

FRIDAY

MAGAZINE

A Weekly Feature
of the Daily Nexus

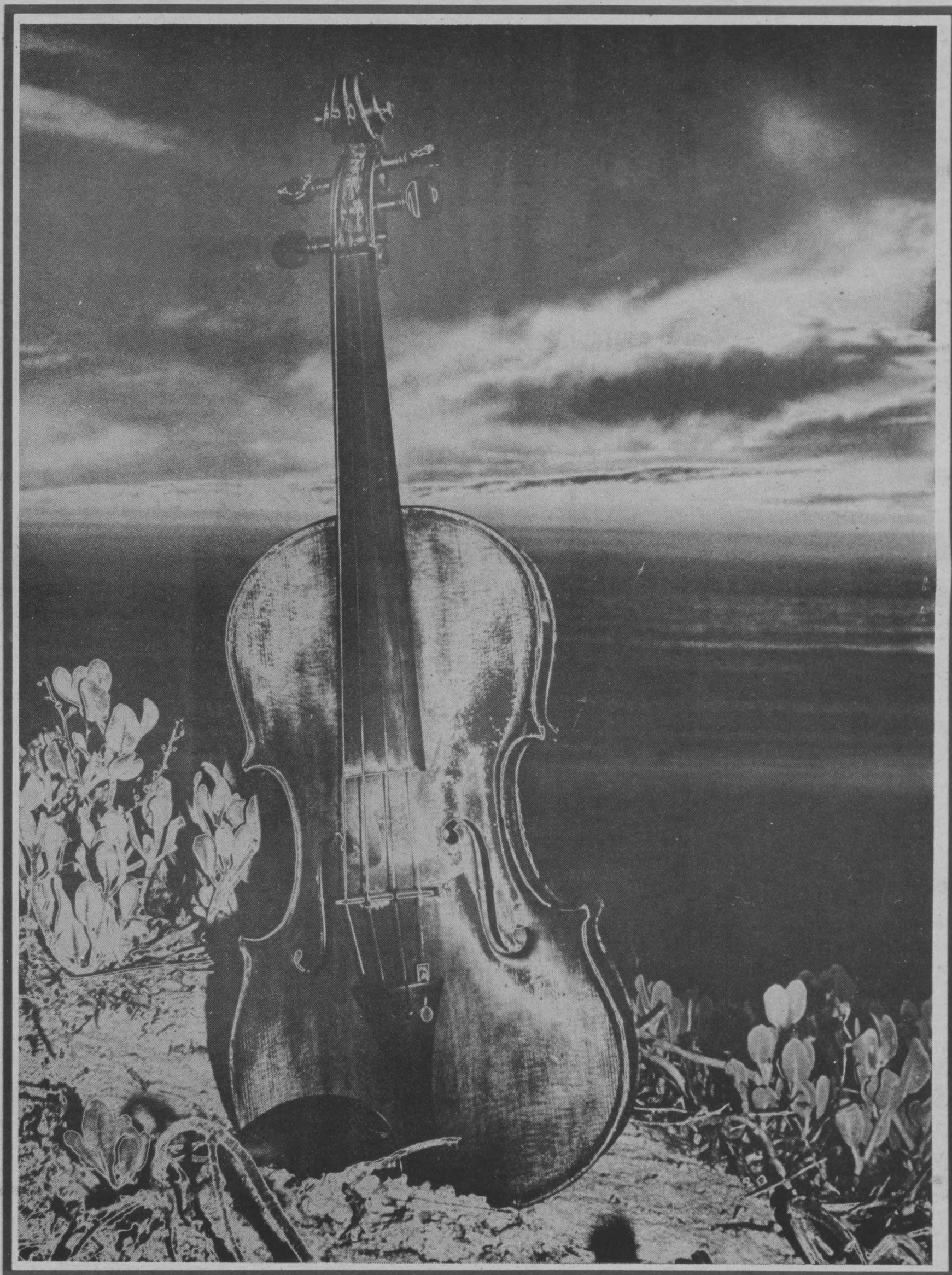


Photo by Karl Mondon

God's Role in Rock
Santa Barbara Symphony Opens
Another Look at A.S. Concerts
New Waves on the Shores of the South Coast
60s Rock on DeWitt's Air Waves

A Gander at the South Coast's Music Scene

"God gave rock and roll to you, gave rock and roll to you,
He put it in the soul of everyone."

Existentialists may argue with the rock group Argent on this count. Who is to say that our toe-tapping nature is attributable to some composer-in-the-sky divinity? God may not have put the music into us, but there can be no denying that we put God into our music.

Our lead story this week takes a look at the Almighty's presence and influence in the tunes of our history: from Gregorian chants to Bob Dylan's **Slow Train Coming**.

In this issue, we'll also focus on the less perfect, more human aspects of music found in our Santa Barbara community. A.S. Concerts, for example, has become a promising, young organization since becoming entirely student run two years. We'll see how close they are to realizing their promises.

Our classical music critic takes a gander at the opening concert of the Santa Barbara Symphony's 1979-80 symphony, while closer to home, our contemporary rock man evaluates the burgeoning new wave scene in the area.

And finally, in a personal feature, we've interviewed one of the last hold-overs of the 60's music scene, Jerry DeWitt of KTYD's 60's Revisited program.

We join in the spirit of the venerable rock and rollers, the Grateful Dead, and dedicate this issue: "Let there be songs to fill the air."



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"a weekly publication of
the office of student life"

WEDNESDAY, OCTOBER 31st

Discussion: The Female Athlete Barbara Drinkwater 2 p.m. S.H.S. Conf. Rm
Student Hunger Action Group: General Mtg. UCen 2272 5:15 p.m. All Welcome

THURSDAY, NOVEMBER 1

Concert: A.S. Concerts - Showcase Talent (New Wave Bands - 3) CH 7:30 p.m. \$3.50/UCSB students 4.00/general available Oct. 26th in A.S. ticket office Morning Glory Rockpile Turning Point Ticket Express Student rate available only at A.S. ticket office and Morning Glory
Film: "Hearts and Minds" Chem 1179 6 - 8:30 - 11 p.m. \$1.50 Womens Rugby
Lecture: Family Systems Floyd Grant 6 - 8 p.m. 970 Embarcadero del Mar Isla Vista Human Relations Center 961-3922
Bike-a-thon: General Mtg. UCen 2284 12 noon all interested please attend O.S.L.

Lifetime is a weekly calendar of events, meetings, announcements & services published every Friday by the Office of Student Life. Student organizations having any announcements should submit them to the office on Tuesdays by noon. Phone 961-2382.

FRIDAY, OCTOBER 26th

Dance: Goleta Community Center 8:00 p.m. \$3.00/at the door Children \$1.00 S.B. People Against Nuclear Power

SATURDAY, OCTOBER 27th

G.M.A.T.: Testing Bucc Hall 1910 8:00 a.m.
Leadership Conference: S.H. 1004 8-5 p.m. Womens Center
Film: "The Producers" Chem 1179 6 - 8:15 - 10:30 p.m. \$1.25 Sigma Alpha Epsilon

SUNDAY, OCTOBER 28th

Slide Show: 7 p.m. UCen 2284 Students for Life

MONDAY, OCTOBER 29th

Lecture & Discussion: Family Planning Dr. Elliot Schulman and Thom Gallaway discussing genetic counseling S.H.S. Conf. Rm. 3 - 5 p.m.
Senior Citizen Project: UCen 3137 12 noon - 1 p.m. C.A.B.
Film: "Annie Hall" CH 6 - 8 - 10 p.m. \$1.75 Korean Student Association

TUESDAY, OCTOBER 30th

Lecture: Know Your Limits; speaker Officer Roger Runjavoh S.H.S. Conf. Rm. 2 p.m.
Delta Sigma Theta: informal info orientation UCen Reading Rm (2253) 7 - 9 p.m.
Health Career Presentation: E.O.P. Los Curanderos Bldg. 406-2nd floor library 12-2 p.m.

BIKE-A-THON: November 10th sponsored by O.C.B. deadline for signups is November 2nd, come into Office of Student Life no later than this date and register.

MARKET DAY: November 29th. Come into Office of Student Life and fill out an application no later than November 9th.

FILM PREVIEWS: An open house for all student groups interested in films as a fund raiser, come and get some tips and see some new releases. November 13th, 4 - 5 p.m. Location to be announced. Watch for it. This will be sponsored by O.C.B. For more info. call x2382

ATTENTION ALL STUDENT ORGANIZATION OFFICERS:

Please check with Student Life in UCen 3145 x2382 immediately to see that your registration papers are current. If your group has updated since July 1, 1979 no need to respond. All voters must respond no later than November 1, 1979.

announcements, etc.

Singing of a Promised Land

Religion and Rock: The Spiritual Quest Finds Its Way into Music

By MICHELLE TOGUT

*Sing praises to God, sing praises;
Sing praises unto our King, sing praises.
For God is the king of all the earth;
Sing ye praises in a skillful song.*

Psalm 47:7-8

From medieval Gregorian chants to Bob Dylan's wailing praise of God on his recent album, religion and music have always been linked. As a person's spiritual quest, be it centered in a particular religious tradition or not, is often one of the more pressing concerns of his or her life, it is almost unavoidable that the focus of this search would find its way into musical expression.

Song has always been one of the primary means to express one's praise of God. Biblical psalms, which were generally set to music, often emphasize the necessity of singing out one's praise to the Divine. Music is an integral part of church services. Upon entering the soaring space of a Gothic cathedral one can almost hear the *capella* chants of the monks who originally led worship services there.

While God may have died for some in recent years, when the horror and inexplicability of events like the Holocaust, Hiroshima and Mai Lai made traditional religion seem irrelevant, religious themes are still prevalent in modern American music. The plaintive wails of Bruce Springsteen as he declares his belief in a "promised land" indicates that man's search for spiritual fulfillment continues into what has been termed as the "me" generation, the age of Protean man who moves from one commitment to the next looking for that which is most real.

Classic rock and roll music owes its development in part to the spirituals of the American black. Gospel music with its rhythmic complexity and subtlety, its emphasis on percussion and its characteristic vocal expressions had a large influence on early rock musicians.

Black spirituals also show the protest elements later exhibited in rock music.

Songs like "Go Down Moses," use biblical themes to portray the suffering of the enslaved black. Just as Moses liberated the Jews from Pharaoh, blacks long from their liberation. A verse from "Steal Away" illustrates this desire and the hope that the Lord act as liberator:

*O steal away, steal away
O steal away to my Jesus
Steal away, Steal away
For I ain't got long to stay here*

Words from "Oh Freedom" also illustrate this longing:

*No more moaning Lord for me
And before I'd be a slave,
I'd be buried in my grave
And go home to my Lord and be free.*

The ending of slavery did little to alleviate the woes of the black people as they had to struggle for an existence in a hostile white world, but the church offered a respite where the Spirit was high and the joy of God's presence was expressed in "church music." God's spirit was not an abstract concept to them, it was a real power which entered into their lives and provided them with the strength and courage to make it through the rest of the week. Their faith, which was not rooted in objectivity but in emotion, was expressed in spiritual life:

*Everytime I feel the spirit
Moving in my heart I will pray
Every time I feel the spirit
Moving in my heart I will pray.*

*Upon the mountain my Lord spoke
Out of his mouth came fire and smoke.
In the valley on my knees,
Asked my Lord, Have mercy, please.*

From the spirituals came the blues, another form of black musical expression which has been referred to as the "secular spiritual." Issuing directly from spirituals, the blues express the same search for the truth of black experience. The blues bespoke the "burdens of freedom" in a more concrete, worldly manner than the spirituals; they expressed the reality of

having the freedom to get married, get drunk, to praise God, and to relate these new possibilities in song.

The blues also discuss the search of the black people for their own identity within a hostile white world. They speak of what the blacks experienced in day to day life and how they overcame the bad. Naturally, God was a part of this focus, along with the role religion played in their life:

*They say we are the Lawd's children, I don't
say that ain't true,
They say we are the Lawd's children, I don't
say that ain't true,
But if we are the same like each other, ooh,
well, well,
why do they treat me like they do?*

Blues evolved into rhythm and blues and then soul. They had more of an upbeat to them while they expressed themes similar to those in the blues, an upbeat which was later adopted into rock.

Rock evolved in an era of rapid change and shifting morality which inevitably found its way into the music which was being produced. The fifties began as an era of relative calm but by the end of the decade, the first stirrings of the growing civil rights movement and the burgeoning generation gap were being felt. Movies like James Dean's *Rebel Without a Cause* signaled the disillusionment of American youth with traditional values held by their parents.

Elvis Presley, one of the original rockers, took the reverence of gospel and combined it with an aggressiveness never before paralleled. Strongly rooted in Southern religious tradition, Presley put the power of his faith into his music and heralded the coming of a new era.

The sixties was the era in which this disillusionment crystalized and the American dream came crashing from its pedestal. Events like the assassination of John Kennedy in 1963, the march on Selma in 1965 and the continual involvement in Vietnam rocked the Judeo-Christian theism



which had long been the focus of American religion.

It was in the sixties when the "God is Dead" movement gathered strength. While not all that new, it showed that people felt God no longer showed special favor on this country. On Easter, 1965, the cover story on Time magazine posed the question: "Is God dead?"

"God is Dead" was a manifestation of the growing belief that people live in a world which is ultimately lacking in cohesion. What meaning we can find comes from our own human powers.

It was this atmosphere which produced the man who wrote, "Something is happening, but you don't know what it is, do you Mr. Jones," Bob Dylan, whose lyrics are rich with religious imagery, perhaps expressed the confusion and concerns of the era better than any other performer. "Don't mistake paradise," he sang in "Ballad of Frankie Lee and Judas Priest," "for that home across the road."

Dylan was looked to as a prophet, the man with a message he was compelled to spread. He had the view of the alienated, the out—

(Please turn to p.A11, col.1)

FRIDAY
MAGAZINE

KARL MONDON
FEATURES EDITOR

PAGE A3
FRIDAY, OCTOBER 26, 1979
DAILY NEXUS

Sundays with DeWitt

Santa Barbara Slips Into The Sixties with KTYD

By KARLIN J. LILLINGTON

It is early Sunday morning in Santa Barbara. In a cramped broadcasting room in the Granada Building high above State Street, a DJ cues a record. After finding the beginning of the song he wants, he stops the turntable and manually winds the record backward until the needle is at the start.

In the background, another song fades away:

*When you come to San Francisco
Be sure to wear some flowers in
your hair...*

It is replaced by an Eric Burdon and the Animals tune. Stacked on the floor are albums by the Grassroots, the Doors, the Monkees and Diana Ross and the Supremes.

Still, this morning's thick L.A. Times says it is 1979, not 1967. Robert Huttenback, not Vernon Cheadle, is chancellor at UCSB, and the disco beat pounds away on KIST. But high atop the Granada Building it's the Summer of Love once again, and over the airways thousands of listeners are reliving August of '67 as KTYD's Gerry DeWitt launches into another three hour broadcast of his top-rated Sixties Revisited show.

Dewitt, of medium height and build with short, straight brown

hair and large pale blue eyes, has been doing his '60s show in one form or another since 1975. Last March the program became more solid when he started going through the '60s month by month, playing hit songs and some of the more obscure tunes, and filling in his listeners on political and social background of the times as well as background of the songs and groups.

Rapidly his program became the number one show in the Santa Barbara area, picking up listeners from as far away as Ventura, Oxnard and Santa Monica. "It's amazing; there's something there," says DeWitt. "It really surprised me. I get 200 to 300 requests a week."

He attributes the popularity of his show to the basic appeal of the music. "It's better than almost anything being done today. It has a definite beat," DeWitt says. "So much of the '60s music is being done over. Groups like The Knack sound very '60s."

Listeners also enjoy the background information about the music and the times that DeWitt intersperses throughout the show. Most of the information comes out of an old CBS news almanac and *Rolling Stone's Sixties* book. Other

facts are culled from album liner notes, rock encyclopedias and from his own extensive knowledge of '60s music.

Most of the songs DeWitt plays come out of his collection of 300 records, comprised largely of anthology, greatest hits and collection albums. Other albums he bought back in the 1960s, and he regularly scours used record bins for oldies in decent condition. "It's a matter of grabbing them as they come," he says. "Most things that can still be ordered I've got."

A chart reference service is used by DeWitt to determine which songs and albums were popular in which months of the 1960s. This has enabled him to proceed through the decade chronologically, taking each year month by month. "It's interesting to go through the chart positions and find out what was popular all across the country as opposed to what I remember being popular in the area I lived in," he says.

DeWitt says he decides what to play on his show on the basis of what he owns. Phil Spector albums are difficult to find, as are records by Love, one of DeWitt's favorite groups. KTYD has a copy of "Love Revisited" which DeWitt says he

(Please turn to p.A10, col.2)



Jerry DeWitt

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New Wave Now Calls Santa Barbara 'Home'

By DAVE KIRBY
 California, particularly Los Angeles, has long been hailed as a mecca for the music industry. The various clubs, recording studios and record companies have made L.A. a major center for all types of music. Here in Santa Barbara, a handful of bands, most of them new wave, have formed and begun performing for local audiences. One need no longer venture to L.A. to "get punked," pogo to the beat, or rock out to heavy metal; it's right here at home.

New wave music is the evolutionary spinoff of punk rock. Its name originated from the multitudes of new British bands who flooded the American market a few years ago. Although most new wave bands have retained the basic, primal beat and vigor of punk rock, their music has progressed into less angry, more refined and musically mixed harmonies.

There is one band in the area that could still be considered punk. This is, of course, the notorious

Rotters. Whether you have seen their graffiti in the tunnels, read their interview in *Oui Magazine*, or were amused (or disgusted), by their single "Sit On My Face Stevie Nicks," chances are you have heard of the Rotters. Pounding out the sounds of satirical violence, sexism and anger, in the year that they have been together, the Rotters have become Santa Barbara's most radical musical ensemble. Even the members' adopted names reflect the repulsion they are trying to convey.

Names like "Phester Swollen," "Ripster Chord," "Nigel Nitro" and "Johnny Condom" tell you what these guys are all about. When asked to classify the type of music the band plays, Swollen replied, "Shit. I'm not into quality." "That's right," said Chord, "it's stuff to annoy the ears."

The Rotters play almost entirely original music. Occasionally, they opt for smething different and perform "Heartbreak Hotel,"

"Three Girl Rhumba," or Beethoven's 9th. The band claims to have a "deep message" in their music and lyrics. "There are some very relevant points to bring out," said Swollen. "We're trying to be an example of how mankind is plunging headlong into extinction."

Besides the infamous Stevie Nicks song, originals include "Amputee," "Thank God I'm Damned," and "I Wanna be the Furher," which is about a guy who intends on killing everyone in the world so that he can own it. When they perform, the Rotters are loud, wild and aggressive. "We're all frustrated," said Swollen, "our music reflects that."

Although they live here, the band has not performed in the area for a while. Instead, they have been hitting the L.A. circuit at places like Club 88, and have also played at the Mabuhay Gardens, San Francisco's well known, punk cabaret. The Rotters attract a mixed audience: hardcore punks who come in all the regalia, curious people who want to see what it's all about, and opponents to punk who come to heckle and jeer. "The people who hate us are more fun," said Chord, "they throw things when they don't like the music." "At least we get people moving," said Swollen. "I don't play guitar, I attack it." This wild guitar arouses the audience into a frenzy which Swollen really enjoys. "I like it when they regress to their primitive selves," he said.

The Spoilers are another punk band that originated in this area who have also reached some form of notoriety. At first, they played wherever they could: Skip's Pizza, the park, and so on. Today they play at the Troubador and similar L.A. clubs. Because the Spoilers no longer reside in Santa Barbara they were not interviewed for this article, but they are worth mentioning. On the occasions when they do play in Santa Barbara, they are worth checking out if you are interested in original punk music.

Another band worth mentioning (Please turn to p.A5, col.1)

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Santa Barbara New Wave

(Continued from p.A4)

is the Neighbors. The band recently lost their vivacious bass guitarist, however, and are currently not performing. Despite rumors that they have broken up, the Neighbors intend to be back playing their high energy new wave music once again in the near future.

Norman Allan is a band that is really fun to watch. The four members are out to play their music and have a good time and extend this feeling to their audience. They classify their music as "wave 'n roll" or "mod rock." Their growing list of originals are high energy songs with a progressive, new wave flavor. Their "cover" songs, (those written by other artists) include music from groups such as The Police, Tom Petty, Graham Parker and Elvis Costello.

Norman Allan must deal with the same problem most local bands are faced with: to make any money they must play cover songs. Of course, they prefer playing their own music. Guitarist Eric Eisenberg pointed out two reasons for this. First, playing original music allows the band to be more creative, and secondly, if they are going to do someone else's song they must, "adapt it to the band successfully or play it note for note." Eisenberg and bass guitarist Joe Mock write all the music but the whole band does the arranging. "Everyone works out their part," explained drummer Marc Membreno.

The members really enjoy playing in a band. "It's fun," said Eisenberg, "And," added Mock, "we meet the greatest people and have made some fantastic friends." They also like "meeting all the women." When the band plays, they feel like they are "sitting in the living room and partying." Membreno enjoys performing because, "the stage is the only sanctuary."

The band is not necessarily attempting to make a statement, but rather, as Guitarist Mark Gartland said, "a communication." "Our music comes from opinions and perceptions that we have gotten," explained Eisenberg. "We play back to basics rock" in order to "create excitement and enthusiasm in our audience."

Norman Allan is limited to three places in the area to perform. This is because only these three are open to new wave rock acts. They are: The FUBAR and The Shack in Goleta, and George's in downtown Santa Barbara. The band plays mostly at FUBAR where they can "play without any restrictions."

In the future, the four would like to expand their music, as well as their audience, and begin recording. They currently have a demo tape to send out to clubs and record companies. The tape includes one of their favorite, and most requested originals: "Girls Are Weird."

Another band following the new wave trend in music is The Tan

from Santa Barbara. The four members, Brad Nack, Spencer Barnitz, Paul Bergerot and Joe Longo formed the band last May after having known each other for most of their lives. "We wanted to do something different," said Barnitz.

The Tan has all original material, but plays Talking Heads' version of "Take Me to the River" when performing. Their music is fast, yet danceable and the entertaining way in which it is performed leads to lighthearted enjoyment for the audience. Basically, The Tan wants to have fun. "We don't sing about how we hate the system," said Bergerot.

The band's name gives some clue to the message they are conveying. "We're visualizing the good life," said Nack. "Santa Barbara, surfing, and getting a tan are all a part of that life...a lot of people worry about that you know...about getting a tan." The song "Get a Tan" is about girls who try to keep up with each other's tan and get jealous of the darkest ones. However, the song has a deeper meaning according to

Barnitz. "If they go out with one of us, the other girls will really be jealous," he explained.

So far, The Tan has only performed at George's, FUBAR and The Shack, but they hope to one day get out of Santa Barbara and make the big time. "We want to get a contract and become millionaires," said Nack. Their goal is to tour Australia and Brazil so that they can continue surfing. If you want to check out The Tan, they will be performing this Monday night with Norman Allan at the FUBAR.

Finally, among the new wave bands in this article, is the Pranks; one of the newest bands to hit the Santa Barbara area. The band was conceived when Doctor A. Poppey and Hand Held Pogo Spam were touring Japan with The Sharks last May. Their translator, Igwood Quigley, told them that he played drums and owned a set back in Pennsylvania. When the tour was over, the three flew to Pennsylvania and soon had a three week gig going at the Bitter End in New York City. The Pranks then came out to live in Santa Barbara

because Quigley was offered a horse training job.

Poppey described the band's music as "melodic pop...vocally oriented rhythm rock." Their all original material reflects influences from bands like The Spoilers, The Swinging Medallions and the Rickies. The music's message? "Pure fun," said Poppey.

The Pranks usually play in L.A. but occasionally perform at The Shack. You can catch them at a noon concert, Wednesday on the UCen lawn, and Thursday night at Campbell Hall.

Of course, the music scene in Santa Barbara is not totally new wave. There are still many good old fashioned rock 'n roll fans around. Unfortunately, there are few bands here to represent them. But lovers of this beat, if it's hard rocking, high powered music you want, don't despair, The Ritz will deliver it with full force. The Ritz is probably the most well known rock and roll band in the area. Pumping out the rock rhythms regularly are Alvin Vee. Larry (Please turn to p.A8, col.3)



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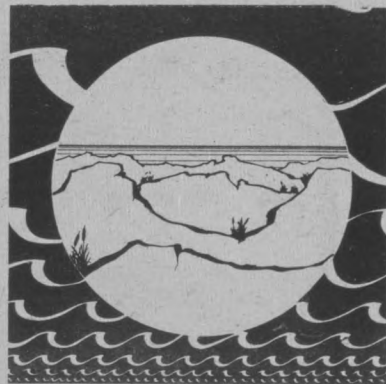
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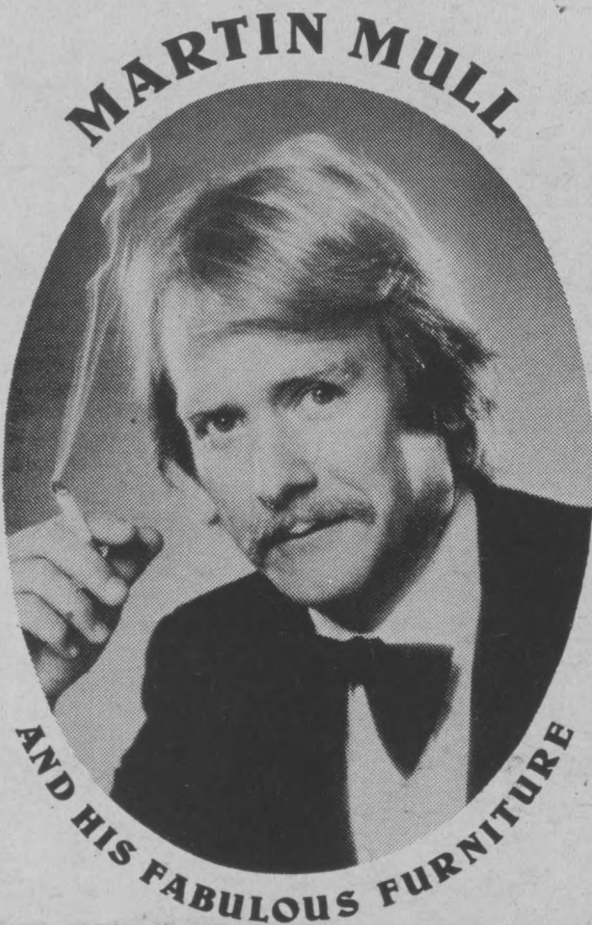


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By MICHAEL MECKNA

It was the great German philosopher, poet, critic and music lover Friedrich Nietzsche who said that, "Without music, life would be a mistake." I could hardly agree more, and particularly so after recently having emerged from the traditional summer concert slump. Now that the 1979-80 season is in full swing, however, life is infinitely better. Already we have had visits by the Chamber Music Society of Lincoln Center, the Los Angeles Chamber Orchestra, the Los Angeles Philharmonic Orchestra, as well as several excellent UCSB faculty artist recitals, the usual lively plethora of student recitals, and the opening concert by the Santa Barbara Symphony Orchestra under its new conductor, Frank Collura.

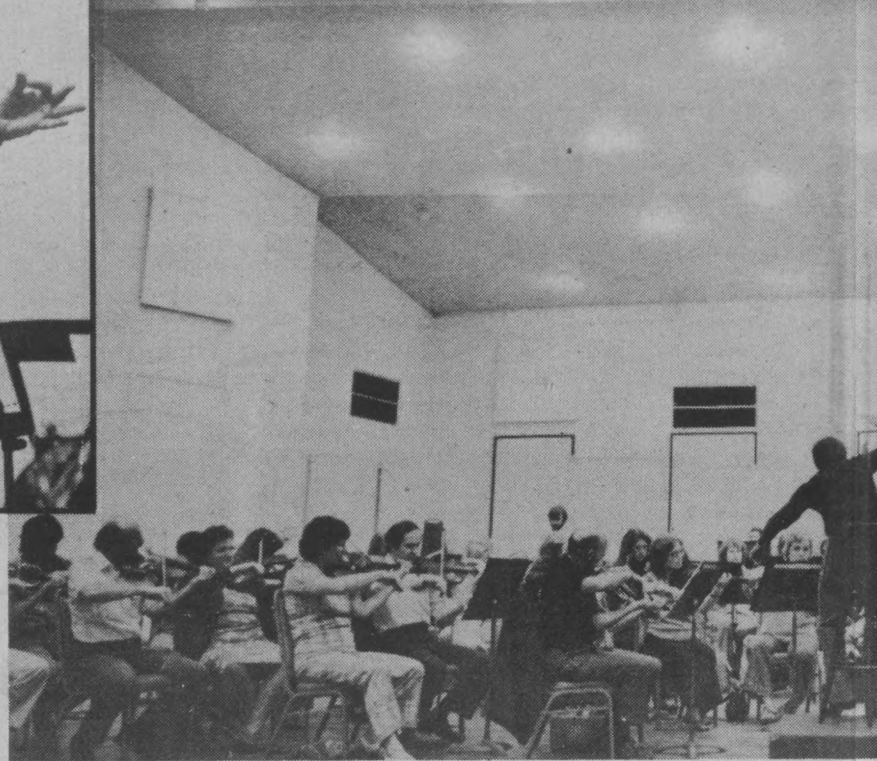
The Santa Barbara Symphony's concert last week was especially interesting for a variety of reasons. The inaugural concert of a new conductor is always a great event, and this one was no let-down. A general rule for such occasions might be: the level of performance is in inverse proportion to the glorification of the event. Happily this concert was an exception. Maestro Collura proved himself to be an excellent leader, and the evening was a wonderful success. Of course, Collura's effect cannot be measured fully until several concerts have gone by, if not the entire season. However, the orchestra seems to respond well to him. His technique is clean and vigorous, and his enthusiasm for music is obvious.

Selections on the program seemed carefully chosen to delight as well as instruct. Many people have sincere and legitimate questions concerning a symphony concert experience, and this was a good program for them. It opened with Nikolai Rimsky-Korsakov's "Capriccio Espagnol" (composed in 1887). Among Rimsky-Korsakov's numerous and brilliant compositions, "Capriccio Espagnol" is especially pleasing for its enchanting melodies and elegant orchestration. Quite simply, the piece introduces and shows off the orchestra. All the various instrumental groups are featured in solos or combinations. The work is divided into five short sections. It opens with an Alborada, or serenade at dawn. Next come five variations on a theme introduced by the horns. After a repetition of the Alborada, a fourth section represents a "Scene and Gypsy Song," with cadenzas by the trumpets, violin, flute and harp. Finally comes an Austrian Fandango, and another repetition of the Alborada brings the piece to a close.

Although the middle Alborada was sporadic, the Santa Barbara Symphony's performance of this work was on the whole spirited, graceful and buoyant. One of the finest soloists was the first clarinet, James Kanter and one of the best sections was that of the French horn.

Nathaniel Rosen soared into world-wide fame on July 4, last year, when he became the first American cellist to win the international Tchaikovsky Competition Gold Medal in Moscow.

Symphony Opens



The Santa Barbara Symphony kicked off its recent rehearsal under the colorful baton of Collura. Concert Master Stefan Krause led the orchestra. He has held the lead

Rosen was guest soloist for the second piece on last week's program, which was "Schelomo" by Ernest Bloch (composed in 1916). This is a fascinating composition. It is in five sections whose melodic, rhythmic and harmonic characteristics create an archaic atmosphere. The lament of the solo part flows freely. Bloch wrote that "one may imagine the voice of the solo cello is the voice of King Schelomo [Solomon]. The complex voice of the orchestra is the voice of his age...his world...his experience. There are times when the orchestra seems to reflect his thoughts as the solo cello voices his words."

Rosen's delivery of the solo part was appropriately sober and even grim. The orchestra accompaniment was unsure at some moments of exchange with the soloist, but on the whole played its role admirably.

Rosen generously contributed a



second piece to the evening's program, Tchaikovsky's "Variations on a Rococo Theme". Tchaikovsky's music is immensely popular because of its tunefulness, brilliant orchestration, and theatrical exhibition of Romantic emotion. "Variations on a Rococo Theme" is an attractive virtuoso piece which bears witness to Tchaikovsky's love of Mozart. The Variations were written in 1876, a few months before the monumental 4th Symphony.

Debussy's "La Mer" closed the program. The composer was continually fascinated by the sea. In a letter from a seaside resort to a friend in 1906, Debussy wrote: "Here I am again with my old friend, the sea. It is always endless and beautiful. It is really the thing in Nature which restores one best to one's place."

"La Mer" is a supreme example of Impressionism in music. Just as an Impressionist painting presents an emotional response rather than a physical likeness of an object, Impressionist music presents an emotional tone-picture which suggests rather than states. Debussy is not involved in portraying what the sea looks like, but in creating music whose spirit reflects its moods and movements.

Collura's decision to offer "La Mer" on this his inaugural program must have taken



ns '79-'80 Season



ny kicks into the final coda during a colorful direction of conductor Frank n Krayk, below, is one of the founders of lead seat since its beginning in 1951.



Overture" is the lively, 'occasional' composition of a genius. To take it too seriously would not be fair to Brahms."

The exciting young pianist Horacio Gutierrez will be featured in the "Piano Concerto No. 2 in B-Flat". More than 20 years separate Brahms' first piano concerto from his second. During this time a stormy youth mellowed into a confident man.

Although essentially a serene work, the Second Concerto is extremely difficult to master because of its full chords, wide finger reaches, and complicated rhythms. Vladimir Horowitz, who has both played and recorded this masterpiece with his father-in-law, Toscanini, calls it the greatest music ever written for piano.

Brahms once said to a close friend, "I shall never compose a symphony! You have no conception of how the like of us feel when we hear the tramp of a giant like him behind us." The giant, of course was Ludwig von Beethoven, whose nine monumental symphonies intimidated several generations of composers. Beethoven had been buried for six years before Brahms was even born, but it was not until Brahms was 43 that audiences were introduced to his First Symphony. The work was an overwhelming success, and before 10 years had passed, Brahms had written three more symphonies. The Fourth was his last. It is a magnificent creation, full of beauty and power, and masterful in its construction.

The "Symphony No. 4 in E minor" is the final selection of the evening. It was also the final composition of his that Brahms heard performed in public. The date was March 7, 1897, a few weeks before his death. Florence May's *Life of Brahms* describes the occasion: "An extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure [of Brahms] standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell."

It should be a marvelous evening. I look forward to it eagerly, and I foresee a rewarding experience for those who attend.

Addendum to Symphony Article

By the way, UCSB has its own symphony orchestra, which is also conducted by Collura. They are currently preparing a concert to be given on Nov. 19, in Lotte Lehmann Concert Hall. The program looks good: Mozart's "Overture to The Marriage of Figaro", Dvorak's "Symphony No. 1", and Mozart's "Horn Concerto No. 4". This last work features Steve Lichtenstein as soloist with the orchestra led by conducting student James Isaacs. The concert should be well worth attending.

courage. Debussy's masterpiece is among the most difficult works in the symphonic repertory. The performance was excellent, but there were troubled spots. For example, at a crucial point in the second movement the flute and oboe were one count off, but Kanter's emphatic clarinet entrance corrected the damage, only to have the same error and its subsequent correction repeated where the passage recurs later in the movement.

There is precious little a conductor can do about something like that. He cannot play their instruments for them, but only keep the ensemble together and indicate phrasing or nuance. This task Collura does very well indeed, and I look forward to an increasingly confident and ultimately inspiring season.

The next program (Nov. 6) is devoted entirely to the music of Johannes Brahms (1833-1897). It

should be an excellent concert both for the neophyte and the well-seasoned music lover.

The renowned conductor Hans von Bulow (1830-1894) coined the phrase "Three B's of Music," Brahms being the third "B" after Bach and Beethoven. Indeed, Brahms has become one of the most venerated of all composers. He wrote a great quantity of fine chamber music, piano music, orchestral music, and numerous songs and choral works. Almost all of his orchestral works (the serenades being the only exception) have been firmly established in the concert repertory for nearly a century, weathering every storm of criticism and surviving every trend of fashion.

The all-Brahms evening will open with the "Academic Festival Overture". In 1879 Brahms was given an honorary doctorate by the University of Breslau. As an expression of gratitude, he wrote a piece in the spirit; of the occasion. Brahms himself pronounced the work to be a cheerful potpourri of student songs." However, as UCSB's Dr. Karl Geiringer points out in his biography of the composer, this description is not particularly appropriate, nor is the profound symbolism which many like to attribute to the composition: "The 'Academic Festival

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New Format, Great Staff

By LISA RENEE HARRIS

UCSB's Concerts Committee has been taking a lot of flak for the past couple of years. The old organizational format was abandoned following several years of controversy, and in its place a newly structured program has evolved.

The gripes don't seem to have changed much. People are still expecting Springsteen at Rob Gym and the Stones at the stadium. But the committee itself has changed, and UCSB's concert-going public should reap the fruits of the changes soon.

A.S. Concerts used to be an autonomous body. From 1973 to 1978, Jim Curnutt filled the self-created, salaried post at the head of A.S. Concerts, and anonymous sources say he basically ran the show. Two years ago, when rumors of corruption and politics in A.S.

Concerts began to surface, Curnutt was phased out and the program was restructured.

According to Dante DiLoreto, head of the A.S. Program Board, the Concerts Committee is now one of seven A.S.-funded committees, and functions just like the Films or Cultural Arts Committee. The chairperson (presently Tracy Gershon) is appointed by the A.S. president. The committee workers are student volunteers who are interested enough to spend some time attending meetings, putting up posters, printing tickets and anything else necessary to put on a show. The idea of forming committees was fundamentally proposed to encourage student input and diversify the decision-making process. The committee members are supposed to provide feedback to the committee about what their student friends want to

see.

The concerts crew is considered one of the finest nationwide. Gershon received the 1979 Talent Buyer of the Year Award from Billboard magazine. So, the staff's great. Where are the concerts?

In order to better understand the workings of the committee, this reporter attended one of their weekly meetings. Putting on a concert involves a little more than getting on the phone and saying, "Kenny? UCSB Concerts. Hey, buddy, how about popping in to play a gig for us?"

One of the big problems is money. Just to give an idea of the limited annual budget Concerts is working with, they are granted approximately \$13,000 according to Gershon. For the same time period, she said, San Luis Obispo receives \$120,000.

Outdoor concerts are expensive. For security alone, a stadium show costs \$15,000. Granted, ticket prices can be used to make up the deficit, but what if the show flops, or the staging company decides to sue? In addition, the gas shortage is a factor. Random polls show that only about 3,000 of the audience are UCSB students. Some people come from Santa Barbara or Goleta, but a majority commute from L.A. or San Luis Obispo. No gas means less commuters. Some performers

(Please turn to p.A9, col.3)

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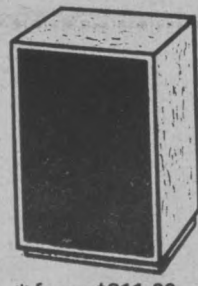
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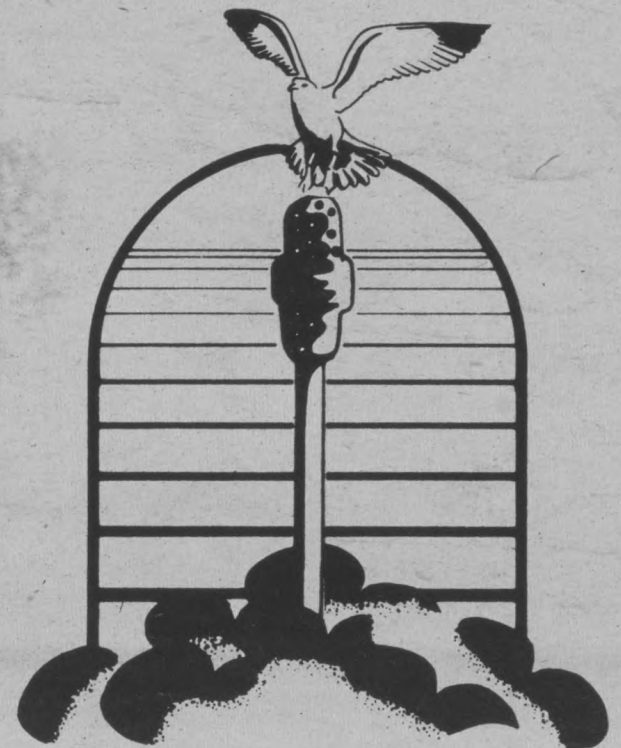
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A.S. CONCERTS

Local Music Scene

(Continued from p.A5)

Floyd, Mike Olsen and Stuart Bailey.

The Ritz plays rock 'n roll because, as Olsen put it, "It's our preference, it's what we enjoy. Besides, we feel there's a need for it here." The band performs covers from groups like Bad Company, Foghat and the Rolling Stones. It's Top 40 rock and roll, "like you'd hear on KMET," said Floyd. Realizing that most original bands don't make money, The Ritz wants to "work hard and get a following," before they write and sing originals. They do perform a few songs of their own however.

Olsen summed up the feeling of playing in a rock band: "Rock keeps turning, it's revolving. It's an energetic expression, it's power...that's the feeling of rock." Vee likes the fact that it "basically allows me to associate with people of my own demented nature."

The Ritz attracts an audience that likes to drink beer, dance, and party the night away. They like their audience to "get into what we're doing. Audience participation is our biggest asset," explained Floyd.

Does the Ritz like to drink beer? "Hell yeah...oh God," said Floyd. "We're beeraholics," said Olsen. "We feed off the partying consciousness of Isla Vista."

Besides playing regularly at the FUBAR, the band has appeared at Del Playa parties, on campus, at fraternities and sororities, and in L.A. at the Rock Palace and Gazzari's. The Ritz is currently planning to tour Hawaii. They hope

When asked to classify the type of music the band plays, Swollen replied "Shit. I'm not into quality."

to eventually move away from clubs, cut an album and do concerts. "The big thing is to stick together and not lose our edge," said Floyd.

The name "Ritz" was an "off the wall" choice made by Olsen, "because it has a sense of class and plenty." "Besides," added Vee, "we're all a bunch of crackers." The Ritz will be playing tonight at the FUBAR.

If you're looking for more variety in live music, nothing too heavy or too punk, you might want to check out the band Gallery. They play many different types of

music including jazz, hard rock and soft rock. "Everything from George Benson to Jimi Hendrix," said keyboardist Jenny Anders, one of the few female rock musicians in the area. This is because each member has their own musical tastes and the band plays them all. In addition to their covers, Gallery has three originals written by guitarists Dave Levich and Pete Crawford. Other members include Ed Green, Ron Roumanis, and Pat Conway.

Each member of Gallery has a musical background going back a few years. "Music is one of the best, creative ways to spend a life," said drummer Green. Two members recently dropped out of UCSB to pursue full time musical careers. The group likes entertaining people and draws a crowd of mostly students and young adults. "We make it because we're versatile," explained Levich.

Gallery has been featured at The Shack, George's, 1129, Hobe Baker's, sororities, on campus and parties. No one envisions the band going on and becoming well known in the music business. "We're only going to go so far and then we are going to have to break up," said Green. "But for now, it's a good experience."

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Headline A.S. Concerts

(Continued from p.A8)

are also opposed to outdoor shows. The sensible thing would seem to take the shows inside to small, more intimate halls.

Rob Gym presents unique problems, not the least of which is that people don't like it. Comfort and acoustics are both questionable. Staging any show is a monetary risk, and if the band is a lesser-known name, which seems likely — big names don't play gymnasiums. Concerts stands to lose money.

Then there's Campbell Hall. It's cozy and it's close; seeing a show there is usually regarded as enjoyable. But there's a problem with dates. Each of the seven Program Board committees is allotted something like 1.4 dates there. Fortunately, some of the committees don't utilize their allotment, and Concerts can pick up the extra dates. But then there's scheduling to consider. "At the beginning of the summer, we had Rickie Lee Jones," said Gershon. "Then we found out the 4-H Club had reserved Campbell Hall for a conference."

The Events Center is a possibility for concerts. Currently, the ticket booths, P.A. system and the bleachers are inoperable. According to ECen Director Bob Lorden, the first major event in the center will be a basketball game on Nov. 30. "The facility now seats

3,500. The production costs are so high that it's more profitable for Concerts to wait until the zoning ordinance is lifted." The Coastal Commission has ruled that the audience ceiling is 3,500, because of traffic management problems. However, UCSB has submitted a long range traffic development plan to the local commission, and the ordinance will be lifted if the plan is satisfactory, providing seating for approximately 6,000 which is a more feasible capacity for concerts. "I'm optimistic that they'll see their way clear to lift it (the ordinance)... I see that happening, if it does, sometime around the first of the year."

"We're excited about the possibilities once the hall opens," Gershon said. "The promoters are enthusiastic, and different groups have expressed a desire to play there."

Steven Cloud, a local promoter, walked through the center last week. "I think it has a real good potential," he said. "I think 6,000 people is a number that's bound to attract some really interesting people. In fact, Dire Straits are supposed to be there sometime in February."

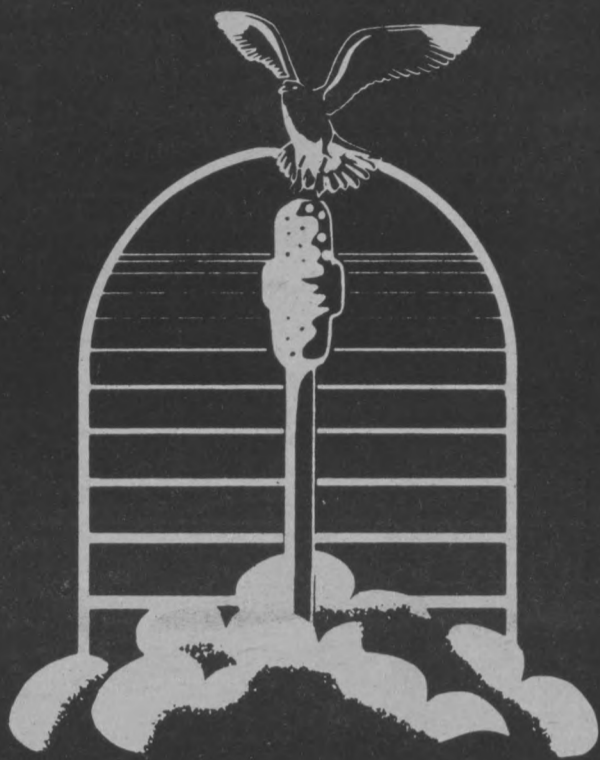
Despite the various obstacles, there are going to be some student-initiated shows in November. Next Thursday (Nov. 1), a New Wave lineup including the Beat, The Pop and The Pranks will be playing at

Campbell Hall. On Nov. 26, Karla Bonoff will be there, and Rickie Lee Jones is a strong probability. Lisa Tolmich of Avalon Productions (a company that co-produces several student shows) said, "I think it's a good idea to work with students... especially for this type of show, where many students will be going, student input is important."

Cloud said, "As of last week, the program really seems to be coming together. They've got some good acts lined up, and I'd say that the fact that Rickie Lee Jones is playing Campbell Hall instead of the County Bowl shows real initiative on Tracy's (Gershon's) part. I'd say it's a pretty reasonable program."

Right now, one of the committee's main concerns is their image. They are aware of their poor reputation, whether or not it's justified. "We're not looking to make money right now," Gershon said. "We're trying to provide some good, new entertainment."

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A.S. CONCERTS

Mork and Mindy Hassled on Anti-Nuke Show

(ZNS) The TV program "Mork and Mindy" is reported to be having trouble with the censors at ABC—this time because the producers have written a show with a distinct anti-nuclear power message.

The San Francisco Examiner quotes "Mork and Mindy" producer Garry Marshall as saying that network executives are pressuring the situation comedy to tone down its anti-nuclear stand.

Marshall says of the anti-nuke script: "Naturally, we'll be attacking certain sources—mostly the government. I guess the network thinks it has an obligation to protect the president of the United States from Mork."

Marshall says that the "Mork and Mindy" show has had many other run-ins with network censors in the past.



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DeWitt Leads Sixties Revival

(Continued from p.A3)
would kill to own.

He has also had problems buying records through the mail, "more than I'd like to count. Records will be of poor quality or the wrong record will be in the jacket. In one case I bought what I thought was a great collection only to find it had the original people but not the original recordings."

To keep track of which songs he

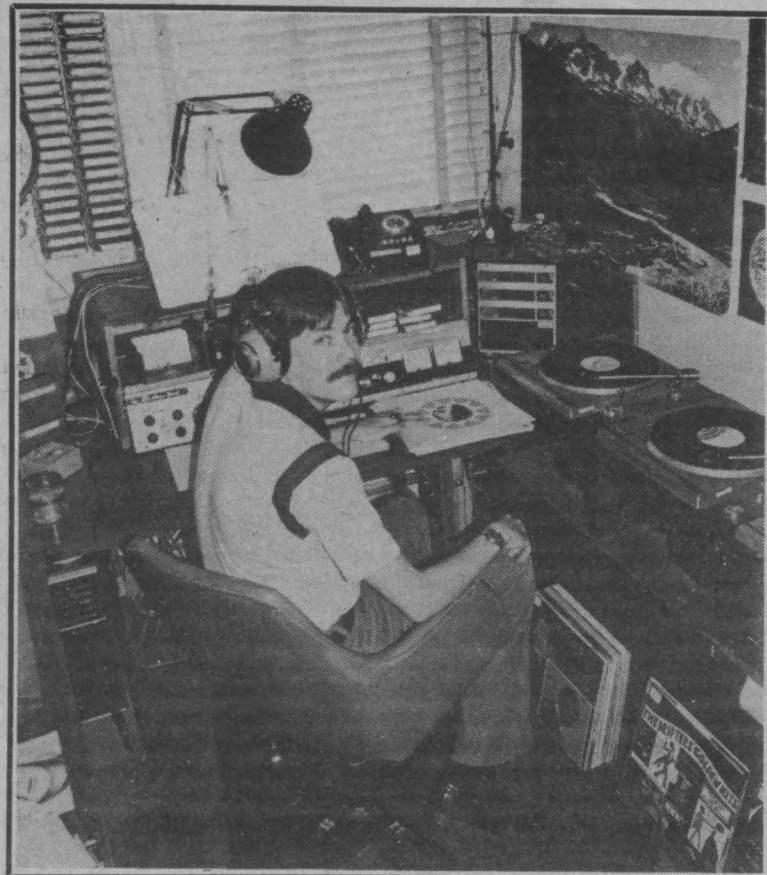
has where, DeWitt has developed a categorization system on a 2000 card Rolodex. Song titles are listed alphabetically, and each card includes the artist, the year it was released, the highest position it achieved on the charts, the album or albums it is located on, and the record company. When requests begin to pour into the station every Sunday, DeWitt can rapidly find where a song is located and pull it from his collection, kept in KTYD's newsroom.

Usually each of DeWitt's shows is comprised heavily of songs requested by listeners. Most of those requests are for the more uncommon songs. "What people request are usually novelties, things which you can't go out and buy. Most popular stuff isn't requested because people already have them. If an album was in the top 10 or 20, record companies will usually keep them available," he says.

At present DeWitt is requesting that his listeners send in a list of their top three songs of the '60s. On New Year's he will play Santa Barbara's top 30, put together from the most popular choices on the lists. And which band is in the lead right now? "The Animals; far and away. In the number one, two, and three positions on most people's lists is 'When I Was Young.' It's funny, because they were never that big a request before, but now every week someone asks for 'Sky Pilot' and 'San Franciscan Nights.' It's always the later Animals, not 'House of the Rising Sun,'" he says.

Other popular requests are "McArthur Park," "Light My Fire," "Dirty Water" by the Standells, and songs by the Seeds.

DeWitt found thinking up his own top three a difficult task. "When you hear the stuff all the time you lose perspective," he noted. After a day of thought, he narrowed it down to his top seven: "He's a Rebel" by the Crystals, "Sunny Afternoon" by the Kinks, "Opus 17 (Don't You Worry About 'B')" by the Four Seasons, "Alone



Again, Or" by Love, "Give A Damn" by Spanky and Our Gang, "Red Rubber Ball" by Cyrkle, and "Bus Stop" by the Hollies.

Originally, DeWitt had no intention of starting a Sunday morning show. But as KTYD's news director he was in the station every morning at 5, and he "sort of slipped into the position" when a morning slot opened up. He did the show on and off, playing 60's requests and featuring different groups, much as he is doing now.

A year ago DeWitt took three months off to stage an unsuccessful campaign for city council. When he returned in March he began to plan a show that would move through the 1960s chronologically month by month. "Originally I didn't plan on doing it for a full three hours. But the response was so good the first week for the two hour show that it eventually became three hours long," DeWitt says.

The show, which the 27-year-old 1974 UCSB grad says was "generally inspired by Rod Nash's popular American culture class," has spawned some unusual requests. Recently DeWitt visited a local eighth grade history class and played popular '60s tunes. He also has just finished making a tape for one of Professor Harvey Molotch's sociology classes. "He wanted to tie in music that related to the class," says DeWitt.

DeWitt says he will continue to sit in the worn yellow vinyl chair in front of the switches and knobs of the control panel at KTYD and broadcast the "Sixties Revisited," even though he plans on moving out of his position as news director. Though DeWitt seems to subscribe to a "go with the flow" format in planning his show, he says he will continue to feature various groups and play requests. "I really enjoy doing the show," he says. "Even in football season."

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BERKELEY MBA Representative coming to campus Tuesday, October 30

A representative of the Berkely Graduate School of Business Administration will be on campus to discuss the MBA program with interested students. No particular undergraduate major is required.

Meetings will be held in Room 2294 UCen at 10:00, 11:00, 1:30, and 2:30

Appointments may be made through the Campus Career Planning and Placement Center.

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Woman Prosecuted for Rapes of Young Boys

A 27 year old divorced woman has become the first female to be prosecuted under Missouri's new rape law after being arrested on charges of engaging in sex with young teenaged boys.

Police in the small town of Moberly, Missouri, arrested Debra Lee Timmons reportedly after her neighbors allegedly complained about a constant stream of 12 to 15 year old boys visiting her house at odd hours.

Said Police Chief James Lebermann following the arrest: "The kids weren't complaining."

Timmons has been charged with one count of statutory rape involving sex with a 12 year old boy and many other reported incidents are still under investigation.

The case has become a controversial one because police admit that, although the victims were underage, they--according to police--"were all willing." It is the first test of Missouri's new rape law which stipulates that women--as well as men--can be guilty of statutory rape, an offense which carries a sentence of 15 years in prison.



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Religion in Rock and Roll

(Continued from p.A3)
sider, the saint. He was, above all searching for his peculiar variety of truth, a spiritual search which now may have culminated in his conversion to Christianity.

But what his new album *Slow Train Coming* lacks is the blunt strength of a song like "It's allright Mama, I'm Only Bleeding." Disillusioned words like bullets bark
As human gods aim for their mark
Made evrything from toy guns that spark
To flesh colored Christs that glow in the dark.

It's easy to see
Without looking too far,
That not much is really sacred.

These images are more frightening in their religious zeal than the lyrics to "You Have to Serve Somebody" could ever be. They summarize the pain of contemporary American, an era when Americans had just begun to examine the darkside of American history.

The Vietnam war and shifting moral values did much to undermine the typical American confidence of earlier generations. The American hero myth was shattered in the swamps of Mai Lai and the perception of America as a saviour nation changed. People were searching for alternative lifestyles now that the American religion of progress had died.

As Joni Mitchell wrote:
Maybe its the time of year
Or maybe its the time of man
I don't know who I am
But I am learning

The old religious beliefs no longer made any sense, and people turned to less traditional forms of worship. The Beatles, often referred to as youth's non-ideological idols, found a guru and wrote the lyrics:

Words are flowing out like endless rain into a paper cup, they slither while they pass, they slip away across the universe.

Pools of sorrow, waves of joy are drifting through my open mind Possessing and caressing me.
Jai guru deva om
Nothing's going to change my world.

What the Beatles discovered was a religion based on personal experience, a sense of trying to gain an "objectless consciousness," in which one practices "internal awareness." This type of religious experience has become more real to many in the seventies, the era of Protean man, than the more community-based traditional Judeo-Christian religions. Protean man is sentenced to search for himself and the question "who am I?" is the primary emphasis of protean thought. This is an age of religious uncertainty and many are looking for their own personal salvation.

Jackson Browne, in the song "Everyman," speaks of waiting for the "one who will show them the answers and take them back to that place in the warmth of the sun, where a sweet child is dancing." This song emphasizes the endless search for the messiah, the saviour figure who will make everything right.

Yet Browne also recognizes a

certain futility to this search and concentrates on the uncertainty which is the hallmark of our era, the techno-nuclear age. In "For a Dancer," he writes:

Keep a fire for the human race
Let your prayers go drifting into space
You never know what will be coming down
Perhpas a better world is drawing near
Just as easily it could all disappear
Along with whatever meaning you might have found
Don't let the uncertainty turn you around.

Redemption will perhaps always be important to humanity, even if that redemption is found in different personal forms. If we are indeed lost global villagers searching for images that release us from the worry of history, our music will no doubt express that understanding.

"I walk with angels that have no

Yet Browne also recognizes a certain futility to this search and concentrates on the uncertainty which is the hallmark of our era, the techno-nuclear age.

name," Bruce Springsteen mourns. It is he who speaks of: "the twister to blow evrything down that ain't got the strength to stand its ground.

"Blow away the dreams that tear you apart, blow away the dreams that break your heart; blow away the lies that leave you with nothing bu lost and broken hearted."

But Springsteen is still looking for a "promised land". A promised land as promised by God to Abraham it isn't, but Springsteen's lyrics still contain a powerful religious statement and are ripe wih images of spiritual cleansing. He does not express the heaven-bound faith seen in the spirituals but Springsteen is not an irreligious man. His music is just defined by the religious outlook of the generaion which has produced him.

He is existential in his view of the world but he is not without morals. He writes:

Tie your hair back in a long, white bow
Meet me in the field behind the dynamo
You'll hear the voices telling you not to go
They've made their choices and they'll never know
What it means to cheat, to lie, to live and die
To prove it all night, prove it all night
Babe I'll prove it all night for you.

He and Browne are representative of the seventies self-searching generation. They and

other rock musicians in whose work religious themes abound, cannot express the faith seen in church music because they live in an era in which this sort of "pie-in-the-sky" faith does not make sense to a large portion of the population who look at Vietnam, the nuclear arms race and the lost promise of America and see actions which do not make any ultimate sort of sense.

Yet they do not express the utter irreligiosity of Johnny Rotten who boldly declared "I am the anti-Christ." Rotten and the Sex Pistols represent another breed of seventies searcher, who see the evil in the world and abandon morals to run wild. Their personal search has led them to hedonism and this is their salvation.

They are not bothered by guilt, as is Van Morrison, a driving force in rock and roll for the past 16 years. Morrison, who is deeply rooted in his Catholic heritage, can still find the religious faith others have lost. He can speak of being "risen up by the Lord," as he does on his *Wavelength* album, in all sincerity, the sincerity with which evangelic Christians, whose numbers are continuing to increase, try to bring their message to the non-believer. But Morrison is much more personal in his faith, he does not push it, he merely explicates it. The road which he has found is his alone.

"Hey friend, have you seen Glory Road," Neil Diamond writes. "Hey friend, I've got a heavy load and I know Glory Road is waiting for me."

However, in the conclusion of the song, Diamond's description of the youthful searcher on the road to truth, ends wih the realization that "Glory Road won't set me free."

It is religious imagery, but not of the "Praise God" variety. While the singer may be singing unto God, he is not certain there will be an answer. Still, his quest is similar to that of the psalmist; an expression of that which is closest of his soul, the search for spiritual realization.

Music has always been a part of religion, and as our religious beliefs change, it is only natural that this difference will be seen in song. Perhaps the psalms of today are songs like "Everyman," and we are the ones "left holding the sand. Just another dreamer, left dreaming about everyman."

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7-8 Jerome	9 Cache Valley Drifters	10 Sleigh of Hand Band	11 Matt's Cats	12-13 Matt's Cats
14-15 Jerome	16 Cache Valley Drifters	17 Sleigh of Hand Band	18 Calico	19-20 Calico
21-22 Jerome	23 Richard Mitchell Band	24 Sleigh of Hand Band	25 Calico	26-27 Calico
28-29 Jerome	30 Richard Mitchell Band	31 Sleigh of Hand Band	coming attractions: see next month's calender	

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MARVIN MEYER — Visiting Assistant Professor of Reliious Studies
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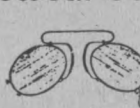
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