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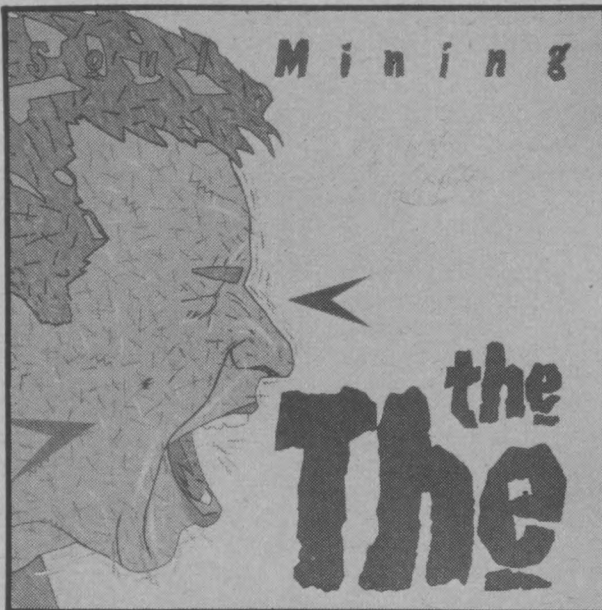
THE UCSB BOOKSTORE

Matt Johnson Discusses 'Soul Mining'

By HUGH HAGGERTY

The The is Matt Johnson's store-front facade for his very own brand of musical angst. Writing, singing and playing various instruments on all his records, he's sort of an auteur. He is sometimes branded a self-righteous wanker by the British press for not being satisfied with his sizeable cult following and has been known to whine over why his records don't sell more than they do. Nothing new there. He recently stopped by Los Angeles and gave a press conference to promote his first U.S. release called *Soul Mining* on Epic records.

Johnson is a man inspired by life in general. What's happening to him and around him finds its way into the songs he writes. An earlier album, *Burning Blue Soul* contained mostly love songs and he attributes that to the fact that he was only 19 at the time (he's now 23), and in the throes of his first big love affair. *Soul Mining* seems to be



Matt Johnson: The man behind the The.

the after-math to the relationship that inspired that album, as it contains a truckload of insular bitterness ("The Twilight Hour" etc.) laced with some nice moments of comic relief ("This Is The Day," "Uncertain Smile"). As the lyrics to the song "Soul Mining" go:

*Something always goes wrong when things are going right
You swallowed your pride to quell the pain inside
Someone captured your heart like a thief in the night
And squeezed all the juice out 'til it ran dry.*

His accusing voice sometimes turns outward against the world with fearful imagery. But life goes on. He regrets the personal slant which the The album has, "it's sort of variations on a theme," and says he's much happier these days and eager to tackle broader subjects. Since he's traveling a lot now, that should be pretty easy. However, we'll have to wait another year or so for his next album.

Being a pop star and "growing up in public" didn't really turn him on and that's the main reason why he chose a pseudonym for his endeavors. As for the name "The The" itself, he wanted something generic that wouldn't connote anything specific and give him a lot of freedom to move around in different musical styles.

Many different musicians help out on his albums, most notably, Jools Holland from Squeeze, responsible for a ripping piano solo on "Uncertain Smile." Being very picky with his musicians, he says he does it because "it gives each song a different feel." He blends melodic synthesizer lines with various acoustic instruments such as piano, vibes, accordion and string instruments. "I love acoustic instruments for the feeling you can get from them but unlike people like Morrissey (from The Smiths) and Big Country, I think synthesizers and technology definitely have their place in pop music," he said. In a song like "Giant," he opens with a minimal rhythm track and layers entirely separate, though harmonic, tracks of vibes, synth, guitar and vocals for a very pleasing result. Johnson sings about struggling against the contingency and pollution in the world and triumphing over it. The music and rhythm then fades into an African drum jam and then he adds a chant chorus to that. The effect is a kind of spiritual evolution and this song is followed by the last song on the album, "Perfect," which is an affirmation of the joy of having the sun come out after a rainy day.

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Questions and entries should be submitted to David Chapman, Assistant Director, Communications Services, 1022 Public Safety Bldg.

Chicano Band Worthy of More Airplay

Los Illegals: Unjust Alienation



Los Illegals from left to right, Bill Reyes, Jesus Velo, Willie Herron, Tony Valdez and Manuel Valdez.

By JAY DE DAPPER

It's been a long year for Los Illegals. Last May, A&M released the band's debut album *Internal Exile*. Apparently the critics couldn't say enough good about the record. Radio, especially Southern California radio, however, virtually ignored the band and their record. Not surprisingly, so did the public.

Los Illegals, performing tomorrow night at La Casa de la Raza, is from East Los Angeles — the barrio. *Internal Exile* is about barrio life and everything that goes with being a Chicano. Los Illegals' music is angry, resembling the Clash more than anything else in intensity. There is plenty to be angry about, though.

Los Illegals' bassist Jesus Velo explains: "People from Europe have come and said, 'You guys are in a weird predicament. You can't go back to your mother country because you weren't born there or your parents weren't born there, yet you're really not accepted here either.'" The lyrics on *Internal Exile* expand on these ideas.

Internal Exile is dedicated to "the undocumented worker, the political refugee and the victims of socio-economic and religious oppression." What makes the record so good is the way lyricist Willie Herron brings reality home: "It's Immigration/We know you're in there/Open up, If you don't/We'll kick the door in." While certainly not high poetry, lines like these are stark images of the society Los Illegals is talking about. Songs like "The Maze"

offer a more heady appeal, yet one that is just as relevant: "I'm not going to take this/I'll take it into my hands/Show the world this time." If that sounds like early Clash, it's no wonder. The same sense of hopelessness that infected the unemployed English youth of 1976 resides within the Chicano youth of 1984 — among others.

"Reaganomics has hit this country real hard. It's almost good for (the poor) that the middle class gets a little hard hit, simply because it wakes them up and they realize, 'Hey, my dad's a contractor and he doesn't have a job, and now I'm just as poor as the Chicano across the tracks. It's not funny anymore.'" Velo uses this example to explain why Los Illegals' audience is diverse.

What is interesting about the diversity of the audience is the band's problem with categorization. Clearly Los Illegals is not a mariachi band. The band's first gig, in fact, came as a result of the hard-core L.A. punk band Fear cancelling a show. Los Illegals filled in and was faced with a hall full of skinheads. Velo explains what happened: "They embraced it and thought it was great but they expected something totally different. They had all their spit ready...."

Internal Exile hardly shows Los Illegals to be a punk band, though. The carefully construed interplay of searing guitars, Latin percussion and psychedelic synth lines represents, as well as any lyrics could, the two-sided

nature of Chicano culture. American at one time. Mexican at another. The band's bilingual name is perhaps the best example of this.

So what type of audience does Los Illegals attract? Drummer Bill Reyes: "We've had a wide wide range of audiences.... We've had hard-core, soft-core, new-wave, preppie...." In other words, Los Illegals' appeal is broad-based. Unfortunately, Southern California radio has done little to help the hometown boys. As Velo succinctly puts it, "It's ridiculous to hear that you're on heavy rotation in Moscow, Idaho and not in your hometown."

Yet, much as American radio has taken in almost every new English band, the Europeans have responded enthusiastically to Los Illegals. Film crews from Italy, Germany and France have shot the band in interviews and in concert. Yet

(Please turn to pg.7A, col.1)

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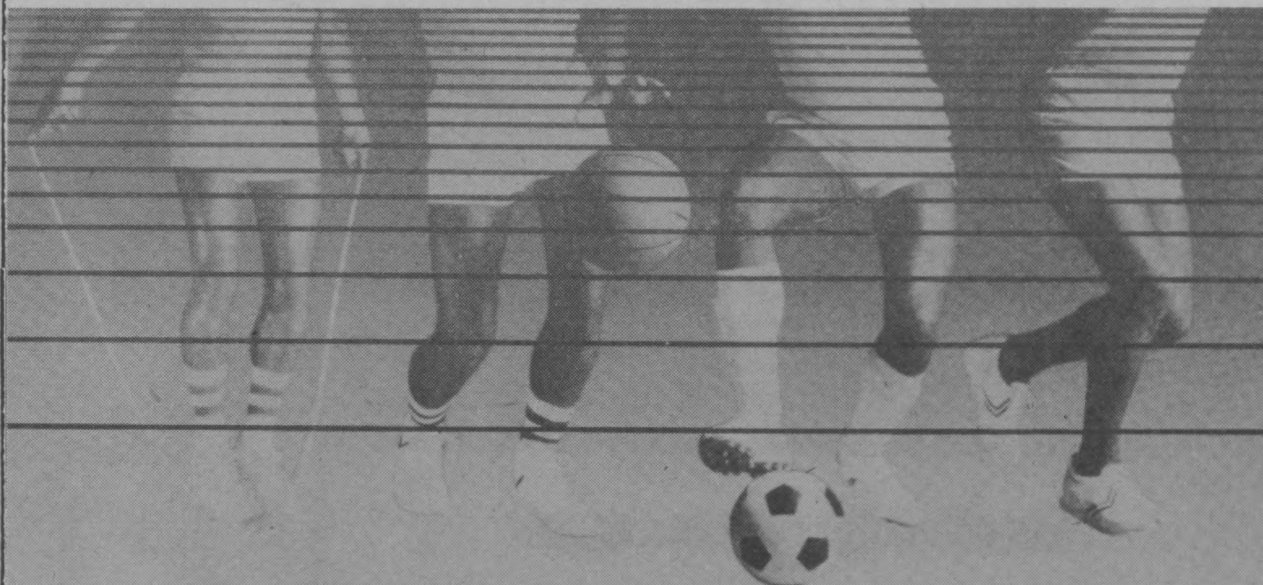
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Preview of Festival of Animation

By JOHN GRAHAM

Ecstasy is paradise. Animation is about the only medium I can think of that truly captures the shapes and images the mind desires. Colors can flow and ripple like the best psychic hallucinations. Every year the Festival of Animation, coming this weekend to the Victoria Street Theatre, brings that sort of ecstasy to Santa Barbara. Last Sunday, some friends and I saw a sneak preview of this year's show. Now I don't want to let the cat out of the bag, but I do want to tell you something about them.

The first is *Raygun's Nightmare*. How perfect. A Toyota robot, a la those Saturday afternoon Godzilla movies, attacks Washington (What'd you say about import taxes?). President Ronnie, decked out like John Wayne, wrestles the foreign invader through the streets of the capital in defense of America. No use, though. Even old Abraham Lincoln rides away on a Yamaha.

On the lighter side is *Sunbeam* and the Tom Tom Club's *Genius of Love*. Remember what I said about rippling colors? You get every bit of it right here, along with some good music. On the darker, more ghoulish side, though, is Disney Studio's *Vincent*. Filmed in horror movie black and white and narrated by Vincent "Dr. Phibes" Price, it tells the story of a boy who thinks he's none other than Vincent Price himself. Really schizophrenic. The word is that the piece is autobiographical. Take a look for yourself at the production still. Doesn't that guy on the left look like the puppet he created?

One that blew our minds is *Tango*. At first you'll be puzzled by what's going on. Then, after you figure out its genius, you'll know why it won the 1983 Academy Award.

For nostalgia's sake there's *Gumby Punk Planet*. If you were any sort of a kid with a TV, you'll recognize it. After growing up, what you'll realize when you see Gumby (by Art Clokey) is that it's really an off-the-wall program for kids to watch.

Three of the shorts are right up the alley for educators. *Suit of Many Crayons* deals with a father who lives in a world drawn by his kids. You know, the kind of picture with oblong people you tape to the refrigerator door. The other two are *Hokusei*, about the eccentric Japanese artist, and *Machine Story*. Both are full of pure information about mankind as well as being just cool to watch.

If you're looking for funny, as in riotous, then *Lunch* should be a blast. It's one of those things that just keeps



'Vincent' creator Tim Burton with Vincent Price.

throwing you out of your seat without letting you catch your breath. Watch for an animated chicken foot that believes in life after death. It's sort of *The Hand*, poultry style.

One that the Festival was really happy to get is Jimmy Picker's *Sundae in New York*. Remember the guy who did *Jimmy the C*? Well this is his work. It won this year's Academy Award and features Mayor Ed Koch singing "New York, New York." Full of such Big Apple icons as Woody Allen and the Coneheads, Picker's tie-spinning antics are a highlight.

The others are hip, too. There's a medley of European commercials (Utopian Capitalism to video game air freshener); *Bottom's Dream*, based on Shakespeare's "A Midsummer Night's Dream"; *Three Knights*, a fairy tale romp; *Brush Strokes*, a sort of cartoon Cocteau; and *Animalia*, the Cat, a group of animal vignettes.

One of the great things about the Festival each year is that the pieces run four to eight minutes so, if you don't like something, it goes by fast. Like the chopped liver at a Sunday buffet, there's always something you'll like down the line. My friends and I counted no real "dogs" — nothing that we politely watched because it was "art." The films came from all sorts of cultures and used many types of animation and drawings. When they're good, it's the closest thing to actually being in the world they create. It's like I said, ecstasy... only without the paradise.

For schedule information, call the Victoria Street Theatre at 965-1886.

Depressing View in 'Entre Nous'

By KATHERINE D. ZIMBERT

If French filmmaker Diane Kurys was trying to show the tragedy of failed human relationships, particularly women's relationships, in her film *Entre Nous* (Between Us), then she has succeeded. But if she was trying to glorify feminism and sisterhood, she failed miserably. This is the film's first flaw; its purpose is ambiguous.

The story is based on Kurys' memory of her parents, played by Guy Marchand and Isabelle

Huppert. They met in 1942 at a detention camp for Jews in France. In the film, Michel (Marchand) sees Lena (Huppert) a pretty, 18-year-old redhead, and offers her marriage to protect her from the possibility of being deported to a Nazi concentration camp. She accepts but is furious to discover that he, too, is Jewish, and they have no choice but to flee the country.

The film then takes up with Madeleine (Miou-Miou), who is widowed at 18 when her art student husband is shot to death in her arms during a street brawl with the police. Miou-Miou lets out an impressive, emotionally wrenching scream during this scene, though her characterization never reaches such emotional pitch again. The film continues in this abrupt manner, switching between the two women's lives until they finally meet and strike up the friendship that becomes the focus.

Perhaps the title's translation, "Between Us" is especially appropriate because the audience is never allowed to see just what is so special about this friendship. With the exception of the implied sexual attraction between the two

women, there is precious little in their conversation to imply deep, sisterly bonds of any kind, yet that seems to be what Kurys intended.

There is little to admire in Lena; she is not much of a mother, (she "loses" one of her daughters while she and Madeleine are busy clothes shopping), but Michel is an absolutely wonderful father, who loves, entertains and encourages the children. I can't imagine Kurys as a child was very happy when her mother took her away from her father, yet in her memory film, she seems to be oblivious to Lena's superficiality, bitchiness, and banality. This may be partly due to Huppert, who just walks through the role looking determinedly vacant, well-groomed and beautiful.

Madeleine is a tad more interesting, if only because of the mysteriousness Miou-Miou lends to the role. There appears to be a lot going on beneath Madeleine's chic French beauty, but we never find out what; Madeleine has a nervous breakdown near the end of the film, but it is never seen or explored; I wonder why Kurys bothered.

Some of the above can be excused in the claim, "this is based on life," but no understanding of that life

comes out in the film. The most disturbing thing about *Entre Nous* however, is that it implies that female companionship is based on feelings of asexuality and superiority over men. This is a stereotypical negative perception of feminism, which is rather ironic coming from a woman filmmaker. Do all these women have to do is bitch about their husbands and go clothes shopping? While the men look brutish and sloppy, the women look like they stepped out of a '50s cover of *Paris Match*, but that is only a surface superiority; their personalities don't go much deeper than their clothes.

When Lena tells Madeleine about how a soldier made love to her on a train, her main point is that she had an orgasm because she didn't let him go all the way. The two consummate the story by drunkenly dancing together at a bar, and Michel accuses them of being "dykes," but rather than hint at lesbianism, these scenes imply that Lena and Madeleine are above any kind of sexuality. They are picture perfect, personalityless female images.

Between us, *Entre Nous* is hardly a celebration of the joys of womanhood — it is just the opposite.



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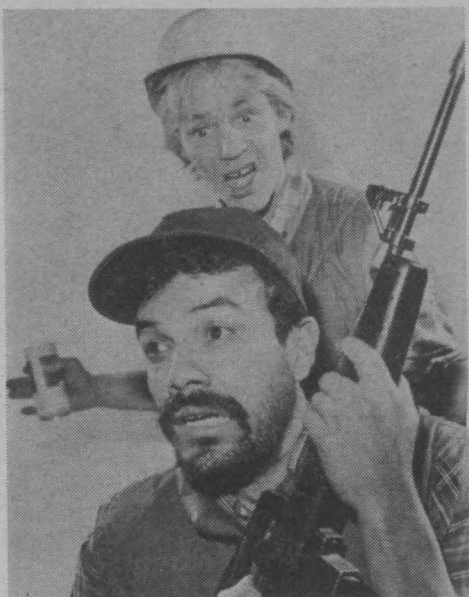
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San Francisco Mime

Content Better Than Form



Eduardo Robledo and Dan Chumley in "Steel Town."

By PETER LEFEVRE

The San Francisco Mime Company landed in Santa Barbara on Wednesday night with all of their guts intact. The political involvement and theatrical excitement that the company is best known for was absolutely there in full force during the performance of their latest group opus, *Steeltown*. It would be nice to say that the troupe brought along a few new techniques too, or a fresh approach to the radical views they have explored in the past, but along with the political energy was a clanking machine of dramaturgy. What Campbell Hall saw on Wednesday night was an anesthetic, swift and painless approach to labor problems. The love and anguish and frustrations and hopes of the steelworkers were illustrated well, but the limits of the script became more clear as the night went on. It resembled a diamond ring in a paper bag.

While anyone and everyone could sympathize easily with the grief of an unfair layoff, or cheer when the maligned workers take direct action upon their problems, the plot was written by numbers. When the G.I. just home from the war meets the tough lady foreman of the plant, just how surprised are we when they get married? It occasionally looked like a movie Betty Grable should have made, but Betty Grable would have had less trouble walking around her fellow actors.

Steeltown tells us the story of forty years in a typical blue collar world, *Steeltown*, U.S.A.. Strangely enough, the two time periods are presented in reverse chronological order. The easiest explanation for this is that the ending of the 1945 segment is so much more uplifting than the ending of the present day segment. It strikes one as sloppy dramatic form though, more than it does unique innovation. The second act does end at a high, however, even if we aren't sure if there's going to be anymore. The music of the '40s, the whole swinging, spiced up, Lennon sisters harmonics were beautifully reproduced. It was during the musical numbers that the play truly came alive. What was said about the situation or the characters, or the political views came out brilliantly during these interludes. The band, called The Band, (not *The Band*) were tight and a joy to listen to. Because the play ended with a pumped-up, jiving ecstatic sound, at least we leave with a rush if we weren't given too many surprises during the show.

The actors all projected well, and were all very enthusiastic. Audrey Smith had a handle on every move she made, and brought the house to its knees more than once with her singing voice. While the company likes to paint their plays with broad strokes, the members of this play were given rollers, and it was nice to see someone come up with a Mona Lisa anyway.

The evening was like Henry James. Important, but hard to figure out why.

Performers Score in 'Champions'

By JONATHAN ALBURGER

It plays like a made-for-television melodrama — one of those painful movies about other people who supposedly have more pain than you do — but if it were not for the arresting central performance of John Hurt, *Champions* would just be a film you'd see on a good night with the tube.

The story of British jockey Bob Champion is one of triumph over tragedy, as the title tells you before you even see the film. Based on his autobiography, *Champion's Story*, *Champions* presents the struggle of a man who, at the height of his career, discovers that he has lung and testicular cancer, then undergoes an excruciating ordeal with chemotherapy in what makes up a long and un-

comfortable portion of the film. Luckily, the cancer was detected before it made its serpiginous way throughout most of Champion's body so that after a year of nauseating therapy, Champion's doctors tell him that he is one of the rare, very lucky ones: there is no longer any trace of cancer — anywhere.

But the road to full recovery, after being gaunt, left hairless and without feeling in his hands and feet, and weakened to frailty, seems to demand as much strength and courage as being imprisoned for months with tubes stuck into your veins. Despite the skepticism and protective nature of those around him, Champion is told that he should count his blessings and forget about racing horses altogether — advice

that just infuriates the jockey and makes him push himself that much harder. If it weren't for his own tenacious resolve — and the encouragement of his trainer and boss, his sister who nurses him back to strength, and the woman he falls in love with — Bob Champion would be just another interesting, but sad chapter in British horse racing history.

But the story does not end here. Champion goes on to qualify and win the 1981 Grand National on a horse (Aldaniti, for trivia's sake) that was also just about put to pasture six months prior when it tore a tendon. Champion had ridden the grueling steeplechase at Aintree nine times previously, but had only been able to finish in a third (Please turn to pg.6A, col.3)

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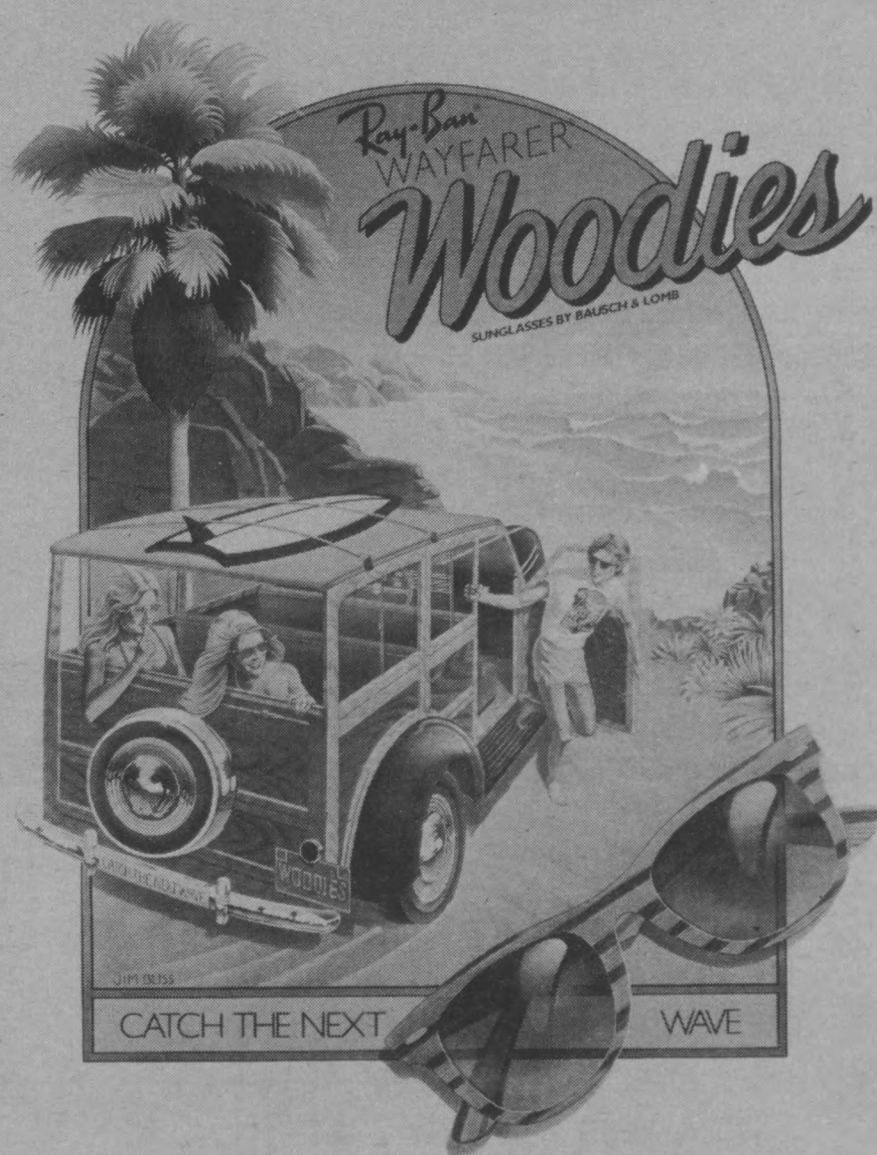
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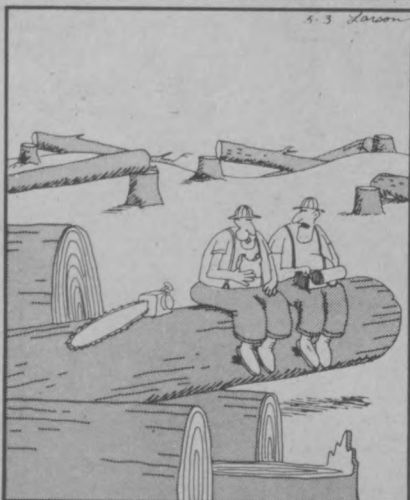


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THE FAR SIDE

By GARY LARSON

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Thompson Twins

By KYMN SHIELL

With the release of the Thompson Twins' new album, *Into the Gap*, comes the undeniable conclusion that it is saturated with heavy commercialism. The band has written such classic dance songs as "In the Name of Love," "Lies," and "Love on Your Side," but has failed to deliver anything comparable to these on their latest offering. Just about every song here has the potential to be a top 40 hit; that is, there is nothing unique and inspiring in this collection of songs, and they are a sad representation of today's music.

Whispers of Far Eastern and African influences are weaved throughout the album with the use of a xylophone, marimba, and congas. These provide for some interesting textures in the music, but they aren't dominant enough to make these slow-moving, banal pop songs worth listening to. Even vocalist Tom Bailey's enticing voice that cracks as if he's going through puberty, doesn't save this album from drowning in a musical cesspool.

"Hold Me Now" is the biggest hit single the Thompson Twins have ever had, and admittedly, it is a pretty, although somewhat mawkish, love song:

I'll even ask your forgiveness

Though I don't know

Just what I'm asking it for.

After the waves of nausea pass, it's still hard to let this song of undying love and devotion go by without feeling a slight tug at the heart. The most danceable new song is "The Gap," which has the most pronounced Eastern touches, yet the lyrics, which are about the gap between Eastern and Western worlds, are unimaginative and fail to delve deep into the subject:

East is east, West is west

Two different colors on the map

Break the line chew the fat

Keep moving out into the gap.

Each of the seven remaining songs are either lame attempts at dance songs or lame attempts at ballads. They're quite boring and make it difficult to listen to even one side



of the album without the temptation to turn the stereo off. Their latest single, "Who Can Stop the Rain," will probably move rapidly up the top 40 charts, but its stale, worn-out style is as revolting as finding rotten, mushy bananas in the refrigerator. "You Take Me Up" is an obnoxious song that uses the harmonica to generate a feeling of being in a hick town in the Ozarks without any connection to society.

So what can we expect from the Thompson Twins next week when they perform in Santa Barbara? I'm sure it will at least be a fun concert. After all, this is a new tour; they have a new album that they're most likely excited about, plus they've been receiving lots of airplay. Maybe their enthusiasm from their current success will pour out and be soaked up by the audience. With added energy of a live show, their songs may work; if not, there are always the older favorites to look forward to. It's necessary to get psyched for this concert and not let the bad karma from the album pervade. It will also be interesting to see how Reflex goes over as the opening band. Their song "The Politics of Dancing" is getting a lot of airplay over fascist airwaves.

'Visions of 1984' in UCen Art Gallery

By CHRISTOPHER
CROTON

The six winners of the "Visions of 1984" show currently at the UCen art gallery were determined

from the 80 works by 57 artists from the USA, Great Britain and Canada.

The exhibition is dominated by photographs, many of them touched up.

'Champions'...

(Continued from pg. 5A)

of those races, a fact that makes his struggle — and the film — that much more layered and incredible. In a note tastefully understated, and therefore made more affecting, in the film's postscript we learn that Champion retired in 1982, married, and had a son just last year.

It is hard to imagine an actor more perfect for the role than John Hurt, who brings Champion alive from the very first frame and makes him utterly believable through the last glimpse of triumph at the Grand National. It is in Hurt's eyes — the same liquid, piercing black eyes that got him acclaim and an Oscar nomination for his *Elephant Man* — that we see all of Champion's anguish and joy, and it is in the way he holds and moves his body — the same body that made an international star of Hurt after his still luminescent portrayal of Quintin Crisp in *The Naked Civil Servant* — that we feel all of Champion's pain and pleasure. Hurt's performance heightens the sense of awesome incredibility central to Champion's story. Isn't it strange that brilliance is exactly what we expect from this actor?

The supporting roles are mere sketches by screenwriter Evan Jones, but Kirstie Alley is sensual and mysterious as the vet whose romantic interlude with Champion leads to the discovery of the cancer, and Alison Steadman has dimension as his devoted and concered sister.

The photography and editing of Ronnie Taylor and Peter Honess, respectively, particularly during the Grand National sequence, give the film its beauty and punch. Like those meticulously captured, moody grey skies over England, *Champions* is melodramatic but articulate, calculated but winning, warm, affirmative and superbly acted.

"No Title #1," a prize winning work by Linda Frese, consists of two parts. The top part is a ground level view of large electrical towers connected by wires. The lower part is beneath the ground and split up into three shots of a nude woman breaking free from the wires of the tower. The work succeeds in representing the woman not only as mother of the earth but as the figure of mankind's liberation from technology.

"Bette In the Late Afternoon" is a prize-winning work by William Heiman-son. The subject is a shirtless woman body builder in a sylvan setting. "Bette" is darkly tanned and radiates as if she were a perverse goddess. The work closely resembles a color version of the photographic style of Diane Arbus.

"Merced River, Yosemite" is a photograph of a wilderness setting with a pelican flying above what resembles a kangaroo in the pose of a mermaid. The airbrushed silverprint is comical and was also selected as a prize winner. "Summit Pointe" by Gene Kennedy is a photograph of a future sight for tract homes. A group of dirt mounds is in

the foreground of the work, and a row of tract homes can be seen in the background. The photograph was taken in Chula Vista, but the work is not a statement about San Diego as much as American homes in general. The work "Mad Hog" by William Kitchens, another winner, contains a hog with its head entirely covered by a large black blotch. The photograph "Pain In Joy" by Susan Finegan shows an extreme close up of a woman's face. The photograph is hard to focus on, and the viewer has a hard time determining whether the woman feels agony or ecstasy.

The six winning works of the show are unique, but they don't reflect the title of the exhibit "Visions of 1984." With this title, one expects an Orwellian theme to run throughout the works. A bionic woman and a mad hog from "Animal Farm" does not a totalitarian society make. Perhaps the intent of the title was to show scenes of the 1980s, and the influence of "1984" is left to the viewer. If the show's work is any indication, Big Brother is not watching.

The exhibit closes this Saturday.

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Bruno Bettelheim will give a free lecture titled, "Self Fulfillment and the Question of Families," Monday at 4 p.m. in Lotte Lehmann Concert Hall.

A free lecture by photographer Roman Vishniac is scheduled for tonight in Girvetz 1004 at 8 p.m.

Gotta Sing! Gotta Dance! series continues with the *The Pirate* tonight, and the *The Dutchess of Idaho* Sunday in Campbell Hall at 7 and 9:30 p.m. Tickets are \$2 for UCSB students.

Summer Solstice workshops for the 1984 Summer Solstice Celebration will open with a potluck reception on Sunday, at 5:30 p.m. at the Workshop Space, 119 East Cota Street (Lincoln School Auditorium). Solstice staff will present a slide show, answer questions and register workshop participants. Anyone interested in Solstice is invited to attend.

The University Symphony the UCSB Collegiate Chorale, the Men's Chorus and the Women's Ensemble will present a concert next Wednesday, at 8 p.m. in Lotte Lehmann Concert Hall. Featured will be the works of three 20th century composers, Charles Ives, Ralph Vaughan Williams and Carl Orff.

Pianist Kim O'Reilly will present a Junior Recital Saturday at 4 p.m. in Music room 1145. She will perform Handel's "Suite V in E Major," Rachmaninov's "Prelude in B minor, Op. 32, No. 10," Prokofiev's "Sonata No. 3 in A minor, Op. 28" and Schumann's "Phantasiestucke, Op. 12."

Violinist Stacy Ort will give a Senior Recital Saturday at 8 p.m. in Lotte Lehmann Concert Hall. The program includes Handel's "Sonata No. 4," Schumann's

Illegals...

(Continued from pg.3A) in Los Angeles, where a majority of the population is Hispanic, Los Illegals remains virtually unknown.

That may soon change, however, as Los Illegals moves into the studio to record their second album. Most of *Internal Exile* was written in 1980. The second album will, according to Reyes and Velo, be more "defined and palatable." Velo says that the first record really defined the problems while the forthcoming album will help to present solutions.

If only heard, Los Illegals could pass as any number of Caucasian bands. Bands that come to mind include the Clash, Lords of the New Church and X. But Los Illegals is not a clone band. It is a band with a serious purpose. Education. People need to be aware of what's happening in their own backyard.

The dilemma remains though. A band with a name half Spanish, half English. A band that plays music that is half Latin, half Anglo-rock. A band from a city that is neither Mexican nor American. A band that has sponsors saying that they draw too few Hispanics — or too few whites. A band that in Velo's words "will be in trouble" as soon as those sponsors are happy.

☆☆☆ Attractions ☆☆☆

"Sonata No. 1, Op. 105," Webern's "Vier Stucke, Op. 7" and Claude Bolling's "Suite for Violin and Jazz Piano."

A Town and Gown Recital will take place on Sunday at 2 p.m. at the Faulkner Gallery of the Santa Barbara Public Library. Among the works to be heard is Paul Hindemith's "Sonate" (1939) featuring hornist Patty Baer and pianist Verna Abe.

A Flute Choir Concert, directed by Gary Woodward,

and featuring flute soloists, trios and quartets will take place Sunday at 4 p.m. in Lotte Lehmann Concert Hall. A Brass Choir Concert takes place the same day at 8 p.m., also in Lotte Lehmann Concert Hall, and is under the direction of Glenn Lutz and Andrew Malloy.

The Wind and Jazz Ensemble of California State University, Los Angeles will present a free concert tonight at 8 p.m. in Lotte Lehmann Concert Hall.

Santa Barbara City College dance department will present 40 dancers in "Dance Headliners," it's 7th annual dance concert, tonight through Saturday, at 8 p.m. in the Garvin Theater. Tickets are \$5.

An Evening of Poetry with Nikki Giovanni will be presented Friday at 7 p.m. in Campbell Hall.

Willie Nelson will return to Santa Barbara for his first local concert appearance in four years on Sunday at the Santa Barbara County Bowl at 3 p.m. Call the County Bowl Box Office for ticket information.

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A.S. PROGRAM BOARD

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Every Child Makes A Difference

Lawrence Williams will be speaking on parenting and education in a talk entitled "Every Child Makes a Difference" on Wednesday, May 9, at 7:00 pm. It will be in Broida 1640 and admission is free.

Williams, nationally known for his dynamic alternative perspectives on children and learning, heads the acclaimed Oak Meadow School in Ojai. Oak Meadow was founded in 1975 by parents and teachers dedicated to the proposition that our greatest responsibility as human beings lies in releasing the potential within each child. This is done by creating opportunities for close relationships with others in a supportive environment. Oak Meadow, enrolling children in kindergarten through fourth grade, integrates the home experience with child-teacher interaction at school. The Independent Study Program consists of three elements: the home teacher, the curriculum, and the class teacher. The home teacher, usually a parent, uses the Oak Meadow curriculum as material while encouraging the child's learning. The curriculum is an effectively creative guide to natural learning of Language, Mathematics, Science, Social Studies, Music, Art and Crafts. Class Teachers are chosen on the basis of their sensitivity, their understanding of the learning process and their ability to communicate with others.

William's ideas on encouraging child development center around allowing the unique human excellence of each to emerge. Children should be free, but not without the support of a structured course of study. The instructor should be a friend committed to helping the child to learn and express itself. He views each child as a unique and cohesive whole with unlimited potential.

Lawrence is a father of four children, and author of *How to Transform Your Child, How to Release Your Child's Natural Genius, Authority and Children* and others. He combines practicality and inspiration to create a dynamic perspective of children, parenting, and the process of learning.

If you are or may someday be a parent or teacher, or if you are just interested, you are encouraged to come and hear Lawrence Williams on Wednesday night.

The lecture is sponsored by the A.S. Program Board and the Isla Vista Youth Project.



Rastafarians to Play at Extravaganza

The Rastafarians. "Dis a real reggae music: no filla, no pretend, no Anglo ska, but genuine roots rock music from JA Santa Cruz... Every tune is sharp, the production is flawless and the vocals are exceptional... The Rastafarians have a distinctive sound of their own, one of which Santa Cruz should be proud," says the Santa Cruz Sentinel. BAM Magazine says, "Santa Cruz's Rastafarians play reggae in the best Bob Marley/Trenchtown tradit-



ion... Offering impressive amounts of Rastafari reverence while simultaneously keeping a watchful eye out for the many-splendored perils of Babylon, the Rastafarians have created a sound which some day may very well rival the music of better known stars like Peter Tosh, Jimmy Cliff and Toots and the Maytals. In other words these guys are real."

"HOT SHOT/Experience in Photography"



HOT SHOT: Rich Freeman, of Kodak's Photographic Technology Division, will give a seminar on photographic technique at 7:00 pm on Monday, May 6 in the UCen Pavilion.

A seminar on photographic technique, Kodak's "HOT SHOT/Experience in Photography," will take place on Monday, May 6 at 7:00 pm in the UCen Pavilion. This event is a follow-up to last week's "Earthwalk," and admission is free.

The seminar will cover a variety of topics chosen to help the amateur photographer. These include composition, camera handling, exposure, depth of field, film, people photography, lenses, filters, existing light and prize-winning pictures. Slides will illustrate each topic and there will be ample opportunity for questions and advice.

"HOT SHOT/Experience in Photography" will be presented by Rich Freeman, from Kodak's Photographic Technology Division. Freeman has experience in fashion photography, still life and action shooting. He has served as an official Grand Prix Association photographer for four years and frequently takes pictures from ultralight aircraft. He is part of a team of experts currently sharing its collective knowledge of photography.

Buddhist Sitarist To Appear In Campbell Hall

The sitar, an Indian stringed instrument, was not widely known in this country until the 1960s, when a popular interest in Eastern philosophy brought a wave of gurus and sitarists to the United States.

Then, as now, most sitarists who travel outside India tend to be Hindu or Moslem. On Wednesday evening, May 16, however, one of the few Buddhist sitarists, Pandit Rahul Sariputra, will appear in Campbell Hall at 7:00 pm. Accompanying Sariputra will be Leonice on the Tabla or small kettle-drums.

Sariputra's sitar is a long-necked lute with seven strings on the main bridge and 13 sympathetic strings under them, closer to the neck and on a smaller

separate bridge. The resonating gourd is a carved pumpkin shell with ivory inlay.

The most common musical form performed on the sitar is the raga, a form thought conducive to meditation.

Admission for the concert is \$2.50 for students, \$4.50 general.

Note: Sections of this article were reprinted from a preview of Sariputra in the Montreal Gazette.

Rasta at the Pub Tonight

RAY-GUN, one of Southern California's most popular reggae bands, will be performing tonight at The Pub in a free show which begins at 8:30 pm. Their music is at once highly danceable and strongly political in the tradition of Bob Marley, and tonight's show is one not to be missed!

"Life in Antarctica..."

On Thursday, May 10 at 7:00 pm in North Hall 1006A, planetary scientist Chris McKay will speak on "Life in Antarctica and Other Ice Worlds."

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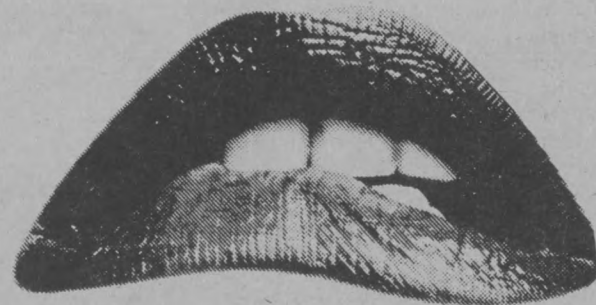
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Thank you all very much for helping out last Friday night. YOU made the concert happen!

Jon Braslaw
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HEY YOU!

We're taking sign-ups for teams for the SUNDAY EXTRAVAGANZA! All you need to do is get at least six people (no more than 12) together and sign up. The teams will compete in a variety of events (of a less than completely serious nature) for some great prizes. So, clear your calendar for May 20, and sign up, or else someone else will get to experience the agony of victory or the thrill of defeat!! Applications are in the Program Board office (UCen 3167). They are due by WEDNESDAY, MAY 9.



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