

DAILY NEXUS
Entertainment

Stage
Issue



Meagan Cole, appearing in Wild Butterfly tomorrow.



Jade Wu as Medea, Veronica Henson as Nurse and Tom Mitchell as Jason in "a journeyMEDEAa dream."



A scene from "Pizza," a production of Lilith.

Two Previews
and a Review

etcetcetcetc

Views From The U: Maybe Next Time



The ACME dancers group, Storke Plaza (1978)

by jim sayer

Photography is an extremely elusive art. To find that exquisite combination of light, design and proper subject, photographic technique requires more than hoisting an instamatic to the eye and releasing the shutter. Experience, rather than luck, is the key to the creation of fine images. It took one of the world's outstanding photographers, Henri Cartier-Bresson, over thirty years to compile an anthology of his best shots and those only numbered about fifty. However, photography

should not only be appreciated for its masterworks but also for its evolving contributors. It is always interesting to go to an exhibit and detect a glimmer of talent crawling out from beneath layers of inexperience.

Conveniently located at the UCen gallery is one such exhibit by Nexus photographer Karl Mondon. Flawed as this exhibit may be, it shows some promising traits which could be expanded upon in the future. Mondon's flaws become especially apparent due to the radical unevenness of quality in the

exhibit. This trend is exemplified by the first three photographs, particularly the first one. The image — Storke Tower and cloud flare looming against a dark background — is initially compelling, with good development technique highlighting the major features of the photograph. But after a brief survey, the composition falls apart and becomes visually disinteresting; the upper right corner is one large black gap constantly distracting the viewer from the image's relevant aspects. Moreover, the image gradually

begins to take on the appearance of a photograph that was taken because the tower and the cloud were in close proximity, not for any creative purpose. In other words, there is no creative approach.

The same cannot be said of the next photograph, a rendition of the ACME dance group in Storke Plaza. The image has strong visual impact; the composition is beautifully symmetrical, leading our attention to the dancers which Mondon has captured in expressive, mentally riveting

stances. The optimism one derives from this photograph cannot be sustained beyond it however, as the next photo is a jumble of incoherent objects: a diver in flight with a backdrop of Storke Tower and a power line. Subjectivity and objectivity aside, I find nothing in this photograph to capture any observer's attention unless you happen to be a critic of diving styles.

The wild variations in the quality of these images gives one an idea continued pg. 3, col. 1

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Well No Wonder He Sings The Blues

A sad story in which Blues artist B.B. King is mauled by an inept sound crew.

by isidro yanez

"Everybody wants to know why I sing the blues. Well, I've been around a long time and I've really paid my dues."

That's right, B.B., so why should you have to pay any more? This should have been a first class production for a first class artist but it wasn't. In a pseudo-festive atmosphere that included champagne served in the lobby of the Arlington and multicolored balloons surrounding the stage (were they supposed to make you forget that he was singing the blues?) B.B. King's Oct. 8 concert was not only a letdown, but also somewhat of a putdown.

Things started out smoothly enough with Richie Cole and Alto Madness whipping through an energetic set of neo-bebop. Everybody has got Richie pegged to be the next Phil Woods and it's easy to see why; my only complaint is that he uses too many of the oh-let's-get-hot-quick-licks. But his group is tight and features some outstanding soloing by Bobby "The Wild Man" Enriquez. Direct from the Phillipines, Bobby plays the piano hell-bent on blowing everyone away on every solo. And he does.

There was also a version of "Duelin' Saxes" featuring a rare and exotic species of

jazz known as the woman bebop saxist. But before you could say "E.R.A.", she had soloed (very well) and gone backstage unannounced and unannounced. C'mon Rich, what's the big secret?

So with the audience warmed up (either by the alcohol or the music), B.B. King's "orchestra" (five brass members and a rhythm section) walked onstage to play a funky introduction tune. This is where the problems started, with a sound system that was obviously under the direction of deranged sadistic morons. When the tenor sax player walked on center stage to take a solo, not a single note was heard, and his musical phrases were punctuated by his vicious glares backstage. Then trumpeter Clavin Owens, who puts more body English into his solos than actual musical ideas, was given the silent treatment.

At this point, the soundman decided it would be better to give back some of the feedback he had been getting via B.B. King's microphone, so every time the bluesman would start to sing he'd land up with some unpleasant ringing in his ears. This musical sadism went on for a full fifty minutes of the concert, so B.B. gave up trying to compete and played guitar

where the lyrics should have been. He was visibly disturbed by the amateurish production but could only shake his head in disgust.

When it was possible to concentrate on the music, it was pure joy to see and hear the best in blues. With a face that writhes in pain or pleasure or both, you not only hear the blues but you feel them. King's style is based just as much on the notes he doesn't play as the ones he does play. His guitar, "Lucille", practically talked her way through some classic hits like "The Thrill is Gone" as well as the recent Crusader produced tunes such as "Better Not Look Down". A lot of credit has to go to the brass section for keeping the tunes from sounding like one jam session after another. Without them a lot of the drama would be lost in many of the songs.

But whatever was gained in musical drama was lost in the mechanical meanderings that included a lethargic spotlight that couldn't find the right soloists. After such shabby treatment, B.B. didn't even come back for an encore, and it's probable that he might not come back to Santa Barbara for a while. But we can all sip our champagne and play with our balloons until then, can't we?

Psst! Can't Sleep? Try some of this...

by isidro yanez

Music that Bob James played at the Arlington Monday night is just perfect for the Santa Barbara lifestyle. It's "mellow" and blends into the background quite nicely at the weekly hot tub get-together. It has that certain amount of "hipness" so you can call it jazz while overlooking its synthesized ingredient, MOR. The problem is that his albums have outsold Sominex two to one during the past year as an over-the-counter sedative.

It's not that some of his tunes aren't pretty, but unless you're into pasteurized and homogenized musical formulas, save your money to see Eraserheads at Baudelaire's.

To his credit, James left out his usual syrupy string arrangements, and if it weren't for sidemen Mike Lawrence and Gary King (not Mark Colby and Harvey Mason) the concert might

have been a total loss.

The set started out with "Touchdown", a chart lost somewhere between funk and T.V. detective show music. Although his shirt looked like it was designed by the makers of Wonder Bread, James reminds you of the basic insurance salesman who mows his lawn every Saturday morning. He plays piano in that same manicured manner, precise and emotionless while he floats around for ideas that can't be inspired by his music.

It was a surprise then to find inspired playing by trumpeter Mike Lawrence, who was the only musician willing to take chances the entire night. The obligatory encore number "Theme From Taxi" turned out to be the highlight of the concert only because Lawrence rescued it with some playing that could worry Freddie Hubbard. Bassist Gary King was the most animate person on stage, having fun

with the music as well as poking fun at it.

And as for the "stars", well, Mark Colby hasn't decided if he wants to sound more like Micheal Brecker or Tom Scott, so what comes out is a watered down version of the two. A pop tune like "Reunited" works on Bob James new album only because Grover Washington is able to communicate some soul on the cut. With Colby playing a steely, unromantic soprano sax the song is turned into ridiculous pap. Meanwhile, Harvey Mason explained non-verbally how the word dol-drums originated.

If bebop was the Baroque period in jazz, then James is one of the leaders in the Rococo period, with all its superficial elegance and frivolity. I suppose every style has its audience but I'll be content just listening to Jame's hits while traveling on the elevators at the Sheraton.

Mondon photos from 1

idea of the rest of the exhibit. Frustration mounts as strong qualities start to emerge from each picture only to be inundated by a variety of flaws. These flaws stem from two sources, I believe. The first is that Mondon's specialty is news photography and this in itself constrains his ability to compose an image or perfectly ascertain the lighting. However, on several photos where Mondon had sufficient time to take care of these problems, I noted some severely jumbled compositions ("Downtown Isla Vista" is a prime example). I must be fair though; while the occasional rough style does hurt the artistic content of

Mondon's images, it does help to capture on film some of those qualities which make Isla Vista such a jolly place to live in.

The second source of flaw lies in inexperience. Several years of photography for the Nexus does not a good photographer make. Nevertheless, Mondon does display several assets, albeit in unrefined form. And if one limits the aspirations of this exhibit to a survey of the campus and I.V., then he has done a fairly good job. Refinement of those rough talents may allow him to do an excellent job the next time out. His exhibit runs through tomorrow.

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**Hot Pizza On Its Way**

by jennifer prost

Two non-profit educational corporations will join hands this week to present community theater at its best. The Gorilla Repertory Theater of Isla Vista will produce *Pizza*, an original script performed by Lilith, the west coast's leading feminist theater company.

Jeffrey Walsh of Gorilla Theater describes both group's goals as presenting "theater that responds to the community's need" to express and explore the dilemma of change facing society. Lilith and Gorilla Theater employ humor to attain this goal; while lowering one's defenses, comedy allows the serious political, social and psychological issues to permeate the consciousness.

Pizza, the first play of Lilith's founding member Michele Linfante, is only one of the seven plays Lilith has produced since its formation six years ago. Although they generally produce works created by the company members, they periodically

present scripts written outside their company.

Pizza is their latest success. Highly acclaimed by critics statewide, it has been chosen to appear in the upcoming edition of *West Coast Plays*. *Pizza* is a one act play about mothers and daughters, their dependence and independence. The script, based on the playwright's childhood experiences in a New Jersey pizzeria, presents the confused feelings of a young woman (Grace) faced with an upcoming visit from her ailing mother. As the aroma of the just-delivered pizza fills the air, Grace is unable to ward off her childhood memories of the pizza parlor. The play presents these memories in flashbacks that portray the trials and tribulations of adolescence.

Lilith's audiences are not limited to the west coast. They recently returned from a European tour and hope to tour the Pacific northwest. Like the Gorilla Theater, Lilith hopes to broaden its audience, and with the

help of grants awarded by the National Endowment for the Arts and the California Arts Council, this goal will be realized.

In conjunction with Lilith's two Santa Barbara engagements, Oct. 15 at the Process Theater, and Oct. 16 at UCSB's Girvetz Hall, the theater company will present a three hour workshop exploring myths and dreams. Tickets for the two performances of *Pizza* and information regarding the workshop are available through the UCSB women's center.

Lilith and Gorilla Theater are only two of many up and coming theater groups, stressing collectivism and community in their presentations as well as in their own organization. For both of these California companies, theater is a group experience, stressing group participation and collaboration rather than showcases of individual skills.

A Wild Butterfly Sets Down At UCSB Tomorrow

by dan stewart

Are you ready for something different tomorrow? How about a little comedy? Or some interesting poetry? Or maybe music would be more to your liking? Of course an original dramatic monologue might be just what you've been looking forward to. What about something from Shakespeare, Chekov and other important writers? It all sounds good doesn't it? Well have I got a show for you.

Megan Cole, a visiting American actress, will present her one woman show, *Wild Butterfly*, on the UCSB campus tomorrow Friday, Oct. 17 at 8 p.m. in Music 1145. Miss Cole offers a refreshing evening of comedy, poetry and music with an original monologue, pieces from Shakespeare, Chekov, Dorothy Parker, Theodore Roethke, Edgar Lee Masters, and Edna St. Vincent Millay. All this interwoven with song and the music of the piano and flute. Don't worry about price either, you get it all for two dollars at the door. Interested?...Good.

Cole has acted in New York, Los Angeles and San Francisco with such prominent theaters as the American Conservatory Theatre, Seattle Repertory Theatre, South Coast Repertory Theatre, Oregon Shakespearean Festival, McCarter, Long Wharf, and Center Stage. She is one of five specially selected American actors/actresses now at UCSB rehearsing for a tour of five Texas campuses under the auspices of the Association for Creative Theatre, Education and Research (ACTER). The association has been awarded a large grant from the National Endowment for the Humanities to prepare these one week performance/teaching residencies.

The actors and actresses will be traveling in connection with the Folger Shakespeare Library Exhibition, "Shakespeare: The Globe and the World", which opens Oct. 22 in Dallas. Although ACTER director Homer Swander has worked with British actors from the Royal Shakespeare company, this is the first time that American actors have been part of an actor/actress in residency program at UCSB.

The philosophy behind ACTER is an interesting one. They disagree with the normal conception that English professors should teach literature and the skill of reading while drama departments should teach only how to act, and they address what they feel is an important middle ground.

This middle ground combines the reading of dramatic scripts with the technical problems associated with bringing the playwright's words to life. Their hope is to help create better audiences. Too often people are turned off by drama early in life because of the difficulties of treating a play as if it were a novel.

"Shakespeare wrote about people, and what it means to be human," says Cole, and it is in the presentation in giving life to his written words that his magic reaches us.

ACTER's plan to create better audiences is based on the idea of placing small groups of specially prepared American actors and actresses on college campuses throughout the states. The actors will stay for one week residencies, where they will teach in literature, composition, history, theater and music classes. In addition they will perform in Shakespearean and contemporary programs that will be open to both the student and the general public.

Cole's performance on Friday will be the first and last given by the group before they begin their tour in Dallas, and is well worth seeing.

"I like to make people laugh," says Cole who describes her show as a view of many women from different angles. She says she changes characters often and acts in response to the audience; in effect playing off of the audience in order to include them in the event. In fact, the main unifying theme of the performance, above and beyond the material, may just be the audience and our interaction with this talented actress.

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Medea: Greek Tragedy As Soap Opera

by cindy adam

Ironically, greek tragedy, one of the most primitive forms of drama, seems more sophisticated than today's soap opera. The plotline of *Medea* and today's soap opera sound slightly alike; Medea, angry with her husband, J.R., oops, I mean, Jason, for running off and marrying Creusa, the beautiful, blond younger woman, wants revenge. Creusa's father, Creon, who happens to be the king, tells Medea to get out of town with her two children, both Jason's sons. Medea asks for an extra day, and then kills Creusa, Creon and her two children to get back at Jason.

Medea differs from soaps in important ways. Instead of five weeks of five minute installments each day, the play moved much more quickly; it lasted a mere 80 minutes (or so). Yet, in this short period of time *Medea* justifies her actions, which are always clear and motivated, unlike soaps; we never have to wonder "Who shot J.R.?" — we know *Medea* did it.

According to director Michael Addison the script is a "literal translation" of Euripides' play by a California poet named Jeffries. Jeffries' script gave the audience a few more lines than the version I read in *Classics 40*; *Medea* gets a chance to justify murdering her children. Unfortunately the script is not credited in the program; doubts arise about its authenticity.

As the play opened a tape could be heard of about ten foreign languages. Here Addison reminds us we are going on a journey (key word) to a foreign land. The tape sounds like a bad dream when it is difficult to figure out exactly what is going on

(and you're too lost or tired to care).

On the stage stood totem poles representing each character in *Medea* (save *Medea*). Each totem bore a surrealistic mask, a piece of ragged burlap with holes for eyes and mouth cut out resembling that last minute attempt, way back in your childhood, at a Halloween costume — the year you went as a ghost). Masks, said Addison, were a traditional tool in Greek

"...Medea, angry with her husband, J.R., oops, I mean Jason, for running off and..."

drama which helped define characters. Yet the totems served no such purpose. The totems were like lamp posts dragged along by the actors; they carried them as they spoke. I kept waiting for the actors to swing around their lamp posts as Gene Kelley did in *Singin' in the Rain* and break out into song and dance.

Veronica Kemp-Henson set the mood for the play beautifully in the opening monologue; her rich, deep voice was terrific, as was her sense of character. Jade Wu struck a rare blend of the wickedness and sensitivity and the love and hatred that possess *Medea*. *Medea* is a strong, dark character; Ms. Wu captured this essence. She shook with rage and mourned her misfortune.

Tom Mitchell played Jason, the pompous, self-centered egotist, *Medea's* ex-husband. A surrogate J.R. Ewing, Jason was hateful, perhaps to the point of overdoing it. He threw away his best line "Medea, you're sick!" by overacting.

Yes, she must've been sick to marry him.

Richard LaCava was miscast as Aegeus, an aging king who comes to *Medea* for help. In an effeminate voice he tells *Medea* he's having trouble having children, and the audience knows why. *Medea* tells Aegeus she will cure him instead of telling him what a silly man he is (and lisp when you say that).

The first Corinthian woman, Lisa Wolpe, had an excellent voice and did a nice job; the second woman played by Wendy Small was melodramatic. Tina Marie Stewart was the third woman. As the messenger Michael McClure was convincing and played his part well.

Lynn McLead's costume design was interesting, simple designs in plain colors. In hospital green, Jason and the chorus looked as if they were ready to operate. *Medea's* white dress made her stand out; it directed the audience's attention to her. Aegeus' yellow robe didn't help his limp-wristed image at all.

One of the fundamental rules of theatre was broken by the blocking. Beginning actors are told, "Don't turn your back to the audience while speaking," yet all the actors did this, in order to make the appropriate stage references they had to. Unimaginative setting can be faulted. The focal point of the action needed to be moved or brought out; the staging looked two dimensional.

Saving the production were fine performances by Jade Wu and Veronica Kemp-Henson. *Medea* was presented as a passionate and vulnerable woman who makes a great sacrifice and pays dearly for it. The price of revenge is high. Take a lesson, J.R.

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Copy Machine Artists

by jean mattock

Once, painting and sculpture was it. But with the modernistic striving for originality over tradition, artists have been sticking their feet in any boots that will fit. With the Bauhaus, revolutionary artists established their own tradition of slipping their toes into every new technology that comes along.

Xerox Book '80, showing through tomorrow at the UCen gallery, combines the office copy machine, limited edition fine book making, and middle-of-the-road conceptual art.

The show is eclectic. Artists represented responded to an advertisement. There is no guiding aesthetic, but tremendous range.

S. Edwards does a little reverse with his/her big color xerox monotypes. The images of multicolored zippers, lipsticks and fortune cookies are the multiples;

the rich rag prints themselves are one-of-a-kinds. Seeing color xerox, with its rich saturation, against the creamy tactile paper engages the eye. The color xerox process itself adds its own layers of new surface.

Bernard Fischer's snap shots, and especially the unidentified work against the north wall, use found images much in the style of Raushenburg's dye transfers. Fischer uses old color-engraved postcards and memorabilia to evoke a folksy urbanity. The north wall piece overlays Xerox transparencies upon similar opaque images for sculptural depth.

Bonnie Calvert's simple narrative in her *Memory Book* is illustrated with progressively fading Xerox-of-Xeroxs.

The business prospectus for *Cheapart, Inc.* explains with graphs and charts how it is possible for you to own "more art for less" through the miracle of "value-added" Xerox. A sly satire that should be made available to all champions of invest-in-art.

Austin B. Grau's interviews with people who

live in pink houses is almost as delightful as it sounds. Its companion piece, *Value Study#2*, apparently deals with the personal import of broken shoelaces on his interviewees. Both matter-of-factly present people dealing with the mundane day-to-day with compassion and insight.

If you're a bookstore-browser, a visual artist, or just lazing at the UCen between commitments, slip in and try the show on. It might just fit.

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B52's: Auughhh!! "7/8\$. &" () 0

New Wave journalism takes a giant step sideways.

Silly red glare is clouding my vision, head lying against a hard surface, right eye displaced, wobbling helplessly next to my head. Groping, it's put back into the socket BUT (!) backwards(!); a window to the cerebral chamber. □ Sanity seeps out and hops away, swerving its way through violently twisting bodies. Some of my sanity bumps and bumps again into two wildly gyrating pre-pubescent nymphs, their bodies blocking my sanity's flight, their Pro-Keds mercilessly stomping it out. □ Knees in the groin aren't too comforting, so discovery's the only way out. No floor to flop on here, only a sea of chairs and a blare...blare...blare from beyond. My eye to the fore circled round the scene, pulling in visions of writhing, turgid flesh and above it all, the SOURCE of ripped and shredded normality. □ Eye to the rear witnessed a brain scared shitless retreating...retreating...retreating...to the furthest recesses (abcesses) of its cage. Fore eye, to calm his trembling partner, initiates a foray; I'm all for diverting my cerebral attention; the brain's staring accusingly at me like I'm some sort of perverted voyeur. □ Flip to the front. From the glare, through the squint, an evil puff rises to my right, a virtuous Gidget jumps out to my left and (brain now packed as tightly as possible in the back like a perfect peyote mold) squeals just like her! Sadists!, they're battering poor, helpless inanimate objects as hard as the nymphs are banging me with their bony hard hips. □ But



the sound of CRASHING, jagged hips is no match for the SOURCE's noise. The domed puff has a serious look; it's trying to do something constructive! Three purposeful kooks come up behind the puff, related sadists no doubt, non-stop BANG-BANG-BANG.....chord.....cymbal crash.....trombone blare. Is that the faint outline of a (brain starts to loosen up-it's chortling) guitar? These creatures want to make music. □ Figures become clearer. There's a monotone homo in the front, talking loud into the crowd, a kook with cement wrists drubbing the drums to death, a man with a guitar with probably one string and two frets, my brain frets. The Puff plays with her box and barks shrieking orgasms at me. Gidget's nice. Brain's giggling: who needs sanity when you can have lunacy? □ Drone covers all, inciting, inspiring all: BE MINDLESS! Feet are acting like a developing nation or Ed McMahon getting a Las Vegas show: they're becoming independent. Feisty, moving, hopping, jumping, dancing on a sea of chairs, Row H becoming Row O becoming Row W becoming Row ? Nobody knows: brain cruelly reprimands but is swept away by a quick hit of adrenaline and does an oblongata two-step Fred and Ginger would envy. The body follows: the SOURCE of aural/mental distress is changing into a source of mindless fun...fun...fun...Brain's pushing hard against my forehead demanding a name, an identity: cruel thing wants me to be a UPI agent: lifeless brain cells pick up and deduce: war-like drone; missile-tipped heads; the puff is a mushroom cloud and brings together the deduction once the cymbal crashes, my brain explodes, my rear eye is turned right and my eyes are finally opened: the B-52's. □ My vacuum of a head is touched: the lead monotone sings of a beautiful relationship between himself and his poodle who viciously deserts him. Nostalgic romance under a strobe light and feasting on limburger cheese by indiscriminate morons are both topics touched on lightly by the group. I develop a strange craving for cotton puffs. □ I suppose the trade-off had to occur between my musical virginity and common sense or strictly defined lunacy and an insight into what made my head throb. My body politic chose the latter but now I can't understand pretension, cynicism, trendiness — only foolishness and natural release. Is that bad? Cursed B-52's, I can hardly wait 'til you return...return...return....

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WEDNESDAY thru SATURDAY, OCT. 15-18
7:30
In 1959, she watched while he killed a lot of people.
DAYS OF HEAVEN
PG
9:10 RICHARD GERE
SUNDAY thru TUESDAY, OCT. 19-21
BUD CORT RUTH GORDON
Badlands

7:30
Harold and Maude
PG
GEORGE SEGAL
RUTH GORDON
"Where's Poppa?"
9:10
His Hangups Are Hilarious!

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WARHOL'S FLESH 9:05
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MIDNIGHT MADNESS OCTOBER 17-18
Friday and Saturday Night
12:00 Midnight!
MEL BROOKS
BLAZING SADDLES

DRIVE-IN THEATRES

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Hollister and Fairview
What's able to hit tall buildings at a single bound?
AIRPLANE (PG)
also: UP IN SMOKE

TWIN DRIVE-IN 1
Memorial Hwy. at Kellogg/Colts
964-9400
also: BRUBAKER
EPIDEMIC SPREADS...
BRUCE DERN
ANN-MARGRET
MIDDLE AGE CRAZY (R)

TWIN DRIVE-IN 2
Memorial Hwy. at Kellogg/Colts
964-9400
also: GODSEND
Dear Julie:
Don't let me do it again...
SCHIZOID (R)

FOR THE GREATEST IN DOUBLE FEATURE FILMS

OneWeek

Things to do, see and ignore from Oct. 16 - Oct. 22

music

of note

film

Dr. L. Subramanian, an internationally acclaimed violinist, will give a concert of South Indian classical music Oct. 22 at 8 p.m. He will be accompanied by master drummer Zakir Hussain at the Unitarian Church sanctuary, 1535 Santa Barbara Street. This unique evening is presented in co-operation with the Santa Barbara Jazz Society, a non-profit group. A donation of \$5 is requested.

The Ninth Annual Old-Time Fiddler's Convention, a day of competition and entertainment honoring Lily May Ledford (a country music pioneer from the 1930s) will be held Sunday, Oct. 19 from 10 a.m. to 5 p.m. on the UCSB Campus Diamond. Admission will be \$3 adults, \$1 children 12 and under.

The Guarneri String Quartet will feature a program of works by Beethoven, Berg and Arensky in Campbell Hall at 8 p.m. Tuesday, Oct. 21. Admission is \$5 students, \$6 faculty and staff, and \$7 general public.

The New England Ragtime Ensemble, with the sounds of Scott Joplin, Jelly Roll Morton, Eubie Blake and others, will be in Campbell Hall tomorrow at 8 p.m. Admission is \$5 students, \$6 faculty and staff and \$7 general public.



The wonderfully joyous sound of Ragtime music returns to the UCSB Campbell Hall stage with a second visit to Santa Barbara by the New England Ragtime Ensemble from Boston. Sponsored by the CAL Performing Arts Program at the University, the event takes place Friday, Oct. 17 at 8 p.m.

For ticket information and reserved seating reservations please call the CAL Performing Arts Ticket Office at 961-3535 and 961-4435 or visit the office on campus: Building 402 adjacent to Campbell Hall.



Fear, along with IQ Zero will be appearing at Baudelaire's on Fri., Oct. 17 at 10 p.m. Fear, critically acclaimed by the Los Angeles rock press was formed in L.A. in 1978. Vocalist Lee Ving, bassist Derf Scratch, guitarist Philo J. Cramer van Allen Carlyle and drummer Spit Stix have played a variety of venues on the West Coast. Among one of their most memorable gigs was a performance at the Camarillo State Mental Hospital from which the band was forcefully ejected by authorities for drinking beer and being "non-therapeutic". Their music can best be described as energetic, breakneck rock-and-roll with some bizarre, innovative twists.

A Noon Film Series begins at UCSB today with the award-winning film *The Silent Witness: An Investigation of the Shroud of Turin*. The film will be shown in Buchanan 1940. Admission price was not available. *Picnic At Hanging Rock* is the next film in the Arts and Lectures Australian series, showing tonight in Campbell Hall at 7:30 p.m. Admission is \$1.50 students and \$1.75 UCSB faculty and staff.

The Santa Barbara Museum of Art is showing Hitchcock's *Strangers on a Train* (1951), starring Farley Granger and Robert Walker. The screenplay was written by Raymond Chandler and C. Ormande from a novel by P. Hishsmith. The film shows tomorrow at 7:30 p.m., Saturday, Oct. 18 at 1:30 and 7:30 p.m., and Sunday, Oct. 19 at 1:30 and 7:30 p.m. Donation is \$1.

The Antonioni Series continues Sunday with *La Notte (The Night)* at 7:30 p.m. in Chem 1179. Admission is \$1.50 students and \$1.75 UCSB faculty and staff. *La Notte* won Italy's Best Director Award; the film stars Marcello Mastroianni and Monica Vitti.

Tonight at the Lobero Theater the Explorama Travel Film Series comes to town again, this time with a filmic trip to Spain. Admission is \$4.50.

art

The UCen gallery will have an art exhibit by David Arness entitled "New Environs" opening Oct. 21, 1980, at 5 p.m. David is a graduate student working in color field paintings which he calls environs. The environs are painted on multifilament polyester. The strong acrylic colors work with the transparency and form new space relationships. The artist works with changing the environment and dominating space with his new color language. The closing date is Oct. 31.

stage

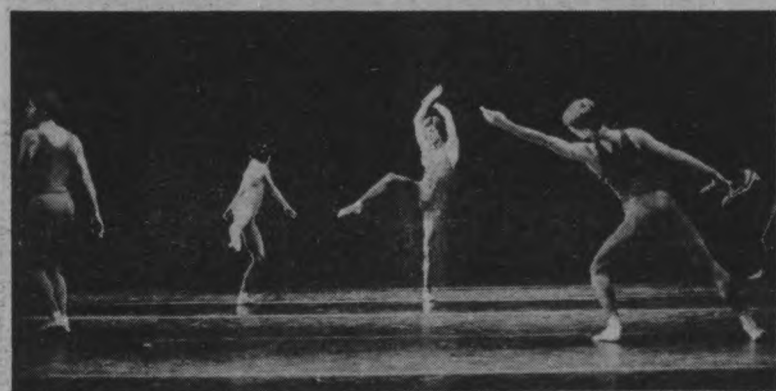
Actress Megan Cole will perform her one-woman show *Wild Butterfly*, on the theme of the lives and loves of women, tomorrow in Music 1145 at 7:30 p.m. Miss Cole is one of five American classical actors now at UCSB rehearsing for a tour of five Texas campuses under the auspices of the Association for Creative Theatre, Education and Research, centered at Santa Barbara under the direction of Homer Swander. Admission to Miss Cole's performance will be \$2.50.

ARTS & LECTURES Coming Events



Guarneri String Quartet

The GUARNERI STRING QUARTET, the "world's master of chamber music," will make its fourth Santa Barbara appearance Oct. 21 at 8 p.m. in Campbell Hall. The GUARNERI, performing since 1965, will present the works of Beethoven, Berg and Arensky. Arnold Steinhardt and John Dalley, violins; Michael Tree, viola; and David Soyer, cello, are the four — and original — members of the quartet. The rare instruments they play date from as early as 1669, two of them created by the famous Guarneri family for whom the quartet is named.



Viola Farber Dance Company

The Viola Farber Dance Company will be in residence at UCSB Oct. 23-25. A free lecture-demonstration is scheduled for Thursday, Oct. 23 at 3 p.m. in Campbell Hall and the performance is Saturday, Oct. 25, 8 p.m., Campbell Hall. Viola Farber, who has created a movement style of her own is called "one of the choreographic masters of our day" by *Dance* magazine.



Foot-Stompin' Fiddlin'

The 9th annual Old-Time Fiddler's Convention returns to UCSB's Baseball Diamond for a fun-filled day of foot-stompin' entertainment on Sunday, Oct. 19 from 10 a.m.-5 p.m.

RAGTIME RETURNS!

The joyous sounds of Ragtime music return to Campbell Hall Friday, Oct. 17 at 8 p.m. with the NEW ENGLAND RAGTIME ENSEMBLE. The ENSEMBLE will present the toe-tapping tunes of Scott Joplin, Jelly Roll Morton, Joe Lamb, Eubie Blake and others in a performance that combines "softshoe grace and Stravinskian precision."

The ENSEMBLE was founded in 1972 at the New England Conservatory of Music by Gunther Schuller and started the revival of Ragtime! The popularity of ragtime music has continued to grow and the ENSEMBLE has received many awards and honors. Gunther Schuller, who continues to serve as the group's conductor,

has great respect for these composers and their music. As he introduces each composition, he shares something about the composer, his music and the time in which he lived. Ragtime music has influenced jazz, rock and other popular music and remains an exciting part of our musical scene.

Tickets to all Arts and Lectures performing events are available at the Arts and Lectures Ticket Office, adjacent to Campbell Hall. The office is open Monday-Friday from 9 a.m. to 5 p.m. For information call 961-3535 or 961-4435. This half-page was prepared by Arts and Lectures staff.

Calendar

Thursday, October 16
Noon, Buchanan Hall 1940
THE SILENT WITNESS
(Noon Film Series)

Thursday, October 16
7:30 p.m., Campbell Hall
PICNIC AT HANGING ROCK
(Australian Cinema Series)

Friday, October 17
8 p.m., Campbell Hall
NEW ENGLAND RAGTIME
ENSEMBLE

Sunday, October 19
10 a.m.-5 p.m., Campus
Diamond
9th ANNUAL OLD-TIME
FIDDLER'S CONVENTION

Sunday, October 19
7:30 p.m., Campbell Hall
LA NOTTE ("THE NIGHT")
(Antonioni Film Series)

Monday, October 20
3 p.m., North Hall 1006
CALIFORNIA'S CONSTITUTIONAL RIGHT TO PRIVACY
(Lecture—Robert Gerstein)

Tuesday, October 21
3 p.m. Girvetz 1004
WHAT IS CONTEMPORARY FICTION GOOD FOR?
(Lecture—Charles Simmons)

Tuesday, October 21
8 p.m., Campbell Hall
GUARNERI STRING
QUARTET

Wednesday, October 22
7:30 p.m., Campbell Hall
THE CARS THAT ATE PARIS
(Australian Cinema Series)

A.S. Program Board

Dixie Dregs Return to UCSB

By VINCE CORRY

The Dixie Dregs are trailblazing their way into a new musical genre. This highly talented quintet covers the musical spectrum by playing rock, jazz, blues, country, and classical.

Fusion is a term that was once used for artists that didn't quite fit into a category. The Dregs are a prime example of a band that defies categorization. "We rarely think of labels," says guitarist Steve Morse, "but if we did it would be something like electric chamber music."

One of the unique characteristics of this band is that they formed for college credit at the University of Miami School of Music. Quickly the groups individual and collective prowess became cohesive with a musical identity that was a times serious and exploratory at others playful and humorous and frequently awesome.

The success story doesn't end here though. With the release of their latest album *Dregs of the Earth*, the band has reached a pinnacle of musical excellence. This album goes way beyond the stellar expertise found on their third album which was nominated for a Grammy in 1979 for the best

instrumental performance. Again the Dregs defy musical categorization by throwing in something new and different on each cut. Its as if each song on the album were done by a different group of highly skilled musicians. Its hard to believe but these same five guys can switch musical styles as adeptly as changing the channel on the television.

The Dixie Dregs are far from being a hot undiscovered new talent. They've been reviewed favorably by such intellectual journals as *Down Beat*, *Rollingstone*, the *New York Times*, *Guitar Player* and *Penthouse*. To top that Steve Morse won a *Guitar Player Magazine* award for "Best new Guitarist of 1979."

Joining Steve on stage are the rest of the Dixie Dregs, Allen Sloan on electric violin, Andy West on bass, Rod Morgenstein on drums and Tee Lavitz on keyboards. All are graduates of the University of Miami School of Music, where the jazz faculty included such prestigious names as Pat Metheny and Jaco Pastorius.

The musical intensity of the Dixie Dregs doesn't stop on vinyl. They literally light up the sky with exuberant energy in their electrifying live shows. UCSB was



The Dregs will dazzle your mind on Oct. 28 in Campbell Hall.

witness to one of these shows last May. The good news for all of you Dregs addicts, is that because of all the intense excitement created by the bands last appearance, they are returning to Campbell Hall on Tuesday, Oct. 28 at 7 p.m. Added to this musical treat is Kittyhawk, an L.A. based band with their own unique brand of jazz rock. Don't be disappointed like so many students were last year. Get your tickets early and get ready for an evening thats sure to dazzle your ears as well as your mind.

This Means You!

Work For Lectures

Many of us are braggadocios when it comes to who we know. Just imagine, you are at an Isla Vista party and the topic of conversation turns to celebrities. Prior to this change in topic, you've had your eyes fixed on that

heavenly woman or male adonis. Well, you're now posed the question...who do "you" know? Without much coaxing, you begin to recite your most impressive encounters — tea with the Queen of England, a Sunday dive with Jacques Cousteau aboard the Calypso, babysitting Amy Carter at the White House. That's enough, your friends plead. They have reached their limit in sharing your enthusiasm.

What's the above all about? My name is Diane Steinberg and I am this year's A.S. Program Board Lecture Chairperson. By the way, my contacts with celebrities have been close to unexciting with the exception of shaking hands with President Ford and meeting the Fonz, Henry Winkler, at a private party at the Beverly Wilshire. It is natural that one would like to boast that "so and so" has been or is coming to our campus. If you personally know a celebrity, the field of specialty is open, and would like to see him/her speak at our university, I would love to talk to you. This is in addition to the programming that is underway for the year.

You don't have to know who's who to know what's what. Therefore, if you are simply interested in working on the Lecture Committee, please leave your name and number in the Program Board Office.

Workshop

Today at 1 p.m. in UCen 2272 there will be a theater workshop run by Lillith, a Women's Theater Group from Berkeley. The workshop will deal with myths and dreams, and such things as "do old myths hinder us" and "do they empower us?" The workshop will be three hours long and is free to all. The group suggests that you wear loose clothing. It is not limited to persons with theater training.

Cris Williamson: An Introspective Songwriter

Cris Williamson's music is simply too good and her themes too universal to remain a secret. Richard Cromelin, L.A. Times

Within the last few years Cris Williamson's music has spread across the nation through word of mouth. Her first album on Olivia Records *The Changer and the Changed* sold over 100,000 copies with no advertising, marginal press and limited airplay. The fact that this feat is something not achieved by most artists on independent labels is a good indication of the quality and universality of her music.

Cris has been called a renegade artist something like Bob Dylan; One who doesn't conform musically or otherwise to the expectations of others. Yet you cannot safely categorize her music. She writes introspective, optimistic songs about surviving in an "unreasonable world." As Cris herself said, "During the past few years I've been thinking about what I want to say, I've found myself the victim of a lot of fears that strike many people. The basic fear of having one's life ended by someone else without it meaning anything. The forces that are around in the world that are anti-life have made me move toward a more pro-life position." In that quote she is referring to such things as Three Mile Island, Karen Silkwood and other such life destructive forces.

Even though Cris holds some strong political views, her music is not overtly political. She uses simple, striking imagery to speak to anyone who looks to music for keys to self-discovery. The power in her music comes from her amazing command over poetry, metaphor and music. She is an artist who has a vision of life's struggles and she wants to share that positive vision.

Her latest album *Strange Paradise* is an album that reaches out to people with musical sophistication. This material encompasses the powerful rhythms of rock and roll and well as the strong substantive lyrical ballads she is well known for. On the album Cris plays a variety of instruments: guitar, piano and synthesizers not to mention her vocal depth and experimentation.

Judging from what I have read and heard, her live performances exceed all expectations. Her stage presence and charisma add may dimensions to the pleasing and fulfilling qualities of her music. Many people have left her concerts with an afterglow that lasts. I guess we can describe it as a positiveness as opposed to the violence and oppressiveness that many of today's pop artists breed. As Richard Cromelin of *The L.A. Times* put it: "The cultishness of this artist-audience relationship may spring from an admirable political/social imperative, but the



Cris Williamson appears in Campbell Hall this Saturday night.

united masses could use a break, and Williamson's music is simply too good and her themes too universal to remain a secret."

If you haven't already heard, Cris will be performing in Campbell Hall this Saturday night. Let's break these secretive bonds and expose ourselves to a unique ex-

perience. If you haven't heard her music call KTYD and request something by her and show up at the concert. This show could prove to be a wonderful evening of shared feelings and refreshing music. Tickets are going fast so don't miss out. Listen for a live interview on KTYD this Saturday at 3 p.m.

Calendar

Oct. 16-22

Thurs 16	Fri 17	Sat 18	Sun 19	Mon 20	Tues 21	Wed 22
<p>Dietrich mini-concert UCen II Catalyst 8:30 p.m.</p> <p>Publicity Committee Program Board Rm. 3rd floor UCen 6:00 p.m.</p> <p>Concerts Committee Program Board Ofc. 5:00 p.m.</p>		<p>Cris Williamson concert Campbell Hall, 8 p.m.</p>			<p>"Women in Love" UCen II Pavilion 7:00 & 9:00 p.m.</p> <p>Film Committee UCen 2284 5:00 p.m.</p>	<p>The Ultra Violets noon concert UCen lawn area noon-1:00 p.m.</p> <p>Special Events Comm. UCen 2292 4:00 p.m.</p>