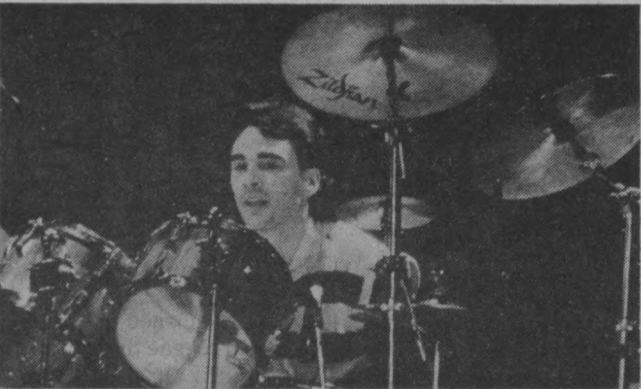


Jean-Luc Ponty Departing from Perfection



Jean-Luc Ponty

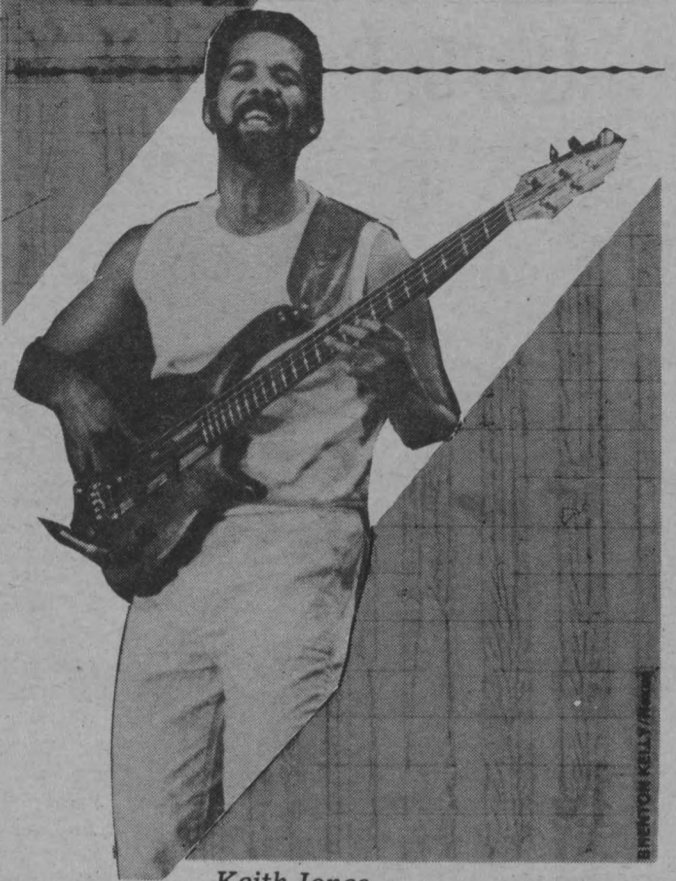


Casey Scheuerell

Jean-Luc Ponty started his recent concert with a bit of dramatic suspense. As the curtains opened last Wednesday night he stood with no violin, but instead playing keyboards. It wasn't until he picked up his unusually shaped electric violin that I felt completely involved in his music. There was satisfaction in seeing Ponty perform after hearing what I always thought was possibly a violin but was never quite sure in many cases. Being able to see Ponty playing his violin gave a sense of the inventiveness and originality of his music. Armed also with a full backup band, Ponty was very successful in presenting music that seemed to be much less effective on his latest albums.

The difference between Ponty's performance of the title track "Open Mind" the night of the concert as opposed to the recording was that there were *people* playing the drums, bass and guitar instead of computers. I'm not sure that Ponty understands that it is the lack of continuity, the nature to vary the music each time it is played and the ability to make mistakes that make "live" performances so valuable. Ponty did not fully understand this when he did "Computer Incantation for World Peace" off of one of his latest albums and "Individual Choice", where he unfortunately was accompanied by only his computer. The contrast between this and earlier pieces with his band was obvious.

This encounter with automation was only temporary that night, unlike his latest album, and soon Ponty was back with all of the real artistry and the "limitations" of the rest of the band. Bass player Keith Jones was, for me, the most satisfying of the band. Jones didn't hesitate to put bits of his own style into Ponty's music. In fact, it was these individual instances of originality that made this concert so enjoyable since much of Ponty's music, past and present, has a tendency toward very repetitive patterns. Once used



Keith Jones

to this, I enjoyed Ponty's musical fusion with its fragments of jazz and rock music. Jean-Luc Ponty, alone, has given a whole new light for instrumentals that have not yet found their place in jazz and rock music.

— Paul Michael Chavez

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UB40: Bristling Horns & Roots Rockin'



The Untouchables

GREG WONG/NEXUS

Some have taken the notion that UB40 should change their name. I've heard suggestions like UB Fraud Squad and MPR (Massive Payroll) from those who think UB40, which cleverly springs from a British unemployment benefits form, hardly suits the band these days. Their recent affectation for tame love songs and wider popular appeal is going strong, but that just means they'd rather be rich and in love than be starving musicians. Their latest release, *Geffery Morgan*, shows they're still a bunch of disenchanted Brits and they are doing some good things with all their money. Anyhow, the content isn't the best thing about UB40; the fact is they've always played some of the most danceable reggae music around.

Their concert last Friday night at the Arlington, though beset with some bothersome details, was very upbeat. For one thing it was impossible to dance properly. Thanks to the fire marshal of Santa Barbara and a new security squad, everyone was forced to remain in the square foot of floor space assigned on their ticket. Getting to the front of the auditorium was like trying to cross the Berlin Wall —

whether you had the proper "papers" or not. How much fun can you have at a concert when a Gestapo man is posted every five feet in the aisle? "Hey," the fire marshal says, "It's for your own good." Thanks fire marshal, you're such a card. What? Oh yes, the concert!

Just about the whole of the *Geffery Morgan* L.P. was performed that night. The curtain rose with "Riddle Me" and "As Always You Were Wrong Again," the same songs which open that album. From the start, something was wrong with the sound mix. The music came through extra loud and clear but the vocals sounded as though they came from an oatmeal bowl — real goopy-like. The audience didn't mind that much. We were movin' to the groovin' as best we could, enjoying the spectacle of UB40's eight members plus two on horns rockin' in a roots style. The band's long-time record producer Ray Falconer controlled the sound board and did some excellent live dub mixing, but he couldn't get the right handle on those Arlington acoustics.

Another album receiving heavy attention was *Labour of Love*. Brothers Ali and Robin Campbell, who front the band on vocals and guitars, sang gorgeous harmony on songs like "Sweet Sensation" and Bob Marley's "Keep On Moving" as well as the obvious "Red Red Wine" and "Cherry Oh Baby." Norman Hassan, who usually hangs around the percussion and the horns, took center stage to sing a rousing "Johnny Too Bad." Astro, the toaster in the band, did his jamming raps to "Red Red Wine" and other songs like "D.U.B." from *Geffery Morgan*, and "Madam Medusa," a tirade about Margaret Thatcher from UB40's first album, *Signing Off*. Yes, the vocals were heard. Understanding them was like trying to dance in the aisles.

A song bristling with horniness, they performed "Present Arms" not only with their five resident horn players, but also the three horn players from the opening band The Untouchables. (Count 'em. Eight horns in all!) The blast of brass playing the first six notes of the song descended like 16 tons of sound on the tingling audience. Ali sang his part,



GREG WONG/NEXUS

Ali Campbell of UB40.

UB40's sax player Robin Travers did his usual flourishing lead and with a nod the Horns From Above descended again. It was loud.

In a weird fit, UB40 opened their encore with a song they hadn't even learned yet. After cutting the band off, Ali told the audience, "We're jammin'!" Pretty funny guy, huh?

Here are some UB40 projects to look forward to in the future: Madness and UB40 will be teaming up to do another single to benefit the famine in Africa. Also they will be releasing a dub compilation album this summer which will feature tracks from *Labour of Love* and reggae toasters from Birmingham, their hometown. Also, their videos will all soon be available.

The Untouchables from Los Angeles opened the concert. They seem to be leaning more toward reggae these days but we won't know for sure until their next album comes out. They played well enough for the audience to demand an extra tune which we got. These guys are on their way up so watch for 'em.

— Hugh Haggerty

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Pop Art for Hip People

Sprung from nowhere comes music with refinement, grace and fluidity. Granada Hills' Pop Art, fronted by the Steinhart brothers, Dave, Jeff and Rich, is like water on vinyl. Compared exhaustively to the likes of REM, Let's Active and Prefab Sprout, I am much more inclined to acknowledge the differences between Pop Art and others in this musical genre.

Of the six cuts on Pop Arts' self-titled EP, it is not as though the differences are so striking because the music itself isn't especially striking. Their music lacks the subliminal effect that makes, say, a group like REM so appealing. But Pop Art is direct and emotionally honest and that is satisfying. As the lyrical coyness of REM attracts, it is the vulnerability of the music of Pop Art which is endearing, asking for understanding and empathy as Dave Steinhart's voice wails, angst-filled. Although lyrically immature at moments, the naivete which crops up occasionally hardly inhibits the sentiments expressed. As a matter of fact, it is somehow complimentary.

Coerced into classifying his music, Dave Steinhart somewhat reluctantly describes his sound as "middle class pop." No, this is not the Yuptones. It is music about urban dissatisfaction, disillusionment with corporate existence and its debatable benefits. (Naturally, a little romance is interspersed amid all this.) Steinhart says, "None of us

want to spend our lives as accountants or lawyers or what our parents wanted us to be. So this is what we became." But the anarchic suggestions of this music are greatly subdued and pacified; awash in refreshing vocal purity, powerful but not overwhelming rhythm and emotional contact with instrumentation. But for all this verbose description, Pop Art is pretty softcore and well, they like it that way. These guys make beautiful music. And they want you to listen. It's not hard. Pop Art is delicately textured, plaintive and comfortable. Ah, but not necessarily comforting.

Your chance to experience their melodic, urban discontent firsthand comes this Friday when Pop Art plays Pat's Grass Shack in Goleta. Opening the show will be locals, The Stingrays. This Goleta-based quartet has recently gained statewide attention after playing San Francisco's Mabuhay Gardens, regular engagements at Madame Wong's East and West in Los Angeles and other shows throughout the state. Their 1984 debut single, "Justice," airs regularly on KCSB and Santa Barbara's KKOO. The Stingrays will get the floor shaking so drop by the Shack on the 22nd, dance a little, catch Pop Art, and listen, really listen, to something you might not have heard before.

— Angela Whiting

We Apologize

Due to an unfortunate oversight, the last paragraphs of Joan McGuire's article on Masami Teraoka were omitted from the Feb. 14 issue of A & E. We offer our apologies to Joan and to our readers. Her closing statements should have read as follows:

Sadly enough, Masami has never shown his erotica in his native country. He explained that Japanese law forbids the showing of nudity. Published erotic works are censored by an application of silver spray paint. Masami mourned, "You don't get the very important part. It's terrible."

But the CAF's exhibit is uncensored. The show ends March 3. Don't miss this unique exhibition! The CAF is located at 7 West De La Guerra, across from Picadilly Square.

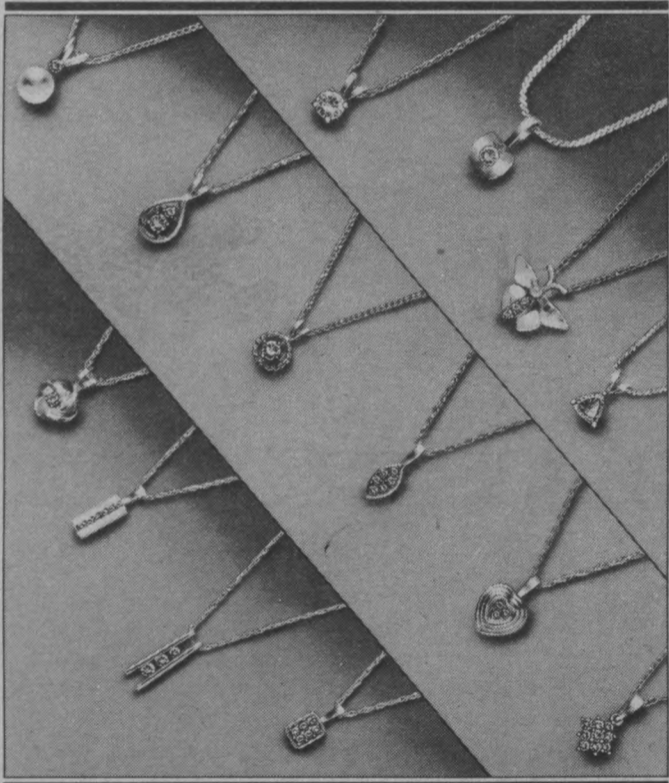
— Joan McGuire

Bo Diddley to Perform at the Chili Factory

Saturday, Feb. 23, 8 p.m. Mark it down. The great Bo Diddley is coming to town. Blues musician extraordinaire, precursor of influential white blues musicians (the Stones, the Animals, et al), Diddley will be appearing at the Real Texas Chili Factory with the Cash McCall band. You can be assured Diddley will have his trademark, a square guitar which flashes his name while his guitar moans, wails and wrenches your insides.

This summer I saw the man in Los Angeles with members of the Blasters and X. The local boys stepped back as Bo took control and rocked out long past midnight. Bo Diddley is an original American bluesman, and if you're debating about whether you want to see Jerry Lee and Ricky, come experience the mastery of the real thing, Bo Diddley.

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'A Sunday In The Country': ... Visual Masterpiece



Sabine Azema and Louis Ducreux share a dance in 'A Sunday In The Country.'

The question of the artist's vision and what it is that separates it from "reality" is approached by Bernard Tavernier in his latest film, *A Sunday in the Country*. Tavernier pursues the aesthetic aspect through his stunning cinematic essays of the lavish, breathtaking scenery of turn-of-the-century France, a certain country home and the daily routine of its inhabitants. The screenplay, written by Bernard and Colo Tavernier, illustrates the characters amidst their everyday routines, primarily that of Monsieur Admiral, an aging, perhaps disillusioned painter who found his conservative ideals being challenged by artistic upstarts such as Renoir, Monet and Degas. Currently out in greener pastures he continues to paint in between naps, squabbles with his housekeeper, and the anticipated Sunday visits of his son and daughter.

It is indeed the stunning visuals that give *A Sunday in the Country* its significance. The film is not so much concerned with the telling of a story as it is with its presentation. Scenes take on painterly qualities on screen; the shot of a porcelain plate laid out on the white linen of an afternoon picnic, the intentionally out-of-focus pans across the lush landscape and close-ups of often artistically depicted subjects for still lifes fabricate a good deal of the film. The camera's concern for the beauty of such objects, their textural and chromatic attributes, is similar to that of the artist's viewpoint, in particular to the Impressionist's at the turn of the century, the date of the story. There is no denying that the location has a postcard-perfect beauty; even the most inept photographer could not go wrong here. Yet it takes the extraordinary camera work of Bruno de Keyver to fully understand and capture the vision of such artists and incorporate it into a feature film. One wonders how someone could live there and not be a painter.

Louis Ducreux is magnificent as Monsieur Admiral, portraying the elderly artist with a subtle, somewhat humorous dignity. He is the typical old man that loses

things and dozes off when being spoken to, while no one has the heart to wake him up and point out his problems. Admiral's settled yet stodgy daily routine is unhurried, self-paced and leisurely, and thus the stride of the film. The camera lulls, pauses to gaze and contemplate, and moves on deliberately.

Admiral's son Gonzague (Michele Aumont) brings his wife and two boys to visit the estate, and the well-established routine unfolds to reveal their affirmed yet somewhat uncomfortable relationship. Gonzague now answers to his wife's less exotic name for him (Edouard) and, by giving up the ambition to follow in his father's creative footsteps by becoming an anonymous businessman, has betrayed him. While the old man revels in the children's rebellious and exploratory nature, Gonzague condemns it. His wife is devoutly religious and also serves as an oppressing force in the face of free will. The dejected, regretful guilt of Gonzague and the disappointment of Admiral are the quiet yet continuously present antagonists of the film.

It is Irene, played by a flighty Sabine Azema, who brings the greatest joy and rejection to her aging father. She appears without warning and leaves suddenly; radiating absolute freedom and the surrender to emotion and whim. She is beautiful, unpredictable and careless, the real *joie de vivre* of her father's accomplishments. Irene also serves to bring elements of modernization and progress to Admiral's otherwise timeless estate with her new car and fantastic tales. She seems to be the only one who can take him away from his countryside domain at least for a while. While Gonzague visits out of tradition and obligation, Irene goes where she wants out of desire; her visits are from the heart.

A Sunday in the Country does not obligate itself to any action-packed storyline that might distract from the human element. The characters are allowed to be themselves, in their natural habitat, in their own unhurried time. By the end of the day we fully understand the family; so much more can be revealed over a quiet remark, a subtle glance, and unnoticed gestures than any crisis might invoke. Tavernier enhances the atmosphere of the country with a conscious soundtrack that depicts every clink of fine porcelain, among otherwise forsaken sounds, that serve to promote the calm and peace of a country day in autumn.

The film is not only a visual work of art, but in every aspect *A Sunday in the Country* succeeds as a beautiful compassionate story. It is a romantic and engaging trip through time to a place where beauty is commonplace but never taken for granted. It is currently being shown at the Victoria Street Theater in downtown Santa Barbara.

— Shirley Tatum

The Opening of 'Alfred the Great'

Alfred the Great, written by Israel Horowitz and directed by Richard Homan will open the dramatic arts department's winter season tonight at 8 p.m. in the Studio theater. Additional performances will be Feb. 22 - 23, and Feb. 27 - March 2. There is no late seating in the Studio theater.

This tragi-comedy is set in contemporary Massachusetts and centers around

Alfred Weber's return home in search of his brother's murderer. His inquiry leads him to Margaret, a high-school sweetheart, and her husband Will. Old loves rekindle, jealousies emerge and an incestuous relationship is revealed.

Ticket information is available from the Arts and Lectures box office or by calling 961-3535.

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'Ludwig': Bavarian Bizarre & The Aura Of Myth

Whoever is sitting in the Isla Vista Theater next Tuesday at 7:30 p.m. is in for a bizarre trip to Bavaria. Brought to you courtesy of Arts & Lectures' New German Cinema, "Ludwig: Requiem for a Virgin King," by German filmmaker Hans-Juergen Syberberg, offers everything from international intrigue to Hitler doing the Tango.

The film, made in 1972, is a surrealistic portrait of the "last" Bavarian king. He is the one who built those Disneylandish castles that look so ethereal in travel posters. Most of the scenes take place in front of huge projections of painted scenery, as Ludwig alternately strikes theatrical poses, insults his treacherous advisers, or meditates on the music of Richard Wagner. With the use of larger than life sets, serial-like vignettes, and anachronistic recordings of The Shadow, The Lone Ranger, and Superman, Director Syberberg said his "aim is to recover the aura of myth." Indeed, for most of the film, the Composer Richard Wagner is portrayed by a woman. Wagner's music is used throughout the film with powerful effect.

Syberberg worked with Brecht in Berlin, and Brechtian dramatic theory works well in the film. The actors move and speak in a removed, exaggerated manner that, while at

first annoying, becomes fitting in a strange way. Though, sometimes Vaudevillian, the film is at other times somberly ironic and sad. When Ludwig hears of Wagner's death, the screen behind him shows a sepia-tinted film of modern tourists tromping through one of his castles, their instamatic cameras snapping.

Ludwig, because it is so outlandish, is more powerful than a conventional "historical drama." Ludwig's advisers seem to plot against a doomed, mythic, elf instead of an everyday mortal. The king rises from the dead three times within the movie's 140 minutes. He takes solitary sleigh rides at midnight through the snow, appearing at his awed subject's houses for drinks of water.

Finally, "Ludwig: Requiem for a Virgin King," defies stereotypes. It becomes a musical dream, a weird juxtaposition of foreign and familiar elements. It does not pretend to be real life, but instead creates an extraordinary life of its own. And that King, he even yodels.

The film screens Feb. 26 only, at 7:30 p.m. in Isla Vista Theater 1, and tickets are available at the door or at the Arts & Lectures ticket office.

— Paolo Campiglio

Infectious Irish Folk Invades Campbell Hall

What does one say about the Chieftans? What can one do but add to the kudos and huzzahs of their critics, or marvel at the list of their collective and solo endeavors? What can one add to their claim of having performed for the world's largest live audience — and the Pope — that hasn't already been said?

Not much. One can only hope to educate a handful of people on what is widely known by many, but missed by many more. The Chieftans count among their admirers the likes of Mike Oldfield, Art Garfunkel, Don Henley and Dan Fogelberg. They have recorded with them all. They have also performed with Eric Clapton, James Galway, Jackson Browne and Van Morrison. Recently, they even opened for the Rolling Stones.

Obviously these guys have quite a following, a following which grows with every album they cut and with every concert they perform. Tuesday (Feb. 12) night's concert was a sellout, packed mostly with devoted, veteran Chieftan fans. And what is it about the Chieftans, you ask, that has such wide appeal? What do they play?

Would you believe, Irish folk music?

The minute they began to play, I could hardly sit still — a situation which made it rather difficult for me to take notes. (The program was announced from the stage.) There is an exceedingly infectious music. I felt its rhythm coursing through my veins — and to my knowledge I haven't a drop of Irish blood in me.

Martin Fay's fiddle simply sang on the theme from the Canadian film, "The Grey Fox." Matt Molloy's flute playing took everyone's breath away over "McFadden's Handsome Daughter." Percussionist Kevin Connell's

angelic tenor voice glided expertly and smoothly over the complex embellishments of "The Flower of Sweet Straban." Derek Bell moved from harp to piano to hammer dulcimer to piano to harp with agility, rhythm and finesse. Each of the Chieftans is a truly gifted musician and performer. One can tell that they have been playing together for 20 years, for as an ensemble they deliver as clean and polished a performance as one could wish. Yet for all the brilliance of their stardom, the Chieftans are still able to share with their audience their warmth, their humanity, and their wonderful sense of decidedly Irish humor.

As if all of the preceding were not enough, Tuesday night's fans were graced with a double dose of surprises. One, a very talented string player from a Chinese folk orchestra, Chan Chi Twan, assisted the Chieftans in an unusual arrangement of a Chinese folk tune — a living "souvenir" from the Chieftans' recent tour and filmmaking venture in China. The other, Michael Flatley, is the World Champion Irish Step Dancer (not to mention an accomplished flutist and a Golden Gloves Champion Boxer). It is difficult to describe Irish step-dancing, other than to say that it resembles a cross between tap and ballet, is done in rhythm to the music, and can apparently only be done (or watched) for three minutes at a time at the risk of exhausting the dancer (and the audience). About the only negative criticism I will offer about the entire evening is that we didn't get to see enough of Michael Flatley — and that not enough of Santa Barbara got to learn about the Chieftans firsthand.

— Cheryl Rosenstein

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Kurt Comes Of Age in 'The Mean Season'

A clear indication of a good movie is a feeling experienced by the viewer of personal involvement with the characters, a feeling that will eventually become an obsession if the movie doesn't end. Sitting in a crowded theater late Friday evening, I realized I had begun to care about these people. Malcolm and Chris meant the entire world to me.



Kurt and Mariel

Orion pictures new release *The Mean Season* is a notably realistic portrayal of news reporting and the extent to which a reporter can become involved in a story. Kurt Russell is Malcolm Anderson, a reporter for the *Miami Journal* who is sent to cover an execution-style murder on the coast of sunny Florida.

Convinced he is burnt out on news reporting at the *Journal*, Malcolm and girlfriend Christine (Mariel Hemingway) are moving to Colorado, but he goes ahead to cover this one last story. Big mistake, Malcolm. The murderer calls Malcolm at the paper and begins telling him about the murders he will commit. Malcolm becomes a liason between the killer and the public. This murderer wishes only to be recognized, and the way to do it is have Malcolm write about his phone conversations with a psychotic killer. I think the *Talking Heads* wrote a song about it.

The phone calls, as do the murders, continue; and Malcolm becomes increasingly involved with the

killer. The police don't have much to go on, and there's not a damn thing anybody can do until Alan (psycho killer) calls Malcolm to tell him about the next murder.

Trapped in this horrible predicament, Malcolm cannot take off to Colorado, even though his relationship with Christine is disintegrating. His nerves are shot, and Malcolm is tired of being in the middle, so he refuses to write any more about the murders. In an attempt to keep the news revolving around him, Alan kidnaps Chris, and Malcolm is trapped again.

Philip Borsos does a marvelous job of directing this drama. His expertise is exhibited in a incredible scene filmed in the mosquito-infested overgrown swamp land of the Everglades where the killer has taken Christine. Kurt Russell has come a long way since his Disney films, and proves his fine acting abilities. He is very convincing as Malcolm, possessing that Michael

Douglas-Harrison Ford good guy toughness.

In a scene where Malcolm realizes the killer has kidnaped Christine, he frantically races to the school where she works. Russell's acting was very extraordinary, he revealed the urgency of the moment with touching concern for his girlfriend.

Mariel Hemingway was decent as Malcolm's level-headed girlfriend. Borsos very cleverly kept her role to a minimum, which nicely allowed the audience to accept her. In *Personal Best* and *Star 80*, we see too much Mariel. Borsos shows us just the right amount.

The movie has many twists to it, including a very suspenseful ending. One scene shows Malcolm in a trailer park meeting with the killer. However, he doesn't realize the identity of this stranger until it is too late.

Joe Pantoliano, who plays Malcolm's photographer, is a welcome diversion to the seriousness of the film. Appearing in chic Miami clothing, he photographs everything, everything that is, except the killer himself.

A very fine attempt by the actors and director, *The Mean Season* is an outstanding film with insight into the reporting world, offering the viewer a notably realistic slice of real life.

— Valerie DeLapp

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7 Academy Nominations #1 **PLAZA** #2
DE ORO
349 S. Hitchcock Way
682-4936

THE KILLING FIELDS

6:40, 9:35

7:10, 9:30

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11 Academy Nominations #1 **CINEMA** #2
6050 Hollister Ave.
967-9447

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NATIONAL BOARD OF REVIEW

APASSAGE TO INDIA

6:45, 9:45

Mischief

MRS. SOFFEL
DIANE KEATON MEL GIBSON

7:15

Kurt Russell Mariel Hemingway

THE MEAN SEASON

7:10, 9:15

FAIRVIEW #2
251 N. Fairview
967-0744

7:00, 9:05

BEVERLY HILLS Cop
EDDIE MURPHY

PG-13 8:40 #1 **SANTA BARBARA** #2
TWIN DRIVE-IN
907 S. Kellogg Ave.
Goleta 964-9400

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Harrison Ford is John Book.

6:45 7:00

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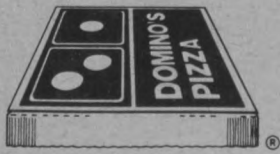
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A.S. PROGRAM BOARD

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Nancy Drew and The Clues at Pub Tonight



Photo by Julie Nelson

By Toni Graphia
Put down your textbooks and come experience the latest in musical motives and instrumental intrigue as the Nancy Drew mystery

unfolds at the UCen Pub at 9:30 p.m. Nancy Drew and the Clues entertain with a unique blend of high energy dance music and playful audience

interaction. The band features Cheryl Walter on bass, Susan "S.K." Skywalker on keyboards and guitar, Cheryl Post on drums, Rick Dasher on guitar, and

Eddie Robertson handling lead vocals, keyboards, and trumpet.

After appearing locally for the past year playing cover tunes, they took a brief hiatus to put together some original material including Metropolis, You and Me, Pictures of You, Finish the Story, and I Don't Want to Fall in Love. The band is excited about writing new material, but insists the real joy is in performing.

This dramatic band puts on an exciting show as they give their material aggressive and sometimes humorous readings. Lead singer Eddie Robertson, formerly of the Generics, is noted for her captivating energy and electric stage presence. "My goal is to entertain, dramatically and imaginatively. I want to put across energy," Eddie remarks.

Nancy Drew and the Clues was originally formed as an all-female band. After the recent departure of their guitarist, the band asked Rick Dasher to fill the spot. The role reversal of being the only male in a female group doesn't bother him. "I don't think of them as female musicians, but as very talented musicians who I enjoy playing music with. It's a unique experience for me."

Rick also doubles as guitarist/vocalist for the Surging Monkey Preps, who will open the show at 8:15 pm.

Don't miss Nancy Drew and the Clues tonight for an evening of high energy entertainment.

A Lifetime of Music

Campbell Hall was graced with the presence of the rare performance of Jean-Luc Ponty, a musician whose exciting and personal blend of jazz and rock music has revolutionized the music world. His use of the electric violin, synthesizer, piano and rhythm computer sent electric chills up and down the walls of Campbell Hall Thursday night. Ponty played favorite tunes such as "Individual Choice," "Modern Time Blues" and "Open Mind," a cut from his latest album.

Jean-Luc Ponty, who has played with such greats as Elton John, Chick Corea and George Benson first began his career at the age of 13. By the time Ponty was 15, he had entered the Conservatoire National Supérieur de Musique in Paris. Graduating at 17, with the highest award, he began playing at concerts where he developed a personal and revolutionary style on the violin that made a tremendous impact on the jazz scene. In 1975 Ponty signed with Atlantic records,

and began his first cross-country American tour in clubs and colleges. In the past nine years, Ponty has produced 11 albums, which all express and reveal his true musical talent. His recent album entitled "Open Mind" recorded in Los Angeles and New York features Jean-Luc Ponty playing nearly all the instruments himself. For a special addition, Ponty is joined by Chick Corea and George Benson on the tune "Modern Time Blues."

Undoubtedly, Wednesday evening was special to many Jean-Luc Ponty admirers because his music does provide a sense of drama and originality provided by no other performers of his quality. Although many "fusion" acts have and will continue to come and go, Jean-Luc Ponty is truly a timeless and enduring performer whose music has touched the lives of many. After all, that is what makes Jean-Luc Ponty such a phenomenal musician and performer.

Steve Tibbets To Perform Sunday

Steve Tibbets was born in Madison, Wisconsin in 1954. His father, a union organizer, played folk guitar at meetings and rallies, and this is where Tibbets was first exposed to music.

Tibbets' efforts at promoting his own record had paid off, and he was able to assemble his own 8-track studio; here, he composed, performed, engineered, produced, mixed, designed, supervised the pressing, distributed and promoted his second album, Yr, which has sold over 10,000 copies to date. Of Yr, downbeat wrote in its 5-star review, "...a guitar freak's dream. Tibbets overdubs acoustic and electric instruments in a Hendrixian mindscape of production wizardry, often combining up to 20 guitars on one track. He layers the sound into breathtaking guitar choirs and intricate superstructures. His solos are twisting, singing journeys that evolve with the sense of spiritual awakening you'd hear in a Coltrane

soprano run. After building to an exuberant climax that nears the breaking point, he supplants it with a plaintive acoustic guitar passage that initiates the next trip... Only Jade Warrior has managed to make music that is this blisteringly electric while still maintaining the pristine purity of acoustic folk and international musics."

Tibbets describes his work as folk music: "I am an untrained musician and 'a folk' as well. In fact, I would even call rock folk music. More than any individual artists, sounds in general are my biggest influence. The sound of the guitar, just the noises get me excited about making music. The way a guitar feels when I play it..."

Steven Tibbets performs Sunday, February 24, 8 pm, at the Pub. Tickets are \$5 UCSB students, \$6 general. Headless Household will open. Tickets are available at the A.S. Ticket Office, Morninglory Music and the Arlington Ticket Agency.

Attention UCSB Students

The A.S. Program Board will begin taking applications to fill the positions of the A.S. Program Board beginning Feb. 25, 1985 and will accept them through Mar. 15, 1985. All those interested in becoming part of the A.S. Program Board please come up to the UCen room 3167 during those dates and we will

be able to give you an application and an overview of the board and the positions on the board.

Interviews will be held during the first week of Spring Quarter. Come and be a part of the A.S. Program Board. For further information call 961-3536, or come up and talk to Clinton Stockton.

Last Comedy Night Of The Quarter

Who brings you dances in the Pub on Thursdays?

Who brings you happy hour entertainment on Fridays in the Pub?

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Your A.S. Program Board!

Next Tuesday, February 26, is our LAST Comedy Night for Winter Quarter. The year's going fast but still don't miss this night of laughs.

Ellis Levinson and Dennis Wolfberg on Tuesday at 8:30 in the Pub. Special M.C., the Amateur Comedy Night's winner — Bryan Dorfler will be there.

Be there, Aloha.

