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TOASTING THE JAM'S GIFT

By JAY DE DAPPER

If critical acclaim was directly linked to record sales, The Jam would be one of America's hottest acts. Unfortunately they aren't — yet. Their first five albums have all been chart-toppers in their native England and they've won practically every award at least once. In America they have met extensive critical acclaim but relatively little audience support. I don't mean to beat this point into the ground, but radio's refusal to add The Jam to playlists has definitely been a decisive factor. With the release of *The Gift*, this picture will hopefully brighten.

The Jam's first two albums were even, strong, rock 'n roll efforts in the tradition of The Who. From there they (or rather, songwriter/guitarist/lead vocalist Paul Weller) expanded on the basic sound, adding ballads and more refined tunes. *Setting Sons* and *All Mod Cons* were both big hits in England, being not only musically excellent but also much more mainstream than their previous releases had been. By 1980, The Jam had apparently reached some sort of plateau. *Sound Effects*, their disappointing fifth album, was very successful but not very inspired. Critics began to attack The Jam for complacency. Weller seems to have realized what was going on; *The Gift* should eliminate the fear of The Jam losing their creativeness.

The album opens with a classic mod rocker, "Happy Together." Following this is a well-produced ballad, "Ghosts." Very understated horns fill in the gaps in this short tune. Everything breaks loose with the next track, "Precious." This is the single from the album and in England it became number one the week it was released. Steve Nichol and Keith Thomas make up the impressive horn section that explodes on "Precious." This tune flies along courtesy of Weller's superb funk guitar riffs and the tremendous horns. Within the first three tunes it becomes evident that The Jam is exploring different styles with great success. Working life drudgery is the topic of "Just Who is the 5 O'clock Hero?," a short but great song featuring Latin horn lines. The side finishes off with "Trans-Global Express." Although the tune is basically decent, the production is beyond belief — the vocal tracks seem to have been forgotten in the final mix. The result is a great dance tune, reminiscent of Bowie's "1984," but without any lead vocals, just a far away group of guys



singing in the distance. Nevertheless, the horns are again used to their fullest advantage, lending just enough funk to the band's distinctive sound.

The Jam opens the second side in a fairly standard way. "Running on the Spot" follows in the tradition of "Setting Sons." It is, like "Happy Together," a classical mod rocker. The next tune is an excellent instrumental that moves along at a frenzied pace, featuring tight little horn fills and chaotic drumming at its best. "Circus" is typical of the band's widening scope. Definitely one of the best tracks on the album is "The Planner's Dream Goes Wrong." This calypso-style tune is a good example of the wide range with which the horns are employed and the image of Weller's writing ability. Especially good are Weller's lyrics: "If people were made to live in boxes/ God would have given them string/ To tie around their selves at bed time/ And stop their dreams falling through the ceiling." The last two songs are both throwbacks to 1965. The R&B style is explored fully in both tunes, leaving them very much like the originals in overall feel, but very much Jam in the particulars. "Town Called Malice" has the same feel of "Higher and Higher" but with that Jam style that is so distinctive. "The Gift" is also designed to resemble that time, but it too is distinctive. Again, it is another element of the band's ever-widening field of musical styles.

This isn't the best album The Jam has done. It also isn't the most innovative. *The Gift*, though, is a very mature, refined album, showing The Jam's strengths and weaknesses quite clearly. With five albums under their belts, they seem to have learned from their mistakes. Instead of remaining in a proven area, they continue to explore. There is more diversity of style on this one album than most artists would attempt over an entire career (Jethro Tull for instance). What really carries it all off is the fact that they explore within the realm of the band's established sound and talent; they don't go over their heads at any time. This respect for their limits shows just how mature they are, and in turn is responsible for this excellent record, one of the most exciting releases of the year. It also shows there is great promise for the group's next album.

The Jam is alive and well — except in American radio.

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METHENY GROUP GOES SYNTH

By JAY DE DAPPER
I had been waiting impatiently for several months for the release of the new Pat Metheny Group album. The band had played most of the new material in their November appearance at the Arlington and I was very impressed. So when I heard that it was out, I rushed to get it. I'm happy I did.

Metheny has been an innovator since the release of his debut album, *Bright Size Life*. This fourth album, *Offramp*, is yet another progression of the unique Metheny sound. He mentioned in an interview before last year's concert that he was into guitar synthesizers and that is exactly what shows up on his latest.

The first side is very deceptive. Metheny experiments with various sounds on all three cuts. "Barcarole" opens the album, featuring the band's guest, Nana Vasconcelos. The Brazilian percussionist was featured on Metheny's last album with spectacular results. On "Barcarole," which he co-wrote with Metheny and keyboardist Lyle Mays, his influence seems less than it was on last year's *As Falls Wichita, So Falls Wichita Falls*. Metheny's experimentation with guitar synthesizers is clearly the motivation behind "Barcarole" and the following tune, "Are You Going With Me?" Metheny's guitar sound on the former is somewhere between smooth, muted trumpet and synthesized horns. The rather short, upbeat tune comes off well enough, especially in relation to the



second piece. "Are You Going With Me?" is Metheny's version of Henry Mancini's best elevator music. Using electronics to transform the guitar sounds into various horn sounds, he picks lazily over a very standard, layered synthesized sound. As it rambles for over eight minutes, one wonders what Pat had in mind — the tune never seems to end. "Au Lait" finishes off the side in an unimpressive way. The tune goes nowhere, does nothing; it is creative stagnation. Like a warm, tropical breeze, it is nice but not conducive to much thinking. It is the perfect finish for a very conservative, bland Pat Metheny side.

Miraculously, however, Metheny pulls it out of the bag with the second side. "Eighteen" opens the side, a classic Metheny tune blessed with a little electronic wizardry from Mays and a lot of excellent

percussion work courtesy of Vasconcelos. In the tradition of "American Garage," possibly Metheny's most widely-received tune, "Eighteen" is an uptempo, very melodic work that fits Metheny and the band to a tee. Following this is an Ornette Coleman-inspired tune, "Offramp." This seems to be an extension of some of Metheny's more avant-garde work on *80/81*, but without Michael Brecker or Dewey Redman. Instead Metheny takes off

at a frenzied pace, tearing through progressions at a rate in line with Al Di Meola. The synthesizer used on this fascinating solo creates the perfect fusion of Coleman's shrillness and Metheny's own silky style.

One of the prettiest tunes Metheny has done, "James" is another in the "Phase Dance" style of Metheny and Mays. Metheny has definitely not lost his touch — the riffs and catches are smoother than ever. Again Vasconcelos' (Please turn to p.7, col.1)

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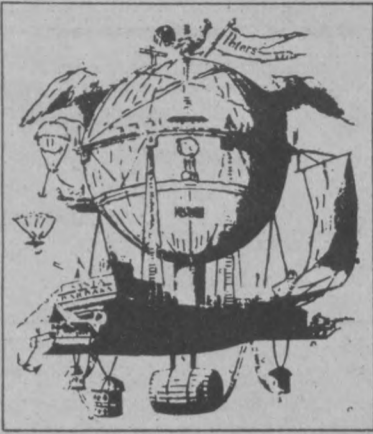
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**'COCKTAIL PARTY':
ENIGMATIC ELIOT**

By KATHERINE
D. ZIMBERT

Seven years ago, Richard Homan wrote his doctoral thesis on the plays of T.S. Eliot, with particular focus on the stage history of Eliot's plays. Homan, who is an assistant professor of dramatic art here, believes Eliot's plays are similar to those of Harold Pinter, who is a leading contemporary playwright today. "Eliot and Pinter share the same views of cause and effect," Homan explained. "You don't get all the exposition; a lot is left unexplained, but that does not mean it is unexplainable."

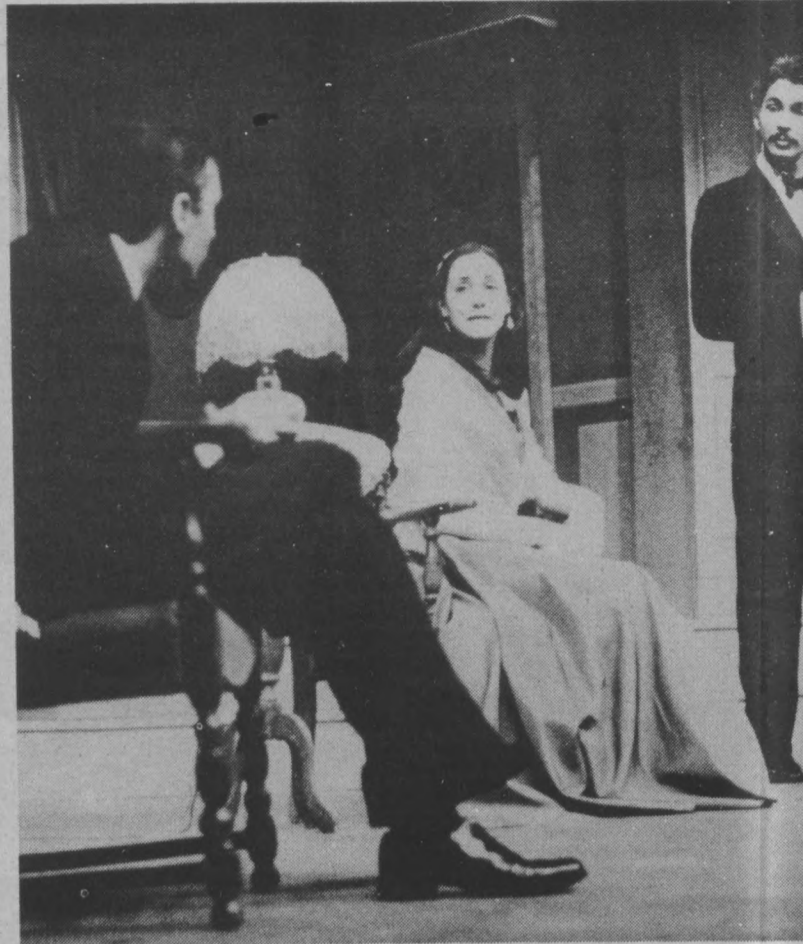
As in real life, the reasons for what characters do are submerged in both Pinter's and Eliot's plays. It was not until this year that Homan felt he had the acting talent and technical support to

enable him to produce one of Eliot's plays, however. Homan is excited to "try and practice" what he theorized about seven years ago.

Though it was written over thirty years ago, Homan said *The Cocktail Party* deals with topical issues pertaining to human relationships. "It is a comedy about two couples — a married couple in their thirties, and a younger couple in their twenties. Their problems are those which newspaper columnists, women's magazines, and both men's and women's liberation movements are all about," Homan explained. Via a second group of characters called "the guardians," the play provides some insight into relationships.

The guardians are the somewhat unexplainable aspect of the play. Described by Carol King (who plays Julia) as "highly sensitive and perceptive people," the guardians do for the two couples what analysts and consultants in the Yellow Pages claim to do for the person seeking guidance today.

Despite these contemporary themes, Homan decided against placing the action in today's date. The main reason for this, he explained, is that the language in the play is not "now" and the very ritual of the cocktail party is a thing of the past. So the first major design decision was to keep the play in its original period. Because Eliot leaves some things unexplained, Homan did not want complete realism for the setting. He and set



designer Marion Ruiz decided on a "tailored, minimal treatment" rather than a full boxed-in living room interior.

Ruiz, who is a senior in the undergraduate program at UCSB, made the major furniture and style choices. For the first act, she researched and used the busy patterned English style representative of the disorganized life after the War. For the second act, Ruiz wanted a rich, stately look, and finally, for the third act, she introduces the international style of furniture which is less adorned, more simplistic, but not necessarily more comfortable. By the end of the play, the characters' lives have not become easier, just simpler, and that is what Ruiz hopes to emphasize with these subtle

changes in scenery.

Costume designer Melanie Klimek (assisted by Carol A. Kemp and Loren Rogers) said that one of the major problems they had in creating period costumes was color. The American fashions in the late '40s were much brighter than the English clothes of the same period, Klimek explained. "We had to look for more subdued earth-tone colors." The two year jump between the second and third acts is reflected in the change from obviously old-fashioned clothes to the elegant, tailored Dior line. The costume designers felt that the Dior look best expressed the beginning of a new era and emphasized the characters' change of attitude.

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SPLIT ENZ TIE UP LOOSE

By BARBARA POSTMAN

In an interview with the *Nexus* last week, Split Enz keyboardist Eddie Rayner said he hoped the band would "knock down a few more barriers" during their current U.S. tour.

More than just a few barriers fell down during the band's show Saturday night in Campbell Hall. They proved themselves to be one of the most entertaining and original rock bands around. Based in Australia and New Zealand, the Split Enz became somewhat popular in the United States with the 1980 release of their fifth album, *True Colours*, most notably with the single "I Got You." They then slipped back into obscurity with the less accessible *Waiata* last year.

After listening to the band's newest release, *Time and Tide*, the first few times, it seemed as though they were destined to stay on the fringes of the popular music scene here. It was not until I heard the album performed live that I fully appreciated it.

Many of the songs on the album seemed flat and slightly silly. Live, however, they were richer and filled with emotion. The best cut from the album, "Small World," was also one of the best of the concert:

*It's common knowledge, satellite looks on
And a Russian man is sent to spy upon us
It's enough to make a man feel uncomfortable*

*Someone else's leaders' needs kill
It's a small world.*

Frontman Tim Finn's lyrics, credibly fine voice, gave the song an eerie quality.

Backed by a talented and creative brother Neil on lead guitar, Ray on drums, and Nigel Griggs on bass, played around as if he were acting, unlike many rock performers who about them, as if life itself was just excited about.

The quintet played a tight, two- from their last three albums. Everything was perfect. After having my ears shows in the Events Center, the Campbell Hall was a delight. They allowed to dance in the aisles after controllers gave up trying to keep Everything just clicked.

The new "at sea" songs were audience as the earlier pop tunes "Attack," and "What's the Matter half of the concert was devoted nautically-oriented songs had a sw to them, enhanced by the lighting

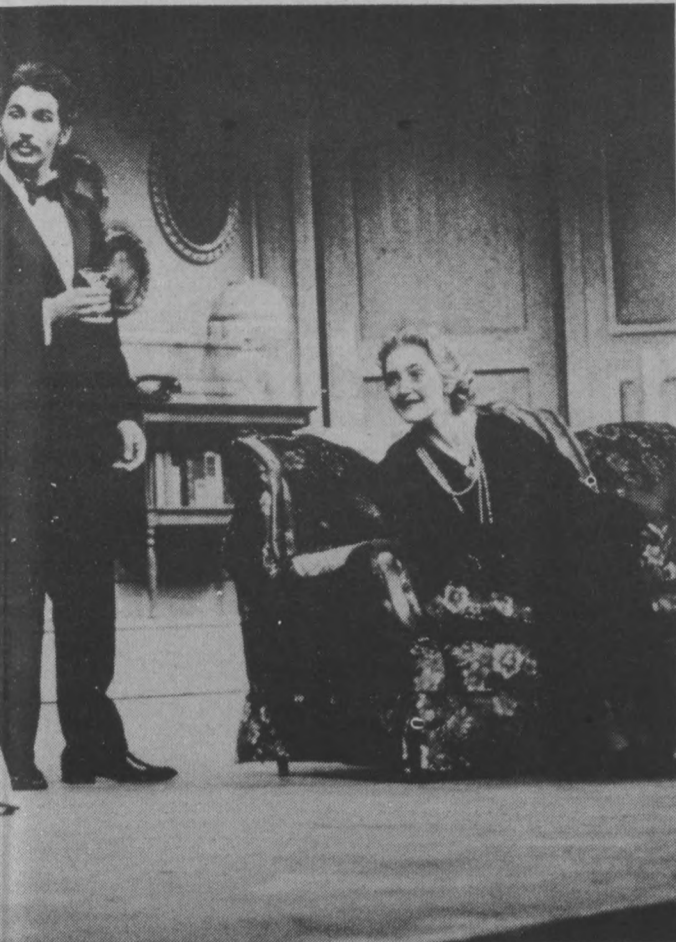


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Matanky sees Reily as a man whose life is predestined just as the other characters' lives are. Even though Reily is the one who tells the two couples what to do, he in turn has been told it is his job to help them. The important thing to remember about Reily, Matanky emphasized, is that he is no prophet; he is human and he makes mistakes.

Carol King added, "The optimism and unselfishness (in Julia) was the hardest part to make believable." King also tried to avoid making Julia the stereotypical eccentric, doting mother figure. Though she is a familiar character type in all English comedies, Julia acts the way she does for a specific purpose, King explained. "She is the life force — the one who pushes others forward." Julia and Alex (played by Jesus Colmenero) supply most of the comical moments in the play, while assisting Reily in leading the other four characters to self-acceptance.

Kathleen Kranc and Bob Robinson play the Chamberlaynes, who are summed up by Kranc as "self-deceivers; people who don't communicate." Communication is one topical issue, acceptance another. The humor of the Chamberlaynes is that they learn to know themselves by making fools of themselves — "honesty before honor." The hardest part for Kranc was Lavinia's transition between Act II and Act III. She dealt with this by letting Lavinia's vulnerable side sneak out a little during the first two acts. "Lavinia is a harsh, practical woman," Kranc said, "but that is only because she doesn't want to seem vulnerable."

Suzanne Irving plays Celia, another one of the characters who is assisted

by Reily, Julia and Alex. Celia goes from leading the life of a supposedly superficial socialite to becoming a nun in the third act. Irving expressed concern about "not taking her (Celia) out of the realm of believability." She had a difficult time understanding what could compel someone to lead the life of a nun in the twentieth century. Homan suggested reading the works of Thomas Merton, a monk who wrote on the experience of contemplation. "The trick was to find the human qualities in Celia without making it seem like one long philosophical session," Irving said.

"The thing to emphasize to people," Homan concluded, "is that *The Cocktail Party* is a comedy, but like many of Shakespeare's, it is a very profound comedy."

The Cocktail Party runs May 13-15 and May 20-22 in the UCSB Main Theatre.

Rogers are all undergraduate students in the Drama Department.

The only designer who is not an undergraduate is Will Hawley, who is finishing up his M.A. this year. Lighting is always a supportive design, but it is particularly so in this production. As Hawley put it, "Being a lighting designer is like being an actor who is told he has the leading part but cannot rehearse it until a week before opening night." Hawley is responsible for creating lighting that reinforces the colors of the costumes and sets, while taking into consideration the time of day and overall mood.

working relationship between the director and all the designers.

This same comradery exists between Homan and the actors. The major problem actors faced was how to make some of the seemingly mystical qualities in the play believable. The actors, particularly those who play the guardians, expressed concern over their characters being "too good to be real."

The Unidentified Guest, later identified as Reily the psychiatrist, is the most mysterious character in the play. Gary Matanky explained his character by what he calls his "spaceship theory." Reily is just another human being sent down to earth by what some people call the universal consciousness. Rather than being the controller,

Ruiz stressed the fact that one of the best things about this show is the close

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kill Pacific atoll

ics, combined with his in-song a mysterious, almost

reative band comprising his Rayner, Noel Crombie on bass, Finn danced, sang and actually enjoying himself, s who have that *ennui* look as just a bit too dull to get

two-hour set, mainly of cuts Everything about the show ears tortured at numerous, the clear, crisp sound in t. The audience was even after the red-shirted crowd keep people in their seats.

ere as well-received by the tunes, "I Got You," "Shark tter With You?" More than ot to *Time and Tide*. The a swimmy, underwater feel ting, and the creative use of

large, billowy sails as screens.

"Haul Away," one of the new songs which is based musically on the Split Enz' native folk tunes, came off as trite and very corny on the album. At the concert, the band's attempts at getting back to their roots was much more successful. Another song that came alive Saturday was "Six Months in a Leaky Boat," which featured Tim Finn on acoustic guitar. "Giant Heartbeat," one of Neil Finn's tunes, had an especially sharp, tingly sound to it.

Even the weakest song of the evening, the single "I See Red," was fun to dance to.

The show was opened by an English group, The Call. They played a good, strong set of original tunes, but somehow did not seem quite together. The band members looked like they belonged in different bands; the lead singer and guitarist looked like an aging new wave star, while the keyboardist/accordionist resembled a country and western singer. Their performance probably would have been more enjoyable if we didn't have to look at them.

It was not clear just how "untight" they were until the Split Enz took the stage, and illustrated how a successful rock band should perform. The Enz' show conveyed an almost romanticized, positive, upbeat outlook on life, and on their future as a popular band. It will be interesting to see where they go from here.

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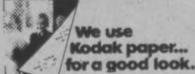
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—Kurt Vonnegut Jr.,
Breakfast of Champions

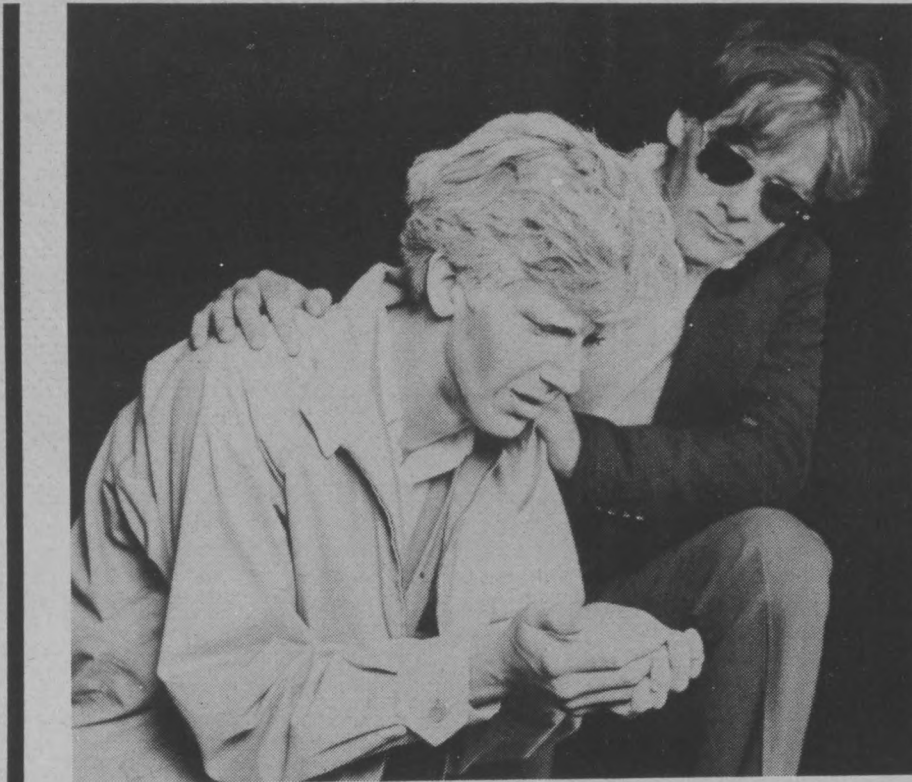
By JOHN KRIST

And a strange show it is. The universe created by Vonnegut is inhabited by characters designed to illustrate all that is wrong with life as we know and live it. There is stupidity in this universe, and evil. There is cruelty and madness, fear and pain.

Yet there is also hope, truth and beauty. Only a profoundly optimistic person could be as relentlessly cynical, pessimistic and unceasingly impolite toward that which we are taught to believe in, to hold sacred, as the author of *Breakfast of Champions*. Through his example we are taught to laugh at all the misery and, laughing, diminish the potential it has to dominate our perception of the world. "Sure," he seems to be saying, "things are awful, and likely to get worse, but isn't it all rather ridiculous as well? And can't we do something about it?"

Breakfast of Champions is a complex novel both in structure and in content. Vonnegut is not happy merely to tell a story, he must tell the reader he is telling a story. The book contains dozens of characters, many of which appear only briefly in vignettes that serve to raise what he considers to be the issues worth writing about. Racism, sexism, the exploitation of the human and non-human inhabitants of the earth by greedy, manipulative self-seekers, pollution, war and poverty all serve as departure points for small, telling lectures on the astonishing ability the human race has for cruelty. Vonnegut is a comedian and, like all great comedians, he elicits laughter from his audience by making it clear that often the only alternative is to cry. "Laughs are exactly as honorable as tears," he writes. "both (are) responses to frustration and exhaustion...I myself prefer to laugh, since there is less cleaning up to do afterward." (*Palm Sunday*).

Adapting a novel as schizophrenic as *Breakfast of Champions* to the stage would seem a daunting task. The plot itself, revolving around the meeting between Kilgore Trout, the unknown author of thousands of



NEXUS/Patrick Sieve

science fiction novels and short stories, and Dwayne Hoover, a Pontiac dealer on the brink of insanity, is straightforward enough. But the real substance of the book, the author's digressions on a myriad of subjects, the subplots and authorial intrusions into the narrative, make capturing the feel of Vonnegut's endeavor difficult, to say the least. Nevertheless, it is a task which has been performed with admirable success by Robert Egan, who did the adaptation, and now directs a cast of UCSB drama students in the world premiere of the stage version of this remarkable novel.

The play, which runs through May 15 in the UCSB Studio Theater, is, quite simply, a delight. Not only have Egan and his performers captured the feel of the novel, they have managed to give life to it, augmenting the sensations experienced by the reader's imagination instead of flattening and simplifying them, as is often the case with screen and stage versions of books. Nothing is lost, but much is gained: the opportunity to watch some talented young actors and actresses interpret and vivify some strange and interesting characters.

Philip Cass is numbed and world-weary as Trout, the failed writer and contributor to another's madness (a short story he wrote provides the idea that gives form to Hoover's insanity: everyone on earth, with the exception of Dwayne, is a robot put there to elicit reactions from the only being with free will. Hoover is a new type of creature

being tried out by the Creator of the Universe). Cass gives us a Trout that is old, crotchety and disenchanted with humanity in general — a faithful portrayal of Vonnegut's character.

John Carroll provides one of the narrative voices: that of the author himself. Bringing just the right combination of charm and omniscient self-doubt to his role, Carroll elevates the tone of the scene when he walks onstage, reminding us that the show we are watching is the creation of an artist.

Especially worthy of note is the performance of Victor Leo Walker II, who plays a number of roles. To the role of Wayne Hoobler, a just-released convict with no hope for the future and nothing in his background except prisons and detention centers, he brings an almost Pryor-like quality of manic, empty cheerfulness. He has the ability to make members of the audience laugh, while at the same time letting them know that what they are laughing at — racism, poverty and ignorance — is deadly serious.

The show has a tendency to dip and swerve alarmingly, like a barely-controlled rollercoaster: hilarious one moment, touching and dramatic the next. One scene which illustrates this occurs between Walker, playing a

Nigerian doctor named Cyprian Ukwende, and Carolyn Hatzenhamann as Mary Young, a 108-year old black woman dying of pneumonia. Although the scene is brief, the two performers imbue it with such intensity that, as the dying woman speaks her last words, one can feel the chills run up and down the spine. Hatzenhamann is excellent in her expressiveness; her long and graceful limbs gesture eloquently, whether she acts as narrator or as a dishwasher in a Holiday Inn.

Marc Honor is predictably and hilariously loony as the "fabulously well-to-do" Dwayne Hoover. Alarmed by his own insanity at times, yet often blissfully ignorant of the consternation and havoc he wreaks, Honor presents the pitiable sight of a once-respected man reduced to nothingness, all because "his body was manufacturing certain chemicals which unbalanced his mind."

The entire ensemble does an excellent job with what must be a rather confusing, though effective production, and congratulations are to be extended to Robert Egan and all who participated. Just one word of warning: anyone who thinks that sacrilege is sacrilegious, that immorality is immoral, that humor need always be funny should stay away. Vonnegut is habit-forming, but only to open minds.

Members and the public are cordially invited to stop by the Santa Barbara Museum of Art on International Museum Day, Tuesday, May 18, from 11 a.m.-5 p.m., to join in a community celebration. This special day will be highlighted by band music on the terrace, docent-guided tours, and punch and cookies during the lunch hour.

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EVENTUALITIES

The Tavern, a lively and suspenseful melodrama by George M. Cohan, will have a special low-price preview May 13, a gala opening May 14, and plays every Thursday, Friday, and Saturday evening at 8 p.m., at 914 Santa Barbara Street. Special discounts are offered to students and seniors. For ticket information, call the Ensemble Theatre Project, 962-8606, or the Lobero Box Office, 963-0761.

Karla Bonoff and her special guests will come to the Arlington Theatre in concert Thursday, June 3, at 8 p.m. Tickets are available at the Ticket Bureau, Turning Point, Morninglory Music, and all the usual tri-county outlets.

A special evening featuring guitar star John McLaughlin and his European group will come to the Lobero Theatre in Santa Barbara Monday, May 17, at 8 p.m. Good seats are still available.

Santa Barbara Repertory Theatre will produce four summer theater events for their fifth season: *Guys & Dolls*, June 24-26; *Carnival*, July 15-17 and August 1, 3, 4, 12-14; *Side By Side By Sondheim*, July 22-24 and August 8-11; and *Three Men On A Horse*, July 29-31 and August 5-7. The deadline for season tickets is June 11. For information and reservations, call 965-5935.

Singin' In The Rain is being shown by UCSB Arts & Lectures Sunday, May 16, in Campbell Hall at 7 and 9 p.m. The classic 1952 MGM musical stars Gene Kelly, Donald O'Connor and Debbie Reynolds.

The Annual Undergraduate Exhibition opens Tuesday, May 18, at the University Art Museum with a reception from 5-7 p.m. The opening will also celebrate National Museum Day, the fifth annual commemoration of this event. Refreshments and the Country-Western trio Ambush will complete the party.

All members of the Studio Art Department faculty are asked each year to select about six outstanding works of art produced by undergraduates in class. The result is a wide-ranging exhibition of student talent. Viewers will see work in all media taught by the following members of the department: Michael Arntz, Cheryl Bowers, Gary Brown, Robert Bordon, Steven Cortright, William Dole, Linda Girvin, Sheldon Kaganoff, Bruce McCurdy, Conway Pierson, William Ptaszynski, William Rohrbach, Robert Thomas and Guy Williams.

Most of the works will be for sale. Museum hours are 10 a.m.-4 p.m., Tuesday through Saturday, and 1-5 p.m., Sundays and holidays. For further information, please call 961-2951.

Conductor Gerard Schwarz returns to UCSB's Campbell Hall with the Los Angeles Chamber Orchestra Wednesday, May 19, at 8 p.m. Soviet-emigre pianist Bella Davidovich will be the featured soloist in Schumann's Piano Concerto in A minor, Opus 54.

Ze'eva Cohen, celebrating the 10th anniversary of her pioneering solo dance repertory program, will perform in UCSB's Campbell Hall Saturday, May 15, 8 p.m. Her program will include "Song and Dance" by Lynn Dally, Jose Limon's "Dances for Isadora," and "Mothers of Israel" by Margalit Oved. In residence on the UCSB campus May 13-15, Ze'eva Cohen will also present a free lecture-demonstration Friday, May 14, at 4 p.m. in Campbell Hall. The residency activities are sponsored by Arts and Lectures.

For more information and tickets, please call 961-3535.

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PIA ZADORA: WHO ARE THEY KIDDING?



By JOHN KRIST

Controversy swirls around the embryonic career of Pia Zadora, much of it inspired by the Golden Globe Award she won earlier this year for her performance in *Butterfly*. Critics have dropped hints, with all the subtlety of a steamroller, that the award (as well as her heavily hyped appearances in nightclubs, television commercials, and magazines) was "bought" by her rich husband.

Well ... maybe. After all, the movie hadn't even been released in the U.S. when the award, given for "new star of the year in a motion picture," was announced. A few other

coincidences, such as the fact that her husband (multi-millionaire Meshulam Riklis, 58) put up most of the money for the picture, didn't help. Or that he owns the Las Vegas hotel where Pia sings and dances. Or the fact that he is chairman of the board of the corporation which owns Dubonnet (she appears in Dubonnet's TV commercials).

Anyway, allegations of impropriety aside, Pia has produced her first album. It doesn't really matter whether Pia's husband paid for the thing or not. What is important is that nobody else should compound the mistake by purchasing it. It's... it's... well, terrible.

No doubt about it, Pia is cute. Unfortunately, a face like a pouty 14 year-old simply does not compensate for the abysmal lyrics (ranging across the spectrum from insipid to inane), the boring and unimaginative melodies, and Zadora's voice, which reminds one of a concertina with emphysema.

At least she isn't tone-deaf. She carries a tune well enough, but her voice has all the depth of a petri dish, and the range of expression one would expect if a home computer could talk. Perhaps she is under the impression that breathless wispieness imparts a degree of sexiness to the performance. Well (yawn), perhaps. Then again, maybe it just makes her sound like she ran all the way up 23 flights of stairs to get to the recording studio.

I gave my heart away/the first time that I loved/and it came back broken up/What a fool I was/just to give my heart away/tha way.

These inspired, insightful and moving lyrics are from "I'm In Love Again," a representative sample of the ballads on the album. Side one contains several of these, while side two kicks off with a hard-rocker called "Love Who You Love." The closest I can come to describing this is to say the "driving" rhythm sounds like one of those programmed chord organs that are sold in large department stores, while Zadora contributes vocals that are about as gritty as vanilla fudge ice cream.

According to a promotional release, this album represents the achievement of a long-held dream for Pia: "Singing is my secret love," she says. "It's the thing I love to do most, and I'm totally dedicated to my recording career."

Spare us.

METHENY...

(Continued from p.3) additions to this tune help to set it apart from the model. "The Bat, part II" ends the album, short but sweet. This composition features some of Nana's fine work with his seemingly infinite supply of Brazilian percussives. This can be traced to "As Falls Wichita, So Falls Wichita Falls." It just floats into your head — no demands are made here. In fact, only after a little retrospection does one feel

a bit disappointed. The fact is, this incarnation of the group, including guest Vasconcelos, would seem to hold more promise than the earlier groups. Unfortunately they don't live up to their potential, primarily because of weak writing on the part of Metheny and Mays. The end result is nonetheless far above the mainstream and deserving of a lot of attention.

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Editor:
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SUNDAY EXTRAVAGANZA

By Kim Summerfield

The Third Annual SUNDAY EXTRAVAGANZA is happening this Sunday, May 16 on the grass by the campus lagoon. What's an EXTRAVAGANZA? It's a celebration of the end of the school year with a full day of free entertainment, including a diverse musical line up, games, movie and emcee Mark Ward.

On a return visit to Santa Barbara this year's headliner is The Paul Collins Beat. The Beat, one of the best bands to emerge from San Francisco, have two albums to their credit and are known for their hits

"Rock 'N Roll Girl" "Look But Don't Touch" and their recent single "On the Highway" off the album *The Kids Are the Same*. Also on the line up is D-Day, an Austin Texas based rock band better known for their singles "Too Young To Date" and "Right to Know."

Al Vizzuti, ex-trumpet player for Chick Corea, will appear with his band. Vizzuti is one of the most progressive and captivating trumpeters in the industry. The music is fusion with jazz overtones. The Skanksters a reggae-ska band from L.A. and Pura Vida, a local Latin jazz

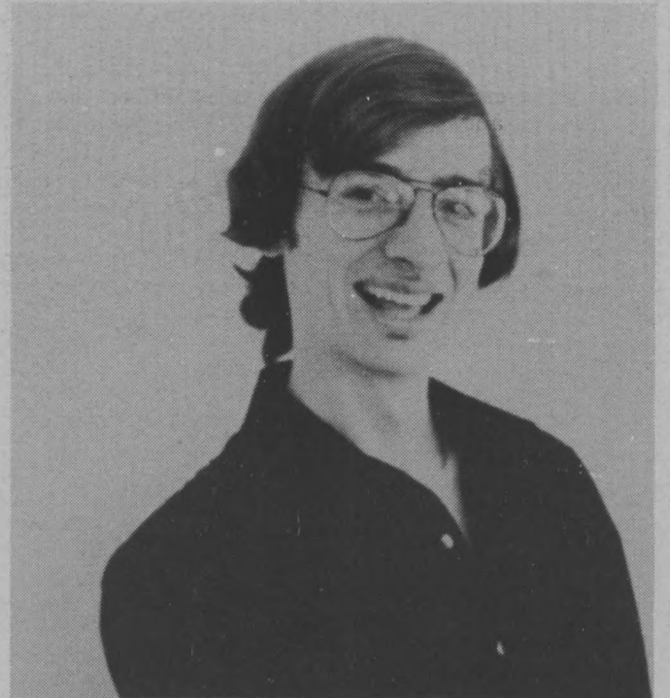
band complete the line up.

The music begins at 11:30 a.m. and will conclude around 6:30 or 7 p.m. Also performing during the day will be a group of African dancers and a skit by a local artist entitled "Suntan and Stupid."

Music is only one element of the afternoon. There will be plenty of games including waterballon toss, pyramid building, sack races and a dunk tank too! There is going to be plenty of room for frisbee players and hacksackers, so if you want to show off your stuff, Sunday at the lagoon is the place to be. Food and drink will be available.

It is going to be a full day of fun in the sun, but just because the sun goes down doesn't mean the entertainment has to stop. As soon as it gets dark the 3-D classic "The Creature from the Black Lagoon" will be shown. When was the last time you saw a great 3-D movie outdoors for free? Who can resist those ultra-modern 3-D glasses? Heck you can just wear them to our next new wave show to say nothing of your physics final.

The Extravaganza is a celebration for everyone. The A.S. Program Board is very proud to bring it to you.



Catch D-Day and others this Sunday — FREE!

State of Siege

If you've seen Costa-Gavras' "Missing," there's only one place for you to go — "State of Siege." Made by the same director, "State of Siege" carries many of the same elements and is one of the most controversial films of recent times.

"I left feeling stripped of any romantic illusions of revolution. It doesn't hide things like a lot of Hollywood films do; it's raw," commented a UCSB student.

Based on the actual kidnapping of a U.S. official in Latin America a few years ago, "State of Siege" is the tense drama of a political kidnapping. Piece by piece, revolutionaries uncover the discreetly concealed function of the "special advisor" in the country. "State of Siege" becomes a gripping portrait of the U.S. role in Latin America.

reg cards and \$2 for general admission. The film is part of the "American History: An Alternative Perspective" film series. Given

the current conflicts in Latin America, "State of Siege" is a movie that can't be missed. We hope to see you there.



Two Days

Manning Marable

On Friday May 14 and Saturday May 15, UCSB will host Manning Marable; one of the most widely read black educators and political activists in the United States.

Manning Marable received his Ph.D. in history at the University of Maryland. Dr. Marable's political column appears in over 135 newspapers in the U.S. and United Kingdom. He is the author of two books, "From the Grassroots" (Boston, 1980), and "Blackwater: Historical Studies in Race, Class Consciousness and Revolution" (Dayton, 1981). Formerly Chairperson of Tuskegee Institute's Political Science Department, Dr. Marable is an Associate Professor of Political Economy at the Africana Studies and Research Center, Cornell University, and is currently writing a study on black political economy, "How Capitalism Underdeveloped Black America." Dr. Marable is also a founding member of the National Black Independent Party, Vice Chair Democratic Socialist Alliance, Director

of Race Relations Institute, Fiske University Tennessee, and is one of the co-founders of the recently formed Federation for Progress; a national call to form a coalition opposed to the Reagan administration.

Dr. Marable will make three appearances while at UCSB:

—Friday, 5/14 at noon in UCen 2284, Dr. Marable will discuss present opposition to the Reagan administration, and the present state of progressive politics in the U.S.;

—Friday, 5/14 at 7 p.m. in the UCen Pavilion Room, Dr. Marable will speak in conjunction with Black History Week at UCSB about Black progressive politics; "The Common Program."

All are invited to all three events, and all events are free.

— Saturday, 5/15 at 10:00a.m. in UCen 2284, Dr. Marable will give the keynote address to a conference discussing and putting into practice the important writings on progressive politics;

Trivalympics

A.S. Program Board and KCSB-FM are presenting the first campus wide trivia contest, on May 23 from 6 p.m. to 2 a.m. KCSB will broadcast questions and points will be awarded for answers. More info 961-3536.

Thursday Showcase

The Lost Angels

Charisma, energy, musicianship, a fresh sound; these qualities are rarely found together in one band. The Beatles, Crosby, Stills & Nash, Loggins & Messina: they had it. The Lost Angels have it.

Excellent songwriting and vocals have made The Lost Angels the most popular band on the central coast while playing almost all original music!

Presented by A.S. Program Board in conjunction with the UCSB History Department and the Coalition to Stop the Draft, "State of Siege" will be playing Monday, May 17 in Campbell Hall. Showtimes are 7 and 9 p.m. Admission is \$1.50 for students with



Lecture

Maulana Karenga

Associated Students Program Board will sponsor a lecture, in honor of African Liberation on May 25. Lecturer Dr. Maulana Karenga, will speak on the University of California, Santa Barbara campus, in the UCen Pavilion II, at 7 p.m. Tuesday evening. Dr. Maulana Karenga, Associate Professor, Black Studies, CSU, Long Beach; Chairman, Kawaida Groundwork Committee; Creator of Kwanzaa and the Nguzo Saba; Author of "Kawaida Theory: An Introductory Outline, Essays on Struggle: Position and Analysis", and a new book release "Introduction to Black Studies."

Dr. Karenga will lecture on "Making Black Beautiful and First Again: From Fad to Foundation and Future." This lecture will be a critical examination of the problem of rebuilding love for a commitment to black people and their life and liberation, with suggestions on how to end the anti-self thoughts, and a free, proud and productive people.

