

ARTS

entertainment

J. GEILS BAND

By JAY DE DAPPER

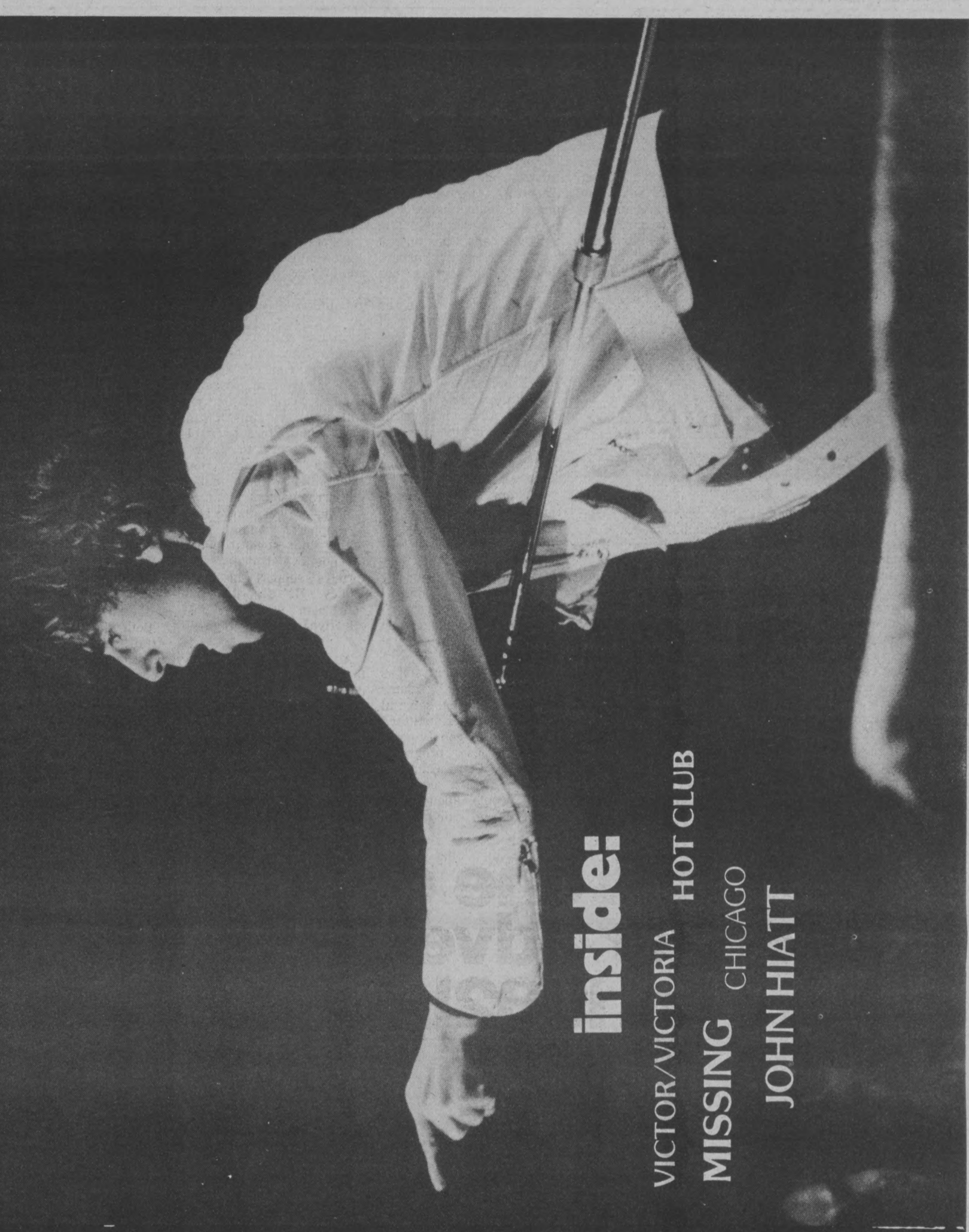
Twelve years ago, the J. Geils Band impressed at least one record executive enough to get a contract. Their hard-driving barroom sound earned them a good reputation in Boston. The record company must have felt that a national audience was also ready for the J. Geils Band. Unfortunately, they didn't become quite the hit everyone had hoped they would; they developed a small but loyal following. For the first eight years they struggled through ups and downs on vinyl while their live shows got better and better.

However, with a new label behind them, the band released *Sanctuary* in 1978 and with their flashy new image, the road to the top was sighted. *Love Stinks* was next and now, finally, sales have soared with the latest, *Freeze-Frame*.

The best thing of all for Geils followers was their live shows, though. The last year has been almost unbelievable. First they toured with the Stones, playing to over a half-million, including two 100,000 dates at the Coliseum. Then their "Centerfold" single raced to number one nationally and, following the lead, the *Freeze-Frame* album hit the top. The J. Geils Band has thus become one of the hottest acts in the country while their live shows remain as strong as ever — as was evident Saturday night at the UCSB Events Center. (What better night than a Saturday for a party with the J. Geils Band? — the premiere American "party band").

The concert started with a Portland bar band, Johnny and the Distractions, an excellent choice for an opening act, if not one of the greatest bands. They played straight-forward party rock for 45 minutes to a relatively receptive audience. The guys were mediocre at best; although considering the

(Please turn to Page 4, Col. 1)



inside:

VICTOR/VICTORIA HOT CLUB
MISSING CHICAGO
JOHN HIATT

Costa-Gavras' MISSING

Hits Home

By RICHARD DULANEY

It takes a masterful blend of drama and suspense to galvanize a leisurely moviegoer in this land of plenty to question the actions of the government. We have so much implicit faith in our system that we live in a constant state of self-righteousness and unwavering belief in the American way of life. The occasional bothersome reports of American wrongdoing in foreign lands are easily dismissed as Soviet propaganda or the far-flung fantasy of some leftist source.

Costa-Gavras' *Missing* shatters this illusion with a powerful account of the 1971 U.S.-instigated military coup in the South American country of Chile. Salvadore Allende, the deposed leader, was the first freely elected socialist president in the world. He had the gall to attempt to implement his popularly mandated socialist policies in Latin America, an area traditionally regarded as the United States' "backyard." The CIA, in concert with powerful U.S.-oriented economic interests, organized and supported



a military coup headed by Augusto Pinochet, a ruthless general who has been compared to Hitler. Costa-Gavras adds *Missing* to a long list of political docu-dramas, including *Z*, *State of Siege* and *Special Section*.

Missing is ostensibly the story of Ed Horman's (Jack Lemmon) search for his son Charlie (John Shea) who has mysteriously disappeared during the coup. Lemmon is assisted by Charlie's wife Beth (Sissy Spacek) in a journey that leads through morgues, hospitals, embassies and that finally ends with the admission that Charlie is dead. Along the way, Beth and Ed are deceived by guileful politicians and military figures and exposed to the degrading realities of American power abroad. They are finally bound together by emotions that can be experienced only by two people who have shared a grueling ordeal.

Rather than relying on sensational exploitation of the extremely violent Chilean coup, Costa-Gavras downplays direct aggression and allows a glimpse of the day-to-day realities of a war-torn nation. As Charlie and Beth cross the street in a routine scene, the background shows groups of soldiers piling books onto bonfires in front of a closed university. Instead of witnessing soldiers executing innocent citizens *en masse*, Beth and Ed see the carnage of the coup as they search for Charlie in the morgue, where hundreds of bodies line room after room.

The gripping scene in the morgue highlights Costa-Gavras' fascination with meticulous detail. The seemingly endless inventory of corpses represents a tragedy for Chile: the dead are all young people — the coup eliminated almost an entire Chilean generation. When Ed and Beth discover a friend of Charlie's in the morgue (who had been released according to American authorities in the U.S. and Chile), it is evident that he had been shot at close range — the implication being that he was the victim of an American-condoned execution.

Sissy Spacek is at once vulnerable and strong. As Beth, she's feminine and restrained, even childlike at times, but from beneath her innocence she draws on a reserve of inner strength and determination to know the truth. When she is stranded outside after curfew, when anyone on the streets could be shot on sight, she takes refuge in a doorway where she beds down to the accompaniment of distant gunfire. In contrast to the violence around her, Beth appears completely credible and devoid of malice. The home that she

shared with her missing husband stands as a bastion of peace against the turmoil of the country. After her diligent search for her husband, her grief and outrage at his death is real.

Charlie's death is the culmination of Ed Horman's awakening. As he enters the search for Charlie, he places complete trust in the seeming willingness of the American authorities to aid in the investigation. Ed is a successful Wall Street businessman in the Nixonian era, as well as a Christian Scientist; he aptly personifies the American middle class, replete with staid, traditional values and scorn for visionary liberals. Ed becomes skeptical only when confronted by a corpse that the U.S. authorities claimed was still alive. When Ed does become aware of American deception, the full fury of his background is vented against the embassy; the latter weakly justified its position in terms of the preservation of "American economic interests."

The meetings between Ed and the American embassy in Chile are by far the most intriguing and disquieting scenes in the film. The American officials are in continuous close contact with the principal members of the Chilean army and the American military attache. Costa-Gavras' attention to detail extends to symbolism as the American consul misleads, deceives and lies to Ed while glaringly juxtaposed with a wall portrait of Nixon. The bureaucrat engages in diplomatic cover-ups in the sterile, immaculate environment of the American consulate, which stands in stark contrast to the anguish and suffering of the oppressed people outside. In an impassioned scene, Ed promises to "absolve everyone of everything" in the attempt to find his son, only to be rebuked by the stony, inanimate stare of the ambassador.

While *Missing* is inherently filled with political import, Costa-Gavras also proves himself as a master of imagery. One of the most haunting scenes in the film occurs when Beth, awakened by sudden gunfire from her sleep in a doorway, witnesses a jeep full of loud soldiers chasing a white stallion down the street. The shot has a stirring nightmarish quality; the soldiers extend their frenzied hunt even to the point of defiling a pure and noble animal. It is perhaps also emblematic of the way that the coup destroyed everything that was beautiful about Chile. In this, and in the flashbacks and superimpositions that accentuate and punctuate the film, Costa-Gavras displays his prowess not only as a superb craftsman and technician, but also a masterful storyteller.

Yet the film is much more than the story line. Lemmon and Spacek are excellent, partly because they do not allow a subordination of setting to plot, as do most recent political films. Instead, *Missing* lets us know that we, as Americans, are supporting this type of activity through our unquestioning acceptance of U.S. policies. The film is all the more powerful because it blatantly portrays the manner in which the American political machine has become the antithesis of the values it claims to represent, e.g., freedom, justice and self-determination.

ARTS entertainment

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'ARTS & LECTURE' SHOWS SCHEDULED

A prolific choreographer with personal style, Bill Evans brings his dance company to UCSB's Campbell Hall Saturday, April 17. *Dance Magazine* says of Evans performance, "The entire history and spirit of a nation captured within the limitations of two short dances." The Seattle-based company of five will present a program of works set to big band, jazz, and baroque

music, including solo dances choreographed and performed by its founder Bill Evans.

The second theater event of the spring is a special offering of the Odyssey Theatre Ensemble production, "Nightclub Cantata," Friday, April 30. This Obie Award-winning musical play is written and scored by the gifted composer Elizabeth Swados, and performed by seven actors from this long-respected Los Angeles theater company. Swados, best-known for her pioneering work a Joseph Pap's Public Theater in New York, has taken the words of

many poets and set them to her versatile, uncommon music to create an all-musical lyric drama in the intimate atmosphere of a cabaret.

Friday, May 7, Arts and Lectures presents Ruth Laedo, piano, and Paula Robison, flute, two outstanding American musicians in a special joint concert. The program will include unusual and infrequently heard works for flute and piano including pieces by Bach, Poulenc, Rachmaninoff, Debussy and Franck. According to the *San Francisco Examiner* these two artists present a

performance "with brilliant technique and rare poetry."

The last dance show of the season by Ze'eva Cohen Solo Dance Repertory, is a rare opportunity to experience the art of solo dance, and to view the wide range of choreography created for the single dancer. Engaged in a career-long exploration of solo dance, Ze'eva Cohen's repertoire includes works from many worlds, many moods and represents various diverse styles of modern dance. Her engagement's May 15 at UCSB's Campbell Hall.

The final event of the Arts and Lectures season is also the final concert in a series by the Los Angeles Chamber Orchestra whose regular Santa Barbara concerts are given at Campbell Hall. Wednesday, May 19, LACO will be joined by the revered Russian emigre pianist, Bella Davidovich, who will perform Schumann's Piano Concerto in A minor.

For ticket information and reservations, please call the Arts and Lectures Ticket office at 961-3535.

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HIATT COMING BACK STRONG

By JIM REEVES

After 11 years of songwriting and performing, John Hiatt is still optimistic. Even though the majority of his musical career has been an exercise in commercial futility, Hiatt's reemergence with a new record, a new label and new management proves that one of the brightest American rock talents refuses to give up.

And with last Saturday's performance at Baudelaire's, featuring material from his new album *All Of A Sudden*, Hiatt and his band have reestablished themselves as one of the best products of the "El Lay" new wave explosion of the late '70s. Influenced by a wide variety of musical genres ranging from R&B to country, Hiatt combines his lyrics with a strong dose of American styling that came across well considering this was his first show this year.

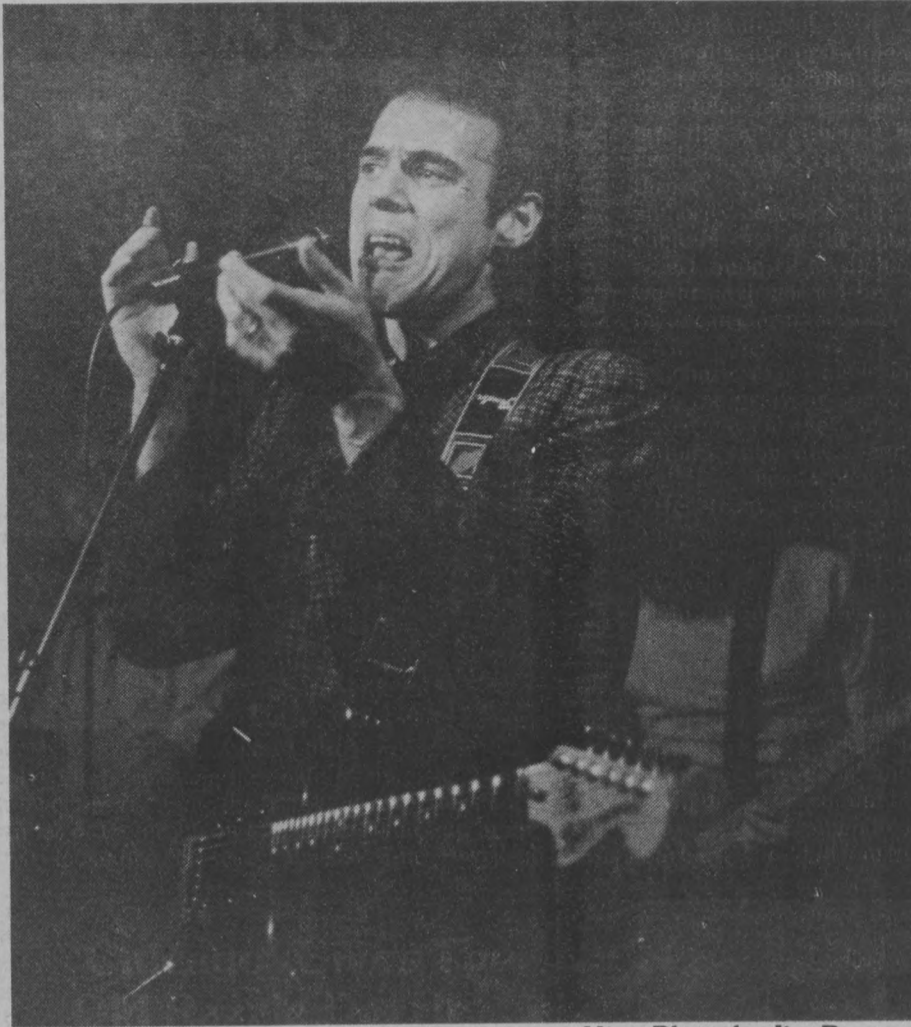
Hiatt has gone from a \$25 a week staff songwriter for a Nashville company to a critically acclaimed artist whose last two albums, *Slug Line* and *Two-Bit Monsters*, were among the best albums of the last few years. But praise and sales do not always go hand in hand and Hiatt was dropped by MCA, his former label; and his manager was fired.

Picked up last year by David Geffen (after a war between bidders from the major record labels), Hiatt wanted to get a producer who could give him a fuller, more accessible sound. With veteran British producer Toni Visconti (T. Rex, David Bowie), Hiatt has achieved just that with what might be "the next big thing."

Hiatt makes no apologies for trying to be commercial. "Oh, I don't mind that word," Hiatt said after Saturday's performance. "That's just what commercial art and graphic design are: art to sell something or in order to survive. That's all pop music is, for God's sake. It's not even art. Some people say it is, but they usually die out before long."

Some people might have expected Hiatt to "die out" because of the treatment his last label and manager gave him. Hiatt refused to talk about his past problems, calling his last producer a "lame duck" and saying that business has no place in rock and roll. "It's just a bunch of greedy bastards. I didn't get into music to deal with those people; I got into it to play."

Hiatt is less reserved in his criticism of today's music and rock radio in particular. "For me, in early '77 it seemed like things were opening up again. It was an interesting time musically.



Hiatt Photo by Jim Reeves

It's since petered out."

When asked about the state of the today's rock radio Hiatt replied, "It's mostly trash. Even the supposedly hip station (the L.A. based) KROQ is like one joke record after another of this new English Muzak. I can't stand it. It's sort of really fruity pop. It's just terrible."

To Hiatt, it's a mistake to compare his music to today's new wave, the main difference being that "I write songs with a beginning, middle and end that make sense."

After his ill-fated stint with MCA, Hiatt and his band went on tour with Ry Cooder in early 1980. Hiatt wrote songs that Cooder recorded on his *Borderline* album and *The Border* soundtrack. The Cooder tour was done "to survive. We all wanted to do the tour, we think he (Cooder) is great, but the money was pretty good too," Hiatt recalled. The tour also enabled Hiatt to stand back from the spotlight and be away from the pressure that comes from being a front man. "The pressure wasn't on me. It also gave us a chance to work under somebody else and really helped our playing."

Saturday night, the band was augmented by new guitarist Jack Sherman. Hiatt explained, "When the band was formed, I was so sick of guitarists. The old band had a second guitarist (Steven T., previously Venus of Venus and the Razor-blades) — and guitar players, by nature, are kind

of a headache. But now that Jack's in the band, I can't believe what I was missing; we speak the same language."

Even with the new material and guitarist, the band was extremely tight, opening with the Rockabillyish "Doll Hospital" and powering through the best of the new album along with the cream of the two MCA records. While the band was extremely competent, the focal point on stage was Hiatt, whose bug-eyed expressions and vocal eccentricities gave his songs vitality.

Without a close examination of Hiatt's career and music, it would be easy to dismiss him as an Elvis Costello clone due to Hiatt's skinny appearance and sometimes awkward stage presence.

However, Hiatt's roots run deep into American rock influences like R&B, country and pop, tempered by a decade of writing and touring and influenced by the new wave. Confusing at times, Hiatt's song lyrics weave intriguing and often ironic stories that demand more attention than a passive listening.

All of a Sudden is therefore not completely accessible, although it's a step closer than Hiatt's previous efforts. Hiatt's darker side is shown on the album's last song, "My Edge of the Razor," a moody tale of a broken relationship. The song is full of Hiatt's ironic metaphors.

Hiatt and his band will be opening for Graham

Parker in L.A. and San Francisco in late May. Another local date is not out of the question.

As Hiatt said, "It's fun to play a club where you're not expected to show up, although it can not be as fun as Hobe Baker's was last summer. It (atmosphere/clientele) was a little too grotesque."

Opening for Hiatt was Norman Allen who played an enjoyable set of their preppie-new wave tunes in a tight fashion that was slightly hindered by the band's obnoxious on-stage banter.

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Da Capo Players Coming

The Da Capo Chamber Players, specialists in 20th century chamber music, will appear in concert Tuesday, April 13, at 8 p.m. in UCSB's Campbell Hall. Their program will feature Bach's Sonata BWV 528, transcribed by the ensemble for flute, violin, and cello; Hexachords for Solo Flute by ensemble member Joan Tower; Leos Janacek's "Fairy Tale;" "Wind Willow, Whisper..." by Schwantner; and Olivier Messiaen's "Quartet for the End of Time." For further information, contact Arts and Lectures at 961-2080.

This season is the twelfth for the Da Capo Chamber Players: Andre Emelianoff (cello), Laura Flax (clarinet), Joel Lester

(violin), Patricia Spencer (flute), and Joan Tower (piano). The group won the prestigious 1973 Walter W. Naumburg Foundation Chamber Music Award as well as the award from the Fromm Music Foundation "for the high standards the group has established in the performance of contemporary American music." Noted not only for their performance of new works, Da Capo has also aimed to achieve the highest standards of performance in the older repertoire of chamber music.

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Centerfold

J. GEILS BAND PARTY — NOT SPOILED BY SUCCESS

(Continued from Page 1A) excessive volume at which they performed, it was pretty obnoxious. They lent just enough "support" to Geils to make their show respectable—for noise; as it turned out, the distorted volume of Johnny and the Distractions only helped Geils' sound.

Just a little after 9:30, the Events Center darkened, the J. Geils Band ran onstage, and after just enough dramatic pause (how about a technical difficulty?),

Stephen Jo Bladd started drumming out the characteristic hand-clapping beat of "Jus' Can't Stop Me." Peter Wolf, lead vocalist, then led the band through "Just Can't Wait" and "Come Back" before the band, and the audience, stopped bopping. In these first 10 minutes the band proved that their show was going to be as good as ever. Bladd's drum kit was pearl white, lit much of the time with white spots. Co-writer/-

and bassist Daniel Klien were also done up in this flashy style with similar visual success. J. Geils was his quiet self, playing superbly while demanding no recognition. Magic Dick seemed somewhat less active than in previous years, possibly because of the very limited stage space (at the Stones concert, he was larger than life, as could be expected on that enormous stage). His playing suffered minimally, though. But it was Wolf who took



WOLF

center stage, as has always been. Possibly his best moment was during the disco break in "Come Back." Here the band was lit with strobes and Wolf did an outrageous routine spinning the microphone in a Daltryesque fashion.

The band then moved into "Till the Walls Come Tumblin' Down," blew through "Sanctuary" and finished off the first half-hour barrage with "Freeze-Frame."

It was interesting to see how Geils and Co. performed this new material. Without his horns, Magic Dick instead blew a toy saxophone and the effect was disappointing. The new material is more produced than their older tunes and thus doesn't come off as well live. The band seemed to realize this, although they played four tunes from *Freeze-Frame*.

Following the title cut was Wolf's first political monologue of the night. Talking about the economy, nuclear war, and all the other "popular" issues, Wolf suggested that the audience write their congressmen and then "Piss on the Wall" — a

QUARTERFLASH AT ARLINGTON: FROM

BY MARK HANNER

The Northwest's hot new band, Quarterflash, debuted in Santa Barbara and performed to a near-capacity crowd at the Arlington Theater. Leading the band through its repertoire last Tuesday were Rindy Ross and her husband, guitarist-songwriter Marv. The Rosses, along with band members Jack Charles, Brian Willis, Rich DiGiallonardo and Rich Gooch, performed superbly, eliciting cheers and standing ovations from the delighted crowd.

Charles' lead vocals on two songs ("Cruisin' With the Deuce" and "Critical Times") propelled the group with a more versatile sound than most bands, but it is Rindy's stylish singing and expertise with the sax that captured the crowd. Rindy is the only woman in a prominent band who doubles as lead singer and sax player.

Marv on getting involved in music: "None of my family was musical. For me it was more of a rebellious sort of thing. My parents opposed my musical participation in rock and roll bands in those days and then later on, everything worked out. But initially, it was not something in which I had a musical background from my family."

Marv began to play the guitar in high school when the Beatles were hitting it big; they were his biggest influence. "I was at first mostly interested in groups like the Beatles, the Stones, and the Doors. Later on I got more involved in the process of songwriting, and so song writers became more important to me, especially Bob Dylan and Joni Mitchell."

As for Rindy, "My biggest influence came in high school and that was Joni Mitchell, of whom I am still a big fan. There was a time when I watched her every move and listened to each inflection. For a while I was Joni."

Today's Quarterflash band had its beginnings in the late '70s, when Rindy and Marv formed a band known as Seafood Mama. The name stems from a line in an old Fats Waller song entitled "Hold Tight." It says, "I want some seafood mama," which is "sort of a Harlem sexual reference." A phrase on the Quarterflash album makes a "dedication to all the seafood lovers in the Northwest. Rindy and I played in that band for a long time. It had a huge following in Portland and a lot of the numbers on the Quarterflash album were originally Seafood Mama songs."

Seafood Mama released a local version of "Harden My Heart," which the band recorded in their basement and distributed themselves. It eventually sold 10,000 copies in the region and became the number one song on all the Portland radio stations. "Our manager was in Los Angeles trying to tell people this thing was happening in the Northwest. Record labels came to see us and the Geffen label was the one that we felt had the most to offer the band," Marv recalled.

The origin of the Quarterflash name is a story in itself. "We had known that we were going to change the name regardless of signing with Geffen. Seafood Mama is a reference more to old swing and the band was a very eclectic band, performing swing, rock, country, jazz, and salsa. I mean anything and everything. Seafood Mama was just going in so many directions. Marv and I wanted to go in the direction of rock and the direction of his writing, which really didn't coincide with what the other members of the band wanted to do, so the band split up. When we put together some new members it seemed really right to establish a new identity because we were a different group," Rindy explained. "We were madly searching for a



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Peter Wolf

typical intro into a Geils song.

After a couple of slow ballads, including the surprisingly well-done "River Blindness" from the new album, the band was back in form, hitting on most of the favorites: "Detroit Breakdown," "Musta Got Lost," "Somebody Help Me," "Houseparty," "Nighttime," "Love Stinks," and several old blue tunes from their early days.

In fact, the band played so well, and put on such a good show, that their first 20 songs seemed to satisfy. Each member had done decent solos, performed whatever was expected as characters, and as a whole the band was excellent, although maybe a little worn from this latest long tour.

Success seems not to have ruined them. At least five people from the audience danced on stage with Wolf and he himself jumped bravely into the aisles, going 15 rows deep before security convinced him that this was not the brightest of ideas. What really proved them to be the rockers they are reputed to be was their three encores. They first returned

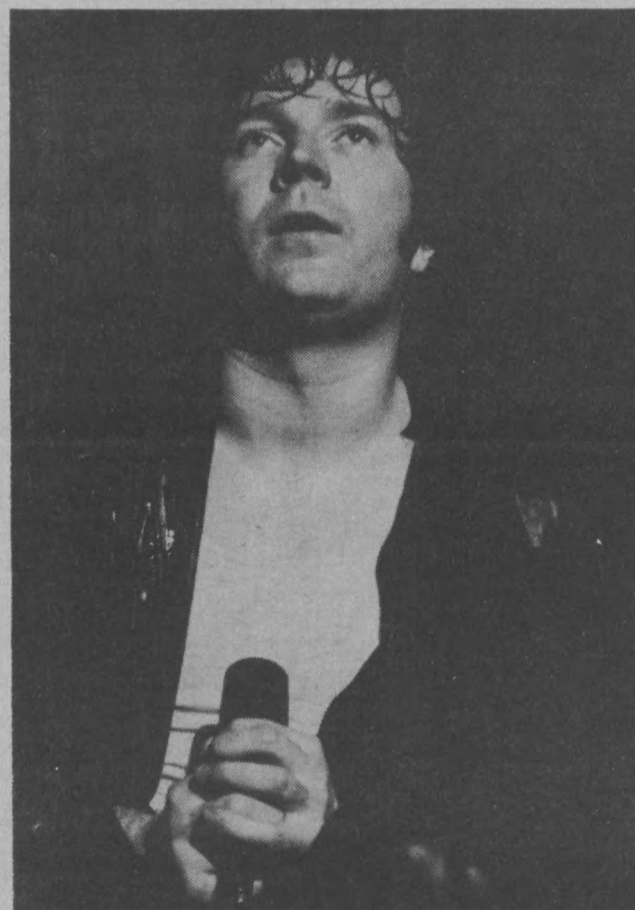
with the best performance of "Where Did Our Love Go?" that I have heard them do in several years. The complimentary second encore included "Centerfold." The house lights went up. The crowd was happy enough and began filing out, still cheering. Surprisingly, the house lights blinked off, the cheers resumed full tilt and the J. Geils Band was back for more. Wolf did his amazing chair feat which I shall not divulge — it must be seen to be believed — then they finished off the night with one last tune and were gone. This time for good.

The J. Geils Band came into town to party — and they did for over two hours. The audience was as participatory as I've ever seen and despite the horrendous acoustics of the Events Center, the band sounded clean, crisp, and tight, not overpowering or distorted (anybody remember the Pretenders?). If they made bars as big as the Events Center, Geils could still be a bar band. Instead, they are possibly the best American rock and roll band on tour and deserve all the recognition they get.



Magic Dick

Photos by Greg Harris



Johnny without Distractions

FROM SEAFOOD TO SANTA BARBARA

new name and went through some books in our producer's (John Boylan) library. He'd been working on various Australian bands, like the Little River Band and he had a lot of books in his library on Australia and New Zealand. We found a book of folk phrases from Australia with the name Quarterflash in it. It means that something is "one quarter flash, and three parts foolish." We just really liked the idea of what that says, as well as how the word sounds." The band added four new members to complete the "face-lift."

Quarterflash's performance in Santa Barbara was one of about 40 stops of their first nationwide tour. Rindy explained, "We did a short tour of about 16 cities by jet before Christmas. We've been opening for Loverboy and Sammy Hagar, and then a few dates, like Santa Barbara, we are headlining."

"Life on the road is not the ideal lifestyle. I think we're all going through growing pains right now and learning how to adjust to this way of life. It's really different!"

Rindy believes the surge in the popularity of female vocalists has helped Quarterflash: "I think that there is a consciousness in radio, as well as in just popular appeal — one reflects the other and makes this cycle — and that consciousness is to be into female rock and rollers. There hadn't been a lot of real female rock and roll singers up until, in many ways, Ann Wilson of Heart."

Quarterflash is not only one of those rare groups that has had a hit with its first single and first album, but it is also unique in having a traveling husband and wife team. "There are really only pros in a situation like this, at least for us," beamed Marv. "It is something that has made road life a lot easier for both of us, having companionship and being able to support the other person when they're having down days."

Rindy has been frequently compared to Pat Benatar. In a recent *Los Angeles Times* article ("Rindy Ross: Standing Pat"), Rindy was quoted as having said how sensitive she is to this comparison. "It's not really true. I think in many ways I'm flattered. I think Pat Benatar is very good. I just don't hear the comparison myself. I do think there are some similarities in the songs like "Find Another Fool" and "Harden My Heart", evoking a kind of angry and 'I'm-not-going-to-take-it-anymore' attitude, and she's well known for those kinds of lyrics. Critics have also said that I sound like Stevie Nicks and Ann Wilson, too. *Rolling Stone* magazine even compared us to the 'Pretenders at their most commercial.'" Rindy joked that no one, however, had ever compared her to Ella Fitzgerald.

Us magazine said, "Quarterflash takes the hurt-female syndrome and turns it into something predictably drab and commercial." "Yeah, that was one of our better interviews," Rindy laughed. "I'm not wounded by them anymore. I was at first, because they usually have definite things to say about me. I usually get picked on, although lately, Marv's gotten picked on (as she playfully jabbed at him)."

Marv added, "In the *Village Voice*, it said we were among other bands including Foreigner, Journey, and the Doobies listed in a Guide to Unlistenable Crap. It's good company, all that 'unlistenable crap.' A lot of people are listening to that. I guess you have to learn to take the good with the bad. You just have to believe in yourself and be happy with what you are doing."

Tuesday's performance may not have satisfied Hollywood critics, but the band's energetic style and classy performance had the crowd enjoying every minute of it and to the band, "that's all that really counts."

What's WOODY'S?

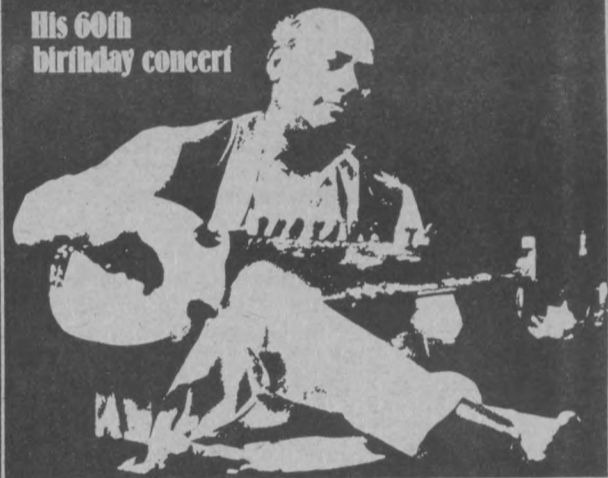
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Concertique

HOT CLUB: '30s SWING

By JOHN KRIST

When an act bills itself as performing "Parisienne swing music of the thirties," one approaches its concert debut with caution. After all, I've never been to Paris and, to the best of my knowledge, I certainly wasn't around in the Depression era. However, I do know a little about "swing" and, as became obvious during last Thursday's Lobero Theater concert by the local sextette Hot Club, that was the only prerequisite for enjoyment.

An ability to distinguish superior musicianship from pretentious but amateurish imitation helped as well. Styling themselves after the famous Quintette of the Hot Club of France, which featured the jazz violin of Stephane Grappelli and the guitar playing of the late Django Reinhardt, the members of Hot Club treated the audience to authentic acoustic jazz, both nostalgic favorites and excellent originals written in the same style.

Especially worthy of praise was the violin playing of Jim Sitterly. His precise technique revealed a background in classical music, yet he displayed abundant improvisational inventiveness as well. With a stage presence that resembled a hybrid of Artie Johnson and John Denver, Sitterly also provided some of the spontaneous and unforced low-key humor that contributed to the group's appeal.

Lead guitarist Dave Collert ("Swingin' Dave" according to the program), possesses awesome digital dexterity and an ability to perform lightening-quick runs — sometimes too quick, as he occasionally overran both the rhythm and his own ability to create ideas during solo breaks. In addition to his impressive overall ability on the guitar, Collert also wrote several of the group's original compositions, including two of my favorites, "That's What I Hate About Love," and "I Wanna be a Millionaire."

Providing solid and enthusiastic, but unobtrusive backup were rhythm guitarists Stephen Liston (if he got any more



Fred Lehto NEXUS/Steve DiBartolomeo

involved in his playing he would likely disappear through his fingertips right into the frets) and Alex Marshall (senior member of the group and probable runner-up in an Omar Sherif look-alike contest). Bassist Jim Townsend per-

formed with authority, doing rigorous duty as rhythmic foundation (no drums), although it often looked as if he might doze off and let his hands continue their competent work on autopilot.

Vocalist and erstwhile master of ceremonies Fred Lehto did his best to croon his way through the group's varied repertoire, and managed to inject a great deal of presence into the act. Although his voice has the mellow timbre needed in this style of music, Lehto tends to sing from his throat — a characteristic that results in a loss of the vocal authority needed to fill an auditorium with the cavernous cubic footage of the Lobero. He did, however, provide an entertaining (if he'd changed costume one more time, he would have needed his own wardrobe manager) and effective performance overall.

Lehto was not alone in his inability to adequately cope with the dead air space in the theater. The band is composed of exclusively acoustic instrumentation with minimal amplification, and seemed better suited to a cabaret-style setting — one in which the audience would not be more than 30 feet from the performers — thus increasing the intimacy and heightening the involvement of the listeners. During the concert it was announced that the group was currently performing at the Chanticleer in Montecito, so Saturday night I made a pilgrimage in search of greater insight and the perfect martini.

I found both. The act is quite entertaining in a smaller atmosphere, one much more analogous to that of the Paris night club act from which Hot Club derives its inspiration. They were good enough, in fact, to make enduring the awful "Montecito chic" of the Chanticleer worthwhile. A trip down there is recommended, for even if one doesn't like the music, it's possible to get pleasantly trashed on Santa Barbara's best gin martinis — if you can afford them.

'Chicago' Gives The Old Razzle Dazzle

By ANDI WOODWARD

Its introduction as a "tale of lechery, treachery, adultery and murder, all of the things nearest and dearest to our hearts" accurately described Bob Fosse's production of *Chicago*, presented last Friday and Saturday at the Arlington Theater.

Without a moment's delay, the musical launched into song and dance, full of bump and grind, to tell the story of a Roaring '20s singer/dancer who shot her lover when he tried to walk out on her. Based on a true story of a

young Chicago woman, the musical details how Roxie Hart, played by Penny Worth, manages to escape hanging, thanks to the fancy footwork of her big time lawyer Billy Flynn, portrayed by Bill McCauley.

Worth and Flynn's performances reflected the professionalism of the entire troupe, which included many award-winning Broadway performers. But considerably more notable characters included: the warden of the women's prison into which Hart is tossed, Matron Mama Morton, played by Jane Judge; Mary Sunshine, the "sob sister" journalist; and Roxie's "invisible" husband Amos.

An interesting twist in the plot involves the disrobing of Mary Sunshine, from which it is learned that "things are not always what they seem." The character, played by M. O'Haughey, who sang — with a five octave vocal display — of "a little bit of good in everyone," turned out to be a man!

Roxie's sucker of a husband Amos was impressively comical waddling about in his oversized red shoes and tie, and tails that stood up in back like a duck's feathers while he sang "Mr. Cellophane."

Overall, the singing was quite good and the choreography amazing. Credit for the choreography and directing of the on-Broadway production goes to Bob Fosse. But on tour,



Worth as Roxie

Jackie Warner and John Sharpe are to credit, although they have employed Fosse's original movements.

In addition to *Chicago*, Fosse has directed such successful Broadway musicals as *Pippin*, as well as the screen versions of *All That Jazz* and *Cabaret*.

The scene in *Chicago* in which Billy Flynn, surrounded by showgirls carrying pink feather fans, sings about how he is only in the lawyering business "for love," also appears in Fosse's death dream in *All That Jazz*.

In *Chicago*, the combination of ribald humor, sexual innuendos, and

blatant carnal references in Fosse's sometimes startling choreography (much disrobing, slinking about on stage, pelvic thrusts, dramatic heavy sighs and nasty fingersnapping) create an aura of sexuality that is a bit overwhelming and sometimes descends to the level of tackiness.

The scene in which members of the chorus sing about their reason for killing their husbands or lovers — infidelity — is humorous in parts, but it is very black humor. For example, one woman sang, "And then he walked into my knife ten times." Death seems to be a central theme for Fosse.

(Please turn to Page 7, Col.1)

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EVENTUALITIES



Ali Akbar Khan, one of India's great living musicians, returns to Santa Barbara in concert at the Lobero Theatre to celebrate his 60th birthday. The show will be held Easter Sunday, April 11, at 8 p.m. He was the first major Indian musician to come to America; in 1955 his debut performance was held in New York's Museum of Modern Art. In 1968 he founded this country's first college of Indian music near San Francisco. He has recorded over 50 albums; his sarod playing has earned him praise around the world.

Alaska, a new musical production, continues its run tonight through Saturday at the Victoria Street Theater, 33 W. Victoria. Curtain is at 8 p.m. Student discounts are available.

Swing Time (1936), starring Fred Astaire and Ginger Rogers, is this Sunday's offering from Arts & Lectures in their on-going Spring quarter film festival. The Great American Musical on Film. Student tickets are \$1.50 for the 7 and 9:30 p.m. shows in Campbell Hall.

Danscape plays tonight through April 10 at 8 p.m. in the UCSB Main Theatre. The production is being presented by the UCSB Dance Division and tickets are available from Arts & Lectures (961-3535).



The Love Parade (1929), starring Maurice Chevalier and Jeanette MacDonald, will be shown today at 7 and 9:30 p.m. in UCSB's Campbell Hall as part of the current "Gotta Sing! Gotta Dance! The Great American Musical on Film" series. Presented by UCSB Arts and Lectures.

On Film...

VICTOR(IA): UNDECIDED

By MICHELLE TOGUT

Blake Edwards should have stuck to making *Pink Panther* movies; while they were pointless, they were also unpretentious and extremely funny.

These days, however, Edwards is making conscientious attempts at grandiose social commentary (witness the witless "10" and the caustic *S.O.B.*) His latest *Victor/Victoria* is along the same lines — a comedy of manners exploring sexual ambiguities and mores. Unfortunately for Edwards, farce requires both wit and subtlety, both of which are lacking from his screenplay.

Victor/Victoria is described as "a romantic, musical comedy set in Paris in the 1930s." Its premise is rather simple. Victoria Grant (Julie Andrews), a down-on-her-luck singer of operatic talents meets up with Charles Todd — Toddy — (Robert Preston), an equally down-on-his-luck gay night club entertainer.

A series of misfortunes ends with Victoria spending the night at Toddy's apartment and having to wear his young lover's suit the next morning. Lo and behold, with her hair tucked up into a hat, Victoria looks like a



nubile young man.

Thus, a plot is born. Toddy turns Victoria into Victor, a Polish count who happens to be the greatest female impersonator of all times. The film then proceeds to chart *Victor/Victoria's* meteoric rise to success as the toast of the Paris nightclub scene.

It's a story which could be pulled off with ease as a French or Italian farce — *La Cage Aux Folles* comes to mind — a witty little movie with a light touch. Edwards, however, directs with a leaden hand, going for the guffaw when a giggle would

have been more appropriate.

With the exception of Robert Preston's Toddy, all of the characters lack defined personality and are reduced to caricatures. Preston, though, is delightful as an aging queen comfortable with his sexuality — a charming, debonair and clever man who outclasses all the other characters and manages to steal the show.

Julie Andrews is exceedingly bland in comparison. Her *Victor/Victoria* is unconvincing as a man and little more so as a woman. King Marchand (James Garner), a Chicago

nightclub owner, knows immediately that she is not what she pretends to be and so should everyone else. When *Victor/Victoria* opens his/her mouth to sing s/he sounds like, well, Julie Andrews. Yawn.

Garner, for his part, is naturally delightful and even in this role manages to squeeze humor out of ridiculous situations. His facial expressions are marvelous. With a squint of his eyes, he conveys more feeling than most other actors in this film emote in full-fledged diatribe. His love affair with Andrews, though, lacks much fire. Together, they exude all the passion of frozen broccoli and the viewer is left wondering what draws these two together.

As for the supporting cast, Alex Karras as Marchand's body guard is merely there, and Lesley Ann Warren as Marchand's squeeze plays the role of a blonde, Brooklynese bitch with such rapacity as to give new meaning to the word "stereotype."

But stereotypes are mostly what Edwards gives us in this meandering play on sexual identities. None of the characters really transcend sexual roles and explorations of role-playing and sexual ambiguity are forced and shallow.

Victor/Victoria is supposed to be the film "that will tell people that MGM is back in the glamour business." Certainly, the

lavish sets and the score by Leslie Bricusse and Henry Mancini give credence this claim.

If *Victor/Victoria* is glamorous, it is also dull and

all the stunning choreography, beautiful costumes and gorgeous music in the world do not lift this uninspiring "comedy" as well as a little wit and humor could.

'Chicago'...

(Continued from Page 6)

In "We Both Reached for the Gun," Roxie literally plays the dummy on her lawyer's knee while he does a ventriloquist act to tell his fabricated version of the

killing to the press. The journalists ask questions which Billy answers through Roxie, and then the journalists pick up the chant of "we both reached for the gun."

Small technical difficulties provided the one disconcerting note of the production. Occasionally the lights didn't follow performers well and feedback from the microphones interfered with the sound. Finally, it is incomprehensible why the second act began when the

audience was still streaming back into the theater after intermission.

Except for those few technical problems, and the musical's occasional lapses into tackiness, last weekend's production of *Chicago* was very well done: entertaining, upbeat and professional.

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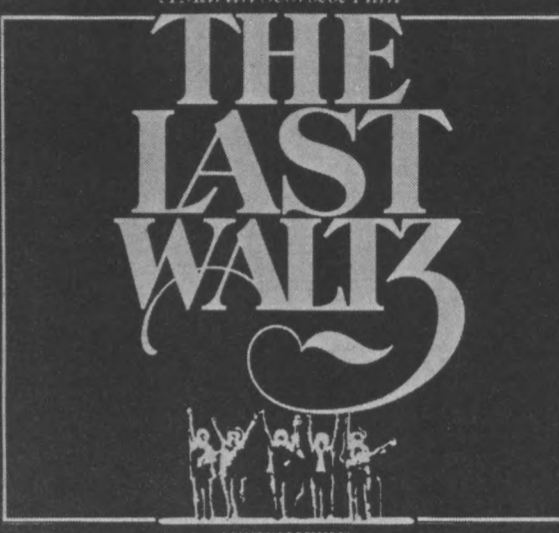
A.S. PROGRAM BOARD

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Editor:
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Sedlak

A Martin Scorsese Film

THE LAST WALTZ



A MARTIN SCORSESE FILM

The Last Waltz

It Started as a Concert

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Levon Helm
Garth Hudson
Richard Manuel
Robbie Robertson

Also Starring
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Neil Diamond
Bob Dylan
Joni Mitchell
Neil Young
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Van Morrison
The Staples

Dr. John
Muddy Waters
Paul Butterfield
Ronnie Hawkins
Ringo Starr
Ron Wood

It Became a Celebration

Production Design by BORIS LEVIN
Executive Producer JONATHAN TAPLIN
Produced by ROBBIE ROBERTSON
Directed by MARTIN SCORSESE

R
DOLBY STEREO
United Artists

The Last Waltz

It Became A Celebration

By Deva Sedlak

It's that time again! What time is it? It's time to rock and roll once again with A.S. Program Board, that's what time it is. Join The Band, Eric Clapton, Neil Young, Van Morrison, Joni Mitchell, Ringo Star, Emmy Lou Harris, and many others this Saturday April 10 in Campbell Hall.

A.S. Program Board's Film Committee is presenting the epic journey into rock and roll celluloid "The Last Waltz." Showtimes are 7:30 and 9:30 p.m. Admission prices are \$1.50 for students with reg card and \$2 for the general public.

"The Last Waltz" records The Band's farewell concert given in San Francisco on Thanksgiving 1976. But it was more than a concert. It was a celebration. And without a doubt, it is the most beautiful and stirring rock movie ever made. The stunning cinematography and perfect sound recording provide everyone with the best seat in the house. The Band performs 12 songs, including such classics as "The Night They Drove Old Dixie Down" and "The Shape I'm In."

Special guests join The Band including the one's mentioned above. Bob Dylan also joins them singing "Forever Young" and "Baby, Let Me Follow You Down." For those of you who may not be aware: The Band was Bob Dylan's original back up band; that's how they got the name The

Band. Interspersed with the musical numbers are interviews with The Band members conducted by Martin Scorsese, director of the film. These interviews offer amusing and intimate insights into life on the road. The music is the star of the show. The dramatic climax has everyone gathered on stage to sing "I Shall Be Released."

In The Band's own words, "The road was our school. It gave us a sense of survival; it taught us everything we know and out of respect, we don't want to drive it in to the ground... or maybe it's just superstition but the road has taken a lot of the great ones. It's a goddamn impossible way of life."

"The Band has been together 16 years, together on the road; eight years in dance halls, in dives and bars, eight years of concerts, arenas and stadiums.

"Our first concert as The Band had been at Winterland, so we wrapped it up there on Thanksgiving Day. There was a dinner for 5,000, a waltz orchestra, a hell of a party and some friends showed up to help us take it home. But they are much more than friends. They are some of the greatest influences on music and one a whole generation.

"We wanted it to be more than a "final concert." We wanted it to be a celebration: The Last Waltz."

Join The Band and friends this Saturday at Campbell Hall.

Friday at Pub

Sleeper

SLEEPER, the latest arrival on the Southern California music scene will bring their unique blend of all original romantic/pop to UCSB's student center pub this Friday night, April 9, 8:30-10:30 p.m. This relatively unknown group has already acquired a tremendous following by combining purity, intelligence and artistic ambition with shrewd commercial instincts. Their commanding performance at the recent "WAVES" concert at Earl Warren Showgrounds and their upcoming television debut on the "WAVES" special has already sparked an interest in several southland record companies.

The band was formed by and has evolved around singer, songwriter and performer Tracy Hall. He recruited rock-solid drummer Scott Priester and the mean-spirited guitar of long time musician-friend Pat Desmond to form a group dedicated to getting their own musician-friend Pat Desmond to form their own distinctive style of music on record and ultimately, on the charts. The flavorful vocals of seasoned session-singer Frank Ortiz soon followed to add an attractive twist to this as yet unnamed effort. The year 1981 saw the toilingly pugnacious bass of Winfield "Wiff" Shiras IV and the frenzied style of keyboardist Tim Kepford complete the quintessential art-rock of the 1980s. Rock



afficionados who are tired of the same old drudge that the music industry has been trying to hype in vain will find Sleeper to be a definitely unique and refreshing approach to American rock and roll.

There will be free admission for all ages. Go see Sleeper this Friday night at the beautiful UCen pub. Beer and wine will be available. Sponsored by A.S. Program Board.

Note: This showcase is Friday night!

PROGRAM BOARD
APPLICATIONS
DUE FRIDAY
APRIL 9

Program Board Positions Open

Are you interested in working with people to program exciting and diverse forms of entertainment? Throughout the past two quarters A.S. Program Board has sponsored a large number of events such as the Frank Zappa concert, LSD Conference, College Bowl. These programs have been a success due to the dedicated chairs and volunteers who make up the structure of the board. All interested students are invited to visit the A.S. Program Board office and become involved in programming and producing events!

Applications for board positions are available at the Program Board office, UCen 3167. They are due in the P.B. office at 5 p.m. Friday April 9. Every student is encouraged to become involved.

T-Shirt Design Contest

Every year, as all we partiers know, Program Board plans a huge free show on the grass by the lagoon during Spring Quarter. As in the past, Program Board plans to sell a special T-Shirt to commemorate the day. Only this year there is an important change! YOU have the opportunity this year to design the shirt. Not only that, if your design is chosen you will receive two free tickets to see your choice of Rodney Crowell or the Paul Winter Concert live at Campbell Hall.

RULES:

- Designs must be ap-

propriate for the theme of the event:

SUNDAY EXTRAVAGANZA.

- Designs must include the Program Board name (or logo);

- Designs must be submitted before 5 p.m. on Monday April 19.

Final judging will be made by the A.S. Program Board at its April 19 meeting. The winners will be notified the following day. All entries become the property of the A.S. Program Board. The board reserves the right to cancel this contest if no appropriate entries are received.

UPCOMING EVENTS

LECTURES

APRIL 15: Mohi Sobhani, 7 p.m., Ucen Pav.

APRIL 19: World Hunger Project, 7 p.m., Campbell Hall

APRIL 23, 24: World Community, Ucen Pav.

CONCERTS

APRIL 23: Paul Winter, 8 p.m., Campbell Hall

APRIL 24: RODNEY CROWELL!!!, 8 p.m. Campbell Hall

Comedy Night

Coming: COMEDY NIGHT in the Pub. It will be Tuesday April 20 at 8:30 p.m. No charge for admission.

UCen Art Gallery

The UCen Art Gallery will be showing Treva Maulhardt's Watercolors and Philip Cerney's Ceramics through tomorrow. On April 13 Bria Beebe and Dave Cooper will open with a selection of both Sculpture and Drawings. The reception is from 5-7 p.m. and the show will run through April 24.

On May 1 we will begin accepting applications for the 1982 fall exhibitions.

Gong Show

A.S. Program Board will be presenting a Gong Show on Wednesday May 12 and we are currently looking for acts for the show. If you have a great act (or not so great act) and just haven't found the appropriate time to perform it, this might be the big chance you've been waiting for. Just fill out the application form and turn it into the A.S. Program Board office, UCen 3167.

GONG SHOW APPLICATION FORM

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