

ARTS

entertainment

inside:
Pink Floyd
Nick Lowe
Albert Collins
Queen Victoria



Rastafarians At La Casa

By HUGH HAGGERTY

The Rastafarians were mashin' it up Saturday night at La Casa De La Raza. With seven musicians crowding the tiny stage, they played their brand of reggae with an intensity that had the audience grooving to the beat and the dance floor constantly packed. From the opening "Rasta Theme" which repeats the chant, "I-hold the Rastafarians," the band showed Babylon that for the moment, they were making the rules. From there, they played "We Don't Want No More War" and continued to make deft use of the "one-drop" bass and the nyahbingi. Bassist and lead singer Haile Maskel had a firm control on the rhythms which allowed his powerfully sweet voice to carry the reggae beat straight to the heart.

Despite the positive vibrations of the Rastafarians, they had an austerity which made me feel a bit uncomfortable. For starters, they reportedly became very upset when they learned that the White Fronts, a local Isla Vista band, were to open for them and they refused to let them play. I realize the White Fronts are not reggae but separating reggae from everything else seems to defeat its ultimate purpose which is to unite mankind under a common brotherhood and to achieve world peace. The time factor (three bands in one evening would've made for tight scheduling) was mentioned but this could have easily been taken care of by having the show start

earlier. There was really no justification for what happened.

The local One Heart Band did get to play and this band conveyed the reggae message very well. The lead singer talked to the audience with emphasis on love and brotherhood and since the One Heart Band is racially mixed, it was convincing. This band knows we are all equal in the end. One suggestion for them is to cut down on their covers. Tim Curry's "Workin' on My Tan" and Black Uhuru's "Guess Who's Coming to Dinner" in the same set? The band's original tunes ("Leaving for Zion" et al) fit their style much better and if they can write some more songs like that, more power to them.

The Rastafarians were by far the better band of the two but they stuck strictly to their music. They did not talk to the audience at all between songs which seemed to say that their dreadlocks made them closer to Jah than the mostly white audience. As a result, when the Rastafarians left the stage after a simple "good night" they were not called back for an encore. The Rastafarians have good intentions but their attempts to relate them to the bourgeois Santa Barbara audience were inadequate. Keep your eye out for the One Heart Band. They have a lot of future gigs scheduled here in Santa Barbara and it would do you well to see them.

Thrill of Local Cycling Found in Own Backyard

By CATIE LOTT

Beads of sweat drip steadily off the nose as waves of heat rising from the pavement engulf and overwhelm the rider. Another curve and only a steeper more formidable side of the mountain comes into view. The air seems deathly quiet, and as moments drag on only the whir of spokes and harsh labored breathing become audible. One last push and suddenly — Ecstasy! The cool wind pulls so hard all thoughts of weariness and heat are evaporated within seconds. The thrill of speed washes over the body in waves and time stands still. Too soon — like the roller coaster ride in the park — it is over and you only wish to do it again and again.

For the thrill of the experienced cyclist, the arduous climb up a mountainside and fleeting descent is an almost ineffable experience. John Lewis, in his newly published book *Bicycling Santa Barbara*, includes numerous such thrill-seeking rides, all found within the local area and usually rideable within one day's time.

Lewis' work is divided into four main areas of travel: Central, West, East and San Marcos Pass Routes, and include varying degrees of difficulty and length within each category. Also included with each ride is a map with precise mileage counts, a description of the route in detail, as well as an elevation map for those trips which do not stick to a basically flat terrain.

A warning to the less experienced rider who is unfamiliar with this type of

topography map: the mountains on paper look as if they would appeal only to the masochistic at heart, yet their steepness is often deceiving. By being in physically sound shape, using a well cared for bike (not necessarily expensive)

carries you through a much more detailed step-by-step route which makes it nearly impossible for even the most backward un navigable traveler to take a wrong turn.

One of the most spectacular rides, a 70-mile loop



Balhaine Hotel

and a bit of determination, the rough terrain can be conquered!

The majority of rides begin and end at the mission, and throughout each trip, be it city, country, flat or mountainous, Lewis continually points out sights of interest, places to stop, as well as accurate historical facts.

One of the easiest rides is an 11-mile circle of Santa Barbara, which carries the rider past the mission, Brooks Institute of Photography, Montecito Country Club, the Clark Bird Refuge, and finishing with a ride along the beach-side Cabrillo bicycle trail. Lewis

designed for the more serious cyclist in mind, attempts two of the three passes from the Santa Barbara coastline into the Santa Ynez valley. The time to take this trip is right now and on into May while the hills and grasslands are still fresh and green. Some of the highlights of this route include crossing San Marcos Pass, Cold Springs Tavern (where many cyclists have suddenly been struck down by an unquenchable thirst), Lake Cachuma, the president's ranch, Alisal Road, one of the most beautiful parts of the trip, into Solvang (I recommend the brownies at the Copenhagen Bakery), Gaviota Pass, and back into Goleta. A definite full day's ride.

While for many experienced long-term cyclists these routes may already be known, I would heartily recommend Lewis' guide to anyone new to the area or just beginning to discover a latent interest in the sport. Unforgettable scenery, the lonely solitude, as well as the thrill discovered when the mountain climb is exchanged for a fleeting rush of speed are all reasons to choose one of Lewis's numerous routes and explore the world of cycling.

NOW IN STOCK:

SONGBOOKS

THE BEATLES • JACKSON BROWNE • DOORS • DURAN DURAN • DAN FOGELBERG • JOURNEY • BOB MARLEY • TOM PETTY • THE POLICE • ROLLING STONES • SPRINGSTEEN • NEIL YOUNG • AND MORE!

• NEW SHIPMENTS ARRIVING WEEKLY •

ALSO:

WE PAY CASH FOR YOUR GOOD CONDITION USED SONGBOOKS

MORNINGGLORY MUSIC

910 EMBARCADERO DEL NORTE • ISLA VISTA
OPEN 10-10 DAILY • 12-8 SUNDAYS • 968-4665

ADVENTUROUS ATTRACTIONS AND ARE PROUD TO ANNOUNCE **KTYD**

TICKETS ON SALE NOW

BERLIN

SAT-APRIL 30-8 PM
ARLINGTON THEATRE

TICKETS AVAILABLE AT: A.S. TICKET OFFICE, MORNINGLORY MUSIC, MUSIC GALAXY, JAILHOUSE RECORDS AND LOBERO THEATRE.

ADVENTUROUS ATTRACTIONS

ARTS entertainment

Editor:
Barbara Postman
Staff This Issue:
J. Desnick, D. Flynn, J. Graham, H. Haggerty, P. Lefevre, A. Llamas, C. Lott, C. Rosenstein, K. Zimbert.

FOCUS IN ON FLYING!

You say you'd like to fly but your eyes prevent you? We can guarantee you aviation training if you qualify.

The Navy is looking for highly motivated juniors and seniors to fly in tactical aircraft.

Sound too good to be true? The Navy Officer Information Team will be on campus April 18-19. For details call the Placement Center or call toll-free 800-252-0559.

Queen Victoria to Hold Court in Santa Barbara

By CHERYL ROSENSTEIN

On Wednesday, April 20 at 8 p.m. Campbell Hall will host a very royal audience indeed. That's the night Arts and Lectures will present its final act of the season's theater series, "An Evening With Queen Victoria."

Produced by London's Old Vic Theatre, this one-woman dramatic show was drawn directly from the queen's own letters and journals, and features music of the period favored by Victoria herself.

Her Royal Highness is, according to a well-founded rumor, portrayed with great ability and finesse by Prunella



Prunella Scales as Victoria

Scales, who is best known to American audiences for her role as Sybil on the BBC hit comedy series *Fawlty Towers*. A household name in England, Scales trained for her acting career at the Old Vic School in London and also with Uta Hagen in New York. Aside from PBS reruns of *Fawlty Towers*, the silver screen is probably the next best place for Americans to get a glimpse of Scales. Among her film credits are *The Boys From Brazil*, *Hound of the Baskervilles*, and *The Wicked Lady*. Scales' theatrical experience was gained through extensive work in British repertory theaters and through tours with the Royal Shakespeare Company.

Scales takes her job quite seriously. In preparation for "Victoria," she spent countless hours researching the queen, reading not only her journals and letters but others' accounts of her life and times as well.

"I've been interested in Victoria since I was a schoolgirl, really," Scales commented in a telephone interview last week. Her first exposure to the queen outside of history lessons was in a school play called *Victoria, Rejoice Us*. Years later, she played the part again in another play, this one with the Royal Shakespeare Company. Having grown up with Royal Presence, as it were, it was only natural that she should take on the role once more, when the school which trained her as an actress created the production in 1979.

"Any actress sees Victoria as a wonderful, challenging role," Scales said. "Yet, I find her endearing."

Queen Victoria, endearing? Yes — in spite of Her Highness's inconsistencies of character. Or rather, because of them. "I really respect her honesty and self-awareness," Scales reflected, "although it is difficult to sympathize with her for the way she treated her eldest son. She's an extremely complex person."

As a personage whom historians have regarded as the cypher of an age, Victoria is also widely misunderstood. Scales makes clear the distinction between the Victorian Era and Victoria the woman. "England in her time was characterized very much by imperialist expansionism, smugness, oppression of the working classes and hypocrisy — especially sexual hypocrisy and sexual suppression. Ironically, much in Victoria's personality ran counter to

these attitudes. Ambitious she was, but she was not a prejudiced person. She was a very humane, tolerant woman. And she was very distressed for her country."

Contrary to popular belief, Victoria was also occasionally amused. "She was a very passionate person. In Albert's lifetime, she was deeply in love with him and always faithful to him. But she did have another love that was just as passionate in John Gilly of the Highlands," Scales mused.

We might know more about this love affair, only Princess Beatrice burned what was believed to have constituted 90 percent of Victoria's writings, perhaps to avoid some sort of royal scandal. Scales is defensive of the royal family; however, she has another theory. "I think Beatrice burned all the boring bits. She herself was very much the family diplomat, you know."

I hadn't known. But I sure would like to know more. Which is one reason why I intend to go and see if that well-founded rumor about Prunella Scales' "tour de force" performance is true...

Overzealous Attempts by Dancers

By JULIE DESNICK

Saturday night's performance of "Dance Currents" displayed an earnest attempt by UCSB dance faculty and students to create original choreography.

Seven pieces were performed. Unfortunately, despite the evident hard work and talent involved, only a couple of the dances succeeded in breaking through a kind of space-age monotony.

The show opened and closed with a piece entitled "Footnote," choreographed by Barrie Barton. The spirited folk music which accompanied the piece gave it irresistible appeal. The five young women dressed in black trousers and green leotards did a kind of tap dance in unison. Performing part of the piece at the beginning of the show and part at the end was a clever maneuver made especially good with its lively music.

Most of the other pieces in the show had weird music

and equally weird movements. Many of the works called for the dancers to do many of the same steps together. The dancers often appeared nervous in trying to keep in step with each other.

Most of the pieces used about six dancers who usually danced together in a group. There was a noticeable lack of variation in the use of the dancers. At the beginning of each piece one would think, "What strange movements and boring patterns is this next group going to execute?" Each piece seemed somehow very similar despite the variations in style and music. Slightly different twists gave the works some interest.

Nolan Dennett's "Cascade" was the exception to the rule. This piece stood out above the others. Flowing white costumes and a stronger use of couples rather than group dancing gave the piece immediate freshness. The

music for the piece was pretty instead of peculiar and the dancers seemed naturally and easily connected to each other in their movements. Watching the dancers move was much like watching the pieces of a kaleidoscope fall into place. The dancing was graceful and flowing. The strength of the choreography and apparent security of the dancers in performing the piece also made the dancing itself seem stronger and more beautiful.

Also commendable in the performance was the duet performed in Valery Huston's "Six Brazilian Dances" and the solo performances which began "Timeless Remembrances." Tamara Stark gave an especially con-

trolled and smooth solo performance.

In most of the works, the apparent attempts by the choreographers to be expressive and original came off as sentimental and awkward. On the other hand, the diversity and originality in costuming was refreshing. The dancers in "Synapse," choreographed by Susan Barber Frink, wore shimmering red and purple leotard outfits which complimented their sharp movements. The bright-colored dresses in "Six Brazilian Dances" suited the more balletic movements of this piece, and the long hair over sheer dresses was a good romantic touch in "Timeless Remembrances." The dancers in the creepy (Please turn to pg.6A, col.5)



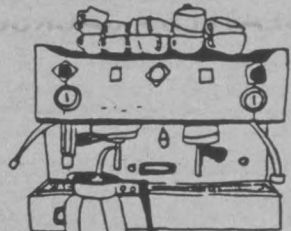
ORCHID BOWL

- Bowling - Open 24 Hours
- Billiards - Video Games
- COFFEE SHOP

OPEN LANES ALL WEEKEND

COUNTRY MUSIC DANCING • Thurs-Sat Nite

ORCHID BOWL - GALLEON ROOM
5925 Calle Real • Goleta • 967-0128



borsodi's

coffeehouse in Isla Vista
938 Embarcadero del Norte
968-2414

ENTERTAINMENT EVERY NIGHT

Weekdays: 11am to 1am
Weekends: 9am to 1 am

----- With this coupon -----

10% Off on Dinner
Coupon Good Thru 4/30/83

the
santa
barbara

BLUES society

presents

BLUE MONDAY-APRIL 18th 8pm

"Long Gone" Miles

and his down-home blues band

with special guest ★

Santa Barbara's own "wizard of the harp!"



Tom Ball

PHOTO BY E.K. WALLER

La Casa De La Raza
601 E. Montecito St.
Tickets at the door


Sound by **light/ by**
Bob lighting

A non-profit organization
Dedicated to the advancement of the blues


HAVE YOU GOT THE LOOK?

A national talent search is now being conducted for new, exceptional faces. We are an unrivaled modeling agency that is beyond the conventional. Only those men and women with an intense interest in pursuing a modeling career need apply. Seniors and athletes are especially welcome.


Requirements for women are 5'8 and over, for men 6' and over. Photos (Headshots and full body shot) are to be submitted no later than April 30th. Those selected will be contacted by The Agency, Inc. Please send photos and a descriptive letter with home phone, address, age, measurements, height, weight, hair/eye color, jacket/dress size and your academic major plus areas of interest. All photos remain property of The Agency Models, Inc. and will not be returned.



Available thru The Agency, Inc.



As seen in Interview Magazine / April 83



All Models are booked thru The Agency, Inc.

T H E

AGENCY

The Agency Models, Inc. / 9 West 29th Street / New York, N.Y. 10001 / (212) 889-8300

ENSEMBLE THEATRE PROJECT
Presents



THE GIN GAME

APRIL 1 - APRIL 30
BOX OFFICE 962-8606
914 SANTA BARBARA STREET

NAPOLEON
ABEL GANCE'S 1927 MASTERPIECE

A UNIVERSAL RELEASE FROM
ZOETROPE STUDIOS
RECORDED IN
DOLBY STEREO
ZOETROPE STUDIOS 1981




Special 6-day Engagement
April 15-20; 8 Performances Only!
Showtimes: Fri 8:00, Sat 2 & 8:00
Sun 2 & 7:15, M-W 7:30

ALL TICKETS FOR ALL SHOWS \$5.00
At the Door • Arlington Center
No Passes — No Bargain Nights

DEATHTRAP

A wickedly funny
who'll-do-it.



FROM WARNER BROS.
A WARNER COMMUNICATIONS COMPANY

Sunday, April 17
UCSB Campbell Hall — 7:30 PM
\$2 UCSB Students

MURDER BY THE BOOK:
DETECTIVE FICTION ON FILM series
UCSB Arts & Lectures (961-3535).

See
DEATHTRAP
on SUNDAY
APRIL 17
in Campbell Hall
7:30 pm
and get a
COUPON
at the
MOVIE
for
TWO SLICES
for the
PRICE OF
ONE!
at
Pizza Bob's
910 Emb. del Norte, I.V.
968-0510

Long Gone Miles Comes Back

By DAN FLYNN

Long Gone Miles, the gravely-voiced bluesman from Lachute, Louisiana, will make a local concert appearance at La Casa de la Raza on Monday, April 18.

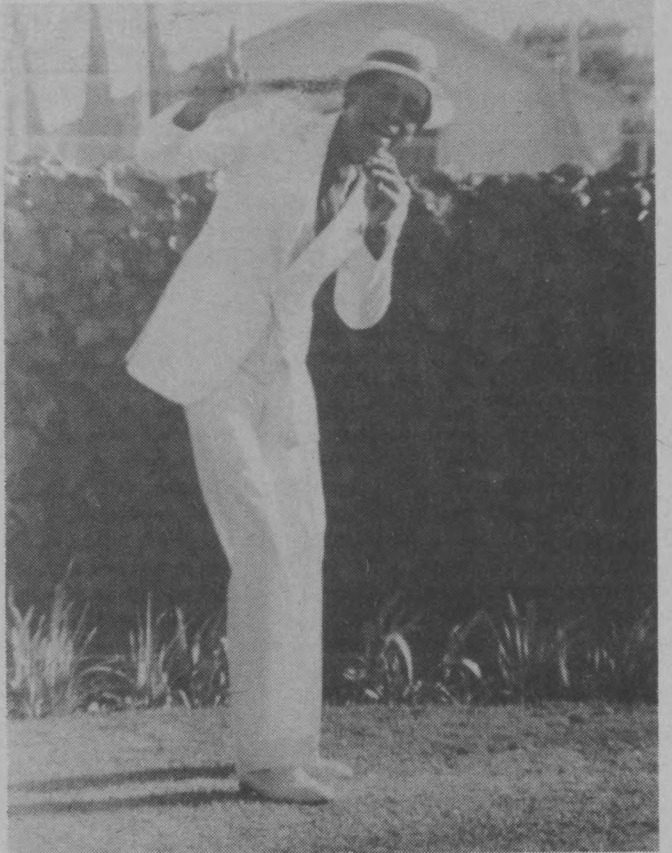
Born in 1925, Miles worked on his family's farm until he decided to move to Houston in 1952. In the "Lone Star" state he met the legendary blues singer "Lightnin'" Sam Hopkins, who encouraged Long Gone to take up singing as a career. The two performed together throughout the Texas area for several years, until Miles moved to California in 1961. There he put out several albums on a variety of labels, as well as playing large Los Angeles night clubs and the Newport and Monterey Folk Festivals. In 1969 he chose to retire from his professional performing career, and Miles faded from public view.

When Lightnin' Hopkins passed away last year, however, an L.A. radio host persuaded Long Gone to participate in a tribute to his former partner. The response was so encouraging that Miles decided to resume his singing career and has since performed on Los Angeles clubs and radio shows (notably KPFF-FM's fine program "Preaching the Blues," which can be heard on Sunday evenings at 7 p.m.).

Long Gone will be performing with the Down Home Blues Band, and, as the name suggests, these guys specialize in low-down, tell-it-like-it-is blues. Sitting in with the band will be Ernest Lane, former keyboardist for Delta bluesman Robert Nighthawk and soul stirrer Ike Turner.

However, the special treat for Santa Barbara blues fans is a guest appearance by local harmonic wizard Tom Ball. Ball has been playing the harp since he was 13, inspired by the work of Sonny Terry and Little Walter. He played in Chicago-style blues bands throughout the 1960s, and served as a back-up on several blues recordings. For the last four years, however, Tom has been the partner of Kenny Sultan, and the pair's excellent acoustic blues is a popular attraction on the Santa Barbara music scene. Their second album, *Who Drank My Beer* is due out within a couple of months.

Sponsored by the Santa Barbara Blues Society, the concert will be held at La Casa de la Raza, 601 E. Montecito St. La Casa is neither a stuffy theater nor a meat-market bar, but a people's dance hall where one can get loose and enjoy the music. Tickets can be purchased at the door only, and the music will begin around 8:30.



Long Gone Miles

Telecaster Master Keeps His Cool

By DAN FLYNN

When Gil Scott-Heron visited Campbell Hall a few months back, he said that there are several hundred shades of the blues; unlike the inadequate definition found in Webster's dictionary ("a song of lamentation"), the blues encompass a variety of moods. Scott-Heron added that some blues artists have shades all to themselves, such as the fluid playing and expressive singing of B.B. King and the unorthodox, seething style of John Lee Hooker. I would like to add another name to the list of blues originals, the pioneer of the inimitable "cool sound," Albert Collins.

Collins' icy-hot guitar style, sly Texas drawl and powerhouse back-up band add up to some of the most exciting blues music that can be heard today. He plays his beat-up Fender Telecaster in an open minor-D tuning, capo planted halfway up the neck, and snaps the strings against the fretboard with his bare thumb and index finger. The sound that he gets from his axe stings like a frozen arctic wind, and, though many have tried, no one has been able to adequately reproduce the Collins' sound. *Musician* magazine calls Albert "the most powerful blues guitarist in the world."

Collins honed his style by over 20 years of touring steamy Texas juke joints with the likes of T-Bone Walker, "Gatemouth" Brown and Johnny "Guitar" Watson. In the 1960s he fell into favor with many blues-based rock acts, and opened shows for Canned Heat, Janis Joplin, The J. Geils Band and Jimi Hendrix (Hendrix idolized Collins).

As a live performer Collins is legendary; he stalks the stage like a caged animal, encouraging the band and firing up the audience. With his 100-foot guitar cord trailing him, "The Master of the Telecaster" often ambles out into the crowd to sit in ladies' laps or maybe share a drink at the bar, all the while blasting out spine-tingling notes that invariably bring the house down.

Collins is also one of the

few performers that can tap the exciting energy of his live shows and transfer it to vinyl. Now recording for the Alligator label (one of the best for contemporary blues), Collins has released three impeccable LPs that show he has nose for good material and a knack for writing pertinent songs about everyday life. Collins is backed by his crack band, the Icebreakers, which include veteran sax man A.C. Reed, a funky bass player by the name of Johnny B. Gayden and the enthusiastic drumming of Casey Jones.

On Collins' fourth and latest album, *Don't Lose Your Cool*, the Icebreakers are joined by young Chris Foreman, whose gospel-drenched organ nicely complements the Albert Collins' sound. The LP starts off with a spunky rendition of Big Walter Price's "Get to Gettin'." The tune features some frenetic lead guitar by Collins and is propelled by the swinging Icebreaker rhythm section. The tempo changes 180 degrees with "My Mind is Trying To Leave Me," a song by one of Collins' favorite singers, Percy Mayfield. It's a chilling tale where the singer laments the loss of his woman and is afraid of losing his mind, too. The song is given an appropriate lengthy treatment here, affording some wistful solos by Collins, Foreman and alto sax player Abb Locke.

However, Collins has never been one to sing depressingly all the time, and in "Broke" he speaks sardonically of being out of cash:

*Went to a nightclub and had my fun
Shuckin' and jivin' with everyone
Drinkin' that beer and gin and wine
Boy I'm telling you I had a good time
When I got home I didn't have no loot
Had to go down and pawn my suit*

With its lilting beat and humorous asides, "Broke" is a characteristically good-natured Albert Collins' song.

My favorite tune on the (Please turn to pg.6A, col.6)

Folk Program

Chava Alberstein, Israel's best known folk-singer, and the Parvarim, Israel's most celebrated folk-duo, come together in a rare performance Thursday, April 21 at 8 p.m. in Lotte Lehman Concert Hall.

Alberstein has been compared with Joni Mitchell and Joan Baez, but unlike either of them she combines the cultural flavor of French and Yiddish, as well as Hebrew, in a powerful mood-evoking voice warming the hearts of audiences all over the world.

She has 15 albums to her name (four of them gold) and has won the "King David Award" for top female vocalist many times over.

"I sing songs that say something that I believe in — in a simple, direct way," she has said.

The *New York Times* called Chava "an effective mime and an affecting singer." Drawing from within herself, she takes hold of the audience and never lets go. Her repertoire varies from children's songs to love songs. Her latest



Chava Alberstein

album, *Like a Wildflower*, is a collection of songs written by Israel's poets and writers.

Along with Alberstein, the Parvarim will also be performing. The Parvarim is a folk-duo which has toured all over the world bringing the "mystique of the Middle East" along with them.

Their Hebrew versions of the songs of Simon and Garfunkel have been enthusiastically received in the west.

The harmonies they produce are touched with emotion and sympathy, and their program includes selections in Yiddish Ladino, Greek, Spanish and English.

The talent of Alberstein and the Parvarim provide a unique combination. One can only expect an intimately impulsive surprise when performers such as these unite on stage in a special arrangement of their cultural expression which is the heart of Israel.

Don't miss it. Tickets are \$8 and \$6 for students, \$10 for general and are at the A.S. Ticket Office and the Santa Barbara Ticket Bureau.

Nick Lowe

Rock Music Guru Knows His Stuff

By HUGH HAGGERTY

When Elvis Costello declined the production services of long-time crony Nick Lowe for his *Imperial Bedroom*, it raised some eyebrows. The team seemed to be such a natural, it was hard to imagine the two apart. Doubts vanished as Costello enjoyed great critical acclaim after the pair went their separate ways. Free from Costello's shadow, Nick Lowe set about the task of re-establishing a solo career after the break-up of Rockpile. Rest assured, if Nick's new back-up band can generate the energy of Rockpile on his current tour, *The Abominable Showman* is a definite pick-to-click.

Ever since his days in the pub-rock scene in England with Brinsley Schwarz and Dave Edmunds (which inspired bands like Dr. Feelgood, the New York Dolls and The Stooges which in turn inspired you-know-what), Nick has had his hand as composer-performer-producer in some of the most influential rock and roll in history. When he's not

producing someone else, he does his own thing which is quite the opposite of what you would call abominable.

As the main songwriter for all the bands that he's been in, one wonders how he manages to be so prolific. The simple answer lies in Nick Lowe's conviction of what rock and roll is: FUN! Despite his further belief that rock should not be "deep," his perceptions about human relationships have almost the same depth and wit as anything Costello has done.

The first and last songs of *The Abominable Showman* display the gamut of what Lowe's songwriting encompasses. He puts females on the pedestal in "We Want Action:"

Lookin' for a bit of feminine distraction,
Put some action in our direction.
We want action!

Short ones, tall ones, big ones, small ones,
Anykind of anyones,
We want some action!

The last song, "How Do You Talk To an Angel," starts out as a typical lament of a shy boy but ends with the twist of

twists: How do you talk to an angel? 'Cuz I've never seen one before.

"Raging Eyes" is a rocker in the vein of the old "Heart of the City" which should be a real crowd-pleaser Monday night, when he will appear here with Paul Carrack. After that comes "Cool Reaction" which has a reggae beat with the bounciness of Jimmy Cliff's "Harder They Come."

Carrack adds some quirky organ lines to the song which make it more than just another white reggae tune.

If you need a further example of Nick's wit, look at the title of the next two songs. "(For Every Woman Who Made a Fool of a Man There's a Woman Made a) Man of a Fool" and "Time Wounds All Heels." Costello's influence on Nick really shows on these two songs because they almost sound as though they belong on *Imperial Bedroom*.

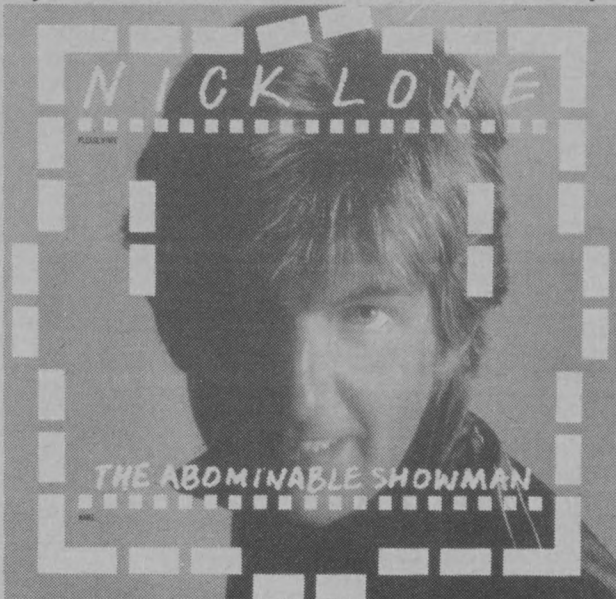
Lowe makes a blatant rip-off of the Jan & Dean classic "Bucket-T" in "Tanque-Rae" which is forgivable because that song needed an updated version anyway.

Side two opens with another rocker, "Wish You Were Here." If the melody to "Paid the Price" sounds familiar, it's because it's from another classic, "Sea of Love." The back-up music, however, is definitely new — instead of a piano roving around in predictable 6/8 time, it uses punchy and unexpected bursts of the organ and guitar. Throughout the album, Nick's bass is quite dominating and his production is, as usual, crisp and clear.

It seems all one can do is compare Nick Lowe to someone else which might make him seem unoriginal but Lowe uses so many elements from so many different styles, he is something to be marvelled at. He hasn't written a really bad song, yet. Like Costello, the Kinks and the English Beat, he is a master at making an old dog do new tricks. And you know, it's comforting to realize that new tricks will keep an old dog really healthy.

Nick Lowe will show with his "abominable" band Monday, April 18 in Campbell Hall. If it were up to me, I'd clear out the seats so everyone could dance but the ruckus may bring the house down. Anyway, don't be surprised if those ugly pleats on the Campbell Hall dome flatten out a bit.

Tickets are available at the A.S. Ticket Office on the third floor of the U Cen.



Past Propels Waters to 'Final Cut'

By JOHNNY GRAHAM

Roger Waters of Pink Floyd is a serious man. So serious, in fact, that one would be cautious to let his scornful attitude in the front door; much less have him over for dinner. If words could kill, Waters would have us all slumped over the table, our faces buried in the pre-dinner hors d'oeuvres.

When we last found Roger Waters thudding our senses and throttling our expectations, he was attacking us from behind the paranoid safety of *The Wall*. His kinetic desperation was aimed at everyone from women (both companion and maternal) to individual groups, and of course, any type of authority that even dared to raise a ruler above the sensitivity of his white knuckles. His musical barrage, supported by the other members of Pink Floyd, was caustic and penetrating; sparing no one in its path — including himself.

Waters' evolution into the psychedelic punk of the cerebral art-rock statement can be traced far back into the youthful beginnings of his music. Pieces like "Careful With That Axe, Eugene" from 1969 more than hinted at the potential violence of Waters' emerging statement. It is not until the Floyd's commercial break-through album, *The Dark Side of the Moon*, that Waters' statement began to reach its full maturity. It was at this point in time that Waters honed down his metaphysics from their heady, vibrational impulses and pin-pointed their direction into the gut-level ferociousness of what was to follow in the next three albums: *Wish You Were Here* (the loss of the self within the selfishness of war, corporation and insanity); *Animals* (where humankind is reduced to barnyard politics) and the highly successful, intensely violent and arrogantly ambitious *The Wall*. The evolution of all of these records, we now see, culminates in its emotional spiral towards redemption in Waters' latest album, *the final cut* (let's face it, Pink Floyd and Roger Waters are the same thing. Like John Wayne to *True Grit* or T.S. Eliot to *Prufrock*). *The final cut* is Water's triumphic rebuttal to the mud-slinging that dirtied the veins he dared to open before us in most of his work of the past decade.

In *the final cut*, Waters confronts the crimes he's been accused of and acknowledges the shortcomings of his previous stabs at civilization's back. His new approach to disruption is done with deft sincerity; an important virtue that's been often overblown in his past statements. We now really care for Roger Waters, whereas before we felt like saying most of the time, "So what, Roger." This intelligent, exacting, but still powerful approach to his style is a welcome relief from the often self-defeating concepts presented in *The Wall*.

In *The Wall*, Waters tended to become one of the violent tyrants he so sternly despised, while in *the final cut*, he has become one of us; struggling against the inevitable, if not impossible odds that surround the experience of our daily lives. Slipping out from under the bricks of his now-defunct Wall, Waters happily becomes an unisolated member of the Human Race; able to celebrate his dream and communicate it to his audience.

While much of the pain still lingers on (as he says in "the hero's return": "behind my sarcasm desperate memories

lie"), Waters still finds reason to hold onto the dream without getting lost in idealism.

In "paranoid eyes" he says, "the pie in the sky turned out to be miles too high," while in "the gunner's dream" he still holds true to his dream's possibility, I "hold onto the dream...where you can relax on both sides of the tracks...and no one kills the children anymore, no one kills the children any more."

Here, Waters is straddling both sides of the fence; recognizing the humanity on both sides as much as the paranoia that exists on both sides. While Waters' zealous attitude is gone, it is his firm conviction that happily remains.

All of the cuts on the album are just fine; the music is tense and passionate while the lyrics are the best he's written to date. Waters is one who builds his musical reputation on knowing how to develop the tension in his music. He heats it up slowly and tightly until it bursts forth like an oven-heated can of gasoline.

The song that reveals the answers to some of our questions about Waters is "the final cut." He speaks of a "kid behind the wall...who had a big hallucination/could anybody love him/or is it just a crazy dream."

He goes on to talk about the exposure of his "dark" and "weak" sides. He doesn't say, "I'm sorry," but rather he just tells us that he thought he ought to expose himself to us; to expose to us the awful reality of one who "held the blade in trembling hands" but "never had the nerve to make the final cut."

On this album, as in the past, Waters builds his music up to the point of climax and then unleashes it with the traditional intervention of David Gilmour's emotional guitar-playing. The arrival of a new Pink Floyd album is customarily marked by the expectation of a new David Gilmour solo — it is as exhilarating a thing as the impatience one experiences before they get home to listen to it — but on *the final cut*, Gilmour's playing is, unfortunately, a little disappointing (although it can never be overlooked). The problem is just that his playing becomes shamefully predictable at times (example: lead intro, followed by two beats, then the rest of the meaty solo). One could hum the notes on three of the tracks based solely on their knowledge of his work on "Dogs" from 1977's *Animals*. Still, though, Gilmour's playing is quite definitely present and more than appreciated (for instance, the face-slashing chords off of "not now john"); he's just not as spotlighted as in the past.

And it is this past that propels Waters in the direction that he carries his work. Haunted by the fears and obsessions of his personal experience, Waters is driven to make an earnest statement while at the same time covering up what holes he may have tripped over in the past. For 10 years he fought the demons that tormented his "rock star" pedestal, and for a brief time, he hid from them behind the false safety of his Wall; but still the worms ate into his brain. The lesson being that the disease of sarcasm grows in any environment.

This, then, is the discovery that Roger Waters makes on *the final cut*: that no one knew more than himself that he

(Please turn to pg.6A, col.6)

The music of Ireland, Scotland, Wales and Brittany come together



ALAN STIVELL

Champion of all Celtic musics

Celtic Harp, Bagpipes, Tin Whistle, Bombarde

Wed., April 27 8 PM
Victoria Street TheaterRESERVED SEATS: \$9.50 AVAILABLE LOBERO BOX OFFICE,
MUSIC GALAXY, MORNINGLORY MUSIC

A STEPHEN CLOUD PRESENTATION

MASTERSERIES PRESENTS
A RECORDER EXTRAVAGANZA

SOUR CREAM

FRANS BRUEGGEN

KEES BOEKE WALTER VAN HAUWE

Directed by Frans Brueggen, the world's leading recorder virtuoso/teacher, SOUR CREAM presents a novel program interweaving all eras from medieval to Baroque to modern in a continuous musical blend which creatively legitimizes the recorder as a virtuoso instrument.

"The playing... heated and diligent, the total presentation, refreshingly visual..." — L.A. TIMES

SUNDAY, APRIL 17 8 PM
PERFORMING ARTS CENTER

S.B. HIGH SCHOOL 700 E. ANAPAMU ST.

RESERVED SEATS: \$8.50/10.50/12.50
AVAILABLE LOBERO BOX OFFICE 33 E. Canon Perdido 963-0761

KIST & STEPHEN CLOUD PROUDLY ANNOUNCE

Cinco de Mayo Celebration
TICKETS ON SALE MONDAY

The Whispers

plus special guests

WAR

THURS, MAY 5 8 PM
ARLINGTON THEATRE

RESERVED SEATS: \$12.50

AVAILABLE ARLINGTON THEATRE BOX OFFICE, MUSIC GALAXY,
MORNINGLORY MUSIC, AND ALL TICKETRON LOCATIONS
INCLUDING SEARS/ESPLANADE-OXNARD, LICORICE PIZZA-
SANTA BARBARA

A Stephen Cloud Presentation

Eventualities

Free Ride: the Final Edition, an exciting surf film, will be shown tonight at the Magic Lantern in I.V. at 7 and 9 p.m.

Three exhibits in memory of William Dole, the late UCSB art professor, are currently on view around town. Several of his "Mnemonic Devices" will be on display until Sunday at the University Art Museum. "In Tribute to William Dole," featuring 20 of his works in ink, charcoal, pastel, watercolor and collage, is on view at the Santa Barbara Museum of Art until May 15. Finally, "The William Dole Influence," an art exhibit by this students, is displayed at the Cabrillo Arts Center, 1118 E. Cabrillo Blvd.

Circus Vargas comes to town next Monday and Tuesday at the Earl Warren Showgrounds. For tickets and information, call 658-0177.

Pianist Michael Rogers will present a free solo recital Sunday at 8 p.m. in Lotte Lehmann Concert Hall. The program will feature three Beethoven pieces.

The Adventures of Sherlock Holmes and The House of Usher will be screened Sunday evening at 7:30 and 9 p.m., respectively, as part of the Detective Fiction of Film series.

Frans Bruggen, the world's leading recorder virtuoso, will make a rare California concert appearance Sunday evening at 8 p.m. in the Santa Barbara High School Performing Arts Center. For tickets and information, call 963-0761.

Jesse Colin Young will perform two concerts tonight at 7:30 and 9:30 at the Victoria Street Theater. Tom Ball and Kenny Sulton will open the show. For information, call 963-7868.

A reception for Lynda S. Murray, the creator of 800-pound, ceramic sculpture, "Woman," behind the Women's Center, will be held Friday from 5 to 6 p.m. in the center's art gallery. For more information, call 961-3778.

Rosalind Newman and Dancers will perform in Campbell Hall Saturday, April 23 at 8 p.m. For more information, call 961-3535.

Dancers

(Continued from pg.3A)

"Stepping Beyond," choreographed by Janet Heger, had odd-shaped colored articles attached to their shoulders over their gray leotards.

This overall talented and ambitious attempt at original choreography was perhaps marred by an overzealousness on the part of the choreographers to be original instead of placing more emphasis on coherence and vitality, the elements which make a piece most appealing to an audience.

Albert Collins

(Continued from pg.4A)

album is the title cut, a blistering instrumental that Collins had originally made as a single back in his Texas years. "Don't Lose Your Cool" glides like a sports car kicked into overdrive on an open highway — with the Icebreaker's unflappable, rollercoaster rhythm and Albert's furious, ice picking attack, the tune is an exciting show-stopper live.

The second side is almost as good as the first, although the silliness of "...but I was Cool!" becomes grating after a few listenings. However, there is an impassioned salute to the joys of blues musicianship ("When the Guitar Plays the Blues"), and an obligatory Collins' gripe about his woman ("Ego Trip"). Collins also warns about the dangers of nuclear power in "Melt Down" (A fittingly apocalyptic instrumental) and "Quicksand" closes out the album with a bang. As usual, the production is crisp and the mix is perfect, allowing Gayden's rich bass lines to bubble to the surface.

Unfortunately, if you want to buy this album, you might have a tough time finding it. Most record stores stock only a handful of blues LPs, but some (like Leopold's in I.V.) will be glad to special order it for you. Even if you can't get Collins' new album, any of his previous three will adequately substitute.

'Final Cut'

(Continued from pg.5A)

had to break down the wall; that he had to redefine his vision and make some sense of the debris that surrounded him, threatening to drown his soul. In the final cut, Roger Waters paints a musical picture of the rebirth of the dream and the unmasking of the self. And what counts in the long run, is that he does it with sincerity — rock star or no rock star, he finally understands "the feelings of the few/ashes and diamonds/foe and friend/we were all equal in the end."

Getting Married?

If you can't find the wedding ring that's exactly right for you, let us make it! We've been helping couples design their own wedding rings for over eight years. Your wedding ring should be very special too. After all, it's the most personal piece of jewelry you'll ever own.

the GOLD CONCEPT

Designers of Fine Jewelry
Victoria Court
Santa Barbara



the movies

MTC Metropolitan Theatres Corporation

6 DAYS ONLY!
APRIL 15-20

966-9382
ARLINGTON CENTER
1317 State Street

G

NAPOLEON
ABEL GANCE'S 1927 MASTERPIECE
A UNIVERSAL RELEASE
RECORDED IN DOLBY STEREO

\$2.75 ADMISSION!
EARLY BIRD SPECIAL PRICES!
FOR FIRST PERFORMANCE OF THE DAY.
(except Riviera, Magic Lantern & Drive-Ins)
MONDAY & TUESDAY BARGAIN NITES
\$2.75 ADMISSION ALL DAY LONG!
MATINEES WEDNESDAY — FIESTA 4 & GRANADA
All programs subject to change without notice

965-5792
FIESTA #1
916 State Street

FLASH DANCE
Please call theater for additional information

965-6188
RIVIERA
N. of Santa Barbara Mission
Opposite El Encanto Hotel

"EUPHORIC. SO GOOD IT'S THRILLING."
—Pauline Kael, New Yorker Magazine

Shakespeare Film Festival
April 16 & 17
A MIDSUMMER NIGHT'S DREAM

Admission: \$3.50

R

The Night of the Shooting Stars
United Artists Classics

963-8740
GRANADA #1
1216 State Street

downstairs **PG**

BEN KINGSLEY
CANDICE BERGEN

GANDHI
8 OSCARS including BEST PICTURE

965-5792
FIESTA #2
916 State Street

Life has pushed him into a corner.

BAD BOYS
DISTRIBUTED BY UNIVERSAL PICTURES

682-4936
PLAZA De ORO #1
349 South Hitchcock Way

MONTE PYTHON'S THE MEANING OF LIFE

"THOSE DELIRIOUSLY BRIGHT BAD BOYS ARE BACK...AND HILARIOUSLY ON TARGET!"
—STEPHEN SCHAEFER /US MAGAZINE

963-8740
GRANADA #2
1216 State Street

PG upstairs

TOM SELLECK BESS ARMSTRONG in
HIGH ROAD TO CHINA
Fun and adventure at every turn.

965-5792
FIESTA #3
916 State Street

Also: Walt Disney's WINNIE THE POOH AND TIGGER

WALT DISNEY'S THE SWORD IN THE STONE

682-4936
PLAZA De ORO #2
349 South Hitchcock Way

A Magical Comedy.

BURT LANCASTER LOCAL HERO **PG**

963-8740
GRANADA #3
1216 State Street

ACADEMY AWARD WINNER!

BEST SUPPORTING ACTRESS
Tootsie
DUSTIN HOFFMAN **PG**

965-5792
FIESTA #4
916 State Street

Please call theater for additional information.

LONE WOLF McQUADE

967-0744
FAIRVIEW #1
251 N. Fairview

MAN WOMAN and Child **PG**

TOM SELLECK BESS ARMSTRONG
HIGH ROAD TO CHINA **PG**

968-3356
MAGIC LANTERN #1
960 Embarcadero Del Norte

missing.

Jessica Lange is **frances**
Her story is shocking and True. **R**

DISTRIBUTED BY UNIVERSAL PICTURES

967-9447
CINEMA #1
6050 Hollister Ave.

ACADEMY AWARD WINNER!

Meryl Streep
SOPHIE'S CHOICE
BEST ACTRESS

967-0744
FAIRVIEW #2
251 N. Fairview

The Return of the Great Adventure.
RAIDERS OF THE LOST ARK **PG**

FRANCIS FORD COPPOLA Presents
The Black Stallion Returns
MGM/UA

968-3356
MAGIC LANTERN #2
960 Embarcadero Del Norte

PG

The Outsiders
They weren't looking for a fight... just to belong.

967-9447
CINEMA #2
6050 Hollister Ave.

All you need is a little Max Dugan.

MARSHA MASON
JASON ROBARDS **PG**
IT'S TIME TO FEEL GOOD AGAIN
MAX DUGAN RETURNS

964-8377
AIRPORT Drive-In
Hollister and Fairview

Also "48 HOURS"

FLASH DANCE
-R-

964-9400
TWIN Drive-In #1
Memorial Hwy at Kellogg Goleta

Also "JAGUAR LIVES"

LONE WOLF McQUADE

964-9400
TWIN Drive-In #2
Memorial Hwy at Kellogg Goleta

Also EVERYBODY GETS IT IN THE END

The comedy that goes all the way!
SCREWBALLS
The nuts who always score!
R

SWAP MEET EVERY SATURDAY & SUNDAY — TWIN SCREEN DRIVE-IN, GOLETA

'Gin Game' a Winning Hand

By PETER LEFEVRE

Ensemble Theatre Project's production of D.L. Coburn's Pulitzer prize-winning play *The Gin Game*, is an entertaining and well-performed one. While no new ground is struck in terms of character interpretation or direction, it is an energetic play with many interesting choices made by the actors.

The plot is an amusing and touching look at the problems of senior citizens placed in nursing homes to wait out their last few years. The fight for the elderly to retain their dignity and self-respect in the face of being forgotten by loved ones or treated like children by those that take care of them is symbolically reduced to what takes place during a few hands of gin.

Both Eric Spahr as Weller Martin and Marlene Egan as Fonsia Dorsey are appropriately cast in their roles. The sincerity and clarity with which they deliver their lines overshadow their youthful appearances, and no lines are hammered into the ground. With a script as rich as this one is in comic lines, overplaying is a great temptation, yet it is avoided here.

At times it appears as if the actors cross into the realm of caricature, though. Spahr uses a cane to illustrate the character's age, and several times it looks like the cane is using Spahr. His subtle delivery also has the effect of giving some of the lines their due, but on the whole he misses very

little and is able to convey a remarkable sense of importance to a game of cards. His performance was unhampered by a broken hand.

Egan seems too young to play Fonsia Dorsey, and her make-up was a bit heavy last Friday, but her clear and unwavering voice gives a snappy edge to her character. It is through her that the transition to a more poignant tone in the second act is made. She offers a wide range of reactions to her indestructible run of good fortune, all of which are dead on target and delivered flawlessly.

She acknowledges the idea that the women will eventually emerge victorious as best illustrated in the plays of Strindberg, and she accepts this with both relish and reluctance.

The show is technically superb, offering a beautiful set and tasteful, precise lighting. John B. Forbes's light design is a tremendous asset to the show.

The movement is not so difficult as most of the stage action takes place at the card table, but the timing of the action and the stage pictures are the mark of a talented director. Richard Howes does a fine job.

This is a fine production of a brilliant play. *The Gin Game* runs Thursday, Friday and Saturday at 8 p.m. until April 30 at 914 Santa Barbara St. For tickets and information, call 962-8606.



Marlene Egan and Eric Spahr

Cambridge University

Talented Choir Gives Versatile Performance

By KATHERINE D. ZIMBERT

The Cambridge University Chamber Choir, in their first west coast tour, revealed to the audience in Campbell Hall Friday how versatile the human voice can be. The program, which ranged from the 15th to the 20th century, was made up of both religious and secular works — all of which showed off the talents of the choir to their best advantage.

The choir opened the program with a work attributed to 15th-century composer Josquin des Pres, "Inviolata integra et casta es Maria." Their rendering set the trend for the excellence which was to permeate the evening's performance. Josquin was concerned with an overall harmonic structure in his music — a structure which is carefully blended into a conglomeration of beautiful sounds. The choir performed this rare work with precision and balance; their voices blended together evenly creating a human church organ.

The control and discipline of the choir revealed itself even more in the next work, "Lament for the death of Josquin" by Hieronymus Vinders. In this work, much of the challenge lay in the sheer subtlety of the quieter moments in the piece. The delicate harmonies could only be heard in a soft but controlled release of the voice, and the choir demonstrated that their vocal control was just as fine in creating even soft sounds as it was in balancing out the louder, brasher harmonies in the program. The ending of the piece was tightly executed; not a breath was wasted as the choir slowly and evenly faded out until there was not a sound to be heard — not even a rustling of programs. The appropriate silence was followed by a burst of tremendous applause.

For a few of the works in the program, the choir had to reassemble itself; some members filing out smoothly while those remaining on stage took their appropriate positions. In "Regina coeli," a work composed by Johannes Brahms in 1863, the men left the stage and four women soloists opened the work. Brahms revealed how the combination of soprano and contralto voices could be blended to create a perfect whole while emphasizing the difference between them at the same time. This work was a good vehicle for the talented women in the choir.

Quite a contrast to the Brahms was the brooding "Christus factus est" by Anton Bruckner. Reminiscent of his somber sweeping symphonies, this work required the choir to sing big — their voices expanding as if they had suddenly doubled the number of persons on the stage. This moody work was followed by the light, jumpy "Venite populi" by Wolfgang Amedeus Mozart, a work which

emphasized the choir's sensitive and refined technique.

The first half of the program concluded with Benjamin Britten's "Hymn to St. Cecilia." Written in 1942, this work contains a wide variety of musical nuances, united by an overall haunting melodic structure; a brisk "patter" chorus and a series of imitations of various instruments flitted within the basic framework of the piece. At one point in the work, a solo soprano was accompanied by the choir in a recreation of church tower carillons.

The latter half of the program featured four modern composers, Oliver Messiaen, Richard Strauss, Igor Stravinsky and Peter Andrew Tranchell. The most intricate work — and the most modern was the "Cinq Rechants" by Messiaen. Filled with dissonant harmonies, tone clusters, and vocal percussion, the Messiaen was a jewel for the members of the Cambridge University Chamber Choir.

The French composer's use of the soprano voice was particularly striking, and choir member Diana Henderson's crystalline voice served the composer's purposes extremely well. The movements of the piece vacillated between harsh cutting sounds and mournfully melodic soprano solos. Individual voices, and mens and womens voices in unison were all given equal opportunity to shine within this vocal tour de force.

In "Die Götter im Putzzimmer," the men's voices were emphasized the most. The male choir members blended Strauss' low and melodic rhythms in a disciplined and feeling way. The program concluded with "A Credo" a work by Tranchell, which delighted both performers and audience alike. Singing about "wine, women and song" in such beautiful harmonies, the choir could hardly suppress their smiles, and the audience members laughed throughout the song. Overall, the song sparkled with discipline and a sense of fun.

For an encore, choir director Richard Marlow returned to the stage, and directed the choir in Henry Purcell's "Hear my Prayer;" this late 17th-century work concluded the evening's performance on a more serious note.

The Cambridge University Chamber Choir was the first presentation in Arts and Lectures' spring series, and it has set quite a record. For ticket information on Arts and Lectures' spring offerings call the ticket office at 961-3535.

A.S. Program Board is now accepting applications for the following positions on the 1983-84 board:

**COMMISSIONER
CONCERTS
LECTURES
CULTURAL
UCEN ACTIVITIES
SECURITY
SPECIAL EVENTS
PRODUCTION
REP AT LARGE
PUBLICITY
UCEN ART GALLERY DIRECTOR**

Don't miss this great opportunity to get involved. Stop by and pick up an application 3rd floor UCen 3167. Applications due by April 20, 1983

Mime to Appear In School Benefit

David Barker, a lecturer in mime and stage movement at UCSB, will perform his solo show *Out of My Mime* on April 15 at 7 p.m. to benefit St. Michael's Nursery School of Goleta. The show, which is suitable for all ages, will be presented at St. Mark's Church on the corner of Picasso and Embarcadero Del Mar in Isla Vista.

Out of My Mime is an original show which has an ageless appeal. Barker has performed it for audiences in a myriad of places including colleges and universities, cabarets, schools, libraries, malls, parks, banquets and prisons. The show is performed in classical white-face and consists of several sketches depicting zany characters in ridiculous situations, masks, music and audience participation.

Barker, who recently conceived, directed and performed in *Mimania* at UCSB, has toured the United States with the New York-based Claude Kipnis Mime Theatre. With the troupe he performed at many major universities, the Riverside Theatre in Manhattan and with the Buffalo Philharmonic and Omaha Symphony. He holds an MFA in acting from Rutgers University's Mason Gross School of the Arts.

St. Michael's Nursery School is a non-profit institution which has been in operation since 1963. The morning educational program is open to children two-and-a-half to six years of age and serves community children of all faiths and national origins. An extended day program is offered each afternoon from noon until 3:30 p.m. St. Michael's Nursery School is devoted to discovery, self-determination, creative thought and respect for the individual child. Parent growth and involvement are integral parts of the educational program.

Proceeds from the performance will be used for new educational materials and equipment for the school. Donations are \$2 for adults and \$1 for children. For more information call 968-4910 between 8:30 a.m. and 3:30 p.m.

COME SEE

"Diner" THE MOVIE
Fri., April 15
Chem 1179 • 6, 8, 10, & 12
\$2 at 8 & 10 • \$1.50 at 6 & 12
Sponsored by Chi Omega

April Sundae Sale!

Any reg. size sundae only

99¢ Reg. \$1.65

With this Coupon
Two Sundaes Per Coupon
Offer Good Only

April 14-April 20

GOLETA STORE ONLY
5749 Calle Real, Goleta



Real hot fudge, two scoops of ice cream, your choice of flavors, chopped almonds and a cherry half. Delicious!

BASKIN-ROBBINS ICE CREAM STORE



STEPHEN CLOUD AND KTMS-FM PROUDLY ANNOUNCE

CHICK COREA

STANLEY CLARKE



LENNY WHITE

AL DI MEOLA

Return To Forever

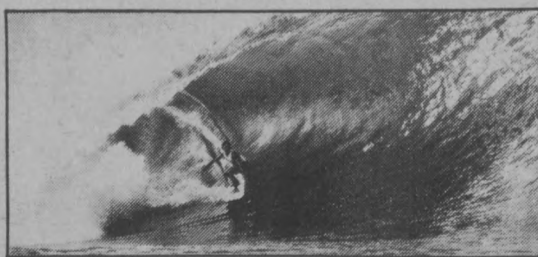
a very special reunion

THURSDAY, APRIL 28 8PM
ARLINGTON THEATRE

RESERVED SEATS: \$15/\$13/\$11
AVAILABLE MORNING GLORY MUSIC, ARLINGTON BOX OFFICE,
MUSIC GALAXY AND ALL TICKETRON OUTLETS

TONIGHT ONLY!

"An explosive sequel to the original gem" — Surfing
"Beautifully crafted" — L.A. Times



free ride

THE FINAL EDITION • HOT NEW SEQUENCES!

TONIGHT ONLY!
Magic Lantern Theatre 7&9 pm
KTYD Fund Raiser

A. S. PROGRAM BOARD

Editor:
James Watts

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



The Screaming Memes Comedy Act—Friday Night!

This Friday night THE SCREAMING MEMES COMEDY improvisation group, the well known group from San Francisco and one of the best acts from the Bay Area, will be performing in the Pub at 10 p.m. and admission is free! The Screaming Memes specialize in improvisation comedy, a form of spontaneous theater. Taking ideas from the audience, the MEMES perform on-the-spot songs, scenes and characters. For the last two years the MEMES were chosen as one of San Francisco's top three comedy acts at the Cabaret Gold Awards. So, this is one hilariously funny show that that you will not want to miss.

Through situation comedy, the Memes reflect the human

ironies that touch everyday life. They delight audiences with commercial satires of the all new brain cleanser, Mind Flush and the macho city man's beer, Sewers. Their on target impersonations of the First Family invariably bring down the house. And when the Screaming Memes start singing, they not only amaze the audiences with their harmonies, but convulse them with their lyrics. The Memes recreate the '50s with Buddy Hollycaust, the soulful '60s with the Four Top Executives, country and western star Tammy Hairnet and the future is revealed in the ominous production number, The Nurd's Revenge.

Though regularly compared to TV's "Saturday Night

Live" and San Francisco's legendary Committee, everyone agrees that the Screaming Memes are a truly unique comic phenomenon. Their shows feature an exceptional combination of satire, situation comedy, music and improvisation — all presented in rapid fire format. This versatile quintet blends what's topical with the universal, creating their own quick-witted brand of hilarity though an unlimited supply of diverse characters.

Drop by the Pub this Friday for Happy Hour and stick around for a great comedy show. Comedy Night in the Pub is sponsored by the A.S. Program Board.



Nick Lowe and Noise to Go featuring Paul Carrack will perform Monday, April 18 at 8 p.m. in Campbell Hall. Admission is \$9 for students/\$10 general admission. Tickets can be purchased at all the usual locations.

ASPB Applications

It's that time of year again... A.S. Program Board is now accepting applications for next year's chairpersons and members-at-large. The qualifications are really simple: a desire to be involved, enthusiasm for the job, and, above all flexibility. The committees needing chairs for next year are Films, Special Events, Cultural, UCen Activities, Concerts, Lectures, and Publicity. In addition, Program Board will be interviewing candidates for the position of Commissioner, to oversee all of the other committees.

If you think you're interested, be sure and stop by the Program Board office and pick up an application. Applications will be due on Friday, April 15.

Women's Film Series

The ASPB Women's Film Series has been rescheduled for the month of May. The films will be shown every Tuesday night at 7 and 9:30 p.m. in Geology 1100. Admission charge is \$2 for students and \$2.50 for non-students unless otherwise indicated. Series tickets can be purchased in the A.S. Program Board office for the low price of \$4. The schedule is as follows:

- 5-3 *Girlfriends*
- 5-10 *Not a Love Story* (free) * Chem 1171
- 5-17 *Lady Sings The Blues*
- 5-24 *Julia*

Sponsored by A.S. Program Board and the A.S. Commission on the Status of Women.

Israeli Musicians Performing At UCSB

Israel's Best known folk-singer Chava Alberstein will be appearing in concert at UCSB. Chava Alberstein, winner many times of Israel's "Grammy" and The King David Award for top female vocalist, will be appearing with Parvarim, Israel's most celebrated folk duo. Yossi Hury and Ori Harpaz play traditional and contemporary songs which include selection in Hebrew, Yiddish, Ladino, Greek, Spanish and English, with a distinctive Middle East flavor.

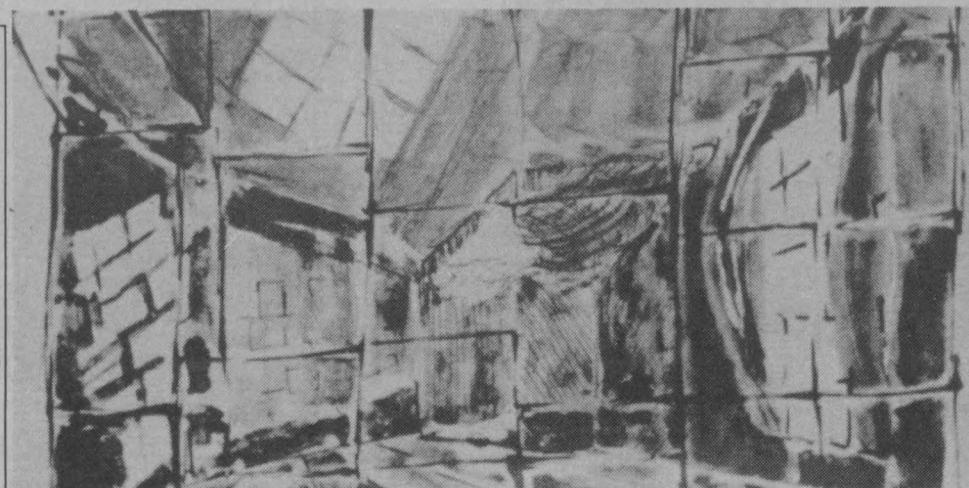
Chava Alverstein has a wide-range repertoire in many styles of music including, folk, ballad, jazz, cabaret, soul, and pop in Hebrew, Yiddish, and French as well as English. These CBS recording stars will be performing at Lotte Lehmann Concert Hall at UCSB, Thursday, April 21 at 8 p.m. Tickets are on sale at the UCSB A.S. Ticket Office, third floor University Center and at the Santa Barbara Ticket Bureau. Admission \$6 students and \$8 general public. For more information call 961-2064, A.S. Ticket Office.



"Rust Never Sleeps, a concert film with Neil Young will be appearing Friday, April 15 in Campbell Hall. Showtimes are: 6:30, 8*, 10*, and 12 p.m. Admission is \$1.50/\$2*.



THIS SPACE CONTRIBUTED BY THE PUBLISHER



Shown above is a lithograph created by UCSB artist Cynthia Minet. The current exhibition will continue through Sunday afternoon.