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STEREOTYPICAL 'PARTNERS'

By RICHARD DULANEY

Stereotypicality is often derided and treated as a negative quality. Yet a stereotype could not exist if it was not defined by reality; the reason why some groups are stereotyped is that the stereotypical image does, in fact, exist. The American homosexual community has been maligned by recent films, but it has never been adequately portrayed. *Partners*, while perhaps not a perfect picture of gay life, at least is a decent attempt to unmask some of the myths — while reinforcing others — of the gay experience in this country.

Seen in this light, *Partners* is a warm, delightful film. Benson (Ryan O'Neal) is a

lady-killer detective assigned to penetrate the gay scene in Los Angeles, with gay partner Kerwin (John Hurt). Ostensibly, the pair is trying to find a killer who has strangled models for a local gay magazine. Benson and Kerwin develop a relationship, after their initial mutual repulsion, that encompasses subliminal affection and highlights the pitfalls of trying to walk a straight line between heterosexual and homosexuality. Along the way, Benson meets and seduces Jill (Robyn Douglass), a photographer who turns out to be one of the killers; Kerwin gets his first taste of detective work, having been a police department clerk; and the two cops generally engage in



After

seems as though he was cast because of his fitting physique and for the box-office attraction that his name brings to a film. John Hurt, by comparison, is absolutely outstanding as the frail, effeminate complement to O'Neal's macho, do-I-really-have-to-put-up-with-this-faggot-business style. Hurt demonstrates again that he is a superior actor, from his posture to his quiet self-doubt to his every facial expressions. The scenes that feature Hurt are the strongest in the film.

Unfortunately, Director James Burrows saw fit to weigh *Partners* down with a lot of unnecessary, exaggerated characterizations. Some of the lesser roles and characters are beyond belief: e.g., the hotel manager ("Oh yeth, fabulous, big boy") that the two officers interview; the "atmosphere" scenes, designed to give depth to the plot, reek of contrivance. Some of the flamboyant touches are, however, quite comical and add to the character development; the hot pink VW convertible, with a horn that plays a light tune, contributes to the partners' frustration, both with each other and with the situation they are faced with.

Yet the film retains some cinematic worth in the way that the relationship between Benson and Kerwin is developed. Without really ever accepting the situation, both cops begin to settle down into a domestic

lifestyle: Benson comes home from a hard day of detective work — clad in minuscule cutoffs and a blazing red tank-top — to find Kerwin busily fixing dinner and making minute changes in the decor of their apartment while listening to a muted version of "In the Mood." At one point, Benson plants a kiss on Kerwin's cheek, only to realize moments later what he has done. Toward the end of the film, believing Kerwin to be near death, Benson promises him a wonderful life together if he will only survive — a promise that inspires Kerwin, who had been shot trying to protect Benson, with a will to live. *Partners* ends on this inconclusive note, an ending that is at once enigmatic and engaging.

Unlike *Making Love*, the other topical film release of the season, *Partners* is not pretentious. It never claims to be an explanation of the growing anomalies in the American ideal — the film simply fulfills its role as an amusing story of two people thrown together in an unlikely setting. *Partners* is an end in itself; it is not meant to impart any lasting significance to the realm of contemporary film dealing with gay life in America. The characters are certainly stereotyped, but it seems that a real effort was made not to stigmatize the stereotypes involved. As entertainment, as comedy, *Partners* is of above average caliber.



Before: Hurt and O'Neal

a series of madcap adventures, using Benson's abilities as a detective and Kerwin's authenticity as a homosexual to elicit information not directly obtainable by ordinary police officers.

Yet *Partners*, marked by a clever screenplay, does not reach its full potential, primarily due to some directing and acting deficiencies. Ryan O'Neal is thoroughly unconvincing as officer Benson — his movements appear stiff, his lines are rarely more than cued deliveries. It certainly

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—"Never Ceases To Amaze Me" (T. Finn)

By JONATHAN ALBURGER

"There's nothing holding us back. I think it's the American rock music business mentality — being opposed to change of any sort. Particularly these days with the recession, it's very difficult to pry them away from their formula — success formula in promotional type of stuff. A lot of record companies over here have had two or three really big successes in the last, say, ten or fifteen years, and they're sticking with them. They put a lot of the money back into those bands — and into that type of music."

Split Enz' Eddie Rayner told the Nexus Tuesday that while the quintet has registered solid hits in many parts of Europe, Canada, and their native New Zealand-Australia "under" world, fast-paced America has been a stubbornly formidable market to crack.

Split Enz' seventh and latest album, *Time and Tide*, may change all that. The band's third and latest concert tour, which will bring the gents from the land of Oz to Campbell Hall this Saturday, may change all that, too. Face it: touring is the best promotion for a new album; touring is also the best way to burn out. With the Split Enz' reputation for being unpredictable and outrageous live, who knows what will happen. Will they alienate or alligate the public?

Admitting that being on the road in the States has been less than a first trip to Disneyland, Rayner nevertheless was confident and maintained a good sense of humor during the interview. "There are a lot of problems. One is keeping sane. Going from hotel to hotel, all we tend to see are the dilapidated parts of the country — motorways, hotels, airports. It's a well-known fact that most bands that do 'break up' break up when they're in America. XTC, for example: Andy Partridge had a nervous breakdown or something ... due to stress.

"For us, it's pretty much of a culture shock in America. It's so big, you feel so insignificant. There's so much of everything. You don't have to work your ass off for anything, it's all just sort of there."

But:

"This time, we'll knock down a few more barriers — I hope."

Musically, the Split Enz defy categorization, and that's the way they like it. Critics, both in praise and in pan, have called their approach psychedelia, vaudeville, high energy rock, Anglo-pop, avant-garde, potpourri rock-pop — new wave. According to Rayner, however, "New wave, to me, is a term that sound so old fashioned. We're not a new wave band ... It's just Split Enz music, and we just use traditional rock instruments. While they made a dent in the American chart game with "I Got You" off *True Color*, much of the material from that album and off *Waikata*, their last vinyl, added to their elusiveness."

"We always seem to be outside the times somehow. We're always doing something just



SPLIT ENZ: Nigel Griggs, Neil Finn, Tim Finn, Noel Crombie, Eddie Rayner

before it becomes popular ... or a long time after it's fashionable."

Rayner said a good portion of this Saturday's show will be performing numbers from *Time and Tide*. Despite the paradoxical, innuendo-filled qualities of their lyrics, most of which were penned by brothers Tim and Neil Finn, Rayner said the band has become very asexual: "(We're speaking from a much broader basis now, from what they have been in the past. Up until now, there have been a lot of boy-girl type songs, but with this album ... we're more global. We've been sort of cocooned down in Australia and New Zealand for so long. (With touring) we do tend to pick up a bit of what's happening around the world.")

Rayner said the band is ever-changing, and right now they've decided to be less frenetic than their earlier "rock theater" days of outrageous stage dramatics, flamboyant costumes, and heavy make-up. After nearly ten years as a band, Rayner and the other guys have matured past the dress-up phase. They just got tired of the showy theatricality: "My threshold of boredom is very low."

LANCET SCULPTURE

The exhibition of recent sculpture by Marc Lancel entitled "Rounded with a Sleep" opens at the Robert Maynard Hutchins Center for the Study of Democratic Institutions May 11, 1982, and continues through June 3. The reception for the artist is slated for May 11, from 5-7:30 p.m.

All are welcome and refreshments will be served. The Center is located in Building 446 at the University of California, Santa Barbara and is open Monday through Friday from 9-5 p.m.

Marc Lancel, a contemporary sculptor, enlists both abstract and figurative imagery in his effort to communicate through sculpture. Lancel emphasizes this communication in his proposal for exhibition. "The source and the driving motivation behind my art lies in the search to convey a message. The message varies but the intent remains constant — to communicate, to create a dialogue between myself and others about who we are and what we do in this world," he said.



"The work is eclectic, employing cast bronze, welded steel, plastic constructions, and found objects to create the images. The sculptor views himself as a creator of conundrums, or puzzling objects; sometimes curious, often disturbing, the objects are designed to encourage viewers to question themselves and to confront their feelings. Also central to the work of the artists is the use of the non-traditional art space, environments which reach a broad

spectrum of the public. The Robert Maynard Hutchins Center for the Study of Democratic Institutions provides the

ideal location for this body of sculpture. This marks the first major art exhibition for the Center, which has long been a forum for independent thought and criticism. Founded in 1959, the Center, in the words of its founder Robert Hutchins, is "devoted to restoring the understanding and vitality of democratic principles by examining them in the light of the drastically new political, economic, social and technological conditions that prevail in the last part of the twentieth century."

This exhibition is made possible in part by a humanities grant from the University of California, Santa Barbara.

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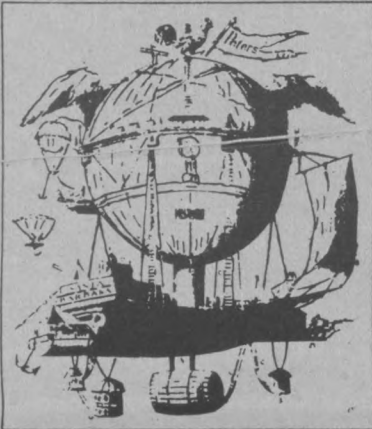


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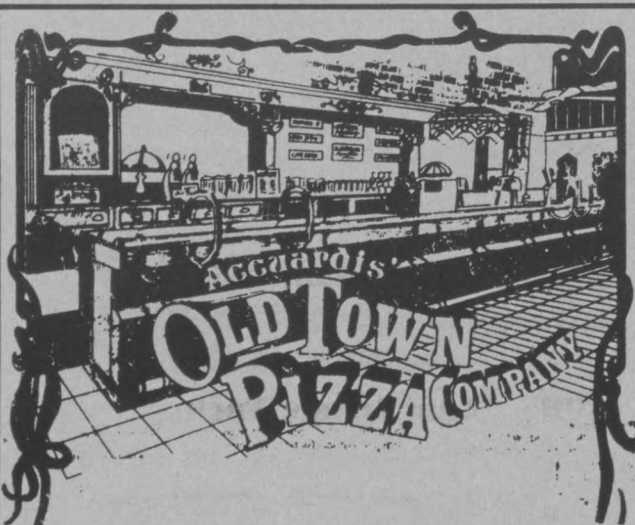
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'BREAKFAST OF CHA

By BARBARA ALLEN

Some writers are more able than others to make images sink in the mind and leave an impression of a distinctively American subject matter. Kurt Vonnegut Jr.'s characters Dwayne Hoover and Kilgore Trout of *Breakfast of Champions* have joined a line-up of college favorites along side Salinger's Holden Caulfield and Twain's Huck Finn.

UCSB Dramatic Arts professor Robert Egan read *Breakfast of Champions* during the '70s when Vonnegut's fresh, comic style was the focus of literary attention. Egan recognized the novel's theatrical possibilities, yet it was not until two years ago that a dramatic adaptation was seriously pursued. Egan got clearance from Vonnegut and his agent, went on a sabbatical in order to draft the adaptation and prepare for a production under academic supervision.

Professor Egan does not consider himself a playwright, but rather a "director working out a blueprint for production." Egan enjoys Vonnegut's style and thinks that too often his work is underrated or ignored. Egan drew a stylistic parallel between Vonnegut and Mark Twain, "Vonnegut is a humorist in the same tradition as Twain; absolutely unillusioned about our country and culture and at the same time he shows a sincere love and concern for things American. Vonnegut uses humor as a way of isolating situations that are wrong." Vonnegut's unique method of focusing on horrendous and disturbing aspects of American life through the use of humor is what fascinates Egan.

Breakfast of Champions is a story about storytelling. Vonnegut delivers a pastiche of comical anecdotes that are all bound together. All stage action therefore is going on in the mind of the author, Vonnegut. The nature of the script suggests a close contact with audience members. The Studio Theatre has been effective in serving the purpose of a compact theatrical arena.

The setting designed by Richard Harmon accommodates the abrupt scene changes. Egan explained: "The action of the play, for example, takes such jumps as: from the cab of a truck across a Jersey flat, to life on another planet, to a hamburger joint in the Midwest." Harmon's set design provides an open, flexible space that easily adjusts to the improbable shifts in time and atmosphere.

Also a series of slide projections of Vonnegut's cartoons are incorporated into the dramatic action of the play to create a more complete environment. The slides correspond to the actors' situation.

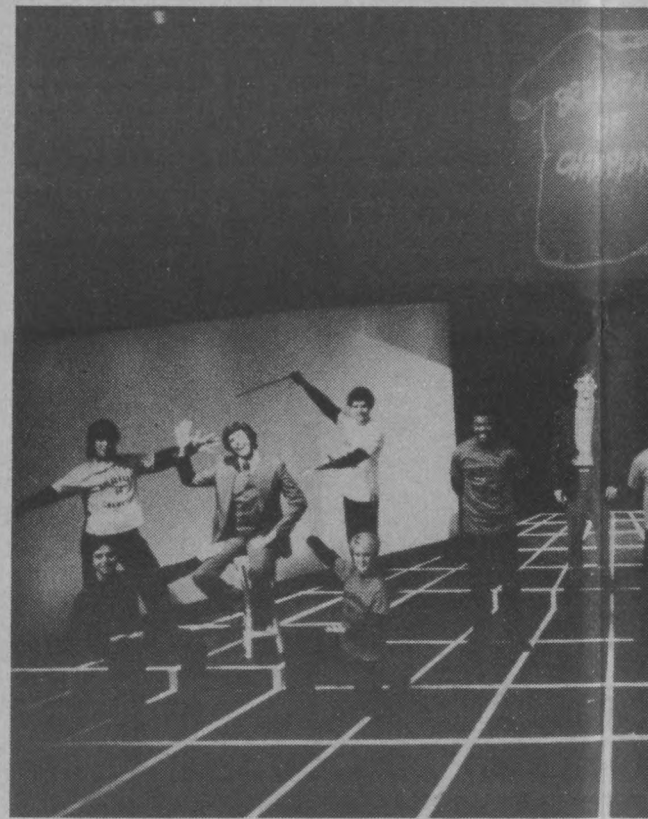
Egan has integrated the major characters of Vonnegut's work into the adaptation, "I've had to set aside a great deal that is marvelous in a book but not integral to a dramatic structure" Egan noted. The play is set-up so that three actors play single characters; Kurt Vonnegut (John Carroll), Kilgore Trout (Philip Cass) and Dwayne Hoover (Marc Honor) and the rest of the cast, seven men and four women, constitute an ensemble. The ensemble members take on several roles each. For example, at times they act out a personal story or anecdote.

Given the continuous changes in the play's time and place, undergraduate costume-designer Fionn has arranged a basic garment for the actors that allows them to add or subtract various suggestive pieces according to the play's scene.

Since Egan's adaptation is a theatrical debut of Vonnegut's novel, the team of UCSB actors have had the first experience of interpreting Vonnegut's characters. Although all characterizations will be fresh and original, cast members took different approaches in dealing with the script.

Philip Cass, a UCSB senior, went beyond script analysis and did considerable research on his character, Kilgore Trout. Vonnegut's Kilgore Trout is found in several other works, and Cass found that in reading not only *Breakfast of Champions*, but also *Venus on the Half Shell*, he was able to gather more background material. Cass found that extra research was beneficial in developing his characterization, "The book has so many scenes that aren't in the play that I have gone to Vonnegut's novel to get a more full view."

The core of the play focuses on a cantankerous science-fiction writer, Kilgore Trout, who gets invited to a Midwest arts festival and collides with a used car salesman



on the brink of insanity, Dwayne Hoover. Hoover is played by Marc Honor, who, unlike fellow actor Cass, took an entirely different dramatic route when working with his character development, "I took what happen in the script, made the comical bits as extreme as possible, pulled back some of the energy and *Voila!*" Honor said he tends not to analyze the process of creating a characterization, something he says he is often criticized for. "I have an instinct for the correct action and I usually don't sit down and figure it out," Honor continued. Dwayne Hoover has little dialogue and whereas Kilgore addresses

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HEAVY METAL FIST: FORGET IT

By JAY De DAPPER

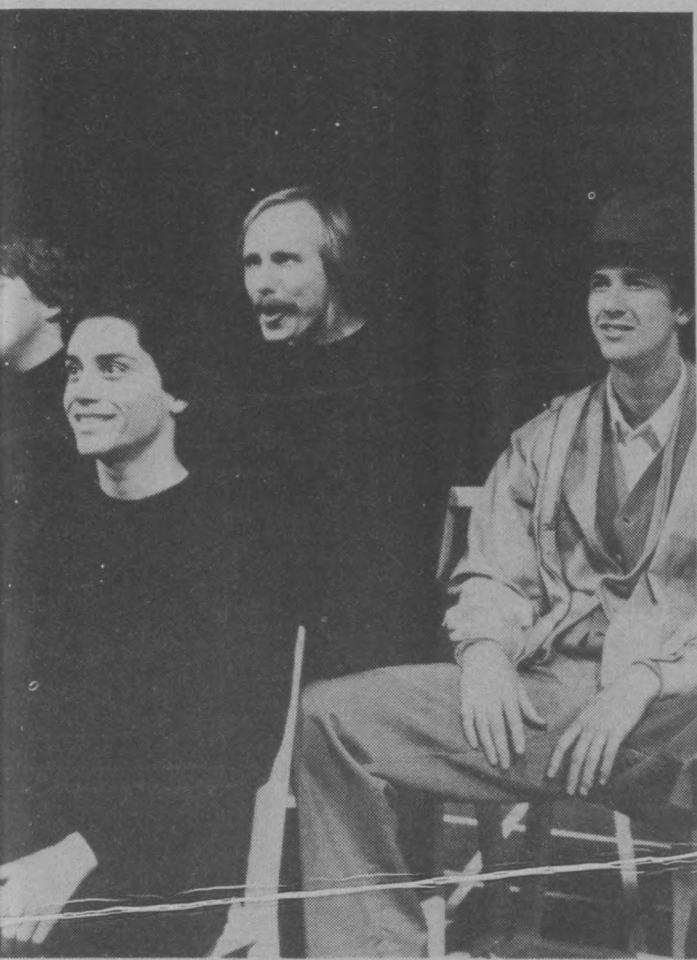
If there is a band that will make you appreciate AC/DC, Fist is the one. This power quartet is beyond AC/DC, Crocus, and even the venerable titans of musical sludge, Black Sabbath. *Thunder in Rocks* is one of the most pathetic records ever released. Ringo Starr has made substantially better records. The band plods its way through nine similar tunes, all of which are so full of hackneyed heavy-metal riffs that one wonders if even the pre-pubescent Nazareth fans would see any worth in this. I doubt that they would.

Fist runs through songs such as "Double or Nothin'," "Thunder in Rock," "Evil Cold," and "Leather 'n Lace," and they take it all quite seriously. How could anyone keep from laughing with lyrics like these from "Leather 'n Lace": "I fell in love with a motorcycle lady/ That lady she drives me crazy/ Leather 'n Lace that lady don't want me/ Hard to escape that lady haunts me." Not only do they

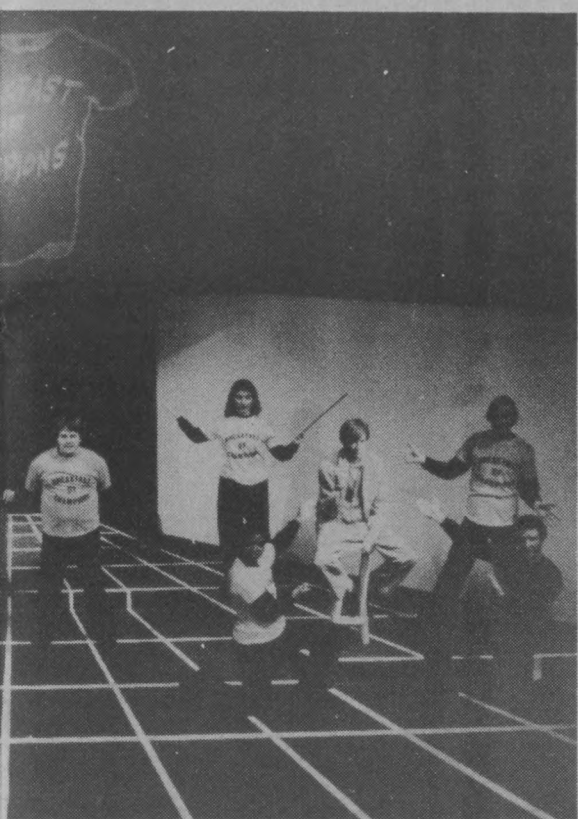
get through that without busting up, they also manage to keep straight faces though this: "It's late, my time has come/ It's late, my body is numb/ It's late said the Devil's son/ It's late not time to run." The only thing numb is their minds. After this drivel one might expect "Evil Cold" to be about a bad case of the flu. It isn't, but it might as well be.

If Van Halen tried to do this they might get away with it because David Lee Roth would be cracking up. I doubt they would stoop this low, though. But it isn't just the seriousness and bad music. What really brings it all together is the dual lead vocals. Both guys scream, shout, and emit every other imaginable disgusting loud sound in lieu of singing — which is undoubtedly beyond their capabilities. This, along with the ridiculous power chords and utterly mindless lyrics, add up to the worst heavy-metal band I've yet laid ears on. Fist is so bad that even KMET will probably avoid it. Need I say more?

AMPIONS'



NEXUS/Greg Harris



NEXUS/Greg Harris

the audience, Hoover does not. "Some people will figure out a physicality, but in this show I'm playing a real person where a physicality is not apparent," Honor elaborated.

The cast has worked inventively and enthusiastically in putting together (in the short period of four and a half weeks) the world premiere of Vonnegut's comical literary blockbuster of the '70s.

The show runs May 6-8 and May 12-15 at 8 p.m. in the Studio Theatre.



THE FUN BOY THREE



FB3

Fun Boy Three: Specials' Cream

By PHIL HEIPLE

Ex-Specials guitarist/vocalist Lynval Golding had nearly finished recording the *Fun Boy Three* debut album, along with former Specials vocalist/drummer Neville Staples and vocalist Terry Hall, when he and a couple of friends were injured by three armed whites in an apparently racially-motivated attack last January. Golding required 30 stitches, half in his face and half in his throat, and he suffered permanently impaired vision.

Especially obscene about this attack is the fact that Golding's work with the Specials reflected an unrelenting pacifism and a heartfelt desire for interracial harmony. His song "Why?" stands out as the best among many songs promoting peace and harmony over hatred and violence.

One would think that such an experience would make one bitter. Not Golding. He finished *Fun Boy Three*, and the final product continues the musical craft, lyrical substance, and clarity of purpose begun with the Specials.

Although replacing ska with funk, veteran Specials producer Dave Jordan retains much of the Specials sound on *Fun Boy Three*. Side one begins with a lively cover of "It Ain't What You Do" sung by Bananarama, a three-member female chorus much like the Go-Go's (you may recall that three members of the Go-Go's added backing vocals on the Specials' last LP). The rest of the album is all-original *Fun Boy Three*. Primitive rhythms are mixed in with piano, xylophone, clapping hands, stomping feet, rhythm sticks, and the piercing horn work of another former Specials, Dick Cuthell. The result is fresh, original, and fun. Not frenetic enough for dancing, this music is for listening.

"The Telephone Always Rings" is a non-envious song about someone who gets what they want. "Way on Down" is very similar to the Specials' terrific "Ghost Town," and answers the question, "Where do we go to from here?"

"The Lunatics Have Taken Over The Asylum" is the best cut on the album:

*I see a clinic for the cynics
Who want to twist the people's wrists
They're watching every move we make.
We're all included on their lists.
The lunatics have taken over the asylum.
The lunatics have taken over the asylum.
The lunatics have taken over the asylum.
'Go nuclear,' the cowboy told us
Until we're mind to disagree
'Cause when the madman flips a switch
The nuclear will go for me.
(Chorus)
I see the faces of starvation,
But I just cannot see the point
'Cause there's so much food here today
That no one wants to take away.
(Chorus)
Take away my right to choose.
Take away my point of view.
Take away my dignity.
Take away these things from me.
Take away my family.
Take away my right to speak.*

After that dirge-like message, side one ends with a refreshing instrumental, "Funrama 2," featuring do-wop's of Bananarama.

Side two starts out with a little rap rock, "Best of Luck Mate." Next, "Faith, Hope and Charity": "Faith and hope and charity/ One for you and one for me/ Money doesn't grow on trees/ But babies come from ladies."

"Life in General" is about pointless militaristic expansionism (just in time for the Falklands dispute). This is followed, appropriately enough, by "I Don't Believe It," a response to prejudicial hate-mongers. A sensitive love song, "Alone," and "Sanctuary," a Latin prayer sung by Bananarama, provides a somewhat weak ending to the album.



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Album Analyses Boys' Turn: Hitting The High Notes

By PHIL HEIPLE

Anyone strange enough for David Bowie has got to be pretty weird. Klaus Nomi is allegedly a *castrato*, a boy singer castrated in his youth so as to possess an adult voice with the range and flexibility of sopranos and altos. Purportedly a singer in the Berlin Opera, Nomi was discovered by Bowie when Bowie was living in Berlin. It was even alleged once that Nomi was really Brian Eno in drag. The truth about Klaus Nomi is unknown.

You may have seen him on *Saturday Night Live* as one of David Bowie's drag-queen back-up singers. You may have heard him singing "Total Eclipse" on the soundtrack album *Urg* (he's in the movie, too).

Now you can get his album. It is mighty strange. It

contains pop covers, original music, and even an operatic aria. Side one opens with an original tune, "Keys of Life," which gives us some clues to Nomi's motivations:

*From ancient worlds I come
To see what Man has done
What's fact and what is fiction,
To judge the contradiction.
The future has begun.
Much work is to be done.
You're running out of time.
Beware the safe and sane.
Exploring new dimensions
To life's divine intentions.
Do not ignore advice.
You hold the keys of life.*

This heavily-synthesized Brian Eno-like piece is followed by a strange cover of Lou Christy's "Lightning Strikes," which gives you a first taste of Nomi's soprano, and a cover of Chubby Checker's "The Twist," which is slowed down to a crawl and mixed in with witch-like laughter — absolutely perverse. The next two cuts are tame by comparison: "Nomi-Song" and Jay Madara's "You Don't Own Me." The latter is performed complete with sixties-style rhythms and wah-oo backing vocals, but Nomi's switching ranges makes the song a confusing and threatening endorsement of bisexual hedonism.



Side two starts with two cuts similar to the last two on side one. And then comes "Total Eclipse," perhaps Nomi's best piece, performed much as on the *Urg* collection, but more synthesized and better done. The record ends with the aria, "Samson and Delilah," from the opera of the same name by Saint-Saens, performed completely straight.

I don't think many people will like this album. It is recommended only to people who know they like eccentric music. If you have any doubts about whether you would like Klaus Nomi at all, you had better pass this one up.

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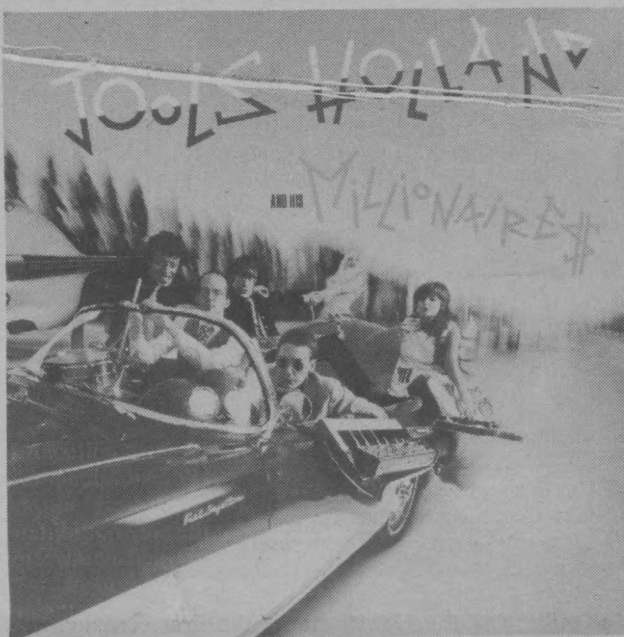
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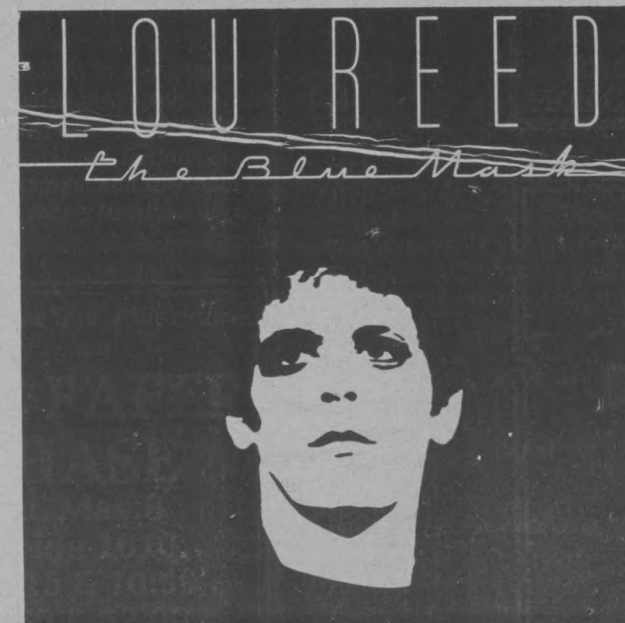
By BARBARA POSTMAN

I really like Jools Holland. When he used to be with Squeeze, he sang one song on each album. They were great songs like "Wrong Side of the Moon" from *Argy Bargo*. Then Holland went solo, and appeared on the album *URGH! A Musical War*, singing "Foolish, I Know." The song has a funky, honky-tonk style to it, and conjures up a vision of a dimly-lit nightclub with Jools banging away on the piano.

I had very high expectations for his first solo effort, *Jools Holland and his Millionaires*, but unfortunately, the album stinks. I wanted so much to like it, but I can't. The music of the talented band, consisting of Holland on keyboards, Pino Palladino on bass, Martin Deegan on drums and Mike Paice on saxophone and harp, has been produced to the point of blandness; the lyrics are trite and the backing vocals by the Wealthy Tarts completely destroy any hope for the album.

On the few songs that are purely instrumental, such as "Bumble Boogie," the band's true talents shine. Paice is an especially fine musician, but his saxophone is wasted on most of the cuts.

Producer Glyn Johns needs a lighter touch. "Goodbye World" sounds like a bad imitation of early Elton John and most of side two belongs on AM radio. I found most of the songs that did not feature the Wealthy Tarts fairly tolerable, and even enjoyed "Driven to Drunk" which features Palladino's funky bass playing. The Wealthy Tarts (Please turn to p.7, col.1)



By JIM REEVES

In recent years, the difference between the tastes of rock critics and rock radio and its listeners have been quite profound. Article after article has been written on the general desensitization of the rock audience's palate, complaining about the latest REO-Journey clone while praising an "under-rated artist" whose work is so esoteric that only intellectuals, academics or eccentrics could appreciate it. In these cases, critics minimize the masses' tastes, attempting to appeal to the snob in us all.

Case in point is the reaction to Lou Reed's latest, *3The Blue Mask*, by the East Coast rock intelligentsia. Led by *Village Voice* music editor Robert Christgau, the response to *The Blue Mask* has been overwhelmingly positive, with Christgau grading the album perfect while admitting that "noncultists are going to complain." Others have gone on to say that the album is Reed's best effort since his work in *The Velvet Underground* in the late '60s.

Such praise shows how out-to-lunch these critics are. At best, *The Blue Mask* is an honest, revealing work that is marred by its unevenness; at worst, it's a contrived collection of intellectual babblings. Reed is a critically overrated artist who writers are glorifying because, as my cynicism tells me, they have no one left to worship.

Part of the East Coast intelligentsia's problem is an over-emphasis on lyrics. While the majority of *The Blue Mask's* songs are coherent stories, they rarely reveal more than a one-dimensional approach, the title track excepted. But even there Reed comes off as a sophomore high school (Please turn to p.7, col.3)

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EVENTUALITIES



Ze'eva Cohen will bring her innovative solo dance repertory program to UCSB's Campbell Hall Saturday, May 15 at 8 p.m. In addition to the Saturday evening performance, Cohen will also present a free lecture-demonstration Friday, May 14 at 4 p.m. in Campbell Hall. The three-day residency is sponsored by Arts and Lectures (961-3535).

This is the tenth anniversary season of Ze'eva Cohen's pioneering solo program. Born in Israel, Ze'eva came to the United States in 1963 to study at Juilliard. After performing and choreographing for a number of companies, she decided to freelance and achieve freedom in her work: "To be in another company meant to put the lid on my creative growth, forever to be told what I'm doing, when I'm doing it, where I'm going. I was too much of an individual and with a solo program I would have full artistic control and personal control at the same time."

A.S. Program Board will present a special screening of the new Robin Williams film, *The World According to Garp*, Wednesday, May 12, in Campbell Hall at 7:30 p.m. The film will not be released nationally until July. To see this FREE showing, passes will be available in Program Board Office, Room 3167 of the UCen.

The Los Angeles Chamber Orchestra, under the direction of Gerard Schwartz, will present its third and final concert of the 1981-82 season on Wednesday, May 19, at 8 p.m. in UCSB's Campbell Hall. Soviet-emigre pianist Bella Davidovich will be the featured soloist in Schumann's Piano Concerto in A minor, Op. 54. The program will also include Notturmo for Strings and Harp by Irving Fine, the "Mother Goose" Suite by Ravel, and Debussy's "Danses" for Harp and Strings as well as "Sarabande" and "Danse" (arr. Ravel). The concert is sponsored by Arts and Lectures (961-3535).

The chamber music of award-winning composer Stephen Hartke will be presented in a free UCSB recital Monday, May 10, at 8 p.m. in Lotte Lehmann Concert Hall.

Sleeper, spearheading the introspectively mellifluous art-pop-gone-rock movement of the '80s, will perform with the Boxboys at Santa Barbara's Beachhouse showcase bar and grill Friday and Saturday, May 7 and 8. Located at 500 Anacapa St., the Beachhouse has a reputation for keeping Santa Barbara in tune with the Southland's most popular unsigned bands.

Ruth and Paula Play

Pianist Ruth Laredo and flutist Paula Robison are two outstanding American women at the top of their profession. "With brilliant technique and rare poetry," they will collaborate on a special concert of unusual and infrequently heard works for flute and piano Friday, May 7, at 8 p.m. in UCSB's Campbell Hall. Sponsored by Arts and Lectures, it is the final event of the 1981-82 Concert Series.

Acclaimed by the *New York Times* as "the present generation's first truly major pianist," Ruth Laredo has achieved distinction on three continents with her many recordings, concerts and recital performances. Her recordings have been historic; she sparked a great revival of interest in the music of Scriabin with her performances and recordings — the first on this continent — of his complete sonatas; she was the first person to have completed the monumental task of recording the complete solo works of Rachmaninoff; she won "Best of the Year" awards from *Stereo Review Magazine* and *The Saturday Review*, as well as a Grammy nomination, for her record of Ravel piano music.

Ruth Laredo studied with Rudolf Serkin at the Curtis Institute and made her New York orchestral debut in Carnegie Hall under Leopold Stokowski. She participated in the Music from Marlboro concerts from their inception in 1965, performed in the first "Issac Stern and Friends" concerts at Carnegie Hall, and has appeared frequently as guest artist with such ensembles as the Tokyo and Cleveland Quartets.

Since becoming the first American to win first prize at the Geneva International Competition, flutist Paula Robison has achieved a rare measure of stardom as one of today's outstanding artists. She appears regularly with major orchestras as a soloist, performs recitals in major halls throughout the country, and is a founding artist member of the Chamber Music Society of Lincoln Center and co-director of chamber music at the Spoleto Festival, both in Charleston and Spoleto.

A strong advocate for the expansion of the flute repertoire, Robison has brought back into the concert hall many fine works of the past by such composers as Johann Hummel, Theobald Bohm, and Philippe Gaubert, which have been undeservedly neglected. Her interest in contemporary composers has led to her premiering works by Pierre Boulez and Toru Takemitsu; Leon Kirchner composed "Music for Flute and Orchestra" for her. Her recordings have included "Flute Music of the Romantic Era," the Mozart Flute quartets, and the complete Handel sonatas.

Paula Robison was raised in Los Angeles and studied at USC, with Julius Baker at Juilliard, and Marcel Moyse at the Marlboro Music School in Vermont.

In their duo concert May 7, Ruth Laredo and Paula Robison will perform Poulenc's Sonata, C. P. E. Bach's Sonata in A minor for Solo Flute, four Preludes from Opus 32 by Rachmaninoff, Debussy's *Syrinx* for Solo Flute, and Sonata for Flute and Piano by Franck.

For information and tickets, please call the Arts and Lectures Ticket Office at 961-3535.

Holland Cont.'d...

(Continued from p.6)

are very pretty, and I am sure that they are very wealthy, but they ruin all of the songs that they appear on. The absolute worst is "Let Me In," an embarrassingly bad gospel tune that seems a bit out of place with all the other songs about drinking and driving.

Holland is a great piano player, and he has an interesting voice, but his lyrics are incredibly cliché. I have always hated songs about cars, and "Dynaflow" is a perfect example of why I feel this way. "Chrome to the left, chrome to the right, I've got my wheels in the dust, and I'm gone from sight." Really boring, Jools. Holland also lacks any real emotion when he is singing about lost loves and being hurt. I cannot believe that he has ever been hurt as badly as he claims.

One of the major problems that the album has is that it seems as if Holland does not know what audience he is trying to attract. The album is packaged to look like a new wave album, similar to the way that Squeeze packages their albums. The music, however, is certainly not new wave, but ranges from honky-tonk to bubble gum. Holland should commit himself to one style, preferably one without the Wealthy Tarts.

It is too bad that Holland's appearance in Santa Barbara with XTC was cancelled because I think that he would be a lot of fun to watch live, and his music would have more feeling. Even more fun would be Holland behind a piano in a bar, singing songs from the '30s and '40s.

Reed Cont.'d...

(Continued from p.6)

poet, combining flimsy Freudian analysis with more gore than a cheap horror movie.

Other songs are simply contrived and forced. Tracks like "Average Guy" and "The Day John Kennedy Died" are trivial, and "Women" is almost comic: "I used to look at women in the magazines/I know it was sexist but I was in my teens."

Musically, *The Blue Mask* marks the first occasion in some time that Reed has played guitar on his albums, and it sounds like it. While his band lends excellent support, creating a sound featuring bassist Fernando Saunders, Reed's guitar work is atrociously amateurish. Such an approach worked well with the Velvets but seems annoying here in contrast to the band's professionalism. Reed's solo on "Waves of Fear," for example, meanders for close to a minute, going nowhere. While Reed's latest efforts are far from the Bowie-Ronson pop-rock of *Transformer* or the Hunter-Wagner heavy metalisms of *Rock and Roll Animal*, there's no excuse for Reed's cat scratches on this one.

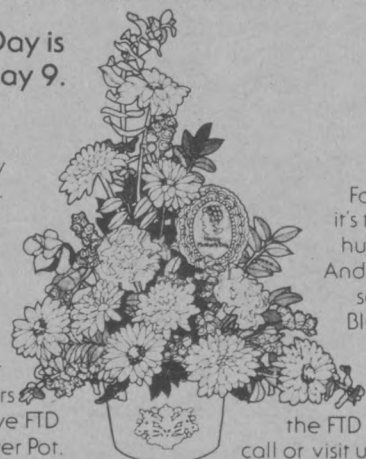
So while *The Blue Mask* is sure to satisfy the cultists, few others will be truly interested. A cynical reason for the outlandish praise by the East Coast critics is that they have none of the original New York new wave performers to venerate: Blondie has become insipid fodder for the nation's discos, Patti Smith has faded into the bowels of the bowery, David Johansen is piddling in pseudo-pop, Johnny Thunders is a smack addict, and the Ramones have never transcended their own cartoon image. Reed is, by contrast, an honest performer, but *The Blue Mask* is an uneven effort that only Reed die-hards will enjoy.

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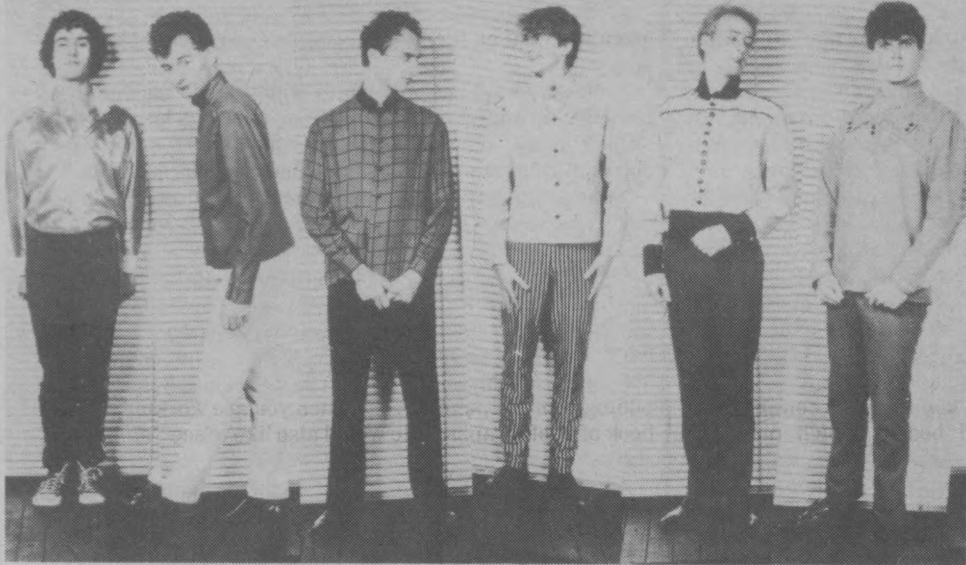
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Split Enz Hard Act to Follow

By Kim Summerfield

When most people think of Split Enz, the songs that come to mind are off the laser-etched album, *True Colours*, released in 1980. "I Got You," "I Hope I Never" and "Poor Boy" brought the Australian band into the spotlight and on to the charts, giving them the long overdue recognition they so deserved. Split Enz has since released two albums — *Waiata* which contains the hits, "Hard Act To Follow" and "One Step Ahead," and the newly released *Time and Tide* featuring the single "Six Months In A Leaky Boat." What most frenze of the Enz don't realize is that the band released five albums prior to *True Colours*.

Split Enz entered the music scene in 1975 with a harder, less refined sound than they now produce. The band was ahead of its time

with flamboyant costumes and geometric haircuts, which have since been toned down for a more sophisticated image. "I got sick of looking like a parrot when I was trying to sing love songs," explains vocalist Tim Finn. "We all got sick of it. Now we are simpler and more effective." Alterations in both visual and musical style were due mostly to the constant entering and exiting of band members prior to 1979. They lost their original member — and prolific songwriter — Phil Judd and replaced him with Tim's young and inexperienced brother Neil. The New Zealand rhythm section also left, to be replaced by Englishmen Malcom Green (drums) and Nigel Griggs (bass). In 1978 Phil Judd rejoined the band only to leave shortly afterwards

after realizing he no longer fit in with the new Enz sound. If that didn't seem enough, saxophone player Robert Gillie also departed, leaving the band in the ebb of their career. Undaunted, the band signed on to a different label and met up with a new producer, creating the top-ten album, *True Colours*.

The Split Enz story would not be complete without mention of the irrepressible Noel Crombie, percussionist and gong-hitter extraordinaire. Noel doubles as the band's one man advertising agency, spending his spare hours dreaming up concepts for ads and film clips and designing the clothes that have made the band trendsetters in high rock fashion. Split Enz will be appearing at Campbell Hall on May 8 at 9 p.m. for one show only. You'd be a fool to miss them.



The Kids

The Kids, from San Diego are the group to dance to at the Pub this Friday night!

Robin Williams is GARP

Once in a while Program Board gets a hold of something really special for the students of this campus. A preview of the recently made "The World According to Garp" is one of those things. We'll be showing the film in conjunction with the American Passage Company this Wednesday night, May 12 in Campbell Hall at 7:30 p.m. We suggest you see it now. The film will not be released nationally until this July. We'll be giving out passes for this special event up in the Program Board Office, Room 3167 of the UCen. And, there's one more special thing about the film; it's FREE!

That T.S. Garp, bastard son of Jenny Fields and brainchild of author John Irving, has come to the

screen — his spirit intact — is as startling as the circumstance of his birth.

According to Irving's "The World According to Garp," he was conceived during a brief tryst between Jenny, a resolute nurse from Dog's Head Harbor, New Hampshire, and Technical Sergeant Garp, a mortally wounded tail gunner whose libido threatened to outlive the rest of him.

Lust, Jenny would later insist, had nothing to do with it. She wanted a child. And had it been possible to bear one without muss and bother of sex, she would gladly have done so.

From that bizarre beginning, Garp set out into a world "at once funny, horrifying and heart-breaking" (in the words of

Washington Post book reviewer William McPherson), welcomed by a torrent of praise.

"The World According to Garp" stars Robin Williams in the title role, Mary Beth Hurt as his wife, Helen, a newcomer Glenn Close as Nurse Jenny Fields and John Lithgow as Roberta Mildoon, former tight end of the Philadelphia Eagles, with Hume Cronyn, Jessica Tandy and Swoosie Kurtz.

Within the linear framework of this tale are parables, paradoxes, parodies, metaphors and mischiefs, devoted to what Eliot Fremont-Smith in his Village Voice review of the original called an attempt to wrestle a demented world into coherence.

Close Encounters

The second of three lectures discussing "Close Encounters of the Primate Kind: Monkeys, Apes, and People," will be held next Tuesday, May 11 at 8 p.m. in Chemistry 1179. This illustrated lecture by Birute Galdikas will explore "Primate Cousins: Links with Early Humans."

What do we really know about similarities and differences between non-human primates and humans in terms of biology, behavior, and adaptation to change? Dr. Galdikas' 11-year field study of the Bornean orangutan in its natural habitat provides fascinating insights into current theories about the rise of the human family unit, the nature of primate social structure, and inter-group relationships.

In a remote jungle camp in Central Indonesian Borneo, Dr. Galdikas and her former husband, photographer Rod Brindamour, searched for the elusive wild orangutan, the only living Asiatic Great Ape. Scientists in the past have had difficulty in studying orangutans in the wild, but the patience of Galdikas and Brindamour paid off with more than 14,000 hours of direct observation in the forest of Kalimantan Providence, Indonesia.

Dr. Galdikas' orangutan project was inaugurated by the late Dr. Louis Leakey. As a part of his long-range plan to encourage in-depth studies of the Great Apes in their natural habitats, he first launched Jane Goodall's study of the chimpanzee in 1960; Dian Fossey's study of the mountain gorilla in 1967 and Birute's study of the orangutan in 1971.

During the past 11 years, Galdikas has carefully documented the nature or orangutan social structure and semi-arboreal habitat, with Rod Brindamour until 1979. Their efforts to unravel the mysteries of the oragutan's life in the forest was only part of their fascinating work, and is still being pursued by Birute. In cooperation with the Indonesian government, she sought out (and seeks) young captive orangs, to rehabilitate them to forest life and return them to the wild. The October 1975 and June 1980 issues of the National Geography Society Magazine contain accounts of the work at the Tanjung Puting Research Center.

The final lecture will be May 25 at 8 p.m. in Chem 1179. Sherwood L. Washburn will speak on "Primate Studies and Human Evolution."

Tickets for the events are \$2 each for students and \$2.50 for the general public and are available at the A.S. Ticket Office, third floor of the UCen, and at the door the nights of the events.

• REQUIEM FOR A SANSEI POET •



Wed., May 12

Sansei Theatre

The Sansei Theatre Company's production of Lane Nishikawa's play, "Life in the Fast Lane," will make its Santa Barbara debut this Wednesday, May 12, at 8 p.m. in Lotte Lehmann Hall. In the starring role will be Lane Nishikawa himself, a Hawaiian-born third generation Japanese American poet who has performed in over 150 readings during the past eight years. Mr. Nishikawa is a member of the Asian American Writers Workshop at the Kearny Street Workshop in San Francisco, and has taught creative writing at San Francisco State University and was a Poet/Teacher in the Schools in a Cal Arts Council program.

"Life in the Fast Lane, Requiem for a Sansei Poet," is a one-man show which is presently touring the West Coast for nine weeks. Called a "verbal tour de force," the play is a crowd rouser, with Nishikawa building momentum with his spirited

readings of autobiographical questions from an imaginary, ill-informed talk show host. He is a master of changing moods, openly sentimental about an uncle's wartime suicide, or penetratingly humorous in his rendition of a Texas rancher coping with the prospect of a Japanese American son-in-law. He is a sort of Japanese Lenny Bruce, using a clever mix of contemporary music and original poetry.

Nishikawa will also give a special guest lecture to Dr. Julian Lee's Asian American Studies class on the morning of the performance. All are welcome to attend this lecture at 10 a.m. in Psychology 1802.

The UCSB performance is being co-sponsored by A.S. Program Board, Asian-Pacific EOP, and the Asian Coalition. Tickets are available at the door for \$3/- student, and \$3.50/general. For ticket information, call 961-3566.

May — A True Cultural Month

By Marnyce S. McKell
The month of May can truly be seen as the most cultural month of the UCSB academic year. Each week will be filled with art, song, music and dance from different cultures.

Cinco de Mayo began this week highlighting the group Tierra, in Campbell Hall. May 10-16 marks Black Culture Week. The week will begin with a noon concert, featuring a jazz ensemble entitled "Rob and Friends," in Storke Plaza Monday. The week will also include a lecture with Manning Marable, a senior research associate with the African Studies and Research Center of Cornell University, as well as a Gospel Choir, and free films entitled, Black Music in America, to be shown along with the life story of Alvin Ailey a renowned dance choreographer, entitled "Memories and Visions."

May 17-26 starts Asian Culture Week. The Asian Pacific Islanders Students Union, Chinese Students Association, Korean Students Association, will join together to sponsor eight days of pure culture

enlightment. Each day will be representative of each groups individual culture.

Saturday evening May 22, 8 p.m. in Campbell Hall, International Students and Scholars, will co-sponsor with A.S. Program Board and various student groups, a multi-cultural music festival. This will be an event to remember.

May 25 is African Liberation Day. The A.S. Program Board, Black Students Union, Department of Black Studies, the Center for Black Studies, and the Third World Coalition will sponsor a lecture with Dr. Maulana Karenga, Associated Professor, Black Studies Department, CSU, Long Beach; Chairman, Kawaida Groundwork committee; Creator of Kwanzaa and the Nguzo Saba; Author of "Kawaida Theory; An Introductory Outline" and "Essays on Struggle: Position and Analysis."

So, be on the look out for more information on individual events during Cultural Weeks. The month of May will prove itself to be a true cultural experience.