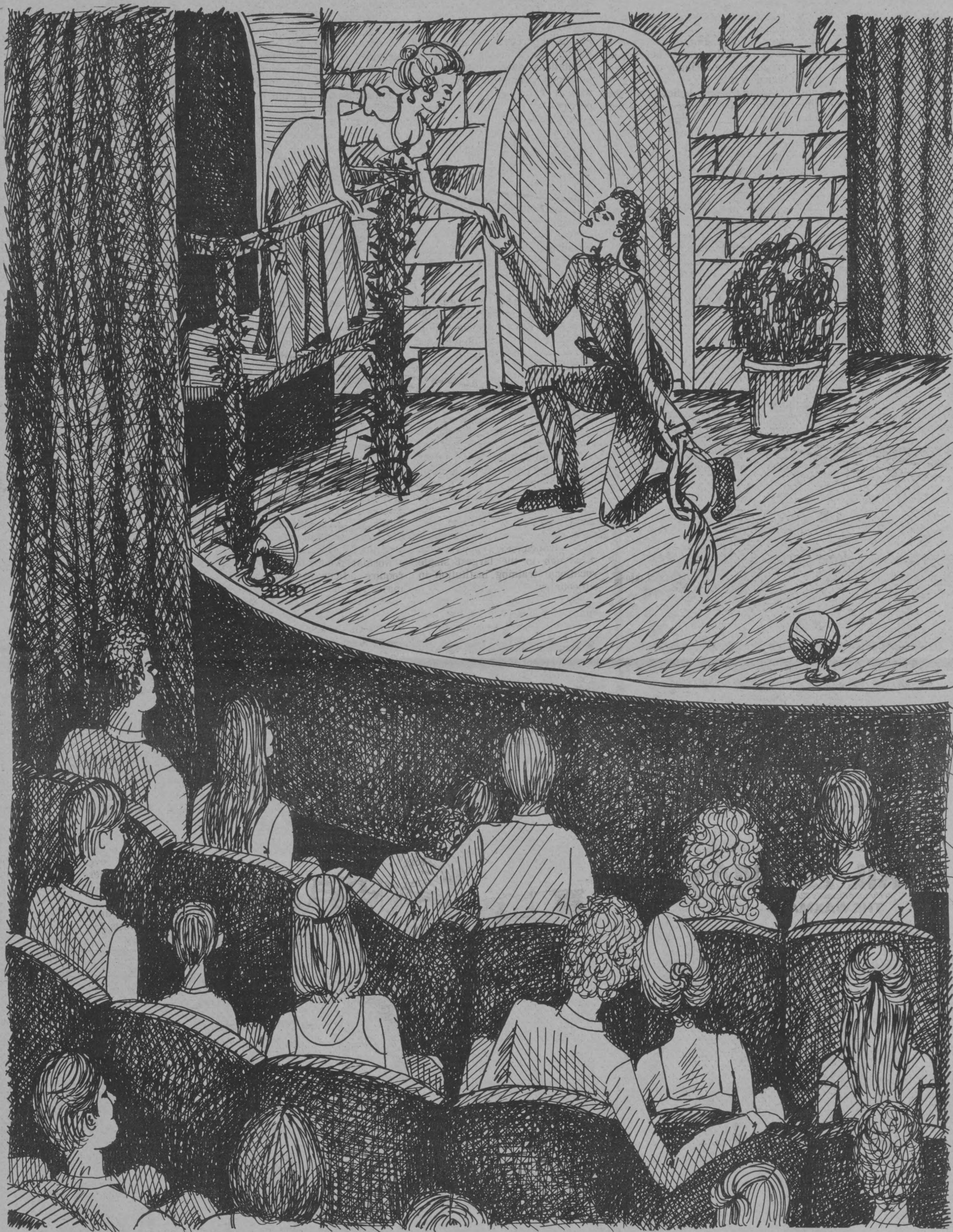


# ARTS AND LEISURE



## The Stage in Santa Barbara

See Page 4A



**STAGE**

Letters

**Ranting & Raving**

**No Opinion**

Arts Editor, Daily Nexus:  
 What has become of responsible, objective reporting? Randy Campbell's review of the UCSB Knack concert was bursting with opinions and prejudices. Who IS Mr. Campbell anyway? A self-appointed rock critic has no business covering an event like this one. He should have kept his story free from bias — editorials belong on the editorial page. The picture caption "Doug Feiger demonstrating his lack of stage presence" was extremely unnecessary (and untrue) as were his other comments. Furthermore, his ignorance concerning the correct evening the concert took place, (Wednesday not Thursday), does little for Campbell's credibility. He hoped for "more pizzaz" and spoke of the "colorless way the boys played their music." I have seen the Knack perform four times, and each time they have brought their audience to feverish excitement with their high-energy, good-time rock-n-roll. I urge Mr. Campbell to consider proper journalism style the next time he endeavors to cover a news event.

—Cathy Bloome

**What?**

Arts Editor, Daily Nexus:  
 I am outraged by the review by one of your staff in last Thursday's Daily Nexus on Elvis Costello's fourth album, *Get Happy!* You have insulted my taste in men, whoever thou art that wrote that most scrofulous review, thou worm faced eunuch who are the offspring of a confused coatimundi and a dipsomaniac rhinoceros! I, Margrav-at-Large for the Greater Wallachia District, challenge you and the leprous illegitimate by blows of an unfortunate accident involving three demented jackdaws and a perverted porpoise who publish the rag thou hast thy review published in to a duel at midnight one week from today on the lawn in front of the campus lagoon: pies at twenty paces! My seconds will meet you in your offices.

So there.

Sincerely,  
 YR Bassoreb Ricouer  
 Sc. Vladimir Bassoreb,  
 Dracula, Knight of St. George  
 a pissed off Elvis Costello freak  
 P.S. On top of everything else, you have no taste for good music!

**Much Ado About Dancing**

The Arlington Celebrity Series will feature Greg Thompson's "Fabulous Follies" starring Julie Miller tomorrow night at 8 p.m. at the Arlington Center in Santa Barbara. The show is described as "the first Paris-style revue of this kind to be presented to Tri-Counties audiences."

The show features the talents of 24-year old Julie Miller, a "5'5" dynamo" who sings and dances with the energy of "a little girl trying to please," which is how she describes herself. Miller has been described as "one of the stage's brightest new stars."

In addition to Julie's vast talents, singer Ron Green and co-star Patrice Hollrah head a cast which includes the Joe Emery Dancers, the David Jackson Singers, and the Fabulous Follies Showgirls. More than twenty songs by this vivacious company cover the jazz scene, the blues, country tunes, Latin rhythms, Broadway melodies and the disco beat.

The show opens with an exciting Safari number and continues through a series of clever musical and dance numbers which take the audience all the way from the Roaring '20s to the Disco '70s. The theme of all this is "Jukebox Saturday Night."

Thompson describes his show as a blending of "beautiful girls, handsome men, glittering stage



Julie Miller and the Joe Emery Dancers from the Fabulous Follies.

settings, clever and colorful costuming, impressive choreography, an imaginative musical score and fast-paced scenario" (modest isn't he?). All of this is centered around his star, Julie Miller. His description, however, may not be that far off — in showings in Seattle, Reno and Bermuda the show has been rated "best of its kind."

The first "Follies" was put together by Thompson in 1978 with Miller as its star. Booking agents from all over the country came to see it, and the touring 1979 Broadway Follies was acclaimed by critics. In the 1980 version of Thompson's "Follies," Miller, who has starred in all previous productions, again displays her talents as a singer, dancer and actress.

The Bermuda Sun reviewer wrote: "Julie's a 24-year-old bombshell whose talent and verve cannot fail to make audiences happy. Julie's show leaves you exhausted."

It probably tires her out too.

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## Music

Saturday, April 26 the SANTA BARBARA SYMPHONY will present two special concerts for Tiny Tots at 10 and 11 a.m. at the San Marcos High School cafeteria. The cost is \$1. The concerts are designed with the very young listener in mind. The children are encouraged to be spontaneous in their reactions to the music; some dance, others sing along. Several children will even have an opportunity to play percussion instruments with the orchestra.

Flutist John Heitmann will be featured in a UCSB Faculty Artist Recital tonight at 8 p.m. in Lotte Lehmann. The program will include Johann Nepomuk Humme's "Sonata in D Major, Op. 50," C.P.E. Bach's "Sonata in A Minor for Solo Flute and Piano," and Prokofiev's "Sonata in D Major, Op. 94." There will be a \$1 admission charge a the door.

UCSB guest organist SANDRA SODERLUND will present a recital on Sunday, April 27 at 8 p.m. in Lotte Lehmann. The recital will include Claudio Merulo's "Toccata," Girolamo Cavazzoni's "Ricercar III," and C.P.E. Bach's "Sonata IV," "Adagio per il Organo" and "Fantasy and Fugue in C Minor." Admission is free.

Violinist Ronald Copes and pianist Betty Oberacker will be featured in a UCSB Faculty Artist Recital on Sunday, April 27 at 4 p.m. in Lotte Lehmann. This program will feature W.A. Mozart's "Sonata in D Major, K. 306," Bela Bartok's "Sonata for Solo Violin," and Johannes Brahms' "Sonata in D Minor, Op. 108." Admission will be \$1 to benefit the Music Scholarship Fund.

The UCSB department of music will present a jazz piano concert, coordinated by associate professor Edward Applebaum, on Monday, April 28 at 8 p.m. in Lotte Lehmann. The first part of the program will feature transcriptions of solos of well known pianists: Meade Lux Lewis, Thelonius Monk, Oscar Peterson, Art Tatum and Dave Brubeck. The second part will feature original solos. Admission is free.

The UCSB department of music will present flutist John Heitmann in a Faculty Artist Recital tonight at 8 p.m. in Lotte Lehmann. Heitmann, recently appointed instructor at UCSB, has degrees from Cal State Northridge and the State University in Buffalo, New York. He will perform works by Johann Nepomuk, C.P.E. Bach, Andre Jolivet, Luciano Berio and Prokofiev. There will be a \$1 admission.

Pianist Nozomi Takahashi will present a senior recital on Saturday, April 26 at 8 p.m. in Lotte Lehmann. Admission is free. The program will include J.S. Bach's "Partita No. 1 in B flat Major," Mozart's Sonata in B flat Major, K. 333," Beethoven's "Thirty-two Variations in C Minor," Albeniz's two pieces from "Suite Espagnol," and two etudes by Chopin.

## Attractions



Hard rock fans will want to get out their hard-hats for a slugfest to be held in UCen II on Sunday, April 27 at 8 p.m. featuring Carmine Appice and The Rockers. Appice, pictured, is a drummer who has paid his dues with such rock notables as Vanilla Fudge, Beck, Bogart and Appice, and the Rod Stewart Band (from 1976-1979). His Rockers is a powerful rock quartet that knows just how to solve all its problems: turn up the volume.

Opening for the Rockers will be a band called Arms Etc., about which very little is known. It's a safe bet, however, that what they do isn't Brahms lullaby.

Undergraduate tickets are \$2 (such a deal), and all others are \$2.50. Rock 'n' Roll man.

## Film

A WOMAN'S VENGEANCE, a 1947 film directed by Zoltan Korda, will be shown in the museum's auditorium on Friday, April 25 at 7:30 p.m., Saturday, April 26 at 1:30 p.m., and Sunday, April 27 at 1:30 and 7:30 p.m. Donation is \$1. Vengeance was written by Aldous Huxley, based on his story "The Gioconda Smile." The film stars Charles Boyer, Jessica Tandy, Ann Blyth and Sir Cedric Hardwicke.

Tomorrow night at the Kris Sugich auditorium you can see SIDDHARTHA, a film of epic search set in India and based on the novel by Hermann Hesse. Donation is \$2.

The Rivera Theatre is screening TRAILBLAZERS of MODERN DANCE and DANCE THEATRE OF HARLEM on Sunday, April 27 at 3 p.m. Admission for the two hour program is \$2.50.

Tonight in Campbell Hall, as part of the Indian Films, Arts and Lectures will present SANYAJIT RAY and PATHER PANCHALI. Single student tickets are \$1.50.

The Renoir Retrospective continues Sunday, April 27 in Campbell Hall with GRAND ILLUSION. Set against a prison escape of French aviators from a German camp in World War I, this drama is Renoir's epic statement on the fading glory and honor of war. Not only that, it stars Erich von Stroheim.

Tomorrow in Buchanan 1910 at noon is VOYAGE OF THE BRIGANTINE "YANKEE," a film that will cost you a mere 50 cents.

## Gossip

The third segment of the FLEETWOOD MAC "Tusk" World Tour, which began in October, begins April 29 in Portland and will take the band to Canada, Europe and Great Britain, as well as dates in the U.S. through the end of June. Six shows at Wembley Arena in London in June are already sold out.

CLINT EASTWOOD will be singing on the forthcoming soundtrack album of his film Bronco Billy, to be released by Elektra/Asylum in May. Clint duets with Merle Haggard, and you better listen.

GENTLE GIANT is back; back on the Columbia label and back after a three year lay-off. Gentle Giant, who recorded their first album in 1971, has been a factor in the "orchestral rock" movement of the '70s. The new line-up will boast four of the original members: Derek Shulman, Ray Shulman, Gary Green and Kerry Minnear, plus John Weathers, who has been with the band for their last seven albums.

## Art

IN HER IMAGE THE GREAT GODDESS IN INDIAN ASIA AND THE MADONNA IN CHRISTIAN CULTURE, a cross-cultural exhibition, will be on view in the Main and West Galleries of the UCSB Art Museum through May 4. In Her Image exhibits large numbers of sculptures, paintings, woodcuts, etchings, watercolors and manuscripts from both the Indic and Christian cultures. The interpretive focus on the exhibition will be on the symbolism of the "motherhood of God."

Part I of SEQUENCE PHOTOGRAPHY is now on view at the Santa Barbara Museum of Art. Part I is organized as an introduction and features many works within which sequencing is established on a modest scale — most works contain only two or three separate images. Artists included are Eileen Berger, Gary Beydler, Laurie Brown, Barbara Crane, Chris Enos, Erby George and others.

The UCSB Art Museum and curator Phyllis Plous have been awarded a grant of \$10,000 by the National Endowment for the Arts to assist in funding an exhibition, EXTENSIONS OF PHOTOGRAPHY, and its accompanying catalogue. The exhibition will document the influence and role that photographic processes are playing in expanded-media works of art.

On Saturday, April 26 De La Guerra Plaza will be transformed into a colorful art gallery for the first in a series of EMERGING ARTISTS ART SHOWS. The series is designed to lend exposure to local artists, both young and old. Sculpture, painting, drawing and prints are to be featured. The event is open to the public, free of charge.

SELECTED ACQUISITIONS OF 1979, on view at the Santa Barbara Museum of Art, has been extended to continue through June 8. Included in this continuing installation of European and American works are paintings by Jervis McEntee, George Hitchcock and Robert Henri; drawings by Bernardino Poccetti, Nicolas Berchem and James Valeno; and prints by Anders Zorn, Louis Legrand and Lary Rivers.

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# COVER STORY

## A Beginner's Guide to Santa Barbara Theater

By RICH PERLOFF

Neatly bracketed between Los Angeles and San Francisco, two rather more accepted theatrical centers, and in the same general area with such flourishing

Perhaps the most interesting ongoing project at City College is the Summer Repertory (1980 will be the third year for the program). SBCC's repertory program is semi-professional in nature, and is

came into existence just about a year ago, debuting with a production of Bernard Shaw's *Candida*. The Project, according to Board of Directors president Ken Small, was formed with the intention of establishing "a permanent theatrical group in this area which would operate somewhere between the educational level and the full professional level."

Largely responsible for the Ensemble's formation were Nick Leland, Joseph Hanreddy, and Richard Howes, who functioned as co-artistic directors of the group. The Project's production of *Candida* was followed by Tom Stoppard's *The Real Inspector Hound* (which played along with *A Pound on Demand*, by Sean O'Casey), and most recently, Moliere's *Tartuffe* (see accompanying box). The next ETP production, Ibsen's *Hedda Gabler*, is scheduled to open May 2.

The Ensemble has been performing in Santa Barbara's Trinity Episcopal Church, a smallish space which has, if nothing else, challenged ETP's directors and designers. A change of location for the group may be forthcoming.

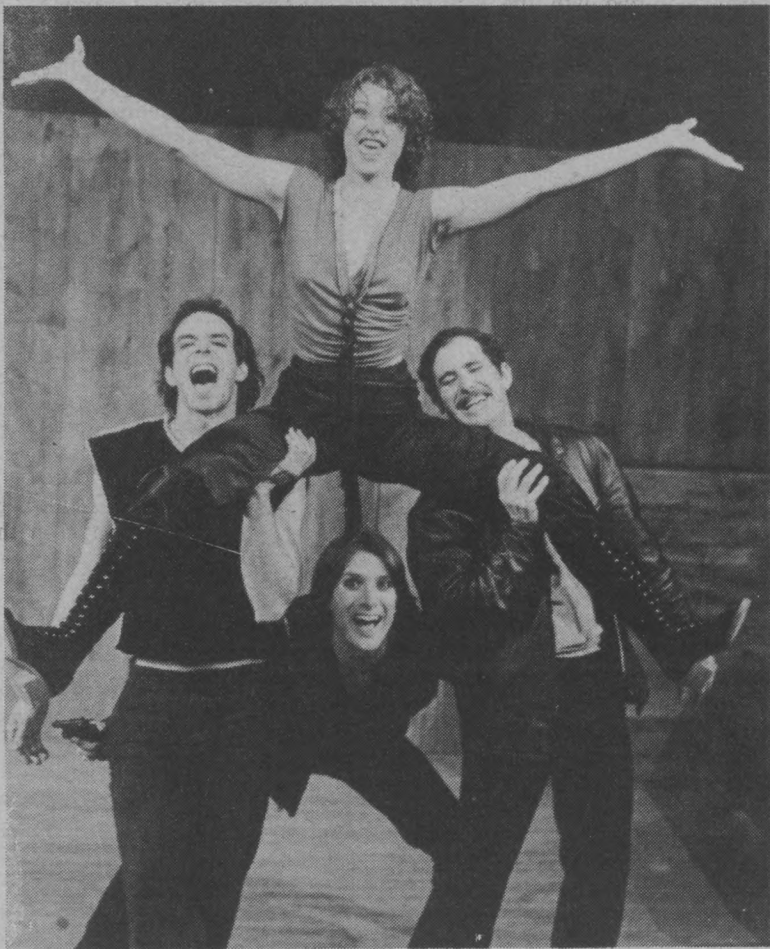
Each of the Ensemble's productions has enjoyed a longer run than the show preceding it, which Small sees as a positive trend. The group has received both

a "positive response and a quick following," and plans for further expansion are in the offing (a full season of 8-9 months operation is being considered).

Perhaps the most interesting theater group operating out of the Santa Barbara area is the Process Theater company (formerly known as Theater of Process Theater).

perience which makes the entire concept of the Process Theater so refreshing. The company's current season includes Ann Jellicoe's *The Sport of My Mad Mother*, Jean Giraudoux' *The Enchanted*, and *Pure Crap*, an original show written and performed by the CALYX theater company.

Since its formation as an all-woman theater group in 1975,



Anthony Piazza, Jennifer Hawkins, Timothy Haley and Randel Hart of the Process Theater.

dramatic outlets as Santa Maria and Solvang, Santa Barbara can be easily overlooked by the potential playgoer. In the past few years, however, Santa Barbara has seen a resurgence of theatrical activity, much of which is highly adventurous in nature, and all of which should come as a relief to those who have grown tired of long drives and high ticket prices.

Probably the most stable theatrical outlets in the area are the two academic institutions, UCSB and Santa Barbara City College. Both offer a wide range of productions throughout the school year, as well as some form of summer program, normally a repertory.

Throughout the course of a school year, UCSB will use its three available theaters to house productions ranging from lavishly designed and costumed full-length plays to one-acts (directed alternately by graduate and undergraduate students), and even a handful of student scripts every Spring quarter.

designed "to integrate advanced students, community artists and guest professional artists into a production 'family' for the mutual growth and professional enrichment of each," according to SBCC's recently formulated curriculum plan. This summer, SBCC has scheduled *Celebration*, *Rosencrantz and Guildenstern are Dead*, and *The Madwoman of Chailot*.

UCSB's summer season has had a decidedly different look from year to year, due largely to funding inconsistencies. This summer, drama faculty members John Harrop and Judith Olauson will direct *Uncommon Women and Others* and the musical review *Cowardly Custard*, respectively.

Outside the world of academia, Santa Barbara theater has rather a different feel to it. There are needs of an entirely different nature being fulfilled, needs which often go beyond the instructional intentions of drama department productions.

The Ensemble Theater Project

### Moliere's Tartuffe

Perhaps the happiest marriage which the world of dramatic literature has yet produced is that of Richard Wilbur, 20th century poet, to the works of Moliere, the brilliant 17th century French playwright. Wilbur's verse translations of Moliere's comedies are nothing short of delightful, and Santa Barbara's Ensemble Theater Project chose wisely in selecting Wilbur's version of *Tartuffe* for their recent production.

Wilbur's rhymed couplets were spoken convincingly and naturally by most of the actors, and the undiluted fun of the script was almost always apparent. Director Joseph Hanreddy kept things moving along at a brisk pace, and the result was a highly entertaining evening of theater, made all the more enjoyable due to the fact that the satirical import of the script was not lost in the comic atmosphere.

Hal Ferdig made for a splendidly gullible Orgon, and orchestrated wonderfully with Al Ellington's ever-so-obvious *Tartuffe*. Both of these capable comic actors proved to be particularly adept with the rhymed verse which gave certain cast members more than a bit of trouble.

Leslie Ann Ernest, cast as the wisecracking maid Dorine, was the most noticeable casualty of Wilbur's poetic invention. Her delivery was stiff and forced, and her character lacked the variety suggested by the script.

But, more often than not, the quality of Moliere's wit shone through, at times with sparkling intensity. Jennifer Erin Olauson (Mariane) and Matthew Mark Morgan (Valere) had some wonderfully warm moments as the two young lovers who run afoul of Orgon's ill-advised marriage plans. Richard Howes was an energetic Damis, Charles De L'Arbre an unflappably cool Cleante, and Darnell Clyne offered an interesting mixture of restraint and insight as Elmire, Orgon's young second wife.

The show was quite well handled from a technical aspect, especially Janet Hanreddy's costume design, Steven Hummer's lighting design, and Director Hanreddy's imaginative and economical use of the somewhat restricting space.

—Rich Perloff

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There in a nutshell is a terribly incomplete guide to local theater. The curious drama aficionado should be encouraged by the fact that there are probably as many groups missing from the list as appear on it. Moral of story: The play is indeed the thing, and Santa Barbara is certainly not hurting for availability or variety.

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WELCOME TO THE CLUB

# Ian Hunter

## Live



Welcome to the Club  
Ian Hunter  
(Chrysalis)

By JIM REEVES

With last year's *You're Never Alone With a Schizophrenic* album and following tour, Ian Hunter re-established himself as one of rock's most dynamic figures. After the success of Mott the Hoople in the early '70s and Hunter's first solo album, Hunter broke off with guitarist Mick Ronson, best known for his work with David Bowie circa *Ziggy Stardust*, and fell into obscurity. Now teamed with Ronson again, Hunter has compiled the best of his work, ranging from the first Mott the Hoople album to *Schizophrenic*, in a two disc, live album recorded at L.A.'s Roxy theater last November. But no matter how great the concert was (since I was there, I can say that it was among the best I've seen), there are two problems with this album.

The first is that *Welcome to the Club*, like most live albums, tends to be a glorified greatest hits collection. Seven of the sixteen live tracks have already been recorded at least twice on past Mott the Hoople/Hunter albums and for two, "All the Way to Memphis" and "All the Young Dudes," *Club* marks their fifth appearance. Hunter is certainly getting good mileage off his best material, to the exploitation point.

My second gripe is that the record sounds too much like the Roxy in real life: the audience is frequently louder than Hunter and his band. Case in point is "Irene Wilde," the only title from *All-American Alien Boy* on the record, when an obnoxious female screams and claps through one of Hunter's most touching ballads, destroying it. Although it's nice that Hunter and Ronson, *Club*'s producers, didn't over-polish the recordings, a lower crowd noise level would have helped.

But other than that, *Club* helps Hunter's comeback. The set gets off to a fast start with an instrumental titled "F.B.I." which shows off Ronson's excellent leads. From there, Hunter comes on for "Once Bitten, Twice Shy," rousing versions of "Just Another Night" and "Bastard" from *Schizophrenic* and a closing instrumental, "Slaughter on Tenth Avenue" from Ronson's solo album of the same name. The versions on *Club* are probably better than Mott the Hoople's *Live* but all in all there's nothing extraordinary about 'em.

However, side four saves the two-disc set from mediocrity. Included on the side are four new tracks, two, "We Gotta' Get Out Of Here" and "Man 'O War," being rockers in the Hunter tongue-in-cheek lyrical style with his "boogie with brains" power chords and Ronson's classy leads. The others are both soft ballads, the stand-out being "Sons and Daughters," an intriguing story of a father looking at the effects of his divorce. These four songs, all done in the studio except "Sons and Daughters," which was part of the Roxy set, show that the promise in *Schizophrenic* wasn't a fluke.

But *Welcome to the Club* isn't Hunter's best work. His reliance on his old material shows that Hunter hasn't taken a step ahead, the sign of a great artist. On the other hand, the final side shows Hunter's ability and gives all the more reason to see him when he tours this summer.

# VINYL EXAMS



On to Victory  
Humble Pie  
(ATCO)

Steve Marriott hasn't given up yet. Ever since 1965, Marriott has been one of rock's comers in such bands as the Small Faces with Kenny Jones, Ronnie Lane and Ian McLagan and Humble Pie with Peter Frampton among others. But Marriott's work has been on the decline since the Pie's *Smokin'* in 1972 and the subsequent poor albums by both the Pie and the reunited Small Faces, who broke up in 1979 with Jones joining the Who, McLagan to sixth Stone status and bassist Ricky Willis to Foreigner, leaving Marriott on his own.

So now Marriott has reformed Humble Pie with the band's original drummer Jerry Shirley (and not Frampton) and has produced his best album in years. *On to Victory* has Marriott's best tune since "Thirty Days in the Hole," titled "Fool For A Pretty Face" and a damn catchy pop single at that. Problems that have marred Marriott's work in the past six albums, such as wailing soul shouts, plodding rhythms and cliché lyrics, continue to plague the Pie but are toned down this time. Other tracks like "Take It From Here" show that Marriott can still rock while the covers of Holland-Dozier-Holland's "Baby Don't Do It" and Otis Redding's "My Lover's Prayer" are done with class. So even though I can only recommend it to die-hard Marriott fans, I still like it.

—Jim Reeves

provement over last year's LP ("Boys Night Out" etc.) and now that the present bunch — guitarists Dean Stefan and Chris Hickey, bassist Craig Wisda, and drummer Mickey Kessler — has been solidified with the rigorous west coast roadwork, this is the first real recorded testament of the Spoilers sound.

Musically it's a gem, a synthesis of Nuggets, Lenny Kaye's anthology of American '60s rock and pop, with the hooks and ringing guitars that are representative of the period. The tone is based in more recent times, the disruptive and distraught style of Costello and Springsteen.

Dean's voice goes from plead to command pretty effectively, without going into whimper and whine, but on "Greta Don't Come" it only serves to confuse. I mean, with the song popping along, you get a rather intense proclamation of sexual grief about Dean's inability to make Greta achieve orgasm. A little more interesting than some premises and maybe a bit more realistic but not much of a chance of getting this one played on KJL. "Loose Words" is punchier than "Greta" but isn't distinctive enough to guarantee overnight success.

—Jon Beverly

*Soldier*  
Iggy Pop  
(Artista)

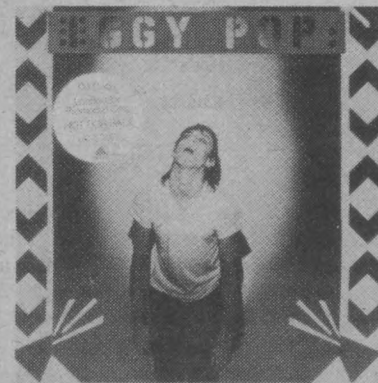
Iggy Pop's success has largely been based on his outrageous and anarchical image. His songwriting abilities, when considered independently of this image, range anywhere from mediocre to exceptional. This inconsistency has been apparent on vinyl thus far: his records sell on the strength of his periodic moments of musical genius, and of course, the intriguing radicalism of his figure. The filler material which Iggy pads his better efforts with has been easy enough to overlook in the past.

We turn now to an unfortunate exception to this last statement made: that is *Soldier*, the Big Ig's latest release. *Soldier* falls short on both counts just discussed; there are no outstanding songs on the LP, and the overt rudeness characteristic of his sound is downplayed as well.

Side One is entirely forgettable. David Bowie's presence on one song, "Play It Safe," is not enough to save the song itself, much less the side.

Side Two is a noticeable improvement, yet the best songs here would be comparable to average filler material on, for instance, the *Lust For Life* LP. As the side progresses, a pattern emerges of taking a potentially good tune and killing it by lack of development. Good things surface throughout, but in isolated measures which are all but lost amid unimaginative verses or choruses. "I'm A Conservative" is probably the best effort on the album — considering the album as a whole one hopes the lyrics constitute a parody rather than a reflection of some recent change in Iggy Pop's attitude.

—Dean Pringle



Greta Don't Come  
b/w Loose Words  
The Spoilers

This single is definitely an im-

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## the grapevine

Red, White, and Pink Wines  
by Ralph Auf der Heide

Everyone knows that red wines are made from dark grapes and white wines come from white grapes except that such is not always the case.

It is true that it takes dark-skinned grapes to make red wines. The process involves crushing the grapes to release their juice, then allowing the juice and skins to ferment together. Color elements, found only in the skins, are extracted during the time it takes to ferment the wine and change the sugar into alcohol and carbon dioxide.

However, because the juice in most grapes is colorless no matter what the hue of the skin, white wines can be made from either light or dark colored grapes. The technique is to press the juice from the grapes with minimal contact with the skins. Champagne, which is usually a blend of Pinot Noir (black) and Chardonnay (white) grapes, has been made this way for many years.

We are seeing a good many new "white" wines on the market that come from dark-skinned grapes, usually Cabernet Sauvignon, Zinfandel, or Pinot Noir grapes. They are usually a bit more intense in flavor than the usual white wines, and so are attractive general purpose wines.

Though many of these wines have a slight pink or salmon tint, they are not like rose wines since they have not been held on the skins for the 6 to 8 hours that is customary for rose wines.

White wines from red-skinned grapes are generally made somewhat drier in style than many rose wines, and for that reason have more usefulness as wines that can be served with food or alone, as one prefers.

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# PRINT

## Don't Show This Article to Your Parents

By ROWENA COETSEE

Amy Jussel is the kid who lived down the block from most of us when we were young. You remember — she was the one to whom our parents were constantly and negatively comparing us because she got better grades, dressed nice, didn't talk back and used a Kleenex instead of her sleeve.

Well Amy's grown up now, and she's fulfilling the promise everyone said she had. Amy Jussel, one of the youngest writers in the history of Santa Barbara, has just had a book published and distributed statewide — by her own company.

Jussel, a communication studies major at UCSB who turned 20 just three months ago, was inspired by her own experiences as a student to create a small gift book designed for newlyweds, recent graduates and anyone else who must live on a tight budget while adjusting to a new lifestyle.

Entitled *Starting Out*, the book is a comic series of reflections upon the state of "being well-off" from the perspective of one who is not. It is now available at the UCen, the Isla Vista Bookstore and Rexall

Drugs.

Jussel was directly involved in every stage of the book's production from the preliminary groundwork and hiring of a cartoonist to the finishing touches before publication. In addition, Jussel made all the arrangements for distribution of the gift book in Colorado, Hawaii, Boston and San Francisco, as well as a Library of Congress copyright and business license.

*Starting Out* is one of a number of projects Jussel plans to market under the logo "Jus' Mor' Wight Ideas!", the name of her newly-formed company. She is currently developing ideas for a line of greeting cards called "The Changing Tides" that she hopes will be an alternative to those on the existing market. The verse will emphasize the changing social roles in contrast to the traditional stereotypes that she feels are reinforced by most greeting card messages.

Ambitious and determined, Jussel had acquired considerable writing experience even before this most recent accomplishment. In 1977 she won a position with the national women's magazine

*Mademoiselle* and served as its college board's West Coast representative for one and a half years. Appropriately, her winning entry in the contest was an illustrated essay entitled "The Tantalizing Taste of Success."

Jussel has also worked for KITV Channel 4, an ABC affiliate in Honolulu where she helped to cover local news, weather and sports during a summer internship

**Presently enrolled in 28 units, Jussel will be graduating this June one year ahead of her class to pursue her numerous writing ventures on a full-time basis.**

with the station.

Presently enrolled in 28 units, Jussel will be graduating this June one year ahead of her class in order to pursue her numerous writing ventures on a full-time basis. Although Jussel entirely runs her business, she is planning to form a partnership with a friend in San Francisco in order to market the greeting cards.

In addition to the promotion work for *Starting Out*, Jussel is



Nexus Photo by Olive Chen

We had to use high speed film to get this shot.

involved in "about 900 unfinished projects" including an article that she is writing for *Women's Day* magazine, an unpublished children's book, and an animated television script. Jussel is also a co-host and researcher for KCSB's weekly "Women's Radio Forum" and she recently received recognition for a show in which she explored the issue of women and the draft.

When asked how she finds the energy to do so much she said, "I'm going and involved all the time. It's my nature," but readily conceded that her hectic schedule has its drawbacks. "Re-evaluating (my goals) is the only way I can keep my sanity," Jussel admitted. As for her unusual headstart in a career she simply remarked, "I have never believed in age as being a factor."

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## ARTS & LECTURES Coming Events



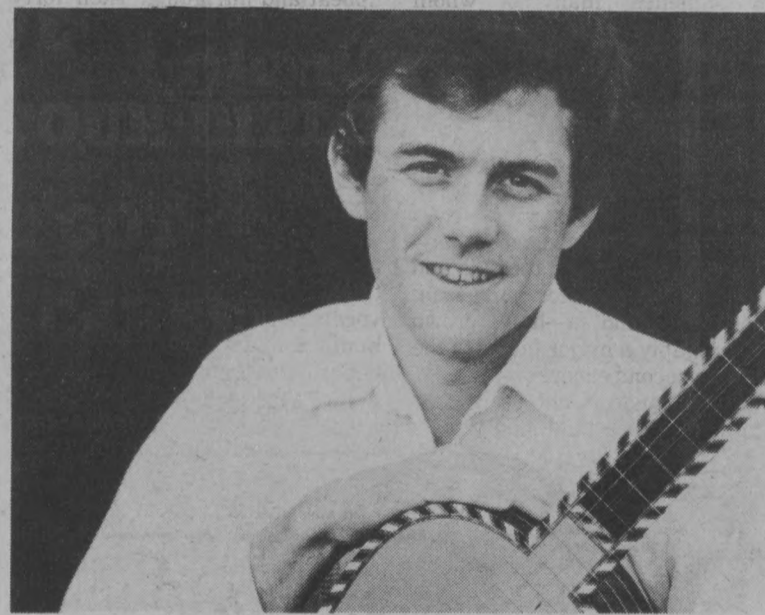
Fionnula Flanagan in *JAMES JOYCE'S WOMEN*, directed by Burgess Meredith. Emmy-award winning Irish actress, Fionnula Flanagan, conceived and compiled this tribute to the women in James Joyce's life. Coming to Campbell Hall, Friday, May 2 at 8 p.m.

### David Gordon/Pick Up Co.

Collages of dance and tightly integrated verbal dramatics and audio-visual accompaniment promise a highly theatrical one-of-a-kind evening of entertainment by DAVID GORDON/PICK UP CO. with VALDA SETTERFIELD at 8 p.m. on Saturday, April 25 at UCSB's Campbell Hall.

It will climax a half-week residency on campus, April 24-26, including a choreography

workshop with David Gordon, himself, and Valda Setterfield's master class in which she will share her Merce Cunningham-influenced dance technique. The public is invited, free of charge, for Gordon's lecture/demonstration in Campbell Hall from 3 to 4 p.m. on Friday, April 24. Rare in any art idiom is David Gordon's feat of having remained in the vanguard of dance creativity for better than two decades.



### Michael Lorimer: The Great American Guitarist

Favorite protege of Andres Segovia, MICHAEL LORIMER will be presented in guitar recital on Wednesday evening, April 30, at 8:00, in Campbell Hall on the UCSB campus. The performance is a Spring Quarter event of the Committee on Arts & Lectures.

Music on the program will be representative of the outstandingly large repertoire of the young artist, which reaches into the best of today's music as well as including traditional masterworks and pieces from the Baroque era.

Lorimer's fame as a performer has grown steadily, with concerts here and abroad, and especially as a result of attention surrounding his two seasons of touring in the Soviet Union, the first American guitarist to be invited to do so.

Through his writings in *Guitar*

*Playing* magazine and with his special guitar arrangements collected and published by Charles Hansen, together with his master classes on experimental works, Lorimer has garnered a large following. Adding to his recognition, the educational television network's PBS special, "The Artistry of Michael Lorimer," was representative of the depth of his interest in his instrument.

Tickets to all Arts & Lectures performing events are currently available in the Arts and Lectures Ticket Office, the Ticket Bureau of Santa Barbara and the Lobero Theatre. This half-page was prepared by Arts & Lectures staff.

### Calendar

Thurs., Apr. 24  
Noon, Lotte Lehmann Hall  
THE VOYAGE OF THE  
BRIGANTINE "YANKEE"  
(Noon Film Series)

Thurs., Apr. 24  
2:30 p.m. Girvetz Hall 1004  
PETER COWIE  
(Lecture Series)

Thurs., Apr. 24  
4 p.m. Physics 1610  
CHRISTOPHER ISHERWOOD  
"AN AFTERNOON WITH  
CHRISTOPHER ISHER-  
WOOD"  
(Corle Book Contest Lecture)

Thurs., Apr. 24  
7:30 p.m. Campbell Hall  
SATYAJIT RAY and PATHER  
PANCHALI  
(Indian Film Series)

Fri., Apr. 25  
3 p.m. Buchanan 1910  
FRITZ STERN  
"EINSTEIN'S GERMANY"  
(Lecture Series)

Sat., Apr. 26  
8 p.m. Campbell Hall  
DAVID GORDON/PICK UP  
COMPANY  
(Footlight Series I)

Sun., Apr. 27  
7:30 p.m. Campbell Hall  
THE GRAND ILLUSION  
(Renoir Series)

Tues., Apr. 29  
3 p.m. Girvetz Hall 1004  
RONALD PAULSON  
(Lecture Series)

Wed., Apr. 30  
MICHAEL LORIMER,  
guitarist  
(Wednesday Series)



# MUSIC

## The Pretenders: Are They Doing Just That?



From left: Pete Farndon, Chrissie Hynde, Martin Chambers and James Honeyn Scott.

By JIM REEVES

Well, the Pretenders played all the hits and everybody clapped. It was fine. Yahoo. But let's just say that expectations from what critics from coast to coast have raved about just didn't happen last Tuesday at the Arlington. The Pretenders were simply predictable.

There were highlights in the Pretenders' brief, hour-long set.

**The Pretenders played all the hits and everyone clapped. Yahoo. But expectations from what critics have faved about from coast to coast just didn't happen.**

with the obligatory two-song encore of fifteen minutes that made one wonder if he/she had been taken. One was "Space Invaders," which had more punch live than on record as it progressed from one power chord to the next. Another was "Tequila," a country ballad with leads supplied by lead guitarist James Honeyman Scott that seemed actually inspired. Another was during "Brass In Pocket," the top forty hit that's beginning to rise on the AM charts, when lead singer Chrissie Hynde acted out the lyrics ("Gonna use my arms/Gonna use my legs/Gonna use my style") and gave the males in the audience a thrill.

But the rest was predictable. It goes without saying that Hynde said, "Fuck off," in "Precious"

while the crowd roared their approval. In fact, most of the songs were done as if they were taken note for note from the record. That's not to say that the band should have gotten off on Grateful Dead tangents, but isn't New Wave supposed to have some spontaneity?

Most of this problem seemed to lie in guitarist Scott who had the stage presence of a twenty-year studio man. While his playing is credible, (excellent, if he purposely tried to copy his studio leads) Scott shouldn't have been on the stage with the dynamic Hynde. His best action all night was an attempt to get the audience to clap louder after his introduction. The road does strange things to people...

Other strangeness had to include the audience, many of whom dressed up for the occasion (from rubber-banded-Rastafrian-surf-rat to contrived-Hollywood/Montecito-PUNK complete with fifty-cent sunglasses). Yeah, Santa Barbara has its own identity. The audience also played its own game of dominos when the first rows decided to stand, setting off a chain reaction to the back of the hall, and continued to stand for no reason. The lude-and-a-half crowd was probably a major factor in the lack of a second encore.

Singer Hynde might be praised as the next "thing" but there's

really no reason. "Talk of the Town," the new single in England, went unnoticed by everyone simply because 1.) it isn't on the album and 2.) it isn't any good. Hynde, however, did a good job of making the songs seem more inspired than they actually were with her prancing and steady rhythm guitar work. Maybe the fact that this stop was near the end of the tour had a negative effect on the rest of the band, but the Pretender's Santa Barbara debut was not what was promised by the album.

More impressive was the opening band, local rockers D.B. Cooper who have been gigging constantly for the past two months. Powered by a three guitar front, D.B. plays on the typical heavy metal themes, i.e., sex, cars and drugs, but is able to keep the songs upbeat and intriguing. Their forty minute set was well accepted by the crowd until disaster, of sorts, struck.

What happened was the main P.A. went out during the second-to-last song. Since the sound was uneven all night, with solos fading louder and softer, when the vocals stopped altogether no one seemed too shocked. The band went through their last song with no vocals audible in the house; a bummer of a way to end a big time debut!! But then, it was highjacker D.B. Cooper who said, "It's only rock 'n' roll, but I..."

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# A.S. Program Board



## Concert News

### Affordable Big-Time Show

Let's face it, even the money you've been sponging from your parents doesn't go as far nowadays as it used to. But don't despair. The A.S. Program Board will be presenting two concerts that you can afford. And they're good ones at that: Rock and roll with Carmine Appice this coming Sunday night, and Jazz-Rock with the Dixie Dregs on May 7.

From Vanilla Fudge to Beck, Bogert and Appice to the latest Rod Stewart Band, drummer Carmine Appice has been around. And this Sunday, April 27th, Appice will be appearing with his band, the Rockers, along with second billed Arm Etc. in our own UCen II at 8:00.

Tickets are at the unreal low price of two bones for students and \$2.50 for everyone else and are on sale at the door only.

This solo tour is the latest stop for drummer Appice who first gained experience with one of the earliest heavy-metal bands, Vanilla Fudge, for all of you who can remember the late sixties.

Vanilla Fudge had quite a bit of success with hits such as "You Keep Me Hangin' On," with Appice earning a reputation for his powerful drumming and influencing such pounders as Led Zeppelin's Jon Bonham among others.

Beginning in 1970, Appice left

Vanilla Fudge along with bassist Tim Bogert to play with Jeff Beck whose group had just split up with singer Rod Stewart and guitarist Ronnie Wood joining the Faces. But Beck was involved in a car accident that side-lined him for two years and Appice and Bogert formed the short-lived Cactus that lasted until Beck was ready to jam again.

Beck, Bogert and Appice recorded and toured to tremendous response until the band fell apart because of internal problems. In 1975, Carmine joined Rich Greech and Mike Bloomfield to jam with KGB which fell apart after two albums and a limited tour. After that, Appice learned of an opening in the Rod Stewart Band and then joined the superstar in 1976.

Since then, Carmine toured with Stewart throughout the world while playing on the "Footloose and Fancy Free" and "Blondes Have More Fun" while co-writing the hit single "Do You Think I'm Sexy?" with Stewart.

But Carmine and The Rockers play anything but disco. With a four-piece band, Appice on drums, two guitars and bass, Appice plays his own brand of rock and roll. With Appice's heavy-handed drumming, Carmine and the Rockers play an interesting form of heavy rock. With melodic

vocals and hot leads, Carmine and the Rockers should put on an exciting night of Rock and Roll on Sunday.

If you already don't know, the Dixie Dregs will be playing in Campbell Hall Wednesday, May 7, at 8:00 with tickets \$5.50 for undergraduates and \$6.50 for everyone else.

I hope you noted that student tickets are a mere five and a half bones, possibly the best deal in awhile. The Dregs are also appearing at the Roxy in L.A., but getting there you'll have to pay the high price of gas and Roxy tickets are \$7.50. Add to this the fact that one of the four Roxy shows is sold out as of this past Sunday, and the sum is that you had better get your tickets now for the Campbell Hall show!

But who even wants to see the Dixie Dregs; what makes them so great? Well, besides their Grammy nomination in 1979 for best instrumental performance for the album, *Night of the Living Dregs*, a major accomplishment for a band with no mass following or record company hype machines, the Dixie Dregs are one of the few to make jazz fusion more than self-defeating solos by fabulous musicians.

The Dregs have enough rock influence, primarily from southern bands like the Allman Brothers, to keep their songs upbeat and fascinating.

Witness "Punk Sandwich," the hard driving opening track on *Night of the Living Dregs*, which is filled with power-cord hooks, an upbeat tempo and hot but quick solos. Other Dreg songs follow more traditional jazz fusion modes



Carmine Appice, (Right) shown here with former band member, Jeff Beck.

but have an intensity, both in tempo and in musicianship, that differs them from the fusion-progressive rock label.

So leave it to the A.S. Program Board in conjunction with KTYD to bring you this "Night of the Living

Dregs" at such a bargain price that hasn't been equaled since I saw Kiss at the Long Beach Arena back in '74 for \$3.50. I know this is a hard sell but these guys are good and YOU WILL be sorry if you miss 'em. I promise.

## ☆ Great Cartoon Quiz #8 ☆



Okay, put on your thinking caps and guess the T.V. cartoon in which the character depicted at left appeared. If you guess correctly, you have a chance to win a pair of tickets to either the Carmine Appice concert or the Dixie Dregs show. Just fill out this coupon and bring it on up to the A.S. Program Board Office (3rd floor UCen) by no later than 5 p.m. tomorrow. Good luck.

Name: \_\_\_\_\_  
Telephone: \_\_\_\_\_  
Guess: \_\_\_\_\_



See the Dixie Dregs in Campbell Hall May 7.



Julie Andrews Getting High on a Hill in "Sound of Music," (Sunday Night).

## Jewish Cultural Week

In celebration of Israel's 32nd birthday of independence, the Jewish Students Association in conjunction with Hillel and the A.S. Program Board bring you "Jewish Cultural Week," April 27 through May 3.

First, this coming Sunday night at 8 p.m. in the old gym, get ready for Jerusalem Night. You'll hear the best of Israeli jazz, rock and folk music performed by the incredible Ha-Adarim (\$1).

On Monday night at 6 and 9 p.m. the action-packed motion picture, "Operation Thunderbolt," will be screened in Chem 1179. This film tells the story of the daring and nonfictional rescue by Israeli commandos of hostages held in Entebbe. Admission is \$1.

On next Tuesday night, April 29, come to Rob Gym Rm. 2120 at 7:30 p.m. and learn Israeli and Yemenite folk dancing from the famous choreographer, Moshiko. This may be your only chance to get instruction from a man who may very well be Israel's answer to Baryshnikov.

On Wednesday, April 30, a film smuggled out of a Siberian concentration camp where refusenik Ida Nudel is held will be shown right here in UCen 2253 at 7:30 p.m. This extraordinary presentation will be shown along with another extraordinary presentation, "Let My People Go," a Soviet Jewry presentation by Jimmy Simeon.

Finally, on Friday May 2, the program "A People in Peril" will be shown at 8 p.m. in the URC following Shabbat (6:30 p.m.). "A People in Peril" by Deborah Jacobsen will tell you all about Falasha Jews.

## Sixties in Retrospect

### 'Doonesbury' On Film Along With 'Easy Rider'... Tonight

By PATTI TAKAHASHI

Tonight's films in the 60's Retrospect Film Series are *The Doonesbury Special* and the classic *Easy Rider*. Whether in animated form or in conventional dramatic form, both films perfectly embody the social and political aspects of this country, and reflect on the changing times experienced by all of us in this day and age.

*The Doonesbury Special* is, of course, Garry Trudeau's contribution to American culture. In this ironic look at contemporary society, Zonker Harris and his friends come face to face with shifting values and the conclusion of an era — the age of the activist sixties.

Flashback sequences contrast a peace demonstration, a classic confrontation with the National Guard and the football-huddle debates between B.D. and Zonker with the present mood of the Waldenites.

Now Joanie, who is committed to the care and conditioning of a new generation, suggests concentrating on the future rather than attempting to alter the present. As she talks, the scene shifts to her day care center and the children's efforts to learn from adults whose own values are still evolving.

*Doonesbury* is a humorous yet uncompromising view of our changing patterns and life styles, showing us that transition and process are part of the natural condition — that we must reconcile what is valuable from the past with the exigencies of the future.

Along with this timely animated

short is *Easy Rider*, the film that began the new Hollywood revolution. Produced on a relatively small budget, and shot entirely on location, *Easy Rider* created a sensation. It is dynamic, reflective film — a careful blending of conventional and mythical elements in a manner that comes totally original.

One might call the film an American Odyssey — the story of two men who set out to discover the country and their place in it. Peter Fonda and Dennis Hopper give

*'Doonesbury is a humorous yet uncompromising view of our changing patterns and life styles, showing us that transition and process are part of the natural condition — that we must reconcile what is valuable from the past with exigencies of the future.'*

memorable performances, and Jack Nicholson's appearance as an alcoholic lawyer brought him his first Academy Award nomination as Best Supporting Actor.

Among *Easy Rider's* other awards was the Cannes Film Festival prize for "Best Film by a New Director."

If you haven't seen it, it's a classic picture of the sixties worth seeing. And if you have, you know it's worth seeing again and again.

This Sunday, April 27, the *Broadway Musicals Film Series*

continues with Julie Andrews and Christopher Plummer in *The Sound of Music*. A timeless, beautiful film, this Rodgers and Hammerstein musical is based on the true story of the Von Trapp family.

An all-time great money-maker and winner of five Academy Awards (including best picture), *The Sound of Music* is probably best remembered for the unforgettable songs "My Favorite Thing," "Do-Re-Mi," "Edelweiss," and "Climb Every Mountain." And if the songs and dances don't capture your heart, the breathtaking photography of the Austrian Alps surely will.

Attention To All Those Who Attended "West Side Story": There will be the promised drawing for "West Side Story" soundtracks at both showings of *The Sound of Music*. Be sure to come with ticket in hand!

The showtimes for *The Doonesbury Special* and *Easy Rider* are tonight at 7:00 and 9:00 p.m. For *The Sound of Music*, there is a special, revised showtime: Note — 2:30 and 6:00 p.m. this Sunday. Ticket prices for both series are \$1.50, and both take place here in the UCen II Pavilion.

And stick around after Sunday's films because there will be a mini-concert downstairs in the UCen II Catalist area. Carmine Appice (who co-wrote "Do Ya Think I'm Sexy") will be performing with his group at 9:00 p.m.

This page prepared and served up fresh by the A.S. Program Board.