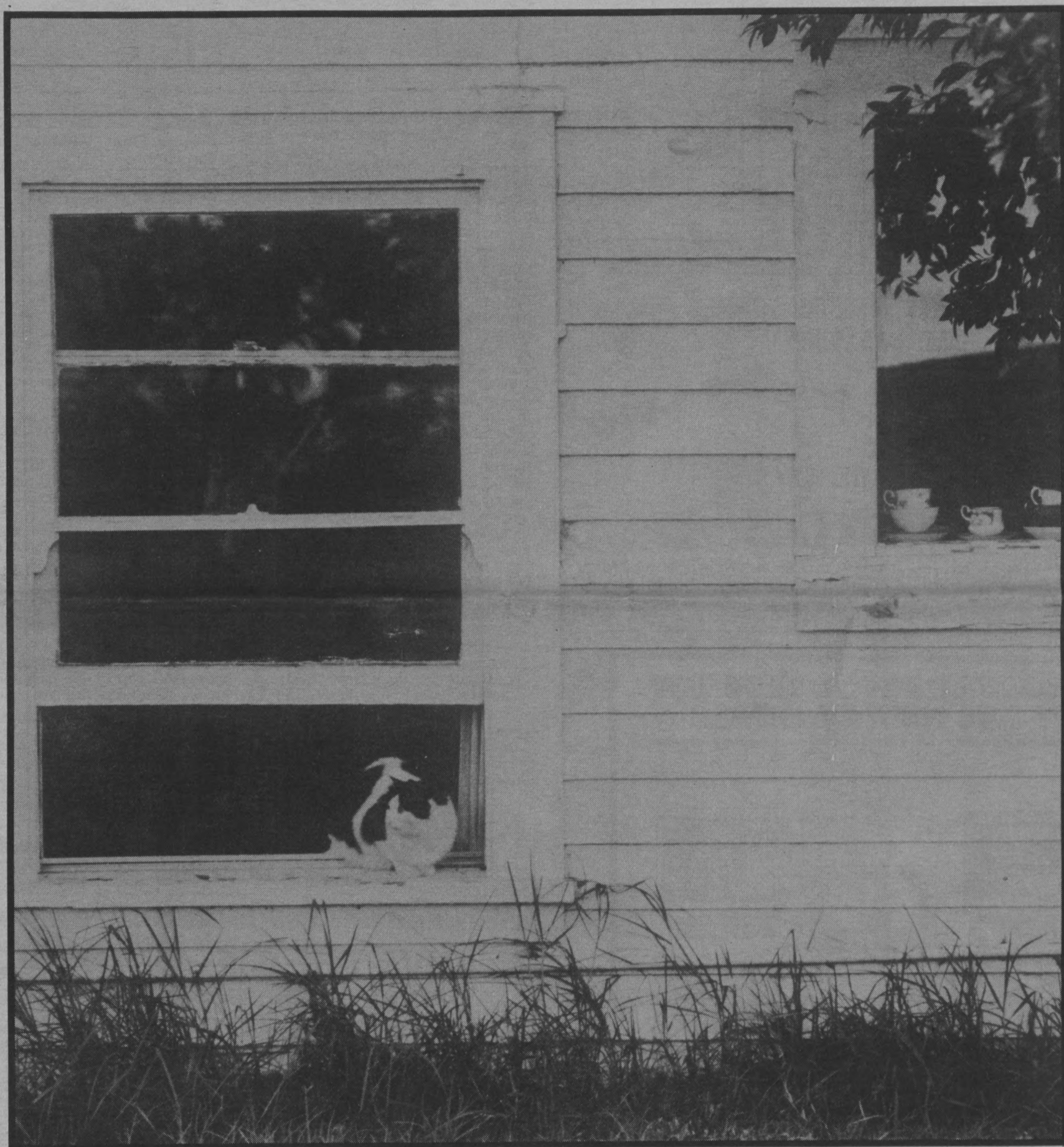


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Indian Music Harmonizes

By Pamela Carniglia
Contributor

As I walked into Lotte Lehmann Concert Hall on the evening of November 21, my first observation was that the usual podium was absent. In its place was a low platform covered with an oriental rug and surrounded by a veritable jungle of fig and palm trees in baskets. A huge 30-foot banner above the stage proclaimed "MAHARISHI'S FESTIVAL OF MUSIC FOR WORLD PEACE." I wondered what I had gotten myself into.

The casual evening began with the audience of approximately 200 people viewing a videotape of Maharishi Mahesh Yogi himself garbed in a white robe and perched in an embankment of exotic flowers. Through his snowy beard, he explained the benefits of transcendental meditation and the history behind Gandharva music. The focus of the videotape was that Gandharva music creates balance and harmony starting in the mind and extending to the environment, contributing to the achievement of world peace.

Gandharva music stems from the ancient Vedic civilization, said to have enjoyed heaven on earth. It patterns itself after the "eternal music of nature," imitating the rhythm of nature and attempting to achieve the same coherence of sounds. Each part of the day is thought to have a different frequency which translates into a set rhythmic foundation on which the improvisational melodies of morning, midday, afternoon etc. are constructed.

Before the musicians could be introduced, incense was lit and we were all enveloped in the heavy, pungent odor. In the first piece we were familiarized with three of India's leading musicians; Shri Amar Hath, a flautist, Shri Kiran Sadashivrao Deshpande playing the tabla and Shri Krishnan Sharma on the tanpura. The piece began with a tanpura, a sitar-like instrument placed on the ground in front of the musician and played with only one hand. Four rhythmic notes were repeated throughout the piece, creating a constant background.

On top of this the flautist began to improvise, sparsely at first, the notes from his wooden flute rounded, low and tonal reverberating soundly against the harsher string pattern of the tanpura. For nearly twenty minutes the flautist toyed with melodies, building his involvement and sliding adeptly between notes until he was joined by the tabla player.

The tabla is a fascinating bongo-like instrument with two separate drums. They are played with the delicacy of a piano, but



Playing the tanpura at Lotte Lehmann.

the palms are often used to change the rhythms of the fingers. The smaller drum imparted a flattish staccato often sounding like rainfall. The larger drum had a bass-like tonal quality which provided a deeper undercurrent for the piece.

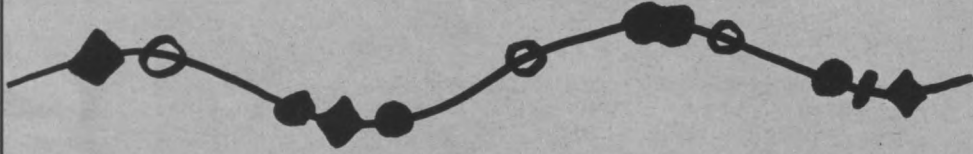
Throughout the 45 minutes the melody changed, grew, receded and built itself up again. The three musicians sitting cross-legged, wearing loose, earth-toned clothing created an extremely foreign picture marred only by the tanpura player who began checking his watch and looking incredibly bored with his four note succession.

During the ten minute intermission people were highly enthusiastic about the performance, raving about the competence of the musicians and the quality of the music. I must admit that although I could appreciate the music technically, Gandharva music requires an acquired taste. It wasn't something I'd listen to over dinner.

The second piece ran for 50 minutes. The tanpura was replaced by a guitar played Indian style, held on the lap and fingered with metal picks. The flautist stepped down and in his place Gopal Krishna played the Vichitra Veena, a most intricate and formidable instrument of which the Indians say, "You can tame a lion but not a veena." Gopal Krishna did amazing things with it building from a beginning rhythm to a highly impassioned finale.

In all, it was an educational experience, a bit lengthy but an interesting look at another culture.

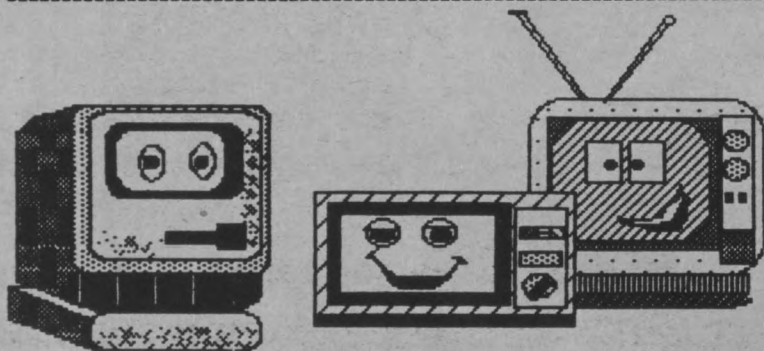
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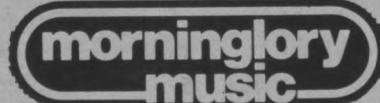
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UCSB's Prisms Refract

Prisms, a music ensemble at UCSB, gave its first performance of the year on Friday, Nov. 20 in Lotte Lehman Concert Hall. The ensemble concentrates on performing modern repertoire. The concert featured the works of Heitor Villa-Lobos exclusively. 1987 is the centennial year of his birth, and the program was chosen to honor him. He was a prolific composer who is credited for bringing Brazilian music to the attention of the rest of the world.

The artists performing in the concert were UCSB students — both undergraduate and graduate — and UCSB professors. The pieces each had a unique flavor. The program opened with "Modinha" for Soprano and Guitar (1926). Soprano Carol Williams' clear, sweet voice filled the auditorium. Guitarist Paul Century was a sensitive accompanist. They also performed "Bachianas Brasileiras #5" for Soprano and Guitar (1938). Williams' accurate humming and vocal tones were stunning.

Next, pianist John McGinness performed from "Prole do Bebe #1 and #2" (1918). This translates as "The Baby's Family." The piece required use of the whole keyboard. It was fascinating to watch McGinness' hands travel rapidly along the length of the keyboard, climaxing in a dramatic glissando. Dissonance and atonality were prominent in this composition, surprising some ears accustomed to more harmonic music.

Next, flutist Ann Stimson and guitarist Century played "Distribucão de Flores" for Flute and Guitar (1932). Stimson displayed a wide range of nuances in her tone as she changed the color of the sound many times

throughout the piece. Although some passages were difficult, Stimson's technical proficiency made it seem easy. The music sounded as though it was coming from a remote jungle, characterizing Lobos' Brazilian influence.

The next piece was "Sonata No. 2 (Fantasia)" for Violin and Piano (1915). Violinist Molly Dustin had a full tone and enchanted the audience with the unusual music composition. Pianist Kary Kramer matched the mood Dustin created. It should be noted that this sonata is a duet, rather than a violin solo with piano accompaniment.

After a short intermission the musicians continued to deliver a top-rate performance. "Bachianas Brasileiras #6," for Flute and Bassoon (1938) was next on the program. It is primarily contrapuntal music-texture consisting of independent melodic lines. The rare combination of flute and bassoon proved to be a delight. The communication between flutist Stimson and bassoonist Donald Emmons throughout the piece was evident as they stayed in unison even during the most rhythmically taxing music.

The finale was the "Quintet for Flute, Harp, Cello, Violin and Viola" (1957). The combination of instruments constituted a wonderful ensemble. The musicians were challenged to play together because they were not conducted. The five musicians were flutist Tracy Harris, harpist Wendy Harris, cellist Julie McGinness, violinist Catherine Clune and violist Mark Hatchard. They appeared well prepared for the performance. If you are interested in hearing some unusual music, Prisms concerts will be well worth attending.

— Renee Boyer

Amahl's Night Visitors Delight

Repertory-West and Friends Dance Company, in association with the Santa Barbara Oratorio Chorale, announce the fifth annual production of *Amahl and the Night Visitors*, co-presented by the Lobero Theatre Foundation. Performances will be held at the Lobero Theatre on Friday, Dec. 18 and Saturday, Dec. 19 at 8 p.m., with a Saturday matinee at 3:00 p.m.

Members of Repertory West Dance Company, a modern dance company in residence at UCSB, originally choreographed the operetta *Amahl and the*

Night Visitors, by Gian Carlo Menotti, in 1982 and the company performs it annually. Soloists Kathryn Voice, Paul Iannocone, Isaac Jenkins, Bill Ryder and David Fessenden, a guest singer visiting from Los Angeles, will sing the operetta live for the performances. The singers will be joined by a 15-piece orchestra conducted by Elise Unruh. The Santa Barbara Oratorio Chorale will be joining the *Amahl* cast for the first year with a 15-member choir. The choir and orchestra will perform a prelude of seasonal music at

the opening of each performance.

The designers largely responsible for the rich pageantry involved in the performance are L.K. Strasburg, scenery and lighting designer, and Claremarie Verheyen, costume designer. Tickets will be available at the Lobero Theatre, 963-0761. Ticket prices for the evening performances are \$11 general admission, \$9 for students and seniors, and \$7 for children. Ticket prices for the matinee performance are \$9, \$8 and \$6.

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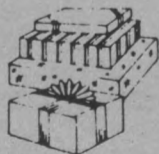
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The Phaze Continues

By John Tobin
Opinion Editor

It was a little nippy on Saturday, Nov. 21, as I sat down in the back of the patio of Spinnakers Galley with my pitcher of Diet Coke. I had come to review a local I.V. band I had heard was pretty decent. This four member singing group known as The Phaze consisted of two guitarists, Mark Hazdovac and Randy Parada, a bassist, Gary Richmond, and a drummer, Dan Picker. I knew beforehand that they only played cover songs so was prepared to hear some of my favorite tunes possibly butchered beyond recognition. As they took the stage they were greeted warmly by about 10 to 20 screaming fans. I was ready to sit, listen, and criticize. I found little to criticize.

These four were fantastic! Their opening song was an old Beatles tune "I Saw Her Standing There." The first thing I noticed was how well this particular group worked

together. They knew how to play together and how to sing together. The part that really blew me away was the precision in their two- and three-part harmonies. The crowd started dancing during "Johnny B. Goode" and didn't stop until the end of the set. I was pleasantly surprised.

Their sound never faltered throughout the entire first set. These guys played everything, from the Beatles, Kinks and Stones to the Grateful Dead, Dire Staits and the Bodeans, and never sounded bad. They covered tunes from the fifties through the eighties, and they even did a number by Johann Sebastian Bach called "Bourree II (Suite #2 in G minor)."

Their second set started with Elvis Costello's "Pump It Up." This got the fans off their seats and back onto the dance floor immediately. They followed with some Credence Clearwater Revival, Loverboy, Bob Seger, The Stray Cats and R.E.M. Again they played well and the voices were exceptional. I was impressed.

They played two more

Beatles tunes that night. One in particular was "This Boy." The song required all of the voices to harmonize similar to an a capella style song and these guys pulled it off perfectly. They had obviously rehearsed this number a great deal before attempting it in public. It was their best number.

As crowds go, this one was alive and dancing. They knew the Phaze members and openly shouted requests. The band was most happy to oblige, knowing how to please an audience.

The performance was not perfect, however, and as a critic, I must be fair. The one aspect of their show that was lacking was stage presence. The Phaze knew their music and instruments but didn't exhibit an ounce of showmanship. There were times, brief though they were, when Gary, the bassist, began to show off a little and push his voice hard to show that he could get into the music, and even the drummer was playing hard. This is not all bad though, unless the performers are famous. In this case, the audience came to dance and drink and not to watch the

musicians.

I had an opportunity to talk to the band members after the show. They told me they had come together to make "the most harmonic group" they could. They choose their cover songs by the degree to which they require a tight harmony sound. They have put together a sound that resembles the Crosby, Stills, Nash and Young sound of long ago. They told me they started playing professionally in May of this year at a dive called Art's Bar in Santa Barbara. They have played at weddings, parties and bars all over SB and I.V. including our own Anisq' Oyo Park. They have "tentatively" been scheduled at the Graduate and the Pub sometime early next quarter.

The Phaze is not a band to miss while they're still in I.V. They will dazzle you with their talent and amaze you with their professionalism. They plan to start mixing some of their original numbers into their show starting next quarter. This group is destined for the Big Time. ☺



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Graduate Trombonist Surprises

By Renee Boyer
Arts Writer

Bass trombonist David Andrew Hartman gave a graduate recital on Sunday, Nov. 22 at Lotte Lehmann Concert Hall. He displayed proficiency on his instrument as well as the versatility to perform a wide range of musical styles. Although the audience that attended was small, it was evident that Hartman and the professional musicians who joined him in the concert gave it their all.

Besides musical talent, Hartman gave the audience a taste of his acting skill. The opening piece began with a disassembled bass trombone planted in the middle of the stage. Strewn around it were mouthpieces of various other instruments. Hartman casually walked onto the stage, dressed in painter's clothes. He eyed the trombone as if it were attacking him, pretended to finally get the courage to touch it, and then attempted to play it in its disassembled form. Then he tried attaching the mouthpieces to the trombone and produced some strange sounds. While he was experimenting, he "accidentally" pulled the slide off and got frustrated all over again. In the end, Hartman put the correct mouthpiece on the trombone with the slide in place properly

and played a few notes. The pieces that followed were true music. He played "Songs for Cow Voice" by Gabriel Faure, and "Concerts for Bass Instrument" by R. Vaughan Williams. Bass trombone is rarely used as a solo instrument, but Hartman achieved a deep, rich tone which made the pieces very effective. Pianist Vicki Kirsch was a dramatic accompanist.

The third piece was a unique duet for bass trombone and tenor trombone by Charles Small. Its title, "Conversation," was a very accurate description. The two musicians stood about 15 feet apart, facing each other, and the resulting music did resemble people talking to each other.

The next number was a jazz piece called "Spain" by Chick Corea. It was a jazz piece. Again, Hartman and the other musicians alternated solos. Judging from the applause, this piece was a favorite with the audience.

The next feature was the West Coast Premiere of The Festival Brass Quartet (three professionals and Hartman), playing "Three Sonatas" by G.D. Cruse, No. 1 and No. 3. They blended beautifully as an ensemble and wrapped up the show with Giovanni Gabrieli's "Canzona per Sonare No. 2." Hartman shows talent and promise as he enters the professional music field. ☺

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One Act Shows Go On

By Noah Finz
Contributing Editor

The show must go on and it did, even after four UCSB dramatic arts students died in a car accident, Nov. 19 on their way home from Los Angeles. Friends of the victims still participated in "An Evening of One Acts," which featured "The Loveliest Afternoon of the Year," "Camera Obscura" and "Birdbath." However, "Birdbath" was cancelled one night during the four-day run while the actors mourned for their peers.

In spite of the tragedy the student performers pulled off the show with competence. Although the three vignettes, all dramas, were not interrelated, they shared a common theme. The main characters in each play were controlled by outside elements.

The evening's opener, "Loveliest Afternoon," finds Chrissie Salandro, who plays a naive, lonely girl who moved to New York from Ohio, sitting in the park. She is befriended by Jim Al-Shamma who insightfully portrays an eccentric storyteller. Their relationship evolves into a series of Sunday meetings in the park. All along, Al-Shamma's wild tales, including one about his jealous spouse who carries a .22 rifle with a silencer in case she catches him with another woman, seem absurd until the wife does catch him with his new girlfriend and shoots them both dead.

In the next act, "Camera Obscura," Matt Ballin and Rebecca Covey alertly engage in a conversation where their communications are limited by audio and visual equipment. They are given five minutes to speak but can only see one another through a screen where their voices are projected with a five second delay. They are excited to see each other as they concisely convey, but in the five minutes can only manage to tell each other, "I love you."

In the longest and final portrayal, "Birdbath," Gillian Morloth-Grant, although her New York accent tends to slip, does a fine



Interplay at the "Birdbath."

job in playing Velma Sparrow. Velma is a neurotic girl who works as a waitress to support her mother. Working with Velma is Michael Scherer who coolly plays Frankie Basta. Velma finds Frankie very attractive and the two end up in Frankie's apartment where they proceed to get drunk. Basta tries to put the make on Velma but she is too nervous and can only speak of her mother who obviously takes advantage of her. After Velma gets good and drunk she melodramatically admits to having killed her oppressive mother and the two are left in the room to take care of each other.

Usually in a series, one-acts will correspond to one another and although these did not share the same plot, they were thoughtfully arranged around a common theme. The actors, who themselves were being affected by the deaths of their friends, portrayed characters being controlled by outside forces. Under the circumstances they did a more than commendable job and helped to entertain a melancholy audience.

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Happy Trails Make Way

By Michael Berke
Staff Writer

They were born in the carport ... 6681 Sabado Tarde, Fall Quarter, 1986. Since then, they've learned to walk, crawl and eventually sprint so that now they can't stop their momentum. Indeed local rhythm and blues band Happy Trails may soon claim its right to the limelight in the near future.

The band recently completed a recording session in Los Angeles where they prepared a tape with three original songs to send to various promoters.

Recording was a major step in the evolution of the band. Since last March, the members of Happy Trails have been saving money from each gig they played in order to pay for band functions such as rent on their Isla Vista studio.

After a while, however, it was decided that the money would be saved in order to prepare a professionally arranged sample on their state-of-the-art equipment, said bass player and manager Lucas Sands.

On Halloween, Sands, along with guitarist/vocalist Ginger Bean, keyboardist Mitch Wolfe, drummer Andy Satlin, guitarist Tom "Myxalodian" Mills and vocalist Greg Solari, trekked to the L.A. studio where they, after 35 hours of hard work, produced a refined sample of their music. The tape includes three of the band's best original songs. "Old Man Leader," written by Bean, reveals current social and political situations; "Hearts and Minds," written by Sands and Bean, is about the plight of Vietnam veterans and "Meditation," by Mills and Bean, is open to interpretation, said Solari.

The sample will be sent to a number of college radio stations and record companies in the hope of getting airplay and eventually, a recording contract.

Recording is an exciting prospect for the band, especially considering its young age. Originally a "living room band," Happy Trails began with Satlin, Sands and Bean in Bean's living room in the summer of 1986. "Our neighbors hated us," Bean said.

They eventually acquired a keyboardist and another guitar player, neither of whom is presently a member of the band. In October 1986, Mills and Wolfe joined the band and two months later, Solari joined.

Happy Trails played its first gig after only two months at 6747 Del Playa on the last day of summer school, but really started its "rash of gigs" at the "carport," 6681 Sabado Tarde. "We were born in the carport," Bean said.

From the carport gigs, the "Trails" progressed quickly, playing UCSB's Pub in the eighth week of Winter Quarter 1987. Other gigs included the Old Gym and Anisq' Oyo' Park in Isla Vista.

"Home," however, for Happy Trails is Borsodi's Coffeehouse in I.V. Borsodi's is "the place where we'd like to play for people now when we come back to this town. It's a

great forum for music," explained Sands.

Happy Trails first played at Borsodi's during Spring Quarter and packed the place. This summer, they played there four consecutive Saturdays and filled it every time.

The band has played the Santa Barbara club scene, in such establishments as Ahzz, Bombay Bar and Grill, and Alex's Cantina, in addition to campus gigs such as Take Back the Night and The Pub, which the band filled to capacity during its last appearance.

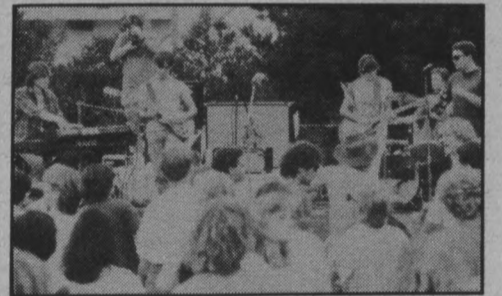
Members of the band have different musical interests but are generally bonded together by the music of the Grateful Dead. The Dead's material makes up about a third of the band's repertoire, while blues and originals make up the remaining two-thirds. "Our originals have been becoming more important to us," said Sands.

The band's originals are truly artistic and convey different kinds of messages, a unique and important trait in today's music. Bean sees Happy Trails as an opportunity to pursue more creativity and to "write more songs that we like and express a positive feeling and maybe a message," she explained. "I like the idea of having a message to the music," Bean added.

Mills is the blues buff of the band, growing up in the '60s in San Francisco where he was influenced by the Allman Brothers, Eric Clapton and Jerry Garcia. However, one of his great influences is local guitarist Rich Stillwell, who would show songs to Mills when they lived in together in a dorm. "I would just sit there and watch him," said Mills. Stillwell also plays occasionally at Borsodi's.

The members of Happy Trails are organizing a winter tour during which they plan to travel from San Diego to San Francisco, playing in various clubs. By doing this, the band hopes to "make more people aware of our music," according to Sands. "People get off on our music because we're getting off on our music. We share a lot on stage together and a lot of laughs and a lot of different experiences, and people catch on to that and they feel those experiences. That's why it's such a good feeling for everyone," said Sands.

Keep your eyes and ears out for Happy Trails. The band has potential to go as far as it wants to go, and if the momentum keeps up, the "Trails" may be under those hot lights very soon. I suggest that you see them soon for a few bucks before Ticketron starts charging 20.



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Film Leaves You Wishing

By S.M. Wenrick
Arts Writer

Wish You Were Here opens and closes with an odd tap-dancing lady on a box by the seashore, and a song: "I'm just lost in a dream." Unfortunately the film, too, gets lost somewhere in the dream, and after an hour and a half it ends, having never yielded a satisfying climax. This is not the film's fault, however; it is more a fault of the viewer, for *Wish You Were Here* quietly achieves all that it was to achieve, almost to spite us. It is a Small Story blessed with many humorous moments not forceful enough to adhere together as a memorable whole.

Sixteen-year-old Emily Lloyd is superb as Lynda, a lonely rebel loud-mouth in her conservative English sea town. She is fresh, and Lynda is without inhibition, hiking up her dress to show Betty Grable legs, and giving impromptu soapbox exhibitions of her stockings and knickers. It is all, of course, an effort to shock her papa (played by Geoffrey Hutchings) into showing her some love.

The others are good, too, especially Tom Bell, a slimy friend of the father's, and Jesse Birdsall, Lynda's first boyfriend who rather fancies himself, and spends so much time in the bathroom changing that he emerges with perspiration under the arms of his yellow pajamas.

The cinematography is rich. At one point a red gel placed over the camera lens duplicates the maroon of many



Emily Lloyd as Lynda in David Leland's "Wish You Were Here."

1940s photographs. In the movie theater, director David Leland captures the perfect Norman Rockwellian audience, funky hats and all. The props, as well, are fun, especially the various busts of monkeys in the psychiatrist's office. In that sense, Lynda ends up training him as if he were an ape, despite his trying for the opposite effect.

This film, however, keeps us on the outside. Just when the moment borders on something like emotional intensity, the scene shifts, the light changes. This is the ultimate failure; we are not allowed to care enough. Like the movie audience within the film, we are somehow reminded that we are only watchers, as distant to those screen emotions as the teeny boppers necking in the back of the theater. Lynda's triumph over her dad in the "Paris

Cafe" is applaudable because of the elderly organist in the tea room, but ultimately no one has that right, as no one has really taken part in her grief. When she sits at her window in pain, we are only voyeurs who glimpse her from behind.

The humorous moments are at times unsatisfying. A dog who drags a condom from under a bed onto the street wins laughs, but the scene somehow is cliché. But the humor is not always tired. While Lynda serenades the night with "Up your bum!" in the backyard, she unexpectedly moons a neighbor.

But the film leaves us off, despite its cuteness, its artistic richness and its fine acting, approximately where we were before. We are left wondering about the lasting significance of this story, and about where the tap-dancing lady fits into all this. *W*

UCSB Dancers Make a Scene

By Judith Smith-Meyer
Arts Editor

UCSB's Dramatic Arts Department's Division of Dance offered an altogether sophisticated selection of diverse modern dance choreography and technique in their end of the year performance, "Dancescenes," Saturday, Nov. 21. The dancers, all students, proved highly professional in their stage presence and skillful in their manifestations of movement throughout the seven pieces which comprised the program.

The opening piece of the evening was senior Adaline Hilgard's "Pendulum." Set to moving music by J.S. Bach, "Pendulum" involved five dancers extrapolating the theme of Robert B. Howard's sculpture, "Swinging Lady." The dancers flowed and floated individually and together across the stage, smoothly reflecting the non-earthbound paths of a swing with large, sweeping movements. Eventually the

rope and circular board incorporated into the dance were transformed into an actual swing and the choreography was able to gracefully take flight.

UCSB dance faculty member Tonia Shimin's "Monologues for Three," developed from the individual personalities of its dancers, and was an abstract and enticing piece set to the varied music of Anthony Braxton, Lucie Robert and Duke Ellington. While the dancers performed as a group, and compatibly when they did so, the dance was largely concentrated at different times on one of the three, highlighting his or her individuality as a dancer and an emotive human being.

The first half concluded with Delila Moseley's "Made in the Shade," set to music by Stacy Q, Kraftwerk and Peter Gabriel. In slickly baggy trousers and oversized grey jackets, ten dancers sporting just the right "attitude" and, sometimes even sunglasses, performed this light hearted, crowd-pleasing number inspired by the streets of Spain

and reminiscent of an MTV video.

The second episode consisted of three powerful pieces, the first of which was Moseley's "Encounter." The piece was unique and important for two reasons: it was danced only by men and dealt very clearly with the lack of true communication in human interaction.

Kate Pease next danced her own work, "Calypso's Lament," which, while abstract in form, was aesthetically very rich and emphasized the quality of her strong technique and choreographic style.

Mery Grace Castelo's ominously dark "Gargoyles" pointed out that regardless of appearances (and that of the gargoyles was horrific), we are all searching for the same things: compassion, communion, and truth.

Last and very silly was Valerie Huston's spirited comment, "Real Cowboys Don't Dance," involving six dancers partnered by six life-sized cardboard cowpokes. No doubt, a good time was had by all. *W*

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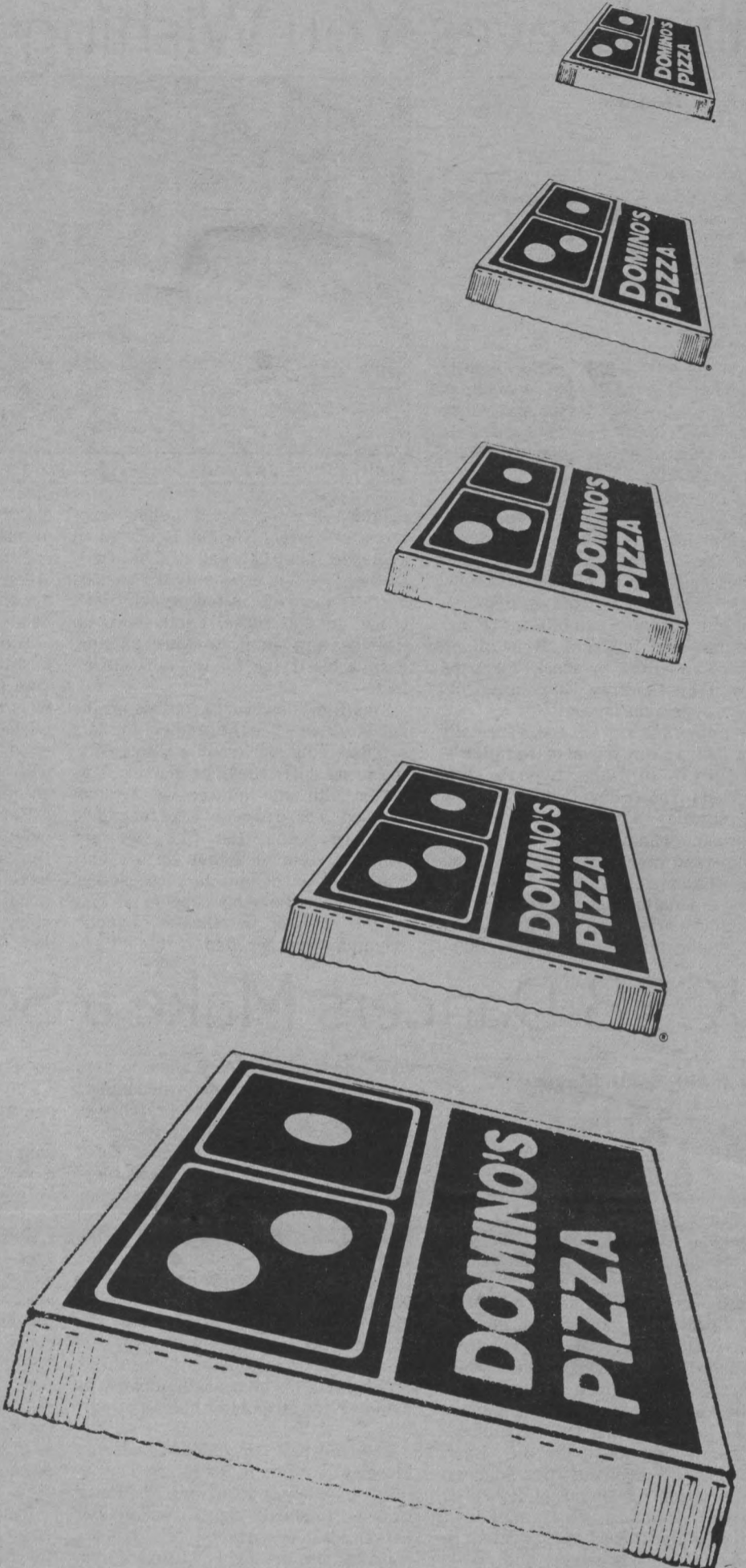


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