

ARTS

entertainment



Todd:

**The Mastermind
of Utopia**



Everyone's a critic.

NEXUS/Bill Duke

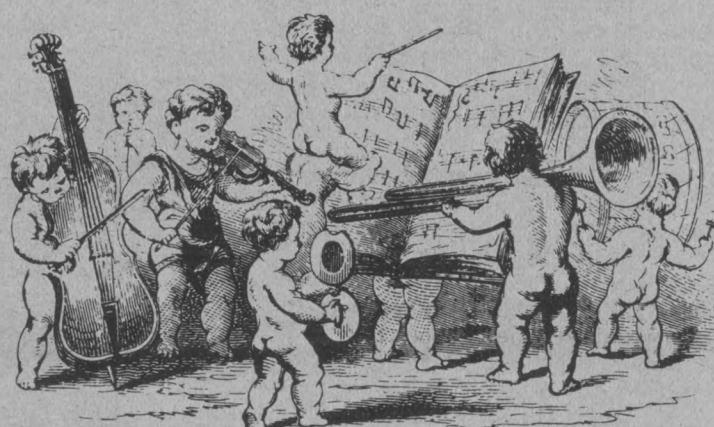
ARTS *entertainment*

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Reggae Weekend

Judy Mowatt Woos Crowd

By HUGH HAGGERTY

Last weekend, reggae fans were presented with the opportunity to see two potentially great reggae shows. For a massive dose of this infectious music, you could've gone to the L.A. Reggae Festival headlined by the Mighty Diamonds and Eek A Mouse, or closer to home, Judy Mowatt and the One Vibe Band gave a show at Santa Barbara's El Paseo Restaurant. In terms of quantity, the L.A. show was better but the quality award has to go to Mowatt.

The L.A. show lasted a good 12 hours with seven bands performing. Each band turned in a great set of music but something was missing: the bands did not seize the opportunity to reach out to the audience and plant in them the feeling and "positive vibrations" of what reggae music is all about in the way Mowatt did. The matter was only lightly touched upon in the bands'

lyrics (which were often unintelligible as is a lot of live music) and when a member of the L.A. City Council presented the promoters of the L.A. show with a declaration wishing the promoters success in their endeavors and the hope that reggae music, with its message of peace and love, will be a prolific force in humanity's future. L.A. reggae disc jockey Roger Steffens then made the statement that reggae is "the most powerful moral force in the world today...don't kid yourself..." Gee, that's great, Roger, but it seems to me that since the audience was not all made up of Rastafarians, other people, simply there for the music, who probably have been brought up in ideas dominated by common Judeo-Christian ethics, might like to hear why it is possible to make such a statement.

Being 12 hours long, the

show had the tendency to drag on at times and the promoters, in keeping with the "unity" mentioned in their advertisements, should've given the audience a few tidbits of Rastafarian theology to ponder between acts. I'm sure the Rastas at the show wouldn't have minded.

Judy Mowatt made optimal use of the intimate setting at the El Paseo Patio/Restaurant. She developed a rapport with the audience which was unmatched with any previous reggae show I've been to. Not only did Judy and the One Vibe Band present a superb display of talent and charisma (as also seen in all the performing bands in L.A.), she also effectively

preached on the moral teachings of Jesus Christ and Haile Selassie, not to mention Bob Marley. She expressed her love for her audience many times and during her encore, she had the whole audience holding hands and singing, "One love, one heart, one world"...a very inspiring experience for those present.

Opening for Mowatt was Santa Barbara-based Mistk. Just recently formed, these local Rastas turned in a set of what might be called experimental-dub reggae. With more practice and perhaps the addition of a keyboard player, this band could become a new force in "Santa Babylon's" decrepit music scene.



Judy Mowatt

'Ravenswood' Entertaining

By GRETA B. WEDUL

Two student-directed one-act plays were performed last week in UCSB's Old Little Theatre with mixed results.

Ravenswood, an expensive retreat for troubled relationships, is a one-act play written by Terrence McNally that stands alone — set off by humorous originality. Competently directed by David Holmes, the play distinguishes itself with many entertaining characterizations.

Kurt Braunreiter, as Jason Pepper, M.D. creates an arrogant, cynical character. His full-on attack of conventionality gives him an interesting outlook on life. If it feels good, do it. Dr. Pepper's patients enjoy alcohol and arguing, Dr. Pepper enjoys alcohol and arguing. With his outspoken personality, Dr. Jason completely assumes that, "I'm a Pepper, you would like to be a Pepper, too."

Still thirsty for humor? Bring Otto, Dr. Pepper's German aide into the act. Otto makes drinks and simultaneously tries to mix it up with any one of the guests. "Un rubdown for ze frauline?" always receives a negative response. Replies from the gentleman guests are never as frigid — Otto melts their hearts, something their wives haven't done for years.

One couple found at *Ravenswood* for that very reason is the Scupps. Dolly Scupp has had a deathwish for her husband since Labor Day weekend, 1973. Well, hello Dolly! Harry Scupp, with his aversion to disorder, tends to annoy Dolly with eccentric behavior. Not everyone is blessed with a husband who straightens all the license plates in the parking lot! Harry Scupp is a pet-peeve monster and Dolly's only goal in life is to destroy the monster in her long-lost pet.

"Ball, ball — who the &*-# has my ball?" Obviously a lost tennis ball can really bring out the beast in Roy Pitt. Mark L. Isenburg creates a comical SoCal casual image portraying this Hollywood bigot who must want marriage solely for a social image at cocktail parties. April Pitt, a self-centered character comes alive with Lori Franklin's personality. This relationship certainly doesn't soar and circumstances are just the Pitt's.

Hiram and Francis, a male couple comically portrayed by Loren Rogers and Greg Hubbard respectively, seem victims of circumstances beyond their control. Francis, sporting a yellow bathrobe accessorized with matching slippers, goggles and swimcap, resembles an embryo. The fact that these two can't live without each other yokes them as quite a couple, a couple that wants life over-easy.

While *Ravenswood* had star-quality due to superior acting complimented by an entertaining script, the second one-act, *A Virgil of Bees* written by Susan Stewart Potter, was just another face in the crowd. Efficiently directed by Margaret Solow, this play was a quiet contrast to *Ravenswood's* fanfare, sobering the audience with a less intoxicating performance.

Meredith, played by Terry Ross, sees injustice everywhere and assumes a defeatist personality. This attitude comes from seeing her sister Amelia cope with the death of her child. Cecilia Koumas portrays a tender, forgiving Amelia. Husband Andy, played by John B. Derby provides support and a father figure. Other notable performances were Megan Potter as Eudora, Laura Jean Cleere as Nana, Sharon Greer as Mother and Dylan Brown as the Boy Child. This play showed that some people would rather fight than switch.

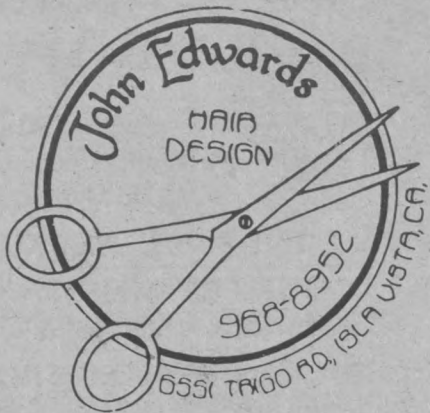
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Palin Reserved, Dignified

By PETER LEFEVRE

Michael Palin, of the British comedy group Monty Python, has released a film written by and starring himself, called *The Missionary*. With that much control over the film's content, and the reputation of the Python group for a certain irreverence, it is not surprising that the film is designed to give an honorable viewpoint of very questionable activity.

Charles Fortescue (Palin) is the object of sexual attraction for nearly every woman in the film, while justifying and giving respectability to his hyperactive

quickly.)

Through all of this, Palin maintains a cool-headed attitude. Patience marks his performance as well as the necessity to do the right thing. This is especially nice for those who saw his last film effort, *The Time Bandits*, which was a wonderful film somewhat spoiled by Palin's overblown performance. In this film, however, Palin is reserved and straightforward, which makes for a larger range of comic opportunities at a deeper level.

This is not to say the film doesn't have its fair share of slapstick. Hardly a piece of baggage in the film isn't dropped at one point or another, but most of the humor in the film is due to the plot and the characters, a good sign that the movie was not made for laughs alone but to tell a story that happens to be funny, in addition to being interesting.

As the missionary, Palin is proper, dignified and moral while constantly proving to streetwalkers that, "Yes, Virginia, there do exist decent men." That he does so in the only way a streetwalker can understand is a minor point. Most priceless about his performance is his innocent, put-upon manner as demand after demand is made of him. It is a wonder that he holds the job as long as he does, not only because of the exhaustion factor, but of the potential competition to be his replacement.

As Deborah, Nichols is prim and amusing. Her pride of accomplishment in having filed away every one of the 663 letters Charles has sent from Africa in chronological order is a delightful touch. Also of note is her melodramatic tone in her cries of "Oh, Charles." At one point in the film, it seems that was all she would say.

Turning in a brilliant performance is Michael Hordern as the butler, Slatterthwaite. His deadpan search of the Ames estate is worth the price of admission alone. After leading Fortescue through corridor after corridor they finally



Michael Palin and Michael Hordern

libido by making his sexual appetite an integral part of his duties as a man of the cloth. He gets down for a living and does it with a sense of moral leadership.

Once the improbability of a priest being assigned to such a task is overcome, the movie takes on a very entertaining quality; unchallenging, but well performed and visually beautiful.

The film opens with Fortescue singing hymns to a crowd of spear-carrying Africans in loin-cloths. He has been in Africa for 10 years and is leaving to go back to Britain and marry his charming but mercilessly dull fiancée Deborah, played by Phoebe Nichols of *Brideshead Revisited*. During his return voyage, he bumps into a mysterious and lovely woman for a split second and then the stranger vanishes. Upon returning home, he discovers his new assignment from the church is to open up a house in the seediest district of London for the reform of fallen women. The money for the house is raised by Deborah's appeals to Great Britain's wealthy elite, one of whom happens to be Lady Ames, the mysterious stranger, played by Maggie Smith.

Although this may seem to stretch the film's credibility, the panache with which the actions are completed overshadows the coincidences.

After Charles has sworn absolute fidelity to Deborah, he stays true to his word by persistently avoiding contact with Lady Ames. It is marvelously ironic to watch Deborah herself insist that Charles go see Lady Ames so heatedly that she refuses to talk to him until he does. It's hard not to be good when those you are good for demand worse.

Charles goes to see the lady and in a highlight of the film, is led about the Ames estate by an impossibly clueless butler, Slatterthwaite. (The film has a tendency to be excessively British. Try saying Slatterthwaite three times



Maggie Smith

arrive in a broom closet, prompting the butler to exclaim, "No, that's not it."

As Lady Ames, Smith is well cast, but her character has a number of difficult scenes. Much of her performance relies on close-ups which is unfortunate as she is beginning to show signs of aging. Still, it is her presence that gives the film an aristocratic feel and without her, it would have been sorely lacking in style and grace.

Also of mention is the locations of the shots. The Ames mansion is stunning, as are the scenes shot at a hunting lodge on a Scottish lake.

The Missionary, directed by Richard Loncraine, also director of the recently released *Brimstone and Treacle*, may be of questionable taste in its subject matter, but it is handled tactfully and gives hope and courage to the moral leaders of tomorrow. What would life be like if dreams never came true?

Collins' Beat Lacks Beat

By JANE MUSSER

There was just one thing missing from the Paul Collins Beat and 20/20 dance concert Friday night: danceable music. These pop bands were competent, energetic, not bad at all. In fact, seeing them play in a setting where dancing wasn't expected might be quite enjoyable. But when a concert is held in the Goleta Valley Community Center, and when it is purposely billed as a dance concert, you expect to hear music you can move to. Without danceable music, Friday's show was slow moving and highly disappointing.

The best danceable pop has nothing to do with lyrics or messages (though lyrics don't take anything away from the danceability of music, the whole point is to move to it, not to listen to the words); there are no subtleties involved, no complicated guitar solos that have to be really listened to

to be enjoyed. The one overwhelming characteristic of danceable pop music is beat. Clear, strong, sometimes even overpowering, drums and bass are crucial. The pace is fast, and fairly constant. The feeling is energetic, light-hearted, simple and fun. The Go-Go's "We Got The Beat" is a high point in danceable pop. So is the Beatles' "I Saw Her Standing There." Chuck Berry's "Johnny B. Goode." Joan Jett's "I Love Rock 'n Roll." And David Lindley's "Mercury Blues."

The Tearaways, a local quartet, opened the show, and with their energetic and highly danceable playing,

set standards of fun pop music that the other two, more renowned and more pretentious L.A. bands just couldn't maintain. The Tearaways provided exactly the kind of simple music a dance concert needs.

Following the Tearaways, Paul Collins' Beat took the stage and quickly proved themselves unworthy of the name. Their whole problem was that they simply didn't have any beat. The Beat opened with their best-known song, "Rock 'n Roll Girl," followed by a couple other good pop tunes. Great start. But things began to slow after about the first three songs. And once the Beat was in its rut of undanceable songs, somewhere between slow

and really slow, they never got out. Songs would begin with promising beats, but then slowed during unbearably paced segments that made it practically impossible to keep dancing. The four-member band wasn't bad; leader Collins had considerable energy. But despite the advertisements, despite the concert setting (the large gym of the Goleta Community Center is perfect for

a dance concert — with wooden floors and plenty of open space for moving, it creates a high school dance atmosphere), despite the pre-concert KTYD interview with Collins during which he implored everyone to "come down and dance," the music the Beat plays simply is not dance music.

20/20 played the last set of the evening. Though they had a stronger background beat than the Beat did, their music was nearly as undanceable. And without a prominent centerpiece like Collins, 20/20 was even more indistinguishable.

Besides the Tearaways, the best part of Friday's concert was the taped music played between bands: the Go-Gos, some lighter cuts from the Clash, Soft Cell, the Human League, the Tubes. Steady beats, energetic fun, unselfconscious, simplicity. In short, everything needed for danceable pop and everything the headlining bands lacked.

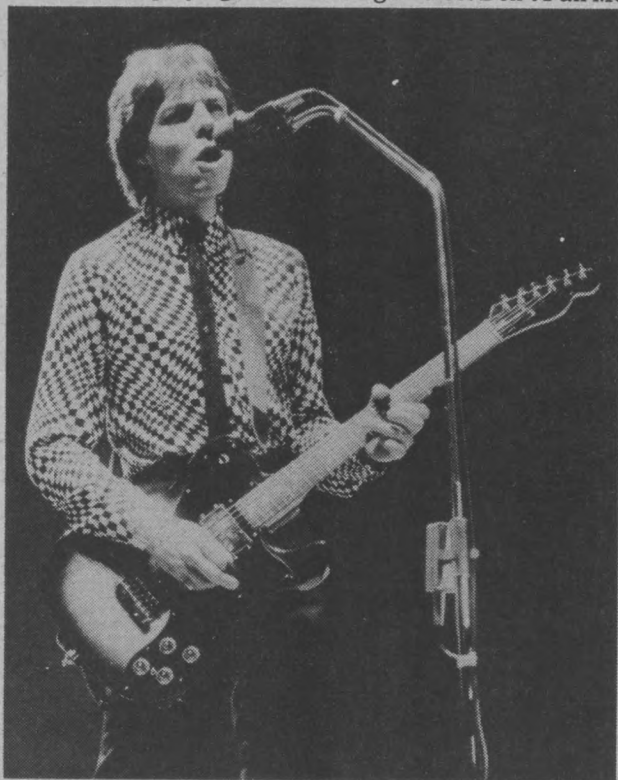
Utopia's High-Energy Rock

By JAY DE DAPPER

Utopia is one of those bands that is very different on each tour. As recently as two years ago, the band performed a large amount of older material. Lately, however, the emphasis has been on the newer sound, as Saturday's Arlington show proved. The band's 22-song set contained only three pre-1980 songs, relying heavily on music from the new album *Utopia*. This choice was well-made: this was the best Utopia has been in several years.

The show opened with three tunes from the most recent record and immediately the tone was set — dancable, high-energy rock. Since this has been the direction Utopia has been heading in for several years, it seemed very tight and well done. The band went through seven short-upbeat tunes before Todd finally spoke. Todd Rundgren is the mastermind of Utopia — writing, producing, singing, and playing guitar for the band. Although bassist Kasim Sultan has more lead vocals than any of the other band members, Todd is the spokesman for the band and it is his antics that turn a Utopia concert into a really entertaining show.

Rundgren has a very unassuming manner about him and an unusual, if not distinctive, wit. Todd is devoid of the hackneyed "Are you ready to rock?" questions. For instance, before playing their new single "Feet Don't Fail Me

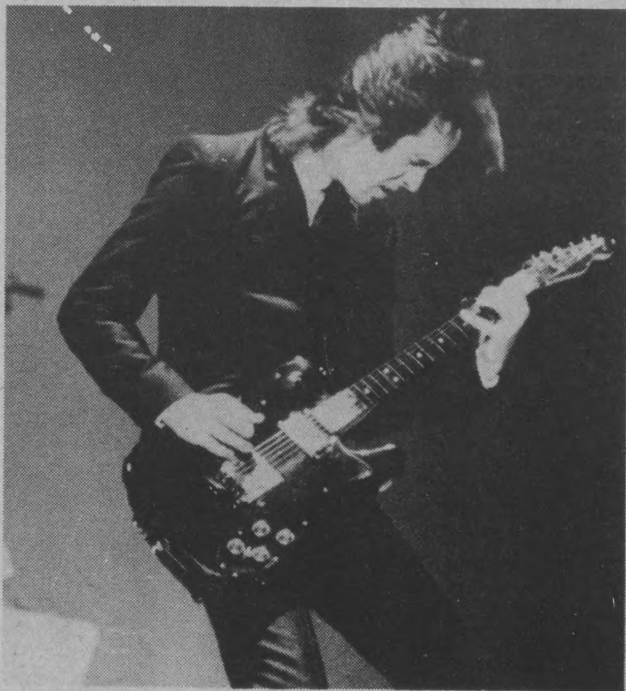


Kasim Sultan

Now," he announced that it was just another example of "a bunch of white kids ripping off the black sub-culture." When he first spoke, he said it was good to be back in the "hacienda." Rundgren is definitely not your stereotypical rock star.

The band managed to punctuate the new sets with several older songs, most notably "Couldn't I Just Tell You" from Todd's early solo record *Something/Anything*. As the fourth tune, it was sandwiched by all new material, including a great rendition of last year's "Swing to the Right." In this position, the song proved that Rundgren can adapt much of his early work to the new sound with great success.

What really made the evening fun was Rundgren's irreverent dancing and clowning around. Especially during "Rock Love," where he took over the mike a la Tom Jones



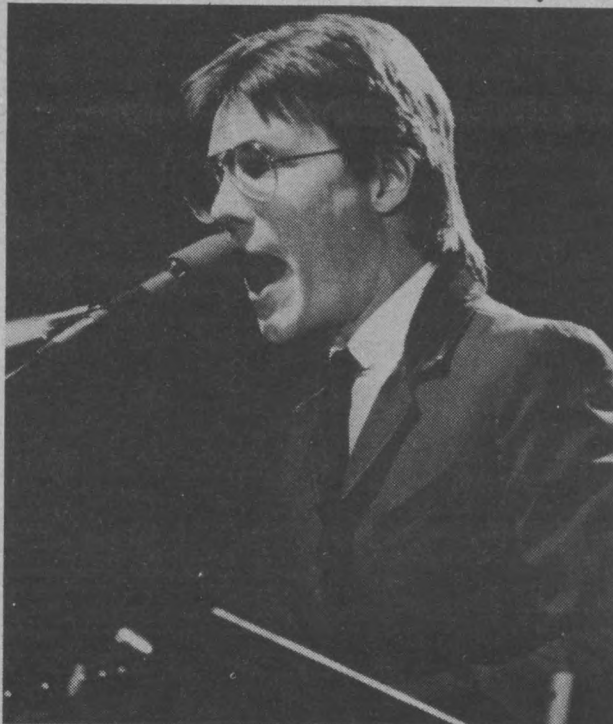
Todd Rundgren



Willie Wilcox

leaving Kasim the lead guitar, Todd mocked all the classic moves of Daltry, Jagger and Plant. Through most of the songs, especially during the solo breaks, he came to the edge of the stage and bopped from side to side, much to the delight of the crowd. Only the pit separating the stage from the audience prevented him from his classic hand-shaking on "Love is the Answer."

In general, the show was great especially in view of Rundgren's apparent stepdown from the group-leader role. Although he remains spokesman for Utopia, keyboardist Roger Powell and drummer Willie Wilcox seem to share equal billing with Todd and Kasim. This comradeship came across during the show and helped to make it as good a show as it was. Even more than this was the relationship between the band and the audience, a little more involved than other shows. Unfortunately, the Arlington doesn't lend itself to audience dancing so the crowd instead was involved in various hand-claps and sing-alongs (no this wasn't a revivalist meeting). The finest moment in this respect was the final encore, "Just One Victory." Con-



Roger Powell

sidering the tone of the show, this was an unusual encore, but as a Rundgren anthem, the crowd seemed more than happy enough to sway along with this slow ballad.

There were no gimmicks here. No lasers, smoke bombs, or video shows. The stage was as simple as possible right down to Powell's single keyboard and Wilcox's plain riser. The "light show" consisted of a few colorful backdrops albeit solid colors, some different-colored spots, about 15 seconds of strobe, but little else. The band wore identical black suits. In other words, the music had to stand on its own merit, which it easily did. Few bands can bring off songs live as well as they sound on the album, but Utopia does this with ease. Rundgren was recently quoted as saying it was time to get back to the roots, to strip music of its fluff. He obviously meant it.

Utopia will appear on USA Cable on Thanksgiving Day.

Utopia Photos by Greg Wong



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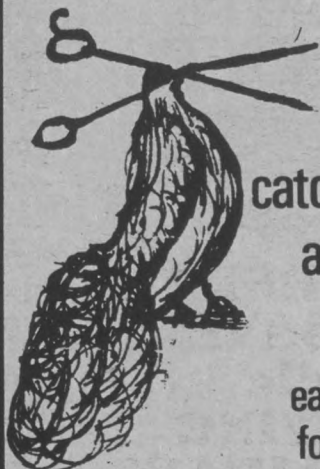
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New Music At Its Best

the dream
syndicate

the days
of wine
and roses

By JAY DE DAPPER

If you were to imagine what U.C. Davis might produce in the way of innovative rock you might draw a blank. Fortunately, there is actually something stunningly fresh that has emerged from that black hole of culture. The Dream Syndicate formed less than a year ago and played their first gig in January of this year. One week later, they spent \$100 recording four songs that found their way from demo tape to E.P. Then in September, they went into the studio and recorded the nine tunes which make up their debut album, *The Days of Wine and Roses*. If upbeat psychedelia is your thing, The Dream Syndicate might be your band.

The record opens with a tune that sounds like a cross between Velvet Underground and Roxy Music. Featuring guitarist Steve Wynn on vocals, "Tell Me When It's Over" showcases his atonal voice. It is pretty straightforward in terms of its musical elements and it is actually very

melodic at times.

"Definitely Clean" is a more uptempo tune which shows the excellence of Wynn and Karl Precoda as dual lead guitarists. They play very well together and this is one of the main reasons the band is as good as it is. The solo on "That's What You Always Say" is an indication of the debt they both owe to Hendrix and Clapton. "Then She Remembers" is another example of the dual guitars taking control. This tune is a real basic rocker in chord structure but both Wynn and Precoda solo throughout the song.

The second side opens with feedback encased in "When You Smile." This is a good example of real guitar 'pyrotechnics,' unlike Judas Priest's. "Until Lately" starts out very slowly, sounding almost like Lou Reed. It then moves into a slightly uptempo passage with great harmonica fills over a backdrop of raw guitar leads. The combination fills out the final half of the tune. There is no

better expression of the band's diversity.

"The Days of Wine and Roses" is a fairly sparse look at what can be done with the electric guitar when enough psychedelics are controlling the mind of the player.

In all, the second side seems much more expansive, allowing both Wynn and Precoda a chance to spread out and explore the psychedelic guitar. The first side, on the other hand, is a work in tight song structure underscored by raw, uninhibited dual guitars. Taken as a whole, The Dream Syndicate present us with a completely fresh view of psychedelic music. Backed by a strong beat, the sixties are relived in the excellent guitar work. *The Days of Wine and Roses* is "new" music at its best: it is exploratory yet it also acknowledges its debt to the past.

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History Reflected in Headlines

Headlines: A History of Santa Barbara
Edited by Dewey Schurman
News-Press Publishing Co.
1982, \$11.95 paperback

By JOHN KRIST

There is perhaps no more vivid reflection of history than that which is preserved in the pages of daily newspapers. Granted, analysis is often superficial and determining the broader context of individual events is not easy to do under the pressure of deadlines, but no other medium captures the immediacy of both trivial and profound day-to-day occurrences and preserves them in a lasting fashion.

Television and radio are faster, but they form no accessible, permanent record. Just try to find a televised account of any event — from the death of a president to the local city council's debates over zoning regulations — in the local library.

Santa Barbara's newspapers are no exception. Although this small coastal community often seems as if it exists in a partial vacuum, with little or no link to the events, attitudes and movements existing elsewhere in the nation, it is inextricably linked to a larger universe.

A book just published by the Santa Barbara News-Press, entitled *Headlines: A History of Santa Barbara From the Pages of its Newspapers 1855-1982*, firmly establishes this connection, and brings to the reader insight into the forces which have combined to produce a unique city. Just as newspapers record the events that shape the present, this remarkable publication reveals that Santa Barbara is a microcosm of a wider universe — the attitudes and character of America condensed and reflected in a small, slightly distorted mirror.

The book consists of reproductions, primarily of front pages, of Santa Barbara's various newspapers over the past 127 years, although there are also several re-typeset composites of inside pages. Editor Dewey Schurman has done a creditable job of selecting a balanced representation of both the momentous and the mundane — there are floods, fires, death and destruction, student riots in Isla Vista, fiesta celebrations, presidential visits, along with high school football games, old advertisements, feature stories and photos, and this year's Goleta Valley Little League World Championship.

Printed on large-format newsprint stock, the book conveys the feeling, as one leafs through the pages, that one is sitting at the breakfast table in some distant year, reading about events that have just taken place. The world that it reveals is one in which historic events are of a cyclical nature. Take the water shortage, for example:

The greatly increased rapidity of growth now certain to advance upon Santa Barbara calls for a thorough investigation of her prospective water supply...There may be a scarcity at any hour for the necessary domestic or fire purposes. Now is the time to look to the danger that is impending — for danger is impending.

—Santa Barbara Index,
March 2, 1876

Or, Santa Barbara's other perennial problem, housing:
A question often asked is: Why are there not more houses to rent? The answer to this is perhaps the best evidence that can be given of the prosperity of the city; it is that Santa Barbara has plenty of houses but they are mostly occupied by owners...It is unfortunate that the great demand for rentable cottages cannot in every case be filled owing to so many quick sales.

—Santa Barbara Weekly Press,
March 19, 1887

To anyone even remotely interested by the history of Santa Barbara, this is certainly an essential publication. To those with a specific interest in journalism, however, it provides a fascinating way to grasp the slow, subtle, but revolutionary changes in the style and philosophy of news reporting during the last century or so.

On the pages of the older editions, the most striking feature is the "folksiness" of the writing style and what is now referred to as "sensationalism" in the treatment of stories that, while relatively unimportant in their ultimate impact on the lives of those in the community, appealed nonetheless to the public's sense of melodrama.

Thus, readers of the Sept. 25, 1896 issue of the Santa Barbara Herald were treated to a somewhat ambiguous front page entry, reading simply, "The Larco pelican went off with the circus; the management bought it." As late as 1958, The Santa Barbara News-Press filled pages one and two in their entirety with a story headlined **BALDONADO TELLS SLAYING OF OLGA**, which included floor plans of the house where the now-forgotten crime occurred, an outline of the case entitled "The Drama and its Cast" and thousands of words of torrid prose detailing "the most fiendish crime in Santa Barbara police annals."

There are examples of sterling journalism: Thomas M. Storke, owner and publisher of the News-Press receiving a Pulitzer Prize in 1962 for an editorial crusade against the John Birch Society, and pace-setting coverage of the 1969 channel oil spill.

There are a few striking blunders:

TITANTIC AFLOAT; PASSENGERS RESCUED
—The Independent,
April 15, 1912

There are some examples of questionable juxtaposition:

**FIESTA OPENS WITH PAGEANT
50,000 CHINESE DIE IN FLOOD**
—Santa Barbara Daily News,
August 13, 1924

And some that simply state it all:

**4300 BARREL OIL GUSHER
BROUGHT IN AT GOLETA**
—Santa Barbara Daily News,
July 26, 1928

In one respect, this volume represents the best sort of history text — no muddled interpretations are included in the content, no shallow or confusing analyses are pushed forward by the author. Instead, events of the past are presented as they were first perceived, by people who were there. It is up to the individual reader to interpret the meaning of it all, and to fit it in with the way things are perceived today.

It's also a lot of fun to browse through. The hard-cover edition looks particularly nice on any Santa Barbaran's coffee table.



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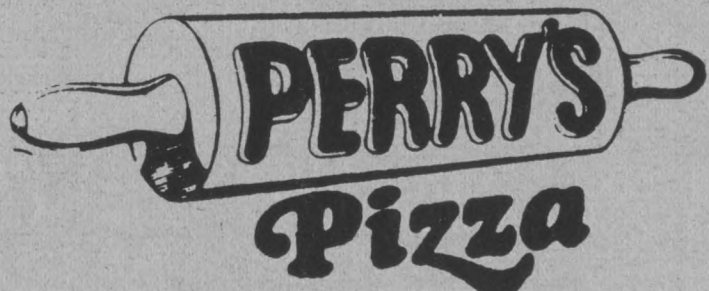
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Eventualities

The Couch of Potatoes Theater presents *The Man Who Knew Too Much* Saturday, Nov. 27 at 11 p.m. on KCOY-TV channel 12. The show is presented on the last Saturday of every month and features talking potatoes, spud humor, and the "best of the worst movies ever made."

Cheap Trick will rock the Arlington Theatre Tuesday, Nov. 30 at 8 p.m. Lead by the insane Rick Nielsen, the band has produced such classic albums as *Dream Police*, *Cheap Trick at Budokan* and *Heaven Tonight*. Tickets are available at the Ticket Bureau, Turning Point Records,

Morninglory Music and all the usual tri-county outlets. For more information, call 965-5374 or 965-5181.

Mr. Jack Daniel's Original Silver Cornet Band will perform in Campbell Hall Tuesday, Nov. 30 at 8 p.m. For ticket information, call the Arts and Lectures Ticket Office, 961-3535.

The Santa Barbara Jazz Festival returns Dec. 2, 3, and 4. Saturday's show is in Campbell Hall, and Thursday's and Friday's show will be at the Victoria Street Theatre. For tickets and information, call 965-5181.

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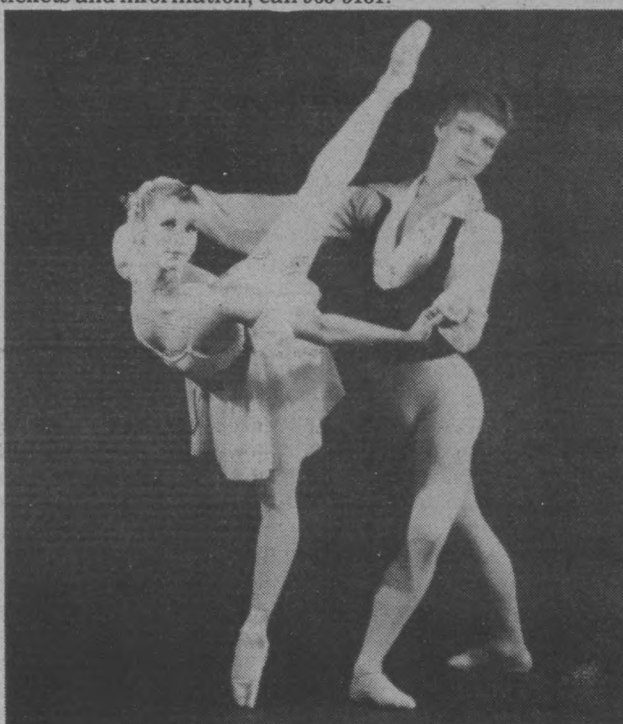
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The Gershwin Gala will be performed by the Los Angeles Ballet at the Arlington Theatre Saturday, Nov. 27 at 8 p.m. The show includes four Gershwin ballets: "Rhapsody in Blue," "Three Preludes," "Concerto in F," and a world premiere, "The Gershwin Songs." For tickets and information, call 963-3686.

George Winston, a contemplative pianist who blends jazz, folk, latin and classical ideas, will perform a solo concert at the Victoria Street Theater Thursday, Dec. 2. Tickets are available at the Ticket Bureau, Leopold's and Cheap Thrills. For more information, call 963-7868 or 965-5181.



Zoot Suit will be shown in Campbell Hall Sunday, Nov. 28 at 7:30 p.m. as part of the Politics in Film series. The film captures the vitality and spirit of the Chicano community. For ticket information, call the Arts and Lectures Ticket Office, 961-3535.



Ziggy to Appear In TV Special

Thank goodness there is someone who looks past the commercialism of Christmas. He is giving, believes in the spirit of the holiday season and has faith in his fellow man. Yes, it's Ziggy! That loser we all relate to has become a hero in *Ziggy's Gift*, a half-hour primetime special which airs Dec. 1 on ABC at 8 p.m. In addition to the animated show, a new book of the special has just been published, illustrating the touching story of Ziggy and his dog Fuzz, who help needy people at Christmas while never thinking of themselves.

The story begins when Ziggy, accompanied by Fuzz, applies to be a street-corner Santa to collect money for the poor. His heart filled with good will, Ziggy never suspects the Santa operation is masterminded by a money-hungry old miscreant. Oblivious to the deviousness of his employer, his derelict fellow Santas, and the trickery of a pickpocket, Ziggy works conscientiously at this collection. Only Fuzz is aware of the conniving around them.

The Santa ring is exposed and a police round-up brings in every fake Santa on the street except Ziggy. Followed by a dogged cop, who is determined to jail "the little guy," and by the pickpocket, who badly wants the cash in Ziggy's kettle, our unknowing hero is unaware he is even being pursued and proceeds to spend Christmas Eve doing good deeds.

In a deft and marvelous final scene, Ziggy reveals his gift as his ability to reconcile the cynical cop and hardened pickpocket to the joy of giving.

Ziggy's Gift, though a bit corny and insufferably cute, is a wonderful story with great illustrations. Wilson's drawings are full of life and will probably transfer perfectly to animation. The special will feature music by Harry Nilsson, who also wrote the score for the delightful animated special, *The Point*.

So, for a taste of the holiday season a few weeks early, be sure to watch *Ziggy's Gift*, and buy the book to follow along. It will bring out the child in all of us.

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