

# ARTS AND LEISURE



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Photo by Patrick Siefe

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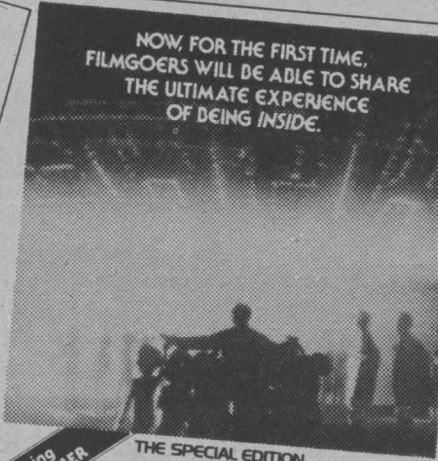


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Music by BASIL POLEDOROS  
Screenplay by DOUGLAS DAY STEWART  
Director of Photography NESTOR ALMENDROS  
Produced and Directed by RANDAL KLEISER

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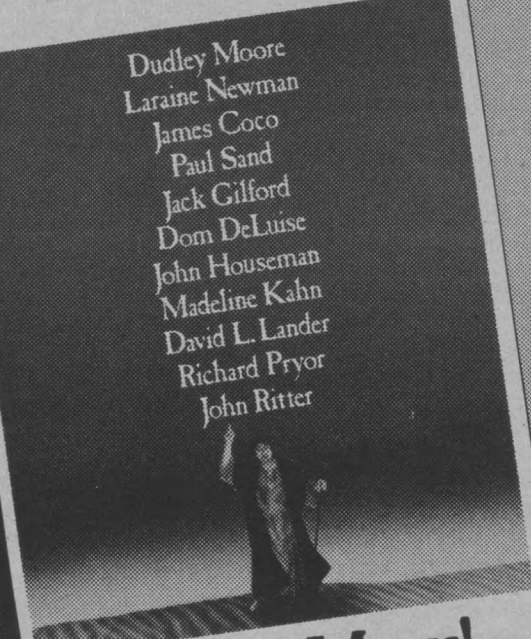


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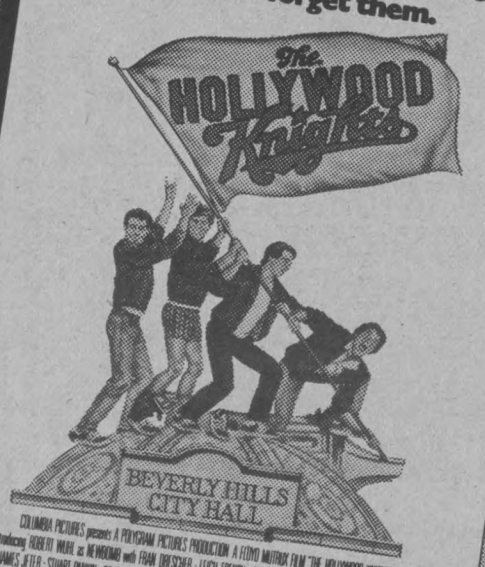
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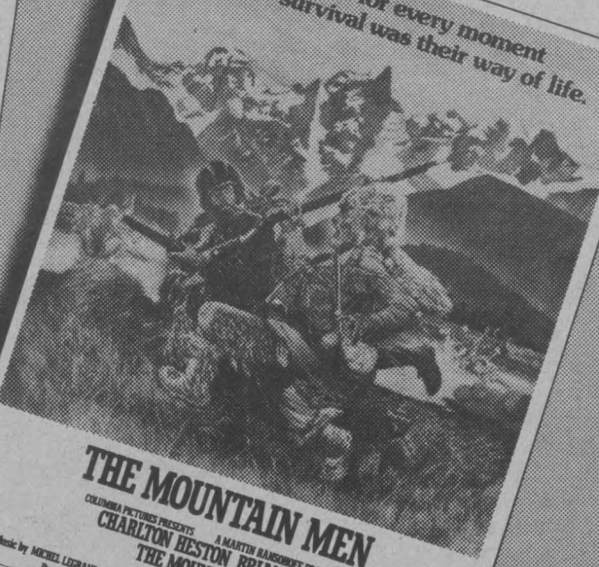
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Executive Producers WILLIAM TERNANT Director of Photography WILLIAM A. FOWLER A.S.C. Screenplay by FLOYD MUTRICK  
Story by FLOYD MUTRICK, RICHARD LEEBER, WILLIAM TERNANT Produced by RICHARD LEEBER Directed by FLOYD MUTRICK

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Music by MICHELLE LEGRAND  
Screenplay by STEPHEN HADLEY  
Directed by BERNARD LANG

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# Billboard



## Music

The A.S. Program Board is presenting SUNDAY EXTRAVAGANZA this Sunday, June 1, a free outdoor concert behind the faculty club. Artists at the show will include Cecilio and Kapono, John and Kay Steppenwolf, the Steve Wood and Beth Fitchet Band, Oasis, Tom Ball and Kenny Sultan, Reverie and Jailbait. The festivities will run from 10 a.m. to 6 p.m.

The UCSB Department of Music will present JAZZ IN THE AFTERNOON on Friday, May 30 from 4 to 5 p.m. Featured will be pianist Douglas Parham accompanied by bassist Louis Benanto, percussionists Sonny Rivera, Javier Muniz and Robert Preston. Saxophonist Gary Lewis and vocalist Carole Diamond will also perform. Music to be performed includes "Manteca" by Dizzy Gillespie and "Round Midnight" and "Riff tide" by Thelonius Monk. The concert will take place in Music 1145, and admission 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 UCSB DORIANS AND THE UNIVERSITY SINGERS will present a free concert at the Santa Barbara Art Museum tonight at 8 p.m. Both groups are under the direction of associate professor Michael Ingham. Piano accompaniment will be provided by Norman Ortiz.

Pianist SANDRA FREDERICKS, UCSB graduate student in music, will present a recital tomorrow, Ma 30 in Lotte Lehmann. The program will include Kodaly's "Meditation sur un motif de Debussy," Beethoven's "Sonata Op. 81 a (Les Adieux)," and Liszt's "Hungarian Rhapsody, No. 11." Admission is free.

The UCSB JAZZ ENSEMBLE will present a concert on Saturday, May 31 at 8 p.m. in Lotte Lehmann. The concert will include works by Bill Homan, Toshilo Akyoshi, David Eshelman, Don Menz, Dan Robin, and Bill Byrnes. The program will also feature "The Janus Smile" by Paul Rinzler, director of the Jazz Ensemble and graduate student at UCSB. Admission will be \$2.

UCSB CHORAL GROUPS, directed by Carl Zytowski, and their guests, the Santa Barbara Boys Choir, will present a concert on Sunday, June 1 at 4 p.m. in Lotte Lehmann. The 40 member Men's Chorus will perform works by Philipp Mohler, Paul Nelson, UCSB Professor Emma Lou Diemer, and will join with the Boy's Choir in "Rejoice in the Lord Always" (attributed to John Redford). Admission is free.

Pianist LUCINDA CARVER, guest artist, will present a recital on Monday, June 2 at 8 p.m. in Lotte Lehmann. The recital program by the recent UCSB graduate will include J.S. Bach's "Partita in B Flat Major," Beethoven's "Sonata in A Major, Op. 101," Chopin's "Nocturne in F# Minor," and Preludes Nos. 17-24 from Op. 28 and Ginastera's "Sonata for Piano."

## Dance

The CHOREOGRAPHER'S COLLABORATION is holding auditions for its fall concert, October 3 and 4. The auditions will be held Sunday, June 1 at 11 a.m. in the Dance Warehouse, 1018 De La Vina. The studio will be open early for warm-up.

The first IT'S OD/D (See Attractions, this page) will be held Saturday, June 7 at 7:30 p.m. There will be an additional show Sunday, June 8 at 3:30 p.m. Both shows are in Rob Gym 1420.

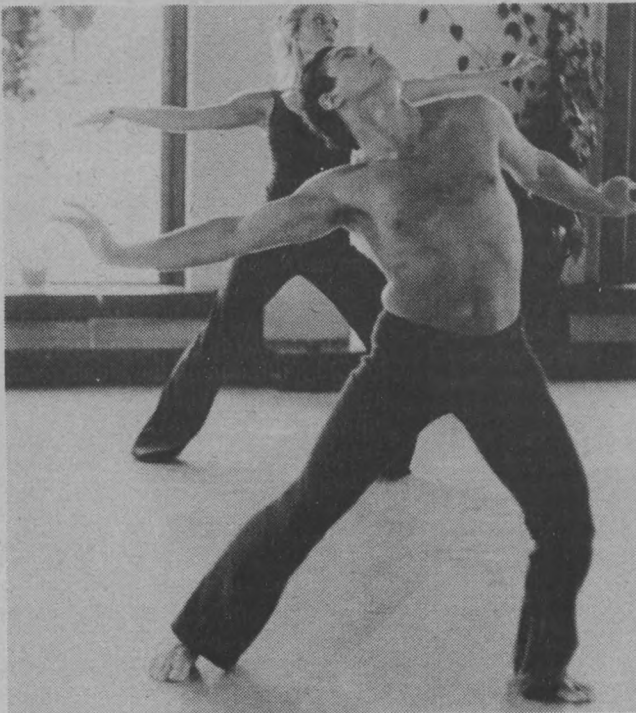
Choreographer Lucas Hoving, visiting Regents Lecturer, will be giving a lecture-demonstration on Tuesday, June 3, at 3 p.m. in Campbell Hall. Extensive demonstrations and workshop performances of two pieces will be danced by Repetory West and dance major students. Hoving has been working with the Division of Dance Students and faculty for a four week period. Music for the demonstration includes original scores by Tony Ackerman.

## Stage

THE VISION OF CHILDREN will continue its run in the UCSB Main Theatre tonight through Sunday at 8 p.m. Ticket information is available at the Arts and Lectures ticket office 961-3535.

The Alhecama Players are continuing their presentation of Gore Vidal's BEST MAN Friday and Saturday, May 30 and 31, at 8:30 p.m. at the Lobero Theatre. Admission is \$4.

## Attractions



On Sunday, June 1, In The Support of Dance/Dancers is sponsoring its first dance workshop open to all dance lovers. IT'S OD/D (as they call themselves) is a newly formed club whose purpose is to encourage and enhance the knowledge of dance as an art form on campus and in the community.

Michael Maurer, the featured choreographer and director, has worked with such noted members of the dance world as Jerome Robbins on two Broadway productions. He has danced in nine shows on Broadway and has staged everything from Chinese acrobats to Brazilian carnival routines. "Bubbling Brown Sugar," "Dracula," the African touring company of "Hair" and many other stock and Broadway productions are among his credits. This summer he will be directing a European production of "Dracula."

Sunday's workshop is open to anyone interested in enjoying the feel of good jazz dance. For beginners, Maurer is offering a class in jazz walking and running at 10:30 a.m.

For the more advanced, jazz dancing will be offered at 12:30 p.m. Both of these 90 minute programs will be held in the dance studio in Building 440. Tickets will be sold at the door; the price is \$4.50 per class.

## Film

THE KING AND THE MAIDEN, an Indian costume epic about the story of Shakuntala, a classic legend from Kalidas, will be shown tonight at 7:30 p.m. in Campbell Hall. Admission is \$1.50 students, \$1.75 faculty and staff, and \$2 general.

The A.S. Program Board is presenting MIDNIGHT COWBOY tonight in the UCen Pavilion at 7 and 9 p.m. as part of its '60s Retrospect Film Series. Admission is \$1.50.

The Montessori Center School, 3970 La Collina, is presenting BUTLEY tomorrow at 8 p.m. as part of its Montessori Film Series.

The Arts and Lectures noon film 99 DAYS TO SURVIVAL has been rescheduled for this Friday, May 30 in Buchanan 1910 at noon. The film is an exciting adventure by boat through the Grand Canyon. Admission is 50 cents.

THE SCOUNDREL, a 1935 film directed by Ben Hecht, will be shown in the auditorium of the Santa Barbara Museum of Art tomorrow at 7:30 p.m., Saturday, May 31 at 1:30 and 7:30 p.m., and Sunday, June 1 at 1:30 and 7:30 p.m. Donation is \$1. The Scoundrel stars Noel Coward.

THE TROUBLE WITH TRIBBLES and DARK STAR will be shown Saturday and Sunday, May 31 and June 1, at the Montessori Center School at 7:30 p.m. Tribbles is the most popular Star Trek Episode of all time, and Dark Star is a space spoof directed by John Carpenter (Halloween) and written by Dan O'Bannon (Alien). Admission was not known at press time.

As part of its Broadway Musicals series, the A.S. Program Board is screening HAIR on Saturday, May 31 at 7, 9 and 11 p.m. in Campbell Hall. Admission is \$2 general, \$1.50 students.

The Renoir Retrospective continues Sunday, June 1 with THE TESTAMENT OF DR. CORDELIER, an adaptation of the Jekll / Hyde tale. The film, to be shown in Campbell Hall, will cost \$1.50 for a student ticket.



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## COVER STORY...



The Countess of Toulouse (Alison Shanks) is stopped by Hugh Ferus (David Anthony) as she is led away by a crusade leader (Mark Philpot).

## The Vision of Children Is Our Vision Too

By LISA CARLSON  
Medieval history has a reputation for being dark and mysterious, repressive and gruesome. The term Middle Ages

brings visions of plagues, inquisitions, and crusades. It is the crusades which are the subject of the Department of Dramatic Arts' current production, but it is not the

somber "knights in shining armor" tale that one might expect. *The Vision of Children* tells the true story of a children's crusade in 1212. It presents the hopes, beliefs, optimism, love, and eventual fate of several thousand courageous and trusting children acting in a world that is not and may never be ready for them.

*The Vision of Children* was written by Robert Potter, professor at UCSB and the sponsor of the Friends of Gorilla Repertory Theatre on campus. Only a concentrated effort to deform and destroy could have resulted in a poor production of his beautifully constructed script. The contemporary dialogue, his effective blend of tragedy and humor, the freshness of the subject, and the universal implications of the events all led to a fast-paced,

spellbinding, thought-provoking evening.

Of course there was a concentrated effort on the part of UCSB's cast and crew, not to destroy but to elevate. The effort was successful. From the moment the rising dawn was depicted against an ever brightening blue and pink-clouded screen, the audience was drawn into the adventure. David Malcolm's lighting fell upon a majestic stone courtyard designed by L.K. Strasburg. Various leveled platforms

merchant.

The supporting cast was equally strong; Jacqueline Marie Zander was endearing as the excited and confident Pascaline. Other performances enhanced the play as well: Diana Tanaka as the strong nun Toza, Dante Di Loreto as the love-sick poet Aimeric, Karen Lane as the naive but willing Alix, Lawrence D. Conrad as a contagiously giggling guard, Richard Perloff and Michael Gough as the two symbols of opposition to innocence

"The Vision of Children" is one of the most refreshing offerings in our sadly ABC-influenced culture. It is artistic rather than commercial, creative rather than established.

joined by stairs and ramps provided a variety of showcases for individual and sometimes simultaneous scenes. The costumes by Gail LaMarch were striking and practical (especially in the middle of the first act when the young Pascaline is mistaken for a boy), and Marc Ream's musical compositions were aptly stirring.

But the bulk of the credit is due to the energetic and controlled performers. Under the direction of doctoral candidate Michael L. Greenwald, *The Vision of Children* became a vibrant, all encompassing production. Timing, tempo, and tone were molded into a tight, smoothly running presentation staged for maximum, but not over-emphasized, effect.

The cast was headed by Alison Shanks whose perfect drily amused Lady Eleanor evolved into a sad then hopeful crusader who, at the end, is tragically swept up by the very forces she had originally laughed about and recognized as overbearingly powerful. The male counterpart to Eleanor is Hugh Ferus (David Anthony), well portrayed as a wry and fatally human

(respectively, a knight and a bishop), and Mark Philpot as the faithful and serious Stephen, sixteen-year-old leader of the crusade.

*The Vision of Children* is one of the most refreshing offerings in our sadly ABC-influenced culture. It is artistic rather than commercial, creative rather than established. This by no account means that *Vision* is a play for the elite. Classy but classless, *Vision* is a worthy gift for any mind and heart. It seduces its audience with earthy comedy and a shattering ending, which is all the more moving because it is factual.

Of course, no production is completely flawless and *Vision* has its sensitive areas: an unconvincing actor, an unnatural movement or line — these occasionally turn up. But the majority of faults stemmed not from the fact that something was bad, but that it was merely good as compared to excellent. In fact, the most notable atrocity was not a flaw in the play, but the lamentable size of the small (though enthusiastic) audience.

U.C.  
Santa Barbara



**UCSB JAZZ ENSEMBLE**  
DIRECTED BY PAUL RINZLER  
SATURDAY, MAY 31, 8 PM — Lotte Lehmann Concert Hall

Jazz Compositions by:

Toshiko Akiyoshi  
Leonard Feather  
Bill Holman  
Don Menza  
and UCSB Composers

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Presented by  
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Hedda Gabler

## E.T.P. Uninspired

By JEAN MATTOCK

The Ensemble Theatre Project does academically mainstream plays — Shaw, Stoppard, Moliere (versus populist mainstream Neil Simon) and it was therefore little surprise to see a virtually all academic-based cast (mostly from the UCSB environs) filling out their engaging but uninspired *Hedda Gabler*.

Judith Olausen's subtle and elegant acting can't hide the fact that she is miscast as the 29-year-old Hedda. She doesn't play well as the just-betrothed belle-of-the-ball. The balance is wrong in her scenes with Tesman, Loevborg and Mrs. Elvstead.


The scenes with Judge Brack work

well. Age is no problem. Ibsen too is at his best here, portraying the maneuverings and jockeying for position between these two self-consumed individuals.

John Harrop plays his pompous, calculating Judge Brack quite literally as a "cock-of-the-walk" — the inflated chest and avian head, settling into and stretching out of his neck feathers.

When Olausen and Harrop share the stage he underplays his physicality; she sways just slightly to the girlish. The balance is perfect. We clearly get two levels of sub-text: what their characters won't say out loud, but clearly mean to communicate to each

JIM CURNUTT & ANDY W



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# ..And Other Plays Taken In Marriage

By BEVERLY LORENC

"Five Women in Search of Happiness" could have been the subtitle of the Drama Department's recent production of *Taken in Marriage*. Playwright Thomas Babe questions the so-called sacred institution of marriage, and the traditional view that romantic love will insure lifelong happiness.

In a Vermont church basement, five women come together for a wedding rehearsal and instead, end up revealing to themselves and each other, that love and marriage "aren't what they're cracked up to be."

The play was very effectively staged: first distancing themselves and then drawing close, the women became pawns in a chess game of honesty and confrontation. As the afternoon progresses and the wine bottle empties, all take turns to reveal the "dirty little secrets" they have too long kept inside.

Meagan Tainer as the native and confused bride-to-be was regrettably unconvincing. Her actions seemed too deliberate and the result was an artificial rather than a genuine nervousness. The rather about-face character change Annie undergoes was questionable. She starts out naively believing that she should marry Henry because everyone says he is a "good man" and ends up pronouncing that there isn't going to be a wedding after all, and that she will be the one to break the news to Henry. Asserting herself here for perhaps the first time, Annie has supposedly reached the realization that she doesn't want to get married. I, for one, walked out uncertain if she really was cured of the marriage-is-the-answer-to-my-unhappiness belief.

Cate Pickavance, however, gave a consistently good performance as the perpetually unhappy, competitive-since-childhood sister, Andrea. The bitterness in her reveals a contempt for society that subscribes to the Happily-Ever-After myth, which comes true, it seems, for only a select few.

Widowed mother Ruth Chandler (a good effort by Darcy Ferrer) on the other hand, has been fortunate; she refers to her 25 years of being happily married as an achievement. She seems idealistic, or perhaps unrealistic, in comparison to her daughters, but then marriage in her generation was a little less complicated.

Valerie Shoemaker's Aunt Helen, a 60-ish lesbian who has also loved and lost — but with another woman — was brilliant. Society's oppression and a family who "would never have approved" have contributed to her bitterness and cynicism.

Last, but certainly not least of all, was the phenomenal comic-relief performance by Jenette Goldstein as Dixie Avalon, a down-and-out singer/entertainer in desperate need of money and a little bit of loving herself. From her charismatic smile right down to her perfectly timed one-liners, Goldstein gave a flawless display of talent.

Despite a few shortcomings, *Taken in Marriage* was a provocative and intense look at the role of women who have been or want to be in love.



## The Politics of Humor, and Vice Versa

By LISA CARLSON

Interest in politics characteristically increases in an election year and so does political theatre. Billed as a political melodrama, Gore Vidal's *The Best Man* is one of the most accessible and obvious of these types of productions. *The Best Man* (as in "may the best man win") is more of a commentary on politics than an analysis of it. But commentary can be worthwhile and, on the whole, the Alhecama Players' production at the Lobero Theatre is an entertaining way to spend an evening.

The play covers the events at a

national primary convention set in contemporary times (one fictional president after Carter). It revolves

*Something in the play makes it worth watching. This is probably not the acting, for though it is mainly good and rarely poor, it is never outstanding.*

around the power struggle between an older, Harvard-graduated, bleeding-heart liberal who sticks to his convictions and a young cut-throat "up from the ranks"

climber who hides his immoral tactics behind an ironic cloak of morality.

As one can see, the cheering lines are clearly drawn. Only the staunchest advocate of power at all costs could root for the mud-slinging deceptions of the young Joe Cantwell. An attempt is made at calling doubt to the worth of the comparatively indecisive quality of rival Bill Russell's liberalism, but this move towards objectivity is short-lived and feeble. There is no gray area in this play, no cause to think — only watch.

And yet something in the play makes it worth watching. This something is probably not the acting, for though it is mainly good and rarely poor, it is never outstanding. The set, though appropriately reflecting the bleakness of a campaign, is far from visually stimulating. And, technically, the play falls rather flat.

Still, *The Best Man* holds one's attention. This may be partly due to the many quotable lines: "Politikin' sure has changed. In my day you had to spread God all over everything. Like ketchup." But most of the success seems to be derived from the charm of easy attitudes. And though the characters and issues are rather cliché, there is a large kernel of truth to them which keeps the play interesting.

*The Best Man* is a red, white, and blue production which will disappoint few (although the pre-performance music revival is a (Please turn to page 7A, col. 1)

other; and the uncertainties their characters don't mean to reveal at all.

Boyishly matter-of-fact, Robert Egan's Tesman is virtually the same character as his recent *Laudisi* (in the UCSB production of Pirandello's *Right You Are*), absent-mindedly declaring to the balconies. But it's a likeable stylism, except for the over-projection. The phrasing, though lacking variation or surprise, fits Tesman's sense of propriety — dismissing anything with "fancy that."

Darnell Clyne's hysterical Mrs. Elvstead lacks the depth that would give believable definition to the role. As is, she is an unchanging piece of furniture that serves the script but does not enrich it.

Perhaps an attempt at defining Loevborg's iconoclastic "leanings toward Bohemianism" (Ibsen), Joseph Hanreddy plays his part gruff and colloquial. It's a little awkward in

context. I wish we saw a little of Loevborg's finer side — his inspiring genius.

Miss Juliana, the sentimentalized aunt, is given a gracefully delicate reading by Perie Longo. Marlene Egan inconspicuously but adequately completes the cast as the maid Berta.

Stanley Glenn's usual heavy-handed-every-moment-has-it's-meaning direction is not in full control here. I don't know if it's to advantage or not. On the plus, we get more subtlety than usual. But there is an incongruity, as if individual scenes and actors were from different productions. No unity. It was so unlike E.T.P.'s previous work, especially the virtually seamless ensemble of *Inspector Hound*.

Hedda Gabler continues at Trinity Church, Micheltorena and State, May 29, 30, 31, and June 6, 7, at 8 p.m. Reservations can be made at 968-0585, 962-3398.

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# MUSIC

## Reggae Gets Chic, and Loses Its Meaning

By KEVIN MACKINNON

Toots and the Maytals had just finished a rather disheartening, lackluster set at Sunday's "Reggae Celebration" at the County Bowl. When it became apparent that no encore was forthcoming, the crowd settled down to wait for the headliners, Third World.

As the people were sitting back down on the lawn, I heard one guy ask his date, "Was that Toots Maytal or Third World?" His date didn't know. "Oh well" he shrugged, "this reggae stuff sure is neat!"

Well, yes and no. Undiluted roots reggae played like it is meant, with feeling, before an appreciative and knowing audience, is "neat." However, showy, watered-down reggae played by bored (in the Maytals' case) and cynical (Third World's) musicians to a bunch of oblivious, blissfully-stoned hippies and knee-jerk Santa Barbara liberals is not.

Although it is generally uncommon and usually unfair to

review a concert in terms of its audience, in this case performers and audience complimented one another beautifully in that neither side appeared to particularly care about what was going on. Both bands did their time and little else onstage.

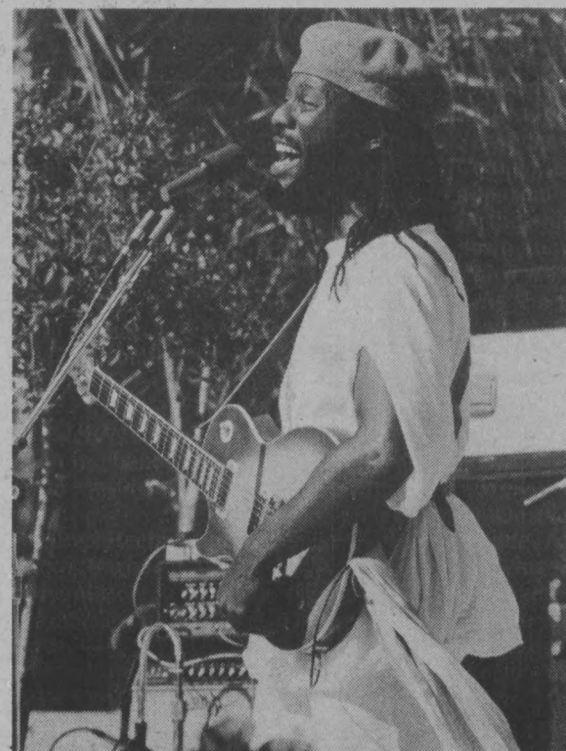
Meanwhile the lilywhite audience, half looking like rejects from a Billy Jack movie and the others looking like they fell out of a Perrier ad, seemed happy enough to be there satisfying their isn't-it-groovy-to-be-digging-black-music needs. I got the feeling that, as soon as they got home, most of these twits would go tell their servants to "buy all the reggae records you can find, and then take the rest of the day off."

That off my chest, the concert itself left much to be desired, audience or not. Opening the show was the trio of Mississippi Charles Bevel, Chick Street Man (both on guitars) and Nate Alford (percussion). Bevel, when not imitating an FM soul DJ, is a talented guitarist and excellent

singer. Chick Street plays a mean guitar and Alford's percussion work was subtle and effective. When they finally stopped talking and started playing, the group created an effortless, honest groove and ironically achieved what the later, larger bands would strive in vain to duplicate.

Toots Hibbert and his Maytals were a contrast in every way to the detached cool of Bevel and Co. Opening with "Pressure Drop," his most famous song, Toots blustered about the stage like a hyperkinetic Tom Jones, as though desperately trying to cover for his band's anemic playing. In fact, the Maytals played listlessly all through the set, without any of the drive or conviction they were once known for, leaving Toots with the awesome task of carrying the show by himself.

Maybe a few years ago he could have. But Toots' last few records have displayed an appalling lack of originality and vigor, his reggae giving way to token disco filler cuts. The man's performance Sunday did nothing to enhance his sliding reputation. A sing-along reggae version of John Denver's "Country Roads" was strictly Las Vegas schlock, but the crowd ate it up. (This must be reggae, right?) "Country Roads" also, I'm sorry to say, got the biggest applause of the concert. Not only did the band often sound like Vegas-soul dance band, but Toots himself seemed more comfortable with the colorless,



Third World: ethnic chic

discoish pap from his new album (which he dutifully plugged) than with the older material. The band's last number was a lifeless version of "Reggae Got Soul," complete with Toots acting like a nervous, over-eager host getting the audience to sing along. And all through the show, some guy was strolling around the Bowl hawking albums. Compared with a sellout artist like Toots Hibbert, Rod Stewart is a paragon of integrity.

Third World's set was a vast improvement over the Maytal's skulduggery. More animated and powerful than on record, the band opened with several tight, hard-hitting songs, most notably "Cold Sweat" and "96 in the Shade."

All excellent musicians, Third World plays with and against each other exceedingly well, and their music has a strong sense of authority to it. Yet, one also got the impression that their hearts really weren't in it. It was as though the band was responding to its sun-burned, undiscerning audience with a cynicism that was as understandable as it was regrettable.

These feelings are not totally new in Third World music and reflect the state of modern reggae in general. Their latest album (also dutifully plugged.) is a definite move away from straight reggae to a more commercial, mainstream brand of soul and

disco, a move many reggae bands have lately adopted simply because it sells records. The latter part of Third World's set reflected this new direction. If nothing else, their new sound is a terrible waste of the band's prodigious talents.

But all of this made no difference to the crowd. The crass commercialism of the bands, so especially disappointing in the case of Third World, went right over the heads of the audience, who were content just to be at an "ethnically chic" happening. Billed as "Reggae Direct From Jamaica," the concert was either a cruel joke or a serious misrepresentation. Too cynical perhaps? As we were leaving, we passed a table displaying not only records this time, but shirts, buttons, posters and Third World tote bags, in "authentic" burlap. They were selling like crazy.



Toots of Toots and the Maytals

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## the grapevine

Are California Wines Better Than European, Or Vice Versa?

by Ralph Auf der Heide

That is the kind of question that can result in as many different responses as there are prejudices. There are those who claim that French wines are without a doubt better than wines from anywhere in the world. Many others will not buy French wines, but prefer those of California. Our feeling at The Wine Cask is that no country has an indisputable claim to the title of makers of the best wine any more than any single winery has a legitimate claim to the same label.

How can the "best" wine be chosen when wines constantly change? What may be a logical choice tomorrow, may be harsh, angular, and unpleasant today. A wine that is great today, may be over the hill and tired in six months or a year.

The best anyone can do in view of the constantly changing condition of individual wines is to seek and accept the guidance of a wine merchant who has given good advice in the past, and to read about wines in publications whose opinions one respects.

Where similar grapes are grown in various parts of Europe and here in California, we find that our wines can compete on an equal basis with almost any French or German wines. The comparison with other lands where wine is grown is not possible because we simply do not grow the same grapes. The total California acreage of the noble Italian grapes such as Nebbiolo, Sangiovese, or even Grignolino is miniscule. I suppose what we are trying to say is that the question is really not relevant. The very best wines can only be afforded by the most affluent, and most of us have to be contented with good wines at affordable prices. These can be found among the wines of many different countries, and are the kinds of wines we feature at The Wine Cask.



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Santa Barbara, CA 93107

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If you've purchased the 1980 LA CUMBRE (448-page yearbook) get your copy at the Alumni Office in S.H. next week!

# COMEDY

## Thoughtful Laughter

By CRAIG ZEROUNI

In theory, this is a great time for comedy lovers. All around us, clubs are opening and comedians are rushing to stand on their stages and tell jokes. But most of those "fresh young faces" have a depressing similarity when it comes to material; so much so that it simply isn't funny anymore to walk on stage and say "quaalude." But they do it.

Except one. Gallagher is the newest in a series of next best things, and he is bringing a fresh new approach to the art of making people laugh.

Gallagher's style is a sort of energetic wit. Standing on stage, he never strays too far from reality with his one liners, and yet his audience constantly finds itself saying "hey, why didn't I think of that?" An example: "What," asks the comedian, "makes the Teflon stick to the pan?"

In a way Gallagher is a return to the roots of comedy; on stage, he does nothing so much as merely play off the frustrations and fears of his audience.

"I look for areas of tension," he says, "because laughter releases it." Saying out loud what people are tense about breaks the spell and everybody laughs."

Thus he is able to offer this unique solution to our energy problems: "We ought to bore through the earth and take the oil out from under them (OPEC). It's not their oil anyway, they're just closer to it."

And this one for petty annoyances: "What about those missionaries knocking on your door every day? Well, why don't we give them the mail to deliver?"

Or this near-classic: "You know those houses out by the airport nobody wants to live in? Well, let's give them to deaf people."

Gallagher weaves these little bits of wit around outrageous sight gags, including his by-now-famous Sledge-o-matic, a colossal hammer with which he pulverizes a watermelon, much to the dismay of the front row of his audience.

There is also a bicycle with a car door welded to it ("Le Door"), and his Pocket Lariat, a stiff piece of yellow rope that automatically whirls over your head when you crank its crank; he calls it the perfect gift "for people who like to have fun—alone."

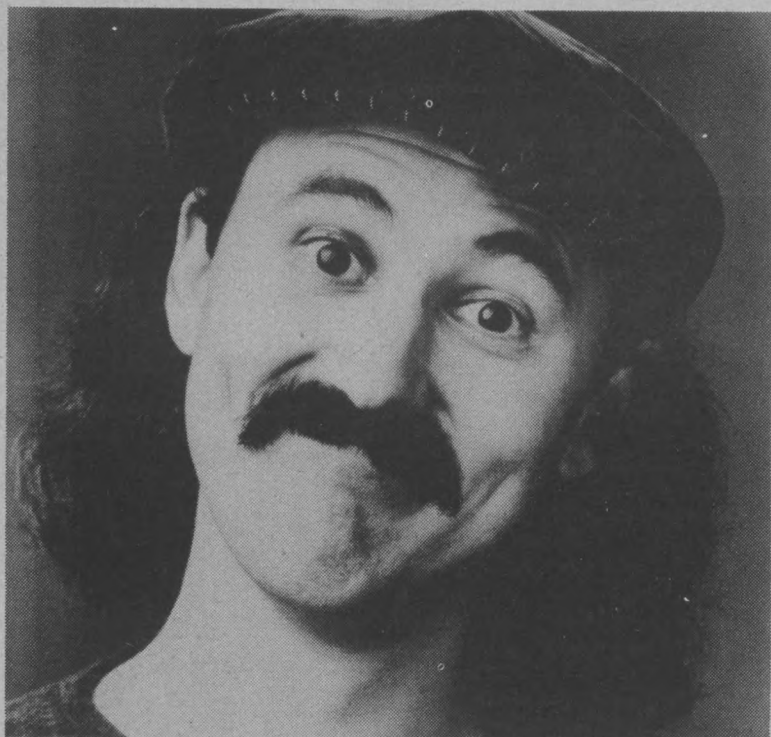
Though he is slowly climbing the ladder to comic fame, he is wary of the sort of media burn that destroyed Robin Williams nearly as soon as it had made him. "I don't feel much pressure right now," he says. "I could have jumped in a long time ago, but I've prepared, and I have a lot of other things I want to do besides stand up comedy."

I'm more of a writer and a scientist than an entertainer, and I'm very organized. I have boxes of material for different media. I want to produce a play (Gene O'Connell's *A Sudden Alarm*). I want to work on radio and I want to write. I'm working on a screenplay. Whatever kind of material I need, I just reach into the right box. I'm armed with good thoughts. I try to feed people's brains instead of giving them trivia."

If that sounds highly ambitious, that's because it is. But for now,

## Best Man

(Continued from page 5A, col. 3) somewhat pathetic attempt at arousing audience enthusiasm.) It is topical and well-paced: a pleasant way to spend an evening. The play runs through the next two Fridays and Saturdays and has an 8:30 p.m. curtain. It is a fitting cap to a carefree day in Santa Barbara.



Gallagher: brain food for the disenchanting.

his job is easily described, and difficultly performed: make people laugh, but give them something to think about.

It is this sort of value system that led him to comment on a post-

Proposition 13 shortage of dam inspectors. "We don't need no more damn inspectors! I figure if you live below a dam, your butt ought to be up there checking for cracks."

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# A.S. Program Board



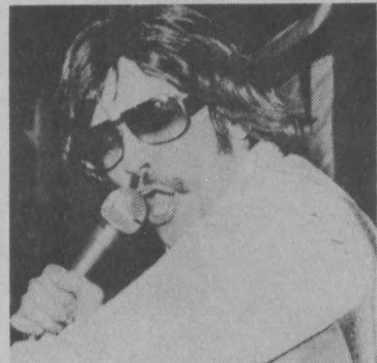
Free Concert, Free Movie

## An Extravaganza By The Lagoon?

By RANDY KORAL

It's spring now, school is almost out for summer, and we're going to have a carnival. It might be different than the school carnivals you remember where you won a goldfish in a plastic bag and left him on the dashboard of your mother's car in the sun. But this coming Sunday, June 1, UCSB will see its day of fun in the sun just the same. A "Sun-Day Extravaganza," no less, sponsored by the A.S. Program Board and RHA.

The place, as the coot flies, will be the area near the banks of the picturesque UCSB lagoon. There



**John Kay and Steppenwolf**

you'll find games and booths and balloons and other carnivalesque goings on.

You'll also find (get ready for the big news) seven or eight big-time bands playing throughout the afternoon: Jailbait, Reverie, Tom Ball and Kenny Sultan, Oasis, the Steve Wood and Beth Fichet Band, John Kay & Steppenwolf, and (-whew-) Cecilio and Kapono.

Then, after the sun goes down and the moon comes up and mist begins to rise eerily all around, two-thousand pairs of 3-dimensional glasses will be

distributed amongst you so you can see the original *Creature From The Black Lagoon* appear in all his glory at 10 p.m. And you won't be charged a penny.

Yes, I almost forgot to mention that all the music during the day, as well as the creature feature during the night, will be absolutely free.

Some of the other things out there on Sunday, like the food and drink and souvenirs, won't be free, but c'est la vie. If you dance to the music, as the saying goes, you will have to pay for your refreshments even if you don't have to pay the piper. So bring a little money and have a good time. Maybe you'll want to buy yourself a t-shirt or some color concert photos.

Jailbait will be the first band playing out by the lagoon, behind the faculty club, on Sunday. Led by the fabulous Jim Shaffer, Jailbait plays music you're gonna wanna write home about. Those clean licks, sharp tricks, scintillating melodies, and foot-stomping tonal patterns will stay with you long after the amplifiers are unplugged.

The lineup of bands for the "Sun-Day Extravaganza" continues with Oasis. This is a band that needs no introduction. You may have seen them around town playing with Jim Messina. Need I say more?

Speaking of bands around town that need no introduction, Reverie will also be out there Sunday doing what they do best. On April 19 I heard these guys (Jeff, Bo and Randy are their names) play a version of "My Generation" that put my old scratchy Who single to shame.

If you close your eyes when Reverie plays "Nowhere Man" you might think you were right

there with the Fab Four themselves. I've seen Reverie many times and I never get tired of them.

Tom Ball and Kenny Sultan, a different kind of blues brothers, play it the way men like Muddy Waters or Blind Boy Fuller meant it to be played. You last saw Tom and Kenny strumming together on campus in Campbell Hall before



**The Creature...**

Randy Newman, and now you'll be able to see them for free this Sunday afternoon. This pair of guitarists (Tom Ball also plays harmonica and sings) is the closest you'll probably ever get to seeing Brownie McGhee and Sonny Terry in Santa Barbara.

The Steve Wood and Beth Fichet Band consists of two former Honk members with some especially talented musicians. If you don't remember who Honk is, you probably haven't seen *Endless Summer* more than once. On the soundtrack for that movie is a tune called "Pipeline Sequence." If you don't remember how "Pipeline Sequence" goes, stop somebody with a surfboard and ask him or her to whistle it for you.

Anyway, Steve Wood and Beth Fichet from Honk will be playing

music by the lagoon on Sunday.

What I'm going to say next might raise some eyebrows, but John Kay and Steppenwolf will be at UCSB on Sunday also. By the summer of 1968, you couldn't turn off your radio without hearing "Born to Be Wild" — the first Steppenwolf hit. They went on to record eight gold albums, three gold singles, and to become internationally famous.

In fact, Steppenwolf was one of the world's biggest groups from 1968 through 1972, when gravel-voiced lead singer John Kay left to go solo because of "group and label problems."

This band which gained fame with songs like "Magic Carpet Ride" and "The Pusher," virtually disappeared from popular radio as several bogus bands using the name Steppenwolf toured the country after 1972. John Kay went back and got the legal rights to the name Steppenwolf, a band he himself had created in 1967, and recently headed out on the highway to set things straight.

"I'm not sure how many cities were exposed to those bogus bands using our name," Kay says. "We're trying to recapture the country city-by-city."

John Kay and Steppenwolf are sure to capture most of Isla Vista and parts of the tri-counties on Sunday afternoon.

The final band to make an appearance at this spring fling will be Cecilio and Kapono, the premier contemporary pop musicians in Hawaii. But, put away those stereotypes, you're not going to hear two guys in grass skirts playing ukuleles.

Cecilio and Kapono are two original songwriting guitarists who blend their voices well enough to

draw journalistic allusions to Simon and Garfunkel since 1973. In that year, Cecilio and Kapono were booked as the opening act for Frank Zappa and the Mothers of Invention, and they have since come a long way down the road to stardom.

The Master of Ceremonies for the grand event by the lagoon will be none other than KTYD disc jockey, voice of Maggie Macfly's, Mark Ward. Mark will be doing his impresario best to delight, amaze and entertain you every way he knows how with a microphone.

The only thing I will mention



**Cecilio and Kapono**

about the *Creature From The Black Lagoon* is that it will start at 10 p.m. This classic horror film was made in 1954 and it may give you nightmares. The rest you'll find out on June 1.

One more thing, please either ride a bike or walk to the "Sun-Day Extravaganza" by the lagoon. And, please don't bring any bottles, cans, or weapons with you.

All in all, this free event by the lagoon should turn out to be a celebration of spring which UCSB is likely never to forget. Be there, be part of it, and have fun.

## Rodney Crowell Is Back...

With the school year coming to a fast close, A.S. Program Board, Stephen Cloud and KTYD are proud to announce the last concert of this quarter with the appearance of one of the best new talents in country rock, Rodney Crowell in Campbell Hall, Friday June 6.

Tickets are realistically priced at \$6.50 for undergraduates and \$7.50 for everyone else and should be on sale at the usual outlets while you're reading this.

One of the finest songwriters in rock, Rodney Crowell is best known for the work that he did with Emmylou Harris in the mid-'70s.

Harris recorded many of Crowell's tunes including "Amarillo," "Till I Gain Control Again," "Tulsa Queen," the oft-covered "Leavin' Louisiana in The Broad Daylight," and "I Ain't Livin' Long Like This."

Crowell also played guitar in Emmylou's Hot Band, touring with the gifted songstress for two-and-a-half years before leaving in the fall of 1978 to record his first album, *I Ain't Livin' Long Like This*.

In the year and a half since the release of *Livin' Long*, Crowell has established himself as a new force on the country rock circuit. *But What Will The Neighbors Think*, his just released second offering goes even further in bolstering his reputation as both an accomplished songwriter and an increasing confident and assured performer.

Backed by former Hot Band members Albert Lee, Emory Gordy Jr., Frank Rekdar, Hank DeVito and Tony Brown, *But What Will The Neighbors Think* is the direct result of Rodney's motto, "Do it like you would on stage."

Co-produced by Craig Leon, whose previous credits include the

first Ramones album and earlier Blondie and Moon Martin efforts, Crowell is able to put most of his stage energy on vinyl with a tightly meshed ensemble sound that dominates the LP.

Crowell sums up his own personal and creative ambitions well when he says, "I want to write songs that say something. Whether you call it country or pop doesn't matter, it should have some redeeming quality. I want to reach younger audiences as an entertainer, antennae poet and musician. 'I think I might be something different to them.'"

For examples of this, check out the seven originals from *What Will The Neighbors Think*, particularly the anthemic "Here Come The

'80s," and a sharp-eyed estimation of the music industry titled "It's Only Rock 'N Roll," that resembles the Stones' tune in name only.

Add to all of this the fact that Crowell's show has received rave reviews from coast to coast, and ya got more than enough reasons to come out and celebrate the beginning of Dead Week. So see you at Campbell Hall next Friday at 8.

**APOLOGIA:** Because of a screw up with press releases about David Grisman, I mistakenly reported that guitarist Tony Rice would be playing with Grisman which was obviously false. I apologize to David Grisman, his band, Tony Rice and anyone who expected to see Rice play May 17.



**Rodney Crowell, in Campbell Hall Friday June 6, in spite of what his neighbors think.**

### ☆ Great Cartoon Quiz #8 ☆



If you can guess the name of the comic strip character depicted at left, if you bring your guess up to the A.S. Program Board office (3rd floor, UCen) by no later than 5 p.m. tomorrow, and if you are lucky, you may just win a pair of tickets to the Rodney Crowell show in Campbell Hall on June 6. Winners will be notified tomorrow evening.

Name: \_\_\_\_\_

Tel: \_\_\_\_\_

Guess: \_\_\_\_\_

## Midnight Cowboy Tonight; Hair Soon

If you liked *Coming Home*, chances are you'll love *Midnight Cowboy* showing tonight at 7 and 9 p.m. in UCen II. Even if you hated *Coming Home* you might like *Midnight Cowboy*, since the only thing the two movies have in common is Jon Voight in the lead role. And *Midnight Cowboy* has Dustin Hoffman too.

Voight plays a rather naive Texan convinced he can live by selling his body to women on New York's 42nd Street.

Joe Buck is his name and he moves in a world of cafeterias and abandoned tenements, of desperate conjunctions in movie balconies and doorways, of ketchup and beans and canned heat.

This was Voight's first major screen role.

Dustin Hoffman is the *Midnight Cowboy's* Ratso, a greasy-haired crippled con-artist who takes a real liking to Joe Buck and leads him into petty thievery and other adventures.

On Sunday night, in Campbell Hall, the motion picture version of the famous Broadway musical *Hair!* will be shown at 7, 9 and 11 p.m.

Admission to *Midnight Cowboy* will be \$1.50 tonight, admission to *Hair!* on Sunday night in Campbell Hall will be \$1.50 for students, \$2.00 general.

This Page Is Prepared And Served Up Fresh Every Week By The A.S. Program Board.