



# ARTS

entertainment

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S.B. Blues Society

Tashi Ensemble

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A Musical Fantasy

Rush

## Society Brings the Blues to Santa Barbara

By DAN FLYNN

About once a month, Santa Barbara gets the blues.

The Santa Barbara Blues Society, a non-profit organization dedicated to the advancement of the blues, has been bringing quality blues artists to town for almost six years. Contrary to those who may think the blues are a downer, these shows are often house-rocking celebrations of a musical genre that has rarely received the recognition it deserves from the American public.

What exactly are "the blues?" Greg Drust, a former UCSB student who now hosts a blues program on KCSB, concedes that the definition varies from person to person. However, he feels that the blues "speak of true life circumstances, both happy and sad, in a human, direct and personal fashion." Blues is music from the soul.

Greg says that the music originated from the field hollers and work songs of Afro-Americans in the 1800s. The first blues recording, "The Crazy Blues" by Mamie Smith (1920), sold well enough to Black audiences to establish a market for the sound. Different regions of the country began forging their own styles of rural blues; places such as Mississippi, Louisiana, Texas and California. The migration of Blacks to urban areas as a result of World War

II brought a shift in popularity from the acoustic, homespun, rural blues to the brash, electrified sound of urban blues.

In the 1950s, small labels such as Chicago's Chess Records recorded the great urban bluesmen Muddy Waters, Howlin' Wolf, Sonny Boy Williamson and Little Walter. The blues contributed immensely to the development of rock and roll. Big Joe Turner recorded "Shake, Rattle and Roll" in the early '50s; later, Bill Haley and the Comets covered the tune and made it a hit. Elvis' first recordings for Sun Records featured several blues covers. A blues-based song structure is readily evident in the hits of Chuck Berry, Little Richard, and dozens of other early rock artists. While the popularity of rock and roll soared, however, the blues remained a little-appreciated style of music.

This situation changed when young White Americans began to discover the blues in the mid-1960s. Greg feels that this occurred for two reasons. First, there was a blues revival in Britain, and many English bands (such as The Rolling Stones, The Animals and The Yardbirds) began to churn out White versions of blues music. Secondly, the counterculture in America was receptive to the challenge of

traditional mores that the blues provided.

As a result, long-overdue recognition was finally directed toward blues artists that had been plugging away in relative obscurity for years. Muddy Waters and John Lee Hooker began playing in coffeehouses before enthusiastic audiences and B.B. King packed the Fillmore East on several dates. Unfortunately, as the counterculture faded into the 1970s, so did American interest in the blues.

It was during the '70s, however, that Hungarian-born physician Laszlo Kiraly became interested in bringing the blues to Santa Barbara. Las had seen inspiring, standing-room-only performances by bluesmen Willie Dixon and L.C. Robinson at the now defunct Bluebird Cafe, and was dismayed that the music wasn't presented locally on a more regular basis. Taking matters into his own hands, he called Drust at KCSB and expressed his desire to form a Santa Barbara Blues Society — a risky venture since similar projects in the past often fizzled out quickly.

Greg, however, was enthusiastic about Las' idea and the two went to work on it. With Greg handling media promotion, Las lined up Johnny Turner and Blues With a Feeling to play at Baudelaires on March 21, 1977. With his

(Please turn to pg.4A, col.4)



By SCOTT BROWN

Tashi, a string and clarinet ensemble, presented a well-balanced program of works from several periods of music history Friday night in Campbell Hall. Their work left the audience very pleased and hungry for more. Luckily, the group was kind enough to provide an encore.

The music ranged from a Haydn classical trio to a Francaix quintet written in 1977. This is unique among chamber ensembles, as such groups usually specialize in music from certain time periods and perform only pieces from those periods. However, Tashi and their guest performers cover all styles of music and manage to perform them all with great skill and sensitivity. This feat is rather amazing to see in the same program.

The Haydn trio had a typical classical chamber music feel to it, but the form of the piece was unusual — string trios being somewhat hard to find. Only three members were on stage at this point: Ida Kavafian and Fred Sherry, two of the central artists of Tashi, and Theodore Arm, a guest violinist. One could feel that the piece was a warmup, a lead-in to the main event.

# Tashi Ensemble Performs Range of Music Styles

Next came a Quintet for Clarinet and Strings by Jean Francaix. Richard Stoltzman, clarinet, the group's third central artist and Toby Appel, viola, the second guest artist, came onstage for the remainder of the concert. The piece is modern, but it is not entirely "new music" in the sense that it does not have a feeling of discontinuity, characteristic of most new music these days. Rather, the music moves in an almost lanky manner, feeling a bit awkward and humorous. The musicians displayed and reinforced this feeling by using body language and facial expression, something I have not seen so extensively used by this group.

After an intermission, the entire five-person group came back out and performed Brahms' Quintet in B minor, Op. 115, a piece from his later, more serious works. It was performed in a very serious, sensitive manner, portraying

a somber and reflective mood characteristic of these later works. The dedication of the individuals of the group seemed apparent in the attention paid to the details of the piece.

As an encore, a newer, more contemporary piece was performed which included a clarinet solo to showcase the talents of clarinet Stoltzman. The jazzy, innovative feel of the piece left one with a more positive outlook after the moody Brahms quintet. A vocal improvisation inserted in the middle of the encore brought out again the versatility and good humor of the ensemble. The balance of seriousness and light-heartedness made for a very enjoyable evening.

Tashi (Tibetan for "good fortune") has recorded on the RCA label, and its members and guest artists are renowned for solo recitals and many awards from around the world. The individual members have also recorded on many labels in the U.S. and Deutsche Grammophon.

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# Rush: Intelligent and Challenging

By ALEX LLAMAS

It often amazes me how some musical groups achieve super-status immediately following their first album while others, just as good, mingle and mesh among the unknowns, hoping that some record company notices them.

For those groups who aren't as lucky, the love of playing overrides frustration. Slowly they come along, making their way up the popularity ladder, until either the band comes of age, or their audience does.

Rush is such a group. I remember the first time I experienced them. *Permanent Waves* had just been released and because I was unfamiliar with their music, I didn't expect much. I just happened to have excellent fifth row seats (thanks to an in-law at A&M Records).

Turns out I was blown away by the intensity that three musicians could generate and since then, have made it a point to purchase all eight of their LPs.

Perhaps Rush has not enjoyed the popularity that some groups do, but I think that this so because Rush is unlike the typical feeding machines we often here nowadays.

What you get from Rush depends on how much listening capability you have — how much you're willing to put in. They do not cater, they demand your attention. So, if need be said, Rush is not for everyone.

Rush is the kind of group that has you "switching gears in midstream." This is the sort of technical integrity they are known for.

Moreover, their lyrics are as intelligent as the music, and we all know that a song is only half a song if the lyrics aren't any good. One of the more musically challenging cuts on the new LP, *Signals*, is "Subdivisions," with its equally powerful lyrics:

*Sprawling on the fringes of the city  
In geometric order  
On insulated border  
In between the bright lights  
And the far unlit unknown.*

*Growing up it all seems so one-sided  
Opinions all provided  
The future pre-decided  
Detached and subdivided  
In the mass production zone.  
Nowhere is the dreamer  
Or the misfit so alone.*

Subdivisions

Neil Peart is lyricist and drummer for the group who gets his inspiration from numerous books and musical influences of the past and present. Peart has mastered the type of well-springs of literary force that writers explore. Alone he makes up the unending fills and syncopations that words have difficulty describing. A listen to the title cut on their *Hemispheres* album will reveal this fact to you. Or "La Villa Strangiata" on the live *Exit...Stage Left* LP or... anyway, I was awed by the incredible drum solo he executed that night at the concert. He is truly technically virtuous.

Guitarist Alex Lifeson is accented by the surround-sound

of chorus effects and the nimble arpeggiotic style he creates. He is both fulfilling and expressive, precise and powerful. He's influenced by the likes of Jimi Hendrix, Jimmy Page and the more contemporary Allan Holdsworth (who some people had the opportunity of seeing perform last year in the Pub) to create the originality of fluid runs and high fidelity rhythm chords that he is known for. (See Dec. '82 *Guitar Player* magazine for his award).

In collaboration with synthecist-bassist-vocalist Geddy Lee, Lifeson has been gifted with the sparks that accompany spontaneity. "YYZ," from their *Moving Pictures* album, a song that was done just to fill the space, earned them nomination of a Grammy for best rock instrumental of '82.

Rush is a progressive group in the sense that they have the courage to change. They play with different music forms and still maintain the sound that they are known for. "Digital Man," off of the new *Signals* LP, incorporates elements of ska, punctuated by drummer Peart's articulations and syncopations. A cut from the *Moving Pictures* LP, "Vital Signs," reflects Rush's mentality.

*Unstable conditions  
A symptom of life  
In mental and environmental change.  
Atmospheric disturbance  
The feverish flux  
Human interface and interchange.*

*The impulse is pure  
Some times our circuits get shorted  
By external interference.  
Signals get crossed  
And the balance distorted  
By internal incoherence.*

Rush is not your drugs and sex type band, and in this respect, are distinguished from the more cliché heavy metalists that sour the phrase. Fans of Rush don't concern themselves with what Lee's favorite colors are or what Alex's hobbies are. Rush is a personal group with endeavors kept private. "Limelight" from *Moving Pictures*, suggests this:

*Cast in this unlikely role  
Ill equipped to act  
With insufficient tact.  
One must put up barriers  
That keep oneself intact.  
...All the world's indeed a stage  
And we are merely players  
Performers and portrayers  
Each anothers audience  
Outside the gilded cage...*



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## Ritenour and Welsberg to Perform

"Captain Fingers," alias Lee Ritenour, will bring his guitar and his brand of jazz-pop music into Campbell Hall for two shows on Wednesday night, Feb. 23, along with special guest Tim Weisberg.

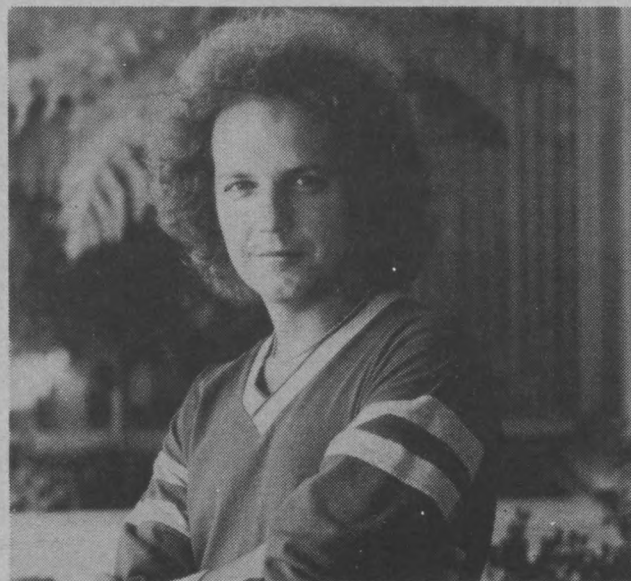
Ritenour has just released *Rit 2*, a follow-up to his successful 1981 LP, *Rit*. Both albums feature extensive vocal work and mark a transition to slick, commercial pop music away from Ritenour's earlier jazz-oriented solo albums. *Rit* is the Southern California native's fifth American album. He also has various import LPs, mostly from Japan where he has a considerable following.

Ritenour, 33, has gone through many phases in his

prolific career as a studio and solo artist. During the mid-'70s, Ritenour estimates he was playing an average of 15 to 20 studio sessions per week in Los Angeles; his versatile guitar playing is heard on dozens of albums by artists including Steely Dan, Herbie Hancock, Kenny Loggins, Glen Campbell, Barbara Streisand and Stanley Clarke.

These efforts brought Ritenour *Guitar Player* magazine's Best Studio Guitarist award in 1977 and 1978 and led him to form the group *Friendship*, which toured and recorded in both the U.S. and Japan. His first solo LP, a smooth jazz-fusion work entitled *The Captain's Journey* was released in 1978 and was nominated for a Grammy award.

His popularity has steadily increased since then — *Rit* was in the pop top 30, the R&B top 20, and the jazz top five. In recent years Ritenour has branched out his activities as well, producing solo albums by Harvey Mason and Eric



Lee Ritenour

Tagg (both of whom are in the current band), working on film soundtracks, such as *An Officer and a Gentleman*, and teaching guitar master classes in both Japan and the U.S. (including his alma mater, USC).

Flautist Tim Weisberg will be opening the show. Weisberg is probably best known in the popular music world for his work with Dan

Fogelberg, but he is primarily a jazz musician and has released a large number of his own albums.

Performances are at 7:30 and 10:30; good seats are still available for the second show. Tickets are \$9 for students and \$10 for the general public. The show is an A.S. Program Board/Adventurous Attraction co-production.

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## Blues Society

(Continued from front page)

own money, Las placed some small ads and ran off posters for the show. As Las fondly recalls, "the owner of Baudelaires promised to buy me a drink if the show managed to draw 75 people" — as it turned out, 175 people packed into the club and spilled out onto the sidewalk. Encouraged by this success, the SBBS began putting on monthly shows at Baudelaires, the Bluebird and other clubs in Santa Barbara. The concerts quickly received a reputation for having some of the hottest, funkier music in town, and it wasn't long before the SBBS concert site had to be moved to a roomier venue, La Casa de la Raza.

The ambience of La Casa is one factor that makes a Santa Barbara blues show such a special event. Las felt that it was important to keep the shows in an intimate setting and avoid the "stuffy, highbrow atmosphere of a theater." Located on Santa Barbara's eastside, La Casa de la Raza exudes the unpretentious qualities one would expect from a place whose English translation is "The People's House."

The cozy, dimly-lit dance hall is complemented by colorful Aztec murals on the walls and a bar in the back which serves up a variety of ice-cold Mexican beers. Band members often mingle with the audience before the show and during intermissions. Best of all, there is plenty of dancing room so that people can fully enjoy the thumping rhythms of a vibrant blues band.

Today, the SBBS is recognized throughout the country as a leading force in the promotion of blues music. It now has a volunteer staff of 15, a membership of 250, and a mailing list that has swelled to over

900. Membership in the society (\$5 yearly, \$25 lifetime) entitles the member to a \$1 discount on the recession-fighting \$7 admission price, as well as discounts on t-shirts and bumperstickers. Members are also eligible to win doorprizes (LPs, t-shirts, photos, etc.) at every show they attend.

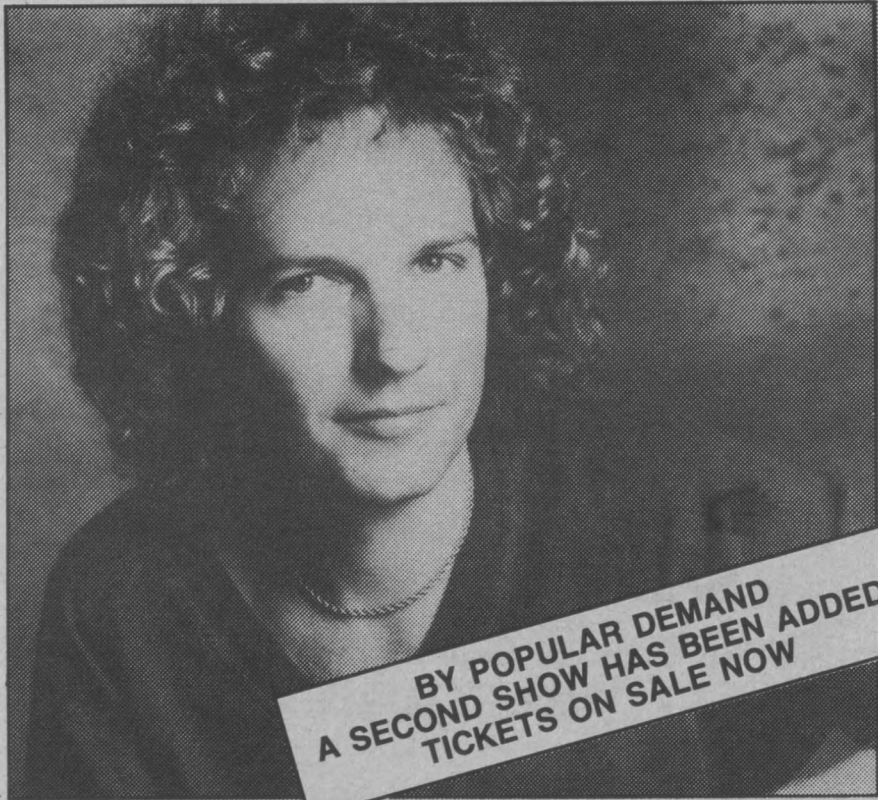
Recently, the SBBS received the first W.C. Handy Award from the Blues Foundation of Memphis, Tennessee, for being the outstanding blues society in the United States. Indeed, of the six blues societies now in existence, over half were patterned after Santa Barbara's own. Las, who still does all the booking, receives one or two calls a week from around the country from blues artists wishing to play in Santa Barbara. This enables the SBBS to present a wide range of blues styles from some of the biggest names in blues music today.

Although the SBBS has come far, its existence depends on the continued support of its members and the general public. Just last year, a couple of sparsely attended shows sent the reserve fund reeling to such a low level that the SBBS was in danger of going broke. An SOS newsletter was sent out to supporters, who responded to the call and packed the house for a Fiesta celebration with Clifton Chenier and his Red-Hot Louisiana Band. This enabled the SBBS to get back on its feet, and those in attendance were treated to Santa Barbara's best dance concert in recent memory — the band burned hotter than Louisiana pepper sauce.

Since February is Black History Month, there is no better time to get exposed to a high energy evening of authentic, down-and-dirty blues. The next SBBS show is on Feb.

22, when Chicago's James Cotton Blues Band will be the evening's featured artists. Showtime is 8 p.m., and tickets can be purchased at La Casa de la Raza, 601 E. Montecito St. on the night of the show.

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# Songwriter Creates Musical Fantasy

By NOEL HASTINGS

Although he's not yet as famous as some people known to reside in Santa Barbara, multi-talented performer David Tate is definitely on the rise.

Already an accomplished singer-songwriter, Tate, 32, is now in the process of rehearsing for a "scaled-down" production of a musical play, *Majesty*, which he hopes will eventually become a full-scale Broadway musical.

Having completed an outline last year of *Majesty*, Tate is now filling it in. In addition to writing the entire musical, including all the songs, he will sing and act in it and may do the staging and directing. Does it sound like a one-man show? Tate assured me it wasn't, really. "I'm just acting as a catalyst for all this. I couldn't do it alone. I've started a kind of chain reaction.

"It's a wonderful, scary adventure which more than once has pushed me to the limits of what I thought I was able to do. Yet each time I got to a place of frustration where I couldn't figure out what the next step would be, I'd get help and encouragement from talented people who knew what to do next. They'd give me the kick in the butt I needed," he said.

"The basic principle of having a success at something is having a clear, focused intent and following through on it on a day-to-day basis — but," he emphasized, "with a very clear picture of what it is you want." Tate attributes part of this realization to "having contact with people who have been very successful. It just kind of rubs off on you a bit — that positive attitude...I keep trusting that wherever I am is where I need to be."

Tate calls *Majesty* a "science fantasy which bridges a carefully researched vision of the future with a sense of ritual and mystery from the age of The Sword and the Stone. It works on a lot of different symbolic levels and, in the spirit of *The Chronicles of Narnia* by C.S. Lewis, allows the audience to find personal levels of meaning in the archetypal characters presented."

He describes *Majesty* as "a vision of the 21st century when society has gotten very deeply regimented — turned into a basically computerized culture. Everything from personal finances to just about every aspect of individual lives are monitored by informational systems that are connected on a global scale.

"At a time when that regimentation reaches a critical level, the high king of ancient prophecy returns and the artists, poets, dancers and philosophers who have lived in hiding for decades emerge and begin a new renaissance."

Tate says that one of the leading roles in *Majesty* — the character of the young girl — was based upon the song "Malena" from his record album, *Love Will Have Its Way*, released in 1981.

"Malena" starts:

Everybody wants her  
But nobody understands  
She's still a child in her heart,  
And she needs time to grow,  
To find out who she is,  
She is the fullness of the moon  
And the sweetness of the tune.  
Ay, ay, ay, Malena  
Say you will sing to me.  
Ay, ay, ay, Malena.

Tate has worked with such artists as Michael Nesmith (former "Monkee") and



David Tate

Jimmy Messina (formerly of Loggins and Messina and Buffalo Springfield).

He collaborated with Messina in the writing of two songs on Messina's last album, *Messina*, and is doing the same for Messina's next album, scheduled for release in March.

Tate sang harmonies on Nesmith's 1974 album *The Prison* and did a performance with him at the Palace of Fine Arts in San Francisco.

As preparation for the production of *Majesty*, Tate took classes in music theory and drama last quarter at UCSB, and says he may take more classes next quarter.

Tate says he first got interested in performing in high school. "Plays were a major thing, and singing was something I really enjoyed doing," he said. "In college, I started taking poems I had written and putting them to music. I never took any music theory classes. I was self-taught. I taught myself on the guitar, and now I'm learning the synthesizer."

In 1972, Tate received a Bachelor's Degree in religious studies from U.C. Santa Cruz. Since then, he's been a songwriter and performer and has given concerts throughout the United States and in Canada, England and India.

On Nov. 20 of last year, Tate previewed "a very preliminary kind of review of the songs with short narration" at Cate School in Carpinteria and called it "Majesty: A Work In Progress." The songs had magical-sounding titles: "Fanfare," "Golden String," "Waterfalls," "Angel of the Cutting Edge," "Dragonfly" and "Souls for Sale."

Tate said the audience "liked it very much." He said the reaction was similar at a public showing in San Diego at the Westminster Arena Theater on Dec. 5. "We got a great response and the only reason I'd continue doing this is that people have been very supportive," he said.

Again previewing *Majesty*, this time for friends, Tate and company will perform at the Esalen Institute in Big Sur on March 9 and at the Arts Center in Santa Cruz on March 16.

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## 'Videodrome' Cronenberg Pens Pointless Mess

By ROB PALMER

I must have been reading the wrong film journals lately, for going to see *Videodrome* last week I was under the impression that its director, Canadian-born David Cronenberg, was the up-and-coming, whiz-kid director to watch; that despite its sci-fi, horror/gore format *Scanners*, Cronenberg's last film, was the work of a unique, rapidly maturing director; and that *Videodrome*, financially backed by a major studio, would transcend its limited genre and establish Cronenberg as a serious *auteur*. Well, I'm going to start reading something else in the future because *Videodrome* is an absolutely godawful piece of trash, and Cronenberg measures up as little more than an overrated hack.

Actually the first 15 minutes or so of *Videodrome* are admittedly competent and the premise is somewhat intriguing. James Woods portrays Max Renn, co-owner of a tiny, pay-TV channel that specializes in broadcasting soft-core pornography for late night viewers. Casting around for something spicier to grab his viewers with, the horribly amoral (unbelievably amoral) Renn accidentally runs across *Videodrome*, a secret, underground cable program of non-stop, actual sadomasochistic violence — snuff TV.



Renn decides that *Videodrome* fits the bill perfectly and is quickly drawn into one of those familiar, if sometimes rewarding, "if we-can-take-over-people's-minds-then-we-can-take-over-the-world" yarn. The same type of yarn you stopped seeing when you stopped watching *Underdog* and *Felix the Cat* reruns.

Unfortunately, Cronenberg's self-penned screenplay rapidly runs out of its initial inspiration and inexorably disintegrates into an amateurish and quite incoherent mishmash of ludicrous situations and gratuitously pointless special effects (and the special effects aren't any good to boot. In one scene Woods dons an elongated, glowing helmet in order to experience a *Videodrome* hallucination and winds up looking like a space-age Elephant Man. The audience

I was in howled with derisive laughter). Worse is that Cronenberg just does not possess either the skill or the style to either fashion or salvage anything out of this self-wrought mess.

Cronenberg's major problem is that he seems intent on trying to make a serious film in an absurd genre, and *Videodrome's* own ridiculous plot machinations and sheer pointlessness don't help matters either. Cronenberg would have done much better to employ a more tongue-in-cheek attitude toward his material, which a number of young filmmakers have done recently with positive results: John Landis — coming up with a decomposing wisecrack in *An American Werewolf in London*; Joe Dante — imagining a whole Marin County commune for werewolves in *The Howling*; and George Romero, who first populated an entire shopping mall full of flesh-eating zombies in *Dawn of the Dead* and who more recently transposed a '50s horror comic book onto the screen with *Creepshow*. It is also worth noting that Tobe Hooper and Steven Spielberg never really approached anything resembling gravity in *Poltergeist*. One of these days critics will realize that Cronenberg's trashy yet solemn, exploitative techno-horror films are not the hallmarks of a great new style but the works of a (so far) hopelessly limited filmmaker.

## Pop Artist/Inventor Better's Humanity

By CYNDY ROTOLO

An extraordinary man came to visit UCSB Tuesday. Call him the new wave Thomas Edison. He is artist, inventor and author Philip Garner. A unique and experimental creator, Garner spoke to a large audience in the Main Theater about his latest sensation, the *Better Living Catalog* — 62 *Absolute Necessities for Contemporary Survival*.

On his trip up from Hollywood, where he presently resides, Garner decided to indulge in one of his favorite pastimes — thrift shops. He eagerly displayed to the audience what he had discovered while thrifting — a futuristic-looking hair dryer called the Glorifier and a popcorn popper which he said reminds him of an airport

(Please turn to pg. 7A, col. 1)

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# Simon Comedy a Delight

By EVE DUTTON

Broadway may be the home of great American theater but Santa Barbara is rising to higher acclaim every year as more and more top-talented plays, such as Neil Simon's *Barefoot in the Park*, come to town.

Running through Sunday at the Lobero Theatre, this new production of an old favorite is a delight from the first line. Although top billing is given to Marion Ross, the entire cast is superb, demonstrating a

professionalism rarely seen outside of New York or Los Angeles.

Directed by Jerry Paris, director of *Happy Days*, the show keeps the audience laughing continually with never a dull moment or yawn. Some may wonder how Julie Paris and Chris Lemmon, playing the parts of the newlywed Bratters, could compare to the Broadway original or even the movie performance by Jane Fonda and Robert Redford, but no need to worry, these two young stars

prove to be just as entertaining and talented as their predecessors and their fathers, Jerry Paris and Jack Lemmon.

Marion Ross, playing the part of Corie's mother, proves her luminous reputation as an actress who can play any role — and infuse it with the warmth, sincerity and directness that are characteristic of Ross herself. The part seems to come with such ease that one would believe that she is not acting at all but that Corie's mother is Marion Ross.

Highlighting Tuesday night's show was the splendid performance by Ross and Lemmon as they staggered into the apartment onto the floor, drained from the infamous five flights and an evening of ouzo, martinis, scotch and exotic rich foods. Who could not believe that they had not almost died walking up the stairs when Lemmon's

entire face drips with perspiration and exhaustion and Ross looks so weak that you can barely resist helping her to a chair, or better yet, a bed.

Byron Webster, as Victor Valesco, the Bratters' upstairs neighbor, was as crazy and debonair as he could be. Although added to the cast late, Webster has come through in full force, charming the audience as much as he does Corie.

With such a talented cast, any young actress would be more than a little nervous, especially when her father is the director, and so Paris' overwhelming enthusiasm in the first 15 minutes was understandable although not desirable. After adjusting to the situation however, Paris fit into her role as well as Ross, Lemmon or Velasco.

This is a production which any Neil Simon lover or theater buff must not miss. It's a true delight.

## Phillp Garner

(Continued from pg.6A)

tower. Garner considers thrift shops to be modern museums, containing what he calls thriftographics.

As an artist and inventor, Garner has always been fascinated with the creative potential of junk, which he collects and uses in his art. He tries to deal in fantasy. "There's so much reality," he declared. He uses reality, interpreting it, making it more interesting."

Interesting is certainly the word for the *Better Living Catalog*, which has pushed Garner into the limelight. He has appeared on the *Tonight Show* and will be interviewed on *P.M. Magazine* tonight. He appears quite flabbergasted by this sudden taste of fame.

Garner attended the Art Center College of Design in Los Angeles and left the school in 1965 when the government requested his presence in Vietnam, where he served in the art department of the army, allowing him to view the war with a rather strange perspective. Garner defines himself as apolitical.

After taking his army boots off, Garner returned to Art Center and was thrown out in 1970, partly due to the school having no sense of humor, he said. He proceeded to work for a while as a toy designer and began experimenting with performance art.

He became involved with Ant Farm, a performance group from San Francisco and showcased art of various individuals at the Los Angeles Museum of Contemporary Art. Garner is the originator of the "Cadillac Ranch," a concept stolen by both Bruce Springsteen and the Plasmatics.

For the UCSB audience, Garner showed slides of some of the outrageous inventions of modern convenience and artistry he has created and illustrated in his catalog. There's the "Woofer," a radio attached to a dog's back, and the half-suit, for those hot days when businessmen suffer. Although extremely humorous, Garner's concepts are somewhat realistic and seem to forecast the future when businessmen will walk around with computerized LED name tags on their suit jackets.

"I have devoted my every effort to taming the world's resources through applied technology," Garner states in his book. He is currently working on his next book, entitled *Utopia*. He has appeared in *House and Garden*, *Esquire* and *Rolling Stone* magazines. In closing his *Better Living Catalog*, Garner says, "Thank you for joining me in my devotion to the betterment of human existence. The inventor and the consumer must march hand in hand toward the golden vistas of tomorrow."

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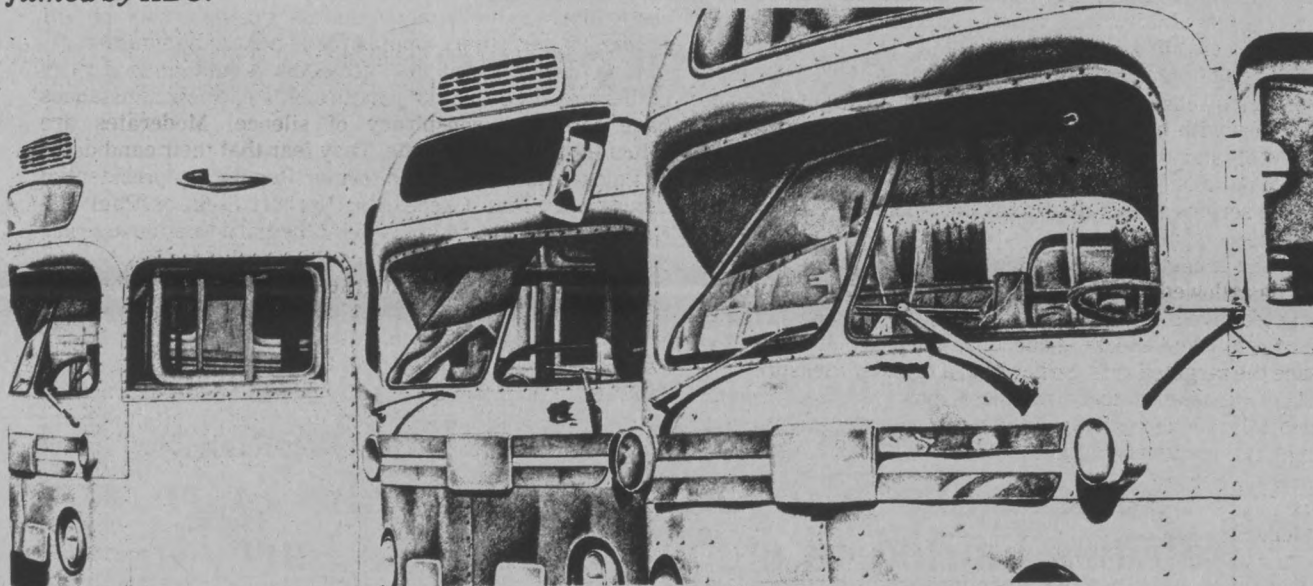
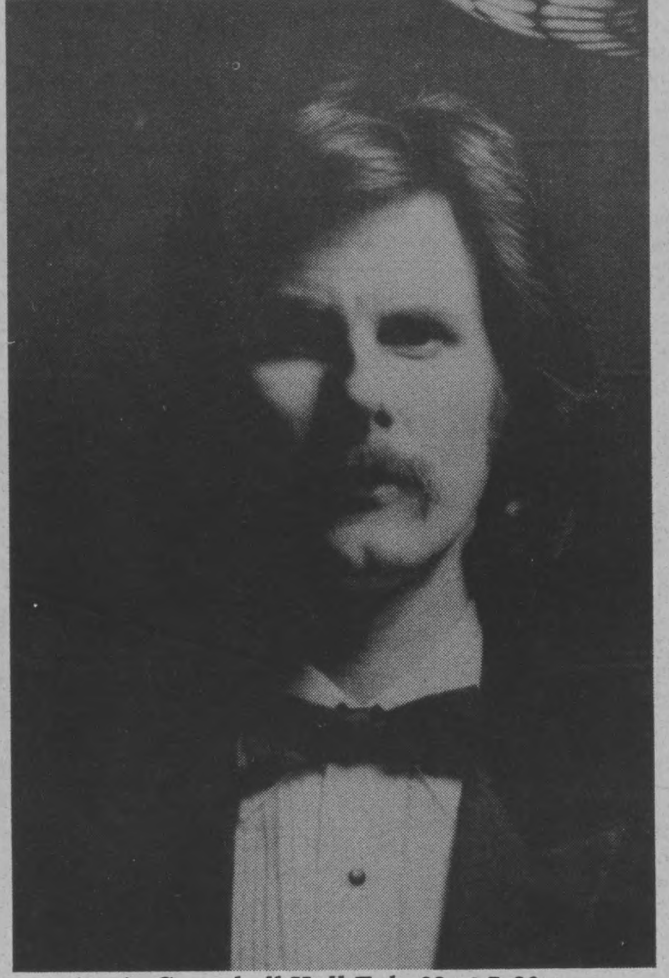
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Kenny Loggins will be appearing in the UCSB Events Center on March 2 and 3. Tickets are \$12.50 general admission. Tickets are available at all the usual locations. Both shows will be filmed by HBO.



Lee Ritenour and Tim Weisberg will be appearing in Campbell Hall Feb. 23 at 7:30 p.m. Tickets are \$9 for students and \$10 general admission. Tickets can be obtained at all the usual locations.



"No Transfers" and other drawings by artist John Cerney are presently being exhibited in the UCen Gallery.

## UCen Gallery

### Confiding Mixed With Ability

John Cerney has opened a show of drawings and watercolors at the UCen Gallery that will run through Feb. 20. He is an undergraduate art major at Cal State Long Beach and this is his first formal exhibition.

Though the evidence is not yet overpowering, Cerney's work is proof that he possesses pictorial skill and an imaginative mind. The show is modest because of the diminutive size of the work, most of which is less than 30 square inches, and on

paper. And it also is somewhat pedantic because it is reminiscent of academic exercises familiar to all art students. Nonetheless, the other side of the show is that there is confidence mixed with ability, a quality of intelligence that his work contains because in a number of drawings he has created the scene rather than merely rendered it.

"Rude Awakening" is not a "No More War Toys" poster, because the disarming composition of the work, the liveliness of the toy

soldiers attacking a baby doll in a child's crib and the softness of the folds in the blankets, don't seem to carry sociological weight. The doll is more like a blonde baby Gulliver. What happens is that the obvious is transcended, or perhaps veiled from the viewer because of the juxtaposition of elements in the painting and our assumptions about a squad of soldiers and infants. Suddenly these assumptions vanish for a second and Cerney has created a new experience.

A small untitled work with the Seal Beach Pier in the background with Catalina Island is arresting because the Pier has been cut in two by storm surf and the painting suddenly looks archaic — but just as far

back in time as Salvador Dali, even if marginally Dali. All the objects in this small work either don't belong or are removed from one another. Children's alphabet blocks are head high and all filled in with color.

## UCen Comedy Night

This Tuesday, Feb. 22, will be the last comedy night in the Pub of the February series, and also the last one of the quarter; so don't miss it! Up from the L.A. comedy scene for the show will be Paul Provenza and Joe Restivo. Opening the show will be one of UCSB's very own Rick Chudacoff, a student here on campus. The Show starts at 8 p.m. and admission is free.

## \*\*\*A.S. News Briefs\*\*\*

### UCen Director

A.S. Program Board is looking for a new Art Gallery Director for Spring quarter 1983. If interested, please pick up an application on the third floor of the UCen and return it to A.S. Program Board in care of Randi Trojan.

### Comedians Wanted

Special Events Committee is thinking about having a stand-up comic night for amateurs, students, and other funny people. The show will be in the Pub at the beginning of next quarter.

### A.S. Office Hours

As you might already know, Program Board got a lot of applications when we advertised for a Rep-at-Large recently. A good number of the people whom we interviewed indicated that they didn't know what opportunities there were for getting involved in programming, publicity, and production of A.S. events.

Feel free to come on up anytime and talk to us! We're in UCen 3137, and the office hours of our committee chairpersons are:

Connie Curran, Commissioner — Monday 3-5 p.m., Tuesday 1-2 p.m., Wednesday 3-4 p.m. and Thursday 1-2 p.m.

John Henson, Concerts — Monday 1-4 p.m., Wednesday 1-3 p.m.

Marnyce McKell, Cultural — Monday 9 a.m.-12 p.m., Tuesday 11:30 a.m.-12:30 p.m., Wednesday 11 a.m.-noon.

Holly Gold, Films — MWF 9:30-11 a.m.

Adam Wolpert, Lectures — Monday and Wednesday 9:30 a.m.-noon, Friday by appointment.

## Women's Health

This week there have been various lectures and discussions on women health-related issues such as "Women and Alcoholism," "Birth Control," "Healing With Herbs," and "Pre-Menstrual Syndrome." The following two days will consist of:

—Thursday, Feb. 17 at 7 p.m. in Girvetz 1004, Jeri Waite, nutritionist, will give a talk on "Eating Disorders" and how women are more prone to them, especially on southern California campuses.

—Friday, Feb. 18 at 4 p.m. in the Women's Center Lounge Diane Lightmoon will lead a discussion on "Body Image"; why some women become victims of low self-image and how it can be overcome. Sarah Berk will talk about society's influence on how we perceive ourselves.

## Quiz Bowl Results

The week long College Bowl tournament, consisting of 15 teams competing to represent UCSB at the Regional tournament in Pomona, resulted in a victory for the Bonus Points. Four teams made it to the Semi-finals on Friday, Harried Reasoners, Fact-4, Altered Brain Cells, and the Bonus Points, who won and finished with an unbeaten record, 5-0. The Bonus Points competed in Pomona, winning one and losing two in a double-elimination tournament, being eliminated by U.C. Irvine, who went on to win the whole thing. The campus tournament was co-sponsored by the UCSB Bookstore with A.S. Special Events and Program Board would like to thank the Bookstore for their support and help with the College Bowl.

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"Ragtime" will be showing Feb. 23 at 8 p.m. in Physics 1610. Ticket prices are \$2 for students and \$2.50 general admission.