

# ARTS

*entertainment*

MUCH ADO  
ABOUT  
NOTHING

Also:  
BLASTERS  
MAKING LOVE  
THE BORDER  
OREGON



**ARTS**  
entertainment

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**'MAKING LOVE' On Screen: Tepid!**

By RICHARD DULANEY

**M**aking Love stands as cinematic proof that any subject, even one as turbulent and potentially chaotic as homosexuality, can be rendered mundane if treated properly. Director Arthur Hiller and his cast of former television regulars have created a homosexual environment quite removed from reality, in which all the edges are dulled and blandness rules supreme.

At the center of the love triangle is Zach (Michael Ontkean), an aspiring and talented young doctor, entangled in a sensitive and sharing relationship with his wife Claire (Kate Jackson). In a vague development of both plot and character, Zach meets Bart (Harry Hamlin) and proceeds to have an affair with him, simultaneously disaffecting himself from his wife. Following Zach's confession to Claire, they undergo a brief period of mourning, after which Zach conveniently accepts a job in

another city and both move on into fulfilling lives.

But *Making Love* is at once sensitive and dull. The makers are almost refreshing in their attempt to treat the contemporary gay lifestyle in a sensitive way, but the flatness of the acting nullifies any advantage in approach. "It was going so well," Bart announces to the camera, in one of the increasingly hackneyed reminiscing interviews that interrupt the story live throughout the film, "until he told me that he loved me." Zach and Claire develop a sterile relationship in a sterile environment: he undergoes the usual involvements in the personal lives of his patients; she delivers stereotypical monologues in a stereotypical board room; and together they purchase and inhabit an antiseptically clean house somewhere in the foothills of suburbia.

Unfortunately, none of the characters portray real emotions, nor do the situations resemble those found in



Ontkean, Jackson, Hamlin

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the real world. The few bar scenes are hopelessly contrived, featuring a multitude of clones sporting spanking new LaCoste shirts and appropriately worn-in blue jeans, moving forcedly to an omnipresent beat. In order to establish Hamlin as a practiced "cruiser," he is verbally assaulted by fawning males whenever he threads his way through a crowd — a manner reminiscent of Travolta and his bevy of cooing females in *Saturday Night Fever*.

Treated properly, *Making Love* could have been the ideal counterpart to *Cruising* in chronicling the development of contemporary homosexual lifestyles. The latter gave us an in-depth look at one narrow slice of gay life in an impersonal environment, thoroughly degrading to all those involved. *Making Love* could have been a moving treatment of a man's realization that nature had not designed him to conform to societal norms, but the failure of Ontkean and Jackson to display any of the pain or turmoil that surrounds such a situation ultimately leaves the film lacking true value. Ontkean's performance shows none of the conflict that was supposedly raging inside Zach; similarly Jackson gives no sign of suffering the ultimate rejection of having been replaced by someone whom she could never challenge.

If there is any appeal to *Making Love*, it is that homosexual interactions are finally accorded the same validity a heterosexual relationships. As one of Ontkean's gay pick-ups explained to Jackson, "I get angry when I'm caught in traffic and I bleed when I cut myself shaving, but other than that I'm happy." In addition, at the end of the film, Jackson has remarried and given birth to a son (with absolutely no change in demeanor or appearance) and conversely, Ontkean is a happy in a two-year relationship with another man.

While the film is at times pregnant with symbolism, *Making Love* is a woefully superficial treatment of a contemporary issue — it is all the more so because of its unrealized potential to address and clarify the misconceptions and general confusion that often surround the homosexual condition.

**Almost Happening**

The Departments of Art History and French and Italian will sponsor a symposium March 6 titled *Printmakers, Poets and Publishers in the Cubist Epoch*, to be held at UCSB's UCen Pavilion room, beginning at 10 a.m. Speakers will be LeRoy C. Breunig, Professor Emeritus, French, Barnard College, Anne G. Cushing, Professor, French and Italian, UCSB; Sheldon Nodelman, Associate Professor, Visual Arts, U.C. San Diego; and Burr Wallen, Assistant Professor, Art History, UCSB. Professor Henri Dorra of the UCSB Art History Department will chair the session.

For further information on the symposium, contact Judy Altschuler at (805) 961-3127.

Kim Winters, candidate for the MFA degree in the Department of Art, UCSB, will open a one-person show in the University Art Museum's South Gallery on Tuesday, Feb. 23. Winters, who is taking her degree in printmaking, will continue her exhibition through Sunday, Feb. 28. Museum hours are 10 to 4 Tuesday through Saturday and 1 to 5 Sundays and holidays.

# OREGON: Versatility, Improvization

By JOHN KRIST  
 Imagine, if you will, listening to four erudite philosophers simultaneously soliloquizing about different specialized aspects of a single topic. Each stands in a different corner of the room, none seems to be aware of the others, but if you stop listening to each individually and try to grasp the sense of the collective sound, you realize that they are, in fact, conversing intimately with each other. Instead of four separate monologues, what you are witnessing is a four-way dialogue.

This may be difficult to grasp, but it is as close as I can come to describing a concert by the jazz group Oregon, who played to an attentive capacity audience Friday at Santa Barbara Museum of Natural History's Fleischman Auditorium.

Oregon is composed of four versatile and gifted musicians. Ralph Towner, who is one of the most talented classical and 12-string guitar players in the jazz world, also composes much of the group's repertoire and doubles on keyboards and horns. Colin Walcott, percussionist, is also an excellent sitar player, having studied formally with the formidable Ravi Shankar, and is responsible for the strong Eastern component in the band's distinctive sound.

Bassist Glen Moore, who wore a perpetual I-just-woke-up-so-don't-hassle-me expression all evening, shares rhythm duties with Walcott. His playing style, alternately whimsical and intensely serious, blends well with Walcott's masterful use of the tabla, a set of tuned hand drums. The absence of a trap set allows Moore a much more prominent and varied role than is characteristic of the bass in most quartets.

Paul McCandless, the woodwind player, is the closest to what one may call the melodic centerpiece of Oregon. Alternating between soprano sax, oboe, and bass clarinet, his technical ability and crisp tone allowed him to both state themes with authority and draw back into a more unobtrusive harmonic blending with Towner's guitar work.

The show was, of course, not perfect. Towner did not exploit the range of his 12-string virtuosity to the extent I would have preferred,

and the group's music became at times too random and pretentiously odd to hold the listener's attention. The key to successful improvisation, the cornerstone of Oregon's musical style, is to be unpredictable enough to retain the listener's interest and anticipation, but not so unpredictable as to be boring. Occasionally, the group crossed that line. In fact, on the opening tune, the group began with one melody and then, somehow,

became so mesmerized by the improvisational interplay during the solo break that they ended with the melody from a completely different one.

Oregon's music mesmerized the audience as well. Since the largest part of their performance is improvisational, remembering individual numbers is difficult, but there were a few especially tasty works. One, entitled "Eyebright," featured a delicate duet

between Towner on the 12-string and Walcott on sitar which combined subtle discordancy with fluid, tight harmonies. Another tune, "Bruebeck," sounded like a sort of Jamaican carousel music, thanks to the steel drum effect produced by Towner on the synthesizer.

Oregon's idiosyncratic form of jazz requires some effort to appreciate, but it is a task which, judging by Friday's performance, is worth undertaking.



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Interview and Review

# BLASTERS BLAST BEACH HOUSE

By JIM REEVES

After a few songs into Saturday night's concert at the Beach House, each of the Blasters' individual presences mirrored their position in the band. Vocalist and guitarist Phil Alvin struck Gene Vincent poses while gritting and grinning his face to the chords he played. To his right was his brother Dave, the band's songwriter and main guitarist, crouched low under his high pompadour, intent on hitting the right notes at lighting speed. Mountain of a man and pianist, Gene Taylor peered through his dark glasses at the crowd while pounding the 88's, filling out the band's sound. Higher on the stage were bassist John Bazz and drummer Bill Bateman whose faces rarely changed from the tightness of their own rhythms and the two's interplay. Together, the Blasters forged their own original blend of the basic elements of rock and roll, proving they deserve the critical praise received in recent months.

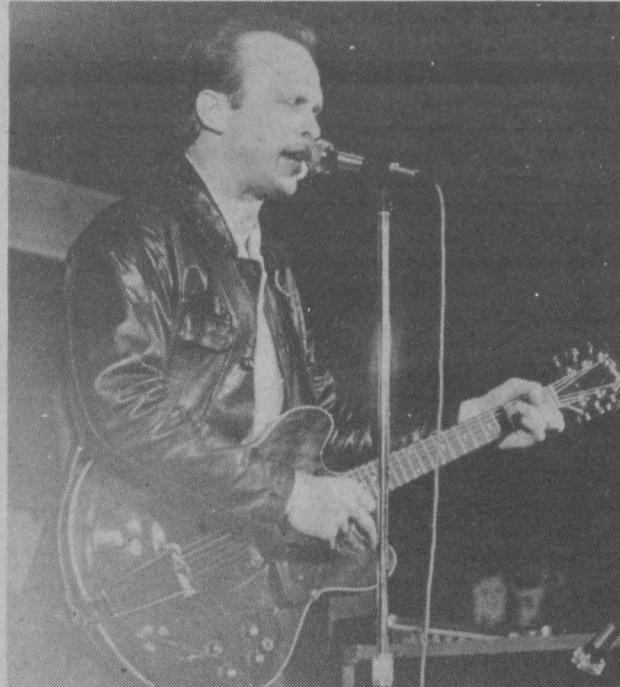
Before the show, Dave Alvin spoke at length about the band's past struggles, influences, and the present music scene in Los Angeles.

"We went for so many years without a major record label even throwing a brick at us," Alvin recalled. "They'd come and see us and get drunk on the tab but outside of that they'd go, 'Well, they're not going to do anything on record.' So Slash was the only record label to take a chance on X and they were the only label to take a chance on us. It paid off for X and now it's paying off for us."

The Blasters won't follow X by signing with a different label offering the benefits of a major commercial push. Their Slash album has sold more copies than expected. Alvin: "We got all these major record labels trying to get us off of Slash in sort of the same way Elektra got X off of Slash. X has its own reasons but we had ours just because

the way we work. We wanted to stay involved with Slash. Right now they're negotiating what would be a distributor type thing."

The main reason for staying with Slash is the degree of control the band would retain. "Most bands on major labels



Photos by Jim Reeves

have to take whatever shit the label gives them whether it's producer or songs or 'Gee, maybe you guys ought to slight your material more towards...' or 'times are changing, blah, blah...' There are other reasons for staying with slash: "We can walk into Bob Biggs' office, the president of

Slash, and say 'how come there's no records in San Diego' or 'how come my face looks silly on this poster,' while at a major label you have to deal with so many secretaries."

Dave shows a lot of appreciation to fellow Los Angeles bands for the Blasters' success. "After the Knack had a big single, they signed all the pop bands. But none of the pop bands could follow it up because radio stations won't play and record companies won't get behind the acts. And then when the Go-Go's made it big, a new group could make it if they were exposed right. So that helped us, it's going to help X, it's going to help everyone."

"We were put on a bill with X in San Diego when we didn't have a pot to piss in. They just happened to see our set and said, 'Whoa, wait a second.' After we played Exene said, 'comeplaywithusagain.' And now we've played with them for about fifteen dates, they put us up at the Whiskey and took us under their wing. And they (pointing at Go-Go Belinda who sat inconspicuously across from us), the Go-Go's, did the same and gave us a great two nights at the Starwood." In turn, the Blasters have helped L.A. bands like the Gun Club who got their first five dates with the Blasters' help.

Alvin's influences range through a who's who of early rock and roll from Elvis, Muddy Waters and Robert Johnson to Hank Williams and George Jones. But "the guitar player that made me piss in my pants when I was thirteen was Elmore James. It's a real rare record and reissue called *The Legend of Elmore James* on Kent Records. It's got two live cuts from the late fifties that sound like the devil with the gates of hell opening."

On the Blasters' style, Alvin calls it "Basic rock and roll where you're sweaty and fall down on stage and anything could happen. As for blues, people were turned off by Eric Clapton doing twenty minute solos or the Allman Brothers doing thirty minute solos."

Later, Alvin compared the form of both poetry and rock and roll: "In poetry you have basic poetical forms: you have the sonnet, and to write inside that form you have to have a certain rhyme scheme and meter. In music, it's the same way; you can experiment inside and around some, but the form is important. Because country and rock and roll was based on 45's and 78's, the form is best geared to two minutes and anything outside of that had better be damn good. You can't take Bob Dylan's 'Like a Rolling Stone' and cut it down to two minutes but that's a rare exception."

Poetry was one of Dave's first loves while he was in college majoring in Literature. "I did poetry readings on the beer-poetry circuit from Long Beach to Venice." He did not meet Exene and John Doe of X until later. "I hung out with a certain group called the Long Beach school of poets which was guys like David Braker and Leo Mailman and others semi-well-known on the small-press circuit. John and Exene were into the beyond-baroque type thing...The Long Beach guys like to get drunk and fall asleep. At that time that was more appealing to me—and still is."

(Please turn to p.11, col.5)

## JOAN: Jett Lagging



By SUSAN DILORETO

Joan Jett is as tough as she looks. She has a genuine livelihood in her field of music unlike other women in music today who are primarily in it for the money. Pat Benatar started out in opera, moved to the more practical mellow pop and then changed to the big bucks of rock music. Joan Jett, however, stated out in rock 'n roll at 1¢ with the Runaways. She puts more energy and excitement into a live performance than Benatar could ever dream of doing.

However, Joan Jett's latest album, *I Love Rock 'N Roll*, doesn't fully communicate the talent that she possesses. The production tends to tone down the intensity of her music and the songs sometimes aren't as strong as they should be. At

a first listening, the title cut will seem either good or terrible since it has both a catchiness to it as well as ripoffs. There are other songs that make up for it. "Victim of Circumstance," which was co-written by Jett, contains some appealing vocals and original instrumentation.

Still, only half of the music on the album is either written or co-written by Jett. The rest are popular or semi-popular covers. The '60s style "Nag" sound like a cross between the Beach-boys and an old tune, "Yakitty Yak," while Tommy James' "Crimson and Clover" sounds a little too mellow for Joan Jett's style. The remake of Dave Clark's "Bits and Pieces" is the best song on the album, letting Jett's lively spirit guide the way. The last, unoriginal piece, "Little

(Please turn to p.8, col.3)

## FLESH-TONE FLASH



By SUSAN DILORETO

Although it's usually the opposite, the Fleshtones are better on vinyl than in the flesh. This is terrific for the record consumer since it's much easier to buy and play an album than it is to see a band live. On their latest, *Roman Gods*, the Fleshtones achieve a precise and professional sound which pleasantly surprised me. On this album, the Fleshtones have either gotten lucky or

gotten better (more likely the latter). *Roman Gods* provides proof that the band is quite capable of high quality and energetic performances.

Overall, the first side is very good. "The Dreg" introduces Keith Streg's style with powerful, Ventures-like guitar licks. "I've Gotta Change My Life," the weakest of the five, contains some great emotional vocals, but a silly chorus. With the help of great har-

(Please turn to p.8, col.5)

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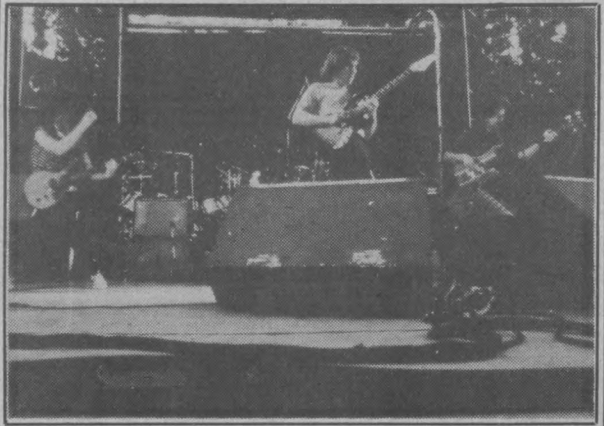


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**ANOTHER SHAKESPEARE YEAR: 'MUCH ADO ABOUT NOTHING'**

Shakespeare's "Much Ado About Nothing," which opens tomorrow, represents one of the Bard's most popular plays despite the controversy which surrounds its interpretation, according to director Stanley Glenn.

Glenn asserts that the title of the play can be interpreted on several levels. "There is an irony in the fact that some very serious things happen in the play, such as Claudio's public rejection of Hero in the church and the whole business of the disruption of the family of Leonato and Hero." Another level of irony is that none of the accusations made against Hero are true, so her disgrace was "much ado about nothing."

"In Shakespeare's time the word 'nothing' was pronounced 'noting,' which means 'perceiving.' To me, the most persuasive motif in the play deals with perception — how one can tell true from false, illusion from reality.

"In terms of perception, of dealing with the difficulty and complexity of nothing, there may be two different ways of dealing with truth: perception via the senses and perception via faith, or intuition. In "Much Ado," the Friar 'notes' Hero's response to her accusers as being honest, while her accuser Claudio interprets her 'blushes' as a revelation of her shame.

"Another important idea in the play concerns the nature of the society of the play. Our clue to this society is in the language and in the superficial style in which the characters speak. It's a high, almost over-civilized society where people are more interested in conventional behavior than the more complex, profound aspects of life. When you're conventional, you lack imagination and the ability to perceive or 'note' complexities.

"Contrasted with the conventionality of the other characters are the unconventional Benedick and Beatrice, who represent rare and unusual people who possess true wit. In addition, they are truly sophisticated in the sense that they honestly satirize what is ludicrous about this society."

Glenn feels that Benedick and Beatrice's attitude toward love and marriage constitute a kind of defensive mask, for they have convinced themselves and each other that conventional marriage and love won't work for them. Although

*"It's a high, almost over-civilized society where people are more interested in conventional behavior than the more complex, profound aspects of life."*

these defense mechanisms operate throughout the play, as soon as the two are deceived into believing the other is in love with them, they submit. However, they do not fall into the conventional love roles, but rather continue to satirize the follies and foibles of marriage and romance.

There is also what Glenn terms as a "women's lib" level to the play. On one level, there is the deliberate contrast between Hero, who plays the submissive role which her society dictates, and Beatrice, who represents a more spirited type of lady who cannot and will not conform to the set rules of behavior. Glenn states that "Shakespeare is also making a comment about Beatrice's assertiveness as being more important and human than that society allowed women to be."

The historical setting into which the production falls has been thrust forward by 200 years so that the play will convey a "garden" aura. While the verse remains intact, the stage and costuming will reflect the empire of Napoleon I, circa 1804-15.

According to Glenn, "We've chosen the Empire period because the play is clearly a male-dominated society. There are constant references to fashion and appearances, but it is always the men who are alluded to as being clothes conscious, not the women."

In this period, which is around the time of Napoleon, the women were dressed neo-classically in rather simple styles; while the men were, as Glenn puts it, "peacocks" — complete with elaborate hair styles and much detail on the



Photos by Greg Harris



# MUCH ADO ABOUT NOTHING' OPENS!

costumes, ruffles and accessories. In terms of the sexist aspects of "Much Ado," Glenn and his designers felt the Empire period would be very appropriate.

Claremarie Verheyen, the show's costume designer, states that "the Empire period is the first time we see a short coat on men (above the waist) and where we have really fitted trousers. For me, the clincher on the choice of this period was the vulnerability of the women, their delicateness and defenselessness. Their clothing styles allowed so much of the arm to be exposed, as well as their natural figures to show, and were in sheer pastel colors, which was quite a contrast to the outrageousness of the men.



"I had the idea that the people in the play represent jewels. The men are the brighter, more brilliant and harder jewels such as emeralds, rubies, or garnets and the women represent the more delicate qualities of opals and pearls.

*"I had the idea that the people in the play represent jewels."*

"One of the things that is part of the theme of the play is the whole idea of role-playing. They're all very aware of who they think they are, and who others think they are. To support this, the women's clothing has multiple layers — translucent, sheer transparent, embroidered, and high and low sheen — which, depending on how the light hits, gives the sense of layers being unpeeled.

"In terms of the men, we've tried to project the peacock image — they are not so much soldiers as they are strutting uniforms. It's as if they are saying 'What can I wear to impress you' rather than 'What can I do to impress you.' The color choices for the men show a lot of variety, but they are intentionally lacking in depth. The colors are very shallow and possess an almost slick quality. We're trying to highlight the surface qualities of making 'much ado' about what is, in fact, not important."

"Claremarie saw her characters as jewels, and I thought it perfect we have a setting for those jewels," lighting designer Richard Harmon contributed. "This is my first Shakespeare design; and it is very different than contemporary drama as Shakespeare has its own requirements. His dialogue actually sets the place and locale. Originally, Shakespeare was not produced with elaborate sets, but our set caters to some 17 different scenes.

"Our set is inspired by the Empire period in terms of the lines and silhouette. The most elaborate set to be produced here in many years, our design is complex in order to serve many purposes. One important reason is so students can benefit from learning about various ways of building scenery such as the use of the fly system, turntables, slip stages, etc."

Harmon is concurrently designing the lights. "Aside from special effects, my design is a thrust, so I have to light the forestage as well as the back. I am going to capitalize on the dimensionality of the set with my lighting."

This is Harmon's first year at UCSB, where he is serving as a visiting lecturer. As a free lance designer in New York, he has does work Off and Off-Off Broadway and has also held teaching positions at such institutions as the Parsons School of Design, Cornell University, and the University of Arkansas.

Assisting Harmon with the set is student Marion Ruiz, and graduate student William Hawley is assisting with lighting. Terri Petasch is handling props, and scene shop foreman Paulette Brimie and senior stage technician Gerard Griffin have the large task of putting Harmon's plans into concrete form.

Performances of "Much Ado About Nothing," which is the department of dramatic art's contribution to The Shakespeare Year in Southern California, are scheduled for February 19-20, Feb. 24-27, and March 3-6 at 8 p.m. with matinee shows at 2 p.m. on Feb. 27 and March 6. Ticket information is available from the Arts & Lectures Ticket Office (961-3535).

—Michael Wise and Laura Soble, Contributors



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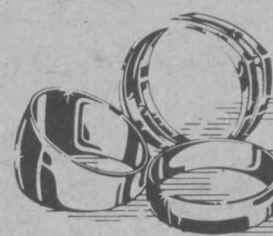
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# NICHOLSON IN 'THE BORDER': PASSING THE MENTAL LINES

By JOHN KRIST

A movie without any serious message to communicate can be intellectually unsatisfying. A movie with a rather predictable plot can be boring. However, when a film has sharply-drawn characters, effective cinematography, and features a sensitive, controlled performance by an actor of Jack Nicholson's calibre, complaints about the former deficiencies become irrelevant. *The Border* is an utterly engrossing film.

The story revolves around the parallel journeys of two families searching for improvement in the quality of their lives. Maria (Elpidia Carrillo), her baby, and her younger brother Juan, flee earthquake-wrought devastation in their small Mexican village with the hope of reaching America, the magic land where dreams come true. Instead, they end up trying to illegally enter El Paso, Texas.

At the same time, Charlie Smith and his wife Marci (Jack Nicholson and Valerie Perrine) leave Los Angeles for El Paso, where they have just purchased a new duplex and Charlie has gotten a new job as a border patrolman with the U.S. Immigration Service.

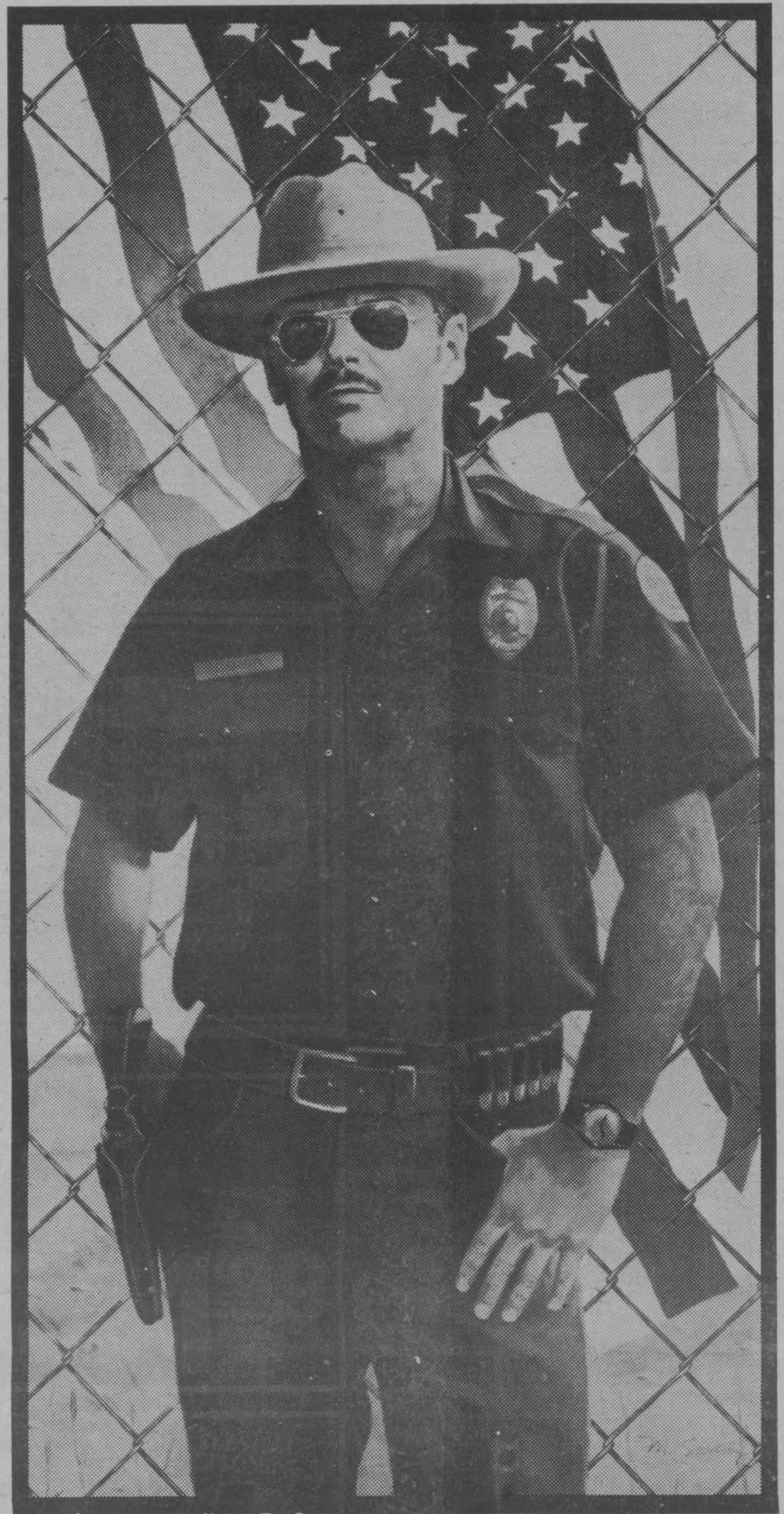
This movie may do for suburban El Paso what Richard Nixon did for honesty in government: it makes unavoidably obvious something awful you suspected all along. Through the very effective depiction of textural and tonal contrasts and similarities, the camera reveals the Middle-Class El Paso American Dreamland to be nothing more than the neighboring desert with a built-in swimming pool: glaring desolation, both physical and social. The harsh, dry dust of the environment is little-relieved by the rock landscaping and the white glare of the exterior of the Smith's dream house, and that peculiarly American brand

of suburban loneliness is not ameliorated by the false, self-serving jocularity of their neighbors.

Marci is a dumb, but attractive (in an aging high school cheerleaderish sort of way) woman, utterly unable to cope with complexity in any form. When Charlie brings Maria home after the wreck of the truck in which she was being smuggled across the border, Marci's only attempt to help a woman who has just had her baby stolen, her leg mangled in a crash, her younger brother shot by evil men, and can't speak English, consists of asking her "Do you want an aspirin?"

Charlie is the true pivotal character in the film. Recapitulating a role he has played before, Nicholson is superb as an average man driven to the brink of his personal ethical "border" by the actions of those around him. Not exactly a novel concept for a movie character, but Nicholson manages a subtle and believable transition from a stable, well-intentioned and honest civil servant to a furious but controlled killer of the corrupt colleagues who threaten him.

If the viewer is expecting profound social commentary from this film, disappointment is likely. The only real treatment of the sensitive issue of illegal immigration is to portray it as a sad and hopeless situation, with no real chance of resolution. This is quite realistic of course, but one gets the feeling that character development, not analysis and criticism of socio-economic imbalances, was the aim of the movie. However, there is a nice analogy made between the opposing forces of patrolmen and aliens, and the strategy of a war, with the border guards operating out of a command center that resembles NASA Mission Control and conducting midnight forays in



helicopters, four-wheel drive trucks, and on foot.

*The Border* is, above all, a movie about the heroic status to which even contemporary American scuffle-for-a-living man

can aspire to, so long as he retains a clear sense of his own moral and ethical boundaries. Nicholson's Charlie Smith is a small-time hero, to be sure, but in his refusal to compromise

himself for no reason other than, as he puts it, his need "to feel good about something," he earns the viewer's respect, sympathy, and admiration. He captures the heart.

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**KORB'S TRADING POST**

## Joan Jett. . . .

(Continued from p.4) *Drummer Boy* is quite interesting — as well as boring, unfortunately.

The rest of the material, including Jett's "Love is Pain" and "You're Too Possessive," turns out to be

just fair. The album simply does not capture or convey what it should. Joan Jett's vocal tracks tend to lack her strong emotion.

*I Love Rock 'N Roll* can be appreciated more after seeing Joan Jett live; then you can truly realize that when she's singing the title cut, she means it.

Even though Jett's first album is superior, "I Love Rock 'N Roll" is much worthier of the record consumers' money than most other female rockers, who are merely faking it.

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## Fleshtones. . . .

(Continued from p.4) monica and saxophone solos, "Stop Fooling Around" sounds like a '60s psychedelic song. "Hope Come Back" demonstrates the strong instrumental lineup of drums, bass and guitar, while "The World Has Changed" takes the surf band style, speeds it up and alters it to a pure Fleshtones' sound.

The second side seems to be more of a hodge-podge than the first, containing more diverse ideas. It starts out with the mildly humorous "R-I-G-H-T-S," a fast tune that covers women's rights to legal rights. Starting out as a quaint song with Spanish influences and acoustic guitar, "Let's See The Sun" transforms into a pop sound.

Both "Chinese Kitchen," a pop instrumental containing a slight taste of the orient, and "Ride Your Pony" are a little too slow to maintain the Fleshtones' intensity; however, "Roman Gods," with a British electronic influence, and "Shadowline," which reverberates the '60s sound, dominate this side of the album and leave you with a great impression.

The Fleshtones, led by the singer Peter Zarella, penned 10 out of 11 album cuts. Their music proves to be attractive and interesting. Although I was disappointed with their opening performance for the Go-Gos in Santa Barbara last year, the Fleshtones' album, *Roman Gods*, is definitely worthy of receiving more attention.

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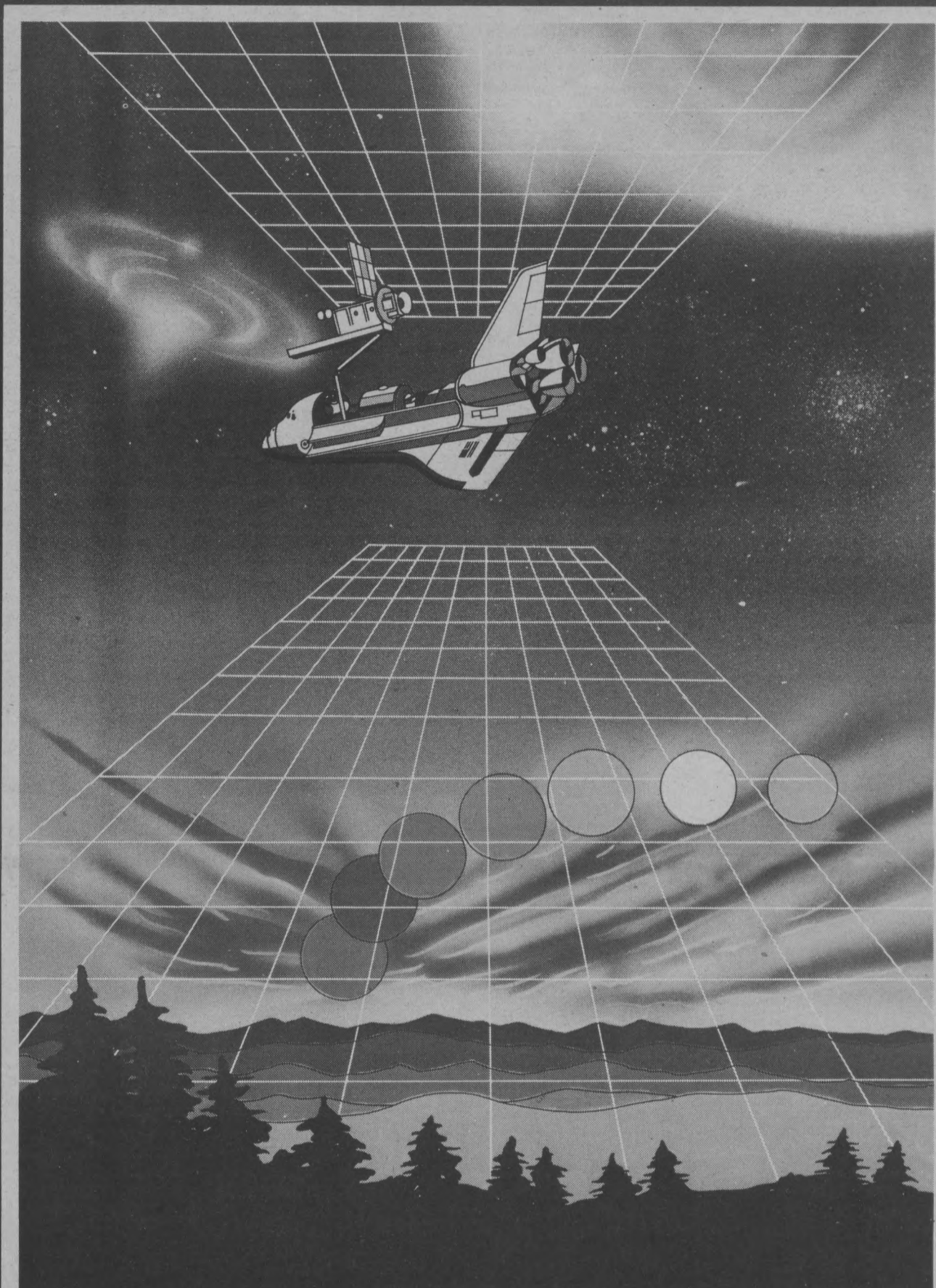
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**MARTIN MARIETTA**

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# Alan Stivell: Cultural Music With That French Finesse

By JOHN SANDERS

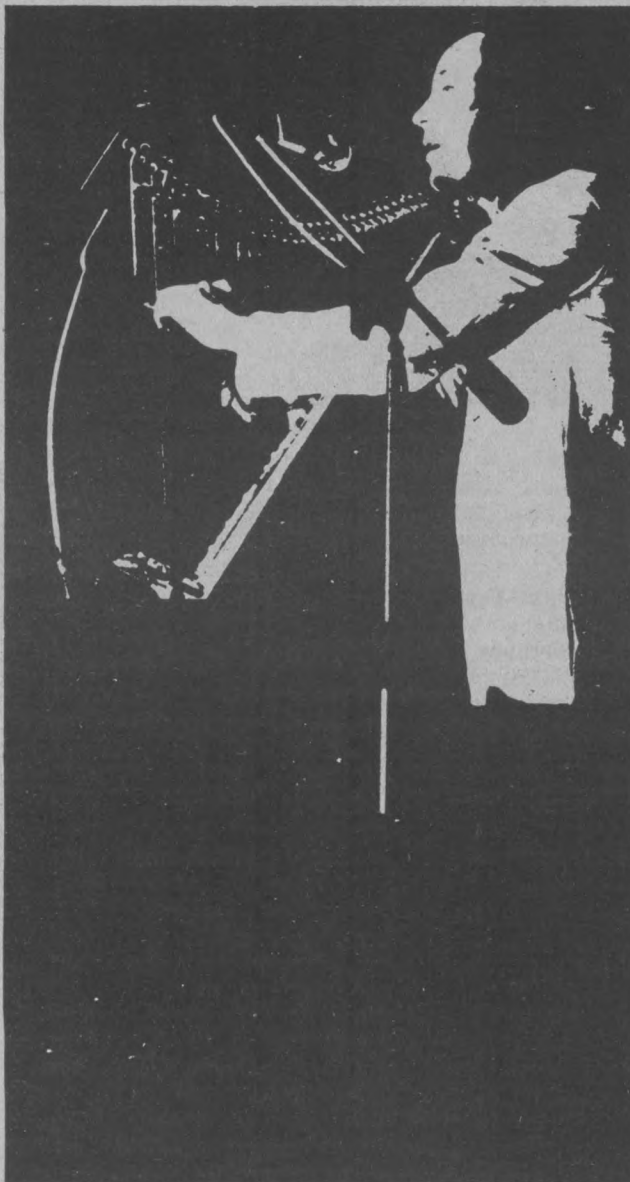
Santa Barbara was treated to its first-ever concert by French-Breton harpist and proclaimed "Champion of all Celtic musics," Alan Stivell. Before a sold-out crowd at Fleischmann Auditorium Thursday evening, Stivell gave an inspired performance of his all too little-known music which features traditional folk melodies from Brittany of Western France and the Gaelic regions of Great Britain and Ireland.

Alan Stivell is an unusual artist. His music builds on a once nearly lost tradition, while remaining intensely innovative. He explores the possibilities of his folk roots, yet never becomes inhibited by its conventions. His music retains an air of spontaneity and a playful creativeness. Perhaps he has found the freedom to experiment with the form of his music because he has led the vanguard in rediscovering its roots.

Most of the concert, Alan played the Celtic harp, a beautiful instrument made of oak, knotty pine, and ash. Gently plucking its metal strings, he made it look effortless, and that ease translated to his music. If Alan Stivell is more familiar than anyone else with that instrument, it is only natural, as it was his father who first constructed a modern-day replica of the Celtic harp, bridging a 400 year gap in which Celtic music existed as little more than a memory in French dominated Brittany. Alan, who started to play at the age of five, was in a unique position to be its first modern-day master.

The Celtic harp has a rich, intriguing sound which amply filled the cozy Fleischmann. Accompanied sparingly by Parisian Bernard Coutelan on guitar, the concert was mostly a solo affair, with the full sound of the harp easily animating the hall. In fact, the guitar sounded rather shallow by comparison when forced to carry the melody while Stivell occasionally turned to the Irish flute or the "bombarde," a black woodwind instrument which sounds similar to its descendant, the oboe. Stivell also sang in accompaniment to his harp, in a vocal style which reflected a high awareness of texture, as its full, reverberating sound mixed harmonically with that of the harp.

The concert was also peppered with humorous notes.



Stivell at one point played a composition two times: the first, *a la Celtic*, the second in a bluesy American style which contrasted hilariously with the first, yet revealing the underlying similarity between the two folk models. It was one of many playful moments enjoyed by an enthusiastic crowd.

Although Stivell communicates a light-heartedness both with his music and his person, he takes the culture which made that music possible quite seriously. The Bretons view themselves as being distinct from the rest of France and Stivell's music is very much a part of the movement to re-establish a Breton culture and gain a greater degree of self-government in a highly centralized French political system. Themes of resentment of French domination were present in his songs and after the show Stivell spoke of how the situation in Brittany had improved since the 1960s, a time when even the use of the traditional tongue of Breton, a language similar to the Gaelic of Scotland and Ireland, was forbidden. Now Stivell sees a new generation of Bretons who are realizing more truly ancient and authentic roots than those offered by superficial assimilation to a standard French model.

But if he feels the need to re-explore his culture's sometimes forgotten past, he is also aware of the need to further that culture for a new age. That attitude is felt in his willingness to play with existing forms in the hope of advancing them. So, while this concert was an all acoustic affair, his albums often feature a wide variety of instruments, many not authentic historically, the most glaring examples being electric guitar and synthesizer, but still retaining an artistic uniqueness in seeking to blend a special past to the present. Stivell sees this advancement of Breton Culture as vital to its worthwhile continuation. Tradition must not be praised for its own sake, but applied and adapted to the present.

For those who missed the concert or who are unfamiliar with Alan Stivell's music, his records are available in the import bins of several local record shops. His *Renaissance de la Harpe Celtique* is perhaps his most traditional album, and an excellent introduction. Judging by the standing ovations given his performance last week, a lot of Santa Barbarans are hoping for his speedy return.

At the gallery...

## CUBIST PRINT SURVEY ON CAMPUS

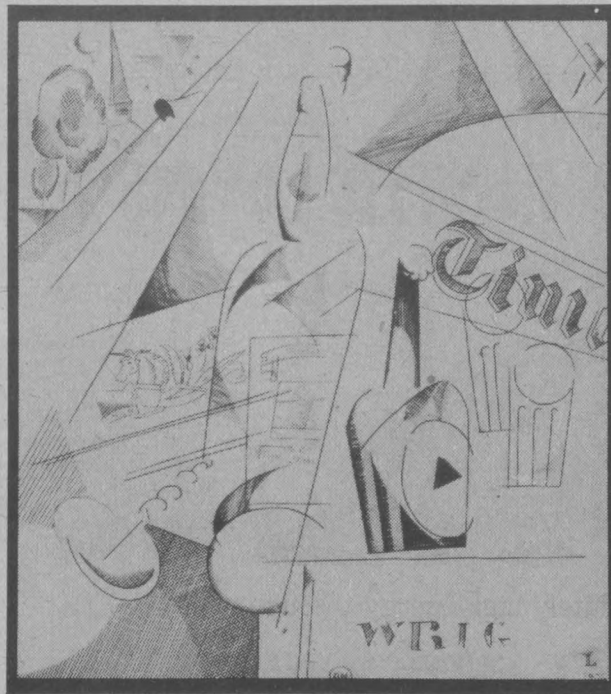
Organized by Professor Burr Wallen, UCSB art historian, for the University Art Museum, the first scholarly survey of Cubist prints from the initial experiments by Braque and Picasso through their more popular manifestations in later decades, is now on display at the University Art Museum.

Wallen and his colleague, Donna Stein,

spent three years planning the exhibition, engaging in extensive travel and research to gather the 164 works on exhibit. The Cubist Print, which opened in October 1981 at the National Gallery of Art, Washington, D.C., will be on view at the University Art Museum until March 28, and then will travel to the Toledo Museum of Art.

"Just as they forged new directions in the techniques of painting, sculpture and collage, the Cubists utilized unconventional permutations and combinations of traditional graphics," Wallen is quoted in the catalogue which he and Stein prepared for the exhibition.

Cubist prints fall in two distinct chronological groups, and the exhibition is structured accordingly. The early prints are highly original and experimental. The later ones are studied and more elaborate,



frequently concerned with sophisticated graphic techniques and subtleties of printing.

The first section of the show presents the etchings and drypoints

made by Georges Braque and Pablo Picasso from 1907 through 1915. The second section brings together an assortment of prints and illustrated books by a larger number of artists and demonstrates major preoccupations of the movement. The two most

popular themes of the Cubists, cityspace and still life, are the subject of individual sections. The concluding section contains prints and illustrated books charting some of the imaginative, often bizarre directions taken by Cubist graphics over three decades. Traditionally considered an adjunct to the central currents of Cubist painting and sculpture, the prints can now be examined on their own as a creative chapter in the history of modern graphic art.

The most comprehensive collection of prints which the two guest curators found to work with was not in the public domain but in the private collection of Dr. and Mrs. Abraham Melamed. They have lent their entire Cubist print collection as the core of the exhibition.

A well-illustrated catalogue will be available at the museum desk. For further information, contact Professor Burr Wallen at 961-3010 or curator Phyllis Plous at 961-3013.

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## EVENTUALITIES



Photo by Cynthia Anderson

Inspired by Jean Renoir's *The Crime of M. Lange*, the film *Spoiled Children* (1977) from director Bertrand Tavernier will have its Santa Barbara premiere on Sunday, Feb. 21, at 7:30 p.m. in UCSB's Campbell Hall as part of the continuing "New Directions in Film" series.

This effort from the director of *The Clockmaker* and *Let Joy Reign Supreme* is a witty story of love, art, and human spirit, set against the background of a Paris rent strike. Michel Piccoli plays a middle-aged screenwriter who takes an apartment away from his family to concentrate on his work. He becomes involved with Anne (Christine Pascal), a member of the tenant's committee which is fighting a corrupt landlord.

The Branko Krsmanovich Chorus of Yugoslavia has been hailed by *The New York Times* and by audiences throughout the United States. UCSB Arts and Lectures is proud to present the Chorus on Feb. 26 at 8 p.m. in Campbell Hall. The Branko Krsmanovich Chorus has made extensive tours of Europe, China, and Russia as well as North America. During 1981-82 the chorus, under the leadership of Music Director and Conductor Darinka Matich-Marovich, are making their seventh American tour.

The Branko Krsmanovich Chorus is a continuation of the famed Oblich Choir which was founded in 1884. Excepting the years of World War II, it has been active ever since. Today the chorus is the most important of several wings of the association for Art and Culture of the Belgrade University. The artists, approximately 18-30 years of age, are undergraduate and graduate students of art, science, medicine, etc., when not on tour.

*The Fox*, a D. H. Lawrence-based play about a romantic triangle, continues to play at the Old Alhecama Theatre on Santa Barbara St., S.B., Friday and Saturday at 8 p.m.

The Jazz Tap Ensemble will bring its innovative combination of traditional tap dance, modern-based choreography, and original jazz music compositions to UCSB's Campbell Hall Wednesday, March 3 at 8 p.m. In residence at UCSB March 1-3, the company will offer activities to the university and Santa Barbara-Goleta communities, including a free lecture-demonstration Tuesday, March 2 at 7 p.m. in Campbell Hall. The events are sponsored by Arts and Lectures with the assistance of the California Arts Council and the U.C. Intercampus Cultural Exchange Committee.

"Tap dancing" is an American dance form that became the "poor cousin of the dance family" after the vaudeville halls, closed their doors. It was regarded as mere entertainment while modern dance gained credibility as "art." But tap as an art for is now undergoing a welcome renaissance.

The Jazz Tap Ensemble — three dancer-choreographers and three jazz composer-musicians — manages to combine the best of the tap tradition and modern techniques.

*Guys and Dolls*, directed by local staple Pope Freeman, will be presented by Santa Barbara City College and Alhecama Productions Feb. 19, 20, 25, 26, & 27, March 4, 5, 6 at the Lobero Theatre. New curtain time is 8 p.m. Don't miss Miss Sarah Brown and Sky Masterson at their best.



The Pointer Sisters will appear in Santa Barbara at the Arlington Theater Sat., March 6, at 8 p.m. The Pointers' unique blend of rock, pop, and rhythm and blues makes the three frontrunners in contemporary music. Tickets are available at the Arlington box office, Morninglory Music, and Ticketron.

## Blasters At Beach House

(Continued from p.4)

On stage, the Blasters put on an energetic forty minute set based mostly on their self-titled album along with covers of rock classics like Jerry Lee Lewis' "High School Confidential." Songs like "American Music" and "Marie, Marie" which first appeared on the band's first record for the small Rollin' Rock label, was the *best-received* but "Border Radio" came off the best. The story of a woman who hopes to be reunited with her lover if a Mexican radio station plays their song, "Border Radio" is a desperate song that helps diversify the carefree tone of the band's other songs.

Visually, Phil Alvin is the spotlight with his facial expressions that focus the force of the band's music. Taking advantage of the Beach House's open dance floor, we moved around most of the set, getting different perspectives of Phil's pumpkin-like face and toothy grin. With the rest of the band providing ample backing, the band played an enjoyable set that left everyone as exhausted as the band themselves.

The only criticism that could be given to the Blasters is the one dimensional aspects of the music; all the songs are upbeat and quick to the point. With diversity provided by songs like "Border Radio," the band should be able to stay fresh and vital. As Dave Alvin put it, "If Creedence (Clearwater Revival) could go for six years, so can we."

Opening band Rave, formerly the Rockabilly Rhythm Band, put on a competent half-hour set of danceable, original material. Their major problem was attempting to be too cute, best shown by their encore on Oingo Boingo's "Violent Love" which shouldn't have ever been written, let alone covered.

The A.S. Program Board and UCSB Arts & Lectures  
• Present •

## AMORY &amp; HUNTER LOVINS



In an appropriately high energy discussion of

### "THE SOFT ENERGY PATH: Strategies for a Sustainable Future"

Amory Lovins, an American consultant physicist and former Oxford don, has been British Representative of Friends of the Earth, Inc. since 1971. He has served as Regents' Lecturer in both energy policy and economics at the University of California, is a member of the Energy Research Advisory Board of the U.S. Department of Energy, and has published seven previous books and many technical papers. He works as a team with his wife and colleague Hunter Lovins, who is a political scientist, sociologist, lawyer, forester, and cowboy.

"We have assumed... that the worldwide spread of nuclear power is economically desirable, is necessary to reduce dependence on oil and can be regulated by international agreement so that it will not lead to the proliferation of nuclear weapons. The Lovinses squarely challenge those assumptions."  
—Anthony Lewis, *The New York Times*

"The Lovinses point out the hazards of the once bright hope, the overweening hubris of those who still hold that hope, and more clearly than anyone, how inevitably the peaceful atom (which we cannot afford) serves as cover for the warming atom (which life cannot afford)."  
David R. Brower

Thursday, February  
18th, 3:00 p.m.

Tickets: \$2.00 for students  
\$2.50 for non-students  
available at the A.S. ticket  
office or at the door

UCen II Pavillion  
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THE TASTIEST MUSIC IN TOWN RECORDS • TAPES • VIDEO

Layout:  
James Watts

# A.S. PROGRAM BOARD

Editor:  
Lillian Sedlack

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

## 'Rockers' = Reggae At Campbell Hall

The A.S. Program Board's Cultural Events Committee will be presenting "ROCKERS," a reggae film, Saturday, Feb. 20 in Campbell Hall. Showtimes are 7, 9 and 11 p.m. Admission is \$1.50 for students and \$2 for the general public.

"Rockers" is another Jamaican movie with the sparkle of "The Harder They Come," which it manages to resemble but not imitate. In fact, "Rockers" is in many respects the better of the two. "The Harder They Come" had the invaluable advantage of coming first, and the area both films cover is almost narrow enough to make a second seem superfluous. But "Rockers" holds its ground, thanks to its funny, offbeat players and sinuous reggae score.

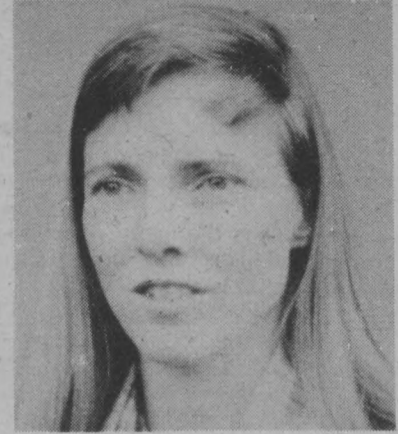
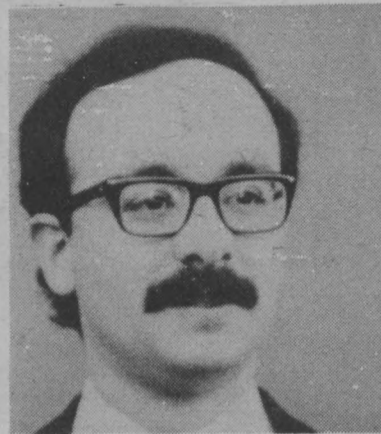
"Rockers" is about many of the same things the earlier film was about, although it's slightly more

polished in some technical respects. It's hero, Leroy (Horsemouth) Wallace, lives lackadaisically in Kingston and works as a drummer, if he works at all. But the Jamaican music business, which looked nasty enough in "The Harder They Come," is made to seem even more wicked here. Horsemouth's drumming talents aren't paid heed, and when he tries to supplement his income by distributing records from the pressing plants to the stores, he can earn only 25 cents a disk. Unlike Jimmy Cliff, an angrier leading man in "The Harder They Come," Horsemouth simply shrugs and enjoys himself, figuring he'll get even eventually. He does in the film's merry concluding sequences.

Most of Horsemouth's Rastafarian friends are played by reggae musicians — "rockers" is another name for reggae — and their

songs are integrated very deftly into the action. The music emerges organically from the film's small and self-contained world, and some of it is lovely — a ballad sung by Burning Spear as he and Horsemouth sit on the beach at nighttime, for instance. In another scene, the late Jacob Miller and his Inner Circle band are seen performing a deceptively gentle song about burning down the plantations, in a setting that is left unidentified. When the camera pulls back, the band is seen to be playing for wealthy white tourists, who don't have the slightest idea what the music is about.

"Rockers" is heavily didactic about the tenets of Rastafarianism, but it's also lightheartened, offering much of the same dichotomy reggae music does. It glows with all the warmth and sincerity the island of Jamaica harbors in its soul.



Today, 3 p.m.

## Amory & Hunter Lovins

Amory Lovins, an American consultant physicist and author of *Soft Energy Paths: Toward a Durable Peace* will present a public lecture entitled "Soft Energy Paths: Strategies for a Sustainable Future," on Thursday, Feb. 18 at 3 p.m. in the UCen Pavilion. His visit is sponsored by the A.S. Program Board, UCSB Arts and Lectures, and Students for Environmental Awareness. Tickets for this lecture are \$2 for UCSB

students and \$2.50 for general admission, and are available at the door.

Lovins resigned a Research Fellowship at Oxford to become a full-time British Representative of Friends of the Earth in 1971. He has served as Regents' Lecturer in both energy policy and economics at the University of California, Berkeley, and as a member of the Energy Research Advisory Board of the U.S. Department of Energy. He is

the author of eight books with two more in progress.

Lovins is very active in energy affairs around the world, consulting in more than 15 countries, and has worked closely with many United Nations agencies, the MIT Workshop on Alternative Energy Strategies, the U.S. Energy Research and Development Administration, and the U.S. Solar Energy Research Institute.

## You Can Win

Don't miss the last two days to win Program Board prizes! Today and tomorrow Program Board members will be selling fortune cookies in front of the UCen from 11-1 p.m. Some of these great tasting cookings will have fantastic surprises in them. The surprises include: PRETENDERS tickets, tickets to the ROCK FILMS WEEKEND, both Friday and Saturday night March 5 and 6, tickets to the Brando films "The Chase" and "Streetcar Named Desire,"

"ROCKERS" tickets for this Saturday night at Campbell Hall, and many others, including t-shirts and lecture tickets.

All you need to do to win is visit the Program Board table in front of the UCen and buy a bag and each bag costs only 25 cents... 10 chances to win for only a quarter! So be there for your chance to win!

Don't forget to fill out a concert survey when you buy your delicious cookies... we want to know what you want to see...



Due to concern over the increasing number of people attending the Thursday night live bands in the UCen catalyst, there will now be a cover charge at the door for NON-UCSB STUDENTS.

The UCen showcases are funded by and intended for UCSB students, and it will remain free for them. This change will go into effect tonight. Hopefully this will cut down on the number of people coming from the local high schools and the Santa Barbara community, bringing the crowd size back to a comfortable level and alleviating some of the congestion at the Pub. All the money made at the door will be used for programming more activities in the UCen.

Tonight Program Board is proud to present the Jetsuns. Please remember to bring your reg card.

## Brando

### The Chase

By Deva Sedlak  
Program Board's Film Committee will be presenting "The Chase" next Wednesday, Feb. 24 at 6:30 and 9 p.m. in Chem 1179. The Marlon Brando series will conclude Wednesday, March 3, same time and place with "Last Tango in Paris."

"The Chase" was produced by Sam Spiegel, the man who made "Bridge on the River Kwai" and "Lawrence of Arabia." In this shattering film, he has reached into the very core of human emotions and made a gripping indictment of one small Southwestern town's mentality. The fuse that ignites the explosive elements in the town, is the escape from the penitentiary of Bubber Reeves, (Robert Redford) after a murder committed by another escaping convict. All the poses of law-abiding respectability start to crumble with the radio announcement of Bubber's

escape and that he may be heading for home. Marlon Brando as the sheriff singlehandedly takes on the whole town, whose pent-up emotions are being vented upon Redford.



## Thanks

A.S. Program Board would like to thank the A.S. Student Lobby for all their great work on the Bad Films Festival last week. Thanks for being great co-sponsors!

## Upcoming Events

Thurs. Feb. 18	Fri. Feb. 19	Sat. Feb. 20
Amory & Hunter Lovins 3 p.m. Ucen Pavillion	Pretenders 8 p.m. Events Center	'Rockers' Campbell Hall 7, 9, 11 p.m.
Jetsuns 8:30 p.m. Ucen Catalyst	VISIT THE PROGRAM BOARD TABLE!! BUY FORTUNE COOKIES... Win Pretenders Tickets, and much more!	

## UCen Talent Show

Program Board's UCen Activities committee is sponsoring a talent show Tuesday night Feb. 23. Applications are due now in

the Program Board office. We are looking for all types of talent... musicians, magicians, comedians, you name it, we want it, so sign

up now! Remember to come cheer your friends on, in the UCen Catalyst next Tuesday night.

This is your chance to be in the spotlight. Applications are now being accepted for the second annual UCen Talent Show. Don't delay. Sign up your best act and turn it in to the A.S. Program Board office, located on the third floor of the UCen.

### Application For Talent Show

PERSON TO CONTACT \_\_\_\_\_  
 DESCRIPTION OF ACT \_\_\_\_\_  
 \_\_\_\_\_  
 LENGTH OF ACT \_\_\_\_\_  
 EQUIPMENT OR PROPS NEEDED \_\_\_\_\_  
 \_\_\_\_\_  
 PHONE NUMBER \_\_\_\_\_



Friday, Feb. 19 Pretenders ECen