

Tom Ball and Kenny Sultan: The Blues Get A Face Lift



Nexus Photo by Dave Dalton

By CRAIG ZEROUNI

It is Saturday night, it is late, and the crowd is thinning out. Onstage, Tom Ball and Kenny Sultan are playing their own familiar brand of happy blues when a man, identified only as "Buz" and definitely on the wrong side of a pitcher or three, jumps onto the small stage wearing, among other things, a McDonald's type chef's hat that says "I Lost It" across the side.

Buz is armed — he is wielding a kazoo, and he shows no shame at taking over Ball's microphone to play it. Ball and Sultan take it in stride — apparently this sort of thing happens often in the bars — and the crowd eats it up.

"You shoulda been here last night," a guy tells me. "People were dancing then."

Dancing? To two guys sitting on chairs and playing long-forgotten

blues numbers with an acoustic guitar and a harmonica? What the hell is going on here?

Kenny Sultan and Tom Ball make a strange looking couple, especially when one considers how they make their living. Sultan, with his long black hair and floppy white hat, looks like he should be in Hollywood waiting for a phone call. And if he looks at all like a guitar player, it is certainly not an acoustic guitar player — he could

front any electric band in the country and fit right in.

Tom Ball, on the other hand, looks like Graham Nash from a distance, and offstage he tends to do everything the same way — casually. To see him on stage, harmonica in hand and vocal cords happily straining, is to see a man exorcising a Blues demon that has been with him a long time.

Fifteen years ago, while the rest of the world was lusting after The

Beatles and The Dave Clark Five, Tom Ball was running around dropping names like Sonny Terry, Little Walter and Big Walter Horton. And while everybody else was at the Hollywood Bowl, he was hanging around the old Ashgrove club on Melrose Avenue in Los Angeles. Why?

"I got into it through the folk music boom in the early '60s, when everybody was listening to Cisco

(please turn to page 4A)

ARTS & LECTURES Coming Events

All Events at 8 p.m., Campbell Hall Unless Otherwise Noted.



DRAMA

FRI., MAY 2

Fionnula Flanagan in **JAMES JOYCE'S WOMEN**; directed by Burgess Meredith. Emmy-award winning Irish actress, Fionnula Flanagan, conceived and compiled this good-natured, courageous and highly literate tribute to the women, both actual and fictional, in James Joyce's life.

Footlight Series I. Student reduced rate: \$4.00

LECTURE

MON., MAY 5

JOHN HOUSEMAN, one of the most influential figures in American theatre, radio and television will speak on "Seven Theatres", a discussion of his experiences in the theatre and his collaborations with such people as Orson Wells.

Lecture Series. Student reduced rate: \$2.00

THURS., MAY 15

"**BOESMAN AND LENA**", brilliantly acted by the Oakland Ensemble Theatre, this play by Athol Fugard is another of his powerful statements on the Black experience.

Student reduced rate: \$3.00



DANCE

WED., APR. 23

THE ROYAL DANCERS AND MUSICIANS OF BHUTAN reveal the magic of myth and legend from their beautiful kingdom high in the Himalayan mountains when their exotic dances and dance-drama unfold in exciting masks, rare and authentic instruments and colorful costumes.

Umbrella Series. Student reduced rate: \$3.50

SAT., APR. 26

Only **THE DAVID GORDON/PICK UP COMPANY** could design such intriguing movements in dance from the gestures and speech of common everyday life and create from them, parody, satire and straight out comedy.

Footlight Series I. Student reduced rate: \$3.00

CONCERT SERIES

THURS., APR. 17

ALICIA DE LARROCHA, pianist, is known and loved for her unrivaled performances of such standard classical composers as Bach and Haydn and for her brilliant interpretations of all genre of Spanish piano music of which she is considered an authority without peer.

Concert Series. Student reduced rate: \$5.00

SAT., MAY 10

THE AMADEUS-QUARTET, Norbert Brainin, violin; Siegmund Nissel, violin; Peter Schidlof, viola; Martin Lovett, cello. When a group of accomplished musicians play together for more than a quarter century it is easy to understand why they consistently receive such praise as "...one rarely hears from any string quartet such eloquent involvement and such close to ideal playing."

Concert Series and Introductory Series. Student reduced rate: \$4.00



SPECIAL CONCERTS

FRI., APR. 11

THE LOS ANGELES CHAMBER ORCHESTRA returns for its third and final concert of the season with guest conductor, Antonio Janigro. Paul Shure and Bonnie Douglas will be featured violinists and the program will include works by Corelli, Verdi, Bach and Haydn.

L.A. Chamber Orchestra Series. Student reduced rates: \$5.00

WED., APR. 30

MICHAEL LORIMER, classical guitar virtuoso and local resident, is a favorite protege of Andres Segovia and charms audiences with his unbounded enthusiasm and prismatic technique on both classical and Baroque guitar. He was the first American guitarist to be invited to tour the USSR.

Wednesday Series. Student reduced rate: \$3.50

FILMS

BIG APPLE SPECIAL

Sat., Apr. 12 at 6 & 8 p.m. in Campbell Hall.....Woody Allen's **MANHATTAN**
Student reduced rate: \$1.50

SUNDAY FILMS

RENOIR RETROSPECTIVE

7:30 P.M.—CAMPBELL HALL

Apr. 13, **LA CHIENNE**; Apr. 20, **DAY IN THE COUNTRY** and **THE CRIME OF M. LANGE**; Apr. 27, **THE GRAND ILLUSION**; May 4, **LA BETE HUMAINE**; May 11, **RULE OF THE GAME**; May 18, **DIARY OF A CHAMBERMAID**; May 25, **THE RIVER**; June 1, **TESTAMENT OF DR. CORDELIER**; June 8, **THE ELUSIVE CORPORAL**; June 15, **THE LITTLE THEATRE OF JEAN RENOIR**.

Student reduced rate: \$1.50 (Student Series Ticket \$10)

SPECIAL SERIES

INDIAN FILMS—THURSDAYS—7:30 P.M.—CAMPBELL HALL

Apr. 24, **SATYAJIT RAY** and **PATHER PANCHALI**; May 1, **THE WORLD OF APU**; May 8, **THE DELHI WAY** and **CALCUTTA**; May 15, **NAYAK**; May 22, **THE TARGET**; May 29, **THE KING AND THE MAIDEN**; June 5, **CHESS PLAYERS**.

Student reduced rate: \$1.50 (Student Series Ticket \$7)

INFORMATION

NEW TICKET OFFICE HOURS!

For ticket purchases and telephone reservations for Arts & Lectures music/dance/drama events, Arts & Lectures ticket office is now open one hour longer: 9 a.m.-5 p.m., Monday-Friday. Complete information on all series, films, lectures and events is available in our current brochures. Please call 961-3535 or ask at the Arts & Lectures ticket office (Building 402) for information.

(This page was prepared by the Arts & Lectures staff.)

★ For Immediate Release ★

THURSDAY, APRIL 10, 1980

Dance

Akira Matsui, Japanese performer of NO drama, will give a free performance of dances from "Hanjo" and "Takasago" tomorrow at 3 p.m. in the UCSB Main Theater.

NO is the classical drama of Japan. Done with music, it traditionally has a noble or tragic theme. Matsui, who is of the Kita school, has performed and taught throughout the world. His appearance at UCSB is sponsored by the Asian studies program and the dramatic art department.

Stage

Helping Santa Barbara performing artists and arts organizations with business and management skills is the goal of "The Art of Arts Management," a three-part workshop series to be offered on the evenings of April 15, 22 and 29. The first workshop will cover techniques for building and keeping an audience and will be taught by John Carter, Marketing Director for the Neighborhood Arts Technical Assistance Program, sponsors of the program. For registration information and enrollment forms, please call Gary Sampson or Lisa Cloud at 965-3559.

OPEN AUDITIONS for a summer variety show matinee, to be performed entirely by youth ages 5 through 20, will be held every Saturday in April at Fatsos Restaurant-Theatre, 613 State Street, Santa Barbara. To sign up, call 963-3145, and make sure you're under 21.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, a Roman comedy of major proportions, is currently playing at the Garvin Theatre on the Santa Barbara Community College campus West. Showdates are April 11, 12, 18 and 19, and curtain time is 8:30 p.m. Reserved seats are \$4.

Art

KEVIN O'CONNELL will have an exhibition of drawings and paintings in the Creative Studies art gallery through April 13.

DOWNTOWN L.A. IN SANTA BARBARA, a celebration of the creation of a major downtown art community in Los Angeles, will be on view at the 1120 Artist's Space April 25 through May 27. The exhibition is co-sponsored by the Santa Barbara Contemporary Arts Forum, the College of Creative Studies, and the 1120 Artist's Space.

SEQUENCE PHOTOGRAPHY, on view at the Santa Barbara Museum of Art, will be exhibited in four consecutive installations, the first of which will run through May 4. Part I is organized as an introduction and features many works within which sequencing is established on a modest scale. Artists included are Eileen Berger, Gary Beydler, Laurie Brown and Eve Sonneman.

Print

DAWN WIND, the latest original novel of passion by bestselling author Christina Savage, will have been released by Dell Books by the time you read this. The passionate saga of a Maine shipbuilding family, the Blackheaths, Dawn Wind opens onto the rugged New England coastline on the eve of the Civil War.

THE TRAGIC TALE OF THE DOG WHO KILLED HIMSELF, a recount of a suburban American divorce as told by a young boy, will be released in paperback by Bantam Books on May 1. The book will be illustrated with 18 original photos.

Attractions



Antonio Janigro.

Still relishing the glow of musical successes in its recent eastern U.S. and Canada debut tour, and showcasing here for the first time the virtuoso talents of its own concertmaster and assistant concertmaster, PAUL SURE and BONNIE DOUGLAS, the LOS ANGELES CHAMBER ORCHESTRA will return to UCSB's Campbell Hall at 8 p.m. on Friday, April 11, under the baton of the brilliant and celebrated Milanese conductor, ANTONIO JANIGRO.

Janigro's career is reaching new pinnacles these days, as he is welcomed to the podium of the world's major orchestras, including in this country those of Chicago, Boston, Los Angeles and San Francisco. And it is virtually a second musical "lifetime," following his gifted concertizing around the world as a cellist, his work and talents guided from childhood by Pablo Casals. Now concentrating on his skill as a conductor, Janigro occupies the post of artistic director and conductor of Salzburg's Camerata Orchestra.

A'propos the season, featured on the program will be Franz Joseph Haydn's "La Passione" Symphony No. 49 in F Minor, both solemn and formal in character and written in what has been called "church sonata" structure, reputedly for initial performance during Holy Week. There will also be 18th Century music by Arcangelo Corelli and Johann Sebastian Bach, along with Giuseppe Verdi's only non-vocal work, his "String Quartet in E Minor."

Tickets are at the Lobero Theatre, at the Santa Barbara Ticket Bureau and, on campus, at the Arts & Lectures Office.

Film

MONKEY BUSINESS, a 1952 Howard Hawks film, will screen at the Santa Barbara Museum of Art Friday, April 11, Saturday, April 12 and Sunday, April 13. The Friday showing will be at 7:30 p.m., and the weekend showings will be at 1:30 and 7:30 p.m. each day. Monkey Business stars Cary Grant, Ginger Rodgers, Marilyn Monroe and Charles Coburn.

Music

The UCSB Department of Music will present Janice Trilck, harpsichord and Burnett Atkinson, flute, in a FACULTY ARTIST RECITAL tomorrow at 8 p.m. in Lotte Lehmann Concert Hall. There will be a \$1 admission at the door to benefit the Music Scholarship Fund. The program will include works by George Philipp Telemann, Leonardo Vinci, Francois Couperin and J.S. Bach, as well as selections from the Fitzwilliam Virginal Book.

THE SCHOENBERG ENSEMBLE, a Dutch chamber music group, will be featured in concert on Sunday, April 13 at 3 p.m. in Lotte Lehmann. As well as works by Schoenberg, the ensemble performs works of contemporaries such as Berg, Webern, Dallapiccola, Hindemith, Stravinsky and Prokofiev. Admission is free.

Santa Barbara City College will present an "in-house" CHAMBER MUSIC CONCERT performed by college faculty and guest musicians at 8 p.m. in Drama-Music Complex Room 101. Admission is free.

During March and April the California Grey Whale will be migrating along Santa Barbara's coast.

Whale watching trips available from SEA Landing, Santa Barbara aboard the 88 foot Condor to witness this incredible spectacle.

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the grapevine
NATURAL WINES
— by —
Ralph Auf der Heide

At the WINE CASK people often ask if there are any "natural wines," and when questioned, they appear to have the idea that most wines are heavily dosed with additives and preservatives, however most better wines are given a minimum of chemical treatment that remains in the wine until it is consumed.

Grapes of high quality are needed to make good wines. These are grown on soils that will not support many other crops — stony, low in natural fertilizers and often unirrigated. Vines can thrust their roots very deep in search of nutrients and moisture. They are hardy, and once established usually need only be dusted with sulfur during the spring rains to keep them from developing molds and mildew. During California summers ample sun and freedom rain inhibits growth of microorganisms. Sulfur need be used only before the grapes are formed, so they are not contaminated. In Europe and Eastern United States weather is not so benign, and Bordeaux Mixture, a spray containing copper sulfate is applied in humid summer months.

When grapes are crushed it is customary throughout the world to treat the "must" with sulfur dioxide, the second most commonly used food preservative after salt, to kill molds, fungi, wild yeasts and other undesirable organisms. This sterilizes the must, and dissipates, leaving a sterile pomace that is then inoculated with a pure strain of yeast to assure a healthy, vigorous fermentation.

Another question frequently asked is: "Do you have any wine made without sugar?" The answer is that without the natural sugar of the grape there is no fermentation, no alcohol, and no wine. Dry wines are those with very little or no sugar remaining when the wine is bottled. Natural sweet wines, such as Barsac, have so much natural sugar that the yeast cannot ferment it to dryness, and the wine remains sweet. Most wines made by reputable California wineries will not have sugar added to them. In France it is common practice to add cane sugar to wine in years when the weather is too cool for them to ripen properly. In Germany sugar may be added to wines in the two lower classifications, but not to a wine labeled "Qualitätswein mit Prädikat." It is prohibited to add sugar to Italian wines.

When grapes are properly ripened and have sufficient acid to make a healthy wine they seldom need additional treatment. Occasionally high quality wines are "fined" by adding the beaten white of an egg to capture the haze particles and force them to the bottom of the cask. The egg white is not absorbed into the wine. Some of the larger California wineries may add USDA approved chemicals to clear the wines, prevent browning, or to remove trace metals.

At the Wine Cask we taste all of the wines before they go on our shelves. If they are deficient in any respect, they are returned. This means that our wines are healthy, well made, and are purer and less adulterated than almost any other food product you can buy.

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CRAIG ZEROUNI—ARTS EDITOR

COVER STORY

Hey — Smile When You Play That

(Continued from front page)

Houston and Pete Seger and The Weavers and all those people. I used to listen to KPFK, and interspersed between (the regular folk music) they would play lightning Hopkins records and Brownie and Sonny and that stuff just sounded way better to me than the Weavers," says Ball.

It was a logical extension of his love for the music that he learned to play it, so he learned to play the guitar, and then, a few years later, the harmonica.

He played with various blues bands for the next few years, pausing to get married and divorced. After the divorce, he left the country to travel extensively, and he stopped playing for several years.

"But," he says now, "it was always in the back of my mind that it (music) would be a nice way to make a living, but I didn't think you could do it in this day and age."

When he returned, he decided to move to Santa Barbara, where he would eventually meet Kenny Sultan, just in town fresh from his own musical education.

Sultan also grew up in Los Angeles, and he even hung out at the Ashgrove, though he did not yet know Tom Ball. Sultan picked up the guitar earlier than Ball had — at the age of eight, like uncountable other kids in uncountable other towns. "I used to play dumb rock 'n' roll stuff when I was ten years old," he says, smiling. But, inspired by the likes of B.B. King, he began to play more blues, until "when I was 16, I said 'this is for the birds' and I got an acoustic guitar and started figuring out piano ragtime songs."

Piano ragtime songs on the guitar? It happened when, at 18, he moved to the desert near Palm Springs. In the desert, he had what he unashamedly calls "an ideal

situation." Faced with the benign task of playing caretaker for a six bedroom house occupied only by himself and a friend, he applied himself to the only activity available in the middle of nowhere — the guitar.

described to Ball when they were introduced at an Eddie Vincent show in late 1978.

Sultan explains: "We both belong to the Santa Barbara Blues Society, we're both volunteers, and one night Tom just came up to me

unrehearsed. And it is not unusual, in certain places, for people like Buz to jump on stage unmolested.

All of this tends to obscure the talent both men have. Tom Ball is a wonderfully fluid harmonica player, and he is gaining confidence as a vocalist. Kenny Sultan is a wizard with a guitar, not in the pyrotechnical sense of the rock world, but in the "I know this instrument well enough to build one blindfolded" sense of the serious musician.

But wait — they're not serious musicians, they only play like them. Which is, when you come down to it, the real draw in what they're doing. It isn't often that you can go and see two people who know exactly what they're doing make it look like so much fun.

To some it may seem sacrilegious that someone should have a good time while performing music called "The Blues," but neither Sultan nor Ball see it that way. "When you play the blues, people think 'wow, they must be depressed' — there's a big sociological implication. But we just play it because it's real fun," says Sultan.

Tom comes to life: "There's a lot of room for improvisation in the music that we play, and I think that without that, neither one of us would be very happy."

Kenny puts in the last words on the subject by telling me that "We could be playing the lowest down, meanest blues, and we'd still be having a great time up there. It's fun music to play. It's technical, and it's not easy by any means, but we just have a good time playing together."

But it is the blues, and they try always to maintain that perspective. "We try and present a bit of a historical perspective on the music. We tell the audience this tune was written by a Blind Blake or a Blind Boy Fuller, and tell them when it was written and how it came about to begin with." Accordingly, nothing bothers them more than to hear contemporary, popular musicians, and some of the biggest names are the most guilty, steal an old blues lick and call it their own.

"Making it," if that phrase can be applied to people who perform such esoteric music, has just begun to enter their minds, but not in the huge-arena sense that most of us think of when we think of musical success. They are looking to expand their horizons, both literally by playing up and down the coast this summer, and figuratively by "making an album and paying the bills behind it." Recently, they opened for rock-satirist Randy Newman, a major step in a burgeoning career. But they're not dreamers — they realize the inherent non-commerciality of what they're doing, and they don't care.

Sultan says it all: "I used to back up female vocalists in nice little clubs, and I used to be with a jazz band, but this is where we belong — with this form of music."



Ball and Sultan on the rise: opening for Randy Newman in Campbell Hall.

"The days were fun, but at night there was nothing to do, so every night I would play the guitar. I used to take piano sheet music and actually transpose the bass line and I'd put it on my thumb, and then the right hand (of the piano) I'd put on my fingers. And you obviously have to make it a little bit simpler, because there's a lot of notes you can't hit on a guitar...when I went in there, I was an okay guitarist, but when I came out I was actually pretty good."

Pretty good is not exactly the phrase most people would use, and it was not the way Sultan was

and said, "Hey, I hear you play ragtime guitar," and I said, "Yeah," and so we got together. At first, it was only guitars, and we played a couple instrumentals and I thought it was gonna go nowhere because he said he didn't sing, and I don't sing. So I said 'How are we going to play instrumentals for four hours?' Tom sang one or two tunes and he built up confidence to where now he's the singer."

Some would be tempted at this point to say something like "And so a legend was born," but that was not exactly the case. The duo took it fairly easy for most of 1979, and it wasn't until late last year that they decided that maybe there was a living to be made here. The thing that changed their minds was age-old: they finally started making some money.

Which is amazing in itself, considering the nature of what they do, and considering where they are — Santa Barbara.

"There's a surprising number of clubs here for that outlet. There's more clubs here than there would be (in L.A.) for what we're doing," says Ball.

A.S. PROGRAM BOARD ANNOUNCES The Selection of Trainee Positions for the 180-81 school year.

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SUN	MON	TUES	WED/THURS/FRI/SAT
		1 Buford	2-3-4-5 Rockabilly Rhythm Band
6 Auditions	7 Tom Ball and Kenny Sultan	8 Buford	9-10-11-12 Rockabilly Rhythm Band
13 Auditions	14-15 Buford		16-17-18-19 Rockabilly Rhythm Band
20 Auditions	21-22 Buford		23-24-25-26 Rockabilly Rhythm Band
27 Auditions	28 Tom Ball and Kenny Sultan	29 Buford	30-1-2-3 Rockabilly Rhythm Band

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Blind Boy Who ?

The natural question is: just who were these men, with names like Blind Boy Fuller and Rev. Gary Davis? Why and how did they influence the style of music known as The Blues? In an attempt to both answer some of these questions and to bring the Blues to life, we present a by-no-means-complete list of the early Blues influences. Other names that can and should be dropped include Muddy Waters, Smokey Hogg, Casey Bill Weldon, Richard Jones, Joseph Spence, Eddie Boyd, Little Walter, Long Gone Miles and Freddy King.

BLIND BLAKE (c.1890-c.1933) was a blind street singer and itinerant musician who worked parties, construction camps, fish fries, etc., throughout Georgia and Florida before settling in Chicago in the late 1920s. He was widely recorded between 1926 and 1932 by the Paramount label. Along with Rev. Gary Davis, he was one of the foremost exponents of the fingerpickingragtime style of guitar blues.

BLIND BOY FULLER (1908-1941) was born and raised in North Carolina. In 1928 he left home to work as an itinerant musician, and he settled in Durham, where he teamed up with harmonica player Sonny Terry to work streets, house-parties, cafes, etc. He recorded extensively for numerous labels from 1935 until he died of blood poisoning in 1941.

BROWNIE MCGHEE (1915-) and SONNY TERRY (1911-) — after Blind Boy Fuller's death, Sonny teamed with Brownie McGhee, an excellent guitarist from Tennessee. They have remained together ever since, and are perhaps the archtypical guitarharmonica duo. Terry, who is blind, is probably the finest living Blues harmonica player in the world.

BIG BILL BROONZY (1893-1958) was one of the most widely recorded of all blues singers and players. Born in Mississippi and raised in Arkansas, "Big Bill" moved to Chicago in 1920 and began recording in the late '20s. Broonzy was one of the most prolific songwriters in Blues history, having written some 150 songs, including dozens of Blues classics. His guitar style was and is influential to countless players. He can be safely regarded as one of the Blues immortals.

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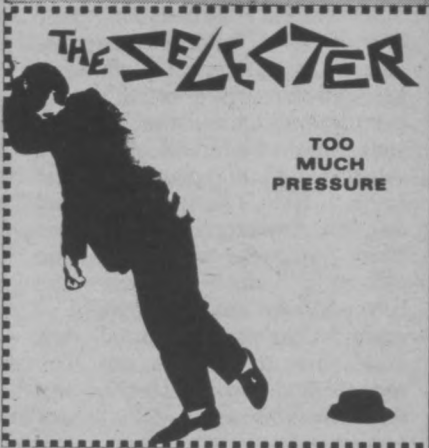
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Ska: What You Don't Know Could Ruin Your Record Collection

The Specials
The Specials
(Chrysalis)

One Step Beyond
Madness
(Sire)



Too Much Pressure
The Selecter
(Chrysalis)

By DEAN PRINGLE

2-Tone is the name of the record label that each of these groups first worked for and first earned recognition on. The Specials not only record for 2-tone — they own it as well. Having this advantage, the Specials and other groups recording for them can bypass some of the commercial demands so often imposed on musicians by large record companies run by businessmen.

But stopping short, just as a separate tirade was beginning to develop, I wanted to say originally that 2-Tone is the overseas label for these groups, and is appropriate in describing their musical stance as well. The two tones prevalent on these three albums are basically upbeat reggae and rock & roll, the fusion of which has been termed ska by people who get sick of having to describe the sound as "basically upbeat reggae and rock & roll." The current ska movement (yes, it is convenient) owes its name to the ska group which grew fairly popular in Britain during the mid-'60s. These groups were made up of bored musicians who, in striving for originality and having exhausted other possibilities, attempted to combine rhythm and blues with pre-reggae calypso.

Everyone likes to think of the Police when a reggae/rock mixture is mentioned. Like the Police, the Specials lean in the new wave/reggae direction; however, the upbeat rhythmic elements of the Specials' music is more pronounced, and the overall sound is more genuinely reggae. New wave is there to be sure, enough so that the Specials cannot be grouped with Bob Marley. The necessary outcome when combining these two sounds, both beat-oriented in nature, can only be dance music.

The Specials is a great dance album. And if dancing riotously does not go over well with you, the songs are strong enough on their own just to listen to. It is one of those albums that after several listenings you are pleased to find that every one of the songs is decent — a rare pleasure in this day and age. Elvis Costello is given credit for producing the LP, but there are no indications that he has been musically influential as far as the material goes. Of these three albums, this one is the most consistent. If the sound is appealing, however, the other two are worthy of attention.

Madness is not quite so new wave-ish as the Specials are. There is stronger evidence of rhythm and blues on *One Step Beyond* right down to the lazy sax that slurs along throughout. The lyrics are largely devoid of insightful observations, whereas the Specials do venture into the realm of social commentary, but the very name Madness, and song titles such as "Tarzan's Nuts" or "Chipmunks Are Go" defy any high-flown aspirations. The album is, again, an encouragement to move around — and herein lies its merit.

The Selecter's *Too Much Pressure* is the airiest of the three albums, and probably the most reggae-oriented. The beat is so consistent from one song to another that if a metronome were in motion there would be little need to reset it from start to finish. The result of hearing the Selecters is an urge to pretend drum — and herein lies its merit.

Although there are certain characteristics which distinguish each of these albums as unique, it is hard to resist lumping them together under the heading of ska, and saying that the ska sound itself is compelling. One finds a certain spontaneity, as vocalists shout lyrics out over one another, a liveliness and perhaps even a philosophy/anti-philosophy contained in this music that insures promise for its success as a major musical force.

VINYL EXAMS



Chrissie Hyde

The Pretenders
The Pretenders
(Sire)

Hitting number 20 on Billboard's top 200 LPs *The Pretenders* is a collection of killer tracks. "Tattooed Love Boys," written by singer Chrissie Hyde who is the force behind the Pretenders, sports a great rhythm guitar hook and a blistering solo by lead guitarist James Scott. Following is "Space Invaders," an instrumental with lotsa guita flash; "The Wait," another full-bore rocker; and finally "Stop Your Sobbing," the album's sole cover, polished to commercial cleanliness by quest producer Nick Lowe. And that's just the tail end of side one!

Before I get too carried away, the problems of the album should be mentioned, one being Hyde's likeness to Patti Smith in using phrases like "shitting bricks," or "fuck off," or losing control of her voice on the more upbeat songs.

But these are just minor problems that *Vogue* critics bring up to prove their bitchness. *The Pretenders* is just an impressive album featuring a lady who relies on her ability instead of her sex appeal.

—Jim Reeves

Reflections in Blue
Art Blakely and
the Jazzmessengers
(Timeless Muse)

With cacky head arrangements and his usual collection of sinewy soloists, *Reflections in Blue* is an album with the kind of swinging energy that's made Art Blakely a major force in jazz for the past 33 years. Though he has only one solo on the album, Art is clearly the leader throughout the date.

He is the source of electricity for the perpetual floodlights of saxophone lines and the compact flashlight solo bursts of trumpeter Valerie Ponomerov. Pianist James Williams also does more than his share of spreading the "message," penning three blues tunes ("Say Dr. J," "Stretching," and the title cut) and spurring the soloists with his locked-hands triplet comping. The highlight of his solo work comes on Ellington's "In a Sentimental Mood," done in soul-stirring rubato with traces of Jarrett infused with his distinctive touch.

For the most part, tenorist Dave Schmitter sticks to glistening Coltranesque flourishes, but his ballad playing on "My Foolish Heart" resembles Dexter Gordon's sense of romantic lyricism.

Blakely's modesty belies his strength and whether he solos or not, his distinct sound (in the form of rhythmic variation, "loose" snares, and a tight high hat on two and four) makes one realize that he is the "Mercury" of jazz in ever sense of the word. The message to be sent is that Blakely is not only a preserver of that jazz tradition, but is a tradition in himself.

—Isidro Yanez

—Michael Meckna



Four Horn Concertos
Michael Hoeltzel
(Spectrum)

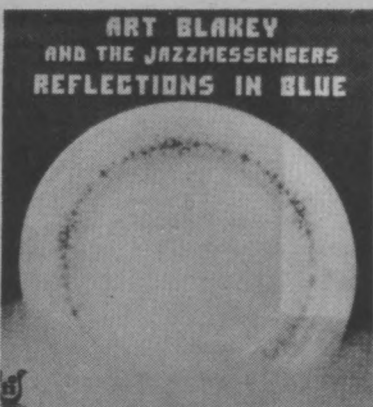
Michael Hoeltzel's offering of Mozart's four horn concertos is unique in that the soloist is also the conductor, but his effort to fulfill both functions is unsuccessful. Whereas a pianist can use a free hand or a nodding head, and a violinist can use a bow even while playing, a hornist cannot budge an inch and can conduct only during resting spots. The sad result is that Hoeltzel's ensemble is weak and colorless. The vital festive and contest-like atmosphere (indeed, the very word "concerto" derives from a term meaning "contrast" or "rivalry") is entirely missing.

Otherwise, this recording, a debut for the new company called Spectrum, is excellent, with special attention evidently given to the odd direction in which a horn sound projects. Hoeltzel's technique is superb, his tone clear and buoyant, and his cadenzas dazzling. Jacket notes are by the eminent Austrian musicologist and Mozart scholar Bernhard Paumgartner.

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Nexus Photo by Patrick Siefel

Winterdance Delights, Disappoints

By JACQUELINE DE FRANCIS
 "Winterdance," last quarter's offering by the UCSB Dance Department, was, as are most things in life, a mixed bag of surprises, delights, boredom and unfruitful attempts.

Seven different pieces were performed by dance students in the UCSB Main Theatre, March 12-15 and the music varied from a strong Latin and jazz score by Carlos Santana to a "Batman" flavored piece by Frank Zappa complete with "pows," "biffs" and "socks."

The Santana score accompanied the piece "Danza" and the dancing was choreographed and costumed by Elizabeth Martinez. While this musically rhythmic piece was an exciting invigorating way to open the entire concert, the choreographer missed a chance to

incorporate some Twyla Tharp flips and other staccato movements into the music which so wonderfully lent itself to these kinds of feelings.

The second piece, "Interiors," was an excellent showpiece for the fine dancing of Kerry Oliver, Wendy Raskey and Teresa Kuskey.

Perhaps the best and most riveting offering of the entire evening was "Edges II," which featured spoken excerpts from "More Stately Mansions," a play by Eugene O'Neill.

The opening scene showed a group of dancers trapped in a large, plexiglass cage, pawing the surface like crabs in a bucket searching desperately for an exit.

The clawing mime movements of the group trying to escape the

invisible box and this same human group running like a horde of lemmings into the light circle of the diabolically shifting spot on stage — all these terrifying feelings couldn't help but be agonizingly familiar to anyone who has dreamed alone at night of the final nuclear holocaust.

Not all the dancing came from serious themes. The last dance, "New Annual, West Coast Addition," choreographed by Rudy Perez, exhibited the most humor, awareness and personality of the evening.

It showed the hard work, delights and disappointments of being a dancer and the esprit of the troupe was communicated to the audience.

All in all, "Winterdance" was worthwhile. If not the consistently best dancing to be found in Santa Barbara, it showed that dance at UCSB is succeeding here, failing there yet still alive and growing and fun to watch on a Winter's eve.

Holly Near A Treat

By JIM REEVES
 AND
 PATTI TAKAHASHI

On Saturday, April 5, those in attendance at Campbell Hall were treated to a very different style of concert entertainment. Gone were the polished, pre-recorded, plastic performers; the aura of an event that has been staged and rehearsed to the point of Robot Rock 'n Roll. This concert, billed as "An Evening of Good Time Music" featured two women who can miraculously capture the flavor of a small nightclub or country bar and transfer that atmosphere to a 900-seat hall. The nearly-filled house clearly appreciated that casual and intimate atmosphere.



Opening the concert was guitarist Robin Flower who presented a more musical than political set. Flanked by Laurie Lewis on fiddle and upright bass, and Nancy Vogl of the Berkeley Women's Music Collective on acoustic guitar and electric bass, Flower's songs were for the most part tasty country-based jams with all three taking vocal parts.

After a brief intermission, Flower, Lewis, and Vogl returned, along with pianist Adrienne Torf, to back Holly Near. Near opened with "Riverboat," a toe-tapping country tune which displayed her strong, vocal talents. She received a rousing reception from the female audience with "Working Woman," delivered in varying musical styles ranging from country rock to jazz to downright camp. This entertaining, amusing song nevertheless captured some

woman and even the men in the audience had to surrender to its vitality and conviction.

Near displayed a wonderfully theatrical performing style in his tune and throughout the set, no doubt derived from her past experiences on the stage. She appeared in the original Broadway version of "Hair" and has had some television exposure as well, and this flair for playing to an audience was quite evident in Saturday night's performance. Whether leading the crowd in hand-signing the chorus to "Something About the Women," (she had an interpreter on stage for the deaf relating all the songs and stories from both sets), offering bits of narration between verses as she did on many of her numbers, belting out an amazingly tender yet powerful rendition of the Judy Garland classic, "Somewhere Over the Rainbow," or relating her philosophy on the current issues of the day, Near proved to be more an accomplished stage performer than a mere vocalist/songwriter.

In "Singing For Our Lives," she asked that everyone in the audience, regardless of sexual preference, sing the chorus "we are a gay and lesbian people" so that those who were gay would not feel inhibited to say so since everyone would be singing together. For a fleeting moment in time, peer pressures disappeared completely and Near had us all believing we were one.

All in all, Holly Near clearly captured the audience and held them spellbound for the entire set. She developed a definite rapport with the crowd, blending song and social consciousness in fine fashion.

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FILM

"But Golly, It Was Such A Big Hit ..."



All this and open-heart surgery too.

By RICH PERLOFF

Hey, Bob Fosse, renowned director and choreographer, is a hard working, obsessive type of guy. If you don't believe me, go see *All That Jazz*, and Bob will tell you himself. In fact, you'll be pummeled with this little tidbit of information for about two hours.

I wish I had seen this film on television. Really. That way, I could have turned down the sound, and enjoyed the one or two really fine dance sequences, without having to wade through the cloying dialogue in between.

The film is a huge, disorganized mass of images, all of which pertain to Fosse's cinematic alter-ego, Joe Gideon (Roy Scheider). Some of the images and juxtapositions work remarkably well; most are superfluous.

It would have been nice if I could have viewed this film in complete ignorance of the constant references to Fosse's own work. Unfortunately, having seen *Lenny* and *Cabaret*, and knowing of Fosse's Broadway successes, this was simply not possible. The script of *Jazz*, which Fosse co-wrote, has Gideon talking about a film which sounds very much like *Cabaret*, working on a film which is a blatant echo of *Lenny*, and spending the rest of his time putting together a typically Fosse-esque Broadway production. For reasons that are quite beyond me, Bob Fosse is very concerned that we know he's telling us about himself. Without meaning to appear rude, what makes him so sure that we care?

Joe Gideon's typical day begins with a revitalizing shower, a torrent of eye drops, a handful of amphetamines, and a very unconvincing "It's show time, folks!" spoken to his mirror. This, in fact, is the film's opening sequence, and I was quite taken with it. By about the tenth repetition, however, I was getting just a bit tired of it.

Gideon works too hard, he smokes too much, he takes too many pills, he does too much womanizing, and so on and so forth. Eventually, he pushes himself right into an open-heart surgery (filmed quite graphically, and juxtaposed quite wonderfully with a scene of Broadway producers calculating the percent of their investment they stand to lose if Gideon dies). Of course, we can't be sure about the cigarettes, pills and bed-hopping, but Fosse did indeed undergo heart surgery. It figures.

Fosse makes a major issue of Gideon's preoccupation with death. Death is portrayed as a beautiful woman dressed in white, and played with typical vacuousness by Jessica Lange. At times, Gideon seems ready to embrace the notion of dying, but after his surgery (when he is truly in danger), he decides he'd rather

not, and goes stumbling around the hospital corridors, pleading "Not now," or something equally inane.

Technically, *All That Jazz* is a distraction. Fosse pulls out all the stops, and attacks his helpless audience with machine-gun editing (which is completely disorienting more often than not), extreme camera angles, subjective sound, flashing lights, and anything else he can think of that might possibly assault the senses.

Scheider does a creditable job as Gideon. He makes a fine workaholic, and manages to convey the sad puppy-dog quality

which keeps the ladies around. Unfortunately, Scheider can't sing or dance, and, in the film's blockbuster finale with Ben Vereen (who runs around screaming as though his undershorts were burning), these inadequacies become quite noticeable and rather embarrassing.

All That Jazz has a few moments, but ultimately tries to be too much of anything. If this is the best picture of the year, or even one of the five best, then *Three's Company* is the highest cultural achievement of the Western World.

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A.S. Program Board



From Broadway to Beatles, Two Film Series' for Spring

By PATTI TAKAHASHI

Once again the A.S. Program Board Films committee has scheduled two film series for the coming quarter.

With spring in the air, we're all in the mood for a light-hearted, carefree form of entertainment, so the logical choice would be musicals as they've always been a source of escapism since the 1930's.

The series we've planned is the best of the Broadway musicals that have been captured on film. Last Sunday, we opened in grand style with Audrey Hepburn and Rex Harrison in "My Fair Lady." The Films Committee wishes to once again reiterate their apologies for the "technical" difficulties experienced at the 6:00 showing, and to thank those in attendance for their patience and understanding.

Due to the inavailability of the

UCen II Pavillion this Sunday, the series will continue the following week, April 20, with the classic story of New York street life, "West Side Story."

For those seeking a more serious vein of entertainment, the Films



"My Fair Lady"

Committee has also scheduled the 60's RETROSPECT FILM SERIES.

With the issues of war, the draft, racial tensions, etc, bombarding us in the headlines everyday, the 80's

look to be a resurrection of the mood and climate found in the 60's.

In this series, we are paying homage to the social consciousness films, both comic and serious, of that era which reflected the times to perfection.

Our series will take place every Thursday in the UCen II Pavillion, opening a week from today (April 17) with a British film starring John Lennon of Beatles' fame in "How I Won The War," a marvelous satire on war directed by Richard Lester (who directed "Hard Day's Night" and "Help").

In striving for a new, innovative way of presenting a film series, we've scheduled a number of short films to precede our selected features. Playing with "How I Won The War" is an animated short entitled, "Further Adventures of Uncle Sam" which pokes fun at the notion of patriotism many are finding difficult to believe in these days.

Ticket prices for both the Sunday Broadway Musicals series and the Thursday 60's Retrospect Series are \$1.50. Showtimes for Sunday are 6:00 and 9:00 p.m. and Thursdays, 7:00 and 9:00 p.m. Check this page every week for more information on each up-coming film. Hope to see everyone there for the finest in film entertainment.



On University Day, April 19, the Saturday after this coming Saturday, some students and faculty members alike will take part in what's known in show biz as Spring Sing. It begins at 7 p.m. in the Events Center. It will be a real hootenanny with lots of hoopla and more of the same. See your friends and professors and manicurists compete for trophies and prizes.

A Spring Films Calendar

April 20	West Side Story	UCen II, 6, 9 p.m.
April 27	Sound of Music	UCen II, 6, 9 p.m.
May 4	Sweet Charity	UCen II, 6, 9 p.m.
May 11	Fiddler on the Roof	UCen II, 6, 9 p.m.
May 18	Godspell	UCen II, 6, 9 p.m.
May 31	Hair	Camp. Hall, 7, 9, 11 p.m.
April 17	How I Won The War	UCen II, 7, 9 p.m.
April 24	Easy Rider	UCen II, 7, 9 p.m.
May 1	Guess Who's Coming to Dinner	UCen II, 7, 9 p.m.
May 8	Klute	UCen II, 7, 9 p.m.
May 22	Help!	UCen II, 7, 9 p.m.
May 29	Midnight Cowboy	UCen II, 7, 9 p.m.

Korean Students and Their Culture

During the week of April 12-18, the Korean Students' Association of UCSB will proudly present a wide variety of activities as part of this year's "Korean Cultural Week."

April 12-18	Korean Historical Exhibit	UCSB Library
April 13	Korean Martial Arts Demo Film on Korean Art	Girv. 1004 6:30 p.m. Girv. 1004 8 p.m.
April 14	Korean Music and Dance	Lotte Lehmann 7:30 p.m.
April 15	Martial Arts, Kor. Art Film Clothing and Game Exhibit	UCen 2275B 12-2 p.m. Storke Plaza 12-1 p.m.



The Fan Dance: See and hear traditional Korean dance and music in Lotte Lehmann Hall at 7:30 p.m. on April 14.

The Story of Bernice

By RANDY KORAL



The young lady pictured above, maybe you knew her, was once a UCSB student like yourself. Let's call her Bernice. There was nothing extra-ordinary about her. She attended lectures, rode her bicycle, wrote letters home, dyed her hair, raised gerbils, whistled the Brandenburg Concerto on the way to samba lessons. But she was bored. She yearned for something to brighten this dull existence of hers.

Bernice, being a smart girl, came up one day to the A.S. Program Board Office on the third floor of the Old UCen looking for something to do.

"I yearn for something to brighten this dull existence of mine," she said as she marched through the office door.

"Maybe we can be of service," a few attentive Program Board members answered in unison. "We have all kinds of positions available here. Some of them might earn you good money."

"Oh, I've tried lots of different positions before, but nothing seemed right for me..." Bernice became unsure of herself. Her hard exterior melted and she

☆ Great Cartoon Quiz #7 ☆

If you correctly guess the name of this character depicted at right, and if you bring this coupon with all the info on it up to the A.S. Program Board Office (UCen, 3rd floor) by no later than 5 p.m. tomorrow, then you just may win tickets to your choice of any two films shown on the "Spring Films Calendar" over on the left of this page. (Hint: The answer is not "Donald Duck.")



Name: _____
Tel.: _____
Guess: _____

began to sob and wheeze.

More Program board members gathered around now, offering friendly advice and assistance and kleenex.

"As you probably already know, Program Board consists of eight committees: Concerts, Films, UCen Activities, Fine Arts, Special Events, Cultural Events, Lectures, and Publicity. You could be a member or chairperson of any one of them. Take your pick. Or you could be the Board commissioner, or a Representative-at-large, if you want politics. Or you could even be the Production Coordinator responsible for the production of huge rock concerts in the Events Center!"

This new information hit Bernice's ears like old pee-chee folders hit the trash cans after finals. She fell down in a swoon. When she came out of her coma three weeks later, she shouted for an application for a Program Board position. But she also shouted for kiwi fruit and her

raccoon hat and she did a lot of shouting about nothing in particular. So they took her away and taught her how to weave baskets out of old gum wrappers.

But the story of Bernice does not end here. At the Sunnyvale Happy Farm, where she ended up, Bernice participated in an intensive rehabilitation program with teams of doctors from Zurich who walked her back from the depths of boredom. Today, Bernice is a girl on the go enjoying her career as a cashier at the Newberry's in El Segundo.

We hope that the story of Bernice has illustrated the kinds of opportunities that are open to you if you just take the time to come up to the A.S. Program Board Office looking for something to do. If you fill out the right application by no later than April 14, then you might find yourself deciding what kinds of Rock Stars will play at UCSB in 1981. Or you might find yourself ringing up sales at the Newberry's in El Segundo.

Upcoming Noon Concerts

April 16	Paul Levine	Guitar Original
April 23	Willie Nininger	Harmonica
April 25	Breeze Brothers	Jazz
May 6	Prairie Fire	Rock & Roll

This page prepared and served up fresh by the A.S. Program Board.