

# Entertainment

# BOB MARLEY



by Jeff Levy

There is a delicate, painful justice in the ways of disease and death. It is a blind justice based on a blind impartiality that no more distinguishes people by the spirit of their hearts than by the color of their skin. As difficult as these little tragedies can be to accept when they prey upon someone close to us, there can somehow be a strange and healthy reaffirmation of life in the often hollow expression, "It can happen to the best of us." There is a rare taste of common humanity simply in knowing that there is at least one consequence of life that virtually all people can share.

Well, it happened to one of the best of us. At least we can say it happened to one of our generation's most unique artists and charismatic freedom fighters. Just as we were finally recovering from the chaos surrounding the brutal shooting of John Lennon six months ago, a silent, deadly cancer killed Bob Marley. To those who are committed to the promise of change and to those who simply loved contemporary music, the passing of these two people leaves an incredible vacuum.

Most media-saturated Americans might find it hard to believe that, beyond our own rather incestuous pop culture, Bob Marley has had the most universal world-wide impact of any musical artist of the last decade. He became a spokesperson and an inspiration to Third World people of all nations, having an especially profound impact throughout Africa, the homeland of his people which he loved so dearly. He was honored with an award for his peacemaking efforts by the United Nations and he was presented with the Jamaican Order of Merit by Prime Minister Edward Seaga just this year. Marley had, in fact, tremendous influence upon Jamaican politics and was constantly being courted and quoted by both Seaga's and former Prime Minister Michael Manley's rival parties. It was said that he could have had the job himself had he wanted it, but fortunately he kept his hands clean and remained impartial. The pressure he was faced with at home was so acute that he ended up spending very little time on the

Cover Concept by Ann Larson

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filmfilmfilmfilm

# Thief, Lovers and Liars: The Good and The Bad

By Jonathan Alburger

As my Jewish friend says, life is usually "50 good, 50 bad!" This seems to aptly illustrate the current double bill at the Cinema no. 1, offering *Thief*, which is good, and *Lovers and Liars*, which is bad. The films are so different, both in subject matter and in quality.

Director-executive-producer-screenwriter Michael Mann, who garnered critical acclaim for his telefilm *The Jericho Mile*, scores an impressive feature film debut with *Thief*, a poignant character study of a

professional crackman.

Although I saw the film when it first came to Santa Barbara some time ago, the striking images and moving performances remain fresh in my mind.

James Caan is excellent as the antisocial safecracker, Frank, giving a generous and convincing portrayal of a tortured character, a man caught up in a fateful psychological conflict between desire and conscience. All the tense, deep and complicated emotional motivations of his character are explored with unusual

honesty by Caan, playing down pathos by carefully detailing the small nuances and quirks of thought, speech, and movement which held me in fascination, even when the action ran thin...and slow.

Most cinematic experiences are exercises in give and take, but in *Thief*, the slow pace and extended detail shots of Frank's highly technical trade are far outweighed by the visual components and the superior topline performances by Caan and Tuesday Weld as Jessie, an almost over-the-

hill cafe cashier who gets tragically involved with him.

A victim of his own harrowing childhood, Frank is led to a life of robbery, spending a good deal of time behind bars where he fights to be free from the cruel escapades of murderers and prison wardens. It's what turns him hard, with the conviction to make his million, then get out of the business and raise a family with Jessie.

Despite his profession and its accompanying hazards, Frank is a basically good person, warm and likeable,

which presents a problem of ambivalence for the audience.

Have no apprehensions, Frank is far out-matched in any malevolence by Leo (who else?), played with smiling maliciousness by Robert Prosky, who gets Caan to work for him by making him an offer he can't refuse. Frank's much prized independence is thus sacrificed for the possibility of earning some quick bucks.

The movie focuses on Caan's degeneration, both professionally and spiritually, as he master-

minds the lifting of millions in cut diamonds from the world's most secure safe. He's double-crossed by Leo, who's such a worm — the epitome of a perverted and warped mind. The film turns dark and depressing, with Frank taking revenge against all those who betrayed him, all those who meant anything to him, all his past. Ultimately, he's alone, totally independent, unattached.

Caan is riveting, delivering his lines and delineating his persona with charge and clarity — working from the inside out, as they say.

For pure visual splendor alone, the film is worthwhile to see. Production designer Mel Bourne, art director Mary Dodson and cameraman Donald Thorin have created a masterpiece which takes you back to the gloriously executed days when film noir was at its peak.

By contrast, *Lovers and Liars*, directed by Mario Monicelli, is an abortion of filmmaking. Even the natural charisma and attractiveness of the two lead actors, Goldie Hawn and Giancarlo Giannini, cannot save this fetid little mess from putting the audience to sleep or sending them to the bathroom with a violent attack of nausea.

Why? Mostly because of a bad script, one which settles for ill-conceived sight gags and half-realized characterization. Mix that with stodgy, uninspired direction, and I'm afraid that even "gush" Alburger, as I have been fondly dubbed by one of my compulsively caustic colleagues, cannot give you a glimpse of hope if you're contemplating wasting an hour and a half of your life on this dud. It doesn't even give the audience a pleasant tour

(Please turn to Pg.3, col.1)

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## The Fan: Classy Warning For Film Studies Majors

by Sandy Robertson

Every movie-maniac has a favorite artist, whether it is a director, a star, or a cinematographer. Above and beyond admiration for appreciation of artistic talents, we film buffs often allow our enthusiasm for a particular individual to create a larger-than-life image to which we become totally dedicated. Don't we?

But what happens when the admirer loses perspective, and the object of admiration becomes an infatuation, a consuming passion? Robert Stigwood's new film, *The Fan*, explores this concept. *The Fan* is structured in a suspense thriller format, but if you can look beyond the conventions of entrapment and the violence (which in this film are undeniably excessive, with faces and bodies continually slashed with an ever-present straight razor), you will find an interesting investigation of this issue.

The fan is played by Michael Biehn. The object of his infatuation is Sally Ross, played by Lauren Bacall, a star of screen and stage. The fan is isolated and alone, but Sally is surrounded by Jake (James Garner), her former husband, Belle (Maureen Stapleton), her secretary and companion, and Elsa (Feiga Martinez), her maid. As the film progresses, Sally gains the attention of Rafael (Hector Elizondo), the lieutenant in charge of the investigation.

The film opens with shots of the fan writing a letter to Sally Ross. In voice-over narration, we hear the contents of the letter. "I am your greatest fan because, unlike others, I want nothing from you... I despise those

desperate, pathetic people who intrude upon your privacy. Your happiness and peace of mind must be protected." This letter-writing motif continues throughout the film, and illustrates the fan's persistency and growing psychosis. The letters become increasingly personal and erotic, then abusive, as the fan's violent attacks on Sally and her entourage become more frequent.

The story is told neither from Sally's point of view nor from the fan's point of view. Their stories are juxtaposed scene by scene in an interesting, if at times frustrating, manner. For example, in one scene Belle comments on the fan's letter to Sally and remarks of-fhandedly that he must be crazy. This is followed by a direct cut to the fan, his face half in shadow, delivering a monologue into a mirror—a classic image of a schizophrenic character. The fragmented and alienated nature of the fan is depicted visually by a recurring series of close-ups that destroy the viewer's perspective, just as the fan has lost his perspective on reality. The opening scene is consists of enormous close-ups of pencils, typewriter keys, postage stamps, and the facial features of the fan as he writes a letter to Sally, setting the tone for the larger-than-life obsession to follow, as well as for the film's attempt at a magnifying glass-view of the fan's personality and psychological make-up.

Unfortunately, the motivation of the fan's brutal violence and psychological abuse of Sally Ross is never clear. Certain scenes which attempt an

explanation of his motivation are reduced to occasions of more violence. In one such scene, the fan leaves a gay bar with another man and enters a back alley. They begin to have sex, and the fan seems to enjoy the encounter, but suddenly reaches for his straight razor, and the scene regresses into another violent murder, this time with the additional horror of a can of gasoline and a lighted match.

What saves *The Fan* from violent mediocrity is the presence of Lauren Bacall. *The Fan* has a complex narrative/visual premise based on the interaction of the actress, the star and the image of the star. Lauren Bacall is undoubtedly one of the greatest American actresses, with a star persona of an independent, insolent, brassy woman. Bacall plays Sally Ross, a character who fits this persona, and whose background reflects Bacall's life as a star—a screen star now playing on Broadway, a survivor of at least one



Michael Biehn is a wild and crazy guy in "The Fan."

previous marriage. The connection between Sally Ross and Lauren Bacall is emphasized by the use of historic studio publicity photos of Bacall to represent Sally Ross' early career, for example a shot of Bacall from *To Have and Have Not*, and another publicity shot of Bacall that was released

with *The Big Sleep* in the 1940s. This identification climaxes in the final scene, in which Ross/Bacall saves her own life, and saves herself for her public, by reverting to insolent verbal sparring—her trademark in her early films.

Bacall's presence unquestionably makes *The*

*Fan* a worthwhile film; if you can stomach the violence and overlook the structural flaws in the narrative development you will find yourself entertained and stimulated to think about the complex relationship between star and fan, and between image and reality.

## Thief, Lovers...

(Continued from page 2)  
of Italy, save for one shot of the tower of Pisa (at the very end of the film, ugh).

It's a mystery to me why Hawn and Giannini agreed to expose themselves publicly in such an insipid vehicle. Monicelli is a talented director who has received great acclaim for his social satire, *The Great War*, as well as for *The Organizer*. After enduring *Lovers and Liars*, one can only wish to rush out and see his other films, so as to

restore their faith in him. Please do.

Hawn and Giannini save face because their acting is all that holds this spruce goose together.

The plot of manic maneuvers and a labyrinth of lies is tragically enacted in a series of misfired attempts at a funny love story. Sorry, it just doesn't work!

Pay to see *Thief* first—that way you're free to leave when you get your fill of *Lovers and Liars*.

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**Marley: The King Is Dead...**

(continued from cover)

island. In 1976, just before a government-sponsored free concert that drew 80,000 people, Marley and several people close to him including his common law wife, Rita, were the victims of a vicious assassination attempt. But despite being shot twice, Marley dramatically showed up at the festival and brought both Manley and Seaga, bitter rivals, onstage with him and defiantly displayed his bullet wounds to the crowd. The theme of the gathering was Jamaican unity and for many Marley symbolized the strength and courage that was to be absolutely necessary for that unity to evolve. Prime Minister Seaga delivered a long eulogy to his people last week, calling Marley the "cultural Ambassador of Jamaica."

Bob Marley was also, of course, the most widely recognized spokesperson for the Rastafarian movement which is now very influential throughout the Caribbean. It is the ideologies of the rastas, drawn almost exclusively from the Old Testament, that give Marley's lyrics such poetic spirit. Few people outside of the religion can accept the dogma and detail that permeate it but most anyone can identify with the simple truths of its messages, especially when wrapped around a soulful, infectious music.

Following the revelations and teaching of black nationalist reformer Marcus Garvey, Rastafarians worship the late Emperor Haile Selassie of Ethiopia as Lord incarnate, King of Kings, Lion of Judah, and believe that they are the biblical Black Hebrews sent as punishment into Babylon (the West) as slaves, someday to return to the homeland of Zion or Ethiopia, leaving Babylonian civilization to its timely Armageddon. Marley, through his songs, became to many a prophet like Garvey himself. He was a great prophet to the rastas, a great revolutionary to struggling people everywhere and a great rocker to millions.

Robert Nesta Marley was born in the city of Rhonden Hall, in the parish of St. Ann's in northern Jamaica on February 6, 1945. He was the son of a young black working woman and a white English army captain who later abandoned them. At the age of nine Marley and his mother moved into the Kingston ghetto known to all as Trenchtown. This notorious slum of shacks and tenement yards has been the source of countless horror stories, some of them true. It was in the streets of Kingstontown that young Bob Marley and his sisters and brothers learned about survival.

Like most deprived urban neighborhoods, Kingston was difficult to escape. Mrs. Marley managed to move to Delaware and found more decent work and young Bob Marley followed, working for awhile as an electrical welder. Soon however, he was back in Kingston, back on the streets with his friends. And there were other escapes close at hand. One was the potent ganja and another was music. Jamaica really isn't very far from New Orleans and on a good night the kids in Kingston with transistor radios could pick up the classically funky rhythm and blues coming out of the Crescent City. These sounds, along with the ever present calypso and mento rhythms, kept the folks dancing and, of course, sooner or later it had to happen. All of those styles started cross-pollinating and Jamaica was creating its own music. Also of special influence was the ancient traditional African drumming and chanting which was still being practiced on the island. Throughout its evolution, the music of Jamaica maintained its African pulse.

Perhaps the most noteworthy of the new

hybrid Jamaican sounds was a quick up-tempo dance music called ska. It dominated the scene in Kingston through much of the '60s and was predominantly a horn-oriented music with a very strict backbeat. Gradually it changed: it softened up a bit and they called it bluebeat; it slowed down a bit and they called it rock-steady; it started turning itself inside out and they called it reggae. Bob Marley and his friends were singing it all along.

Another young singer named Jimmy Cliff introduced Bob Marley to a record producer and soon thereafter the latter cut his first track. This was 1962. Marley began working on harmonies, patterned after those floating across on the R&B stations, with two friends, Peter Macintosh (Tosh) and Neville Livingston (Bunny Wailer). They called themselves the Wailing Wailers and started recording the first of many songs in 1963. In 1964 they were taken under the wing of one of Jamaica's few record barons, Clement Dodd, later known as Sir Coxsone. Under his guidance the Wailers put out dozens of hit tunes. Their music was soulful, catchy and original and they were learning to sing together with amazing compassion. The recordings that remain from this period are very primitive but very funky. Some of these tracks can be found on the *Birch of a Legend* collections. The seed was planted.

An apprentice of Coxsone's was a young genius named Lee "Scratch" Perry. Perry eventually left and set up his own recording scene for his own strange projects. Lee Perry had, and still has, a spooky knack for making music sound rather psychedelic. He kept a house band, which he called the Upsetters, for his projects. At the heart of the group were two brothers on bass drums, Aston and Carlton Barrett, to be known as "Family Man" and "Carly". These two players are probably more responsible than anyone for developing the utterly unique reggae rhythms. It was only a matter of time before the island's best vocal trio, its most innovative rhythm section, and its most imaginative producer would get together.

What came out of this alliance is quite outstanding. The music took on a new depth. This was great soul music yet it was somehow more liberated than its American counterpart. The instrumentation took on a tapestry-like quality as effective in its placement of holes as as it was in its placement of accents. Bob, Peter and Bunny were singing together wonderfully and the songs started taking on heavier, more universal topics which people could identify with as well as dance to. Two LPs still available from this period are *African Herbsman* and *Rasta Revolution*. These are two of the four albums released before 1972 for which, it is said, they only received \$200.00. About this period Marley said later in an interview, "Dem was some bad pirates, comin' down like Dracula on reggae."

1972 marked a big transition. Island Records, owned by a wealthy, hip white Jamaican named Chris Blackwell, signed the group and the first of many albums was produced, *Catch A Fire*. From here on the Wailers were an international band. They took on a new, more commercial sound. The album was well produced and rather secretly overdubbed with some hotshot white English guitarists. Nonetheless, the group had a new magic in its maturity. This album and its rootsier follow-up, *Burnin'*, displayed a new mystical quality, a cautious adrenaline trance music that sounded very dangerous yet filled with faith. They had begun to really discover rasta. Songs like

(please turn to pg.5, col.1)

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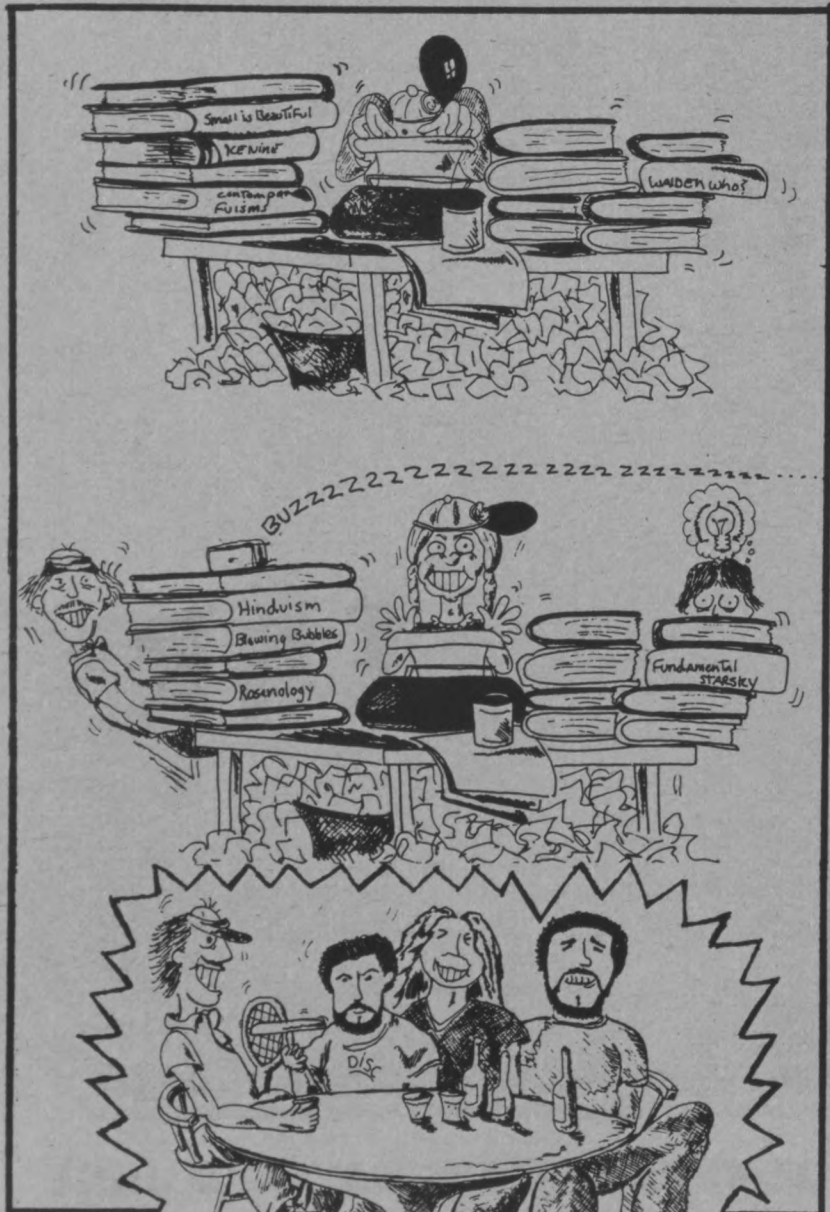
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### Wild Gift X (Slash)

A couple of years ago, making punk music meant taking a risk — rejecting the established formulas for achieving pop stardom in favor of creating a new subcultural spawning ground for “alternative music.” Today in Los Angeles to be punk is to be trendy. There is little or no risk involved; there is an audience that will buy your records and come to your gigs. Punk bands are proliferating and the novelty of their trendy nihilism has worn off. Everyone and his brother are getting spikey haircuts and buying hundreds of dollars worth of punk regalia. The challenge of punk, its bitter truths and promises, now seem blase. For all useful purposes, punk is dead.

So how does a band like X, so steeped in punk tradition, the figurehead of the L.A. punk scene, break away from their chains and leathers and face the realities of their stardom — the one punk rock is ideologically opposed to —



and the artistic decline of the movement they helped create? They don't.

Their attempt to mediate both worlds is *Wild Gift*, their second LP. *Wild Gift* shows traces of musical maturation, most notably the brilliant “White Girl,” but on the whole X seem content to crank out their unique, if jaded, brand of schizoid punkabilly. This will no doubt please their large L.A. following which sees anything less than 7/4 time as either a commercial sellout or hopelessly boring. On the other hand *Wild Gift* seems aimed at a wider audience, with the production and arrangements making the group sound less aggressive, and lead singer Exene's voice less abrasive.

The major flaw is the material itself. Many of the songs have been in their repertoire for several years and were obviously deemed inferior to the ones included

on X's outstanding debut album *Los Angeles*. Only “When Our Love Passed Out On the Couch” is up to the standards of the first LP. So why include these oldies on a second album which should show some creative evolution? It seems rather pointless to keep playing music in a certain style when you have to go back to early sub-standard material in order to come up with something in that vein. Unless of course you wish to assure yourselves of healthy sales in a market obsessed with such sounds.

X is in a quandry: the band members want to reach a wider audience without sacrificing their original hard-core following. While the abundance of fast-paced punk on the new album will placate their L.A. fans and “White Girl” is undoubtedly hit single material, *Wild Gift* is not worthy of the widespread commercial acclaim they seek.

—C. Ponce de Leon

## Marley: Long Live The King...

(continued from Page 4)

“Concrete Jungle”, “Get Up, Stand Up”, and “Small Axe” became instant reggae classics.

After these two records and a few tours into Babylon, Peter and Bunny left the group to pursue their own music, leaving Marley and the Barrettts to take over completely. They added a new keyboardist, a new lead guitarist and three female singers, the I-Threes, including Rita Marley. In 1974 *Natty Dread* introduced the new sound of Bob Marley and the Wailers. It was quite a success, mainly because his songwriting was getting to be so strong. Many people missed the old harmonies but there was a new feeling to the music. Things were beginning to rock. The new band was both sophisticated and heavy and songs like “Lively Up Yourself”, “Them Belly Full (But We Hungry)”, and “No Woman No Cry” were being noticed throughout the industry.

After a powerful live album in '75 and the very commercial *Rastaman Vibration* in 1976, it really looked as if this band was going to take over the world. The American public was now finally exposed to reggae in a way it could accept it. But somehow it went back underground, just as Marley did that year after the shooting. What followed then were what many considered to be his weakest work, *Exodus* (1977) and *Kaya* (1978). Both albums have actually aged well, but upon their release Marley met much of the familiar criticism that he was softening up. In fact he was, in a way. Many of the songs at this time were love songs, and Marley was developing his tremendous talent at writing and singing simple beautiful melodies. And the band was getting better and better all the time.

Throughout this period there was one thing about the Wailers that just about everyone seemed to agree upon — they put on some of the most powerful concerts imaginable. The most common word that popped up in reviews was “hypnotic” and on a good night they could get into grooves that were indeed as trance-worthy as they were dance-worthy. Marley was a master of dynamics — he could have people shouting along with “Get up, Stand up” one moment and then delicately hushed during a more sensitive ballad. The intensity of the commitment being displayed was a unique experience to people who through most of the '70s were only exposed to the soulless rock and roll of the television culture. A second live album, *Babylon By Bus*, was put

out in '78; but like most live albums was only partially successful in capturing the magic of these performances.

*Survival* (1979) was, I feel, Bob Marley and the Wailers' finest achievement on vinyl. His songs in this set are as tough in message and delivery as any Marley had ever done but what was especially remarkable about this record were the sounds that the Wailers laid in there behind his singing. They had turned themselves into a complex little reggae orchestra, playing with a telepathy that was both frightening and exhilarating. The production was lush but the strength of the album's politics pleased most of the resident critics who thought the old boy was getting complacent.

A year later in '80 they released their final album *Uprising*. This was a nice follow-up to *Survival*, really not nearly as powerful but possessing the same maturity of vision. The songs were simpler and more concise and the messages were clear. It feels to me like a last album. The ten songs seem to summarize, almost issue by issue, the themes that he had been writing about for so long. It almost sounds like a hastily written letter to a friend who would understand the feelings behind it.

Perhaps the saddest thing about his death was that it came right when he was convinced that he was finally going to be able to reach the black people in this country. He was consistently frustrated by the fact that he was virtually ignored by the very people he was singing for. Jimi Hendrix and John Coltrane found themselves in the same situation when they were alive. Marley was determined to make the outreach and set up an extensive U.S. tour opening for both the Commodores and Stevie Wonder. The tour was cancelled after just a couple shows for mysterious reasons, which started to make sense only recently. Perhaps, as it is so common in the case of great artists, he will finally make his mark now that he is gone. He certainly will not be forgotten.

The *Uprising* album closes on a particularly appropriate note. Here we find Bob, alone for the first time with only his acoustic guitar, singing a desperately beautiful folk song about, of course, freedom. Its almost as if, subliminally, he was eulogizing for all of us with a simple plea.

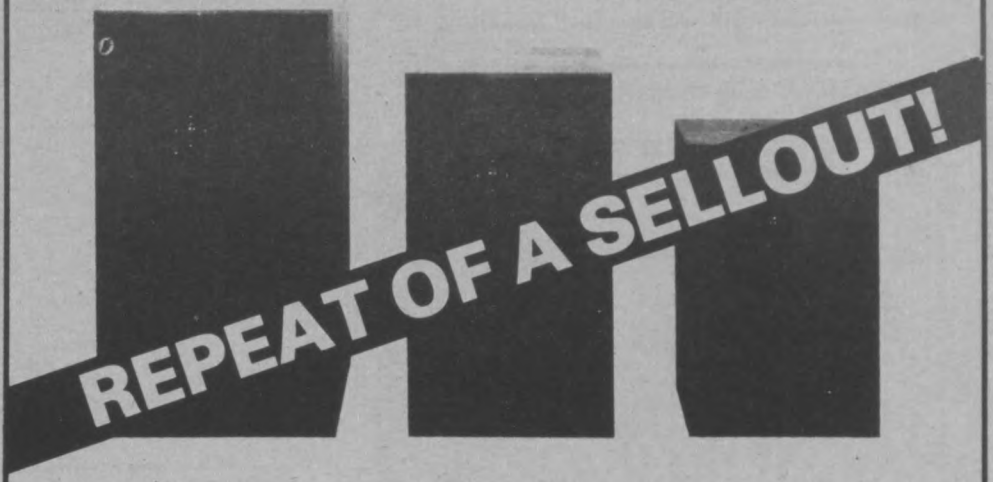
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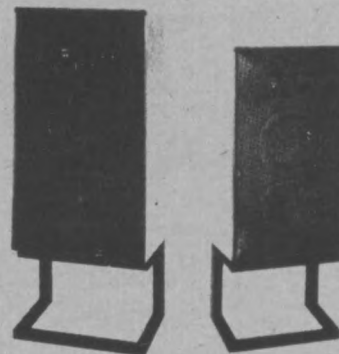
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## musicmusicmusicmusic

### Peter Feldmann In UCen II Catalyst

by Jane Margolies



The UCen II Catalyst will take on a traditional American folk aura tonight at 8:30 p.m. as local folk musician Peter Feldmann appears in concert.

Although Feldmann, a former UCSB student, plays many different types of music, he explained that tonight's program would consist of "American-folk music," a term, he noted, fraught with semantic difficulties, differing connotations and fluid definitions.

"It's a hard term to say in words that everyone would understand because nowadays a lot of pop singers call their music folk music," Feldmann explained. "The music I play is usually older, and it's music that comes from mainly rural type communities. It's music mainly of farmers and other people who live out in the country."

Feldmann, who was born in Europe, was attracted to traditional folk music at an early age. He reminisced, "When I first came to this country, I was very impressed by the old cowboy movies which were on T.V. I guess I was about seven or eight and I remember that almost all the cowboys would have a guitar and would sing. I think that's the first country music I ever heard. Then, as I got older, I sort of stumbled across some of the records and performers and it was just something that impressed me. I feel I learned a lot about the country through the music."

Later, as he related, Feldmann began a collection of folk songs, especially fiddle and banjo tunes. Said he, "Even when I was out here at UCSB as a grad student in botany, I would take a tape recorder with me as well as equipment to get plant specimens. Usually, up in the mountains, you find people who play banjos and fiddles, so I would spend the day collecting plants and the evenings, I would go to the players' houses and tape banjo and fiddle tunes."

For Feldmann, folk music triumphed over botany in 1967 with his love for it guiding him to pursue traditional music as a career. He explained, "I was here off and on until about 1967; then I finally decided I would rather be performing music than studying botany. I took a leave of absence in '67 and never came back. They're still waiting for me to come back."

Expounding on the birth and development of American folk music, Feldmann explained, "The music in this country is so diverse now because of the fact that all the people that make up this country come from different areas of the world. This country is really one of the newest terms of music and the music is so diverse and powerful. You hear American music all around the world. Mainly it's pop music but there are many other styles of music that arose here because of the interaction of different peoples."

"Music always changes. What I try to do is take the styles that I know and the music I produce is sort of copying that old sound but it's also adding new influences. You can't just try to add some of yourself to the music. What I try to do is listen enough to the oldtimers, to the way they play it, and by talking to them, try to understand what rules they try to follow when they play a fiddle tune or a banjo tune. Although I might change it somewhat, I try to stay in the original rules of playing. It isn't as much to me the exact tune or song, but the way its played that would make it folk music. Everyone who plays that kind of music does some composing; it's improvisation on a theme. It's maybe taking an old song and maybe putting in new words and building a traditional style."

In contrast to the American folk music, Feldmann feels it's "very depressing" for him to listen to pop music because it comes from a very hard way of life. He stated that there are a lot of things wrong with this country and that it behooves people to contemplate their existence here. Says Feldmann, "Traditional music makes me think a lot more about why I am here and the more basic things in life again."



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# EVENTUALITIES

## Thursday, May 21

The Tearaways perform tonight at Pat's Grass Shack in Goleta; Ladies admitted free.

The Ensemble Theater Project's production of Kevin O'Morrison's *Ladyhouse Blues* continues tonight at 8 p.m. at the Trinity Episcopal Church (corner of State and Micheltorena in Santa Barbara) and will run Thursday, Friday and Saturday nights through June 13. Tickets are available at the Lobero Box Office; for more information call 963-0761.

The Mary Pickford classic *Little Annie Rooney*, directed by William Beaudine, screens tonight at 7:30 p.m. in Campbell Hall. Annie Rooney is the 12-year-old daughter of a New York policeman who is both father and mother to the young girl, as her mother died in childbirth. In turn she takes care of her father by assuming the household duties of a wife. They are extremely close and he is more amused than angry by the tomboy antics among the neighborhood, where she is the acknowledged leader of a local gang. Don't miss this probing study into the adaptability of sex roles in society.

Pianist *Judith Brown* will present a free senior recital tonight at 8 p.m. in Lotte Lehmann Concert Hall. The program will include Beethoven's Sonata No. 32 in C minor, Bartok's Roumanian Dance, Op. 8a, and Chopin's Mazurkas in F sharp minor, Op. 6, No. 1.

*The Only Land We Belong To*, a slide presentation about the struggle of the Shosone Indians against the MX Missile System, will be presented at 8 p.m. at the Cafe Interim. Sponsored by the American Indian Women's Support Group, requested donation is \$1.

The UCSB Department of Dramatic Art's production of Christopher Marlowe's *Doctor Faustus*, guest directed by Giles Havergal of the Glasgow Citizens Theatre, opens tonight and will run May 21-23 and May 28-30 at 8 p.m. in the UCSB Main Theatre. Tickets are available at the Arts and Lectures Ticket office.

## Friday, May 22

Local reggae band *Kaya* will be in concert tonight at 9 p.m. at the El Paseo Restaurante. The concert is a benefit for the Freedom Community Medical Clinic, which is celebrating its tenth year of existence. Tickets are available at all the usual outlets.

The UCSB Department of Art's *Annual Graduate Exhibition* will open in the Main, West and South Galleries at 5 p.m. when the University Art Affiliates will host a two-hour reception to honor both first and second year candidates for the Master of Fine Arts degree. The public, students and faculty are invited.



Peter Martins Film — May 27



Doctor Faustus — May 21-23

## Sunday, May 24

The fourth annual *Montessori Folk and Bluegrass Festival* takes place today from 11 a.m. to 5 p.m. at the Montessori Center School (3970 La Colina Road in S.B.) This year's featured performers includes Tom Ball and Kenny Sultan, the Floyd County Boys, the Cache Valley Drifters and Salt on the Rug, among others. Admission is \$5 adults, \$2 children; for more information call 682-5648.

Latin bands *Pelln* and *Son Santa Bruta* will be in concert tonight at 9 p.m. at the El Paseo Restaurant in Santa Barbara.

## Monday, May 25

The Santa Barbara Blues Society will present the *Mark Naftalin Rhythm & Blues Revue* tonight at 8 p.m. at the La Casa De La Raza (601 East Montecito Street in Santa Barbara). A central figure in the Bay Area blues scene, Naftalin is widely acknowledged as one of the most skillful pianists in blues today. His background includes recordings and personal appearances with Big Joe Turner, Johnny Lee Hooker, Chuck Berry, Otis Rush and Percy Mayfield. Tickets are \$6 general admission and will be available at the door.

## Tuesday, May 26

The UCSB Department of Music will present a *Flute Chamber Music Recital* tonight at 8 p.m. in Lotte Lehmann Concert Hall. Under the direction of James J. Pellerite, the program will include works by Handel, Bach, Varesse, Poulenc, Telemann, Fasch, and others. Admission is free.

## Wednesday, May 27

Danish filmmaker *Jorgen Leth* of Denmark will be at UCSB today speaking on contemporary Danish cinema and showing his own film *Peter Martins: A Dancer*, a 1978 documentary about the great Danish-born principal dancer of New York City Ballet. The program, which is free and open to the public, will take place at 7:30 p.m. at Broida Hall. The film features segments of performance with Peter Martins and Suzanne Farrell dancing in the Balanchine ballets "Agon" and "Chaconne." Also included are scenes of Mr. Martins in interviews and in rehearsal with Miss Farrell, choreographer Jerome Robbins, and others.

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# A.S. PROGRAM BOARD

Friday, May 29

## Lee Ritenour In Campbell Hall

by Mary Ragenovich

Guitarist Lee Ritenour, A/K/A "Captain Fingers," brings his virtuoso talent to Campbell Hall on Friday, May 29 at 7:30 p.m. This is one show you'd be a fool to miss. He's just climaxed a very productive couple of years in April '81 with *Rit*, the artist's third solo album and has been busily making the transition from internationally-known musician's musician to internationally-known solo artist, one who writes, arranges and produces as well as plays guitar. With his new *Rit* LP, Ritenour delivers what he characterizes as a more "pop-oriented message," one he hopes will be heard and appreciated by brand new fans as

well as his present following.

Those of you familiar with Ritenour know him as a sessions man (he's a two-time winner of *Guitar Player* magazine's "Best Studio Guitarist") award but as of late, he's been concentrating on his career as a solo artist. All of his past accomplishments are too numerous to mention here. Not only has he had 12 albums of his own with his band "Friendship," but he has been a featured artist on countless other works including George Benson's *Give Me The Night*, Steely Dan's *Aja*, Kenny Loggins' *Celebrate Me Home*, and George Duke's *I Love The Blues*. He has recently been involved in television and film; as a writer and

arranger of Olivia Newton-John's Emmy-nominated "Hollywood Nights", and writing scores for a few films, including the acclaimed "Idolmaker." He has been on tour in Japan, Germany, Australia, New Zealand, and South America. The guy's phenomenal! Ritenour's solo work is also busy winning acclaim. His debut album, *The Captain's Journey*, was nominated for a Grammy, and with the subsequent *Feel The Night*, he branched into production. That LP also marked his move toward more of a pop concept, which he feels he's now realized with *Rit* — music both accessible and filled with creative excitement. (Pheew!)

So... where will you be on Friday, May 29 at 7:30? That's right... at Campbell Hall listening to Lee Ritenour and watching the Captain's magic fingers at work (you're no fool!). Tickets are \$7 for students and \$8 for everyone else an they're on sale now at the A.S. Box office, Morninglory, Ticket Bureau, and Turning Point. Very proudly presented by the A.S. Program Board.



Lee Ritenour, A/K/A "Captain Fingers," will perform in Campbell Hall on Friday, May 29 at 7:30 p.m. Tickets are \$7 for students and \$8 everyone else.

Sunday, May 31

## AN EXTRAVAGANZA BY THE LAGOON?

by Marcee Gross

It's spring now, school is almost out, and we're going to have a carnival. It may be different than the school carnival where you free goldfish, but coming Sunday, May 31, UCSB will see its day of fun in the sun just the same. The "Sun-Day Extravaganza" is sponsored by the A.S. Program Board. Remember how much fun we had last year? The place will be at the picturesque UCSB lagoon. There you'll find games and booths and other goings on. You'll also find (get ready for the big news) four great bands playing throughout the afternoon: 100., Pelin, Eric Burdon Band and Buddy Miles

Regiment. Oh, I almost forgot to mention that all the music during the day will be free. Some of the other things out there on Sunday, like the food and drinks, won't be free, but c'est la vie. If you dance to the music, as the saying goes, you will have to pay for your refreshments even if you don't pay the piper. So bring a little money and have a good time.

100. will be the first band playing out by the lagoon starting at about 11 a.m. This jazz-oriented band played on campus at a noon concert. They rocked you before, and they'll rock you again. The line-up of bands for the "Sun-Day Extravaganza" continues with Pelin.

This local band recently played their latin-jazz tempo at the El Paseo restaurant to a crowd that couldn't stop dancing. Next on the bill will be the Eric Burdon Band. Formerly with the Animals, Eric Burdon will be back with some new ways to rock 'n roll you through the afternoon. Top bill will be Buddy Miles Regiment. This highly-acclaimed drummer is best known for "Them Changes," and... need we say more? The master of ceremonies for the grand event will be the comic Paul Rodriguez, who many have claimed will be the next Freddy Prinze. On May 31 he'll delight and entertain you every way he knows how.

One more thing: please either ride a bike or walk to the "Sun-Day Extravaganza" and please don't bring any cans, bottles or weapons with you. All in all, this free event by the lagoon should turn out to be a celebration of spring which UCSB is likely never to forget. Be there, be part of it, and have fun.

Friday, May 22

## Royal Lichtenstein Circus

Come one, come all to the Royal Lichtenstein Circus which will be presented on Friday, May 22 from noon until 1 p.m. on the UCen lawn. The Royal Lichtenstein Quarter-Ring Sidewalk Circus is a fast-moving, pot pourri of narrated-mime fairytales, magic, circus skills, comedy and a mini-menagerie to provide entertainment for all members of the family. The mime fables are chosen and invented for the values they espouse; juggling is accompanied by uplifting peotic

recitative; a magician's patter may very well be tangent to some topical issue. Everything is presented in a one-fourth of a circus ring by clowns whose first consideration is a lighthearted invitation to play, wherever the American public can assemble.

So please, don't miss this opportunity to see this exciting act at a down-right inflation beating price — free. Children and grown-ups are all invited to attend. Don't miss out.



Thursday, May 21  
Showcase: Floyd County Boys  
8:30 p.m.  
UCen II Catalyst  
Free

Friday, May 22  
Circus Act  
12-1 p.m. UCen Lawn  
Free

Saturday, May 23  
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Tuesday, May 26  
Gay Pride Week begins

Wednesday, May 27  
Noon Concert  
Free Cash  
Storke Plaza  
Free

Thursday, May 21

## Peter Feldmann In UCen II Catalyst

The sounds of civil war fretless banjo, fiddle tunes and early country songs, stories and ballads will ring through the UCen II Catalyst Lounge (Thursday, May 21) with the appearance of Santa Barbara's folk song and bluegrass authority, Peter Feldmann.

Beginning at 8:30 p.m., Peter will be on hand to entertain all comers with his large repertoire of traditional American folk songs, traditional ballads and fiddle and clawhammer banjo tunes. A performer for more than 20 years, Peter is also known for his weekly

bluegrass breakdown radio show broadcast Sundays on KTYD, his record company Sonyatone Records, the Old-Time Fiddler's Convention each fall, and as founder of Santa Barbara's famous Bluebird Cafe. Peter enjoys sharing the variety of American music he's heard over the years and adds his folklorist's knowledge to his own love of the music.

Don't miss this special free concert of the best in old-timey music this Thursday, May 21 at 8:30 in the Catalyst, UCen II.



## Backgammon Tournament

by Betsy Wilson  
Special Events Chair

The second quarterly A.S. Program Board Backgammon Tournament was held on Saturday, May 16. We had a good turnout of 22 contestants. The tournament was double-elimination with the winner of the losers bracket able to come around and beat the winner of the winners bracket to gain the title.

Brian Beebe showed extreme talent and skill as he won the

tournament coming from the loser's side and beating Rich Perloff who hadn't lost a game. The first annual match was two games long, Brian won both. This was Rich's first loss, so a second final round was played, Brian won the first, Rich won the second, and Brian won the third.

The third place prize went to Chuck Latting, second place to Rich Perloff and first place to Brian Beebe.

CONGRATULATIONS BRIAN.