

ARTS

entertainment



inside:

Berlin's John Crawford
Discusses

Sex and Success

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'Time for Revenge' Argentina Allegory

By HUGH HAGGERTY and JOHNNY GRAHAM

The plot unrolls: Pedro Bengoa (Frederico Luppi), a former labor radical, decides to take it easy for awhile and takes a job as a pyrotechnics expert for a copper mining quarry run by a gigantic conglomerate. Trouble is foreshadowed when Bengoa and his wife (Haydee Padilla) are not greeted at their desolate train stop and sure enough, he quickly finds out the company is cutting expenses at the expense of nameless workers' lives and he decides he must see justice done to the evil quarry-lords.

He arranges an accident where he is struck dumb by a dynamite blast in order to bring the company's practices under public scrutiny by way of a suit. The company has the insight to realize that Bengoa is probably faking his muteness and so the rest of the movie revolves around the battle between the will of the individual versus Big Brother. With the help of an attorney (Julio De Grazia) of rather dubious character, we see the full extent of Bengoa's determination as well as the contemptibility of a greedy corporation with no feeling for its workers.

This movie could be compared with the '50's American production of *On the Waterfront* with Marlon Brando but *Time for Revenge* takes on a much larger opponent. Argentina's artistic and political life is under the taut control

of a repressive governing body and the film's director, Adolfo Aristarain, expressed surprise that a film of such potential flammability made it past the censors, let alone the fact that it was exported. (This is the first Argentine

movie the United States has seen in eight long years.) Pedro Bengoa's struggle, and that of his co-workers, is allegorically a slap in the face to the Argentine ruling structure.



Bengoa's plight stands not only for that of his fellow workers, but that of his fellow countrymen and women as well. His employers in the film, the corrupt Tulsaco Corporation, are the Argentine ruling structure masked in actors' costumes. In order for Bengoa to gain freedom, he must bury his life deeper in censorship; that is, his feigning mute — unable to speak even to his tormented wife — is a symbol of his absent self-freedom. As he plays dumb, Bengoa loses part of his social, emotional and political identity, but he

mocks the tyrant responsible for it all by having the computerized voice repeat, "No, thank you," after the mogul tries to bribe him out of a trial. As an analogy to Bengoa's plight, it is a stroke of genius as he is fighting the dehumanizing nature of a repressive authority to turn the individual into a machine which will elicit the desired response after pushing the right buttons.

Bengoa is portrayed by South America's answer to Clint Eastwood, Federico Luppi, who is the better actor of the two. In the light that the South American *machismo* might occasionally taint the film's credibility to an American audience, it actually seems that the actors aren't actors at all, but rather they are

real, zealous people living off their rock-hard lives. One senses that they still live on after the film ends and the theater lights come up: We hurt with them, we laugh with them (though not often); and we feel with them the thick air of uncertainty and tension (shifty eyes and darting glances) that drapes the mood of the film.

This, in a large part, is due to the exacting direction of the writer/director Aristarain. Still, one must say that the courageous Pedro Bengoa is an entity inseparable from the actor who played him and it is his and the film's desperate sense of reality that construct its harsh irony: Actor and character, filmmaker and film are inseparable; and this inseparability is a perfect metaphor for a film like *Time for Revenge*.

The commitment of Pedro Bengoa is, then, paralleled by the intense commitment of the filmmaker himself. He has created a film that is, in its horrifying ending, about a man who will go all the way to prove that the oppressors' rule of silence in matters of truth is the ultimate destruction of the individual's freedom and the filmmaker is not afraid to stick his tongue out at the bullies.

This film, which tied for the grand prize at the Montreal Film Festival, will be shown at the Victoria Street Theatre, April 29 through May 5, with the film, *Moonlighting*. Call the theater at 965-1886 for showtimes.

UCSB Composers' Final Bow

By DAN GURSKY

Two talented UCSB composers and musicians will be giving their last performance as students here on Sunday in a free concert of jazz, Third World, classical and electronic music.

The compositions of Timm Burleigh, director of the Electronic Music Department, and Luis Munoz, Central American recording artist and member of the well-known local Latin jazz group Pelin will be featured in the concert, which will include a wide variety of musical styles as well as two short films.

Munoz is the percussionist and main songwriter for Pelin, whose members will be among the performers Sunday. His music draws heavily from his Costa Rican upbringing and his contact with jazz since coming to the U.S. six years ago. Currently a music composition major in the College of Creative Studies, Munoz is a highly respected musician who has sat in with many jazz greats including Airto, Flora Purim and Pat Metheny.

Munoz has released a few albums in Costa Rica. One of the pieces to be performed Sunday, "Introspection," is one movement from a classical-oriented, four-movement suite by Pelin. The entire piece, "Costa Rica, Costa Rica," was on a 1980 album in that country, the proceeds of which went to benefit the Nicaraguan Sandinistas. Munoz's works also range from calypso to more electronic songs.

Burleigh, who is also a Creative Studies composition major and a lecturer in the college, composes works that contrast greatly to those of Munoz. He specializes in "environment" pieces and songs that experiment with musical textures. "Magical Place" is meant to evoke the sounds of a pine forest and will feature tai chi dancing, a Taoist form of yoga based on the movements of animals, while another work features recordings of whales.

"Evocations," the biggest production of the evening, will feature five drummers and 15 people doing chants, along with a prepared tape.

Although some of the works do include prepared tapes, all will feature live performers, almost 30 throughout the evening. And a special attraction will be two short films (Please turn to pg.8A, col.6)

An Evening of Music With

BURLEIGH, MUNOZ



An evening of adventuresome jazz, third world, classical and electronic music by composer Timm Burleigh, director of the electronic music department at UCSB, and Luis Munoz, Central American recording artist and member of local Latin jazz groups Pelin and Pura Vida.

Included will be the world premier of "Chant/Chance," an animated film by New York artist Bill Yarrington, with music by Luis Munoz, and "The Wooden Horse," a creative film by the Los Angeles filmmaker Daniel Stewart, with music by Timm Burleigh.

Burleigh and Munoz will be joined by special guest artists.

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Berlin Steaming Toward Success With Sex

By JANE MUSSER

Sex has been very important to Berlin, the latest rock and roll success story out of L.A. First, there's "Sex," the hottest single off their first album *Pleasure Victim*. Listen to the verse:

*Skin to skin, tongue to oooh, come on honey hold tight
Come inside, it's a passion play just for you
Let's get lost in that magic place, all alone now
Drink your fill from my fountain of love, wet your lips*

Think about the chorus, as it alternates between a male and a female voice:

*I'm a man — I'm a teaser
I'm a man — Well I'm a virgin
I'm a man — I'm a one night stand
I'm a man — I'm a drug
I'm a man — Well I'm your slave
I'm a man — I'm a dream divine*

Second, look at the album. On the front cover, there is a picture of a woman who looks like she is in the throes of an intense sexual experience; on the back, a man is screaming. On the inside sleeve, the group's three core members, David Diamond, Terri Nunn and John Crawford, pose, the men in tuxedos, Nunn wrapped in nothing but a mink stole and a pearl necklace.

And finally, read what Crawford, founder and main songwriter for Berlin, has to say about the subject: "Rock and roll has always been a sexual thing. The Beatles, Elvis, the Stones — everybody's been sexual in a way....Part of being a pop band, of being popular, is having some kind of sexual appeal."

According to Crawford, Berlin adds a new and controversial dimension to the usual male-dominated sexuality of rock and roll by using Nunn, in his words "a little white girl who looks like the typical girl next door," as lead singer. Audiences are used to hearing white men or black men or black women sing about sexual things, he claims. Having a white woman do the same thing is "somewhat disturbing." And consequently somewhat novel, and somewhat taken notice of.

While admitting that sex appeal throughout was crucial to the cohesiveness of *Pleasure Victim*, Crawford maintains that the band has more to offer. "I don't want to be known as the band that did 'Sex'....If on the next record, we decide not to have a sexual concept going" than the sexuality of the band and its music won't be as prominently and pervasively displayed. He points to "The Metro," a moody song about a dying relationship and the album's second single, as an example of what else the band is capable of.

Though it took a novel single like "Sex" to get their music on the airwaves, it is more than racy lyrics and cheesecake photos that make Berlin an interesting group. They are the first American synthesizer band to enter mainstream music with a woman handling lead vocals. When Crawford was forming this version of Berlin in late 1978 (he's been trying to get the right combination of talent since 1977), he was influenced by the music of English synthesizer groups like Ultravox and Gary Numan. "They all had male singers...sort of dark, deep macho sounding voices. We thought it might be interesting to put a female voice in with synthesizers."

Once they got the right female voice, having connected

with Nunn through the Los Angeles Musicians Contact Service, they released *Pleasure Victim* on an independent label in 1982. Because of the airplay and sales it attracted, the album was re-released through Geffen records.

For a group to release a record without first establishing themselves in the oh-so-hip club scene is unusual in Los Angeles. The typical success, or semi-success, story for West Coast groups involves years of playing in small clubs, building up a supportive group of fans and often gaining critical praise before getting any kind of widespread rock audience attention.

"If you are going to go through the clubs, you have to be hip," Crawford said. Hip bands "become the darlings of the press and of the people because they aren't getting commercial success. It was really fun for the press to write 'Here's X, still on an independent label.' Here are the Go-Gos having sold out four nights at the Whiskey and still not a major label interested." It makes good press." But, he maintains, Berlin was never a hip band.

"The way a lot of bands are going about it these days is to put out a record. It is harder that way. You really take a chance because if you don't get a lot of airplay you

have wasted a bunch of money. But playing the club scene, we had already done that and it just didn't work for us. We had learned our lesson and we tried what we considered to be the safest way to go."

The safest way for Berlin was along the same road as another L.A. success, Missing Persons — to release an independent album and get airplay on KROQ, by all accounts the happening radio station in L.A. "If you get that airplay, and you get a certain amount of sales, you get a major deal. That's sort of a system that is working now in the L.A. music scene."

It certainly is a system that has worked for Berlin so far, as the singles from *Pleasure Victim* continue to get airplay and as the band nears the end of their first national tour, which will conclude at Santa Barbara's Arlington Theater April 30. However, just how far down the road to fame and fortune this system will carry Berlin will be difficult to assess until the steam from "Sex" has cleared.

ARTS entertainment

Editor:

Barbara Postman



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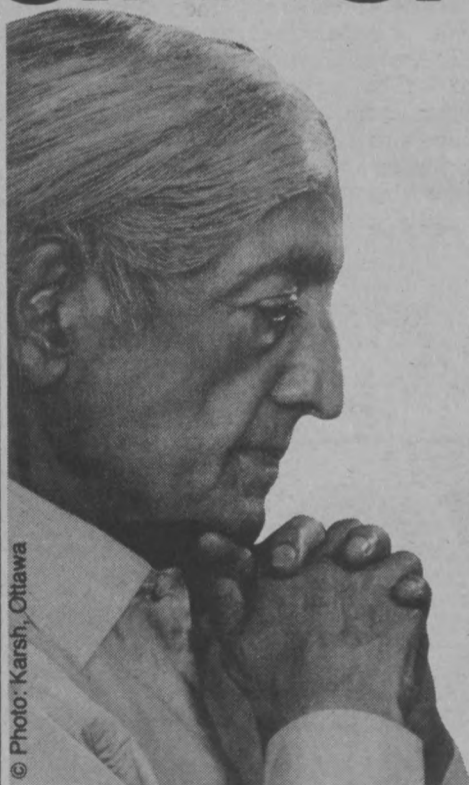
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By GARY LARSON



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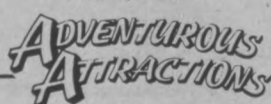
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'Deep Sea Skiving'

Bananarama Fruity Pop

By KATHLEEN RYAN
Okay, get out the Cop-
pertone. Put down the hood
of the convertible. You can
start walking around
barefoot. Get ready to go to
the beach. Summertime is
almost here.

And what better way to
usher in summer than with
Deep Sea Skiving, the debut
album from England's
Bananarama? The all-
female group (Siobhan
Fahey, Sarah Dallin, and
Keren Woodward) is
basically three vocalists
who try to modernize the
"girl group" sound of the
'60s by adding such modern
inspirations as tribal
rhythms. What Siobhan,
Sarah and Keren have in
common with the "girl
groups" is their marvelous
three-part harmonies. They
also sing about a typical
"girl group" topic: Boys.
Bananarama, however,
writes much of their music
— six of the 10 songs on the
new LP were written by the
band.

Bananarama first became
visible when they sang
back-up vocals on the Fun
Boy Three's "It Ain't What
You Do (It's the Way That
You Do It)." In turn, Fun
Boy Three sang back-up
vocals on Bananarama's
second single, "Really
Saying' Something," a
remake of the Velveete's
1965 hit. As tired as I am

they succeed in a big way.
In "Boy Trouble," an
original, Bananarama
sings:

*And when I see him on the
street I look the other way,
And when he asks when we
should meet I tell him
another day...*

He wants to take me out



*somewhere got tickets for a
show,
I tell him I got to wash my
hair cause I don't want to
go...*

I wish he'd go away...

The vocals are dry and
rather bored, which works

relationship. At times the
group takes the relationship
seriously, and they become
nothing more than a rehash
of the "girl groups" of the
'60s. When Bananarama
sings such happy lyrics as
"Wish you were here with
me," to equally sappy
music, who really cares? A
remake of the old Steam



with the song, I was glad to
see it was included on *Deep
Sea Skiving*. The song's
meaningless lyrics com-
bined with the Fun Boys'
back-up vocals, and
Bananarama singing "Bop,
bop shoobie do wah" work
together to add to the
frivolity of the song.
Besides, just what was he

When the band succeeds,

extremely well with the
sarcastic nature of the
lyrics. "Cheers Then" is
another one of the suc-
cessful songs on the album.
It discusses the breakup of
two lovers, with the logic
that it was for the best,
"Cheers then, here's to old
friends."

Bananarama works best
when they sarcastically
examine the men/women

song, "Na Na Hey Hey Kiss
Him Goodbye," is great
except for one small
problem; Bananarama does
the song letter perfect.
Once again, they are
rehashing the "girl groups"
sound. Don't get me wrong
— the Motown sound was
great, but this is 1983, not
the 1960s.

The band also does
"Doctor Love," a song
written by Paul Weller,
formerly of the Jam.
Bananarama covers the
song well, but I think it
would be a lot more ef-
fective with Weller's gutsy
vocals. Three women
harmonizing sweetly on a
funky soul number doesn't
work as well as a vocal with
more bite (compare this
song to "Precious" on the
Jam's *The Gift*. Which song
is more effective?)

Deep Sea Skiving doesn't
cover any new ground for
female vocalists, but that
really doesn't matter,
because the whole purpose of
the LP is to have fun. And
Bananarama certainly does
have fun. When Siobhan,
Sarah and Keren sing (in
"Shy Boy"), "Don't it make
you feel good?", they could
just as well be talking about
the album as a boy, because
Deep Sea Skiving does make
you feel good. It's a light-
weight pop album that's
perfect for the upcoming
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Roxy Music: New Live EP And First U.S. Tour Since '76

By JAY DE DAPPER

There has probably been no other group in rock and roll that has been imitated as much as Roxy Music. Even the eclectic pop superstar David Bowie has, as Roxy's Bryan Ferry puts it, "borrowed a thing here and there." While everyone has been borrowing from Ferry and finding commercial success, however, Roxy has continued to be somewhat of a cult group, at least in America.

In Europe things are quite a bit different: Roxy Music has been very successful in the old world almost since its inception. The first two records featured Brian Eno as well as Ferry. While this pairing was responsible for two of the most innovative albums of the era, their divergent creative energies led to a split. At that point Roxy Music became Bryan Ferry's group.

Those first two records remain as lasting examples of music ahead of its time. If they were released today they would undoubtedly be heralded as the best of the new English glossy romantic pop craze. In reality, it is



Mackay, Ferry and Manzanera

listen to pop music in fear of being influenced by someone else; he listens only to classical music. His originality thus preserved, Ferry has continually painted an image of romantic love and its heroes. Ferry's view of the profound despair of romantic love is carried beyond the lyrics. Not confined by the limits of tradition, Ferry's music is a united imaginal front of lyrics and sounds. Transcending the boundaries of conventional pop, Ferry creates on the level of the great poets he is so fond of. This has become more ap-

Bride Stripped Bare was his final solo effort and was a complete commercial flop. Ferry, however, felt the record to be the height of his record-making skills. He nonetheless decided the next thing he'd do would be with a reunited Roxy.

Manifesto was the highly-acclaimed return album for a trimmed-down band. Gone was the glitter. Instead there was a strong emphasis on the music. The most commercially successful record in America for Roxy followed — *Flesh + Blood*. Last summer the band released *Avalon*, the last in the latest trilogy according to Ferry. *Avalon* was extremely popular in Europe and received strong critical support in the U.S. A European tour followed.

That European tour was filmed and recorded and as Roxy Music prepares to begin its first American tour in seven years, the band has released a four-track live EP entitled *The High Road*. This mini-album (or maxi-single) was recorded in Glasgow at the Apollo Theatre during the tour and features Ferry, guitarist Phil Manzanera, and reedist Andy Mackay. In addition to this usual Roxy roster, several artists who performed on *Avalon* also joined the tour.

The first side of *The High Road* covers two tunes originally on *Flesh + Blood*. "Can't Let Go" is an

(Please turn to pg.8A, col.6)



these new bands that are relying quite heavily on the foundation Roxy laid long ago.

Bryan Ferry, trained as an artist, is unusual in the music world. He refuses to

parent on the past few Roxy albums.

After Eno departed, Roxy recorded three brilliant albums before splitting up. Ferry then spent several years on solo projects. *The*

already, but he is brilliant in his ability to paint an entire "landscape;" the music is almost perfectly matched to the lyrics.

Orzabal who plays guitar and synthesizers and alternates lead vocals with bassist Curt Smith. Manny Elias rounds things out on drums. This is a synthesizer band in most respects, but the instrumentation that accompanies the computers is well-placed in that it fully compliments the sound. Smith and Orzabal also have very clean and emotional voices very much like Yaz's Moyet.

The first side opens with the ever-building title cut. This song, perhaps better than any other, exemplifies the record.

Orzabal and Smith share lead vocals for an especially good effect. What is great here is the movement through various degrees of heaviness. The plodding, off-tempo rhythm of the opening dissolves into a lofty synthesizer passage. The calculations here are well done.

"Mad World" and "Pale Shelter" are both highly accessible pop songs while the last two tunes on the side, "Ideas as Opiates" and "Memories Fade" present us with more of a challenge. The former is an extremely sparse tune that is carried on the steamy sax of Mel Collins.

"Memories Fade" is

(Please turn to pg.8A, col.4)

'The Hurting' Causes No Pain

By JAY DE DAPPER

Lately, there has been a seemingly endless string of new bands trying to cash in on the popular genre of neo-romanticism, with commercial but not necessarily critical success. It has gotten so bad lately that the radio has begun to be place to turn to for generic, musical Harlequin romance novels.

Tears For Fears, however, especially with the release of their new album, *The Hurting*, is a shining exception to this trend.

The Hurting is an emotional journey through life's bare spots. Roland Orzabal may not speak of anything we don't know



Tears For Fears
the hurting

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'News Business' Offers Intelligent Insight

By EVE DUTTON
Like so many other professions today, working one's way into the journalism field can be a long and frustrating task. You can't get a job without experience and you can't get experience without a job. There seems no solution to the problem except for a few kind individuals willing to take a chance on a rookie reporter just out of college. But while you are sitting around waiting for that "big break" put that extra time to good use — read *The News Business*.
John Chancellor, com-

mentator for NBC *Nightly News* and Pulitzer Prize winner Walter R. Mears, vice-president and Washington bureau chief of the Associated Press, provide valuable information for aspiring journalists as well as old timers.
Masters in their field, Chancellor and Mears share their hands-on experience in such a way that the reader enjoys every word as much as he learns from them.
The format is simple. Beginning with an introduction to the world of news, the reader follows

successively to chapters on lead writing, where you go from there, color, analysis, words, sources, delivery, and finally ending with tips on how to get started.
Words are not wasted in news writing, nor are they here. Ideas are direct and to the point with anecdotes and exemplary writing adding the last colorful touches. If you are intrigued by fast-breaking reports here are first bulletins sent out by Merriman Smith, United Press International, during the assassination of President John F. Kennedy. Or, you can read the local

newspaper account on the first flight of the airplane. No matter what you are interested in, it's all in this one entertaining and educational book.
But writing for television is quite different from print, and Chancellor and Mears are quick to disagree on many points. Dialogue runs throughout the book between the print and broadcast reporter, providing unusual insights. One example is in their conversation on the president's annual budget message:

Chancellor: Sometimes the budget doesn't produce an overriding lead, so I write what you might call an omnibus lead. It says the president has made his budget proposals, and then I list the most important ones. It takes a lot of words, and it's cumbersome.

Mears: In my terms, that's not a lead. You've got to choose. For instance, you may have to say the dollar figure is the important one, even though to many people that is not a meaningful figure. Nobody in the damn world understands 900 billion dollars.

The conversations continue throughout the book sometimes agreeing and often times not. At times, this dialogue and the occasional writing samples can be confusing and, quite distracting, but despite these minor flaws *The News Business* is an invaluable book for anyone ever interested in journalism, be it for curiosity or career.

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'Hot Flashes:' Fiery Improvisation

By KATHERINE D. ZIMBERT

To say that Saturday's Santa Barbara debut of Hot Flashes, a four-woman comedy improvisation group, was simply outstanding would be an understatement.

Robyn Samuels, Maureen Gaffney, Sheri Glaser and Maggie Gillette provided the perfect mixture of outrageousness and intelligence, silliness and sensitivity, mindlessness and thought. Their show at the Westside Community Center was for everyone to enjoy, which is quite an accomplishment in itself — to please all of the people in the audience most of the time.

What was particularly striking about Hot Flashes was their remarkable abilities at improvisation; these women are really good. For one of the more absurd numbers, Samuels asked the audience for a female character in a fairytale and a great accomplishment; they came up with Cinderella and the discovery of electricity. Samuels then sat down with the other members of the group and pretended to be a mother telling her children a bedtime story. The only difference was that instead of just telling the story, Samuels would ask the others to fill in the blanks and then she would incorporate it into a tale that made sense — sort of. Imagine Cinderella conversing with a big yellow pig with lips on its ears, and creating electricity by kissing Howard Cosell — maybe it loses in translation, but that was the general drift of the skit.

A more serious skit dealt with the problem of dieting. Gaffney paced around the stage trying to get up the nerve to call up a man. As she told the audience about the liquid diet she had been on, she started to eat; she picked up the phone and ate some more; then slammed down the phone in disgust, crying, "I can't call him now; I'm too fat." Glaser took over from there, and gave the audience an account of everything she had eaten in the last hour. Finally she stood up, faced herself in an imaginary mirror and said, "If I

can't be successful I'll be beautiful — I'll just throw up!"

The audience laughed, but the skit took a more serious turn when Samuels led the others in a song about how they should learn to love themselves and stop worrying about what the rest of the world thinks. The song drew a burst of supportive applause and "hooray's" from the audience.

In another skit, Samuels, Gillette and Gaffney pretended to be celebrating the birthday of Gloria — played by Glaser. What started out as a discussion of men and sex took a big turn when Gloria confessed to being a lesbian. The others reacted in different ways; "Oh my god! I'm so stupid, I should have known!" screamed Samuels embarrassed. "Gloria, that's okay," said Gaffney; Gillette just looked as though she was afraid of catching a contagious disease.

As the skit progressed, the other three gradually adapted to the situation. "I have a niece," said Gaffney; Robyn was concerned; "Gloria — after we play racketball, do you look at me in the shower?" End of skit.

The group is very successful at bridging the gaps between the different audience members — young and old, male and female, straight and gay — because they take their acts from reality, presenting it without negativity or malice of any kind; they just present things in a recognizable and therefore humorous way.

The troupe's talents really shined, however, in a skit that was based on a series of emotions called out by the audience. Gaffney played the president's secretary and Samuels was a woman wanting to see the president. The situation of the skit did not change, but the emotions of each woman changed whenever Gillette or Glaser gave the command. Whether it was lust, delight, fear of shopping malls or delusions of grandeur, Samuels and Gaffney incorporated it into the skit without flinching.

My only complaint about the show was that it ended too quickly — but then, time flies when you're having fun.

Zindel 'Drinks'

And Miss Reardon Drinks a Little, which is being presented in the Studio Theatre during May by the UCSB Department of Dramatic Art, was written by Paul Zindel.

Zindel, who in addition to writing plays, has written several novels, is best known for another play which the Department of Dramatic Art presented in 1972 — *The Effects of Gamma Rays on Man-in-the-Moon Marigolds*. For this play, Zindel earned a Pulitzer Prize in drama, the New York Critic's Award for Best American Play, the Obie Award, and the Los Angeles Critics' Award for Best American Play.

The acclaim which Zindel received, created interest in his earlier work *And Miss Reardon Drinks A Little*. Although the play had been presented to workshop productions by several prestigious New York theater organizations, including the famed Actors Studio and the Playwrights Unit, the play had not drawn critical attention.

When the play opened at the Morosco Theatre in 1971, New York reviewer Clive Barnes wrote: "Mr. Zindel is an accomplished writer. His jokes are witty, and better still, some of them are relevant and locked into the characters of the play. And the sisters themselves are rewarding roles to play. The play has quite a lot to commend it." The production featured Estelle Parsons, Nancy Marchand and Julie Harris as the three sisters. Following this production, both plays have been popularly produced in communities and colleges across the country.

Zindel, who was born on Staten Island in 1936, attended Wagner College in New York, majoring in chemistry. Even after his success as a playwright he continues teaching high school. Other plays he has written include *The Secret Affairs of Mildred Wild*, *Let Me Hear You Whisper* and *The Ladies Should Be In Bed*.

Richard Homan, who is directing the university production of *Miss Reardon*, points out that there is a poetic quality in Zindel's drama which has been compared to that in Tennessee Williams' *The Glass Menagerie*, and that the painful family relationships which Zindel creates contrast to those in Eugene O'Neill's *A Long Days Journey Into Night*.

Performances of *Miss Reardon* are scheduled at 8 p.m. on May 12-13 and May 18-20 and at 5 p.m. and 8:30 p.m. on May 14 and 21. Theatergoers are reminded that there is no late seating for performances in the Studio Theatre and that seating is limited. Tickets should be obtained in advance from the Arts & Lectures Ticket Office, 961-3535.

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Exotic World Music To Be Performed

By PETER LEFEVRE

Beginning April 30 at 7:30, a number of free concerts are being held presenting musicians from such distant locales as India, Persia and Egypt. Sponsored by the Jazz and World Music Society and Santa Barbara City College's Adult Education Program, these performances will take place at the Trinity Episcopal Church.

The director of the music society, Scott Clayton is very enthusiastic about the musicians that are involved with the series. Opening the series is L. Subramanian a highly respected Indian violinist whom Clayton refers to as being comparable to John Coltrane in improvisational ability.

Accompanying Subramanian will be percussionist Alla Rakha who is best known for his work with Ravi Shankar. Indian music is basically an improvisational medium that avoids having to say what the songwriter means in three-minute blocks. It is for this reason that it speaks more directly to our consciousness and is not merely an excuse for dancing. "It's

not stuff that people are used to," Clayton said. "There's a mental and spiritual quality to the music that isn't present in pop music."

Subramanian has just returned from an engagement at the Lincoln Center in New York, and has recorded with artists such as George Harrison, Herbie Hancock, Joe Sample and Larry Coryell. His first album, released on the Milestone label is entitled *Spanish Wave*. Although Subramanian is only 34 he has been playing for 19 years and is acknowledged as one of the foremost practitioners of the violin living today.

The following week, on May 7, will have Manoochehr Sadeghi performing classical Persian music. The central instrument of the Persian music ensemble is the Santour, akin to a zither. The series concludes on May 21 with Ali Jihad Racy who will play music of Egypt, Lebanon and Syria. Among other credits, Racy composed the music that toured with the 1978 Tutankhaman exhibit. "This is a forum to expose people to music that they wouldn't ordinarily hear," Clayton said.

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Coming Events

The Thin Man will be shown tonight as part of the Detective Fiction on Film series in Campbell Hall at 7:30 p.m.

Murder on the Orient Express will be shown Sunday evening in Campbell Hall at 7:30.

Anthony Rooley's Consort of Musicke will present a concert of early music from 17th century England Wednesday, May 4 at 8 p.m. in Campbell Hall. For tickets, call 961-3535.



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Tears For Fears

(Continued from pg.5A) more conventional but again is great because of Collins. Tenor sax can be the most blue sound imaginable if played for that effect, and Collins plays it here to the hilt as Orzabal conveys the pain of lost love:

*There's only need
 I love your need
 So much I'm losing me
 I cannot see the reason for the Pain
 With hungry joy
 I'll be your toy
 Just hoping you will play
 Without hope my body starts to fail
 Memories fade but the scars still linger*

"Suffer the Children," a strangely affective song about the results of sex, opens the second side in an upbeat, happy way. "Watch Me Bleed" follows, and is the first fast song on the record. Based around an uptempo acoustic guitar strum similar to Justin Hayward's on the Moody Blues' "Questions," it again deals with pain as a result of love.

Quite possibly the best

tune on the record (and also the hit) is "Change." Musically it is a very catchy pop song, but lyrically it is very poignant:

*And something on your mind
 Became a point of view
 You lost your honesty
 I lost the life in you
 When it's all too late
 We walk and talk in time
 I walk and talk in two
 Where does the end of me
 Become the start of you*

The Hurting is an excellent album for many reasons, but the sum is really greater than the parts. Musically the band encompasses elements of bands so diverse as Yes, the Moody Blues, Echo and the Bunnymen, and Simple Minds. This is pop with quality behind it. Lyrically Orzabal is a very good poet. While he deals almost exclusively with various types of pain on this album, he does so in such a way as to draw the listener in. You can feel the pain. Seldom are we blessed with an album as engrossing as this.

Roxy Music

(Continued from pg.5A) especially good version, filled with the intensity that the studio version seemed to lack. The other side contains the Roxy cover of Neil Young's "Like a Hurricane." This concert staple is for Neil Young fans a butchering, but for those who can appreciate real emotional input, Roxy's version is striking.

The record ends with the cover of John Lennon's "Jealous Guy," which was released a year ago as a single. The High Road is a fine example of live Roxy and serves to whet one's appetite for the upcoming concerts.

Roxy Music will play Monday and Tuesday, May 2 and 3 at the Universal Amphitheatre and Friday May 6 at the Santa Barbara County Bowl. The Santa Barbara show should be especially good because of Ferry's professed fondness of outdoor shows. Even for those not infected or affected with a romantic vision, this is an event that should not be missed.

Electronic Concert

(Continued from pg.2A) — "The Wooden Horse" by Daniel Stewart with music by Burleigh, and the world premier of "Chant/Chance," an animated film by New York artist Bill Yarrington, with the soundtrack by Munoz and Burleigh. Burleigh points out that

the concert definitely will not be your "normal rock and roll scene" if that's what people are looking for, but it definitely will feature some hot music.

The concert is on Sunday, May 1 at 8 p.m. in Lotte Lehmann Concert Hall. Admission is free.

A. S. PROGRAM BOARD

Editor: James Watts

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



Sparks will be appearing May 7 in Campbell Hall at 8 p.m. Tickets are available at all the usual locations.



The Cassettes, a local Santa Barbara band, will be appearing tonight in the Pub. Admission is free.

Applications Being Accepted For A.S. Editor

The A.S. Program Board is now accepting applications for the position of ASPB News Page Editor. Experience is not necessarily a must for this position; however, any experience with layout techniques, photography, and writing skills will be helpful. Basically, we are searching for someone that won't crack under pressure. Prospective applicants should sign up for an interview in the ASPB office on the third floor of the UCen. This job will begin in the Fall of 1983 and continue through the Spring 1984.



Girlfriends, the first show on the agenda for the A.S. Women's Film Series, will show Tuesday, May 3rd at 7 and 9:30 p.m. in Geology 1100. Admission fee is \$2 students/\$2.50 general admission. Sponsored by the A.S. Program Board and A.S. Commission on the Status of Women.



Casablanca, starring Humphrey Bogart and Ingrid Bergman will show Wednesday May 4 at 7 and 9 p.m. in the UCen Pavilion. Admission charge is \$2 for students and \$2.50 general.