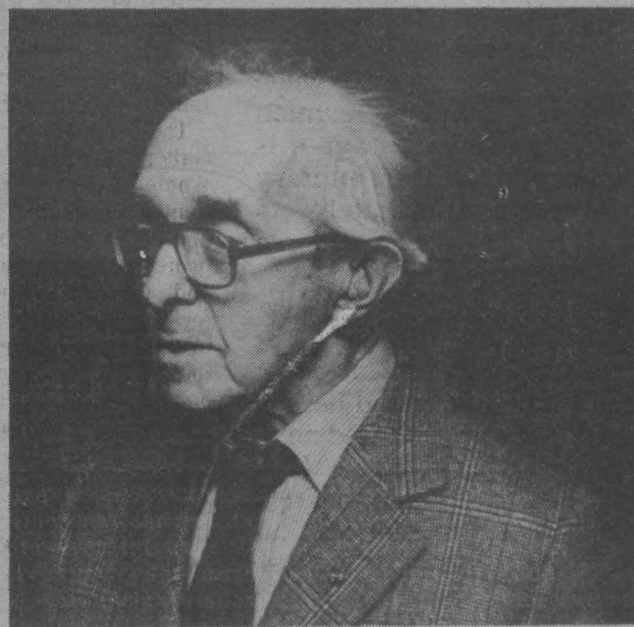




**Raphael  
Soyer  
Comes to  
UCSB**



## Grisman Quartet Emphasizes Rhythm and Energetic Solos

By DAN GURSKY

You'll be hard pressed to find a more talented group of musicians together in one place than the four members of the David Grisman Quartet, who played Saturday night at the Fleishman Auditorium.

Add to this the fact that Dawg music, the name for Grisman's unique tunes, is some of the most original and exciting music around and you've got a great combination.

Grisman writes all types of tunes, with influences ranging from bluegrass to jazz to gypsy music. But in concert, the emphasis is on the fast, exciting tunes that show off the solo talents of the performers and sound so good you just can't help smiling.

The key to Dawg music is the rhythm. With four acoustic instruments — mandolin, guitar, violin and bass — the players have to emphasize the rhythm to make up for lack of a drummer and amplification. So while two or three of the musicians are providing the background rhythms, the

other one or two are usually jamming away as fast as their fingers can move. And the songs have memorable melodies to top it all off.

Even when the quartet covered jazz tunes like "Naima" by John Coltrane or Duke Ellington's "In a Sentimental Mood," the versions were unique and inevitably characterized by hot solos from all the performers. They don't call it Hot Dawg for nothing.

Toward the beginning, Grisman joked that they were going to play some of their "greatest hits." This comment was amusing because the group does not have any greatest hits outside of their rather small but devoted following. But at the same time, it was sad because these guys are so good that they deserve much wider exposure in the music world.

The show also provided the opportunity to preview some upcoming albums by members of the group. Bass player Rob Wasserman played one song from his upcoming solo bass album, entitled appropriately enough, *Solo*. Wasserman's clear and melodic bass playing was one of the evening's highlights but it would have been nice to hear more than one of his songs.

Not to be outdone, Anger and Marshall took the stage to play a song from *The Duo*, their album which will be out in the near future. Dedicating one note to everyone in the audience, Anger on violin and Marshall on mandolin cranked out an Irish jig-flavored tune which had the crowd tapping its feet and marveling at the pace with which the notes were flying off the instruments.

And throughout the evening, there was always Grisman himself in center stage, concentrating intently on his mandolin, which is hardly bigger than a violin, and looking



David Grisman

quite a bit like Jerry Garcia, with his grey-tinted mop of hair and bushy beard.

The entire quartet previewed a few songs from their upcoming album, *Dawg Grass, Dawg Jazz*, which is scheduled for release in a few weeks. "Fourteen Miles to Barstow" was a lively bluegrass tune from the Dawg Grass side of the album, while selections from the Dawg Jazz side included Anger's fairly avant-garde "Fumblebee" and "In a Sentimental Mood," which will feature a jazz big band on the album.

The group ended with two of their longer songs, "Dawgology" and "Caliente," both characterized by many changes in mood, intensity and excitement as well as high-energy solos, which brought the crowd to their feet.

For an encore, Grisman and friends played a couple gypsy songs, taken from Grisman's soundtrack to the film, *King of the Gypsies* and his work with violinist Stephane Grappelli.

All in all, the David Grisman Quartet provided one of the most enjoyable evenings of music to hit town in quite a while. And they proved that even though they play acoustic instruments, they can generate more energy in one night than most amplified rock bands can in a year. So for people familiar with Dawg music or just for anyone who loves music, this group should not be missed next time they hit the stage in Santa Barbara.

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# Artist's Work Captures Simplicity of Life

By CATIE LOTT

His brown, wrinkled face warmly smiled as he extended his leathery hand. A nod and a soft-spoken "how do you do" quickly followed. It took a moment for the realization to sink in, but this face was indeed the same as the self portrait hanging on the adjoining wall in the art museum. Raphael Soyer, the famous realist American artist was indeed standing before me.

Excusing myself, I watched closely as he was introduced again and again to groups of admirers, always answering questions patiently and politely.

"Yes, I'm having a pleasant stay here in Santa Barbara."

"Yes, the weather is very bad this time of year in New York."

What struck me immediately when viewing this scene was Soyer's simplistic nature; no pretensions or airs, only an artist engaged in conversation with people who seemed of a different character.

Upon first contact with a Soyer work, this same sense of an uncomplicated and



My Studio, Lithograph

began his career as an artist in New York City during the 1920s, painting and sketching in his traditional style which has remained constant over the years.

His fame began to spread

their lives and times. It must communicate. Non-objective art with its elimination of expression, psychological experiences, objective appearances, does not do all that."

With the resurging interest in realist art, Soyer again found his popularity at the forefront. The majority of his work during this and later years occurred in the studio, where his main interests have been concentrated on using women models as his subjects. Soyer, approaching 85 years of age, still continues to work daily in his New York studio using the same simple and disciplined style of 60 years ago.

Soyer will be presenting a lecture Friday morning in the University Art Museum. Also during his visit to Santa Barbara, he will be holding several informal sessions with students in the Studio Art Department. For further information concerning Soyer's stay, the public is invited to call the UCSB Art Department at 961-3133.

Museum hours are 10-4 Tuesday through Saturday, and 1-5 Sundays and holidays.



Couple, Lithograph

simple style is equally apparent. An exhibit currently on display in the West Gallery of the University Art Museum depicts a variety of ordinary people doing ordinary things. A couple talking, a woman sleeping, another sitting, are typical of the Soyer style. It is not necessary to have studied art, been involved with art, or even exposed to art to appreciate what he creates. His models look like the person next door, and contain elements of the ordinary which we find in our own lives.

Born in Russia in 1899, Soyer came to America in 1912, and later studied at Cooper Union, the National Academy of Design and the Art Students League. He

during the depression era, when his work revolved around what he saw — the unemployed, the food lines, the lower middle class men and women of a suffering nation. Unlike many of his contemporaries, Soyer did not use his art as a political tool, but rather as a social commentary. He reproduced what was close at hand, and through his art this time period comes to life.

Following World War II, new forms of art began to develop, pulling away from the realist style, yet Soyer remained unaffected, choosing to remain working in his traditional, uncomplicated way. He once wrote, "If the art of painting is to survive, it must describe and express people,



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## Heartaches: Understated Elegance

By JOHN KRIST

In an entertainment universe seemingly filled only with exploding supernovas, it is reassuring to come across a film constructed on a human scale — a quietly glowing ember of accessible experience, emotion and laughter that contains no grand, sweeping panoramas, no "sizzling" passions or romances, no terror and no flaming automobiles or laser effects.

*Heartaches*, an understated, quietly elegant Canadian film, fits this description perfectly. What it lacks in surprise and dramatic tension it more than makes up for through its wholehearted devotion to delineating the inner workings of simple people with private dreams and only a fuzzy grasp of how to achieve them.

The story itself is really quite simple. Bonnie (Annie Potts) is pregnant and married to an immature auto racer who appears to have little more than bearings and camshafts on his mind at any given moment. He is far from ideal father material, but he may not have to worry about it — the child is not his, and Bonnie is heading for Toronto for an abortion. Her husband Stanley (Robert Carradine), not suspecting that the unborn child is likely to have the flaming red hair of one of his friends, heads in pursuit.

While on the bus to the big city, Bonnie meets gum-chewing, beer-drinking Rita (Margot Kidder) who helps dissuade Stanley from his mission. The two women end up renting a flat in Toronto, getting jobs at a mattress factory owned and operated by an Italian family, and sharing occasional bits of their dreams, fears and needs.

In her attempts to come to grips with the predicament she has landed in, Bonnie reveals herself to be a simple and sweet soul ("too normal" in Rita's words), one of the legions of people who muddle through life without devoting a great deal of thought to the forces that swirl about them — the pressure of social expectations, the difference between love and dependency, the need for emotional gratification — but who must nevertheless chart a course containing the least pain for themselves or damage to others.

Rita is, superficially at least, at the other end of the spectrum. Brash, aggressive, believing wholeheartedly

that she is capable of doing anything she wants to, she is at once fiercely independent yet in need of a real home and a real man (her words). Unfortunately, she seems terminally attracted to the bums of the world. The photos in her wallet look like a collection of mug shots that should be hanging in the headquarters of the FBI.

The two make an unlikely pairing — Rita, with her bleached blond hair, tight jeans, rhinestone-studded sunglasses, T-shirts and white cowboy boots, looks like an adolescent's image of a big-city hooker, while the apple-cheeked Bonnie is more cuddly than a teddy bear and a bit bewildered by anything more complex than her pet duck, Nelson.

But the combination works. Rita, despite her proclivity for one-night stands with anyone who looks fun, is not mere caricature. Kidder brings enough sensitivity to the part to balance the superficiality, enough insight to offset the shallowness.

Bonnie gradually detaches her personality from the high-school level of her husband's life ("I'm sick of the car, and the guys, and the beer and the baseball"), finding within herself the ability to make her own decisions and, necessarily, to accept their consequences. While she never quite reaches Rita's level of aggressiveness, she does come to believe in her right to do what she feels is best.

That, more than anything, describes the film and its low-key charm. The people it describes are not powerful, exciting or glamorous; there are no villains, no heroes, no fools or crusaders. Although the narrative contains occasions suitable for the launching of polemics — such as the abortion clinic's requirement that a wife obtain the permission of her husband, or the constant hints by Rita that the two women could quite successfully raise a child on their own — director Donald Shebib has effectively refrained from turning the film toward these ends.

Instead, he presents a very honest, often funny, sometimes touching but always true picture of average people engaged in the strange and ambiguous task of living their own lives. As such it is warm and accessible — a most pleasant experience.

### 'The Entity'

## Film Lacks Taste, Imagination

By PETER LEFEVRE

*The Entity* is a movie that raises several interesting questions. The question that ran through my mind most often was, "Where did they get the nerve to release this?"

Even the least discriminate viewer, one who may spend upwards of 60 hours a week in front of a television, would be offended by the movie's lack of taste. For those whose temperament runs toward the tasteless, also be warned that the bad taste is equalled by lack of imagination. Everything that occurs in this atrocity has been done before and better.

Patching together ideas, and not always the best ones, from such other fright flicks as *The Exorcist*, *Rosemary's Baby* and the recent *Poltergeist*, *The Entity* tells the story of a woman, Barbara Hershey, who is raped again and again by an invisible thing. At the onset, this is a reasonably scary theme. Unfortunately, the movie is a one-spook show and a predictable one at that. It contains all the elements of horror and suspense as far as technical accomplishment, but it just doesn't provide the chills. As

soon as it becomes apparent that the entity is interested in sex alone, only with this woman (and this realization is made very early on), all the audience has to do is listen for the mysterious monster music to know and be prepared for the next attack.

When the attacks do occur, they are both violent and comical at the same time. A woman being raped by an invisible thing is not funny. A woman pretending she is being raped by an invisible thing is funny. Men who rush to her aid and then quite obviously throw themselves backward, reaches slapstick proportions.

Comparing *Rosemary's Baby* to this movie is like comparing a wailing banshee to a sheet with eyeholes cut out of it. This movie makes no pretenses about being in the fright genre.

What sets this movie aside is its use and overuse of techniques without using them to scare the audience. Hardly a scene goes by without at least one, if not all, of the characters wearing black. Tilted camera angles are thrown about with no thought of how they might be connected to the action. The lighting casts

an eerie glow over the most mundane conversations. There's even a squeaky door.

Apart from the absence of shock there is also an absence of respect for the ones who must help Hershey. The psychiatrist she sees, Ron Silver, falls in love with her instantly, and she becomes "his" case. The questions he asks are of an unprofessional and ambiguous nature, unless they are of a trite and cliché nature.

Her current flame, as is going around her, is blissfully ignorant of the situation until two-thirds of the way through the movie. This seems strange as his woman now has hideous bruises on her body from the attacks. One would think that her man might be curious as to how she got them. It doesn't really matter though, because as soon as he comes to grips with the thing for the first time, he takes off and is not heard from again.

In the ludicrous climax, some occult researchers the woman has met build a replica of her house inside a college gym and attempt to freeze the monster with liquid helium a la *The Blob*. They succeed only in

building a huge ice castle though, and the heroine is rescued by the psychiatrist that she now hates, and the thing escapes. She goes home dejected, aware that she must live with this thing for the rest of her days and looks around her house waiting for the next attack.

Barbara Hershey as the poor victim, is victimized by the script as much as she is victimized by the entity. She is a respectable actress with some good work to her name, but not even her charm and toughness can save her in this.

As the psychiatrist, Ron Silver is both rude and unsympathetically bad. If he were a better actor, he would have never gotten involved.

The movie is based on a true story. I'm glad, because I would hate to think anyone would have the capacity to make something like this up. In a self-defeating note at the end, the disclaimer runs past, "These people are fictitious. Any resemblance to persons living or dead is purely coincidental." Perhaps some of it is true and some of it isn't. A fictitious story based on real people? A real story based on frightened people. As it stands, the most frightening aspect of the movie is its quality.



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## Dire Straits Expands Horizons

By JAY DE DAPPER

It's always refreshing to see bands reach out a little and tackle unfamiliar areas. It's especially good when the band is Dire Straits, however. While I considered their most recent release, *Love Over Gold*, as one of last year's best, little did I know that the band was in the wings waiting to outdo themselves.

The Straits have taken folks by surprise with the release of an "extendedance play," *Twisting by the Pool*. The surprise lies in the music. After four solid but similar albums, leader Mark Knopfler appears to have found there were other things the band could do. This EP finds itself somewhere to the left of Elvis and somewhere to the right of Dave Brubeck. It's a very catchy, well-conceived, and excellent shot at the jazz-inspired rockabilly of the early fifties. It is right on target.

The title cut opens the record with style. "Twisting by the Pool" is a straight twist, full of the standard accouterments: honky-tonk piano, Jerry Lee Lewis guitar riffs, and those background vocals that take you back to Wolfman Jack.

This tune is one of the best dance tunes to come out of the revival in danceable rock. Bill Haley might have gotten there first (by 30 years) but Dire Straits is just as good. Knopfler's voice is especially well suited to this type of song. Somehow this revivalist stuff takes on a new dimension in the hands of Knopfler.

"Badges, Posters, Stickers, T-Shirts" is also different from what might be expected thanks to those same hands. It is, however, a completely different style. The song lies along the lines of Glenn Miller swing, out in the region of Django Reinhardt, yet Knopfler employs his best surf guitar here for a unique sound. I'm sure a lot of people will compare this tune to the Stray Cats but a close listen will eliminate most comparisons. The song works primarily because of Knopfler's interplay with guitarist Hal Lindes

and the playing of the strong rhythm section: drummer Pick Withers and bassist John Illsley. Illsley's performance is especially noteworthy in that he does it on stand-up string bass—and does it well. But again it is Knopfler's outstanding playing that both arouses and stuns. He is among the very best at his craft.

"Two Young Lovers" starts off the second side. Seeing Dire Straits catch on fire live is one thing, but on record it is pretty wild. With aid from saxophonist Mel Collins, the band rips through this like they had just discovered high-energy music. The song is fairly typical of the late fifties revival genre but Knopfler's voice again distinguishes it from a host of other, otherwise similar, tunes. The fourth cut, "If I Had You," is pretty weak in comparison to the others on the record. It is much slower and it sounds very much like an outtake from the *Love Over Gold* sessions. On any of their other records it would probably be one of the best cuts; here it is out of place.

*Twisting by the Pool* is a uniquely effective record. Dire Straits has been stuck in a rut of sorts in terms of their approach to music. Knopfler followed the highly touted *Making Movies* with *Love Over Gold*, an album that refused to fit into the making process. Knopfler tackled new things but comfortably within the scope of the established Dire Straits sound. What Knopfler has done here is to jump head first into a new vein. At the same time he is being cautious: There are only four tunes on the record. This makes a lot

more sense though, and the effect is just right. Fortunately this comes at the perfect time for the band. This is a *fun* record (try saying that about any other Straits record) and it is just what you wouldn't expect from Dire Straits. Let's hope that Knopfler & Co. keep on keeping us on our toes.

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## Brilliant Satire from the D.K.s

By HUGH HAGGERTY

In a first-time appearance in the Santa Barbara area, the Dead Kennedys presented a vigorous, though typical, punk rock show Friday night at the Goleta Valley Community Center. Lead singer Jello Biafra had these words to give to the crowd at the show: "I've only been in Santa Barbara for a half-hour and I've never seen so many Barbie and Ken dolls in one place." His comment would've been more appropriate in a place like Hobe Baker's on Norman Allen night, for the mohawks, torn t-shirts and leather jackets appeared in full force while the Barbie and Ken dolls of Santa Barbara obviously had "better" things to do. The remark also had a ring of irony in that it seemed to signal a death-cry for the idea of punk rock as a coherent force in society.

The crowd was a mix of high school and junior high school punks, college students and curiosity-seekers and was extremely well behaved compared to shows in Los Angeles. Slam dancing and fighting was kept at a minimum. In its place was something like a "wheel." The dancers just

went around in a counter-clockwise circle usually in a very orderly fashion with a minimum of body contact only breaking into outright slamming when the Dead Kennedys played their big



Jello Biafra and the Dead Kennedys

Kevin Lafferty

hits. Stage diving was as prolific as ever. Show-off punks, to impress themselves and their friends would jump on stage, make a nuisance of themselves to the band, jerk around for a few seconds and then dive back into the audience.

The Dead Kennedys played an hour-plus set of tight break-neck speed music running through their standards, "We've Got a Bigger Problem Now (California Uber Alles),"

"Police Truck," "Holiday in Cambodia," "Nazi Punks Fuck Off" and a number of songs from their new album, *Plastic Surgery Disasters*. Jello ran around the stage spitting out lyrics like a mad

contemplates the enigma of Jello Biafra. Here he is writing brilliant satires on a decadent society and being very sincere about his views, and he's singing to an audience of mostly drugged-up kids who aren't even old enough to vote and will probably never amount to much anyway. All night, Jello was injecting inspiring monologues about free speech and the Bill of Rights and the only free speech practiced by most punks is "Fuck you."

Sure punk rock is a social statement in its own right but Jello seems capable of something much more constructive. (Perhaps mayor of San Francisco?) It's too bad I couldn't get to interview him because I just can't see him having any confidence in a bleary-eyed mohawked punk with a circled "A" on his back (anarchy) grinning and sputtering out, "We're the future...tee-hee-hee!" Opening the show was Toxic Reasons who played very mediocre punk rock enhanced by their dull stage presence and Flipper who played a set of immediately forgettable drone-gloom music.

In light of all this, one

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# 'Twelfth Night' Quite a Discovery

By GRETA WEDUL

The Ensemble Theater Project, well-known for consistent quality in both production and performance, surpassed previous expectations with their recent offering, *Twelfth Night*, which runs through March 12.

The cooperative spirit generated within the group establishes ETP as a dedicated acting company capable of quality work, and committed to establishing a year-round, fully professional resident company. Performance interests range from classical to contemporary drama. *Twelfth Night* is their first Shakespearean production.

The play opens with a setting in the palace of the Duke of Illyria, a fabulous, mythical country on the eastern shores of the Adriatic Sea. A highly romantic comedy, *Twelfth Night* begins by introducing the Duke Orsino's courtship with Olivia as the main plot.

Louis Dula portrays the Duke well, as a refined, self-centered gentleman. The complications in store for the duke are presented in Olivia's resolve to live secluded from the world for seven years.

Olivia, played by Jerry Lee Young, is the woman of Orsino's dreams. Though she does not appear on stage until

the fifth scene of the first act, her reputation as a passionate woman has already been established as the pivotal point for the rivalries between several diverse suitors; among them, a passionate nobleman dependent on others to do his wooing, and a self-righteous servant who comes off as a complete fool because of his blundering courtship attempts.

In addition, Vida, a character masterfully created by Laurette Healey, believes her twin brother to be drowned in a shipwreck. She disguises herself as a man, creating many hilariously desperate situations.

ETP balances the underlying darker elements — potential violence arising from sexual jealousy, the threat of madness and revenge, the danger inherent in excess — with boisterous, rich comedy.

Craig English's portrayal of Olivia's jester provides the audience with many opportunities for comic release. His quick-witted character sparks a tremendous amount of laughter.

Director Joseph Hanreddy considers *Twelfth Night* an opportunity for many of the players who have worked comfortably and successfully together in the past to assemble into one show. Hanreddy's direction encourages the actors to "discover" the emotional complexities of each character. Before laughter has quality, before it illuminates and reveals character, it must be grounded in the credibility of the people that inhabit the world of the play.

Through the company's masterful accomplishment of character portrayal, *Twelfth Night* is quite a discovery that you won't want to miss.

For information and reservations, call 962-8606.



Jerry Lee Young as Olivia

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<p>Fri. Feb. 11 <b>FRACTIONS</b> Rock &amp; Roll Dance Music</p>	<p>Sat. Feb. 12 <b>The Funnies</b> New Wave Dance Music</p>
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# Marion Ross Discusses Roles

By EVE DUTTON

For most actresses, an invitation to star on Broadway would be an irresistible opportunity, but for Marion Ross, star of *Happy Days*, the mere thought of living in New York City is unthinkable. Instead, she said in an interview with the *Daily Nexus* Tuesday, she would prefer a nice home with a balanced life, "just like Richie Cunningham's."

Ross, who is appearing next week in Neil Simon's

comedy *Barefoot in the Park* at the Lobero Theatre, has been performing stock theater since she graduated from San Diego State College. Although work on *Happy Days* has kept her busy most of the year for the last 10 years, she uses her four months off performing in stage productions around the country. "I love doing local theatre, it gives me a good feeling," she said. "This year when I was told there was an opportunity up in Santa Barbara, I im-

mediately said sure."

This year, Ross said, her performance as the mother in *Barefoot in the Park* is very much like herself and the character Mrs. Cunningham, so she has had no problems. In fact, she chuckled, "you'll be surprised at the similarities you'll see between the two characters. This woman is not too far removed from Mrs. C. or myself."

Ross believes that she could worry about being typecast in the motherly role but so far she's not concerned. She has won a professional reputation as an actress who can play any kind of role — and infuse it with a warmth, sincerity and directness that are characteristic of herself.

As well as her own role, Ross is extremely pleased and excited with the rest of the casting. "Jerry Paris is the director because he directs all the *Happy Days*. He is a wonderful man and a brilliant comedy director."

Although her co-star Warner Klemperer (from *Hogan's Heroes*) has left the production, Ross said rehearsals have gone on just as smoothly with his replacement, Byron Webster, who just ended a six-month tour of *Peter Pan* with Sandy Duncan.

Although the production is in Santa Barbara, rehearsals have been held in Hollywood in a Methodist church which they share with the west coast Rockettes.

"It's a strange feeling to think about all this going on

in a church, Hollywood types and all, but I like it. I'm a Methodist myself so it gives me a nice feeling," she said thoughtfully.

With *Happy Days* in its 10th season, Ross said she sometimes thinks the show will go on forever. "But then other days," she quickly added, "I seems like it could end tomorrow. It all depends on the public." Starring on a television series is exciting for the actress but burnout is an ever present threat. "We are saved because we have those four or five months off. Without that we couldn't have lasted this long," she explained.

Fame doesn't bother Ross, who said "it's not a nuisance." One of the most touching moments for her, she noted, was last Christmas when several admiring fans walked up to her and simply told her, "I love you," then walked away without further comment or requesting an autograph.

With all her success though, Ross has no desire to direct. Whether she would do another series is doubtful, she said, but she has had a movie option recently which she hopes to do. The problem is, she said, "I have lots of projects in the works, I just have to learn the gut knowledge to get them sold. That's awfully hard."

No matter what her future plans hold, Ross said she would ultimately like her life to be just as it is now. "It's hot stuff."

For information and reservations for *Barefoot in the Park*, call 963-0761.

"Ravishing music making!" —LA Times

## TASHI

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Ida Kavafian, Violin  
Fred Sherry, Cello

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Toby Appel, Viola

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Winter Lectures 1983

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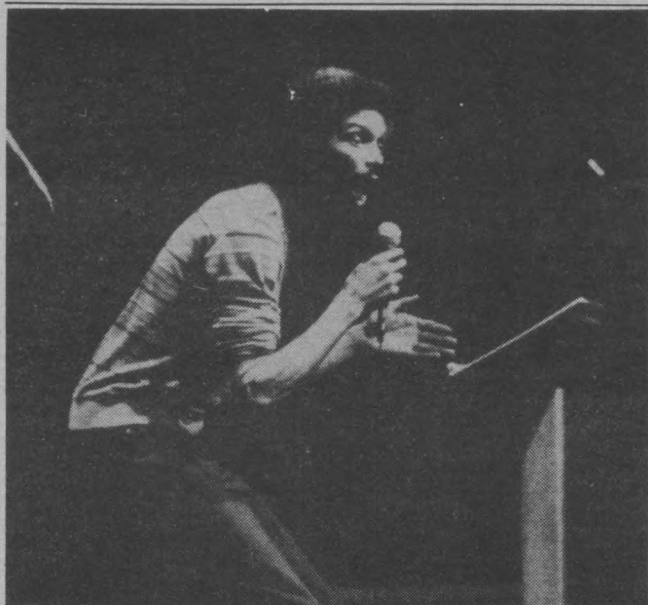
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## Gil Scott-Heron Delivers Insights

A combination of comedy, poetry and song highlighted the evening of "bluesologist" Gil Scott-Heron last Friday in Campbell Hall. No more needs to be added to his own insights: "People think television is free...Wrong! It is expensive on your mind. It gets you to change sides....Nuclear power is an equal opportunity destroyer....When it comes down to safety, money wins all the time....America is a liar....The revolution will not be brought to you by Coke. The revolution will be live."  
Photos by Tom Truong.

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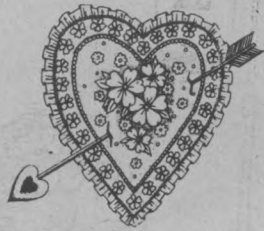
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Friday  
Feb. 11

## Eventualities

The UCSB Jazz Ensemble Program, directed by Liza Nash, will present a free concert of jazz combos tonight at 8 p.m. in Lotte Lehmann Concert Hall.

Tashi: Clarinet and Strings, the renowned chamber ensemble, will perform Friday, Feb. 11 at 8 p.m. in Campbell Hall. For tickets and information, call 961-3535.

Marianne and Juliane, a film by von Trotta, is a portrait of a relationship and an era. It will be shown Sunday, Feb. 13 as part of the New Directions in Film series at 7:30 p.m. in Campbell Hall.

Flutist Gary Woodward will be the soloist with the Santa Barbara Symphony conducted by Frank Collura on Sunday, Feb. 13 at 3 p.m. and Tuesday, Feb. 15 at 8 p.m. in the Arlington Theatre. For tickets and information, call 965-5181.

Contemporary Jewish music will be performed Sunday, Feb. 13 at Borsodi's Coffeehouse at 9 p.m. by Steve Rubens and Neil Comess Daniels.

The Cleveland Quartet, internationally

recognized as one of the great string quartets of our time, will perform Sunday, Feb. 13 at 8 p.m. at the Performing Arts Center, Santa Barbara High School, 700 E. Anapamu St. For more information, call 965-5181.

Auditions for South Pacific will be held Sunday, Feb. 13, Monday, Feb. 14 and Tuesday, Feb. 15 at 7 p.m. at the Ojai Art Center Theatre, 113 So. Montgomery St., Ojai. For more information, call 646-0117.

Philip Garner, pop artist and inventor, will present his numerous "inventions" including "low-rider skates," "the pockettie," and "the bird hot tub with jacuzzi," Tuesday, Feb. 15 at 8 p.m. in the Main Theater. The presentation is free and open to the public. For more information, call 961-3535.

Mary Miss, internationally known sculptor and a distinguished alumna of UCSB, will talk on her exhibition, Interior Works: 1966-1980, now on view at the University Art Museum, and on Art in Public Places, in Lotte Lehmann Concert Hall Tuesday, Feb. 15 at 5 p.m. Admission is free.

## KCSB Airs Live Bands

Santa Barbarans are fortunate to have the innovative and diversified non-commercial radio station, KCSB, broadcast from UCSB, in their midst. KCSB offers a unique combination of all types of music, social commentary and public affairs programming to the community.

A new show is about to debut on KCSB beginning Sunday, Feb. 6 at 10 p.m., called Sunday Night Townhouse. This show, hosted by John Ferriter and Kathy Ryan, will feature live bands, performing and being interviewed in the KCSB studio. The bands will be mostly local rock and roll groups. According to John Ferriter, "We're going to try to give as much exposure to the local scene as we possibly can." The first band to air was Norman Allen. Other bands appearing in the future include the Tan, the Generics, the Whiptones, Trik, Tearaways,

the Sting Rays, the Pups, and Transport.

Having sensed that a good deal of the local Santa Barbara community is not showing a lot of support for local music, John and Kathy realized that KCSB should take the initiative and broadcast local new bands over the air. The show will be on at a time when most clubs will be closed, so that people can stay at home and hear the bands.

Kathy pointed out that "Santa Barbara has a unique problem in only supporting local cover bands (that cover other bands' music) and not supporting the original bands. We need a change! Santa Barbarans will support original bands if they're from out of town. It's silly not to support local music that's original." So tune in to KCSB on Sunday nights at 10 p.m. to hear your favorite local bands over the airwaves.

## A. S. PROGRAM BOARD

Editor:  
James Watts

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



Good seats are still available for Randy Hansen's live tribute to Jimi Hendrix. Ticket prices are \$7 for students and \$8 general admission.

Campbell Hall, 8 p.m.  
**Saturday Night:  
Special Tribute  
To Jimi Hendrix**

### A.S. Lectures

#### 'World Community In The 21st Century'

Several speakers from the east coast will be giving free public lectures at UCSB as part of the Associated Students "World Community in the 21st Century" conference, beginning at noon Friday, Feb. 11 and continuing through Saturday, Feb. 12.

One of the lecturers, Admiral Eugene Carroll, formerly served as director of all U.S. forces in Europe and the Middle East. It was in his capacity as Deputy Chief of Naval Operations at the Pentagon that the admiral was responsible for planning for nuclear war. This experience helped convince him of the follies of American policy in war planning and after his retirement he joined Admiral Gene LaRoque as Deputy Director of the Center for Defense Studies in Washington.

Other speakers at the conference will include Saul Mendlovitz and Jerry Sanders of the Institute for World Order. The institute was begun to further the World Models Project, an attempt to develop alternatives to the violence and instability of the prevailing international system.

The World Bank, a branch of the United Nations, is

sending John Maddux to speak at the conference. Mr. Maddux was for many years the advisor and speech writer for former Bank president, Robert McNamara. The subject of his speech is "International Economic Institutions of the Future." A most important part of the Bank's current work is the provision of economic aid to the poorest nations of the earth through the International Development Agency. A long time observer of the agency, Tim Atwater, will comment on Maddux's statements and give his own vision of the needs of the future. Atwater was formerly the chief researcher for the Interreligious Task Force on Food and Development Policy in Washington.

Several participants from the University of California will also speak at the conference. They include Ninian Smart and Nandini Iyer of the UCSB Department of Religious Studies, Raghavan Iyer and Stanley Wolpet, prominent students of Gandhi's life and thought, and Hymon Johnson, former professor of business at the University of Nairobi, Kenya.

All events will be held in the UCen Pavilion Room. Call 961-3536 for information.



The Rose, starring Bette Midler and Alan Bates will be playing Feb. 16 at 8 p.m. in Physics 1610. Tickets are \$2 for students and \$2.50 for general admission.

## Is Laughter Really The Best Medicine?

For many people sex and relationships are not laughing matters. They may, in fact, be considered very serious business. However, there is a therapist in town who for 12 years has been saying that people don't laugh enough — at themselves, at their relationships, at life. Annette Goodheart, often called the Laughter Therapist, believes that for many human conditions laughter really is the best form of medicine.

Goodheart, who will speak this Monday night at 8 p.m. in Chem 1179, says "Humor is healthy because it is a natural way to relieve tension. Yet in our society we learn at an early age to stifle this natural instinct." As a therapist and teacher she has worked for over a decade helping people rediscover their capacity to laugh and has found that a sense of humor is an index of emotional stability.

Goodheart's talk, a free community lecture which is open to the public, is sponsored by the UCSB Health Service and Associated Students Program Board. This is the third lecture in a four-part series on "Health in the 21st Century."