooth stage-side manner legitimated the obligatory one encore.

The evening's umph, however, was provided by the Plimsoul boys: Peter Case, lead vocals and primary songwriter; Lou Ramirez, drums; Dave Pahoa, bass and



MOTELS: Goodroe, Jourard, McGovern, Davis, Glascock



PLIMSOULS: Munoz, Case, Pahoa, Ramirez

vocals; and Eddie Munoz, lead guitar. They were generous and genuine.

Opening up for the two L.A. bands was Me First, a local conglomeration of players from I Batter, I.Q. Zero, and

Pelin. The disposabl Good a just-abov

PAUL WINTER'S SP

By JOHN KRIST

Paul Winter is one of those musicians who, it would seem, rarely encounters an excessively critical audience when he performs. This is for two reasons: his music exists outside traditionally defined musical idioms and is therefore difficult to critique, and the people who attend his concerts seem to believe that what they are listening to is more than a style of music, it's a holistic, environmentally aware philosophy of life.

The latter may be true. Winter's music, presented in concert last Friday at UCSB's Campbell Hall, is a reflection of its writer's very deep and sincere love for this small and fragile planet which we share with animals possessing more grace and, occasionally, as much intelligence as that demonstrated by humans. Accordingly, Winter incorporates the recorded sounds of live creatures, such as whales, wolves and sea otters, into the compositions he writes and performs with his group, the Paul Winter Consort.

His latest LP, *Callings* demonstrates this unique meld in beautiful fashion. The best among the many "songs" on the double album, such as "Whale Lullaby," begin with a series of tones emitted by an animal, which establish the basic (composed in this case of eight notes) melody. From there, the guitarist incorporates that sequence of tones into a progression of chords, and is gradually joined by the remaining instruments, which weave a tapestry of sounds similar in character to those of the animal. The tune ends as it began, with the eerie singing of the whale gradually fading away.

It is powerful visual imagery; with concentration the listener can picture precisely the blend of animal and human, accompanied by sea and sky, that Winter concerns himself with. It is strangely moving and tightly put together.



D IN MOTELS



cock



NEXUS/Bill Duke

... Their up-beat, but utterly nondescript and...
... possible set was rewarded with tepid applause.
... od acoustics and a reasonable volume level helped a
... above-average concert stay afloat.

'ANNIE' ARRIVES AT ARLINGTON

By EVE DUTTON

Santa Barbara theater-goers stand up! *Annie*, that comically sweet Tony Award-winning musical that's charming audiences around the world has finally come to Santa Barbara to tantalize even the worst of scrooges. Running through this evening at the Arlington, *Annie* provides pure, simple entertainment for all ages.

Now in its sixth year of production, *Annie* has toured nationwide with various casts, which some critics complain has weakened the show. However, the quick tempoed song and dance numbers, combined with the innocent charm and humor of the story, leaves little room for cast mistakes. Besides, mistakes in Tuesday night's performance were no where to be found. Mollie Hall, playing the role of Annie, led the show through a brilliantly talented evening of fun and love with all the professionalism demanded on Broadway.

As the show opens with Annie and her orphan friends crying over their misfortunes in a New York orphanage, the audience is surprised with the expertise the little girls demonstrate, especially in the second musical piece, "It's a Hard-Knock Life."

Armed with buckets and sponges, the orphans set to work scrubbing the floors but end up revolting against Miss Hannigan, their orphanage mother, in a song and dance number that keeps the audience chuckling. Eight-year-old Dee Hilligoss, as the youngest child, Molly, contributed brilliantly to this scene as she strut across stage singing cynically in mock of their evil, drunk guardian.

Performing the role of Miss Hannigan, Ruth Williamson gave the whole show a welcome relief from the sweet, sometimes even sappy aura by absorbing herself entirely in the malevolent yet somehow vulnerable character. Joined by her brother Rooster Hannigan (William McClary) in the bump and grind number "Easy Street," Williamson demonstrated her superior acting abilities. Through her character the audience is given a small, yet honest look at the rough life of the depression.

Annie must be credited for its accuracy and understanding of life in 1933. Although the story is far from believable and character depictions, as written, are often undeniably wrong (for example Franklin D. Roosevelt seems like nothing but a simpering "yes-man"), historical facts and characters were well researched and used. *Annie* provides a vision of the hostility and cynicism felt by Americans during this time. With lyrics like, "Thanks, Herbert Hoover, you made us what we are today," being sung by residents of a 59th Street Hooverville the audience cannot help but feel the irony when soon after all this misery is forgotten, Oliver Warbucks says the Mona Lisa is only "acceptable" to hang in his front hall.

The introductory illustration of this economic gap and then total shift away to an attitude of "I'm o.k., so everyone is happy" seems to be the one flaw in this wonderfully entertaining musical. Everyone enjoys the simple happily ever after story, but at times *Annie* seems to overdo this theme. Despite this, though, it must be admitted that the show and theme offer everyone the chance to forget the problems of the day and just believe in the innocent optimism that *Annie* emanates throughout the show. All ages are given the chance to believe that "the sun will come out tomorrow."

Great talent is hard to find, especially in a beach town such as Santa Barbara, but it seems that theater buffs in the area are finally being given a taste of the real thing this week thanks to the energetic, talented cast of *Annie*. So, if you are an advocate of the theater, get over to the Arlington. This is one show you will not want to miss.

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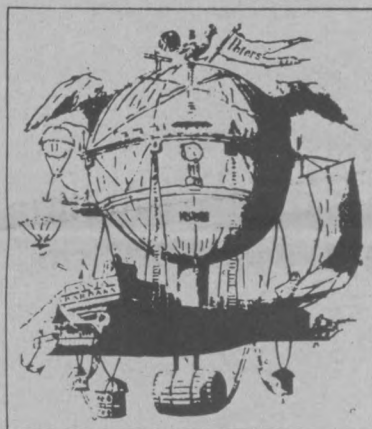
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SPRING CONCERT

I expected the same from the concert, but was a trifle disappointed. Instead of concentrating on the pure and compelling instrumental allegory that is the most enjoyable thing about Winter's recorded material, the Winter Consort used the Campbell Hall appearance to introduce Susan Osborn, a vocalist with a truly incredible voice. She has a remarkable range, enough projection to fill the hall without amplification, but sufficient control to keep her full tone intact even while diminishing to the most delicate *pianissimo*.

Unfortunately, she also writes what may be the most godawful poetry this side of an introductory creative writing class. The imagery evoked by a combination of instrumental magic and listener's imagination is emotionally powerful; when the same images are presented through didactic lyricism, they become trite and lose their magical quality. Predictable rhymes and objectionably simplistic language in her lyrics, combined with an overly dramatic stage persona, made Osborn a distraction, an unpleasant episode that detracted from the overall pleasantness of the performance.

Perhaps it would have been better if she had vocalized in a different language; then, as when hearing an Italian opera (assuming one doesn't speak Italian), the listener could focus on the incomparable voice of the performer and ignore the banal words.

Aside from this, the evening was remarkable. Musicians Nancy Rumble (oboe and English horn), Jim Scott (guitar), Ted Moore (percussion), and David Darling (cello) combined with the almost instinctual grace of Winter's soprano sax to amuse, delight, and awe a charmed audience. The consort has appeared here many times before, and aficionados will undoubtedly greet his return with pleasure. Winter, like spring, is always welcome in Santa Barbara.



What has
steak, fish
and is
the gateway
to Goleta
?

A LITTLE SEX — SMALL SHOW

By MICHELLE TOGUT

Michael Donovan has a terrible problem. Women just will not leave him alone. He cannot have a cup of coffee with a woman without ending up in the sack with her. He spends inordinate amounts of time in other people's showers trying to cleanse his dirty body/soul.

Poor Michael. It is tough

when all these women want to jump your bones and you've got a libido to match King Kong's. And it is especially difficult when you've found The Right Woman, and want to settle down with her and get married, but you just cannot break the promiscuity habit (even though sleeping with a different woman every night just is not that pleasurable anymore).

Well, Michael decides to marry The Right Woman anyway and take a stab at fidelity, mutual exclusivity and all that other good stuff that accompanies the marriage vow. Will he be able to do it? Or will he falter at the crotch of some gorgeous nymphomaniac? Will his wife find out? The answers to these thrilling questions form the puerile plot of *A Little Sex*, a low grade, ill-humored examination of contemporary sexual mores.

Tim Matheson, in a less-sleazy reprise of the playboy character he portrayed in *Animal House*, is Michael. Almost every woman has met a Michael, the I'm-so-magnetic-women-just-automatically-take-off-their-clothes-for-me type. Kate Capshaw plays Katherine, his Catholic schoolteacher bride. Can she inspire him

enough so that he'll stay in one bed?

Of course not. After a few weeks of marital fidelity, a valiant effort on his part, temptation overcomes Michael. He cheats on Katherine. Katherine walks in on him in the midst of his infidelity. Ooops. Katherine leaves Michael and sues for divorce. Katherine sleeps with her friend Walter and Michael walks in on the two of them, at which point Michael discovers that sleeping with someone you love is much more gratifying than a succession of one-night stands. Cosmic revelation. After a plot complication or two, Katherine returns to Michael and the two live in mutual exclusivity ever after.

The sit-com banality of the plot is not nearly as insulting as the antiquated, simplistic portrayal of modern relationships and sexuality, nor as disgusting as the blatant sexism which per-

meates the film.

With the exception of Katherine, every woman in Robert DeLaurentis' script is objectified — a mere sex toy. Zoftig women in flowing, flouncy clothes wander the streets of a sanitized, very WASP New York. The camera focuses on rear ends, legs and bustlines. Every woman looks like a fashion model and because so many of them throw themselves at Michael seeking only instant gratification, it is easy to understand why he might be a little less than faithful.

This facile presentation of women as bodies to be used for pleasure is extremely insulting even though the film is very light-hearted (perhaps even more dangerous because it is so non-serious in intent). If these are the writer and filmmaker's attitudes toward women, then it is little wonder that Katherine and Michael have such a one-dimensional relation-

ship.

Though Matheson and Capshaw are somewhat appealing in their roles, giving the audience a small cause for sympathy with their characters, these are two people who do not have a mature, adult relationship. They certainly do not hold meaningful or intelligent conversations with each other and their love affair has all the depth of a puddle.

A Lot of Sex (or Talk Thereof) and Very Little Else would perhaps be a better title for this waste of celluloid. It certainly is not funny, says virtually nothing about the state of modern relationships and is overtly sexist. I hope that the financiers lose barrels of money so that they will not be tempted to bring us more of the same. We definitely do not need any more silly, intellectually-demeaning examinations of social phenomenon than already occupy the silver screen.

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'NIGHTCLUB CANTATA'



By CADDIE GRENIER

Full consciousness is the most difficult state of mind to be in, and people, tending to be lazy, often limit their awareness to a level that gets them through a "nine to five" existence. "Nightclub Cantata" seeks to wake up the audience.

Originally performed and written in New York by Elizabeth Swados, "Cantata" combines the poetry of Sylvia Plath, Pablo Neruda, Frank O'Hara, Elizabeth Swados and others with music and dance, producing a theatre ensemble looking at survival.

In Swados' words,

"Cantata" is about "the wish to survive by being aware and awake; by exploring and feeling as many of the things which are around as possible." The poets Swados uses have attempted to open up channels of awareness through their striking and unconventional attitudes, a sometimes costly and risky endeavor.

The segment "Isabella" involves a woman's survival in a concentration camp and the development of a language that she uses to communicate.

In another segment, "Bird Chorus," Swados communicates entirely through onomatopoeic sounds. She describes this as a "symphony of sounds" that reflects her desire for a "universal language." These sights and sounds are analogous to a "minimalist" painting, where something is

enjoyed purely in itself.

Because of its "experimental" nature and the difficulty of presenting it, "Cantata" had not been staged on the West Coast until Bill Castellino directed it. Castellino carefully chose his cast with this difficulty in mind. They were selected because of their willingness to work as an ensemble, their ability to show flexibility in voice and body, and their openness to experimentation. Their precision work of detail and communication fuses the group into an impressive ensemble.

The "Nightclub Cantata" will stop by for one night in Santa Barbara before continuing to San Francisco for a closing stay. It will appear Friday, April 30, at Campbell Hall. Tickets are available at UCSB Arts and Lectures Ticket Office, 961-painting, where something is

FREE EVENT
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LET'S JUST GET DOWN TO BAMBOO BROS. BEFORE IT'S TOO LATE.

LATER,...

WELCH BELLS



Saturday, May 1, at 2 p.m., Dr. James Welch of the UCSB Music Department will present a carillon concert from the carillon at Storke Tower.

The 61-bell carillon is one of the largest in the country (the largest bell weighing in at nearly 5,000 lbs.; the smallest at 13 lbs.). It is played manually by a series of batons located at a keyboard in the top of the tower.

Interested parties may ride the elevator to the top of the carillon and watch Welch in action, or listen from the ground below.

Dr. Welch studied carillon at Stanford University, which has one of four carillons in California (the others being at Berkeley and Riverside). He has given concerts at city carillons in Belgium, Holland, in Jerusalem, and on the East Coast.

He will be performing arrangements of folk tunes and hymn melodies, as well as music of Bach, Mozart, and Handel.

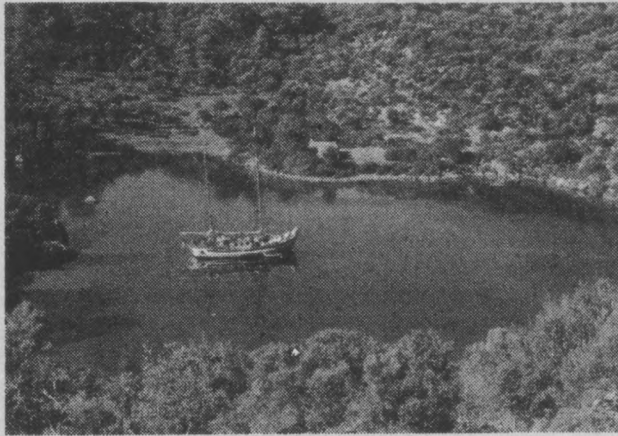
EVENTUALITIES

Kurt Vonnegut, Jr's novel *Breakfast of Champions* has been adapted into a full-length stage play which will be presented by the UCSB Department of Dramatic Art. The show will have its world premiere May 6 in the UCSB Studio Theater. Robert Egan, adaptor and director of the show, feels that "the novel represents the best of the Vonnegut style, in the tradition of Mark Twain: wild and improbable humor serving a serious perspective on American life." Ticket information is available from Arts and Lectures ticket office (961-3535).

The musical classic *The Ziegfeld Follies* (1946) will be screened by UCSB Arts & Lectures tonight at 7 and 9 p.m. in Campbell Hall. *Gigi* will be screened Sunday, May 2, in Campbell Hall at 7 and 9:30 p.m.



Crusaders in the world of music, Ruth Laredo (piano) and Paula Robison (flute) will combine their highly acclaimed talents in a unique concert of infrequently heard works for flute and piano Friday, May 7, at 8 p.m. in UCSB's Campbell Hall. The program, sponsored by Arts and Lectures, will feature Poulenc's Sonata, C.P.E. Bach's Sonata in A minor for Solo Flute, four Preludes from Opus 32 by Rachmaninoff, Debussy's *Syrinx* for Solo Flute, and Sonata for Flute and Piano by Franck.



The Way of the Wind will screen tonight at 7 and 9 p.m. in the Victoria Street Theater. The film is a true account of a 30,000 mile sailing odyssey from the Pacific to the Caribbean. Ticket available at the door.

The internationally famous Chinese Magic Circus of Taiwan will make its first tri-county appearance on Saturday evening, May 1, at 8 p.m. as the Arlington Celebrity Series final event of the season. Santa Barbara's Arlington Theater audience will see 14 acts of balance, illusion, precision, daring, grace and skill that Barnum and Bailey would have deemed impossible.

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USD also has a new program for an M.A. in Spanish. Students may earn the degree by attending the Guadalajara summer program. Room and Board: \$335 with Mexican Host Family. Apartment and Hotel rates from \$400 per month.

Information: Prof. G.L. Oddo, University of San Diego, Alcalá Park, San Diego, CA 92110

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A. S. PROGRAM BOARD

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Editor:
Lillian
Sedlak

Jazz Fans Delight

Holdsworth at Pub Sunday

This Sunday, May 2, A.S. Program Board is pleased to bring you one of the most influential jazz-rockers in today's music, Allan Holdsworth.

Although he is known to most electric guitar fans, and regarded by many as one of the world's best and most distinctive guitarists, Allan Holdsworth has never achieved widespread popularity or success. The main reason being is that apart from occasional gigs with the Allan Holdsworth Quartet, he has always played in other musical groups, including Jean-Luc Ponty, UK, Gong, the Bill Bruford Band, Tony Williams Lifetime and Soft Machine.

The seventies saw the development of the guitar reach new heights in the hands of people such as Al Dimeola and John McLaughlin. The emphasis was on right-hand picking, and the exponents of this style perfected the technique to one of machine-like precision. Towards the end of the seventies a new approach to guitar technique began taking hold. This time the emphasis was on phrasing with the left hand. Not all of the notes are

initiated with the pick, opening the door to other expressions that give the instrument a sound that is more like a wind instrument. Pull-offs, hammer-ons, slurs, and touch technique (using both hands on the fretboard) are becoming more prominent in the vocabulary of contemporary guitar players.

One of the leaders of this new stylistic approach is Allan Holdsworth, probably the most sought after guitarist in England. Listen to what everyone is saying about him:

"Holdsworth is the best in my book, he's fantastic! I love him! —Eddie Van Halen

"The most innovative guitarist to come to rock" —Pat Thrall (Pat Thravers Band)

"And when it comes to putting all the elements together Allan Holdsworth has got it. I give him more credit than anyone for just pure expression in soloing. He has something totally beautiful." —Carlos Santana

"Spell-binding soloist extraordinaire" —"Guitar Player"

"Typecasting England's

Allan Holdsworth as a jazz-rock soloist extraordinaire is easy for anyone who has heard his spellbinding and complex lines, which abound with wide interval melodies, singing harmonics, and high speed picking. But his electrifying solos on albums have inspired players in several different styles, not just fusion." —"Beat Instrumental"

If you are already familiar with Allan Holdsworth's work, then I don't need to continue. If you have not yet become aware of Allan Holdsworth, I urge you to come to the Pub this Sunday and spend an evening with an artist you won't soon forget. Featured with Allan Holdsworth will be Paul Carmichael on bass and Gary Husband on drums. Tickets for this show are \$5 for students and \$6 for the general public. They are available at the A.S. Ticket Office and the third floor of the UCen, Morninglory Music and Turning Point. There is a limited number of tickets available for this intimate show with a guitarist extraordinaire so get yours early and don't be disappointed!

Celebrate Cinco de Mayo with TIERRA

By Jose Rizo

Flamboyant power, rich in color, exciting entertainment, overwhelmingly dynamic, a top class Las Vegas-type show, fabulous musicianship... very honestly describes this fascinating rock-Latin-jazz-pop fusion band from East L.A. There will be no other more exciting location than Campbell Hall for celebrating CINCO DE MAYO on Wednesday night, May 5, and witnessing this spectacular TIERRA show.

Not too long ago, Tierra sold-out Carnegie Hall in New York, and two shows at the Greek Theatre in Los Angeles. Tierra was also a guest performing band, along with Rod Stewart, on Dick Clark's "American Music Awards" last year, not to mention appearing on "Soul Train," "American Bandstand," "The Mike Douglas Show," "Solid Gold," "The Merv Griffin Show," and the "Two On The Town" show promoting their national chart-buster hit single "Together."

This is a sensational accomplishment for an East Los Angeles band that record companies, previously, wanted nothing to do with. Rudy Salas, Tierra band leader, was originally turned down by all the major record companies in Los Angeles. So he and his brother Steve Salas decided to produce the album on their own, and to distribute it and sell it through their own contacts.

Well, it so happened that a

couple of top Los Angeles radio stations somehow got a hold of the album, entitled *City Nights*, and began playing the "Together" single. The single caught on like wild fire, it was the most requested tune on all popular Los Angeles radio stations for months. "The record companies started coming to us. There was competition between the companies, trying to sign up the group," said Rudy Salas.

Neil Bogart, of Casa Blanca Records fame, made an offer Tierra couldn't refuse, and they were on their way to national success.

Rudy Salas has evolved into an accomplished very talented rock/jazz electric guitarist, very frequently displaying Santana inspired guitar licks. Steve Salas has become a superb and dynamic lead singer/showman, also solidly playing the timbales and trombone, not to mention being a popular sex symbol, arousing a lot of ladies at the concerts. Another quite visible figure in the Tierra band is Bobby Navarrete, a fine saxophonist who puts on an excellent zoot suiter show while jamming on his instrument. Powerful conga player, Andre Baeza, formally with "El Chicano," is an efficient communicator with the audience, talented keyboardist Joey Guerra adds a lot of sophistication to the unique Tierra fusion sound, and heavy trumpeter Bobby Loya blows a mean

horn, along with professional musicians Steve Falomir on bass and Phil Madayag on drums.

Tierra will be performing such recent hit singles as "Together" and "La La Means I Love You," in addition to new music from their up-coming album, which is projected to be released early this summer.

The fabulous Bobby Rodriguez Band will open up the show for Tierra that night, another unique sound of funk-Latin-jazz. Exceptional trumpeter Bobby Rodriguez has played three years with the Brothers Johnson Band and has also played with Maurice White of Earth, Wind & Fire, Quincy Jones, Lalo Schifrin, Willie Bobo, Louie Bellson, Ray Charles, Tierra, Chaka Kahn and many others. Bobby's band will perform all original material, a great opening band for Tierra. Incredible former drummer of Willie Bobo's band, Steve Gutierrez, will be featured.

A stage covered with rising smoke, beautiful dancers from the "Zoot Suit" motion picture, and high energy music is what's in store for you at Campbell Hall on campus May 5 in celebration of Cinco De Mayo, so don't miss it. Tickets are on sale at all the usual outlets and the A.S. Box Office. Sponsored by A.S. Program Board and "Radio Chicano" of El Congreso.

May Cultural Events

May 3-7 — CINCO DE MAYO

May 10-16 — BLACK CULTURE WEEK

May 17-26 — ASIAN CULTURE WEEK

May 24-28 — GAY PRIDE WEEK

May 22 — INTERNATIONAL CULTURAL MUSIC FESTIVAL, Campbell Hall, 8 p.m., FREE.

May 25 — AFRICAN LIBERATION DAY, Lecture, UCen Pavilion II, 7 p.m., FREE. Lecturer: Dr. Maulana Karenga.

CONCERTS

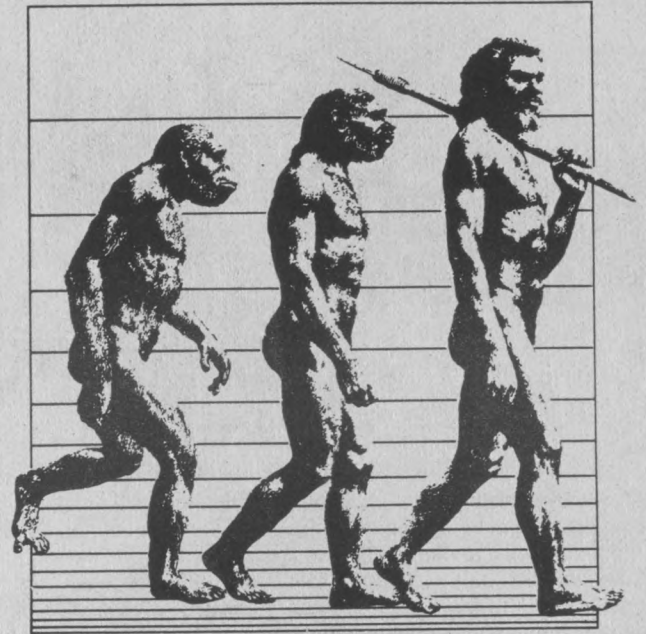
May 1 — SPRING SING, Campbell Hall

May 2 — ALLAN HODSWORTH, Ucen Pub

May 5 — TIERRA, Campbell Hall

May 7 — PETE SHELLY, Old Gym

May 8 — SPLIT ENZ, Campbell Hall



Close Encounters

A.S. Program Board, UCSB Arts and Lectures and the L.S.B. Leakey Foundation present CLOSE ENCOUNTERS OF THE PRIMATE KIND: MONKEYS, APES, AND PEOPLE. An evening series of three illustrated lectures by noted scientists and specialists starts Monday, May 3 in the UCen Pavilion at 8 p.m.

This Monday, Doctor Shirley Strum will present a lecture entitled "The Longer We Watch the Smarter They Are: Social Strategies of Baboon Society." Dr. Strum has, for the last eight years, taught in the Anthropology Department of the University of California at San Diego. Her special research interests include studies of primate behavior, evolution of human adaptive patterns, evolutionary theory, paleoanthropology and animal models.

Baboons are unexpectedly intelligent and social

complex. Dr. Strum, director of the Gilgil Baboon Project in Kenya, explores the relationships in a baboon group and how individuals "invest" in each other and manipulate these investments in the social, political, and sexual arenas. Dr. Strum describes baboon social strategies which seem to illuminate the rudiments of human political behavior.

The series continues on Tuesday, May 11 in Chemistry 1179 with a talk by Birute Galdikas. He will be speaking on "Primate Cousins: Links with Early Humans." On Tuesday, May 25, also in Chem 1179, Sherwood L. Washburn will complete the series with a lecture about "Primate Studies and Human Evolution."

Ticket prices are \$2 for UCSB students and S.B. Museum of Natural History members and \$2.50 for the general public. They are available at the door only.



Thursday Showcase

The Pacers

The Progressive Pop/Rock band The Pacers will be appearing at the UCen Pub this Thursday night from 8:30 til close. The five member band consists of: Joe "Snax" Balcom on bass, Stacie "Bunny" Byrne with vocals, Brian "Sticky" Colter on drums, and Brad "Flash" Lippincott and Scott "Spock" Randolph both on guitar.

They believe: Music can do one of two things. It can hypnotize you like a drug, and make you sit back, relax, and just listen, or it can energize you and make you want to dance. We're attempting the latter — it's never failed!

A few of their songs are quite humorous. Like (impossible to print)!

Spring Sing

Don't miss UCSB's annual Songfest this Saturday night in Campbell Hall. Tickets are FREE, FREE, FREE! and are available at the A.S. Program Board Office. The show starts at 7 p.m. and the theme this year is BROADWAY. Don't miss the excitement and class entertainment that is sure to come your way this night.

Art Gallery

In honor of American Indian Week, the UCen Art Gallery will be showing the works of local Indian artists and Indian artifacts that are on loan to the gallery.

On May 3, applications will be available for the fall 1982 exhibitions. If you are interested in helping out at the Art Gallery, please contact Randi Troyan at 685-4835.