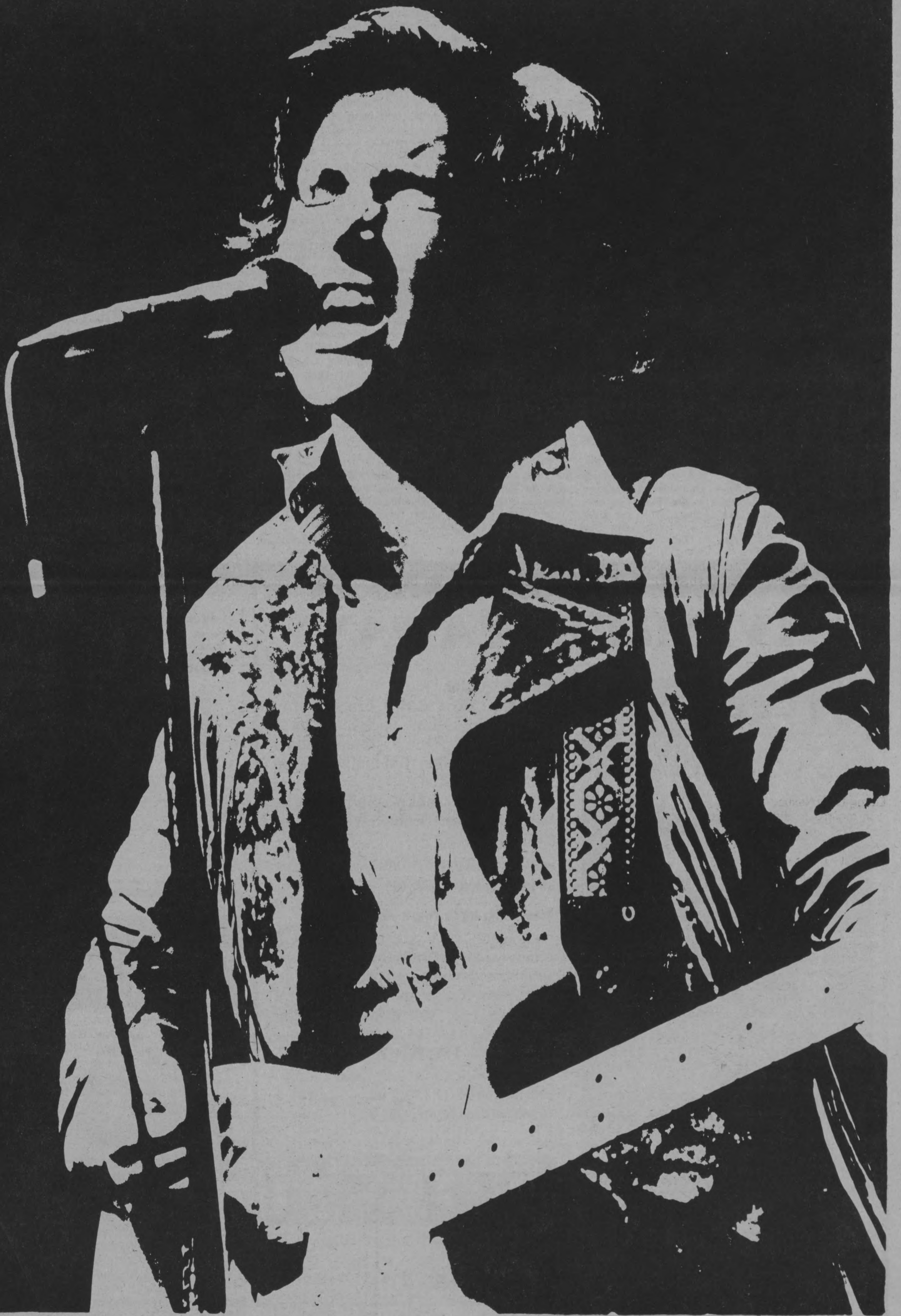


ARTS
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Billie Whitelaw: Notes On An Actress' Work



Billie Whitelaw will lecture today at 3:30 in Girvetz 1004.

Billie Whitelaw, currently a Regent's Lecturer in the English Department, is well known for her work with Samuel Beckett. On Thursday, she will present a program entitled "An Acting Life: From Desdemona to Rockaby" in which she will discuss other aspects of her career. When I spoke with her earlier this week, she was keen on emphasizing her other achievements.

"My work with Beckett is a very small but very important part of my career."

A brief resume of her career testifies to her diversity. During her stint with Sir Laurence Olivier's National Theatre between 1964 and 1966, her roles included Maggie in *Hobson's Choice*, Avonia Bunn in *Trelawny of the Wells*, as well as her more famous Desdemona in *Othello* which she originally turned down.

"I said no. He walked me up and down outside the Old Vic, put his arm around me and said 'Meet me in my dressing room just before 5 o'clock.' When I got to his dressing room he'd laid out all Jocelyn Herbert's designs for the costumes for Desdemona and said, 'Look at those. When you know you're going to look like that, you're seventy-five percent there. Now don't be a silly girl; go home and learn your

lines.' And I did...I went home and learned the lines."

Desdemona proved to be a great milestone in Whitelaw's stage career. She went on to work with the Royal Shakespeare Company at Aldwych. There she was in *The Greeks*, a 12-hour epic, adapted by John Barton, which chronicled the House of Aetrius. It included a dozen plays, among them *The Trojan Wars* and *The Agamemnon*, going right the way through the incredible saga.

"We worked on that for months and months. During the week we played the first part Monday, the second on Tuesday, the third on Wednesday...but each Saturday at 10:00 in the morning the curtain went up and we went through the whole lot and the curtain didn't come down until 11:00 at night. It was the most exhilarating thing to do. You would see a bunch of actors dragging themselves through the stage-door of the Aldwych at 8:30 in the morning looking like nothing on God's earth — ashen faces and black rings under their eyes — and by about 11:00 we were all flying high on our own adrenalin."

This incredible tour de force ran for 18 months in London and is seen as one of the Company's most innovative productions.

Billie Whitelaw's career is going from strength to strength. Her most recent work with Samuel Beckett was *Rockaby*, presented in America as part of a triple-bill with two of his other works, *Enough* and *Footfalls*. In seemingly complete contrast, another recent project was to create the voice for Aubra, one of the central characters in the film *The Dark Crystal*. This was produced by the creators of *The Muppets*, Jim Henson and Frank Oz.

Work has just finished for Billie on three films made for television. One of these, *Camille*, also stars Sir John Gielgud, Denholm Elliott and Rachel Kempson, and should be shown soon in America. The others, made by English companies, are *The Chain* by Jack Rosenthal (best known here for his work on the screenplay for *Yentl*) and a comedy, about which she was a little reticent.

"...a sort of bizarre, lunatic comedy, which is either going to be a total disaster or a great cult movie, I don't know. I play a doctor, who is also a psychiatrist, who is also a member of the Secret Service, who is also a lesbian. Now, how about that for a role?"

To learn a little more about this charming and gifted actress, come to her lecture on Thursday, January 24 at 3:30 in Girvetz 1004. Space was limited at her last presentation, so it is advisable to arrive a little early. The hour-long documentary on her rehearsals for *Rockaby* will be shown during the presentation.

— Andy Stevenson

☆☆☆☆Attractions☆☆☆☆

Opening at the Gallery Alternative at 198A Camino De Vida is Carl Stanley's first glance. Reception is Jan. 27, 2-6 p.m. The show will continue through Feb. 24.

The largest selection of permanent holdings ever will be displayed at the Santa Barbara Museum of Art's Grand Opening taking place on Jan. 26 from 11 to 5 p.m. For further info call 963-4364.

Arts and Lectures presents North Carolina Dance Theatre tonight at 8 in Campbell Hall. Classical and contemporary ballet and modern dance will be performed. Tickets are general: \$10/8/6 and students: \$8/6/4.

UCSB's Music Dept. will have a Vocal Chamber Music Recital tonight at 8 p.m. in Lotte Lehmann Hall. Admission \$2. On Jan. 27 the UCSB Shubertians will offer a free concert at 4 p.m. also in Lotte Lehmann.

At the Women's Center from 12-1 today, author Toni Morrison will be the subject of a film and following discussion. Also the Annual Group Art Show will continue in the center's gallery through Feb. 8.

KODO, a company of drummers and other theatrics from Japan appear this Sunday at 7:30 p.m. at the Arlington. This group recently performed at the Olympic Arts Festival in Los Angeles to rave reviews. Tickets are available at the door. For more information, call 963-4408.

The Trio of New York will play jazz at Westmont College. Tickets are \$6 general, \$4 members and students.

David Grisman Brings Dawg Music To The Lobero

David Grisman is one of the most acclaimed composers and mandolinists in the world today. He has liberated the mandolin from its traditional bluegrass role to create an all-new kind of acoustic music, which captures the excitement and power of rock & roll and mixes it with the improvisational interplay of jazz; the carefully crafted precision of classical music; and the spontaneity of bluegrass. Grisman refuses to brand his unique sound with such convenient labels as jazz, swing, gypsy, classical or fusion. Instead, he simply calls it "Dawg Music."

His group, The David Grisman Quintet, is already much revered throughout the U.S. and in many parts of the world; and their new L.P., *David Grisman - Quintet '80*, is sure to add to this already expanding following. Don't miss the chance to see them perform this Saturday, Jan. 26 at 8 p.m. at the Lobero Theatre. Tickets are on sale at the Lobero Box Office, Morning Glory Music and at the Arlington.

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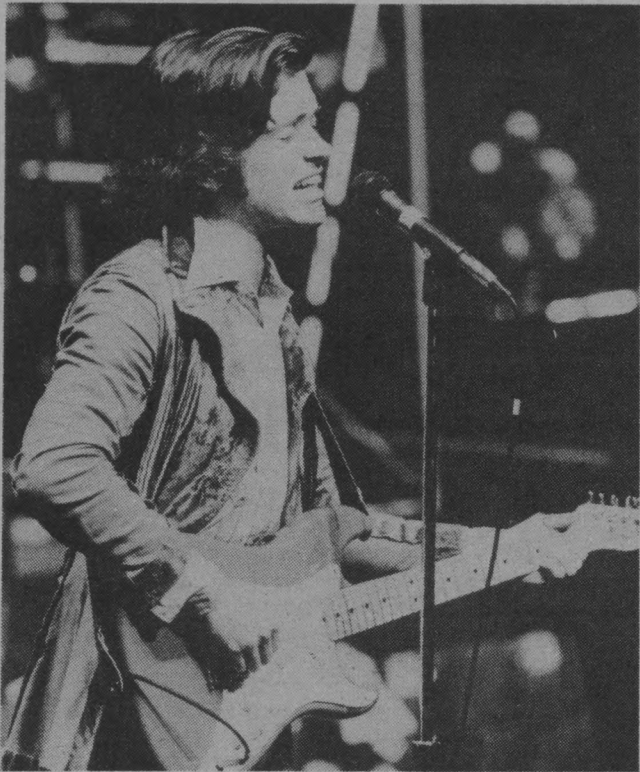
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Violent Femmes: Feet In The Dust, Head In The Heavens



Gordon Gano exposes himself.

Unraveling or explaining human inhibitions and doubt is not easy. The Violent Femmes turn that whole concept to horseplay and let the wandering jolly minstrel outlook carry it to the heavens. A wonderful concert in Campbell Hall last Friday night proved to be almost that magical.

Gordon Gano, ringleader of the most serious joke to come out of Milwaukee since it was proclaimed to be home of the world's finest beer, exposes himself in ways hardly any other artist can. He is something of a pop music prodigy. Younger than your average graduating senior, his claim to the realm of ultra-humanity is undeniable. You can't even picture him living in a house on a paved road. No, his feet are firmly rooted in the dust he's made of, and his head is high — held high that is.

In a surprise entrance, the band marched in from the back of Campbell Hall belting out something of a funeral dirge using strap-on drums and droning horns. After taking the stage, they opened with the tune which probably best describes Gano's outlook, "It's Gonna Rain." Fashioned from a country gospel tune, Gano crooned, "It's gonna rain, I'm so happy to say, 40 days and 40 nights..." and so on. Beyond the obvious meaning related to the Bible, it's simply an admission that the bad must be taken with the good.

Believe me, Gano gets much more depressing than that as in "Country Death Song." How can a performer sing a song in the first person about a guy who kills his daughter and then commits suicide — and then sing "Jesus Walking On The Water?" Gano himself can't really say how he started thinking that way but one thing he does keep asking himself is "Is It True?"

The Femmes' performance came across with the spontaneous, gawky showmanship that exemplifies the greatest of artless, yet profound rock bands. The Velvet Underground, the New York Dolls and the slew of early English punk bands come to mind. Unlike all those bands, the Violent Femmes rely on a semi-acoustic sound. Bass player Brian Richie plays a spanish guitarrone half the time and drummer Victor DeLorenzo usually shuffles along with steel brushes and a snare.

An added pleasure to the concert came from the Horns of Dilemma who took the stage for such songs as "Black



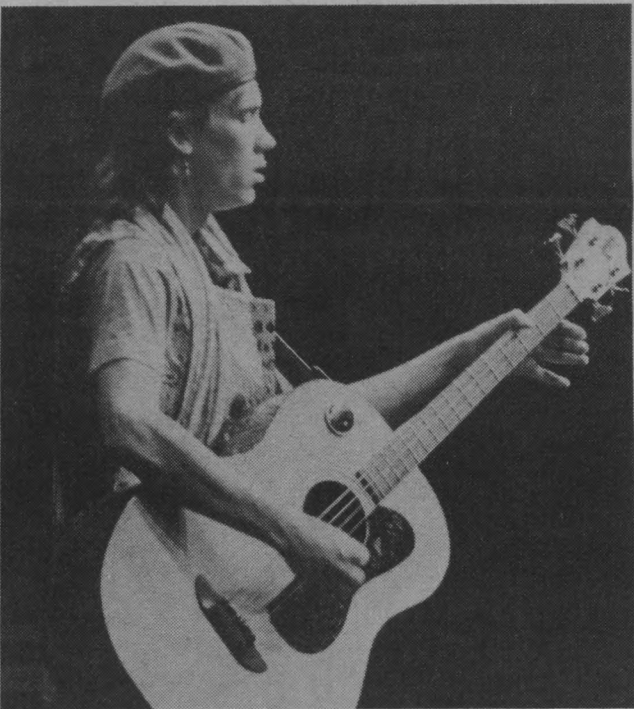
Horns of Dilemma: an added pleasure.

Girls," "It's Gonna Rain" and most of the encore songs which included "Batman," "Blister In The Sun" and "Dance You Motherf---."

Ending the show with a true gesture of appreciation, the band marched out again and jammed for a few minutes outside of Campbell Hall as the fans madly clapped in time; a first in UCSB concert history.

The Long Ryders from Los Angeles opened with an inspired though overacted set of country rock. The band shows some promise, but their overall performance became old fast.

— Hugh Haggerty



SARAH HACKETT/Nexus

Brian Ritchie plays a Spanish guitarrone.

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Dean's Honors List

David A. Sprecher, Provost of the College of Letters and Science, and Robert Mehrabian, Dean of the College of Engineering, are pleased to announce that the following undergraduate students received Dean's Honors for their outstanding academic performance in Fall 1984.

Receipt of Dean's Honors will be noted on each student's official UCSB

transcript and upon a certificate which each will receive at the end of the current academic year.

The criteria for this award include completion of 12 or more graded units with a quarter grade point average of at least 3.75 for students in the College of Letters and Science and 3.50 for students in the College of Engineering. (See the General Catalog for details.)

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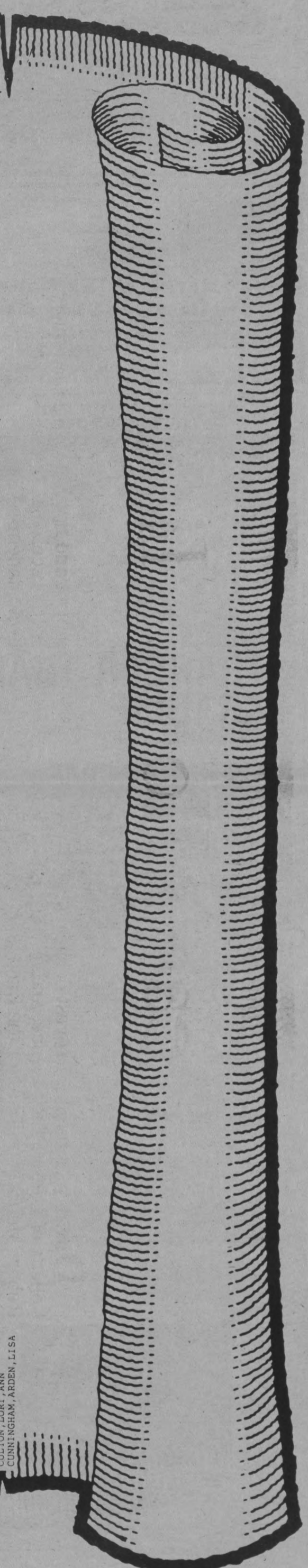
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—J. Hoberman, Village Voice

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'Stroszek': Different Levels Of Deformity

Number Three in Arts and Lectures' New German Cinema series is the 1977 film by Werner Herzog *Stroszek*. Although tremendously successful in Europe — *Aguirre* (1972) ran for 18 months in Paris — Herzog is still relatively unshown here in the States, except perhaps for his most recent success *Fitzcarraldo* (1982). Herzog's films always present a kind of odyssey out there in the remote and inhospitable jungles and deserts which are the very frontiers of human experience.



Bruno S & Eva in "Beer Heaven" in *Stroszek*.

And *Stroszek* is no exception. Born into the world like a dog without a bone, the "hero" fends off despair and destruction with all the inadequate means at his disposal. Prison does not teach self-defense, and *Stroszek* suffers, rebels and loses, leaving behind him just a more empty, more desperate landscape. Failure is always inevitable, but Herzog manages to pack his film with plenty of fighting humor. Chickens can always cluck defiance, and *Stroszek* and his two comrade hangers-on need to generate all the support they can get—first in Berlin and then in their new world Wisconsin, "our town" Railroad Flats, a place of space and sparse communication.

So fundamental to *Stroszek* is the actor-character discovered by Herzog, Bruno S. himself. Abused as a child, "conveniently" placed in a home for the retarded at the age of three by his prostitute mother, unable to speak until he was twelve, in and out of various reformatory institutions for years; Bruno S. knows what it means to be swept away, out of sight, tortured spiritually, and literally maimed for life. He is a living personification of Herzog's theme of 'man alone', a typical shadowless character coming out of the darkness to find his way and always getting hurt by the light.

But a film at the fringe of society should not be seen as some sort of freak show. There are no deformed people in his films. What is deformed — or rather deforming, claims Herzog, are the objects, the monstrous subjugations, the consumer goods and their auctioneers. This type of deformity cannot be expressed in normal language. It demands a different level of articulation. The bleak distant stills resound the terrible screaming we normally call silence, and Disneyland Indians in North Carolina are made to compete with barnyard animals as the latest attraction. This is an America of amusement arcades where people wear polite plastic smiles and pet mynah birds and end up as frozen turkeys.

Stroszek is a readily accessible film, and perhaps the basic image throughout is one of cages. Bruno's release from prison leads not to the freedom the prison officer seems to be offering, but first to further confinement in a dead-end "Beer Heaven": Berlin, and then to the vast and more deceptive prison which America turns out to be. Whereas the Nazis hurt him openly, Bruno says the land of Bonanza hurts much worse. Here the prison doors exist but aren't seen. Broken like all the animals in their cages, Bruno looks out from behind the bars, and all he sees is his world falling apart. Whether the cafe is in Berlin or Wisconsin, what does it matter? Bruno at the end of the film is where he was at the beginning. All the circles are vicious, and the circular nature of the plot finally inscribes itself in the last scene. But despite it all, Bruno still manages to go out with a bang.

Check it out.

Tuesday, January 29, 1985.
Isla Vista Theater.

— Phil Haddock and Richard Nettell

Blackpool's Section 25 To Invade La Casa

After the very exciting Violent Femmes concert last Saturday, another great show awaits us next week. This time, Section 25, a five piece band from Blackpool U.K. will headline at La Casa De La Raza on Tuesday, Jan. 29. They are recording artists for Factory Records which is the most highly regarded and idealistic independent label in Great Britain. As for their musical tendencies, they are very similar in approach to New Order and Joy Division, the two most influential post-punk bands of recent years. Section 25's last LP "From The Hip" was produced by Bernard Summer of New Order and it was a natural evolution from their earlier material. It was a rich textural marriage of beautiful electronics, live drums, and jagged guitars.

This album and the subsequent single "Looking From The Hill Top," which was an underground club hit last summer, are much more polished and danceable compared to their earlier, more solemn works. Another magnetic

quality of their work is the hauntingly alternating voices of the three vocalists: Jenny Ross, Angela Flowers and Larry Cassidy. This is a rare chance to see one of the most original groups from northern England on their current U.S. tour which has featured them headlining The Ritz and Danceteria in New York, and 1st Ave. in Minneapolis. So don't miss them at La Casa De La Raza next Tuesday at 8 p.m.

— Keyvan Behnia



Last week's review of "The Importance of Being Earnest" should have been attributed to Debbie Nestor. We regret this omission.

Advertisement

TIMOTHY HUTTON CAPTURES NEW YORK CITY IN "TURK 182!"

Academy Award winner Timothy Hutton plays a very new kind of hero in "Turk 182!" As the fighting mad, hip and resourceful Jimmy Lynch, he sets out to prove you can battle City Hall to right a wrong. His older brother, a firefighter, is injured while saving a child from a burning tenement. But since he was off-duty and having a drink in the local bar, an uncaring city bureaucracy has refused him a pension.

Crusader Excites City

When the mayor is too busy running for re-election to hear his case, Jim-



TIMOTHY HUTTON (right) is Jimmy Lynch and ROBERT URICH (center) is his big brother Terry in this rousing adventure-drama.



TIMOTHY HUTTON stars in "TURK 182!" as Jimmy Lynch, a young man whose crusade to redeem his brother's reputation rallies an entire city to his side.

my Lynch takes matters into his own hands. Using only his wits, Jimmy sets out to prove that you can fight City Hall, and the entire city rallies behind the mysterious crusader known as Turk 182.

Hutton proves riveting as Jimmy Lynch, a budding artist pushed into action to fight for his brother's life—and justice. Recently starring with Sean Penn and Lori Singer in "The Falcon and the Snowman", Hutton has followed his Oscar-winning debut in "Ordinary People" with extraordinary performances in films such as "Taps", "Daniel" and "Iceman".

Joining Hutton in this exciting urban adventure are Robert Urich, Kim Cattrall, Robert Culp, Darren McGavin and Peter Boyle.

FEBRUARY MEANS "MISCHIEF" FOR MOVIEGOERS

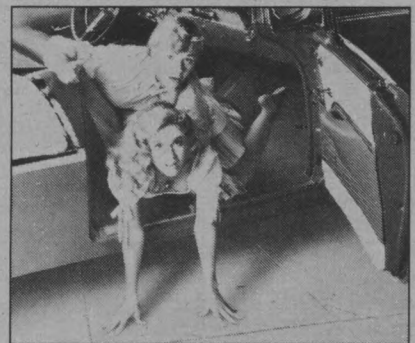
Doug McKeon is burning up—he's getting dangerously close to college without hitting a "home run" with any girl, much less Kelly Preston, the cutest one in the class. Let's face it—it's the 1950's, and Doug would settle for a "single". That is, until big city buddy (and screen newcomer) Chris Nash arrives at school and bets that he can help Doug hit a grand slam.

A winning cast

The cast of "Mischief" is particularly hip. Doug McKeon is best known as the "suck-face" kid in "On Golden Pond"; Kelly Preston, soon to be seen in the upcoming "Secret Admirer", played the luscious damsel in distress in "Metal



"Please, Marilyn—it's been 18 years!"



Boy & girl in search of a contact lens.

Storm". Catherine Mary Stewart, who plays Chris Nash's girlfriend, was a smash hit as the lead in both "Night of the Comet" and "The Last Starfighter".

Major league mischief

Together, Doug, Kelly, Chris and Catherine stir up more rowdy "mischief" than little Nelsonville, Ohio can take in one year. We're talking major league tomfoolery here: motorcycles on sidewalks, cars on fire hydrants, parents on the war-path, romance on the sly. In short, all the things that make life worth living before college.

The cars may have changed, but the action in the back seat has not!

Advertisement

Movie Review

'Flamingo Kid': It's For The Birds

A few summers ago, I really wanted to go to summer camp. That's because I was hoping to run into a cute guy who looked like Matt Dillon. Remember *Little Darlings*? Dillon played a less-than-intelligent heart-throb from Brooklyn who was the desire of brainless Kristy McNichol. Then *My Bodyguard* came along and I hated Matt because he played a real mean guy who beat up on wimps.

Well, here he is again; a little older, but not much wiser. Critics compare him to James Dean. Did he do teen movies, too? I haven't quite decided whether I like Dillon yet. Maybe once he turns 21, he might have more of an identity. Yes, he's only 20, and rolling in the bucks. No college for Matt.

The *Flamingo Kid* is Dillon's latest attempt at "the kid from Brooklyn." As Jeffrey Willis, Dillon plays the clean-cut, fun-loving, straight kid from Brooklyn who only wants to get ahead in the world. He lands a job as parking attendant at the El Flamingo, a very chic beach club on Long Island. So far, so good.

Then he meets a big-wig car dealer (Richard Creena) and decides his future lies in car sales, not college. Promoted to cabana boy, and feeling the good life, he tells off plumber-dad, and moves out. This is when the all important realities of life slap him in the face.

Salesman on Long Island turns into stockboy in Yonkers. He is crushed and alienated by his family, and this is when the film gets a little sappy. All in one day, Dillon learns the value of work, family, and friends.

Everyone's happy and smiling in the end, except of course the big-wig, who Dillon has

managed to out-wit and demean through a very silly game of gin with the beach club at stake.

The idea was charming, but somehow Dillon and the rest of the cast molded together like aspic (something like jello), making only a feeble attempt at what could have been a marvelous movie. Although he is the dominating character in the film, Dillon's performance is weak. We never once see him convey any sense of strength as an actor. He doesn't tackle any difficult scenes, and the dialogue is no challenge.

Even Dillon's big line, "You can't go around screwing your friends," comes off rather forced, and sounds as if it were the 50th take, and he is reading off cue cards. Another winning phrase: while telling his father off Dillon screams, "College is over-rated, and don't let anyone tell you any different!" You figure this one out.

In spite of it all there is some incentive to see the movie. Remember "Serge" from *Beverly Hills Cop*? Bronson Pinchot is in this beach-time snoozer. His role isn't anything like Serge, but it provides the audience with evidence of his versatile talent.

The one saving factor of the film is the underlying conflict Dillon feels between the influences of his hard-working father and the wealthy, smooth-talking Phil Brody. Hector Elizondo and Richard Creena are well cast as the antagonistic father figures (Thank-you-Catherine.).

Personally, I can't wait for the next Matt-Dillon-kid-from-Brooklyn film. As for the *Flamingo Kid*, wait until it's on HBO.

— Valerie De Lapp

'The Money Order' — Uncashable —Microcosm Of Bureaucracy—

African filmmaker Ousmane Sembene's film *The Money Order* is a revealing and unpretentious ethnographic film which examines the age-old conflict between tradition and urbanization. Set and filmed entirely on the streets of Senegal, Sembene tells the simple story of a man who cannot cash a money order. Though seemingly trite and unsophisticated the narrative has a deeper symbolism, effectively portraying the corruption of tradition in the face of cultural intrusion and complicating bureaucracy. As the story progresses we begin to recognize the familiar pattern of dehumanization and lack of concern for the individual that is so prevalent in our own society. Are all people in urbanity destined to drown in a sea of red tape?

The trouble begins when a nephew in Paris sends his uncle in Senegal a money order for 25,000 francs. Seems simple enough? All Uncle Ibrahim must do is travel to the post office in Dakar and cash it. Not having worked in the past four years, Ibrahim is already under considerable economic stress particularly since he has two wives and seven children to feed. He dons his manteeau and embarks on an odyssey which will bring him face to face with con men, vulturous relatives and friends, a mugging, theft, and an irate sister. If only he had the proper I.D. all mishap could be avoided; haven't we all been there. Isn't it strange how the establishment never takes reality into account and only the citizens suffer. If you've ever had a bad day, this film is refreshingly cathartic.


In a filmic light, *The Money Order* doesn't have the spit and polish in keeping with the euro-hollywood tradition. It is African

through and through. The roughcut edges and straying pans add to its candid integrity. The lack of gloss becomes intrinsic in theme as the camera acts as our anthropological vehicle, taking us on a voyage of discovery while giving life to this human drama of foibles. When the roving camera takes to the streets it is met with curious glances, capturing the real people of Senegal beyond the narrative confines. It is this technique which offers the viewer a first-hand, unscripted glimpse of the country as it was in 1968, prior to the unrelenting intrusion of 20th century technology (ie: lights, camera, action). How refreshingly rare to see a camera-conscious culture show its true colors. We are treated to the melody of an original African language spoken by non-actors in a film that makes a point so important in light of the unrelenting encroachment of urbanization on traditional societies.

The Money Order is a prize. We are lucky to have access to it and the other films in the Cinema Africa which are screening every Monday and Thursday night until February 7. Take a breather from the confines of commercial features and open yourself up to the culture and peoples of Africa.

— Susanne Van Cleave






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LIVE STAGE ENTERTAINMENT!

Roy Scheider
2010 THE YEAR WE MAKE CONTACT
MGM/UA PG

7:00, 9:40

GRANADA #1
1216 State Street
963-8740

downstairs
5:00, 7:30, 9:55

EDDIE MURPHY
is on vacation
BEVERLY HILLS Cop R

#2 upstairs

That's Dancing!

6:50, 9:35

#3 6:30, 9:10

UPSTAIRS

THE COTTON CLUB R

GHOULIES 7:30

TUFF TURF R

5:20, 9:30

#1 #2

FIESTA 4
916 State Street
963-0781

WILLIE NELSON KRIS KRISTOFFERSON

6:00, 8:00, 10:00

SONGWRITER R

5:30, 7:45, 10:00

JOHN CARPENTER'S #3

STARMAN PG

#4

PROTOCOL

5:00, 7:00, 9:00

Goldie's about to become a diplomat

965-6188

RIVIERA
2044 Alameda Padre Serra
Near Santa Barbara Mission

Daily 8:00 pm

6 GOLDEN GLOBE AWARD NOMINATIONS

AMADEUS

"...A stunning motion picture."
—Bob Thomas, Associated Press

AN ORION PICTURES RELEASE

ONE EARTH TOUR

KODŌ

ARLINGTON THEATRE
SUNDAY, JAN. 27th 7:30PM
Tickets: \$14, \$13, \$11.50

#1 **PLAZA** #2

DE ORO
349 S. Hitchcock Way
682-4936

DUNE
A WORLD BEYOND
PG 13

7:00, 9:40

Micki & Maude
DUDLEY MOORE
PG 13

GOLETA

6:45, 9:45

#1 **CINEMA** #2

6050 Hollister Ave.
967-9447

BEST PICTURE OF THE YEAR.
NATIONAL BOARD OF REVIEW

APASSAGE TO INDIA PG

7:05, 9:30

SISSY SPACEK MEL GIBSON
The River PG-13

#1 **FAIRVIEW** #2

251 N. Fairview
967-0744

The Flamingo Kid PG 13

7:15, 9:15

MATT DILLON

#2

BEVERLY HILLS Cop R

EDDIE MURPHY

#1 **SANTA BARBARA TWIN DRIVE-IN** #2

907 S. Kellogg Ave.
Goleta 964-9400

SOLE 8:35
SURVIVOR (R)

7:00

TOO SCARED TO SCREAM (R)

THE LAST STARFIGHTER PG 6:45

DUNE
A WORLD BEYOND. PG 13 8:15

DRIVE-IN AIRPORT
Hollister and Fairview
964-8377

MASSACRE MANSION (R) 7:00

GHOULIES PG-13

Santa Barbara Drive-In
Swap Meet
964-9050

SUNDAY SWAP MEET

907 S. Kellogg
Goleta 964-9050

Sellers - Bring your new & used merchandise. Gates open 6 am
Buyers - Find your greatest bargains

A.S. PROGRAM BOARD

This page provided and paid for by A.S. Program Board

Jean-Luc Ponty To Perform In Campbell Hall

On Wednesday, February 13, at 8 p.m., don't miss Jean-Luc Ponty in Campbell Hall. Ticket prices are \$12 UCSB undergrads and \$13

general. Tickets available at the A.S. Ticket Office, Morninglory Music in I.V., Arlington Ticket Agency and all TicketMaster locations.

The violin is typically equated with classical music. To defy this typecast is virtually unheard of. Unheard of, that is, until

Jean-Luc Ponty stepped forward and broke tradition with his version of violin instrumentation termed "fusion, jazz-rock."

Although his formal musical training is of the classical genre, Jean-Luc experimented in other areas of the industry during the early sixties and came up with a personal and new style on the violin which the world had yet to hear. The impact of this revolutionary style on the music industry was tremendous. The jazz scene, in particular, reacted extremely favorably. As a result of this new-found talent, the once solely French performer was invited to play at the prestigious Monterey Jazz Festival in 1967. From then

on, Jean-Luc topped music polls for years to come.

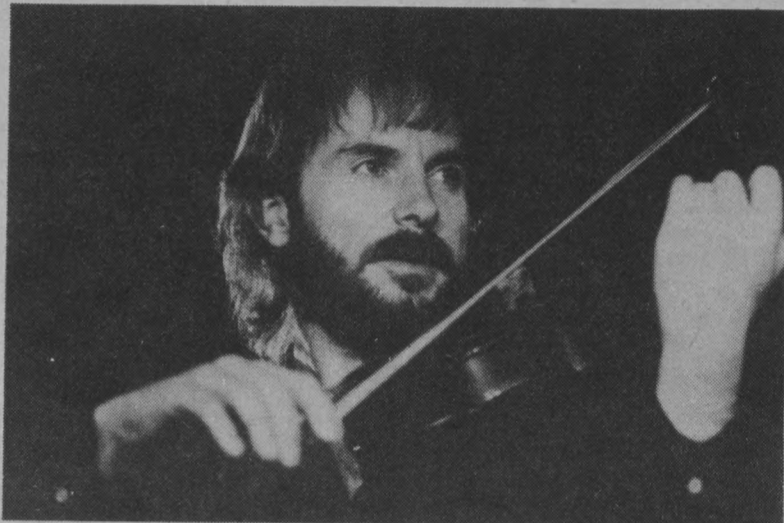
In 1969, Jean-Luc returned to the U.S. for an extended visit. He later collaborated on record albums with such rock artists as Elton John and Frank Zappa. His first cross-country U.S. tour was in 1975, at which time he quickly became one of the most sought after jazz musicians around.

The Ponty style is his own, a blend of toriental musicianship and climatic compositions and can best be effectively described just by listening to any of the 11 albums he's composed, orchestrated, and produced over the past nine years.

His latest album is titled "Open Mind" and has been termed to be more of a true

"solo" effort than a band-oriented album. The album was recorded in Los Angeles and New York and offers Jean-Luc playing nearly all instruments himself with the exception of Chick Corea, who contributes synthesizer solos on two tracks, and George Benson, who plays guitar in "Modern Times Blues."

Jean-Luc Ponty has proven to be one of the most timeless and enduring performers around, particularly in the jazz scene, a claim that can only be attributed to his amazing talent as a musician. Be sure to catch what should prove to be one of the best jazz acts to come to Santa Barbara for a long time. Tickets go on sale next Thursday.



GRAB A PARTNER

You've seen it on *Dance Fever*.

You've grown up with it on *American Bandstand*.

Now, you can compete in it.

That's right, A.S. Program Board is bringing you the DANCE CONTEST of the year. Open to any style of couple dancing (break, swing, disco,...). Auditions will be held in February and the actual contest will take place Wednesday, Feb. 20, in the UCen Pub. Prizes will be given away to the top 20 couples. Start practicing now. For more information call Janine at 961-3536 or stop by UCen rm. 3167.

Gospel Choir Performance January 28

What do jazz, blues, and rock 'n roll have in common? They all have their roots in Gospel and this Monday, January 28 in Lotte Lehmann at 8 pm A.S. Program Board is bringing you *The Inner Light Community Gospel Choir*. They performed at Victoria Street Theater on November 18, 1984 (Santa Barbara Gospel Day) to a sold-out audience. Their founder and director is Reverend

Pat Patrick. There are about 40 members in the choir. *The Inner Light Community Gospel Choir* is the Santa Barbara chapter of the Gospel Music Worship of America. In the national organization there are about 30,000 gospel singers.

Admission is FREE. They will only be performing for an hour so come promptly, so as not to miss one minute of their show.

Brian White At The Pub

Guitarist and vocalist BRIAN WHITE will be performing during Happy Hour (6-8) in the Pub on Friday, January 25. Brian plays regularly at Scotch and Sirloin and other Santa Barbara night-spots and is a member of the Acoustic Musicians club here on campus.



Hey You Rock and Rollers...

Music Wars are happening, Friday March 1 in Rob Gym. Applications are available RIGHT NOW in the Program Board office,

3rd floor of the UCen. Get creative the sky's the limit!! Get all your friends together, any group can enter as long as the MAJORITY are UCSB

students. If you have any questions come on by and ask the special events committee. So whip out that old tennis racket and get ready to rock!!

The UCen Activities Committee would like to thank the following for their time and work to make Amateur Comedy Night a success.

1st Place Winner — Bryan Dorfler

2nd Place Winner — Randa Gulbrandsen

3rd Place Winner — Steve Hurd

4th Place Winners — David Nail, Bruce Dembo, and "Dumb Dave"

and our sponsors:

The UCen Bookstore, A.S. Bike Shop, Papagallos restaurant, Gold's Gym, N.Y. Bagel Co., The Purple Mushroom, Loring and Co., Woody's, Leopold's, Baltire's, A.S. Program Board and Moss Jacobs, Los Laneros, Alumni Association, I.V. Hair Stylist.



Tonight Prepare Yourself For Wednesday Week

Like Panasonic, just slightly ahead of their time. With modern rhythms, attitudes and pop sensibilities, matched to the persistently faint echo of the melodic 60s, Wednesday Week creates a uniquely accessible sound, according to their bio.

Wednesday Week is made up of one part each: Kristi Callan (lead vocals, guitar), Heidi Rodewald (bass, vocals) and Kelly Callan (drums).

According to other people Wednesday Week sounds like:

L.A. Weekly: "a simple, plaintive trio playing innocent folk-rock that doesn't apologize, with pretty minor chords."

Rock it: "pop/rock melodies with singular, strong hooks and straightforward style."

And the obligatory — New York Rocker: "Not just another girl group from L.A."

A Little History

The Callans, after moving through Texas, Oklahoma and New York City's Lower

East Side on their way to Los Angeles, put together early versions of Wednesday Week featuring, at various times, such reknown players as Steve Wynn (Dream Syndicate), Dave Provost (ditto) and Kjehl Johansen

"Betsy's House," hot on the heels of their critically acclaimed tracks on the *WarfRat Tales* compilation.

Since then Wednesday Week have worked on refining new songs and their live performances while



(100 Flowers) before hooking up with, of all things, a girl, Heidi Rodewald, a native of Southern California.

After consolidating the trio, Wednesday Week released their debut EP,

experimenting with lead guitarists of both sexes.

Tonight see them courtesy of your A.S. Program Board, in the Pub starting the night off. Come early because they're playing first to start you pumping.

The Stingrays To Play The Pub

After the blood starts jumping finish the rush with the Stingrays out of the recording studio, onto the stage they're here.

The Stingrays are four young men dedicated to

making their mark in the music business. They play all original rock and roll the old fashioned way: with a lot of heart and soul. The Stingrays are John Ferriter on guitar and vocals, Corey

Wilson on bass guitar and vocals, Greg "Whitey" Pryor on lead guitar and vocals and Troy Thacker on drums and vocals. They are now playing regularly on weekends at Madame Wong's in Los Angeles and their first single "Justice/Something On The Order Of Love" is receiving steady airplay on KKO and KCSB.



No longer just a "rag tag Goleta band," The Stingrays have groomed a professional stage show complete with go-go dancers and recently opened for CBS recording artists Romeo Void, where they caught the eye of former Clash and Blue Oyster Cult producer Sandy Pearlman.

Don't miss them tonight in the pub beginning around 9:30 pm or earlier. There's lots of fun in store for the pub, so don't miss out!