



Roy Scheider and Ben Vereen sing and dance in a dream sequence from *All That Jazz* to be shown in the *Gotta Sing! Gotta Dance!* series. See story, page 2A.

Arts & Entertainment

Back By Popular Demand

Gotta Sing! Gotta Dance! Film Series



Fred Astaire and Ginger Rogers are confused lovers in Top Hat.

26, *Carousel*, featuring a score by the team of Rodgers and Hammerstein; April 29, the 1950s hit with Fred Astaire and Audrey Hepburn, *Funny Face*; May 3, Judy Garland and Gene Kelly in the exuberant Vincente Minnelli film *The Pirate*; May 6, a spectacular cast, including swimming star Esther Williams, Lena Horne, Eleanor Powell, Red Skelton and Van Johnson star in *The Dutchess of Idaho*; May 10, the explosive *West Side Story*, with choreography by Jerome Robbins; May 13, Marilyn Monroe, Ethel Merman, Donald O'Connor, and Mitzi Gaynor in *There's No Business Like Show Business*; May 17 Bob Fosse's *All That Jazz*; May 20, *Zero Mostel and Jack Gilford* in Richard Lester's hilarious adaptation of the Broadway hit *A Funny Thing Happened On The Way to The Forum*; May 24, *Hair*, the musical tribute to radical youth, written in the late sixties, with choreography by Twyla Tharp.

For a printed brochure or further information on this series, please call UCSB Arts and Lectures at 961-3535.

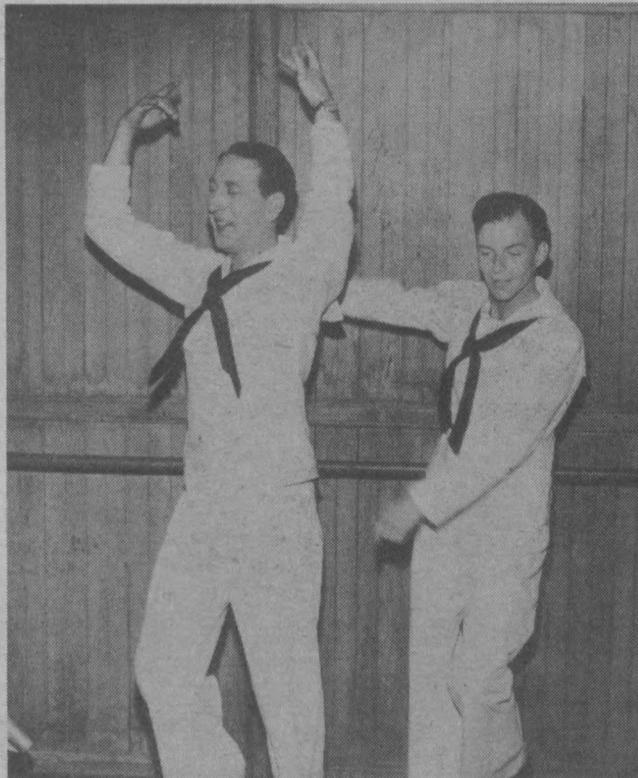


Marilyn Monroe shimmies in *There's No Business Like Show Business*.

GOTTA SING! GOTTA DANCE! THE GREAT AMERICAN MUSICAL ON FILM, a series of sixteen films celebrating the uniquely American tradition of musical film, returns to UCSB on Sunday and Thursday evenings beginning Sunday, April 1. All films will be shown in UCSB's Campbell Hall twice nightly at 7:00 and 9:30 p.m.

Inaugurated two years ago, this series, sponsored by UCSB Arts and Lectures, spans the years beginning in 1930 with Busby Berkeley's *Whoopie* and continues through *Hair*, released in 1979. Specially discounted series tickets are available at fifty percent savings — \$16 for the general public and \$12 for UCSB students — in advance at the Arts and Lectures Ticket Office (961-3535), or at Campbell Hall on the evening of April 1. Two classes at UCSB are being offered in conjunction with this major series: Dance 45M, "History of Musical Comedy Dance" taught by Frank Ries, and Film Studies 170, "the Musical Film" taught by Jonathan Rosenbaum.

Films in the GOTTA SING! GOTTA DANCE! series are as follows, April 1, *Top Hat*, featuring the magnificent dancing of Fred Astaire and Ginger Rogers; April 5, Judy Garland, Lana Turner and Hedy Lemarr star in the unforgettable *Ziegfeld Girl*; April 8, *Sun Valley Serenade*, with Glenn Miller, the Nicholas Brothers, Milton Berle and spectacular skating by Olympic star Sonja Henie; April 12, Cyd Charisse and Fred Astaire dance to a Cole Porter score in *Silk Stockings*; April 15, *Whoopie*, the film which made Eddie Cantor a Hollywood star and introduced Busby Berkeley to screen audiences; April 19, *Sweethearts*, with the immortal Jeanette MacDonald and Nelson Eddy; April 22, Gene Kelly, Frank Sinatra, and Jules Munshin are sailors on a one-day pass in *On The Town*; April



Frank Sinatra and Jules Munshin tap through *On The Town*.

'Danscenes' To Open

"Danscenes," which will be performed April 4 through 7 at 8 p.m. in the UCSB Main Theatre, features student performers in original choreographies.

Laurie A. Moore choreographed a solo work entitled "Pathos" and a quartet entitled "Liaison." The solo, danced by Gail Nunan, explores a woman betrayed and her struggle to survive.

In "Earthwalk," choreographed by Daniel Jimerson, the movement is loosely based on mountain climbing.

Diana Lenz choreographed "Windover" to music by George Winston. Lenz comments that the world of nature holds many mysteries and shadows. Her dance is much like a poem about the natural elements and how they affect each other.



James Stewart and Lisa Thomas dance "Earthwalk."

Kim Chandler collaborated with composer Tom Majors to create a four part dance featuring dancers Janet Heger, Chris VanderHeide, Shalleen Bosch, Phyllis Oelrich, Alice Chouinard, Erin Adams, Kathy Cushman, Julia Kohles, and Carrie Nakamura.

In "One As Five As One" people interact with one another so that their own pattern evolves into a group pattern. Choreographed by Shalleen Bosch, the dancers will include Kay Izlar, Diane Lenz, Kim Chandler, Janet Vucinich, and Caroline Kohles.

"Danscenes" is directed by Alice Condodina and presented by the Dance Division of the UCSB Department of Dramatic Art. Also, included in the concert will be a master thesis project by Delila Moseley. For ticket information contact the Arts & Lectures Ticket Office at 961-3535.

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John Irving on The Big Screen

'New Hampshire': Pretentious But Likable

By JONATHAN ALBURGER

"Where's Garp?" one playfully annoyed woman asked her friend half-way through *Hotel New Hampshire*.

The problem of getting close to *Hotel New Hampshire* is precisely that. With *The World According to Garp*, there is one central figure, a developed personality we can understand and like; with *Hotel New Hampshire*, however, our attention is splintered by a progression of nearly farcical caricatures, complications and deaths. There's too much book for a movie.

And yet there seems to be a scheme to the madness. Noted British director Tony Richardson captures that Irving life at its most precarious and humorous: people hanging on to sanity by the fringe. Working from his own adaptation, Richardson gives us a personality pastiche, a family that seems to revel in its peculiarity and liberality like the epitomal '60s free spirits — nothing is right or wrong, only what it is.

This is a film that appears pretentious, blatantly manipulated, even surrealistic, but it is also filled with heart and many perfectly realized moments. It muddles its own issues in a web of scattered intentions and ideas, while at the same time is really a simple little family fable.

Richardson opens the film with the story of how mom and dad met while working at a posh resort, the Hotel New Hampshire. They befriend a silly little man named Freud who is fond of bears. Mom and dad inherit the bear — presumably a symbol for unspoiled nature — when the good doctor leaves the States for Europe. Freud tells the couple to get married and take advantage of all of life's opportunities. They do, settling into a comfortable life with a big family and moderately ambitious dreams. This first exposition ends with the

senseless shooting to death of their family bear. Time for bed, kids.

From here, oldest boy Rob Lowe continues as storyteller as he sets up the string of problems, deaths, and triumphs. With each move the Berry family makes a death strikes, whether it be the dog, Sorrow, or the Mother and the youngest child, Egg ("He started out an egg and he's still an egg.") At least we know Lowe will live to the end of the film since he's the narrator.

The family may or may not be the kind you can relate to: the promiscuous, fast and foul talking daughter, Jodie Foster, falls in love with the one boy who doesn't respect her while her brother, Lowe, goes through a series of sexually dissatisfying experiences only to discover that it is his sister he truly desires; the youngest daughter can't grow, but writes a best-seller about her struggles and her "family of heroes" that is later turned into a film making Foster a star and the middle brother a big time agent. There's a sprinkling

of incest, homosexuality, suicide, rape, terrorism, etc., etc., totem and taboo. How much can a family endure? you may ask. And where is the line between "real life" and exaggeration for laughs?

What the film lacks in character development it makes up in warmth of family interaction — their sense of honesty and communication, the way they look at each other, the way they kiss, hug, and occasionally slug each other. Their world is a crazy, curious exploration and celebration. Even when Irving and Richardson pare down the cast, there remains a feverish joy for living: like one of the stories within the story teaches, you have to "keep passing the open windows," — a point stressed a few too many times. (Okay, I get it, *Hotel New Hampshire* is about surviving death: ahuh, good, keep resisting the temptation to jump from this life.) Yes, the film lacks subtlety, but it captures the imagination and taps the essential purpose of fantasy with its dream-like un-

predictability and hazy visual texture. Sometimes scenes are absurd, sometimes dead serious, others are poignant, many are slapstick, and the ending is artsy heavy-handedness.

But if you can dispel *Garp* expectations and not take it too seriously, *Hotel New Hampshire* is fast, fun entertainment. The cast is strong, especially Jodie Foster with her determination, angst, and sexual blemishes; she shows how a good actress can make the best out of confusion. Rob Lowe is concerned, considerate and charming, a good balance to Foster, who is described as "beautiful but a bitch" by the family's Vienna inheritance, Susie the bear, a small role nicely played by Nastassia Kinski as a woman who dresses like a bear because she believes herself to be ugly.

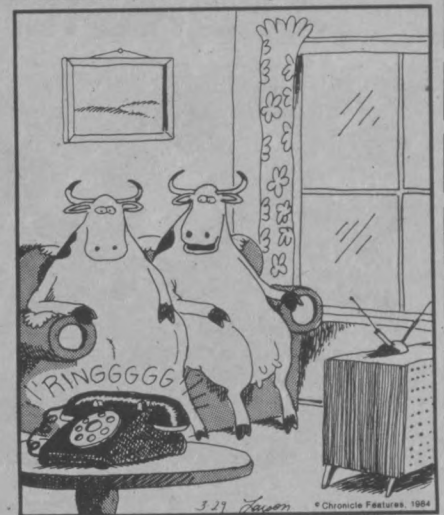
So much is crammed into so little, the effect is dizzying. *Hotel New Hampshire* is likeable even if it takes the form of sifting through a menagerie with inappropriate affect.

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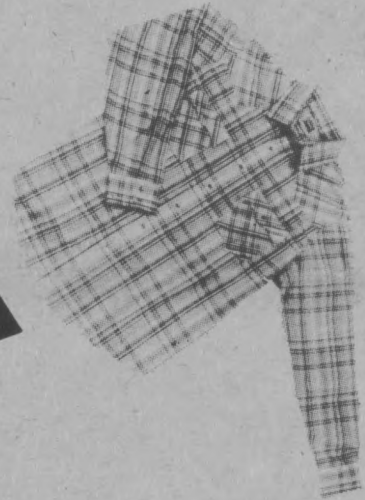
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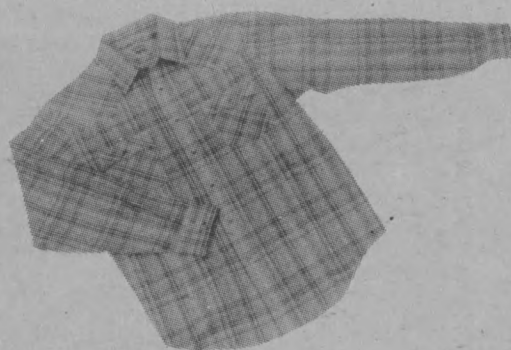
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New Ace SF Specials

Writer Adds New Substance To Nuclear Holocaust Scenario

Reviewed by **SCOTT LEWIS**

The Wild Shore
By Kim Stanley Robinson
Ace Books, New York. \$2.95.

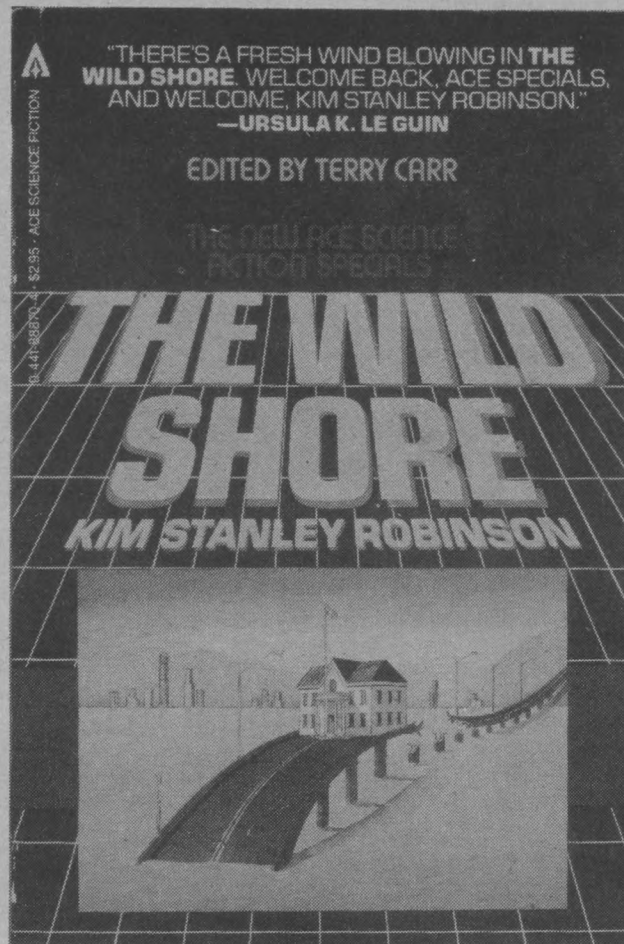
Sixteen years ago editor Terry Carr inaugurated the Ace Science Fiction Specials. Under that program he published some of the best stuff around — fresh, inventive books, often by new authors, that sometimes won awards and often became classics in the field. These novels included such memorable works as *Rite of Passage* by Alexei Panshin, *Mechasm* by John Sladek, *Isle of the Dead* by Roger Zelazny, *The Left Hand of Darkness* by Ursula K. Le Guin, and many others. But the series ended when Carr left Ace Books in 1971.

The publishers of Ace asked him to return to edit the New Ace Science Fiction Specials, and *The Wild Shore* — Kim Stanley Robinson's first published novel — is the first book of the new series.

The Wild Shore takes place in Southern California sixty-odd years after the United States was devastated in a sneak nuclear attack when a foreign power simultaneously detonated 3000 neutron bombs hidden in vans in all our cities. Thus the book's premise — America after a nuclear holocaust — is a very well-known one, thanks to works ranging from *A Canticle for Leibowitz*, *Davy*, and *The Day After*, all the way down to various horrid B-movies.

But Robinson is not content merely to cover old ground. Instead, he renews a familiar milieu with strongly fleshed-out characters and a highly detailed background.

The Wild Shore's most interesting people live in Onofre, one of the numerous tiny isolated enclaves making up an America



trying to rebuild from the ruins. Seventeen-year-old Henry, the novel's narrator and protagonist, wants to see America, or even better, bring Onofre back into America. Hank is joined in his wish by his hot-headed best friend, Steve Nicolin. But they are opposed by isolationists led by Steve's lover, Kathryn, and Steve's domineering father, John. Another important character is Tom Barnard, the old man of the valley; he was middle-aged when the bombs went off and is possibly the oldest person in the U.S. Tom teaches the community's young people reading and writing, and about the former glory of America, and about "great Americans" such as William Shakespeare. Tom has a

wealth of fascinating stories to tell.

Robinson has accomplished the difficult task of creating characters with whom the reader has little background in common, but nonetheless feels strongly for.

The background includes the plausible rebuilding culture Henry belongs to and another likely-sounding group, the Scavengers, who plunder the wreckage of their nuked-out predecessors.

All in all, *The Wild Shore* is an excellent novel and the best first novel I've read in a long time. If the forthcoming Ace Science Fiction Specials are as good as this one, they will be something to look forward to.

'Annie Get Your Gun' Scheduled For April Arlington Celebrity Series

Tri-county audiences will have the opportunity to see an all-new production of Irving Berlin's biggest Broadway hit "Annie Get Your Gun," coming to the Arlington Celebrity Series for two performances on Friday, April 13 at 8 p.m. and for a 3 p.m. matinee on Saturday. A cast of 35 is headed by two of country

western's most popular stars, Helen Cornelius and Dave Rowland and their bands.

The show has been produced by the Dallas-based Bill Fegan Attractions, which brought the Celebrity Series the Sigmund Romberg operetta "The Student Prince" last season, and a musical

version of "A Christmas Carol," the year before.

Fegan chose the two award-winning western artists, each of whom has a long list of hit records, to star in this unique recreation of the successful musical comedy which played to sold-out houses for nearly three years in New York for a total of 1147 performances. The famed brother-sister team of Herbert and Dorothy Fields wrote the book to accompany Berlin's lilting and effective musical score. This combination of talent made "Annie Get Your Gun" one of the most memorable hits in Broadway's history when it opened in 1946.

Berlin's saga of two rival sharpshooters, Annie Oakley and Frank Butler, whose rough path to true love leads them through the "Wild West" of show business, has won countless accolades, including the prestigious Donaldson Award. Other leading characters include Buffalo Bill and his rival Pawnee Bill, and the famous Hunkpapa Sioux warrior. Tickets are available at the Arlington Ticket Agency (with information and reservations at 963-4408).

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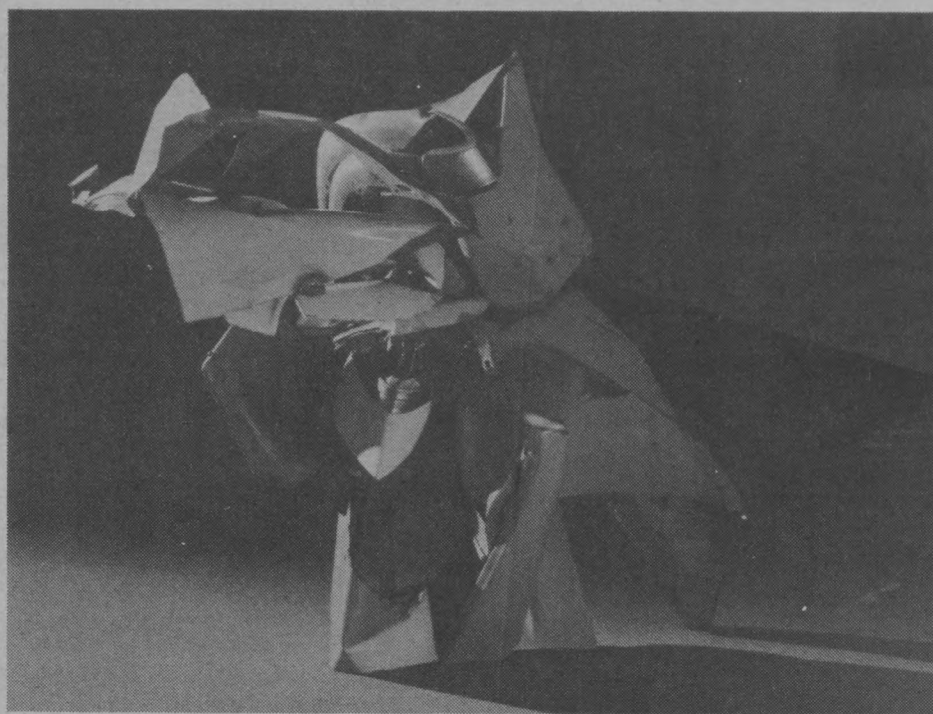
UCSB Art Museum Chamberlain/Saret Exhibit Now on View

John Chamberlain/Alan Saret, an exhibition juxtaposing the works of two internationally known contemporary American sculptors is now on view in the Main and West galleries of the University Art Museum.

Both Chamberlain and Saret work with industrially produced materials. Strong physical presence and sophistication of form are characteristic of each, although the elements, methods and appearance are disparate. The two artists will be represented by works from the 1960s through the early 1980s.

Chamberlain began working in the 1950s with scrap metal and automobile parts from junk yards, which he called "free material." His works emphasize centrifugal force, subordinated lateral appendages and an interest in volume and mass.

Although he is primarily known for his crushed automobile sculpture, an outline of Chamberlain's artistic production, spanning almost three decades, reveals a list of sculptural



John Chamberlain's Metal Sculpture 'Sweet William'. Photo courtesy of Los Angeles County Museum of Art.

materials in addition to paintings and more conceptually oriented projects.

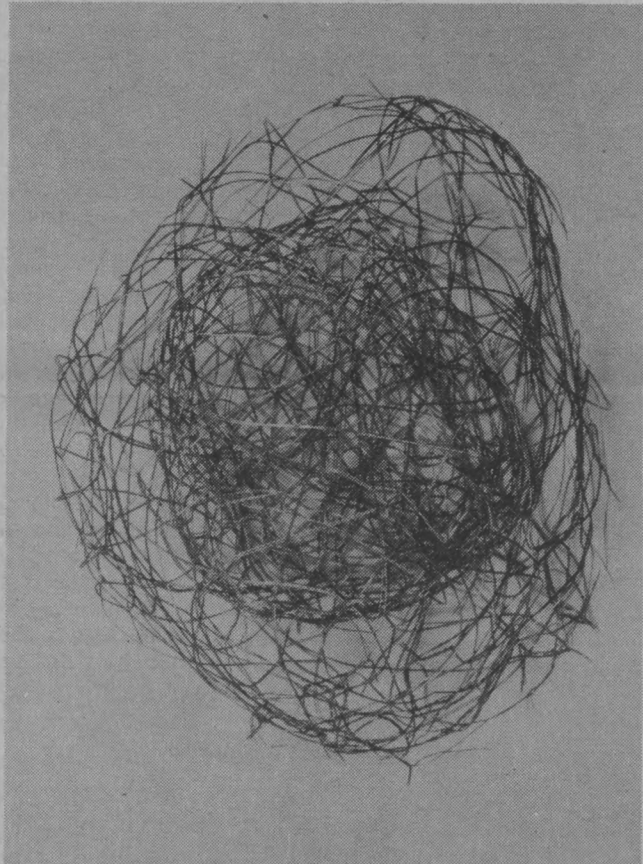
Alan Saret explores the strength and flexibility of varieties of wire and the properties of texture and

color. Coated and uncoated, thin and fragile, bright and strong, he uses both variegated and solid color wire. The artist works to produce atmospheric volumes — twisted, tied and tangled — that reveal an internal cohesiveness but not an outward regularity.

Saret's recent sculptural process depends on systematized and ritualistic knotting. Clumps of thin wire suspended in space and works of heavier wire that rest on the ground or hang against the wall in relief will be included in the exhibition.

A free public exhibition organized by curator Phyllis Plous, John Chamberlain/Alan Saret will remain on view through April 29. Museum hours are 10 a.m. to 4 p.m. Tuesday through Saturday and 1 to 5 p.m. Sundays and holidays.

On Tuesday, April 3, at 7:30 p.m., John Chamberlain will give a gallery talk for students and interested members of the community.



'Condense,' a copper wire sculpture by Alan Saret. Photo courtesy of the Daniel Weinberg Gallery, Los Angeles.

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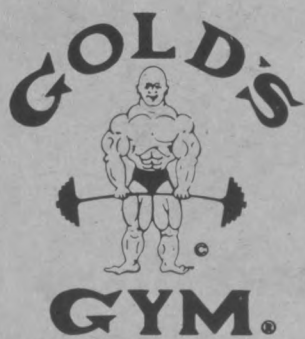
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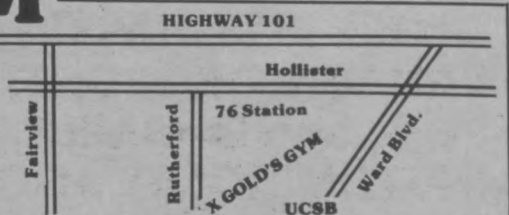
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King Crimson: Three of a Perfect Pair

By JAY DE DAPPER

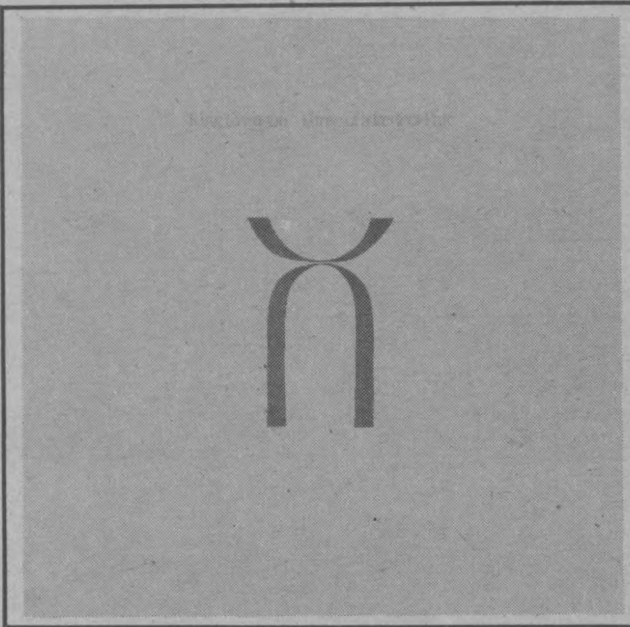
If a new, cleverly-costumed band had released "Sleepless" to the hungry British music press, the band would have been hailed as the greatest thing since whoever last year's trendy jerk-offs were. "Sleepless" would have been called the best dance tune of the decade, perhaps surpassed only by New Order's "Blue Monday." Alas none of this is the case. "Sleepless" is the new single from the latest album of a band associated with words other than *dance*. The band is King Crimson.

While the pre-eighties King Crimson was certainly innovative in its own bombastic way, the reformation in 1980 was the best thing that could have ever happened to modern music. *Discipline* and *Beat* set the style for what has lately been considered the "cutting edge" in music. *Three of a*

Perfect Pair refines those ideas and then takes the next step. The future is here and King Crimson is once again purveying it.

The third record from the "new" Crimson (Adrian Belew, Robert Fripp, Tony Levin and Bill Bruford) is a masterpiece in every way. The science-fiction soundtrack songs that were the Andy Summers/Robert Fripp record *I Advance Masked* are undeniably here. "Nuages," for example, doesn't go beyond the Summers/Fripp watermark. Other such songs do, however.

"Industry" is a seven-minute challenge in ever-changing audio-images while "Lark's Tongues in Aspic Part III" sets new limits in the space-age instrumental. Yet it is not these tunes which make *Three of a Perfect Pair* so good. They are an integral part of a larger whole — a



whole that includes three of Crimson's best.

The title cut is fairly simple...well, as simple as anything from these guys could be. It is one of the best examples so far of Belew's

vocals working in collusion with Fripp and Bruford in their off-tempo tempo. "Model Man" is the most conventional song here. The beat and the guitar riffs are so straight you might forget who's at the helm. What impresses most, though, is Belew's lyrics. The wording here is wonderfully pellucid — there are no convoluted meanings hiding in the fog of an illiterate composer's mind. What Belew has done so well is capture the images that the music evokes. Great songs are such because of their music and lyrics work together. "Model Man" is the essence of the struggle to be someone for the one you're trying to impress. "Sleepless" is an even better marriage of lyric and music. The clean driving bass riff is punctuated by a frenzy of Fripp guitar ex-

plosions and Bruford's best African percussion. A sleepless night is what this is all about. An insomniac couldn't ask for more. Neither could a modern music fan (no difference you say?). This is a dance tune that will be imitated in the coming years — it is innovation.

Three of a Perfect Pair is King Crimson's answer to the Talking Heads. With minds like those in Crimson, the only wonder is that it has taken this long to come up with an answer worthy of David Byrne & Company. This record is more than worthy, however. The boundaries of modern music have been redefined by many artists, but never so cleanly as they have been this time. With *Three of a Perfect Pair* we may have finally seen Fripp's and Belew's brilliance as something other than eccentricity.

This record is not for the benumbed listener of Cyndi Lauper and Duran Duran. This is a record that challenges — it asks the listener to consider and explore. Those that wish to do no more than dance their mindless lives away will find this record boring. Those whose lives are spent sucking on a bong searching for the replacement for Rush will likewise be bummed. Those types of people have appreciated the innovative only by accident. Innovation is risky and rarely popular. For those who wish to truly tread at the forefront, throw out your faddish Wham! and Berlin records and dive into the music that will set the trends others will follow for years to come.

Style Cour



Mickey and Maude.

By KEYVAN I

After five British singles and their new album, *The Style Council* remains more an idea than a band. It is tempting to ask, is this what Paul Weller is worth? To trade in the greatest and most innovative band in Britain since the Beatles for a blurry indie musical direction? For *The Style Council* to be a band? *Ever Changing Moods* domestically and internationally is definitely patchy, irregular, and compared to The Jam, unsatisfying. Sure, there are no one song is truly dreadful, but for a major label album of the last decade at the mere age of 18, this is a disappointment.

Ironically, outspoken musicians like Weller and the *Style Council* put themselves up for their downfalls and failures. The album: *It contains none of the previous album made especially that way...* Also, the album was going to be titled "The Instrumental Track on the album called House." The album, being so impotent in its own right, a dose of three old singles on the advice of the label. Then, Geffen informed Mr. Weller that the album would come here to United States with an album title that people consider to be an inspirational label. The album was titled after the Council's last album, *Bombs*. Good try Paul; maybe you'll have a platinum album, but for now the score is zero.

Listening to the tracks on the album, one can see that it is an unsafe album. It opens with "My Eyes" which is compared to the Council's previous singles, is a bit of a disappointment and multi-keyboardist Mick Talbot's

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7 & 9:30

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Adele Sheeley, Ph.D., author and syndicated columnist, will talk about how to use everything from internships to college club experience to part-time jobs as ways to develop career potential and employability. Sheeley will focus on the particular needs of social sciences and humanities majors. She will moderate a faculty panel following her lecture. Co-sponsored with the Applied Learning Program, Counseling, Career Planning and Placement Services, Arts & Lectures, the Student Alumni Association, and the A.S. Program Board.

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Style Council: The Ever Changing Mod



BY BEHNIA

Weller's debut album, the thirteen-month-old *Mynd* by a band. One listens to this album and wonders if Weller disbanded the Jam for? Was it the most popular singles band in Great Britain? The idea, an indefinite and ambiguous concept and the debut release, titled *Mynd* and *Cafe Bleu* across the Atlantic, is compared to the greatness and consistency of the notable moments on this album and the man who wrote some of the best songs of the decade. This is a poor outing.

Weller and Joe Strummer usually set the standard for criticisms. On the back of the last album, it said this about the forthcoming *Mynd* (or present) *Council 45's*, this is an

"Dropping Bombs" in the states after the album called "Dropping Bombs On The White House" in its original content, was braced with the wit of their record company, Geffen. Not even he, the Mod Almighty, can claim that is threatening to what some would call a landmark of this society. Hence, the best British single instead of "Dropping Bombs" have better luck after a couple of gold records is: Geffen 2, Weller 0.

One may find that in a lot of ways, this album is "The Ever Changing Moods," which, compared to, is a let-down. Paul, and his full-time band, gang up with an army of back-ups

they call Honorary Councilors (What about honoring our intelligence and giving us a break, please?). "... Moods" is really not a bad pop song, but it sounds rather flat because of its lack of emotion. "The Whole Point Of No Return" is next, and it's stripped down to a minimal melody on piano and Weller's passionate voice. Its clever lyrics manage to linger in your gray matter. It is followed by "Cafe Bleu," a breezy instrumental that shows the Style Council is indeed experimentalist, but with unimpressive results. "Paris Match," featuring Tracy Horn on vocals, is a fragile love song that refreshes the pace of the album. Next up is the previously mentioned "Dropping Bombs On The White House." This jazzy, instrumental number winds up and down quite timidly. It brings a smile to one's face to think of all the parka-clad scooter riders trying to digest and enjoy their mentor's new musical secretions. The final song of this side, "A Solid Bound In Your Heart," is an addictive, irresistible, yet shallow pop song — junk food at its finest — and Weller knows it too. Of all the Style Council's singles, he has said this one is his least favorite.

If it sounds like the first side is bumpy, the second side is nothing short of a roller-coaster ride. The opener, "You Are The Best Thing," is a charming and shy love song with Paul Weller's vocals at an arresting and beautiful peak. However, this brief span of eloquence is all but spoiled with "The Gospel." On this song, you get this bloke with the name of Dizzy Hite rapping a bunch of what I assume to be political lyrics on top of an imitated Grandmaster Flash bass line. A lot of good ideas perhaps, but a disastrous chemistry. It is quite a laugh to picture all the loyal Jam fans who must be confused about the bare essence of their lives that always seemed to be at the mercy of Weller's musical instincts. Many scooters could be heading for the edges of the cliffs and there is a long fall from the greatness and urgency of "In The City" and "Going Underground" to this half-assed, runny reggae-rap. But behold, the fatal fall can wait. "Strength Of Your Nature" manages to slam on the brakes. This is one fine dance song with excellent lyrics in the tradition of an earlier Council single "Money-Go-Round." After this the album sort of fizzles out to an end with the final song being another instrumental written by Talbot.

So, here you have it: the new Paul Weller, his new-idea band, and their first album. Weller, and ultimately this Style Council disk, loses not in comparing them to the glorious days of the Jam, but from the fact that this young musician is capable of so much more quality and consistency. At the most dismal moments of this record, he either attempts to cover too many musical ideas or enters areas totally alien to him. His intentions to expand his musical horizons — and hopefully those of his faithful supporters — are noble and rare.

Jazz/Classical Pianist, Krimsky To Perform at Music Academy

Katrina Krimsky, a jazz and classical pianist, will give a solo piano performance 8 p.m. Friday at the Music Academy of the West in Abrazon Hall.

Krimsky appears as part of a series presented by the Jazz and World Music Society that seeks to shed new light on the developing relationship between classical music and new music from the jazz tradition.

For her performance, Krimsky will draw from her recorded classical works and include her own compositions that have been released on Europe's ECM label.

Series coordinator Scott Clayton feels that there are many unnecessary barriers between categories of music. "The new jazz-influenced music that has emerged in the last ten years is ap-

proached with much of the serious study, compositional sophistication and credibility of classical music," he said. "I feel it's a bit of a travesty that classical lovers miss this music for lack of a formal context in its presentation. Many will be surprised to find that the improvisational vitality of Krimsky adds a new dimension to composed music," Clayton continued.

Krimsky now lives in Europe though she has spent seven years on the faculty of Mills College, located near San Francisco. Her years of classical training led to a degree from New York's Eastman School of Music. Associations with jazz trumpeter Woody Shaw and new music composer Terry Riley greatly widened her perspective and established her as an artist of unique attributes.

On record, Krimsky has performed pieces by Samuel Barber and Heitor Villa Lobos. She recently released a series of piano studies by Villa Lobos entitled "The Baby's Family."

She has also recorded a stellar duet with Trevor Watts, an English saxophonist for ECM, Europe's label that has elevated "impressionistic jazz" to a new credibility in contemporary music.

Much of her influence and inspiration came in the late sixties while she was working as a piano instructor at the American University in Washington D.C. and concertizing with the Arts Nova Trio. In 1965 she was studying and performing 20th century composed music in Cologne, Germany.

Tickets are \$7 and will be available at the door.

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Arts & Lectures Spring Events

I N A C L A S S B Y I T S E L F



BEAUX ARTS TRIO

A piano trio is not — as it may appear — a trio of pianos. It is a trio of musicians including, as in the case of the reputable Beaux Arts Trio, a pianist (Menahem Pressler), a violinist (Isidore Cohen), and a cellist (Bernard Greenhouse). The Beaux Arts Trio will appear in concert in Campbell Hall on Friday, April 6 at 8:00 p.m.

The trio's three members bond individual skill with ensemble polish and musical unity. They have performed together for almost three decades, and while they play many of the same works that they played years ago, they still, in the words of a *Washington Post* critic, approach their material with "a sense of freshness and excitement; familiarity has given them ease in the music's intricacies and has put a fine polish on the way they play together without for a moment dulling their spontaneity or enthusiasm."

The Beaux Arts Trio has recorded all the music literature available for the piano trio; their stature among musicians and music enthusiasts is without equal. The late maestro Arturo Toscanini lauded their "impeccable taste and musicianship" and praised their performance as an inspiring experience. In their upcoming concert, the trio will perform Haydn's Trio in A Major, H. XV, No. 18; Mendelssohn's Trio in D minor, Op. 49; and the Trio by Charles Ives.

GREEK

On Tuesday, April 10, the Los Angeles Theatre Works performs *Greek*, a controversial play written and directed by Steven Berkoff. A stylized, explosive retelling of the Oedipus myth, *Greek* is set in a contemporary London kitchen, where the actors express rage in Cockney accents and bring Sophocles' classic story to the populace, breaking down the myth into its essential narrative elements: murder and incest. Berkoff uses raw, profane language (which some viewers may find offensive) but critics agree that his use of language creates a "highly calculated text" that integrates modern conversational dialogue with passages of classical dramatic verse.

Berkoff's background in acting, writing and directing infuses an overall strategy into his works — most recently he wrote, directed and starred in *Decadence* — that includes a tough edge softened by a sentimentality lurking below the surface. His best known works are *Metamorphosis* (adapted from the Franz Kafka story), *Greek* and *Agamemnon*; he has also adapted Edgar Allan Poe stories for the stage and has published a collection of short stories entitled *Gross Intrusions*.

The Los Angeles Theatre Works won five awards from the L.A. Drama Critics Circle for this production of *Greek*, which played for eight months. The performance of *Greek* begins at 8:00 p.m. in the UCSB Main Theatre; seating is limited.

RIDGE STRING QUARTET

The Ridge String Quartet will conclude UCSB Arts & Lectures "Discoveries," the series of concerts by emerging artists that brought pianist Jeffrey Kahane and cellist Carter Brey to sold-out halls earlier this year, on Thursday, April 12.

After winning both the Fischhoff and Coleman Chamber Music Competitions,

the Ridge String Quartet made its New York debut in Alexander Schneider's New School Concerts series. The New School chooses its artists with care and has established a reputation for bringing rising stars to the concert circuit — the Guarneri, Cleveland and Vermeer Quartets, and pianist Peter Serkin all were first introduced to New York audiences at the New School.

The *Los Angeles Times* called the quartet "an ensemble of sufficiently extraordinary accomplishment to lend the Coleman Competition a measure of luster comparable to that brought by the most famous of its past winners, the Tokyo String Quartet."



The quartet currently resides in Philadelphia; it was founded at the Curtis Institute of Music. But it takes its name from the Ridge vineyards in Northern California, native home of violinists Krista Benning and Robert Rinehart. In addition to the two Californians, the quartet includes violist Matthias Buchholz, a native of West Germany, and cellist Ramon Boli-pata, from the Philippines.

The ensemble will play Haydn's String Quartet in F Major, Op. 50, No. 5; Bartok's String Quartet, No. 4; and Dvorak's String Quartet in E-flat Major, Op. 51.

The concert begins at 8:00 p.m. in Lotte Lehmann Concert Hall. The quartet will be in residence April 10 through 12; watch for announcements about free events or call the Arts & Lectures Ticket Office (961-3535) for more information.

GOTTA SING! GOTTA DANCE!

Something about musical films inspires superlatives; the all-out exuberance of classical Hollywood musicals, rife with self-indulgence while often completely lacking in self-consciousness, demands a descriptive vocabulary that is "bigger" and "better" and "more" than the language applied to subtler films. On Thursdays and Sundays, April 1 through May 24, Arts & Lectures gives you a chance to indulge — with "Gotta Sing! Gotta Dance!" Sixteen different films showcase many of the great moments in American musical films — at an amazing low price (all 16 films for only \$16.00, just \$12.00 for UCSB students)! The series spans a wide range of musical expression, from the innocence of Nelson Eddy and Jeanette MacDonald in *Sweethearts*, to the feverish, unashamedly erotic backstage world of *All That Jazz*, to a glorious salute to the Sixties in *Hair*.

The series offers a little bit of everything, and a lot of some things, with the fantastic contortions of chorus girls in Busby Berkeley's human geometry, the tender romantic duets of Fred Astaire and Ginger Rogers, the vibrant dancing of Gene Kelly and Frank Sinatra, the ice skating prowess of Sonja Henie, and the stunning water ballets of Esther Williams' Hollywood back-lot swimming pool.

All tickets are available at the Arts & Lectures Ticket Office, in Building 402 adjacent to Campbell Hall. Each film will be shown at 7:00 and 9:30 p.m., one night only. Contact the Ticket Office at 961-3535 for more information.

Los Angeles Bands Roll Over And Play

By HUGH HAGGERTY
Musically, the Los Angeles basin has more variety than Merv Griffin could ever handle on his show. Hey, Merv is okay in his own air-conditioned way. But seriously, as we sit here playing school and talking about the weather, the

variety in Los Angeles is increasing even more. There's something about the effect of the collective freeway consciousness at 5 p.m., the nuclear air and everybody's relative who lives there — that forces trends and fads to approach critical mass faster than

anywhere else in the West. Fueling this fragmentation are the suburbs (which are currently producing all the babies) and brilliant people with great ideas and charismatic souls who don't necessarily love Los Angeles but just love reacting.



Black Flag My War (SST)

Black Flag garners critical praise for their guts. With *My War* vocalist Henry Rollins does everything short of disemboweling himself on record to show you what he's made of. Picking up on new ways of expressing himself during his stint as a stage poet and making no bones about it, *My War* belongs to Henry.

Black Flag's past efforts funneled the efforts of the whole band into a jet stream capable of generating startling casualties whenever they played live. The sound on this album is slowed down considerably probably in an effort to be



From left to right: Henry Rollins, Bill Stevenson, Kira and Greg Ginn of Black Flag.

sure that listeners understand the words. Bassist Chuck Dukowski is on sabbatical to record and play with Wurm. I'd like to think that Kira, his replacement couldn't handle high-speed thrash playing but this theory won't be tested until Black Flag returns from their U.S. tour in early May.

Rollins is a modern existential monument. From the opening song, "My War" where he screams at someone, "you're one of Them, Them, Them" to the groans and utter graveyard vomit of "Nothing Left Inside" to the fact that the guy is still alive and making his audience feel what he feels, one has to admire him. "Beat My Head Against The Wall" has humorous potential until Rollins sings "one more time." "I Love You" is not a love song and "The Swinging Man" is as much about John Lydon as it is about John Travolta.

Slow dance with Black Flag on side two. Here, we can picture guitarist Greg Ginn as he whittles away at his guitar and joins the audience to hear Rollins sing his own funeral marches. Don't think of it as insanity; just think of it.

Meat Puppets II

Here's a real smash from SST. Like Black Flag, these guys have changed from their early sound but in a more constructive way. Most of the tracks on the album favor slower psychedelic outings and hick-rock over the thrashing sound conducive to headaches among non-punks. Indeed, this trio plays guitar, drums and bass together in such an organic and inspired way, each listening brings new pleasures.

Curt Kirkwood is the brains behind the band as his masterful song writing, guitar work and soulful whining voice carries their sound. The rhythm section of bassist Cris Kirkwood and drummer Erik Bostrum is



The Meat Puppets



merely sufficient.

The acoustic drift in the instrumentals "Aurora Borealis" and "I'm A Mindless Idiot" beats the Grateful Dead hands down, songs like "Plateau" and "Oh, Me" put Neil Young to shame while "Magic Toy Missing" blows Dixie Dregs to the ground. See what happens to old fogeys who shut up?

Hell Comes To Your House Part II (Bemisbrain)

Apart from the first *Hell...* compilation which featured bands who had been weaned on Black Sabbath and the Germs, this album features some hot stuff by new L.A. bands who grew up with Johnny Cash, the New York

Dolls, Johnny Thunders and Grandmaster Flash. The Joneses and Blood On The Saddle represent the "rock now-party before" clique in L.A. which is nothing new but duh... what's new about fun? This music emphasizes matter over mind. The discrepancy on the album comes from Lotus Lane and the Lane Flames who sing a Valley-girl-grows-up rap song called "Bad Sex." Truly priceless.

This music is just a tiny twig in the huge tree of music in L.A. and oddly enough it is one of the few twigs which isn't getting sponsored by the Olympic Arts Committee. Put that in your nose and pick it.

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Cristina's 'Sleep' Album Not Deep Enough

By KYMN SHIELL

Before I played *Sleep It Off* by Cristina for the first time, I had high expectations. She released a fantastic single a few years ago entitled "Is That All There Is?" Her gutsy, evil voice with which she sang about a bleak society combined with a dark, eerie sound left one wanting to hear more. She has just released an album which was produced by Don Was of Was (Not Was) and also employs the help of Doug Feiger of the Knack and Barry Reynolds and Ben Brierley, both of Marianne Faithfull's band. After listening to it, I am tempted to ask if that's all there is.

Cristina still has her unique voice and still sings about the gloomy, realistic side of life. The music, however, lacks substance, and rather than bringing her songs to life, more often than not, it kills them. Both her voice and lyrics are too strong and aggressive for the cute pop sound that is predominant on the album. In "What's a Girl to Do?" she sings, "My life is in a turmoil/My thighs are black and blue/My sheets are stained, so is my brain." The tune to these words rings like a Toni Basil sing-along; it simply doesn't mesh.

There are also a couple of songs that are too slow and passive to convey what she is trying to say. "The Lie of Love" is a song about two people involved in a relationship with all the problems of modern society. "She needed his



strength/He needed her fear/She's scared of the dark/He's scared that he's queer/They don't seem to care that/They've nothing to say." Cristina makes some acute observations of this couple, but to listen to her sing about it is enough to shrug it away.

There are two wonderful exceptions on this album, the best one being a cover of Brecht-Weill's "Ballad of Immoral Earnings" from *Threepenny Opera*, and the other, her own song, "Rage and Fascination." Cristina gathers everything together that she lost in the other songs and allows one to hear her promising musical abilities.

Cristina will probably never top the charts in America even with her pop sound for the lyrics are too brutal, so it would be to her benefit and that of her fans to loosen her grip on the reins of safety and develop a more aggressive, exciting style. Cristina often comes close on *Sleep It Off* to proving herself as a great new artist, but she falls short of making this a reality.



New Exhibit on View at S.B. Museum of Art

A new group of drawings is now on view at the Santa Barbara Museum of Art during phase two of the current exhibition "Focus: Recent Drawing Acquisitions." It runs through April 29.

Until the Museum's current renovation project is completed in Fall 1984, only the Park Wing galleries will be open.

According to chief curator, Robert Henning, this second phase of the drawing exhibition includes the Museum's most recent acquisition, a drawing by the Frenchman Louis-Jean Desprez. Titled "The Combat of Dares and Entellus," it is based on an episode from the "Aeneid" and was executed in brown ink with wash over graphite. Giulio Romano's "Bull and Steer" from the mid-sixteenth century and Bernardino Poccetti's black chalk drawing of "Kneeling Monks" are among the selection of fine Italian works to be seen, Henning said.

The companion exhibition "From the Collection: European Painting and Sculpture" includes several surprises from among the Museum's permanent collection. These include the charming "Landscape With Animals" by Eugene Verboeckhoven and the eerily mysterious "Desert

Danakil" by Paul Buffest. The sculpture presented with these paintings range from a fifteenth century Italian example representing a "Seated Madonna and Child" to works by the French sculptor Auguste Rodin, he reported.

Museum admission is free and docent tours, also free, are offered Tuesday through Saturday at 2 p.m. The Museum is open Tuesday through Saturday from 11 a.m. to 5 p.m.; Thursday evening until 9 p.m. and Sunday from noon to 5 p.m.

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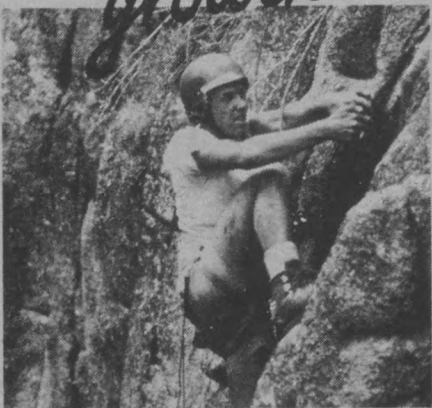
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John and Yoko Aim for the Heart In Latest Release, 'Milk and Honey'

By MIKE ALVARADO

Milk and Honey, the most recent effort by the late John Lennon and Yoko Ono, must be viewed in two different contexts to be appreciated. As a release designed to capture the general audience and seize the top of the charts, it is perhaps destined for failure. But as a unique genre (Yoko Ono has categorized it, as well its predecessor *Double Fantasy*, as a "heartplay") designed to capture the hearts of an audience willing to empathize with the emotions portrayed, it's a winner.

It is in the latter context that the album can be fully appreciated. The idea of the album is good — alternating songs by John and Yoko to show dialogue — but the content is somewhat lacking, mostly on Yoko's part. John's numbers are exciting, improvising and easy listening, whether in ballad or rock style — vintage

Lennon. But Yoko's numbers suffer from her apparently untrained voice and talkish character, though they are generally cute, interesting and intriguing.

Ironically, though, the best track on the album, "Your Hands," is by Yoko Ono. This bilingual tune (she sings in Japanese then translates into English) is, in a word, beautiful. Her voice is spectacular; the Japanese lyrics are intriguing and beautiful. This one song compensates for the weakness of her other efforts.

John is spectacular throughout, especially on the more rocky tunes like "I'm Stepping Out" and "I Don't Wanna Face It." His voice improvisations and guitar are most noticeable on these two songs. And of course there are the everpresent sarcastic Lennon lyrics such as "You wanna save humanity; But it's people that you just can't stand" on the latter number.

"Nobody Told Me," a catchy and popish song, features Lennon's voice at its most emotional pitch.

The album concludes with a series of love songs, one by Yoko followed by one from John. Lennon responds to Yoko's "Your Hands" with "(Forgive Me) My Little Flower Princess." These two are followed by two emotional piano ballads — "Let Me Count the Ways" (Yoko) and "Grow Old with Me" (John) — which have beautiful lyrics.

The couple experiments with a reggae beat on "Don't Be Scared" (Yoko) and "Borrowed Time" (John), the latter of which contains scat vocals a la George Benson.

Though the album has its shortcomings, as a piece of art it definitely holds its own.



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Screenplay by P. H. VAZAK and MICHAEL AUSTIN Based on the story "TARZAN OF THE APES" by EDGAR RICE BURROUGHS

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DOLBY STEREO
IN SELECTED THEATRES

Directed by HUGH HUDSON

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The Fantastiks, a musical comedy fantasy will be at the Lobero Theater Tuesday through April 15. For more information, call the Lobero Theater at 963-0761.

Gotta Sing! Gotta Dance! a new series on American musicals starts Sunday with Top Hat starring Fred Astaire and Ginger Rogers. For more information on this series, call the Arts and Lectures ticket office at 961-3535.

An Exhibition of works by five painters from New York and California continues at the Pamela Auchincloss Gallery through April 18. Brian Bomeisler, Gregory Botts, Oliver Jackson, Margaret Kinkovsky and Maria Scotti are the featured artists.

A free senior recital by violinist Dawn Dover will be held in Lotte Lehman Concert Hall Tuesday at 8 p.m. The program will include J.S. Bach's Sonata No. 1, Ernest Chausson's "Poeme, Op. 25," Fritz Kreisler's "Recitativo and Scherzo, Op. 6" and Sergei Prokofieff's "Sonata No. 2 in D major, Op. 94A."

A Town and Gown Music Series Recital will be held on Sunday at 2 p.m. in the Faulkner Gallery of the Santa Barbara Public Library. Admission is free to this event which is co-sponsored by the Music Affiliates and the UCSB Department of Music. The program includes Frederick Chopin's "Sonata in B flat minor, Op. 35" with pianist Elden Little; Robert Schumann's "Fantasie Stucke, Op. 12" with pianist Kim O'Reilly; and Alan Rawsthorne's "Sonatina" with flutist Angela Schmidt, oboist Diane Stillman and pianist Kary Kramer.

UCSB's New Music Ensemble, Prisms directed by Joan Smith will present a free concert on Saturday, March 31 at 8 p.m. in Lotte Lehman Concert Hall. The program includes Sergei Prokofieff's "Sonata for Two Violins," Emma Lou Diemer's "Solotrio for Xylophone, Vibraphone and Marimba," Peter Racine Fricker's "Two Expressions for Piano," Barbara Nightingale's "Partita," Nancy Doolittle's "The Whale's Story" and Ann

☆☆☆ Attractions ☆☆☆

Hankinson's "Triog for Flute, Harp and Viola."

Volunteers are being sought to join members of the Santa Barbara Symphony League in a Music Van Training Session scheduled for Tuesday from 10 a.m. to noon. At the session, which will be held in the Auditorium at Santa Barbara County Schools, 4400 Cathedral Oaks Rd., volunteers will learn the easy 30-minute presentation in which students are encouraged to hold and "play" actual orchestral instruments. No musical

experience is necessary to become involved as a volunteer, only several free mornings a month and an interest in children and music. Those interested in the training session may call Kim Summerfield at the symphony office, 965-6596 for more information.

William Adair, former conservator at the Smithsonian Institution, will present the next slide-lecture on the Santa Barbara Museum of Art's American decorative arts series. He will discuss "The Frame in America, 1700-1900: A

Survey of Styles and Fabrication Techniques" tonight at the Museum at 7:30. A reception will follow.

Tickets for his lecture are available at the museum bookstore during gallery hours and, if available, at the door one half hour in advance.

The Santa Barbara premiere of Bill C. Davis' Mass Appeal continues at the Ensemble Theater Project, 914 Santa Barbara St., through April 21. For reservations, and information please call the Ensemble Theater Project box office at 962-8606.

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I N A C L A S S B Y I T S E L F

S P R I N G E V E N T S



All performances in UCSB Campbell Hall at 8 PM unless otherwise indicated. Order tickets early for best seat selection.

Friday, April 6
The Beaux Arts Trio
 Pianist Menahem Pressler, violinist Isidore Cohen and cellist Bernard Greenhouse form the finest piano trio in the world today. They will play works by Haydn, Charles Ives and Mendelssohn. "They are three quite individual musicians who have learned . . . to create a single personality." *Montreal Star*
 Single Tickets: \$10.00/\$8.00/\$6.00 UCSB Students: \$8.00/\$6.00/\$4.00

Tuesday, April 10 / Special Event
Los Angeles Theatre Works: Greek
Greek, by Steven Berkoff, is a stylized, profane re-telling of the Oedipus myth set in contemporary East End London. (*Greek* contains strong language which some viewers may find offensive.) The *S. F. Chronicle* described *Greek* as ". . . an absolutely masterful achievement."
 Unreserved Seats: \$7.50 UCSB Students: \$5.00 UCSB Main Theatre

Thursday, April 12
Ridge String Quartet
 The Ridge String Quartet concludes the "Discoveries" series with a program by Haydn, Bartok and Dvorak. They are recent winners of two major competitions and have participated in the noted Marlboro Festival. "The four play with beautifully matched sonority, intensity and superb balance." *Pasadena Star-News*
 Single Tickets: \$6.50/\$5.00 UCSB Students: \$4.50/\$3.00 Lotte Lehmann Concert Hall

Wednesday, April 18
Jazz Tap Ensemble
 Three dancers and three musicians perform their original choreography and music with great style and wit. The *S. F. Examiner* called them ". . . a dance company that dispenses a little too much pleasure to be of this planet." *Free lecture-demonstration: Tuesday, April 17 / 4 PM / Campbell Hall*
 Single Tickets: \$10.00/\$8.00/\$6.00 UCSB Students: \$8.00/\$6.00/\$4.00

Tuesday, April 24
Chanticleer
 This *a capella* vocal group presents music from the rich vocal tradition of the Renaissance as well as 20th century works by Stravinsky, Vaughn Williams and Barber, and concludes with a selection of popular songs. ". . . an elite men's chorus . . . one of the world's best." *S. F. Chronicle*
 Single Tickets: \$8.00/\$6.50/\$5.00 UCSB Students: \$6.00/\$4.50/\$3.00

Wednesday, May 2
San Francisco Mime Troupe: Steeltown
 Celebrating 25 years of irreverent humor, political savvy and satire, the Mime Troupe brings us *Steeltown*, a wry musical which reveals the people and events behind the headlines about factory closures and the de-industrialization of America. "Explosive . . . bold, entertaining theatre." *The New York Times*
 Single Tickets: \$8.00/\$6.50/\$5.00 UCSB Students: \$6.00/\$4.50/\$3.00


Friday, May 11
Los Angeles Chamber Orchestra
 Gerard Schwarz, Music Director / Dmitry Sitkovetsky, violin soloist
 The L.A. Chamber Orchestra performs a varied program including the celebrated Mozart Symphony No. 39. Sitkovetsky will be heard in the Prokofiev Violin Concerto No. 2; he has been hailed as ". . . one of the great violinists of the younger generation." Single Tickets: \$10.00/\$8.00/\$6.00 UCSB Students: \$8.00/\$6.00/\$4.00

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